

THE DIAPASON

MARCH, 2000

MAR - 9 2000



Trinity United Methodist Church, Racine, Wisconsin
Specification on page 19

Letters to the Editor

The Diapason Box DU-MB

One of our musically inclined associates (MIA) noticed the advertisement in your December 1999 publication for the Snap-on Cavallé-Coll style terraced drawknob kit to replace those "Buck-teeth" stop keys on organ consoles (December, page 29). In the belief no plane surface should remain unadorned, and in the interests of underwriting the monetary costs of promoting local installations of your imaginative invention, we offer to fashion small individual sculptures of the heads of persons making cash contributions; these would replace the drawknob itself. Such miniature facial replications would resemble similar drawknob enhancements that our traveling MIA noticed on the historic Marienkirche organ in Europe. Affluent pew persons, board members, and even the preacher could be invited to have their sculpted

resemblances installed in return for an appropriate monetary contribution. Even some attempt might be made to match the occupations or personality characteristics of the donors to the appropriate organ stops; for example, the visage of the preacher could be affixed to the Bombarde drawknob, that of the chairperson of the board could be affixed to the Principal stop, that of the soprano soloist to the Philomela, and so forth. For obvious reasons, some stops would not be suitable for this project due to inappropriate associations that might be raised in some errant minds by such stop names as Bordun, Fagotto, Hellecymbel, Krummhorn, Sackbut, and the like. We will respond promptly to all requests for quotations, and are committed to creating suitably flattering resemblances of your individual drawknob persons.

J.H. Kleinkopf & Associates
Artisans, Inc.

Here & There

St. Luke's Episcopal Church, Evanston, Illinois, continues the series of concerts celebrating the restoration of its E.M. Skinner Opus 327 organ: March 5, Richard Webster will lead a hymn festival featuring his hymn arrangements for brass, organ, and congregation; and April 9, recital by Richard Webster (works of Dupré, Krebs, Rembt, Webster, Eben, Bolcom, Tchaikowsky, Reger). For information: 847/475-3630 x23.

Old Presbyterian Meeting House, Alexandria, Virginia, continues its series of concerts: March 5, instrumental concert; 3/19, children's musical *Adam's Apple* by Daniel Smith; 4/9, Fauré *Requiem*; 5/7, hymn festival. For information: 703/549-6670.

The finals of the **Dallas International Organ Competition** take place March 13-21 at the Meyerson Symphony Center, Dallas, Texas. Twelve finalists compete for \$50,000 in total prize money. Finalists include Joel Bacon, 24 year old American with degrees from Baylor University, currently studying at the Konservatorium der Stadt Wien; James Diaz, 29 year old American with degrees from the University of Michigan and the Cleveland Institute of Music, Gold Medal and Concerto prize winner of the 1994 Calgary Competition; Yukiko Jojima, 23 year old graduate of the Tokyo National University of Fine Arts and Music; Jeremy Joseph, 21 year old native of South Africa currently attending Musikhochschule Lübeck, Germany; Krzysztof Lukas, 25 year old resident of Poland currently studying at the Conservatory of Stuttgart, Germany; Gunther Rost, 25 year old German organist with a diploma from Hochschule für Musik Würzburg; Teillard Scott, 24 year old graduate of Royal Holloway College, University of London; Chuyoung C. Suter, 29 year old native of Korea with degrees from Ewha Women's University in Seoul and from Yale University; Naoko Tateishi, 28 year old organist from Japan with a master's degree from Elisabeth University of Music in Hiroshima; Tom Trenney, born in Ohio, 22 year old graduate of the Cleveland Institute of Music currently attending the Eastman School of Music; Bradley Hunter Welch, 24 year old graduate of Baylor University studying at the Yale Institute of Sacred Music; Martin Welzel, 27 year old from Saarbrücken, Germany. The competition begins March 13-14 at Caruth Auditorium at Southern Methodist University. Six competitors will progress to the semifinals round, March 16-18 at the Meyerson Symphony Center. Three will advance to the finals on March 21 at

Meyerson. For information: 214/692-0203; <www.dallasymphony.com>.

St. Mary's Cathedral, San Francisco, continues its Bach Festival: March 19, California Baroque Ensemble; 3/26 and 4/2, Christoph Tietze; 4/9, Scott Foppiano; 4/16, Angela Kraft-Cross; 4/23, Christoph Tietze; 4/30, Raymond Garner. For information: 415/567-2020 x213.

St. Peter's Church, Morristown, New Jersey, will present the Durufé *Requiem* on April 1, sung by the Choir of Men and Women of the church, with guest organist Eric Suter. Also on the program are motets by Purcell, Brahms and Durufé. For information: 973/538-0555.

The University of Northern Iowa, Cedar Falls, will present Wolfgang Rüb-sam in a dedicatory recital of the school's new Wolff organ on April 14. For information: 800/782-9519.

The Pasadena Singers, Pasadena, California, will present two more concerts this season: April 2, Bach, *Mass in B minor*; June 4, 10, 11, Rachmaninoff, *All-Night Vigil*. For information: 626/584-0088.

The third Académie d'Orgue de Fribourg takes place May 4-13 in Fribourg, Switzerland, under the direction of Maurizio Croci. The schedule includes concerts, lectures, organ visits, and masterclasses on Frescobaldi, Roberday, Hassler, Erbach, Kerll, Du Mage, Clérambault, Bach, and Böhm, with presenters René Oberson, François Delor, Reinhard Jaud, Jean-Claude Zehnder, Luigi Ferdinando Tagliavini, and others. For information: ph/fax 41 26 470 00 89; <academie.orgue@melomane.ch>.

Bach Week Festival in Evanston takes place at St. Luke's Episcopal Church. The schedule includes concerts on May 5, 7, 12, and 14, with organists Christine Kraemer, Merlin Lehman, Margaret Kemper, and Douglas Cleveland; harpsichordists David Schrader, Stephen Alltop, Kay Kim, and Richard Webster; the Bach Week Festival Orchestra, St. Luke's Choir of Men and Boys, and various vocal and instrumental soloists. For information: 847/236-0452.

The conference, **Hymnody in American Protestantism**, takes place May 17-20 at Wheaton College, Wheaton, Illinois, hosted by the Institute for the Study of American Evangelicals. The schedule includes small and

THE DIAPASON

A Scranton Gillette Publication

Ninety-first Year: No. 3, Whole No. 1084
Established in 1909

MARCH, 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

- Robert Rayfield—In Memoriam
by Anna M. Leppert-Largent 12
- Johann Sebastian Bach and
Die Kunst der Fuga
by Herbert Anton Kellner 13
- Musical Rhetoric in Three Praeludia
of Dietrich Buxtehude
by Leon W. Couch III 14

LETTERS TO THE EDITOR

NEWS

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

REVIEWS

- Book Reviews 8
- New Recordings 9
- New Organ Music 9
- Music for Voices and Organ 11

NEW ORGANS

CALENDAR

ORGAN RECITALS

CLASSIFIED ADVERTISING

- Cover: T.R. Rench & Co., Racine, WI,
Trinity United Methodist Church, Racine, WI 19

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

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.

plenary sessions, dinners, a keynote address, and three hymn festivals: May 17, Ken Nafziger, Eastern Mennonite University; May 18, John Ferguson, St. Olaf College; and May 19, Gospel Night. For information: 630/752-5437.

Church Music 2000: Creating a New Vision takes place June 8-10 at the University of Northern Iowa in Cedar Falls. Directed by Marilou Kratzenstein, the conference will focus on bridging the gap between classical music and other styles; utilizing the organ in innovative ways; and bringing a global perspective to worship. Presenters include David Cherwien, Raymond Egan, John Witvliet and others. For information: 800/782-9519.

The Montreat Conferences on Worship & Music take place June 18-24 and June 25-July 1 in Montreat, North Carolina. The theme this year is "Old Wine and New Wine." The schedule includes seminars on choirs, handbells, instrumental music, worship, organ music, etc. Presenters include Marva Dawn, John Ferguson, George Black, and many others. For information: 800/572-2257.

The annual conference of the **Association of Anglican Musicians** takes place June 25-30 in Palm Beach, Florida. The schedule includes concerts, workshops, worship services, and a

hymn festival, with presenters Harold Pysker, Bruce Neswick, Thomas Foster, and others. For information: 954/467-7841.

The University of Michigan will present Summer Harpsichord Workshops with Edward Parmentier on July 3-7 (Frescobaldi, performance and no fear improvisation) and July 10-14 (Bach, *Well-Tempered Clavier*). For information: 734/665-2217; <eparment@umich.edu>.

The XXXIX Haarlem International Summer Academy takes place July 9-28. The schedule includes courses on Bach, improvisation, Franck, Liszt, Schumann, Brahms, Reger, Sweelinck, North German, Old English, South German, Italian, Spanish, and contemporary music. Faculty includes Piet Kee, Ewald Kooiman, Jan Raas, Loïc Mallié, Wolfgang Zerer, Jean Boyer, Margaret Phillips, Bernard Winsenius, Zsigmond Szathmáry, Ludger Lohmann, Montserrat Torrent, and Pieter Dirksen. For information: 31 23 511 5733; <organfestival@haarlem.nl> <www.organfestival.nl>.

The Handbell Exploration International School of Music takes place July 10-14 at Concordia University Wisconsin, Mequon. Courses include conducting, composing, and performance,

with faculty John Behnke, William Payn, Kay Cook, Arnold Sherman, Mary Kay Parrish, and Larry Ball. For information: 414/243-4248.

The UCC Musicians Association presents its Conference 2000 July 16–19 at Amherst College, Amherst, Massachusetts, with the theme “Sacred Music, Sacred Calling.” Presenters include Phil Brown, Horace Boyer, Marguerite Brooks, Simon Dearsley, Rodney Gisick, Kayla Werlin, Hampson Sisler, and Jane Wilmot, with sessions on handbells, Gospel music, choral conducting, organ music, children’s voices, and repertory. For information: UCCMA, P.O. Box 1350, Stratford, CT 06497-1350.

The IAO Congress 2000 takes place on July 20–24 in Manchester, England. Artists include John Scott, John Bertalot, Kevin Bowyer, Anne Marsden Thomas, David Sanger, Christopher Stokes, Ian Tracey, and others, at venues Bridgewater Hall, Adlington Hall, Manchester Cathedral, Parr Hall Warrington, and the Royal Northern College of Music. For information: IAO Freepost 11070, Rochdale, Lancs OL12 6ZZ, England.

The Hymn Society presents its annual conference July 23–27 at Boston University in Boston, Massachusetts, with the theme “Twenty Centuries of Congregational Song.” The schedule includes hymn festivals led by Alice Parker, The New England Spiritual Ensemble, Donald Hustad, William Reynolds, Emily Brink and Carol Doran, plenary sessions by Peter Gomes, Horace Allen, Peter Cutts, and Alice Parker, 30 workshop sessions, and publishers’ displays. For information: 800/843-4966.

Southern Methodist University will present an Organ/Harpsichord Workshop in Alsace, France, July 24–28, with the theme “The Generations of Couperin.” Led by Larry Palmer and Heinrich Walther, the workshop includes four hours of daily masterclasses, visits to the Unterlinden Museum in Colmar and to the newly-restored Silbermann organ at Ebersmünster, and faculty recitals. For information: 214/768-3273 or 214/350-3628; <lpalmer@mail.smu.edu>.

The St. Olaf Conference on Worship, Theology, and the Arts takes place July 24–28 at St. Olaf College, Northfield, Minnesota, co-sponsored by St. Olaf College and Calvin Institute of Christian Worship. The schedule includes worship, lectures, and workshops. For information: 507/646-3472.

The Corsi di Musica Antica a Magnano takes place August 17–27 in Magnano, Italy. The faculty includes Bernard Brauchli, clavichord & fortepiano; Paolo Crivellaro, organ; George Kiss, harpsichord; Albert Galazzo, organ; Giulio Monaco, choir; the schedule features classes, private study, visits, excursions, and concerts on historic instruments. For information: ph 39 015 67 92 60; fax 39 015 23 306; <bbrauchli@worldcom.ch>; <www.biella.alpcom.it/mam>.

CONCORA (Connecticut Choral Artists) celebrated its 25th anniversary on November 14, 1999, with a gala concert at South Church in New Britain, Connecticut, conducted by founder and artistic director Richard Coffey. The program included favorites from the group’s first 25 years as well as the premiere of a newly commissioned piece, *Laudare*, by Steven Sametz, a setting of poetry by the late Constance Carrier, a new Britain poet and teacher. The work is for double choir, strings, and piano, and was performed by current and former members of CONCORA who returned for the celebration. The composer, Steven Sametz, is professor of music at Lehigh University and presented a pre-concert discussion of the work. Other works on the program included



László Deák, Jörg Endebruck, Verouchka Nikitine, David Dupire, Hayo Boerema, and Ansgar Wallenhorst

The Third International Organ Competition sponsored by the City of Paris has announced winners of the competition which took place October 1–10: László Deák (Hungary), second prize, interpretation, and concerto prize; Jörg Endebruck (Germany), special prize for the interpretation of *Hommage à Maurice Duruflé* by Lionel Rogg; Verouchka Nikitine (France), special prize, interpretation;

David Dupire (France), honorable mention, interpretation; Hayo Boerema (Holland), first prize, improvisation; Ansgar Wallenhorst (Germany), honorable mention, improvisation. The jury included Jacques Taddei, José Enrique Ayarra-Jarné, Jean-Louis Florentz, Jean Guillou, André Isoir, Leo Krämer, Karel Paukert, Peter Planyavsky, Simon Preston, Lionel Rogg, and Daniel Roth.



Charles Kegg lectures on swimmers at AIO convention

The American Institute of Organbuilders sponsored its 26th annual convention October 3–6, 1999, in Canton, Ohio. Convention chairman Charles Kegg, Uniontown, Ohio, lectured on the history, design, and function of swimmers as wind regulators in pipe organs.

Other lectures addressed various aspects of business, design, and service work. Attendees also visited organs by Kegg, Henry, Dobson, and Berghaus. The 2000 convention will take place in Colorado Springs, Colorado, October 8–11.

the Kyrie from Schubert’s *Mass in E flat*, “Den Tod” from Bach’s *Cantata No. 4*, Biebl’s *Ave Maria*, Stanford’s *Beati quorum via*, and arrangements of spirituals. Each of the accompanists—Larry Allen, David Westfall, and Renée Louprette—presented a solo work for piano or organ.

The Wisconsin Baroque Ensemble presented two performances in January—at Gates of Heaven, Madison, on January 22, and at Wilson Theatre, Beloit, on January 29—featuring works of Haydn, Chedeville, Boismortier, and Blavet, performed by Thomas Boehm, recorder and traverso; Anton Ten-Wolde, baroque cello; Duncan Pledger, viola da gamba; and Max Yount, harpsichord. The group will be heard on March 26 on Wisconsin Public Radio’s “Sunday Afternoon Live from the Elvehjem” series, and on April 8 at Gates of Heaven. For information: 608/221-9390.

The Singing Boys of Pennsylvania performed Britten’s *A Ceremony of Carols* on January 2 prior to the 11 am

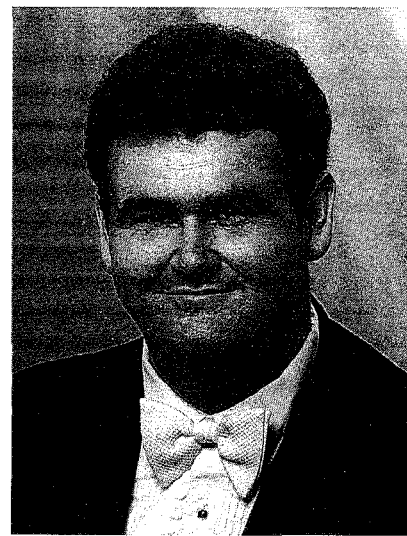
service at Washington Cathedral, accompanied by harpist Dotiean LaVallier, harpist of the National Symphony Orchestra.

The Canterbury Choral Society and Orchestra presented Handel’s oratorio *Saul* on February 27 at the Church of the Heavenly Rest in New York City. Under the direction of founder Charles Dodsley Walker, the 100-voice group was joined by a full orchestra, with bass-baritone Stephen Bryant singing the title role.

The Liturgical Organists Consortium (Mary Beth Bennett, Robert Gallagher, James Kosnik, Alison Lueddecke, Lynn Trapp) received the Golden Ear Award for Best Recording from *Absolute Sound Journal* for their CD *Sacred Legacy of Paris: Music of 20th Century Titular Organists* on the World Library Publications label. It was recorded at St. Patrick’s in the City Church, Washington, DC, on the Live-Fulcher organ. The Consortium is dedicated to the musical traditions of the Roman Catholic Church. Their

work as recitalists and clinicians is represented by World Library Publications and the National Association of Pastoral Musicians.

Appointments



Patrick Allen

Patrick Allen has been appointed Organist and Master of Choristers at Grace Church in New York. He previously served as Director of Music and Fine Arts at Independent Presbyterian Church, Birmingham, Alabama; Associate Organist at St. Thomas Church, New York, assisting Gerre Hancock; and as Director of Music and Organist at both The Cathedral Church of St. John and Congregation Beth Emeth, in Wilmington, Delaware. In the summer he is on the faculty of the Baroque Performance Institute held at the Oberlin College Conservatory of Music. With Catherine Rodland, he co-authored the Chorister Training Program of The Royal School of Church Music in America, an American adaptation of the English model, *Sing Aloud*. Allen has received degrees from the University of North Texas and Florida State University. He was awarded the DMA and the Performer’s Certificate from the Eastman School of Music as a student of Russell Saunders. In Amsterdam, Allen studied with Gustav Leonhardt and Veronika Hampe. In 1988 he was a finalist in the AGO Young Artists Competition. He has been heard as a soloist on organ and harpsichord throughout the United States and Europe and in many chamber music programs, especially with violinist Mary Hoyt in the duo Sounds Resounding. He has recorded with the St. Thomas Choir on the Koch and Priory labels.

Robert Jones has been appointed Organist and Choir Director of St. Luke’s Anglican Church, Ottawa, Ontario, Canada. For the past 17 years he was Director of Music at Central United Church in Sault Ste. Marie, Ontario, where he built up the music program to include four vocal choirs, three handbell choirs, a recital series, and oversaw the 1990 renovation of the church’s IV/56 Casavant organ. Jones is a graduate of the University of Windsor, where he studied with David Palmer, and the University of Western Ontario (London), where he was a student of Larry Cortner and John McIntosh.

Norm Kinnaugh has been appointed to the drafting/engineering department of the Reuter Organ Company, Lawrence, Kansas. He leaves the Chicago area where he worked most recently for Peterson Electro-Musical Products. His time at Peterson included the wiring design of multiplex switching relays and the configuration of combination actions, in addition to scheduling shipping dates and providing price quotations to customers. Prior to serving at Peterson, Kinnaugh held a 16-year engineering career in the professional audio industry. He has served as a customer applications engineer, sales representa-

THE BUSINESS OF
THE ARTIST IS TO
TELL HIS AUDIENCE
THE SECRETS OF
THEIR OWN
HEARTS..

Robin George Collingwood

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

"The organ at St. Matthew's, Walnut Creek, is such a gem. It is an instrument that speaks to my soul and I felt very much "at home" with it. The sonorities are gorgeous, and the compliments that I received are really owed to your miraculous instrument. So, please keep on doing what you're doing—that is, designing truly musical instruments that bring life to the world of organ music."

Stewart Scharch
Organist, Walnut Creek, CA

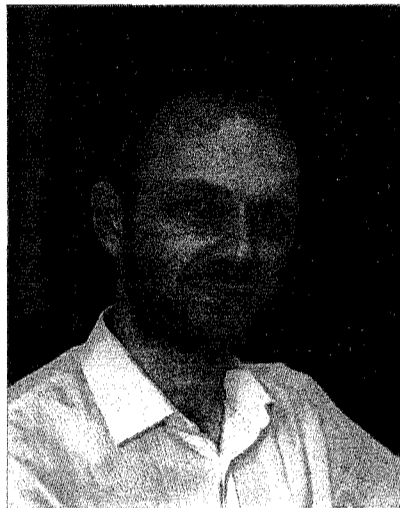
Women,
Men, and
Harpsichords
A Conference in Early Music



Midwestern Historical
Keyboard Society
Sixteenth Annual Meeting
Boulder, Colorado, USA
May 18-20, 2000
For more information:
Charles Bogard, Registrar
6486 Independence St.
Arvada, CO 80309-0301
U.S.A.
303-424-0867

tive, technical writer, and systems design project engineer for manufacturers, installation contracting firms, and sales firms within the fixed installation field. His primary duties at Reuter are directed to engineering organ projects, ranging from small new instruments to large renovations like the opus 2199 project for the First Presbyterian Church in Philadelphia. Reuter engineers produce three kinds of drawings: proposal sketches for committees; architectural drawings for church engineers and architects; and construction documents for the Reuter artisans. Kinnaugh holds a degree in electrical engineering from the New Jersey Institute of Technology and a master's degree in physics from Brigham Young University. His thesis concerned the effects of direct valve vs. key-channel valve actions on the chuff tones of flue pipes.

Nunc Dimittis



Andrew Pennells

Andrew Pennells died on October 26, 1999, at the age of 37. He was Managing Director of J.W. Walker & Sons Ltd, England. Born on January 6, 1962 to parents John and Margaret Pennells, he won a scholarship in 1973 to Culford School. During vacations he helped at the Walker factory, showing a great interest in the technical aspects of the operation. In 1978 at age 16 he began a four-year apprenticeship with Klais Orgelbau of Bonn, Germany, which included three months study each year at the School for Organbuilding in Ludwigsburg. In 1982 he returned to England to join Walker as a general organ-builder, quickly progressing to installations and then to the drawing office. He married Janice Rolfe in 1986, and their son Christopher Daniel was born in 1987, followed by daughter Katherine Elizabeth in 1989. Also that year Andrew Pennells completed the technical design of the new organ for Adelaide Town Hall, at that time the largest mechanical action organ to have been built in England for 100 years. In 1994 he was appointed Managing Director, succeeding his father, Robert, who remained with the firm as Chairman, having served as Managing Director for the previous 20 years. By 1999 Andrew has been involved with the design and building of 173 organs. Although his main responsibility was in design for new instruments, his interest and expertise extended to every branch of organ-building. He was also responsible for many noteworthy restorations, one of which was awarded the Annual State Prize in Germany. Surrounded by his family, Andrew passed away quietly at St. Nicholas Hospice, Bury St. Edmunds, Suffolk, England, after a battle with cancer. A memorial service celebrating his life and achievements was held in St. Martin-in-the-Fields London on January 22. Taking part were organists Nicolas Kynaston, Jane Parker-Smith, David Saint, David Sanger, Johannes Geffert, and Paul Stubbings; Robert King and The King's Consort; Crispian Steele Perkin, trumpet; and James Bowman, counter tenor.

Here & There



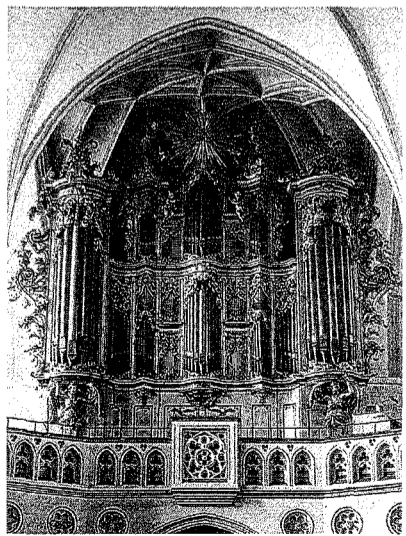
David Briggs

David Briggs is featured on a new recording, *Organ Spectacular*, on the Delos label (DE 3241). Recorded on the organs of First Congregational Church, Los Angeles, California, the program includes Coronation March "Orb and Sceptre," Walton; "Nocturne" (from *Shylock*), Fauré, arr. Fox; *Will o' the Wisp*, Nevin; *Carillon de Westminster*, Vierne; *Sonata on the 94th Psalm*, Reubke; and an improvisation on "Ein feste Burg." Briggs is Director of Music at Gloucester Cathedral in England. For information: 800/364-0645; <www.delosmus.com>.

David Gell presented a concert entitled "A Musical Journey of Italian Organ Music," on February 13 at Trinity Episcopal Church, Santa Barbara, California. The program featured works of Frescobaldi, Gabrieli, Zipoli, Bossi, and Marcello.

Patrick Hawkins is featured on a new recording, *Bach in Brentwood*, on the Arkay label (AR6170). The program is performed on the Greg Harrold organ at the Kay-MacBird residence in Brentwood, California (two manuals, 24 stops) and includes the *Fantasia and Fugue in g, S. 542*, *Partita on "O Gott du frommer Gott," S. 767*, *Canzona in d, S. 588*, *Prelude and Fugue in C, S. 546*, and 12 chorales from the *Orgelbüchlein*. For information: <www.arkayrecords.com>.

Richard Nanes, American composer and pianist of Livingston, New Jersey, was awarded the Medal of Honor and Diploma for Achievement in Fine Arts and Science by the Albert Schweitzer Society in Brussels, Belgium on November 16, 1999. The award is presented each year to one musician, one artist, and one scientist from all over the world in memory of Albert Schweitzer.



St. Marien-Kirche, Berlin

Uwe Pape has been named principal organ consultant for the organ building project at St. Mary's Church, Berlin. The new organ will be built by Alfred Kern & Fils, Strasbourg, France, in the

style of the old Joachim Wagner organ of 1721-23. The original case, historic front pipes, and 17 ranks preserved since the 18th century will be incorporated into the reconstruction. Dr. Pape, also a member of the Dresden Frauenkirche organ committee, is a professor of applied computer science and is known for his work on organ documentation and organ database systems.



Stephen Tharp

Stephen Tharp opened the 1999-2000 Great Music Series at St. Bartholomew's Church, New York City, where he is Assistant Organist, on November 17. The season's theme, "Organ Plus," is designed to showcase the landmark 1971, 225-rank Aeolian-Skinner organ in conjunction with other performance mediums. The program featured the world premiere performances of New York City composer Martha Sullivan's *Slingshot Shivarree* for organ and percussion—commissioned for the event—as well as Tharp's own adaptation of Handel's *Royal Fireworks Music*, also for organ with percussion. Also on the program were five songs with soprano Susan Lewis, and the first North American performances of Guilou's *Alice in the Organland* for organ and narrator, and selections from Daniel Roth's new *Livre d'Orgue pour le Magnificat*. Stephen Tharp is on the roster of Karen McFarlane Artists.



Keith S. Toth

Keith S. Toth received a Golden Ear Award from *The Absolute Sound Journal* for his CD *Paris on Park Avenue* (Ethereal Recordings). The CD was made on the Cavallé-Coll inspired organ by Guilbault-Thérain (1996) in the Chapel of the Reformed Faith at The Brick Presbyterian Church, New York City, where Toth has been Minister of Music since 1993.

Kenneth Udy is the author of a new book, *Alexander Schreiner: The California Years*, published by Harmonie Park Press. The book is the first published biography on the early career of Salt Lake City Tabernacle organist Schreiner, and provides a look at the young German immigrant who, in the 1930s with only a high school education, laid the foundation for his distinguished career in Southern California; 188 pp., \$25.00; for information: 800/422-4880; <www.harmonieparkpress.com>.

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."

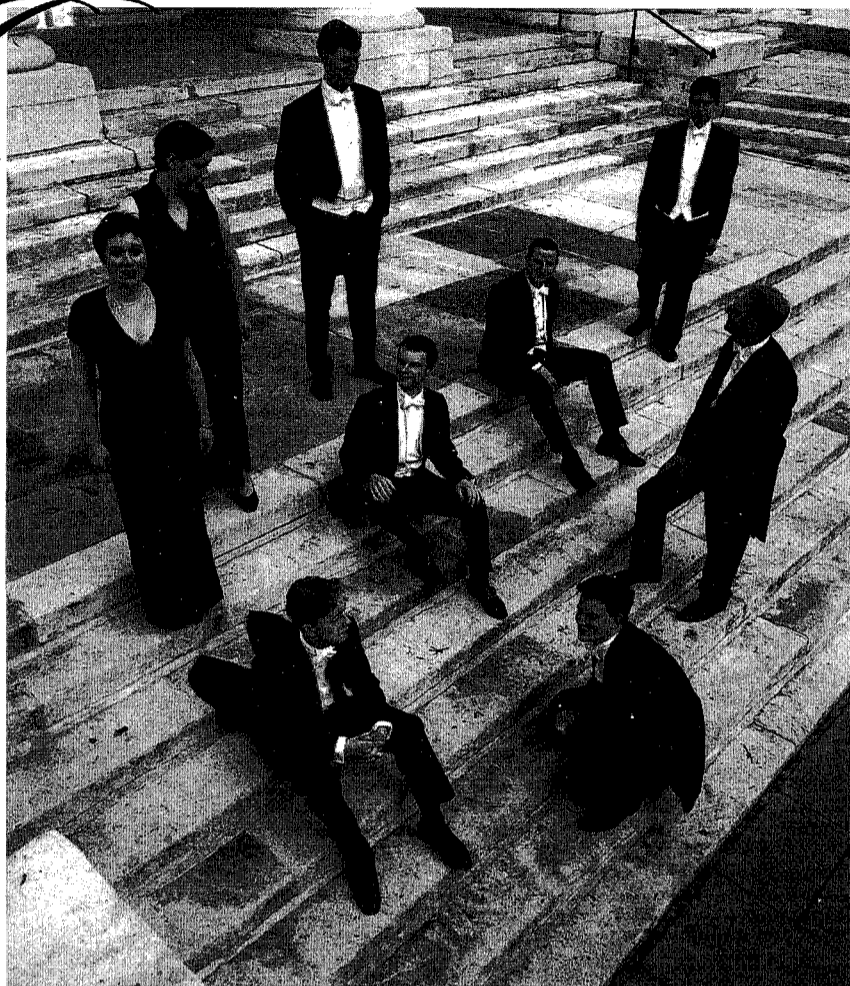
—*The Daily Telegraph*, London

"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

Here & There

Augsburg Fortress Publishers has released a *Bach for All Seasons* choirbook and compact disc to honor the 250th anniversary of the death of J.S. Bach. The choirbook is a collection of 30 vocal works including choral movements and chorales from cantatas and other works. The collection features an entry for every liturgical season. Compiled by Richard Erickson and Mark Bighley, the book includes authentic English translations as well as original language texts. The accompanying CD includes selections from the choirbook sung by the Bach Foundation Choir of Holy Trinity Lutheran Church in New York City. For information: 800/328-4648.

Greenwood Press has announced the publication of *One Handed: A Guide to Piano Music for One Hand*, compiled and annotated by Donald L. Patterson. The book surveys over 2,100 piano works including concert literature and pedagogical pieces. Each entry assesses the individual composition, its quality, difficulty, particular appeal, and its uses, with composer's name, dates, and nationality; also included are the contents of 36 anthologies, a discography, and bibliography; 336 pages, \$75; for information: 203/226-3571.

Carol Press has announced the release of *The Beginning Music Reader* by James C. McKinney. Originally published in 1958, the book has been unavailable for more than 30 years. The subject of learning to read music is covered in a concise, understandable format; 67 pages, \$9.95; teacher's pack (includes 8 overhead cells in color and 8 student hand-out photocopy masters), \$29.50. For information: 800/942-7407.

The Alban Institute has announced the release of *Congregational Trauma as*

a Basis for Hope and Healing, a new book by Rev. Jill M. Hudson about tragedies in congregations. The book addresses care strategies, adapting worship, assessment tools for measuring healing, handling the media, and how tragedy can give rise to healing; \$14.95 paperback; for information: 301/718-4407 x238.

Net4Music has announced the launch of a comprehensive portal for musicians. The company's first product will be digitized downloadable sheet music and MIDI files, offering immediate access to over 40,000 titles initially, growing at a rate of 10,000 per month. The site will also feature content written by musicians and educational components for musicians of all levels. For information: 212/375-6362; <www.net4music.com>.

A.E. Schlueter Pipe Organ Company, Lithonia, Georgia, has sent news of its current projects. The firm has completed the installation of a new organ (two manuals, 11 ranks) at All Saint's Episcopal Church, Thomasville, GA. Located in the rear balcony, the organ was scaled by Daniel Angerstein and tonally finished by Angerstein and John Tanner. Additions are being completed for the 1950s Reuter organ at First Baptist Church in Waynesville, NC: 16' Contra Trumpet in the Pedal, 16' Fagotto in the Swell, and a new Choir division of eight stops; larger grill openings; and tonal refinishing. Schlueter has been awarded a contract to build a new organ for Stella Maris Catholic Church on Sullivan's Island in South Carolina. Tonal design and scaling is by Daniel Angerstein: two manuals, 23 ranks. The organ will be located in the gallery in a freestanding case with Victorian elements. The case and console will be paneled in mahogany. Facade pipes will be stenciled. Chest action will be electro-pneumatic top-board channel chests. Installation is scheduled for December 2000.

Harpichord News

by Larry Palmer

For two harpsichords

When THE DIAPASON published an overview of "Harpichord and Organ Duos" by Bruce Gustafson and Arthur Lawrence (April, 1974), the authors noted "Unfortunately . . . this ensemble has not yet attracted many 20th-century composers. . ." but they were able to cite four works specifically composed for two harpsichords.

In *Harpichord and Clavichord Music of the 20th Century* (Berkeley: Fallen Leaf Press, 1993), author Frances Bedford included 59 compositions in her listing of works for 2-6 harpsichords (of which five were composed specifically for the Gustafson/Lawrence harpsichord duo). Bedford lists an unpublished *Sonata* (1948) by Dorothy Dushkin, composed for America's first harpsichord duo, Philip Manuel and Gavin Williamson of Chicago, a reminder that harpsichordists playing concerts together dates back at least to the 1920s.

The earliest recordings of multiple harpsichords are those by Manuel and Williamson, four albums issued by Musicraft Records. There have been other notable examples of this genre since then, including several marvelous excursions into the older repertoire by harpsichordists William Christie and Christophe Rousset (François Couperin: *L'Apothéose de Lulli*, *L'Apothéose de Corelli*; and their rousing pairing of Boccherini's six Quartets with his *Fandango*—both discs recorded by Harmonia Mundi in the 1980s).

Pour 2 Clavecins—Old and New Music for Two Harpsichords is the recent compact disc by duo harpsichordists Vera Kochanowsky and Thomas MacCracken issued on Titanic Records (TI-256). Playing fine two-manual harpsichords by John Phillips (1991, after Ruckers) and Willard Martin (1981, after Blanchet), the artists utilize instruments which are similar enough to blend well but with enough difference to be heard individually.

From the arresting first notes of Bartok's *Dance in Bulgarian Rhythm* (*Mikrokosmos*, Book VI) to the exciting conclusion of Peter Planyavsky's *Caprice fugée* (*Quatre pièces pour 2*

clavecins, 1978) this CD offers the pleasure of hearing a fresh and unfamiliar repertoire. If one harpsichord and harpsichordist is appealing, two making music together more than doubles that appeal!

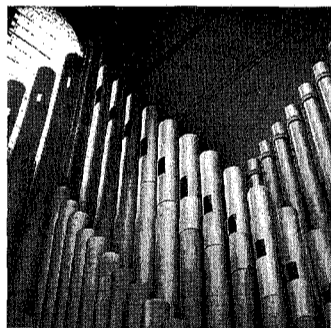
First recordings of the Planyavsky work as well as of *The Elements* (1986), an engrossing 13½-minute suite by San Francisco composer Léonie Jenkins, make this recording especially valuable. The composer writes, "The five Chinese elements [Earth, Metal, Water, Wood, Fire] form a continuum: from each the next is created, while each created element carries the seeds of destruction of another. The whole represents the universe, stemming from the void [the first movement], and at the end, falling back into the void." Jenkins's musical representations of these elements are strikingly characteristic: slow-moving and static for the void, hammering and repetitive for metal, a flowing 6/8 for water, pyrotechnics (!) for fire.

Three works from the earlier golden age of the harpsichord complete a varied program: the *Suite in F* by Gaspard Le Roux (arranged for two harpsichords as the composer suggested in the preface to his *Pièces de Clavessin*, 1705); *Concerto in D Major* by Georg Philipp Telemann (from *Six Concerts*, 1734, a publication in which the composer offered varied possibilities for performance, although this arrangement for two keyboards is the work of the present performers); and *Quintet in D Major* (1774, originally for Flute, Oboe, Violin, Viola and Continuo) by Johann Christian Bach, in an arrangement for two keyboard instruments from an only-slightly-later manuscript now found in the Saxon State Library.

The striking cover features harpsichord lids decorated in chinoiserie and modern decor, photographed from above; the booklet offers excellent program notes by the two players; and the playing documents vibrant performances on superb instruments (with appropriate tunings by Barbara Wolf). Highly recommended.

Features and news items are welcome for these columns. Send them to Dr. Larry Palmer, Division of Music, Southern Methodist University, Dallas, TX 75275, or via E-mail: <lpalmer@mail.smu.edu>.

THE INSTITUTE OF SACRED MUSIC AT YALE UNIVERSITY



*A Cross-Disciplinary
Center for
Music, Liturgy
and the
Related Arts*
"Common ground
for musicians and ministers,
for scholars and practitioners"

PROGRAM IN ORGAN PERFORMANCE

Faculty

Thomas Murray
Martin Jean ↔ Gerre Hancock

Degrees Offered through the Yale School of Music

Master of Music ↔ Artist Diploma

Master of Musical Arts ↔ Doctor of Musical Arts

Double Majors may be obtained through the School of Music.
Joint Degrees are offered concurrently with Yale Divinity School.

Scholarship awards are based on need and merit.

Prizes in Organ Performance and Choral Conducting are available for qualified applicants.

Address inquiries to: Office of Admissions, Yale Institute of Sacred Music
409 Prospect Street, New Haven, CT 06511
PHONE 203-432-5180 FAX 203-432-5296
E-MAIL ruth.lackstrom@yale.edu
WEBSITE <http://www.yale.edu/ism>



A radio program for

the king of instruments

MARCH #2010 - *Nothing Like a Dame* ... we enjoy a visit with the irrepressible British recitalist Dame Gillian Weir, who plays works by Bach, Franck, Messiaen, Bull, Bonnet and Jongen.

#2011 - *Max and Johann* ... contrasting the two most prolific and respected German organ composers, Max Reger (1873-1916) and Johann Sebastian Bach (1685-1750), in some music accessible to modest players and some other pieces demanding virtuosic skill.

#2012 - *Happy Birthday, Herr Bach* ... a celebration of history's foremost organ composer, with music from his youth and his maturity, plus some surprises (of course!).

#2013 - *All Things Bright and Beautiful* ... the optimistic and engaging music of American composer and performer Emma Lou Diemer, whose original works, Psalm settings and hymn-tune arrangements never fail to uplift the spirit.



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.org.

VISSER & ASSOCIATES INCORPORATED

22814 Commercial Lane, Tomball, Texas 77375-6969

Phone: 281-516-1361 • Fax 281-516-1363

Members APOBA and ISO

Pipeorgan Builders

Visit our web site at www.visserassociates.com • E-Mail: pvissierorg@mail.msn.com



Renaissance[™]

Hear it and understand.

Allen organs[®]

MACUNGIE, PENNSYLVANIA 18062-0036 USA

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



NEW!

Vierne and the Organ

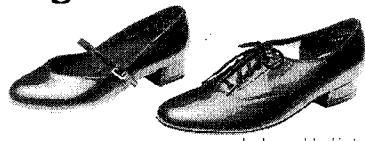
by Rollin Smith

LOUIS VIERNE (1870-1937), a student of Franck and Widor, was organist of Notre-Dame Cathedral for 37 years and Widor's successor as the organ's great symphonist. Vierne's autobiography is here translated to English, profusely illustrated and extensively annotated. Includes chapters on his American tour, recordings, reminiscences of his contemporaries, the organ symphonies, textual corrections of scores, and a thematic catalog of the organ works. 800+ pages, 175+ illustrations, hardbound, \$69 to OHS members, \$76 to others

Shipping \$2.50 for entire order within the U. S. Shipping outside U.S.: \$2.50 + postage charged to Visa or MasterCard; specify airmail or surface.

ORGAN HISTORICAL SOCIETY
BOX 26811 RICHMOND, VA 23261
804-353-9226 FAX 804-353-9266
catalog@organsociety.org

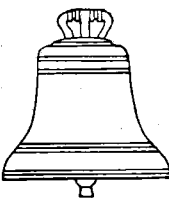
fine leather shoes for organists Organmaster Shoes



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



FREE INFORMATION ABOUT BELLS AND CARILLONS

The Guild of Carillonners in North America

37 Noel Drive
Williamsville, NY 14221

Book Reviews

Instruments in Church: A Collection of Source Documents, by David W. Music. Lanham, MD: Scarecrow Press, 1998. xix+211 pages. \$30.00 cloth.

It is generally acknowledged that the organ and other keyboard instruments are permanent fixtures in most Christian churches, and that orchestral instruments of various sorts are welcomed into their sanctuaries from time to time. Nevertheless, this present hospitable state of affairs is the culmination of a long history of debate on the appropriateness of musical instruments, ranging from enthusiastic acceptance to hostile rejection, with some doctrinal groups or individuals occupying an ambivalent middle ground. This book, which consists of a collection of original sources relating to the use of musical instruments in churches, allows the protagonists throughout the principal eras of church history to speak in their own voices, thus lending an immediacy to the debate that would otherwise be lost in a narrative description. Representative documents are derived from a variety of sources: the Bible, theological treatises, church records, letters and other personal accounts, prefaces to musical collections, and journal articles. While some passages are concerned with the acceptability or unacceptability of particular instruments, others focus on musical styles and how the instruments in question should be played.

The story unfolds in five chronologically ordered parts: The Bible (Old and New Testaments), The Postbiblical and Medieval Eras (rejection of instrumental music, the organ in the medieval Western Church), The Sixteenth and Seventeenth Centuries (the Reformation and Counter-Reformation, Catholic Spain and Italy, the English Church), The Eighteenth and Nineteenth Centuries (instrumental music and requirements in Europe and England, the organ in America and Scotland), and The Twentieth Century (the piano, Catholic pronouncements on instrumental music, the influence of popular cultures, electronic instruments).

Each of the 81 original selections—ranging in length from a few lines to several pages—is introduced by a brief commentary that places it within its appropriate context. Some are by church fathers such as Augustine of Hippo and Pope Pius X, and theologians such as Luther and Calvin; others are by such well-known musical figures as Praetorius, Bach, Mozart, and Mendelssohn; the majority include church pioneers, pastors, historians, essayists, and contemporary journalists.

The post-Biblical Church Fathers rejected the use of instruments and instrumental music on three grounds: they were characteristic of the "infancy" of the church, Old Testament references to them should be interpreted symbolically, and they were associated

with immoral practices (the most compelling reason). Later theologians, on the other hand, were divided in their opinions, and for different reasons: Martin Luther welcomed them if they assisted in teaching spiritual truths but were not explicitly forbidden in the New Testament; John Calvin was opposed to them because they were not specifically commanded. Twentieth-century Roman Catholic pronouncements became increasingly liberal, but with some exclusions: Pope Pius X (1903) allowed vocal music with organ and other instrumental accompaniment but forbade the use of pianos and other "noisy or frivolous instruments," along with bands; but Pope John XXIII (1881-1963) and Vatican Council II (1963) approved the traditional place of the pipe organ and other suitable instruments that contributed to the dignity and uplifting features of worship. This permissive trend found expression in some contemporary commentary on religious popular culture that supported the use of guitars and "worship bands" as appropriate to a view of God as more approachable rather than distant from the younger generation of "unchurched" worshippers (although the biases of "serious" musicians against their musical styles can be anticipated).

On the secular side, perhaps the most familiar event in the social history of the organ was the destruction of church organs in England sanctioned by the Long Parliament in 1644: "... all Organs, and the frames or cases wherein they stand in all Churches or Chappels aforesaid shall be taken away, and utterly defaced, and none other hereafter set up in their places." In 1662 Samuel Pepys described hearing in church an instrumental group of violins, "after the French fantastical light way, better suiting a tavern, or playhouse, than a church," a performance style condoned by the new King Charles II who had acquired Continental tastes in music during his exile there. In 1770 the English music teacher, composer, and music historian Charles Burney reported the use of six gallery orchestras in a large Venetian church, although he complained that the performance was blurred by excessive reverberation.

The introduction of the organ into American churches was initially resisted by some religious denominations but eventually was achieved in the late eighteenth century; the Church of Christ, however, still maintains a no-instruments policy. As for the music itself, the practical advice of Francis Hopkinson (a signer of the American Declaration of Independence) on the role of the organist and the playing of preludes, interludes, and concluding voluntaries is still valid today.

The selections by the four major composers represented in this collection deal chiefly with matters of musical style. Praetorius offered practical suggestions for the staging of performances involving instruments, choirs, and organs (instrumentalists should refrain from tuning their instruments during the organist's prelude); Bach proposed an orderly dis-

position of choirs and instruments at the Thomas school; Mendelssohn, when in Venice to enjoy its art and architecture, was critical of both instrumental and organ playing ("miserable"); Mozart thought a Mannheim orchestra "very good and numerous," but the two organists both played "miserably."

The concluding chapter on electronic instruments surveys both the advantages and disadvantages of electronic organs (cheapness, adaptability, portability, pioneer situations, but often repulsive sound), taped accompaniments (push-button ease, familiarity, elimination of choir rehearsals, but diminished role of the conductor, disintegration of four-part singing, lack of human interaction), and synthesizers (imitation or replacement of acoustic instruments, accessibility to average church musicians, but absence of traditional, sanctified associations).

The remarkable scope of this judicious collection ranges over the whole of music history. On the whole, the compiler has sought to achieve a balance of viewpoints, except where a near unanimity of viewpoint characterized certain periods in church history. For these reasons, the book is recommended to church musicians as well as to students and teachers of church music history. There is a selective bibliography of 62 titles in English, related to the five major topics of the book, all generally available in institutional libraries.

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

New Recordings

The Symphonic Organ - Noble Orchestral and Organ Works Performed on the Grand Organ at St. Bartholomew's Church in New York City. William K. Trafka, organist; Pro Organo #CD 7084 [DDD-fully digital]; total playing time: 74:11.

Fanfare for the Common Man, Copland (arr. Trafka); *Cantabile from Symphony for Organ in E minor*, Friedell; *Grande Pièce Symphonique*, op. 17, Franck; *Pictures at an Exhibition* (complete), Mussorgsky (transcribed Trafka).

Tongues of Fire—the 325-rank, 20,142-pipe organ of the Cadet Chapel at West Point U.S. Military Academy. Scott Dettra, organist, with chants sung by the men of Fuma Sacra; Pro Organo #CD 7063 [DDD-fully digital]; total playing time: 73:52.

Pièce d'Orgue, BWV 572, Bach; *Hymn d'Orgue: "Veni Creator,"* de Grigny; *Prélude et fugue sur le nom d'Alain*, op. 7, Duruflé; *Fugue et Choral*, Honegger; *Berceuse*, op. 31, no. 19, Vierne; *Prélude, Adagio et Choral varié sur le thème du "Veni Creator,"* op. 4, Duruflé.

Both available from Zarex/Pro Organo, P.O. Box 8338, South Bend, IN 46660-8338; 1-800/336-2224; fax

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)

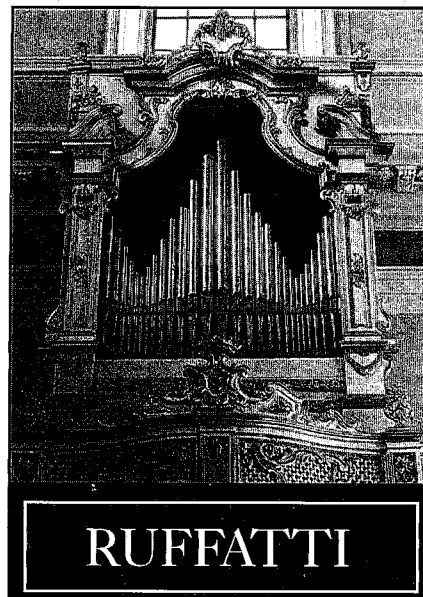
Orgues Létourneau Ltée

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



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

Tradition and technology blended for instruments of exceptional integrity.



Fratelli Ruffatti
Distinguished pipe organ builders of Padua, Italy

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

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

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

RUFFATTI

219/271-9191; internet:
orders@zarex.com, www.zarex.com
\$15 each plus postage/handling.

These CDs feature two of the largest pipe organs in the United States (or in the world, for that matter). They are also located not more than 100 miles apart: one is the largest organ in New York City, the G. Donald Harrison organ at St. Bartholomew's Church in Manhattan, and the other is the Möller organ at the Cadet Chapel of West Point Military Academy, some 50 miles up the Hudson River from New York City.

William Trafka opens his recording with the bang of cymbal (gong) and drums (timpani) in a stately arrangement of Aaron Copland's "Fanfare for the Common Man." In spite of this organ's size, the placement and scaling of this, the largest of G. Donald Harrison's organs, creates a situation where the organ could easily be overshadowed by percussion, but this is not the case on the recording. Trafka registers this piece cleverly and with tact, by building bit by bit until the full reed plus full organ sound occurs only in its final moments. By contrast with this grand bombast, the rarely heard Cantabile from Harold Friedell's E-minor Organ Symphony shows off delicate strings and flutes, each stop of which is a tonal signature of G. Donald Harrison. The strings on this organ have that peculiar edge, like those at uptown's Riverside Church and at downtown's Calvary Church Park Avenue, that seems to say "this is a New York City organ."

In the Franck Trafka exhibits the kind of cool control that one remembers from the legacy of Marcel Dupré. The rhythm is measured with precision and the technique is solid throughout. A controlled performance like this has a potential downside, in that it may appear at first that the performer is less than thoroughly engaged in the emotional drama of the work; but the upside of this is that a listener is then forced to concentrate upon the formal structure and harmony of the music rather than on the emotive experience of the performer. When the harmonic drama crescendos to a climax, the effect of this approach to organ performance is very powerful.

The most inventive and playful work on this new CD is the transcription of Mussorgsky's "Pictures." Throughout the succession of movements, I was constantly reminded by Trafka's registration of the immense variety this organ holds in its flutes and strings. His registrations are always varied, never the same, each tailored to its unique use. There are many organ transcriptions of this work available on CD ranging from the bland to the bizarre. It is a pleasure to hear an organ transcription performance that communicates the character, textures and mood of the original "tableaux" through a controlled technique and masterful use of registration. This is a beautiful recording throughout that lives up to its symphonic title.

Moving on now up the Hudson River to West Point, we have an even larger pipe organ, albeit one with a tonal design that does not appear to be nearly as cohesive as the one at St. Bartholomew's, but then again, try finding any builder that can bring tonal cohesion to an organ of 325 ranks and 20,142 pipes! The CD title, *Tongues of Fire*, appears to be drawn from the Biblical phrases that refer to the day of Pentecost, which would in turn explain the inclusion of two major works based on the "Veni Creator" theme. It is clear from the very first few tracks of this CD that Scott Dettra knows how to make this organ sing, even when put to the extreme test of the German baroque and French Classic literature. He appears to handle this gigantic instrument with ease and great confidence, and with solid technique and youthful vigor to boot. Scott Dettra is the son of former West Point Cadet Chapel organist Lee Dettra. It would seem that Mr. Dettra the younger learned many secrets about registering this pipe organ from his father whilst growing up. His registrations (as one might expect, not made available to us in the CD book-

let—although the organ specifications are included) in DeGrigny's "Veni Creator" are craftily chosen, and for this reviewer, capture the old world grandeur of this music. I would never have thought that this organ could produce something this close to French Classic sound. Aside from any benefits of paternal influence Scott Dettra may have gained with regard to the West Point organ, the overall program shows him to be a talented technician as well as interpreter of a wide scope of the literature. Many recent recordings of Maurice Duruflé's Opus 4 and Opus 7 works are made on mechanical-action organs or in acoustical settings that the composer likely did not know. This new West Point recording captures a warmth of ambience, especially in the 8' tone, that eludes most modern recordings of these popular works. Perhaps there is more in common, speaking in organ-building and acoustical terms, between West Point Cadet Chapel and the churches of Paris than we had heretofore thought. I suggest that one listen to the 1960s recordings made by the Duruflés themselves for another recording capturing similar warmth of 8' organ tone. The warmth of tone conveys the spark between the organ, organist and the room, especially in the Prelude on ALAIN. The only work in the program I found obscure is Honegger's "Fugue and Choral." I confess I do

not know the work, and except for the virtue that it offers a tremendous excuse for Scott Dettra to exploit a myriad of solo tones and combinations, I would think that this one work might just as well remain somewhat obscure. Both CDs are highly recommended.

—Bernard Durman
Pleasanton, California

New Organ Music

Corl, Matthew H. *Fanfare on "America the Beautiful" (Materna)*. H. W. Gray, \$3.95 (GSTC9607).

Church organists often are faced with finding music that reflects a patriotic occasion yet remains appropriate for use in a worship setting. Matthew Corl's *Fanfare on "America the Beautiful"* is just such a work. It begins with a toccata-like section consisting of appoggiated chords for the manuals over a theme in the pedal. This eventually leads to a statement of the first phrase of the hymn melody, played on a solo 8' reed stop. The pedal theme then moves to the manuals. It eventually gets combined with the hymn melody in a cleverly devised mutation through several meter changes and tonal centers. Eventually the piece moves to a quieter statement of each phrase of the hymn,

between which are short imitative sections. A transition, built on the pedal theme, leads to the final *maestoso* section. In this final section the melody is heard over the pedal theme, bringing together these two musical elements on which the whole piece is based.

Of medium difficulty, it would work best on a larger organ with three manuals, though it can be made to work on just two. A strong solo reed stop is a must. For the organist looking for a strong patriotic piece, this *Fanfare* will fill the bill and is well worth the cost and effort to learn it.

Callahan, Charles. *This Is the Feast*. St. Louis: Concordia Publishing House, \$7.95 (97-6575).

This collection of four organ works based on contemporary hymns would be especially appropriate for any special Festival celebration. The collection opens with a *Voluntary on This Is the Feast*, the Hymn of Praise used in Setting One of the *Lutheran Book of Worship* and originally written by Richard W. Hillert. This piece calls for a big registration, including reeds, mixtures, and, if available, a Festival Trumpet 8'. Michael Joncas' *On Eagle's Wings* provides the hymntune for the second work in this collection. In many churches, this tune is never heard without guitar accompaniment, so it is wonderful to have a quality organ work based on this

From Our Collection:

The Johannus Sweelinck 20 AGO
With SP-2 speaker system



GREAT	
Bourdon	16'
Principal	8'
Diapason	8'
Stopped Flute	8'
Flute Celeste	8'
Gamba	8'
Octave	4'
Open Flute	4'
Twelfth	2 1/2'
Superoctave	2'
Conical Flute	2'
Cornet	IV
Mixture	VII
Contra Trumpet	16'
Trumpet	8'
Vox Humana	8'
SWELL	
Quintaton	16'
Principal	8'
Rohrflute	8'
Viola di Gamba	8'
Vox Celeste	8'
Octave	4'
Koppelflute	4'
Salicional	4'
Flute Twelfth	2 1/2'
Octave	2'
Waldflute	2'
Nazard	1 1/2'
Octave	1'
Sesquialter	II
Scharff	III
Fagotto	16'
Festival Trumpet	8'
Cromorne	8'
Oboe	8'
PEDAL	
Principal	16'
Subbass	16'
Octave	8'
Gedackt	8'
Choralbass	4'
Bassflute	4'
Nachthorn	2'
Rauschpfeife	IV
Bombarde	32'
Contra Trumpet	16'
Trumpet	8'
Claron	4'
MODULE	
Chimes	
Harpsichord	
Strings	
Gospelorgan	
+tremelo	

2 manuals
6 amplifiers
51 speaking stops
Programmable MIDI

You can't decide to buy an organ
until you've experienced a Johannus

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

SCHLICKER

EST. 1930

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

tune. Callahan develops the tune, creating a tone poem which uses motives derived from the melody. Similar creativity is displayed in the setting of Marty Haugen's *Shepherd Me, O God*. Callahan has written a hauntingly beautiful meditation for the organ based on this tune. The collection ends with a *Festival Postlude on This Is the Feast*, but the tune used this time is Ronald A. Nelson's setting of the text found in Setting Two of the *Lutheran Book of Worship*. This toccata is a fitting postlude to a Festival service.

This Is the Feast is a useful addition to the library of any organist interested in playing quality literature based on contemporary hymns. Thanks to Charles Callahan for these delightful contributions to the organ repertoire.

Zachow, Friedrich Wilhelm. *Sämtliche Orgelwerke*, edited by Klaus Beckmann. Meßtetten: Forum Music (fm 239).

This collection contains 53 Chorale Preludes, two Partitas, three Preludes, four Preludes and Fugues, three Fugues, one Fantasia, and one Capriccio, the entire known output of organ works by Friedrich Wilhelm Zachow. Zachow served as organist at the Marienkirche in Halle an der Saale from 1684 until his death in 1712. This important master of the Central German organ school was the teacher of Georg Friedrich Händel, who remained grateful to Zachow and his widow ever after.

Klaus Beckmann, who edited this collection, has provided us with an edition which is scholarly, yet usable as a practical edition also. Beckmann includes a short Introduction in which he touches

on a few details of Zachow's life, and provides descriptions of the various types of treatment Zachow uses in his pieces. He also discusses the various sources for Zachow's works, including differences among the sources, and notice of any editorial revisions he has made in the works. Both of these discussions are in German only. The only shortcoming as a practical edition is that several of the pieces contain unnecessary page turns due to the layout of the entire book, but this is not a major problem and occurs in only a few of the chorale preludes.

Zachow is one of the most important organ composers of the generation preceding Johann Sebastian Bach, and as such, his music deserves the attention of any serious organist. Adding this collection to your music library is something well worth considering.

—Jon Holland, DMA
Portland, Oregon

Tocatta for an Occasion, Brian Brockless. Robertson Publications (distributed by Theodore Presser) 98033, \$11.50.

The impressive "Tocatta for an Occasion" is based on the well-known tune "Tu es Petrus." Written for the Peterborough Cathedral Organ Week of July 1982, Brockless offers a virtuosic toccata with a suggested duration of 15 minutes. Formally, the composition is in simple ternary form with coda. The A section opens with a unison fanfare which outlines the "Tu es Petrus" theme. Asymmetrical meters and ostinato figures add to the rhythmic excitement of the opening section. This rhythmic intensity gradually subsides and a

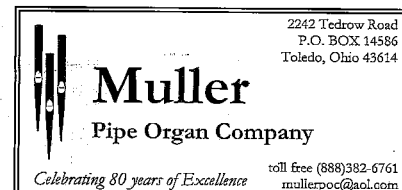
free, rhapsodic B section offers a welcome relief. Diminuendos reduce the registration to soft celestes while the "Tu es Petrus" theme returns on an ethereal solo 4' pedal. The A section triumphantly returns without the opening unison fanfare. This energetic and well-written toccata concludes with a majestic fortissimo coda. Mastery of this composition would be well worth the effort if its performance were realized on a quality instrument in a reverberant room.

Trumpet Procession for Organ, Richard E. Frey. Hope Publishing Code No. 1940, \$5.95.

Richard Frey's "Trumpet Procession" is an accessible work suitable for weddings and similar ceremonies. The work requires a modest two-manual instrument with a solo trumpet stop. In ternary form, the composition follows the typical characteristics of a trumpet tune: four measure phrases, alternation of trumpet solo and mixture chorus, and a B section in the parallel minor key with softer registration. Constant quarter note motion in the left hand and a syncopated solo theme combine to bring a festive quality to the composition. The work could be easily adjusted for length to accommodate a short or long procession.

Album of Various Pieces, Anton Bruckner. Kalmus, K 02036, \$6.95.

Austrian Anton Bruckner (1824-1896) is well-known for his choral works and symphonic literature. The son of a schoolmaster and organist, Bruckner first played organ for church services at the young age of 10. In addition, Bruckner spent time honing his skills as



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
Street
City
State Zip

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

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

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



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



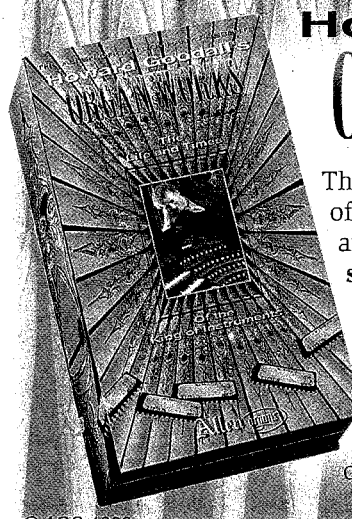
THE ALLEN ORGAN COMPANY PRESENTS

Howard Goodall's

ORGAN WORKS

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

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



© AOC 1998



organist at the Augustinian monastery of St. Florian and for 13 years held the position of organist at the Linz cathedral. This Kalmus edition presents 13 compositions by Bruckner: seven original works for organ and six transcriptions. The transcriptions include trios from the 4th and 7th symphonies; the choral "Ave Maria," and the "Amen" portion from the Gloria of the D Minor Mass. Also included is the extensive transcription of the "Adagio" from Symphony No. 7. Three short preludes from the collection of 9 *Organ Pieces* (considered by the *New Groves Dictionary* to be of doubtful authorship), would make wonderful teaching pieces for the beginning organist. In addition, the Prelude and Fugue in C Minor is a delightful composition that deserves to be played more often in services and recitals. Following the short prelude, Bruckner offers an energetic fugue that builds in intensity toward its dramatic ending. This inexpensive edition is a fine collection of lesser known works by a master composer.

—Laura Ellis
McMurry University

Music for Voices and Organ

by James McCray

Music for men's chorus

The tenor's voice is spoilt by affection and for the bass, the beast can only bellow;

In fact, he had no singing education, an ignorant, noteless, timeless, tuneless fellow.

Lord Byron (1788-1824)
Don Juan

Do Byron's comments remind you of anyone in your church choir? We all encounter those robust male singers whose quality is far less than their enthusiasm. These "stout-hearted men" boldly project their voices so that those around them are covered, distracted, and often discouraged. This is most unfortunate.

American church choirs usually have an abundance of women singers, especially sopranos. The men of the congregation, however, seem less willing to commit to a regular weekly rehearsal and Sunday service. So, there is almost always a need for more men in our church choirs, and that encourages those who are there to oversing. Yet, the suggestion being submitted this month is to program an all-male choir Sunday service. This will instill a strong sense of pride, will offer a lovely contrast to the weekly mixed choir sound, and may even encourage males from outside the choir to come sing. Sample your congregation and you may well discover that there are men out there who are unwilling to make a long-term commitment to the choir, but who would enjoy coming once or twice a year to perform in an all-male group. At our church I program an all-women's and all-men's Sunday each year. The men sing on Mother's Day and the women return the favor and sing on Father's Day.

The music this month features men's chorus. It covers a wide variety of seasons, difficulty levels, and other musical matters. If you have not used a men's chorus for your church, give it a try. You may be amazed at the results. With proper fine tuning it will add a dimension that will soon become a tradition.

The Heavens Are Telling, Ludwig van Beethoven (1770-1827). Unison men and piano, E.C. Schirmer, #1046, no price given (E).

This setting features a mixture of bold, loud phrases and gentle quiet phrases. The keyboard offers full block-chord statements beneath the voices. There are two stanzas; both German and English texts are provided for performance. For variety it might be possi-

ble to alternate the loud/soft areas with the basses and tenors on one stanza. Simple yet dramatic music

Three Sacred Pieces for Male Voices, arr. Dale Grotenhuis. TTBB and keyboard, National Music Pub., CH-124, no price given (M-).

The three titles are *How Firm a Foundation*; *O Jesus, Joy of Loving Hearts*; and *My Faith Looks up to Thee*. The last piece is very easy and uses only TB with keyboard. There is nothing particularly special about these arrangements; they are straightforward and clear with repeated notes and good voice leading. There is some unaccompanied singing in each setting. Practical music for men.

Mass, Paul Gibson. TBB unaccompanied, ECS Publishing, No. 5175, no price given (M/M+).

There are four mass movements; Credo and Benedictus are missing. All use English text, have mixed meters with melismatic lines, follow a predominantly chordal format, and have a keyboard reduction for rehearsal. The harmony is somewhat austere. Although not difficult, it will require a solid group of singers for effective performance.

Will the Circle Be Unbroken, arr. Donald Moore. TBB and piano, BSC 9813, Belwin-Mills of Warner Bros., \$1.30 (M-).

The text concerns departed friends. The music has a Gospel style with a fast, "boom-chick" piano accompaniment that bounces along. A full three-part choral texture is used in about half of the setting.

Phos Hilaron: O Gladsome Light, Randall Giles. TTBB and organ, Paraclete Press, PPM 09926, \$1.60 (M).

The organ part is set on two staves and provides a chordal background for the voices. There are three short stanzas with the first in unison. An alternative SATB setting is included at the end.

God Who Made Every Living Creature, Gaspare Spontini (1774-1851). TTB unaccompanied, Music 70 Pub., M70-699, \$1.10 (M).

The editor, Bruce Trinkley, has arranged this setting from *Fernand Cortez*. Both French and English texts are given for performance. The music is five-pages duration and slow with busy rhythms which tend to ornament the sound.

On Christmas Night, arr. Wayne Bisbee. TBB with solo and piano, Santa Barbara Music Publishing, SBMP 290, \$1.40 (M-).

This traditional Sussex Carol retains its familiar melody as it moves through different stanza settings. The soloist is used on two of the stanzas. The piano

part is often very busy with a lilting accompaniment behind the voices.

Moonlight, W.H. Belyea. TTBB unaccompanied, Leslie Music Supply, No. 6007, no price given (M).

The text concerns the moonlight that shines on God's creation. The slow, chordal setting is syllabic with warm harmonies that will add depth to a men's choir. The music remains quiet throughout and has some repeated areas in this two-page setting.

Unendliche Freude (Unending Gladness), Franz Schubert (1797-1828). TBB unaccompanied, Santa Barbara Music Publishing, SBMP 252, \$1.55 (M).

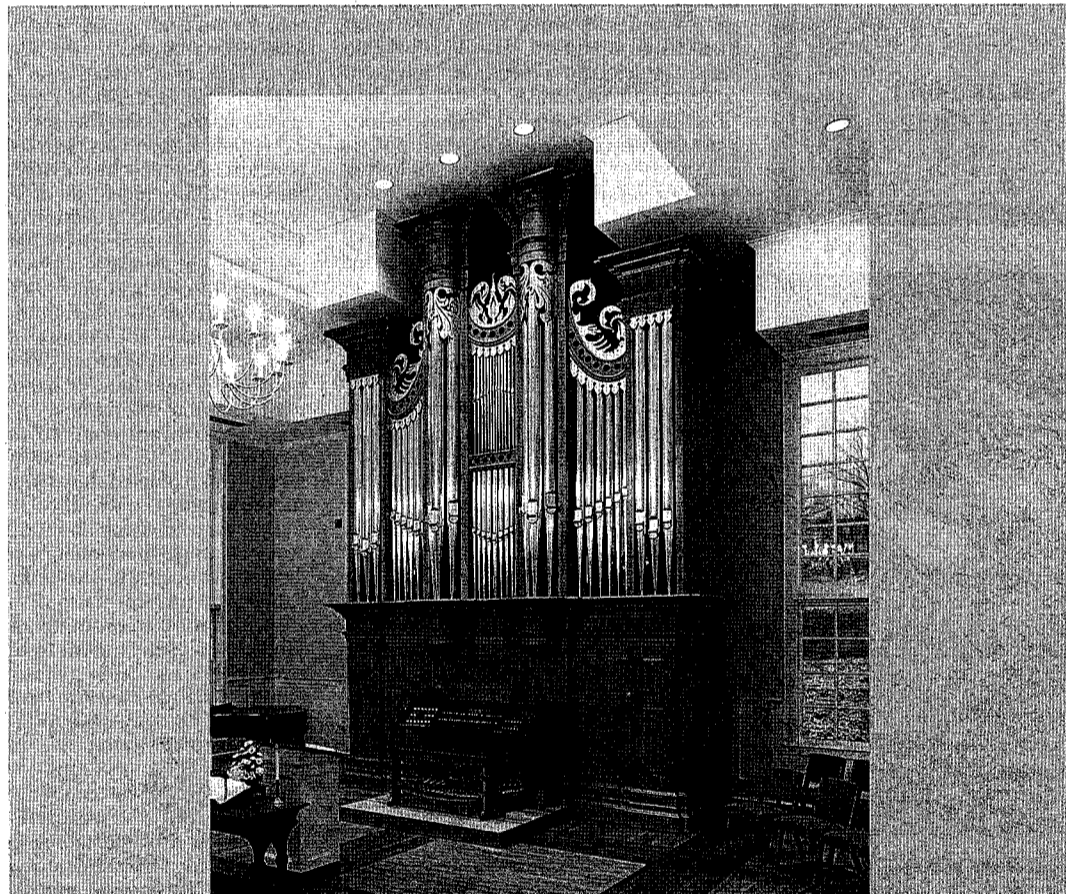
Technically this is secular yet the Schiller text will be appropriate for church use. After a syllabic, rhythmic opening in three parts, there is a different section which is a unison canon.

O Magnify the Lord, Dale Grotenhuis, TTBB and piano, National Music Publishers, CH-125, no price given (M+).

This strong anthem is based on Psalm 34. The keyboard is important and provides a driving background in the fast section. The articulations add much to the character of the music. While much of the music is in two parts, there is a slower, four-part unaccompanied section. Exciting music.

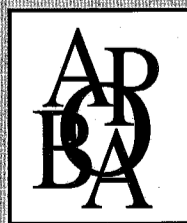
■ ANDOVER ■ AUSTIN ■ BEDIENT ■ BERGHAUS ■ BIGELOW ■ BOND ■ BUZARD ■

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



Dobson Pipe Organ Builders

Fill Your Worship Space with the Majestic Sound and Stunning Beauty of a Pipe Organ



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 ■ HOLIKAMP ■ JAECKEL



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

Robert Rayfield In Memoriam

by Anna M. Leppert-Largent



Robert Rayfield

Robert Rayfield died on October 18, 1999 in Bloomington, Indiana at the age of 79, Professor Emeritus of Music at Indiana University. See "Nunc Dimittis" in the December 1999 issue, pp. 6-7.

When asked to pen a few thoughts about Robert Rayfield, I welcomed the chance to put to paper some thoughts about my mentor who I knew for more than 25 years. As I sat down to the task several times, I found it more difficult than I had imagined. He and his wife Nancy graciously welcomed "Rayfield-attachés" (a derivative of the Chicago "Platt-attaché" household where Nancy Platt grew up with many student boarders from her father's classes, including her later suitor Robert Rayfield!) in and out of their home, church, and life. I, along with many of my family and friends, have been blessed to be part of the Rayfield/Platt family. There were so many lessons and liturgies, so many dinners and parties, so many sailing races and Elison Bay family vacations from which to pull just a few memories.

Then, while sitting at the console this Christmas Eve, playing Langlais' *La Nativité* (one of his favorite pieces as well as one of my first pieces during my freshman year), the essence of Robert Rayfield became truly apparent. Robert Rayfield was a superb, dedicated teacher of the organ, determined that each student under his tutelage would learn proper technique, know how to finger and pedal new repertoire, know how to practice efficiently, and be able to go into the world as a proficient organist and musician. His caring for the organ students at Indiana University reached across studio lines. He was pastoral, helping students work through their joys and sorrows of growing up. He was a character, enjoying life's people and pleasures with his quick, often groan-causing wit.

Dr. Rayfield was a stickler when it came to technique. His insistence on being able to play manual scales with "speed, facility, and ease" haunted me through my master's degree work. He was extremely patient, insisting that these, along with Hanon and Czerny exercises, be practiced daily on the poorly tuned, hardly-any-action pianos relegated to the spare corners of the organ practice rooms! Ick!

I remember happily shelving my fifth edition of the Gleason book upon my completion of all the manual, especially the independent finger exercises, and pedal exercises, including scales, after three semesters of physical torture to my less-than-flexible body. I also remember purchasing the sixth edition at the beginning of my master's degree just so I *again* could go through both manual and pedal technique from a pedagogical stance. After all, I was his graduate teaching assistant and needed to be able to demonstrate as well as oversee students' development. At the



Robert Rayfield with grandson Robert S. Rayfield (Robin) at his home in Bloomington, Indiana

time it seemed more than what I should have to bear. I now know that it was indeed a gift which I use every time I play the organ or work with a student.

As I played "*La Nat.*," Bob's nickname for *La Nativité*, I began to notice the fingering and pedaling markings we so carefully placed just to the left of each note some 25 years ago. There was a chord spanning more than an octave that I could not reach, and he meticulously rewrote those two beats, adding rests and transposing one pitch. My copy of the Buxtehude *Prelude, Fugue & Chaconne* from the same time has every note fingered or pedaled. This was an exercise which he insisted that each undergrad do for most of the degree work: finger/pedal a section and bring it to the next lesson for complete review and frequent revision.

To reinforce his concepts on practicing, Dr. Rayfield asked students to be able to play—at lessons—sections of pieces in combinations (hands only; pedal only; right hand & pedal; etc.) and with rhythmic alterations, i.e., changing running sixteenth notes to various dotted patterns. No getting away with just saying you had used those practice techniques during the week!

Bob was cautious about allowing his students to perform recitals at school or at other venues. He strove for the most "authentic interpretation," something for which he was constantly researching. He wanted each student to have a positive experience and guarded us quite closely until he felt we were able to withstand the pressure of playing for other faculty members, peers, and friends.

I distinctly remember when, in 1979-80, Bob "discovered" Baroque articulation. I was teaching high school after having finished my bachelor's degree in music education. I had only my senior recital to play to complete my organ performance bachelor's degree. We both agreed that I would finish it during the summer of 1980. I had been so busy planning for school concerts and preparing lesson plans for theory and lit classes, that I had not the slightest notion that there had been new revolutionary findings in the musicological field. I went back for my first lesson in June hoping to play through the program, receive his blessing, and schedule a hearing. We spent the entire lesson re-fingering, re-pedaling, and adding various combinations of slurs and staccatos to the *Bach Toccata, Adagio & Fugue*. I petitioned him to allow me to play it as I previously had learned it—in that very legato Romantic style. Bob would not permit me to play it in any way but the most accurate and up-to-date manner possible. I did not play my recital until late August, just days before I was due back in the classroom. I had completely relearned the piece!

Bob was intuitive. He seemed to

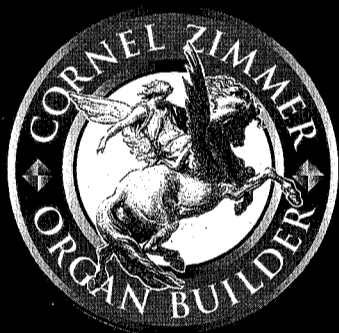


Robert Rayfield, Anna M. Leppert-Largent, Gregory H. Largent, Nancy Platt Rayfield (July 6, 1985 wedding)

sense within each one of us the ups and downs of our love lives, the lack of success in other music classes, and our general mental health. He knew when to apply the pressure to get a piece finished, when to find help for a student failing theory, and when to suggest alternative studies for those who had "gotten a wrong phone call" from God's career line. Bob knew when to invite a student to Lake Lemon for a day of distraction by practicing for an upcoming sailing race or relaxing with a gentle cruise along the lake's perimeter in his much loved Flying Dutchman. Around the Rayfield dinner table, provocative discussion about any and all topics allowed us to learn about and love each other more—a time and place to "let our hair down."

I can still hear Bob's laugh: an infectious chortle with a twinkle in his eye. I remember his bushy eyebrow gymnastics: one up, the other down; his socks of different colors, yet coordinated; the vision of Bob riding his bicycle with its two side baskets from home to school and back. A photo taken by my younger daughter during our last Elison Bay visit sums it up: comfortably dressed in a T-shirt and jeans held up by bright yellow suspenders with ruler markings, thinning gray hair blown wild by the wind, short-fingered, bony and muscular hands, wide-eyed, and just beginning to laugh. Robert Rayfield, a loving character who gave much to all of us he encountered. Rest in peace, dear teacher, mentor, and friend!

Anna M. Leppert-Largent has been Organist & Choir Director at St. John's Episcopal Church, Saginaw, Michigan, since September 1994. She oversees a growing music ministry which presently consists of the Adult Choir with paid section leaders, K.I.D.S! Choir aided by a music assistant, newly-formed St. John's Ringers, God's Children Sing Music Class, and three weekend liturgies musically led by herself as well as the assistant organist. This Indianapolis native was a student of Robert Rayfield for more than eight years while working on two bachelor's degrees and a master's from Indiana University.



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

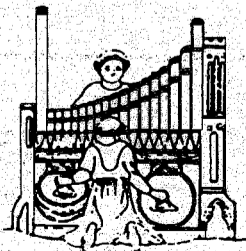
Toll Free 888-629-1012
www.zimmerorgans.com
731 Crosspoint Drive, Denver, NC

AAA-Geddes and Associates

Pipe Organ Specialists

P.O. Box 155475
Waco, Texas 76715
toll free (877) 867-0699
Fax (254) 867-1101

- New Organs
- Rebuilding
- Restorations
- Tuning & Repair



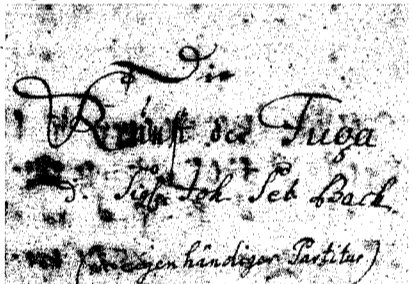
Johann Sebastian Bach and *Die Kunst der Fuga*

Herbert Anton Kellner

This article first takes up the question of the authentic title of Bach's last published work. Thereafter, this paper demonstrates a relation between the theme of the unfinished fugue of this composition and the well-tempered tuning "wohltemperirt". Already an earlier study¹ in THE DIAPASON identified possible allusions within *Die Kunst der Fuga* to the tuning Werckmeister/Bach for which *Das Wohltemperirte Clavier* was composed. Bach used the set of numbers belonging to the system "wohltemperirt" to arrange for the setup of his compositions, succeeding in this way to unify the musical harmony with architecture. Such structuring can be of a very abstract nature and concern even the melody of themes, number of key-strokes, or bar-lengths of movements, etc. The present case as well will show a rather complex and abstract means of structuring, but unambiguously recognizable.

Due to the way *Die Kunst der Fuga* was edited and published, there have always been some doubts and queries as to the exact intentions of the composer, including the authenticity of the title. It reads—in the printed edition—*Die Kunst der Fuge*. However, there also exists a manuscript version of the title page written by Bach's son-in-law, Johann Christoph Altnikol (*Deutsche Staatsbibliothek Berlin, Mus. ms. Autogr. Bach P 200*), that once belonged to the collection of Georg Poelchau. Altnikol, close to Bach, assisted the composer suffering from failing health and eyesight in preparing the publication. On Altnikol's manuscript, Figure 1, the title page reads *Die Kunst der Fuga* [sic]:

Figure 1



© Staatsbibliothek zu Berlin-Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv

Now the gematria will be applied², as commonly used by baroque composers and writers—even preceding Bach—such as Kuhnau³ or Werckmeister⁴. The title of Johann Sebastian Bach's last work, in Altnikol's spelling, shown together with the composer's full name thus reads:

Die	Kunst	der	Fuga	
18	80	26	6+20+7+1	summa 158
Johann	Sebastian	Bach		summa 158!
58	86	14		

Thanks to Altnikol's manuscript, the likely title in its authentic spelling is established, as it appears improbable that this gematrial equivalence represents a mere co-incidence. Within Bach's holograph of *Das Wohltemperirte Clavier* the composer himself always spelled "Fuga" and never "Fuge". On the contrary, the spelling of *Die Kunst der Fuge* [sic] results in $162=2 \times 9 \times 9$. No gematrial significance whatsoever appears.

At Bach's time the most common numbering of the alphabet was from 1 to 24, A=1, I, J=9, U,V=20 and Z=24, as shown⁵ in Figure 2. It is this numbering that leads to the conclusion above.

However, the triangular alphabet was in use as well and also known to Bach, and both alphabets are tabulated in Fig-

Figure 2

Eheu der poestischen Erckters nach allen Umständen erklärt worden / und müssen wir nun diese fast neue Erfindungsquelle anführen belangend die Zahl Buchstaben auf nachgehende Weise gefacet:

a. b. c. d. e. f. g. h. i. k. l. m. n. o. p. q. r. s. t. u. v. w. x. y. z.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24.

Wenn ich nun einen Namen habe / so finde ich einen Spruch / der mit denselben / gleiche Zahlen führt.

Jesus ist Christus } bringet } 2 18
 unser Helfer und Helfer } 2 18

Solche gleichzahlige Namen und Sprüche verursachen zu eigentlichen Erfindungen / und sind in den Philosophischen und Mathematischen Erquickstunden zu sehen.

Die

ure 3, the triangular values follow from any Z of Dieben's alphabet via $Z \times (Z+1)/2$.

The finality to present this table is, of course, to check *Die Kunst der Fuga* via this alternative, triangular alphabet. The latter converts Werckmeister's *Musicalische Temperatur* to the value of 1975⁶ (whereas according to Henk Dieben the outcome is $247=13 \times 19$). With the number 1975 one may first recognize 19 as twelve fifths and seven octaves that close the circle, 19 intervals, $12+7$. The remaining juxtaposition 75 shows the 7 perfect and the 5 well-tempered fifths of the system. Werckmeister's title thus allows the gematrial conversion via two distinct alphabets! After this introductory preparation, the supposedly authentic title will be now converted via the triangular alphabet as well. One finds *Die Kunst der Fuga* = $1225=(5 \times 7) \times (5 \times 7)$ broken up into prime numbers. A double-conversion yields a perceptible result in this case, as well: 5 well-tempered fifths and 7 perfect ones of Werckmeister's and Bach's system "wohltemperirt". As $5 \times 7=35$, the figures 3=third and 5=fifth in thoroughbass appear—in the C-major triad these intervals beat in unison. The first prelude of *Das Wohltemperirte Clavier* comprises 35 bars. This title, *Die Kunst der Fuga*, can certainly be said to be scrupulously selected/constructed—and certainly not understood up to now.

The second part of this study will investigate the structure of the first theme of the last, unfinished fugue, in relation to the tuning Werckmeister/Bach upon which *Das Wohltemperirte Clavier* is based. In this system wohltemperirt, 5 tempered fifths and 7

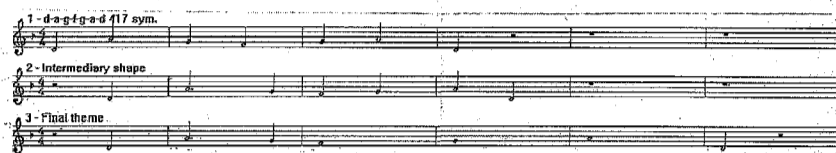
perfect ones close the circle of 7 octaves. This amounts to a division of the Pythagorean comma by five. Refining to more detail, there are the 4 usual well tempered fifths c-g-d-a-e, together with 1 tempering fifth B-# and the remaining 7 fifths are perfect⁷. A corresponding set of these numbers of fifths characterizing the musical temperament looks like 4, 1, 7.

At this stage, a small, but necessary, mathematical excursion follows. From Euclid and Greek mathematics, the "perfect numbers" were considered. These numbers are made up by the sum of their divisors, such as for the first perfect number, $6=1+2+3$. Likewise, for the next one $28=1+2+4+7+14$, being divisible in turn by 1, 2, 4, 7 and 14. It is remarkable that Werckmeister and other musicians as well⁸ were apparent-

Figure 3

| | | | | | | | | | | | | | |
|-------------|----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| | A | B | C | D | E | F | G | H | I | J | K | L | M |
| Henk Dieben | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 9 | 10 | 11 | 12 |
| Triangular | 1 | 3 | 6 | 10 | 15 | 21 | 28 | 36 | 45 | 45 | 55 | 66 | 78 |
| | N | O | P | Q | R | S | T | U | V | W | X | Y | Z |
| Henk Dieben | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 20 | 21 | 22 | 23 | 24 |
| Triangular | 91 | 105 | 120 | 136 | 153 | 171 | 190 | 210 | 210 | 231 | 253 | 276 | 300 |

Figure 4.1 4.2 4.3



ly fascinated by these *numeri perfecti* and in several of his treatises he quotes 6, 28, 496, 8128, 33550336. There exists an infinity of perfect numbers, but up to now it is unknown whether there are any odd perfect numbers—all perfect numbers known to date are even. These numbers considered perfect may be the reason that baroque and earlier composers grouped their works by numbers of 6 for publication.

Now the characteristic set of numbers 4, 1, 7 of "wohltemperirt", (4 well-tempered fifths, 1 tempering fifth B-# and 7 perfect fifths), will be assembled with its crabwise permutation 7, 1, 4 and centered upon 6, *primus numerus perfectus*. The perfectly symmetrical constellation 4-1-7-6-7-1-4 results. Gematria-wise, letters are associated to these numbers. The outcome of this procedure is D-A-G-F-G-A-D. Here one recognizes the unfinished fugue's theme of the composition, Fig. 4.1 and 4.2.

In the final rhythmic layout of these notes, by the fourth note, a sudden ritardando halving of the tempo might be felt, giving to the theme its tragic austerity, Fig. 4.3.

As regards the significance of the digits within the set 1, 4, 7, it must be remembered that the prelude of the tempering tonality B-major in WTC I counts 417 keystrokes⁹. Within the Well-tempered Clavier I and II comprising an even number of 5750 bars—counting through the entire composition—the number of the two central bars are 2875 and 2876¹⁰. Thus, the midpoint will be bar 741 of Part II ($2876-2135=741$), again with the digits 1, 4, 7: the numbers of fifths.

In conclusion, these considerations provide a clue to the "authentic" title of Bach's last composition printed. Also, the characteristic numbers specifying "wohltemperirt" were identified as the theme of the last, unfinished piece of *Die Kunst der Fuga*. At this occasion, two recent publications investigating the composition might be quoted, by Hans-Jörg Rechtsteiner¹¹ and above all, Vincent Dequevauviller¹², the latter distinguished by a remarkable originality of ideas, sadly missing in the Bach-jahrbuch—due to the unfortunate pub-

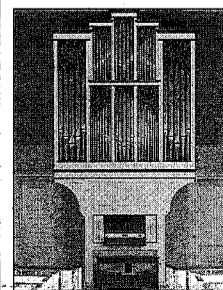
lishing policy of the present editors.

This paper was written in commemoration of Bach's passing away 250 years ago on 28. 7. 1750. By that date, at the middle of the 18th century—written according to European usage—will look as 28.7.50, the central bar of *Das Wohltemperirte Clavier* reappears. Likewise, Bach's birthday on 21.3.1685, late in the 17th century, appears as 21.3.'85. Here, reconverting via the number alphabet of Henk Dieben, 2138 appears: BACH.

Notes

- Kellner, Herbert Anton, "How Bach encoded his name into *Die Kunst der Fuga* together with his tuning," THE DIAPASON, May 1999, 14-15.
- Kellner, H. A., "Le tempérément inégal de Werckmeister/Bach et l'alphabet numérique de Henk Dieben," *Revue de Musicologie* 80/2, 1994, 283-298.
- Kellner, H. A., "Welches Zahlenalphabet benutzte der Thomaskantor Kuhnau?" *Musikforschung* 33/1, 1980, 124-125.
- Hermann, Ursula, "Andreas Werckmeister—Lebensweg und geistiges Umfeld." In: Bericht über das Werckmeister-Kolloquium aus Anlaß des 340. Geburtstages von Andreas Werckmeister am 30. November 1985, Michaelstein/Blankenburg 1986, Studien zur Aufführungspraxis und Interpretation von Musik des 18. Jahrhunderts, Heft 30, p. 5.
- Härsdörfer, Georg Philipp, Poetischer Trichter, Nürnberg, Wolfgang Endter MDCL. Faksimile Wissenschaftliche Buchgesellschaft Darmstadt, 1975.
- Duparcq, Jean-Jacques, private communication.
- Kellner, H. A., *The Tuning of my Harpsichord*. Schriftenreihe Heft 18. Verlag Das Musikinstrument, E. Bochinsky, Frankfurt/Main 1980.
- Werckmeister, A., *Musicalische Temperatur*, p. 14, 19; see also Walther, Johann Gottfried, *Musicalisches Lexicon, oder, Musicalische Bibliothek*. Leipzig, 1732, Ed. R. Schaal, Kassel 1953.
- Kellner, H. A., "Das wohltemperirte Clavier—Tuning and Musical Structure," *English Harpsichord Magazine* 2/6, April 1980, 137-140, in particular p. 139.
- Kellner, H. A., "Das wohltemperirte Clavier—Implications de l'accord inégal pour l'oeuvre et son autographe." *Revue de Musicologie* 71, 1985, 143-157.
- Rechtsteiner, Hans-Jörg, *Alles geordnet mit Maß, Zahl und Gewicht. Der Idealplan von Johann Sebastian Bachs Kunst der Fuga*. Peter Lang, Europäische Hochschulschriften, Reihe 36, Musikwissenschaft, Vol. 140, 1995, p. 44, Completing the unfinished fugue by 133 bars is absurd; Davitt Moroney's completion by 30 bars in his Henle-edition is much more reasonable.
- Vincent Dequevauviller, *L'art de la fugue, un "problème algébrique," Etude sur les caractéristiques numériques et les raisons de l'inachèvement de la dernière oeuvre de Jean-Sébastien Bach*. Association pour la Connaissance de la Musique Ancienne, 1998, ISBN 2-9513089-0-6. The proposed completion of the unfinished fugue by 37 bars is correct.

Bedient



1060 Sabillo 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

Musical Rhetoric in Three Praeludia of Dietrich Buxtehude

Leon W. Couch III

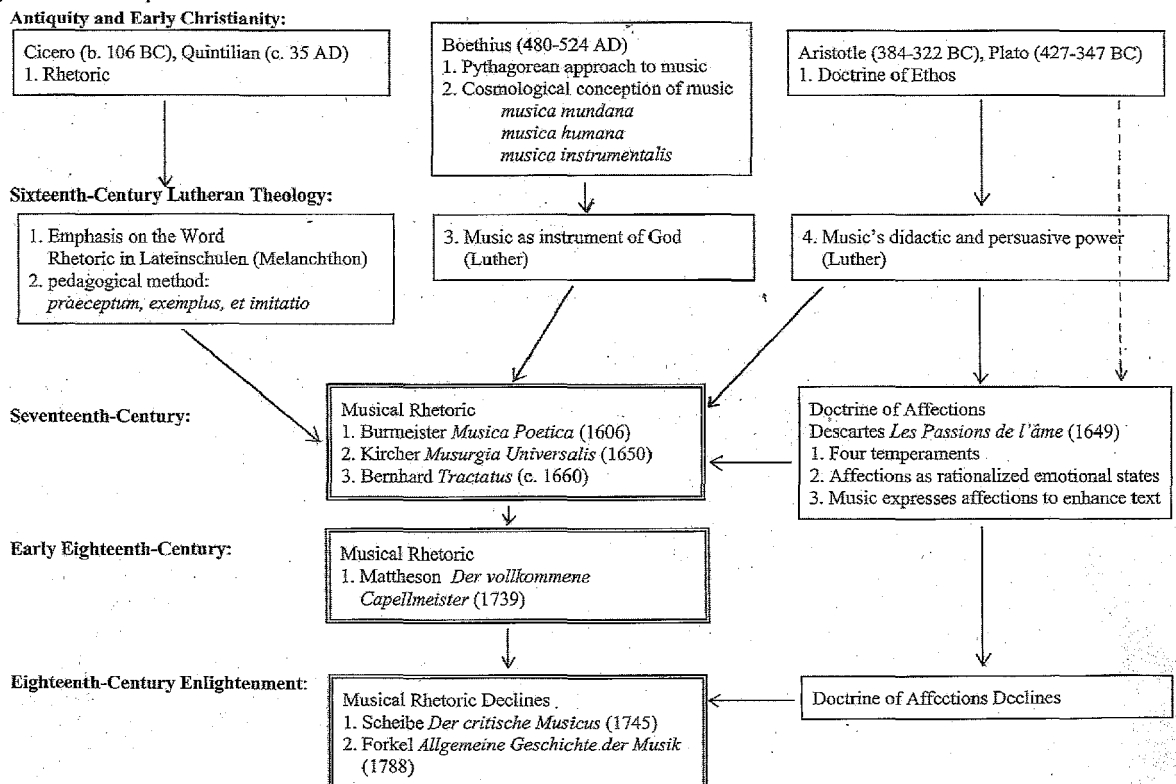
The Development of *Musica Poetica*

Since the rediscovery of Quintilian's texts in the early Renaissance, many humanist writers have suggested a link between oratory and musical composition. With his treatise *Musica poetica*, Joachim Burmeister coined the term *musica poetica* for study of rhetorical relationships in music. This discipline, *musica poetica*, rationally explained the creative process of a composer, the structure of compositions, and the mechanism through which music moved the listener. Thereby a composer's craft could prompt a predictable emotional response from the listener—a principal goal of early Baroque composers. Although writers throughout Europe attested to the affective nature of music, German theorists cultivated *musica poetica*.

Influenced by Lutheran theology, humanists in Germany borrowed rhetorical techniques from the classical

Leon W. Couch III joined the music faculty at Luther College in 1998, where he teaches music theory and directs the Collegium Musicum vocal and instrumental early music ensembles. While pursuing doctorates in music theory and organ performance at the University of Cincinnati's College-Conservatory of Music, Couch maintained an organ studio and taught theory courses there. For three years, he also served as Music Director for a German-American congregation at Concordia Lutheran Church, Cincinnati, Ohio. In 1997, Couch also taught at the University of Cincinnati as an Adjunct Professor of Mathematics. His teachers include Roberta Gary and Willis Bodine, organ; Eiji Hashimoto, harpsichord and continuo; Frank Samarotto and Edward Nowacki, music theory and history.

Diagram 1. Development of *Musica Poetica*



authors including Cicero and his successor Quintilian in order to deliver the Holy Word more effectively. (See Diagram 1, left-hand column.) Philipp Melanchthon emphasized this area of the *trivium* in the *Lateinschulen* curriculum and applied the traditional pedagogical method: (1) *praeceptum* or the study of rules which required exact defini-

itions and well-articulated concepts, (2) *exemplum* or the study of examples which encouraged analysis of well-constructed works, and (3) *imitatio* or the imitation of examples which emphasized craft, not genius and inspiration typically associated with the Enlightenment or Romantic periods. In this way, the rhetorical concepts became not only a way of thinking about pre-existing works but also became prescriptive.

Martin Luther emphasized the power of music to secure faith: "after theology I accord to music the highest place and the greatest honor."¹ (See Diagram 1, middle column.) As the handmaiden to the Word, music can be understood as a "sermon in sound." Influenced by Boethius's cosmological conception of music, many seventeenth- and eighteenth-century writers justified music's holy power by explaining how ratios representing God's perfection resonated in the listener's soul.

The ancient Doctrine of Ethos convinced Luther of the didactic power of music. (See Diagram 1, right column.) With the rise of the Doctrine of Affections during the seventeenth century as codified by Descartes, writers in Germany could then explain the mechanism through which music affected listeners' passions. (See center of Diagram 1.) Kircher, Bernhard, and Mattheson suggested that music no longer simply reflected the meaning of texts but actually moved listeners to predicable emotional states called affections. Cantors, such as Buxtehude and Bach, drew upon elements of *musica poetica* which served as a code for various affections in their compositions. With the rise of the Enlightenment, however, philosophers encouraged "natural" expression in music, which reflected a composer's personal sentiment and inspiration. With this emerging viewpoint, both the Doctrine of Affections and the cosmological conception of music became less tenable, and musical rhetoric declined with them. By the end of the eighteenth century, *musica poetica* had become a historical curiosity cataloged in Forkel's *Allgemeine Geschichte der Musik* (1788).

An Overview of *Musica Poetica*

Consider the rhetorical model of the composer's creative process presented in Table 1. Following Cicero's ideas that

directly applied to music, Bernhard prescribes three compositional stages while Mattheson retains five stages somewhat analogous to rhetoric. In his first stage, *inventio*, the composer determines what his/her piece will be about, the *loci topici*. Mattheson suggests fundamental musical elements such as meter, key, and theme. This stage could also involve the working out of invertible counterpoint and other devices. In the second stage, *dispositio*, the composer places this pre-compositional material in a logical succession and in appropriate keys. Later, in the *elaboratio* stage, episodes connect the contrapuntal complexes or theme entrances determined in the *dispositio*. The composer also adds musical-rhetorical figures intended to persuade or move the listener to particular affections. In the *decoratio*, the composer ornaments themes and may incorporate further figures. Embellishments reinforce the work's style and can further alter the affect. The fifth stage, *executio*, involves performance of the work, frequently with additional improvised ornaments.

The disposition of any artwork in the rhetorical model can be described in two ways: (1) the Aristotelian model, beginning-middle-end, or (2) the more complicated Cicerone model. (See Table 2.) Burmeister subscribes to the first and Mattheson to the later. Consider the purpose of each section in the Cicerone model. The *exordium* of a speech arouses the listener's attention. (Buxtehude praeludia invariably start with an opening toccata for this purpose.) The *narratio* establishes the composition's subject matter, but in musical discourse, Mattheson states that one may omit the *narratio*. The *propositio* presents the actual content of a speech or musical composition, i.e., the theme. In the body of the speech, the orator can alternate between arguments supporting his proposition, the *confirmatio*, and those refuting possible objections to the orator's proposition, the *confutatio*. In music, *confutatio* sections frequently contain contrasting themes and characters, heightened by increased dissonance. At the end, compositions conclude with the *peroratio*. This section often recalls the opening material with a ritornello or closes with pedal points and melodic repetition.

Many scholars question whether a

The Episcopal Church of Bethesda-by-the-Sea Palm Beach, Florida

IV ~ 102

GALLERY ORGAN CHANCEL CHANT ORGAN

~ ~ FEATURED INSTRUMENT ~ ~

ASSOCIATION OF ANGLICAN MUSICIANS CONVENTION
JUNE ~ 2000

AUSTIN ORGANS, INC.

156 WOODLAND STREET • HARTFORD, CT 06105-1284
VOICE: 860/522-8293 • FAX: 860/524-9828
WWW.AUSTINORG.COM • E-MAIL: AUSTINORGS@AOL.COM

Table 1. Application of rhetorical stages to music²

| Cicero | Bernhard | Matheson |
|---|---------------|--------------------------------------|
| 1. Inventio [determination of topic] | 1. Inventio | 1. Inventio [meter, key, theme] |
| 2. Dispositio [arrangement] | | 2. Dispositio [ordering of sections] |
| 3. Elocutio [style; ideas into sentences] | 2. Elaboratio | 3. Elaboratio [addition of figures] |
| 4. Memoria [memorization] | | 4. Decoratio [ornamentation] |
| 5. Pronuntiatio [delivery] | 3. Executio | 5. Executio [performance] |

Table 2. Disposition according to four authors

| Aristotle | Burmeister | Cicero | Matheson |
|----------------------|--------------------------------|--------------------------------------|----------------|
| 1. Arche [beginning] | 1. Exordium [introduction] | 1. Exordium [introduction] | 1. Exordium |
| 2. Meson [middle] | 2. Ipsi corpus carminis [body] | 2. Narratio [factual account] | 2. Narratio |
| | | 3. Divisio [list of points] | 3. Propositio |
| | | 4. Confirmatio [supporting argument] | 4. Confirmatio |
| | | 5. Confutatio [rebuttals] | 5. Confutatio |
| 3. Teleute [end] | 3. Finis [end] | 6. Conclusio [conclusion] | 6. Peroratio |

Table 3. Doctrine of Affections³

| Temperament: | Sanguine | Choleric | Melancholic | Phlegmatic |
|-------------------|--------------|--------------------|--------------------|-------------------------------------|
| Humor, Organ: | Blood, Heart | Yellow Bile, Liver | Black Bile, Spleen | Phlegm, Brain |
| Elements, Planet: | Air, Mercury | Fire, Mars | Earth Saturn | Water, Neptune |
| Attributes: | Hot & Wet | Hot & Dry | Cold & Dry | Cold & Wet |
| Season: | Spring | Summer | Fall | Winter |
| Time of Day: | Morning | Noon | Evening | Night |
| Age: | Youth | Young Adult | Older Adult | Aged |
| Affections: | Love, Joy | Anger, Fury | Sorrow, Pain | Peacefulness, Moderate, Joy, Sorrow |

Table 4. Kirchner's relationships between affections and musical elements⁴

| | |
|---|--|
| Amour (love) | combination of longing & joy—unstable; calm tempo; rhythm sometimes fast and slow; contrasting intervals reflecting longing & joy. |
| Luctus seu Placatus (mourning or lamentation) | slow pulse; semitones and irregular intervals; suspensions and dissonant harmonies |
| Laetitia et Exultatio (joy and exultation) | fast tempo, esp. triple time and faster dances; leaping consonances; few dissonances and syncopations; higher tessitura |
| Furor et Indignatio (rage and indignation) | fast tempo; dissonances |
| Commissio et Lacryma (pity and weeping) | slow tempo; small intervals, esp. m2 |
| Timor et Afflictio (fear and pain) | moderate tempo; harsh harmonies |
| Praesumptio et Audacia (presumption and audacity) | virtuosic display |
| Admiratio (admiration or astonishment) | dependent on relationship of music and text |

singular Doctrine of Affections exists. Nonetheless, Table 3 presents an overview of the various viewpoints as codified by Descartes. According to this doctrine, people can have four different temperaments or a combination thereof: Sanguine, Choleric, Melancholic, and Phlegmatic. Specific body parts and humors participate in producing a variety of distinct emotional states, called affections. These fundamental affections can blend in various ways to create other affections. This rational system explains why and how listeners of different temperaments react to music. A year following Descartes' treatise, Kircher published an influential compendium of knowledge that connected various affections to specific musical elements. (See Table 4. *Amour* is especially provoking.)

Composers could choose a variety of musical figures to summon listeners' affections. In classical oratory according to Quintilian, figures are simply deviations from normal speech intended to make one's oration more effective. By the seventeenth century, composers not only employed figures to express the text but also to move listeners to particular passions according to the Doctrine of Affections. To avoid problems of marking every musical event as a figure and trivializing the procedure, let us employ a working definition for our purpose: a figure is any departure from established musical syntax that arouses the affections.⁵ Not every dissonance is really a figure, but only those that express a particular emotion or inflect the music in a noticeable way. Now we can briefly examine three influential theorists of the *musica poetica* tradition and identify a few of their figures in three Buxtehude preludia, BuxWV 142, 146, and 149.

Joachim Burmeister

And if we examine music more closely, we will surely find very little difference between its nature and that of oratory.

For just as the art of oratory derives its power not from a simple collection of simple words, or from a proper yet rather plain construction of periods, or from their meticulous yet bare and uniform connection, but rather from those elements where there is an underlying grace and elegance due to arrangement and to weighty words of wit, and where periods are rounded with emphatic words so, this art of music . . .⁶

Joachim Burmeister (1564–1529) served as cantor to St. Marien in Rostock and taught at the Gymnasium there. He developed a relatively systematic approach to identifying figures which aided his teaching of composition and reflected the Lutheran tradition of *praeceptum, exemplum, et imitatio*. He cites numerous late sixteenth-century vocal works and demonstrates how specific musical figures in the Lassus motet *In me transierunt*, contribute to an effect much like that of successful oration. Elias Walther's dissertation of 1664 leans heavily on Burmeister's treatise and even analyzes the same Lassus motet, thereby revealing Burmeister's continuing influence in Lutheran Germany. By this point, Walther does not even define musical figures suggesting that their use had become commonplace.

For the most part, Burmeister's treatise *Musica poetica* (1606) transmits Zarlino's theories, and thus, Burmeister's ideas are strongly linked to late sixteenth-century styles. Burmeister's explicit development of a rhetorical theory, however, distinguishes him from his sixteenth-century predecessors. Burmeister's figures focus on imitation and repetition. (See Diagram 2.) Burmeister derived most figurative names from rhetorical sources. Thus, many terms maintain a strong association with the original rhetorical meanings, though some are uniquely musical. To reflect the traditional rhetorical division of figures into those applied to words and those applied to sentences,

Example 1: *Noëma* in BuxWV 146, mm. 14–19



Burmeister placed musical figures in three categories: (1) *Figurae harmonicae*, figures involving more than one voice; (2) *Figurae melodiae*, figures involving one voice, and (3) *Figurae tam harmonicae quam melodiae*. (See Diagram 2.) Let us consider a couple examples:

Noëma—This figure strikes the listener when the texture changes to a homophonic passage. Most later writers imply that these passages are composed of consonant sonorities. Burmeister describes its effect: "When introduced at the right time, it sweetly affects and wondrously soothes the ears, or indeed the heart."⁷ For the performer, this suggests not only a sensitive touch but also a sweet registration and calm tempo. In

the *Praeludium in f#*, mm. 14–27, Buxtehude places such a passage between the foreboding exordium and the brooding fugue. (See Example 1.) In this case, suspensions and chromaticism further modify the figure's effect within this dark piece.

Pathopoeia—Throughout the final fugue of the *Praeludium in g*, chromatic pitches contribute a heightened emotional affect; the *pathopoeia* is "suited to arousing the affections."⁸ Consider m. 126, where Buxtehude temporarily introduces Bb minor with half-steps outside the reigning mode. (See Example 2.)

Aposiopesis—Returning to the *Praeludium in f#*, mm. 20–27, we find that the musical texture breaks off with a

John-Paul Buzard Pipe Organ Builders



Episcopal Chapel of St. John the Divine, Champaign, Illinois
29 stops across two manuals and pedal

"This is one of the most outstanding Tubas in North America. The reeds are quite magnificent. Full Swell is remarkably patrician."

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

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

Diagram 2: Burmeister's Figures in *Musica Poetica* (1606)

A. Figurae Harmoniae:

1. *Fuga Realis*—point of imitation
2. *Metalepsis*—point of imitation with two subjects ("double fugue")
3. *Hypallage*—point of imitation using inverted subject
4. *Apocope*—fugal entry cut off early or premature end of an imitative section
5. *Noëma*—homophonic texture.
6. *Analepsis*—repetition of a homophonic texture at the same pitch
7. *Mimesis*—imitation of a homophonic texture at a different pitch
8. *Anadiplosis*—mimesis done twice
9. *Symblema*—off-beat dissonance. Burmeister's examples only involve passing tones. *Symblema maius* involves discords against a pedal point while *symblema minus* occurs within a tactus and is not considered a true figure.
10. *Syncope* or *Syneresis*—syncopation
11. *Pleonasmus*—excessive dissonance through simultaneous use of *Symblema* and *Syncope* at a cadence, usually occurs with pedal point to extend cadence over a couple tactus
12. *Auxesis*—musical repetition of a consonant texture that rises by step with each textual repetition
13. *Pathopoeia*—semitones outside of mode
14. *Hypotyposis*—vivid text painting²¹
15. *Aposiopesis*—stop in musical flow created by silence, often following a fermata.
16. *Anaphora*—imitation of homophonic passage in polychoral works, usually around a cadence.

B. Figurae Melodiae:

1. *Parembolè*—one voice does not participate in a point of imitation, i.e., a filler or supportive voice
2. *Palillogia*—melodic repetition for emphasis
3. *Climax*—melodic sequence
4. *Parrhesia*—single, brief dissonance in a voice that does not affect the predominant consonances between voice parts
5. *Hyperbole*—melody exceeds the modal boundary
6. *Hypobole*—melody descends below the modal boundary

C. Figurae tam Harmoniae quam Melodiae:

1. *Congeries* or *Synathroismos*—any combination of perfect and imperfect consonances moving in similar motion. By this, Burmeister means an alternation of 6/3 and 5/3 chords, to give a suspended voice 5-6 motion.
2. *Fauxbourdon*—parallel motion of 6/3 chords in three voices.
3. *Anaphora*—repetition of pitches in at least one voice, often a ground bass.
4. *Fuga Imaginaria*—canon. Two types exist: *homophonous* (at the unison) and *pamphonos* (at a different interval of imitation).

Example 2: *Pathopoeia* in BuxWV 149, mm. 124–127



Example 3: *Aposiopesis* and *Abruptio* in BuxWV 146, mm. 19–29



notated silence in m. 24. (See Example 3.) This figure, the *aposiopesis*, foregrounds motives that seem to lead only to silence throughout the prelude.

Burmeister suggests the topic of pieces employing this figure: "The *aposiopesis* is frequently encountered in compositions whose texts deal with death or

Diagram 3: Bernhard's Figures in *Tractatus* (c. 1660)

A. Stylus Gravis, Stylus Antiquus, Stylus A Cappella, or Stylus Ecclesiasticus:

1. *Transitus*—dissonant passing tone and neighbor tone
2. *Quasi-transitus*—accented passing tone
3. *Syncopatio* or *ligatura*—syncopation
4. *Quasi-syncopatio*—ornamented syncopation

B. Stylus Luxurians Communis:

1. *Superjectio*—escape tone upward
2. *Anticipatio*—anticipation, usually resolves downward
3. *Subsumtio*—escape tone downward added to an ascending stepwise passage
4. *Variatio, passaggio, or coloratura*—faster, ornamental notes embellish a melodic passage
5. *Multiplicatio*—repeated notes on a dissonance
6. *Prolongatio*—dissonance longer than its preceding consonance
7. *Syncopatio catachrestica*—syncopation is not resolved or not resolved directly: (a) bass moves as suspension resolves creating another dissonance, (b) dissonant preparation note due to a moving bass, or (c) suspension simply does not resolve by step.
8. *Passus duriusculus*—(a) chromatic step progressions, (b) step progressions outlining o3, or (c) step progression involving +2 interval.
9. *Saltus duriusculus*—uncommon leaps such as the m6 and the o7 downwards
10. *Mutatio toni*—using more than one mode in a composition²²
11. *Inchoatio imperfecta*—beginning a piece without the required perfect consonance
12. *Longinqua distantia*—more than a tenth between adjacent voices. (Continuo fills in inner voices.)
13. *Consonantiae impropriae*—various harmonic usages of P4, +4/°5, °7, and +2 that are not prepared and/or that occur on strong beats.
14. *Quaesitio notae*—an appoggiatura
15. *Cadentiae duriusculae*—"rather strange dissonances" before cadences. Bernhard's examples include (a) various figures, including a hemiola, (b) the cadential 6/4 with a lombard rhythm, and (c) the ii⁷ chord with unprepared seventh on the downbeat.

C. Stylus Theatralis, Stylus Comicus, Stylus Recitativus or Stylus Oratorius:

1. *Extensio*—prolongation of a dissonance
2. *Ellipsis*—suppression of the normally required consonance
3. *Mora*—retardation [upward resolving suspended note]
4. *Abruptio*—melodic line ruptured, i.e., a rest inserted where one expects a consonance
5. *Transitus inversus*—accented passing tone [dissonance on the strong beat]
6. *Heterolepsis*—compound melody [when leaping melody temporarily takes voice leading of an interior line]
7. *Tertia deficiens*—augmented second harmonically between outer voices
8. *Sexta superflua*—diminished seventh harmonically between outer voices

eternity.⁹ Burmeister borrowed this term from rhetoric: "What is aposiopesis? It is when, because of an affection, some part of a sentence is cut off."¹⁰ Performers should consider exaggerating the stop for this effect.

Christoph Bernhard

Stylus Luxurians is the type consisting in part of rather quick notes and strange leaps—so that it is well suited for stirring the affects—and of more kinds of dissonance treatment . . . than the foregoing. Its melodies agree with the text as much as possible, unlike those of the preceding type . . . It [*Stylus Theatralis*] was devised to represent speech in music . . . And since language is the absolute master of music in this genre . . . one should represent speech in the most natural way possible.¹¹

Christoph Bernhard (1627–1692) was cantor for Johanneum in Hamburg from 1664–74 and co-director of the famous Collegium Musicum there with

Matthias Weckmann. Later, Bernhard returned to Dresden where he had studied and worked with Schütz for many years. In the *Tractatus* (c. 1660), Bernhard describes three main seventeenth-century compositional styles: *Stylus Gravis*, *Stylus Luxurians Communis*, and *Stylus Theatralis*. Bernhard not only distinguishes these styles by their venue, but more importantly, by their use of specific figures. These figures primarily depend upon dissonance treatment and modern styles which employ more sophisticated, implicit voice leading. While Bernhard emphasizes smaller details of dissonance treatment, the earlier Burmeister basically describes texture and a larger scope. Bernhard does emphasize proper reflection of the text in music, but he does not associate specific figures with affects nor does he explicitly show how to do this. Rather, Bernhard instructs his students to study works of respected composers in each of the styles. One may assume that composers use particular figures for different affects depending on context. In any case, Bernhard's brevity and prose suggest that the application of these figures is relatively obvious to the reader.

Please consider the following figures from Diagram 3 in Buxtehude's prelude:

Passus duriusculus—This Latin term literally means a "harsh passage" or "difficult passage." The subject of the second fugue in the *Praeludium in e*, mm. 47–49, contains a descending chromatic passage. (See Example 4.) The difficulty of this short span in the subject is heightened by on-beat chromaticism, and suggests a "difficult" touch and a slower tempo.

Saltus duriusculus—In this same passage, we also find a "harsh leap" or "difficult leap" called the *saltus duriusculus* between C and G-sharp, and between G and D-sharp. A more striking example can be found in the first fugue of the *Praeludium in f#* entitled "Grave," mm. 29–31. (See the leap down from D to E-sharp in Example 5.) Here we find a striking example of compound melody which Bernhard calls *Heterolepsis*, an element of the theatrical style. Buxtehude's fugues normally do not venture into this highly dissonant style, and these figures contribute to a morose affect.

Inchoatio imperfecta—Although Bernhard defines this term in strictly musical language, the figure carries not only

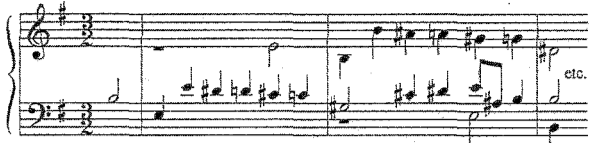
Wicks

Opus 6384
St. Timothy's - Hale School
Raleigh, North Carolina

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

WICKS 1100 Fifth Street
P I P E Highland, IL 62249
O R G A N 618.654.2191
COMPANY 1.800.444.WICK
 Fx 618.654.3770

Example 4: *Passus duriusculus* in BuxWV 142, mm. 47–49



Example 5: *Saltus duriusculus* in BuxWV 146, mm. 29–31



structural value but also affective meaning to a German Baroque listener. (Remember that dissonances utilize ratios far from perfection, and thus, elicit darker affects in the listener.) The opening of the *Praeludium* in *g* begins with an *inchoatio imperfecta*: the first note, F#5, forms a dissonance with the implied *g* minor chord of the first measure. (See Example 6.) The opening toccata also surprises the listener when he/she discovers that it is not a toccata, but instead a ground bass variation where variations precede the bass ostinato. Strangely, the ground bass continues alone at the end of the section in abbreviated form.

Abruptio—Bernhard discusses how this figure ruptures a melodic line by the unexpected insertion of a rest. Once again, returning to the homophonic *noëma* of the *Praeludium* in *f#*, mm. 14–23, the passage resumes after the *apostropis* (the breaking off), but quickly disperses into a brief *stylus fantasticus* section where the melodic lines are interrupted with rests (mm. 27–28), reflecting the distress that Buxtehude mollifies with the *Noëma*. (See Example 3.)

In his discussion of melodic composition within *Der vollkommene Capellmeister* (1739), Johann Mattheson (1681–1764) divides figures into embellishments added by the performer, *Figurae cantionis*, and rhetorical figures incorporated by the composer, *Figurae cantus*. Mattheson deemphasizes the mathematical derivations and instead encourages a natural expression concentrated on melody, not counterpoint. The rise of the *Empfindsamerstil* led to the decline of the *musica poetica* tradition because expressivity of the performer and ornamentation surpassed the concern for a rationally trained composer to evoke categorized affections.

In summary, these writers seem to address different aspects of *musica poetica*. Burmeister initiated serious inquiry of the rhetorical model in musical analysis and composition. He described a method of formally dividing compositions by use of figures. Most of his figures deal with musical textures. Bernhard provided a vocabulary of figures based on dissonance treatment. He also demonstrated how these small-scale figures define various seventeenth-century styles. Mattheson was concerned with the structural relationships between composition and oratory, i.e., how composers distribute musical ideas to impart the best rhetorical effect.

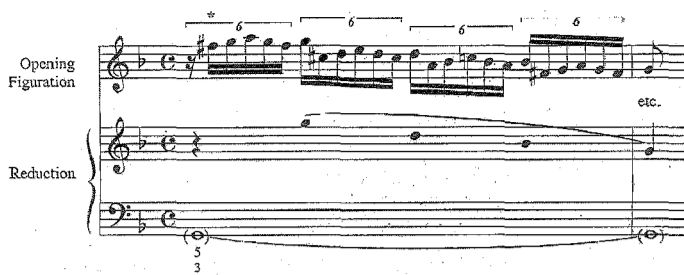
Dietrich Buxtehude and *Musica Poetica*

Now we ask: was Dietrich Buxtehude (1637–1707) aware of these theories? As I have shown, musical figures and basic knowledge of rhetoric were taken for granted. Furthermore, many cantors taught rhetoric and Latin while fulfilling their musical duties. Buxtehude served as organist at Marienkirche in Lübeck. Because only sixty kilometers separate Hamburg and Lübeck, Buxtehude traveled to Hamburg where Bernhard worked. Kerala Snyder has even demonstrated that Buxtehude modeled a piece after an obscure work by Bernhard. Furthermore, Snyder states “Buxtehude would certainly have been famil-

iar with the system that Christoph Bernhard expounded in his treatise *Tractatus compositionis augmentatus*.¹² Other treatises were also readily available. For instance, George Buelow states that Kircher’s “*Musurgia universalis*, one of the really influential works of music theory, was drawn upon by almost every later German music theorist until well into the 18th century. Its popularity was greatly aided by a German translation of a major part of it in 1662.”¹³ Early in Buxtehude’s career, this compendium certainly would have been available in Hamburg and probably in Lübeck as well.

So far, we have studied a few figures

Example 6: *Inchoatio imperfecta* in BuxWV 149, mm. 1–2



that contribute to the affect of three Buxtehude preludia in minor keys. But how closely do his preludes follow the organizational precepts of oratory? Let us briefly examine the typical disposition of Buxtehude’s preludia.

After an opening flourish comparable to an *exordium* in a speech, Buxtehude’s preludes generally alternate between free sections and imitative sections, analogous to *confutatio* and *confirmatio* sections. A variable number of *confutatio/confirmatio* sections probably would lead Burmeister to simply lump these together into the “body.” The final free section, or *peroratio*, provides a successful conclusion through repetition (to recapitulate an argument) and the strictly musical devices of pedal points and tonal closure.

Snyder compares the opposition of free sections and fugues to that of pre-

lude and aria. This apt analogy captures fugal entries as an amplification technique of *confirmatio* sections that conveys a single affection in agreement with the pieces’ mode and overall affect.¹⁴ Free sections often use *stylus theatralis* while fugues tend to employ less dissonant styles. Although Buxtehude’s works follow a definition of *stylus phantasticus* somewhere between that of Mattheson and his predecessor Kircher, Mattheson’s directions guide performers particularly well on the performance of the free sections: these pieces follow “all kinds of otherwise unusual progressions, hidden ornaments, ingenious turns and embellishments . . . without actual observation of the measure and the key, regardless of what is placed on the page . . . now swift, now hesitating, now in one voice, now in many voices, . . . but not without the

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

intent to please, to overtake and to astonish."¹⁵ In other words, these free sections display an improvisatory and unpredictable character, often with the purpose to astonish the listener. Certainly opening sections fulfill Mattheson's description while interior free sections tend toward more melancholy moods, especially in the three minor key pieces this article examines.

The Disposition of the Praeludia in g, e, and f#

The fully worked-out fugues and other hallmarks of Buxtehude's mature style lead Snyder to date the *Praeludium in g* before 1675. (See Table 5.) Lawrence Archbold uses these same characteristics to support a later dating.¹⁶ Despite differences among scholars here, all agree this praeludium displays Buxtehude's best work.¹⁷ The canonic voices in the manuals opening the exordium make the delayed ground bass entrance surprising. Transformations of this theme pervade the entire work, perhaps a legacy of the composer's *inventio* stage. This flashy start precedes a ricercar fugue that takes its theme from the previous ostinato to create a sort of textural modulation into the first *confirmatio*. (See Example 7.) As usual in Buxtehude's praeludia, the first fugue disintegrates after significant development. The following free section contains the only example of strict continuo *style in Buxtehude's* organ works. This *confutatio* leads to the tonic while subtly reintroducing the main theme, like an orator who skillfully employs opposing points-of-view to his advantage during a rebuttal. Marked *Largo* and with dotted rhythms, the last fugue then boldly announces yet another version of the piece's theme with a variety of *stylus theatricus* figures to emphasize its dark character. Even Archbold cannot resist calling the last fugue "the most stately, even elegaic of Buxtehude's fugues."¹⁸ The *peroratio* concludes with figurative repetition via a free *ciacona* and appropriate pedal points.

Like many other scholars, Philipp Spitta described the *Praeludium in e* as "one of his [Buxtehude's] greatest organ compositions. . ."¹⁹ (See Table 6.) This work was probably composed in 1684 because of tuning considerations. According to Snyder, the heavy emphasis on counterpoint links it with early works of the 1670s when Buxtehude assimilated the writings of Bernhard, Theile, and Reinken. The *Praeludium in e* opens with a free, figural *exordium*, but three fugues dominate the work. The well-developed first fugue displays a canzona-like subject with three distinct motives, and it concludes with a brief *noëma* derived from the subject's eighth notes. The second fugue is "the most contrapuntally elegant, and at the same time one of the most expressive figures in all the praeludia. Brossard . . . would undoubtedly have called it a *fuga pathetica* [with its leaps, chromaticism, meter, and strict contrapuntal procedures]."²⁰ The following free section is imaginative and quite rhapsodic with highly ornamented passage-work often juxtaposed against slow, unadorned notes. Characteristic of Kircher's affection *amour*, the harmonies here seem to wander (between the dominant and subdominant areas). The contrapuntally "lax" but vigorous fugue that constitutes the fifth section is a gigue that quickly dissolves into a concertato texture and ends with a short flourish. The capricious character of the Lombard rhythms at the very end may harken back to the canzona-like first fugue.

Probably written in the 1690s, the *Praeludium in f#* emphasizes free sections. (See Table 7.) After a brief flourish, the *exordium* presents an unadorned *passus duriusculus* in quarter notes accompanied by right hand arpeggios. This figure and the dissonant key of f# minor in unequal temperaments present a particularly gloomy and somewhat inward character.²⁰ The following *noëma* provides brief but limited relief because of dissonances and an *apoiopesis*. The first fugue, marked

Table 5. Praeludium in g, BuxWV 149

| Section | Exordium | Confirmatio | | Confutatio | | Confirmatio | | | | Peroratio | | |
|---------|-----------------|---------------------|------|-------------------|-------------------|-------------|-----|-----|--------------------|-----------|-----|--|
| Measure | 1 | 21 | 50 | 55 | 78 | 102 | 119 | 136 | 136 | 151 | 156 | |
| Texture | Free
Ciacona | Fugue 1*
Ricerca | Free | Free*
Continuo | Fugue 2*
Largo | | | | Free*
(Ciacona) | | | |
| Meter | 4/4 | 4/2 | | 2/2 | 3/2 | | | | 4/4 | | | |
| Harmony | i | i V-x-V | | i | i III i | | | | i iv I | | | |

* = themes and fugal subjects derived from opening ground bass. Parenthesis on "Ciacona" indicates that Buxtehude treats the ciacona theme freely.

Table 6. Praeludium in e, BuxWV 142

| Section | Exordium | Confirmatio | | Confirmatio | | Confutatio | Confirm. | Peroratio | | | | |
|---------|----------|-------------|------|-------------|------------|------------|----------|-----------|------|-----|-----|---|
| Measure | 1 | 17 | 45 | 47 | 66 | 99 | 101 | 114 | 129 | 152 | 153 | |
| Texture | Free | Fugue 1 | Free | Fugue 2* | new cntsbj | Free | Free | Fugue 3* | Free | | | |
| Meter | 4/4 | 4/4 | | 3/2 | 4/4 | | 4/4 | 12/8 | 12/8 | 6/8 | 4/4 | |
| Harmony | i | I | i | I | i | V | i | III | i | V | iv | V |

* = fugue subject derived from previous fugal subject.

Table 7. Praeludium in f#, BuxWV 146

| Section | Exordium | Confirmatio | | Confirmatio | | Confutatio | Peroratio | | | | | | |
|---------|-------------------|-------------|------------------|-------------|---------------------|-------------------|-------------------|--------------------|-----|-----|---|----|---|
| Measure | 1 | 14 | 29 | 48 | 50 | 57 | 79 | 91 | 110 | 121 | | | |
| Texture | Free
arpeggios | Noëma | Fugue 1
Grave | Free | Fugato 2*
Vivace | Free
(Ciacona) | Free
Rhapsodic | Free*
(Ciacona) | | | | | |
| Meter | 4/4 | 4/4 | | 4/4 | 4/4 | | 4/4 | 4/4 | | | | | |
| Harmony | i | i-V | i-i | i | i | III | i | i | i | ii | V | iv | I |

Grave, continues the dissonant discourse with its figures and dotted rhythms. When the fugal texture *vivace* interjects into the final cadence with a variant of the subject from the first fugue. Although of a livelier nature, the *saltus duriusculus* in the second fugue subject still reminds the listener of the principal affect. This faster fugue quickly dissolves into motivic interplay, temporarily escaping to the parallel major. The following free section is the most adventuresome harmonically of Buxtehude's praeludia: it explores g-sharp minor—an especially remote and dissonant key; the melodic material seems to trail off, rhapsodically speeding up and then slowing unpredictably; and melodies suggest thoughts that lead nowhere. But Buxtehude fuses this final *confutatio* to the succeeding *peroratio* with a pedal note. The *peroratio* repeats an extremely loose ostinato, presenting motives from previous sections, in a virtuosic display of *stylus phantasticus*.

Summary

We must conclude that Buxtehude must have been familiar with Bernhard's ideas. He may have also known Burmeister's groundbreaking treatise *Musica poetica*. Especially in Buxtehude's praeludia, the rhetorical figures of Burmeister suggest various touches and large-scale effects while the smaller rhetorical figures identified by Bernhard accumulate, fashioning affects with various types of dissonances. Buxtehude cast the three praeludia above into minor keys to project darker affects than his rhetorical figures suggest. The contrast of thematic material and figures into alternations similar to supporting arguments and rebuttals found in rhetoric. Outer sections introduce and conclude pieces magnificently. The strong correlation between so-called Toccata Form and rhetorical organization may even explain why this form flourished in the Lutheran stronghold of northern Germany during the seventeenth century.

Notes

1. Luther, "Concerning Music," cited in Carl F. Schalk, *Luther on Music: Paradigms of Praise* (St. Louis: Concordia, 1988), 55.
2. Chart based on Lawrence Dreyfus, *Mach and the Patterns of Invention* (Cambridge, Mass.: Harvard University Press, 1996), 5. Often when modern writers refer to rhetoric, they truly are referring to disposition of a composition, but Dreyfus focuses on the invention stage in Bach's compositional process. Analysis in Dreyfus' view begins with the discovery of a generating musical idea (usually a contrapuntal texture) which is transformed in the mind of the composer prior to composition.
3. Chart from Dietrich Bartel, *Musica Poetica*:

Example 7: Thematic transformation in BuxWV 149, mm. 17-24



Musical-Rhetorical Figures in German Baroque Music (Lincoln, Nebraska: University of Nebraska Press, 1997), 37.

4. Chart from Bartel, *Musica Poetica*, 37.

5. Definition of this term to avoid trivializing its usefulness requires inclusion of perception or intentionality. Since the latter is more difficult to know, I chose the former because twentieth-century theories of markedness can deal with such questions.

6. Joachim Burmeister, trans. Burmeister's introduction to *Musica autoschediastike* (1601) from *Musical Poetics*, translated and introduction by Benito V. Rivera (New Haven: Yale University Press, 1993), p. 233.

7. Joachim Burmeister, *Musica poetica*, translated by Benito V. Rivera (New Haven: Yale University Press, 1993), 165.

8. Burmeister, *Musica poetica*, 175.

9. Bartel, *Musica Poetica*, 203.

10. The rhetorician Lössius as quoted in a footnote to Burmeister's *Musica Poetica*.

11. Bernhard, *Tractatus*, 35 and 110-11. Bernhard applies these *luxurians* figures to *stylus gravis* dissonance figures. Bernhard was also the first theorist to apply figures to purely instrumental music. Buxtehude normally employs *stylus luxurians* in his works.

12. Kerala J. Snyder, *Dieterich Buxtehude, Organist in Lübeck* (New York: Schirmer Books, 1987), 109 and 212.

13. *The New Grove Dictionary of Music and Musicians*, 1980 ed. S.v. "Kircher, Athanasius" by George J. Buelow. Buelow also describes Kircher's theologically oriented approach to theory and rhetoric.

14. When describing fugue, Mattheson cites figures of repetition whose effect amplifies the argument of a musical orator. We can conclude that figures serve as *confirmatio* sections. "The character of a Buxtehude fugue usually reflects the mode of the piece: the joyous, playful *Spielfuge* mostly in the major mode, the *fuga pathetica*, which Brossard defined as "appropriate for expressing a passion, especially sorrow," always in the minor" (Snyder, *Buxtehude*, 256). Bartel suggests an alternative viewpoint that *confutatio* sections can function as the contrasting section of an aria by using musical-rhetorical figure of *antithesis* against the overriding affect.

15. Snyder, *Buxtehude*, 250.

16. Snyder, *Buxtehude*, 357-359. Lawrence Archbold, *Style and Structure in the Praeludia of Dieterich Buxtehude* (Ann Arbor, Mich.: UMI Research Press, 1985), 296.

17. "The Praeludium in g, BuxWV 149, can be in many ways considered the most accomplished of the praeludia. . . This apparently widely circulated work exhibits a quintessential balance between free and fugal textures" (Archbold, *Style and Structure*, 295).

18. Spitta as cited in Archbold, *Style and Structure*, 285.

19. Snyder, *Buxtehude*, 239. The subject of this fugue leaps a perfect fifth and descends chromatically. Buxtehude cleverly chooses an ascending stepwise countersubject, the diatonic retrograde of the subject itself.

20. This argument may be compromised by Harald Vogel's hypothesis that Buxtehude composed some praeludia in keys other than those that survive in manuscripts.

21. "The sense of the text is so depicted that those matters contained in the text that are inanimate or lifeless seem to be brought to life" (Burmeister, *Musica poetica*, 175).

22. Although Bernhard refers to single voices and passages changing mode over the course of an entire piece, I use the term rather loosely to extend the modern terms of modulation and included mode mixture (almost like a "long-term *pathopoia*"). See Bernhard, *Tractatus*, "Of the Alteration of Modes," 146-151.

Bibliography

- Archbold, Lawrence. *Style and Structure in the Praeludia of Dieterich Buxtehude*. Ann Arbor, Mich.: UMI Research Press, 1985.
- Bartel, Dietrich. *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music*. Lincoln, Nebraska: University of Nebraska Press, 1997.
- Bernhard, Christoph. *Ausführlicher Unterricht vom Gebrauche der Con- und Dissonantien vom Theatrischen von Christoph Bernhard*. In *The Treatises of Christoph Bernhard*. Vol. 3. Edited William J. Mitchell and preface by Walter Hilse. New York: Columbia University Press, 1973.
- Bernhard, Christoph. *Tractatus compositionis amentatus* from "The Treatises of Christoph Bernhard." In *The Music Forum*, Vol. 3. Edited William J. Mitchell. Translated and preface by Walter Hilse. New York: Columbia University Press, 1973.
- Buxtehude, Dieterich. *Sämtliche Orgelwerke*. Edited by Klaus Beckmann. Wiesbaden: Breitkopf & Härtel, 1971-1972.
- Burmeister, Joachim. *Musica poetica* from *Musical Poetics*. Translated and introduction by Benito V. Rivera. New Haven: Yale University Press, 1993.
- Burmeister, Joachim. *Musica autoschediastike* from *Musical Poetics*. Translated

New Organs

Cover Trinity United Methodist Church Racine, Wisconsin T. R. Rench & Company Racine, Wisconsin

In 1853 at Racine, Wisconsin, a group of Scandinavian immigrants organized a church they named the Norsk-Dansk Trefoldicheds M.E. Church. Their first church building housed an ornate reed organ with "fifteen pushknobs." The second building from circa 1888 had a pipe organ of unknown description, and the congregation acquired a Bennett organ of tubular-pneumatic construction in 1917. This instrument was ultimately converted to electropneumatic action and in 1963 moved into the newly completed third church building.

After 80 years of service, the Bennett had become unrepairable and in need of replacement. Because of our firm's maintenance agreement with the Bennett, we were aware that there were some nice sounds in that organ which could be used to advantage in an otherwise-new installation. The typical 19th-century flutes and strings were well-voiced and the Great Open Diapason had that majestic, large-scale tone characteristic of the 19th-century American/English tonal style. Hence the new organ contains most of the Bennett pipework to which we have added new reeds, a new Swell Diapason, and new pipework to complete the Great Diapason chorus.

The tonal layout reflects the 19th-century American and German Romantic tonal styles that we have observed give good results in the acoustical environments of typical American churches. In general the tonal characteristics are as follows. The Great is great; the Great Open Diapason is king. All other stops defer to the Great Open. It is bold and majestic. The Great Diapason chorus and reed stop provide most of the ensemble power. However, for accompaniment purposes the Great flutes are regulated to the same level as the Swell flutes, and the indispensable soft stop, the Dulciana, is located on the Great for greatest usefulness. The Great Trumpet is of English voicing, and while it provides the final push in the ensemble buildup it does not obliterate the Diapason quality of the ensemble. In this organ the foundation stop of the Swell

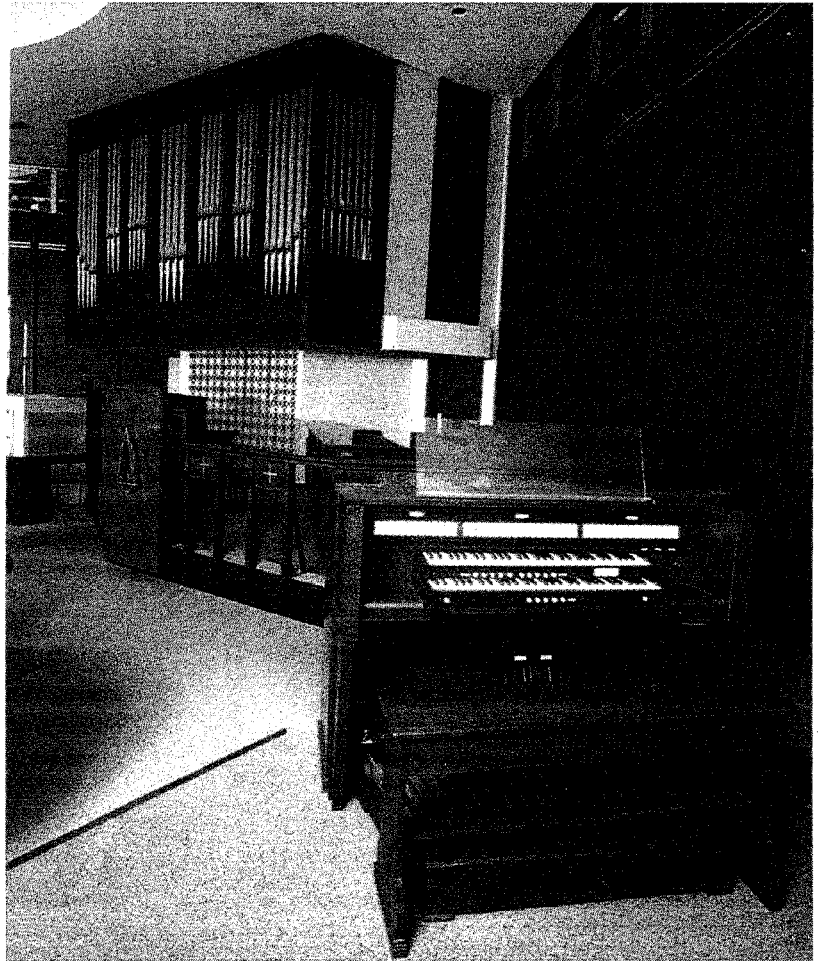
division is the 8' Diapason. It is the most useful stop in the organ. With its mezzo-level neutral tone, it is the perfect stop for accompaniment of the choir. The Swell Oboe is constructed and voiced so that while it produces the expected color-reed tone, it also has noticeable chorus quality, functioning as a small Cornopean. It is extended to 16' to provide a manual double reed, creating a basic reed chorus. For the Pedal reed, a 16' Bassoon rather than a heavier voice works well in this room because the distance to the farthest listener is less than with a typical rectangular room of like capacity.

The layout of the instrument places the manual divisions side-by-side and cantilevered about 3 feet ahead of the former organ chamber front plane. Parishoners have commented on the improved power, "presence," and inspiring tone of their new organ. Although the instrument is basically a "straight" organ, the windchests are of the unit type for greatest flexibility in layout and stoplist development. Electropneumatic action is used for basses, and the trebles are served with electromagnetic valve actions. Control of the organ functions is through a multiplex relay system that accommodates the MIDI components and also provides for simplification of the electrical cable from the console. The console can be turned or moved a few feet if necessary.

Regarding the casework, the parishoners have commented on how "the organ looks as if it grew out of the casework." The simple design in walnut was predicated upon the existing room decor. The display pipes are from the Great Open Diapason, Pedal Open Bass, and Great Contrabass stops. These pipes are finished in brilliant gold with polished pewter-like pipemetal mouths. There are some non-sounding pipes for creating a balanced presentation.

The leadership for the organ project was provided by the pastor, The Rev. Jack Stubbs. Major financing for the instrument was provided through the generosity of members Alex and Arlene Simpson. The dedication hymn service and recital was played by organist Michael Becker with cello soloist Laura Deming.

—Thomas R. Rench



(Photography by Bolton Studio, Racine, Wisconsin)

GREAT

- 16' Contrabass (ext, borrowed bass)
- 8' Open Diapason
- 8' Melodia
- 8' Dulciana
- 4' Octave
- 4' Wald Flute (ext)
- 2' Fifteenth Mixture III
- 8' Trumpet
- Chimes
- MIDI on Great

SWELL

- 16' Lieblich Gedeckt (ext)
- 8' Diapason
- 8' Stopped Flute
- 8' Salicional
- 8' Celeste (full compass)
- 4' Principal
- 4' Harmonic Flute
- 2 1/2' Nazard (ext)
- 2' Principal (ext)
- 2' Piccolo (ext)
- 1 1/2' Tierce (ext)
- 16' Bassoon (ext)
- 8' Oboe
- Tremulant
- 8' Trumpet (Gt)
- MIDI on Swell

PEDAL

- 16' Sub Bass
- 16' Lieblich Gedeckt (Sw)
- 8' Open Bass
- 8' Bourdon (ext)
- 8' Stopped Flute (Sw)
- 4' Choral Bass (ext)
- 16' Bassoon (Sw)
- 8' Trumpet (Gt)
- 4' Oboe (Sw)
- MIDI on Pedal

► Couch: Buxtehude

and introduction by Benito V. Rivera. New Haven: Yale University Press, 1993.

Cicero, Marcus Tullius. *De oratore ad Q. fratrem libri tres. Eiusdem De perfecto oratore ad M. Brutum liber. Cum absolutissimis castigationibus & scholijs.* Annotations by Philipp Melancthon. Wittenburg, Germany: Coloniae Agrippinae, excudebat Petrus Horst, 1582.

Descartes, René. *Les Passions de l'âme* (1649) from *The Philosophical Works of Descartes*. Translated by Elizabeth S. Haldane, LL. D. and G.R.T. Ross. Cambridge: The University Press, 1911-12.

Dreyfus, Laurence. *Bach and the Patterns of Invention*. Cambridge, Mass.: Harvard University Press, 1996.

Eggebrecht, Han Heinrich. *Heinrich Schütz: musicus poeticus*. Wilhelmshaven: Heinrichshofen, 1984.

Kennedy, George Alexander. *Classical Rhetoric and its Christian and Secular Tradition from Ancient to Modern Times*. Chapel Hill: University of North Carolina Press, 1980.

Kircher, Athanasius. *Musurgia Universalis sive ars magna consoni et dissoni*. (1650)

Mattheson, Johann. *Der vollkommene Capellmeister*, 1739 (Facsimile). Edited by Margarete Reimann. Kassel: Bärenreiter-Verlag, 1954.

The New Grove Dictionary of Music and Musicians, 1980 ed. S.v. "Burmeister, Joachim" by Martin Ruhnke.

The New Grove Dictionary of Music and Musicians, 1980 ed. S.v. "Bernhard, Christoph" by Kerala J. Synder.

The New Grove Dictionary of Music and Musicians, 1980 ed. S.v. "Kircher, Athanasius" by George J. Buelow.

The New Grove Dictionary of Music and Musicians, 1980 ed. S.v. "Rhetoric and music" by George J. Buelow.

The New Grove Dictionary of Music and Musicians, 1980 ed. S.v. "Scheibe, Johann Adolf" by George J. Buelow.

The New Grove Dictionary of Music and Musicians, 1980 ed. S.v. "Spiess, Meinrad" by George J. Buelow.

Palisca, Claude V. "Ut Oratoria Music." In *Studies in the History of Italian Music and Music Theory*. Edited by Claude V. Palisca. New York: Oxford University Press, 1994.

Quintilian, Marcus Fabius. *The Institutio Oratoria of Quintilian*. Translated by H.E. Butler. New York: G.P. Putnam's Sons, 1922-1939.

Schalk, Carl F. *Luther on Music: Paradigms of Praise*. St. Louis: Concordia, 1988.

Schering, Arnold. "Die Lehre von den musikalischen Figuren." *Kirchenmusikalisches Jahrbuch* 21 (1908): 106-14.

Snyder, Kerala J. *Dieterich Buxtehude, Organist in Lübeck*. New York: Schirmer Books, 1987.

Snyder, Kerala J. "Buxtehude's Organ Music: Drama without Words." *MT* 120 (1979): 517-521.

Sonnino, Lee Ann. *A Handbook to Sixteenth-century Rhetoric*. London: Routledge & K. Paul, 1968.

Unger, Hans-Heinrich. *Die Beziehungen zwischen Musik und Rhetorik im 16.-18. Jahrhundert*. Würzburg: Triltsch, 1941. Hildesheim: Olms, 1969.

Williams, Peter. "Need Organists Pay Attention to Theorists of Rhetoric?" *The Diapason* 73 (April 1982):3-4.

White Blower Mfg. Co.
2540 Webster Road • Lansing, MI 48917



Single Stage Blowers

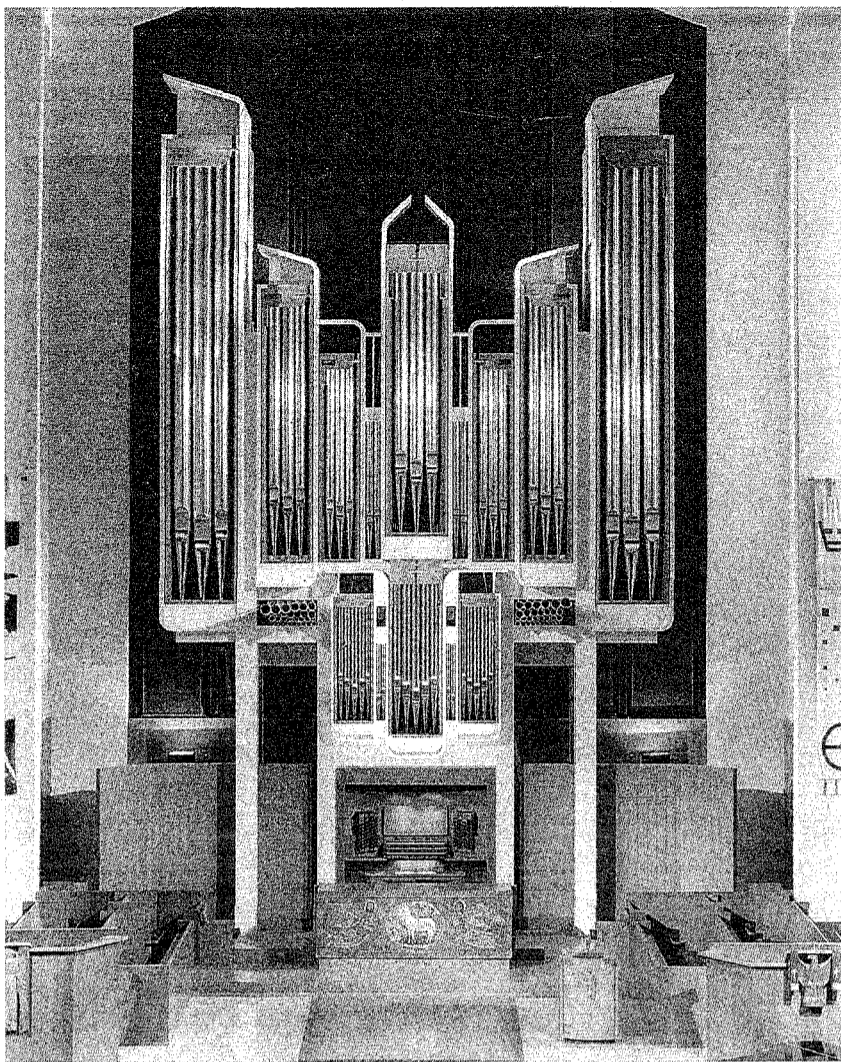
Priced From

\$949.00

Single Phase to 10 H.P.

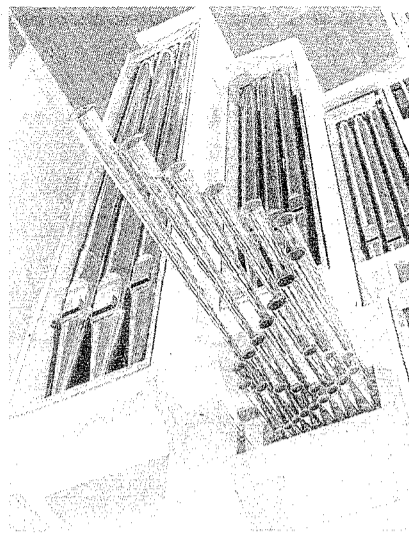
1-800-433-4614 or (517) 323-6907 Fax

Call today for a 1999 Catalog

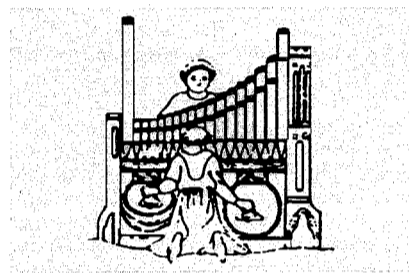


Glatter-Götz Orgelbau/Rosales Organ Builders has built a new organ for Claremont United Church of Christ, Claremont, California; Opus 2 comprises 54 stops, 77 ranks, 4041 pipes, over three manuals and pedal; key action is mechanical, stop action is electric. The project represents a collaboration between the Glatter-Götz Company of Owingen, Germany, and Manuel Rosales of Los Angeles, California. The initial design was suggested by Caspar Glatter-Götz, then further refined by Manuel Rosales and the church's organist Carey Coker-Robertson. The choice of stops reflects a desire to provide many options for hymn registration, a range of piano and mezzo registers for choral accompaniment, specialized stops for organ literature, and a com-

plete ensemble to match the dramatic scale of the church edifice. Manuel Rosales and Kevin Gilchrist provided all details of pipe construction and technical requirements such as wind consumption, wind pressures, placements of pipes on windchests within the instruments, etc. The voicing team included Manuel Rosales, Kevin Gilchrist, Rick Celestino, Christoph Rimmel, David Chamberlin, Duane Prill, Jonathan Ambrosino, and John Panning. The organ took a year to build in the Glatter-Götz workshop and was delivered to Claremont in March 1996. The Glatter-Götz installation crew included Heinz Kremnitzer, Norbert Jehl, Elmar Rist, and Christoph Schinke.



- GREAT**
- 16' Principal
 - 8' Principal
 - 8' Flûte harmonique
 - 8' Camba
 - 8' Rohrflöte
 - 4' Octave
 - 4' Spitzflöte
 - 2 1/2' Octave Quint
 - 2' Super Octave
 - 2' Mixture IV-VIII
 - V Cornet (from F²)
 - 16' Bombarde
 - 8' Trompette
 - 4' Clairon
 - Tremulant



Nichols & Simpson, Inc., of Little Rock, Arkansas, has built a new organ for Greene Chapel at Hendrix College in Conway, Arkansas: 28 stops, 34 ranks. The new instrument replaces an organ by W.W. Kimball, and utilizes some of the Kimball pipework, revoiced and rescaled to fit into the current tonal scheme. The console and cases are constructed of white oak with applied gold leaf. Case pipes are frosted tin with applied gold leaf. The manual natural keys are of bone, and the sharps are of rosewood. The drawknobs were individually turned of rosewood with bone faces inset. The combination action has 99 levels of memory, a four-level adjustable crescendo system, as well as a piston sequencer. The main windchests are of pallet-and-slider construction with electric key action. Wind pressure is 100mm for all stops except the Tromba, which is on 183mm. The dedication recital was played by David Higgs.

- GREAT**
- 16' Violone
 - 8' Principal
 - 8' Harmonic Flute
 - 8' Bourdon
 - 8' Violone
 - 4' Octave
 - 4' Nachthorn
 - 2 1/2' Twelfth
 - 2' Super Octave
 - 1 1/2' Seventeenth
 - IV Fourniture
 - 8' Clarinet
 - Tremolo
 - 8' Tromba (Ped)#
 - 8' Trumpet (Sw 16)#
 - Cymbelstern

- POSITIV**
- 8' Principal
 - 8' Gedeckt
 - 8' Genshorn
 - 4' Octave
 - 4' Hohlflöte
 - 2 1/2' Nasat
 - 2' Octave
 - 2' Waldflöte
 - 1 1/2' Tierce
 - 1 1/2' Larigot
 - 1 1/2' Mixture IV-VI
 - 8' Cromorne
 - Tremulant
 - 8' Trompette en chamade
 - Zymbelstern

- SWELL**
- 16' Bourdon
 - 8' Diapason
 - 8' Bourdon
 - 8' Viole de Gambe
 - 8' Voix céleste (from CC)
 - 8' Aeoline
 - 8' Unda Maris (tc)
 - 4' Principal
 - 4' Flûte octaviante
 - 2 1/2' Nasard
 - 2' Octavin
 - 1 1/2' Tierce
 - 2' Plein jeu harmonique III-V
 - 16' Basson
 - 8' Trompette
 - 8' Hautbois
 - 8' Voix humaine
 - 4' Clairon
 - Tremulant

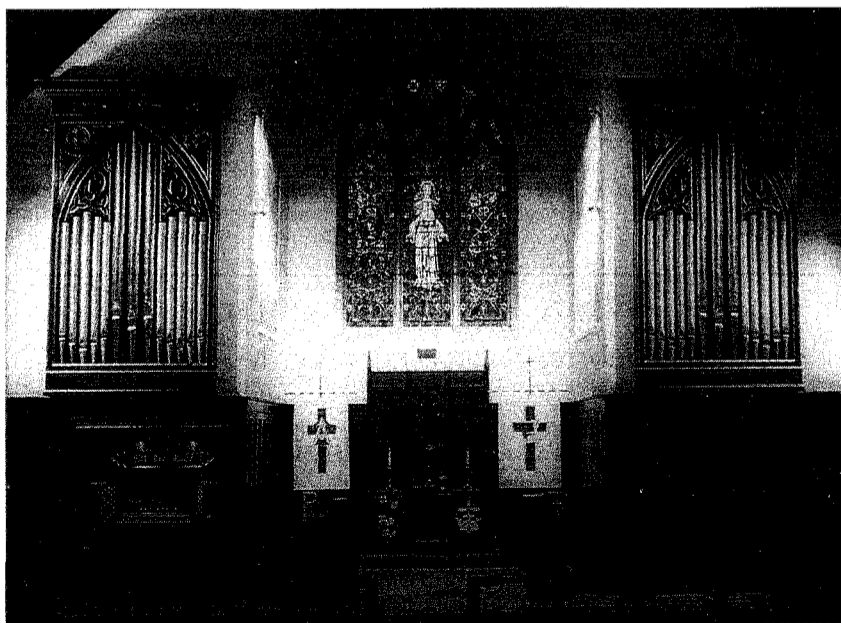
- PEDAL**
- 32' Untersatz (ext)
 - 16' Praestant (1-24 Gt)
 - 16' Flûte (Open Wood)
 - 16' Subbass
 - 8' Octave
 - 8' Flûte (ext)
 - 8' Gedeckt (ext)
 - 4' Choralbass
 - 5 1/2' Mixture V
 - 32' Contre Bombarde
 - 16' Bombarde
 - 16' Basson
 - 8' Trompette

- SWELL**
- 16' Gedeckt
 - 8' Diapason*
 - 8' Chimney Flute
 - 8' Salicional*
 - 8' Voix Celeste*
 - 4' Principal
 - 4' Harmonic Flute
 - 2 1/2' Nasard
 - 2' Octavin
 - 1 1/2' Tierce
 - IV Plein Jeu
 - 16' Double Trumpet
 - 8' Trompette
 - 8' Hautbois
 - 4' Clairon
 - Tremolo

- PEDAL**
- 32' Basse
 - 16' Subbass*
 - 16' Violone*
 - 16' Gedeckt (Sw)
 - 8' Octave*
 - 8' Bourdon
 - 8' Violone (Gt)
 - 8' Chimney Flute (Sw)
 - 4' Super Octave*
 - 4' Bourdon
 - 16' Trombone*
 - 16' Double Trumpet (Sw)
 - 8' Tromba
 - 8' Trumpet (Sw)
 - 4' Clairon (Sw)

#does not couple
*retained from previous organ

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.



Pipe Organs vs. Electronic Organs?

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 MARCH
David Binkley; Pine Street Presbyterian, Harrisburg, PA 12:10 pm
Jerome Butera; Park Ridge Community UCC, Park Ridge, IL noon

17 MARCH
Brian Jones; Trinity Church, Boston, MA 12:15 pm
***Ann Elise Smoot**; SUNY, Buffalo, NY 8 pm
Gerre Hancock; All SS Church, Millington, NJ 7:30 pm
Peter Conte; Shadyside Presbyterian, Pitts-
burgh, PA 8 pm
Donald Armitage, with choir; Christ United
Methodist, Greensboro, NC 8 pm
Andrew Johnstone; Trinity Lutheran, Akron,
OH 8 pm
Brink Bush; Fourth Presbyterian, Chicago, IL
noon

18 MARCH
Singing Boys of Pennsylvania; Our Lady of
Fatima, Swansea, MA 7:30 pm
Paul Jacobs, complete Bach organ works;
Memorial Chapel, Valley Forge, PA 7:30 pm
(through March 31)
Bach Marathon Concert; Bryn Mawr Presby-
terian, Bryn Mawr, PA 2-10 pm
***Scott Eakins**, Notation Workshop: Publish-
ing with FINALE; St Elizabeth Ann Seton Acad-
emy, Milwaukee, WI 10 am
Craig Cramer; St Giles' Episcopal, North-
brook, IL 8 pm

19 MARCH
Gillian Weir; Adolphus Busch Hall, Cam-
bridge, MA 8 pm
New England Spiritual Ensemble; Immanuel
Congregational, Hartford, CT 4 pm
Singing Boys of Pennsylvania; St Theresa
Roman Catholic, Trumbull, CT 6 pm
Stephen Hamilton, Dupré: *Le Chemin de la
Croix*; Church of the Holy Trinity (Episcopal),
New York, NY 4 pm
Alan Lewis; St Thomas Church, New York,
NY 5:15 pm
Jonathan Biggers; Hitchcock Presbyterian,
Scarsdale, NY 4 pm (masterclass, 7 pm)
David Hearn; Grace Lutheran, Lancaster, PA
4 pm
Gordon Turk; Christ Episcopal, Villanova, PA
4 pm

Michael Kleinschmidt; Calvary Episcopal,
Pittsburgh, PA 7:30 pm
Smith, *Adam's Apple*; Old Presbyterian Meet-
ing House, Alexandria, VA 8:30, 11 am
Ralph Tilden; St Mary-of-the-Hills Episcopal,
Blowing Rock, NC 3:30 pm
John Obetz; St Vincent's Episcopal, Jack-
sonville, FL 5 pm
Donald Sutherland; Emory University,
Atlanta, GA 4 pm
Karel Paukert; Cleveland Museum, Cleve-
land, OH 2:30 pm
Bach Marathon; First United Methodist, South
Bend, IN 3 pm
Mary Beth Mowrey; First Presbyterian,
Evansville, IN 4 pm
Kim Congdon & Don Mead, piano duo; Trin-
ity Lutheran, Des Plaines, IL 4 pm
+**Timothy Albrecht**; Lutheran Church of the
A. onement, Barrington, IL 8, 9:15 am, 2 pm
Anita Werling; First Baptist, Macomb, IL 4 pm
Cathedral Concert Choir; Cathedral of St
Paul, St Paul, MN 3 pm

20 MARCH
Jared Johnson; Yale University, New Haven,
CT 8 pm

21 MARCH
Martin Jean; Yale University, New Haven, CT
9 pm
Gail Archer; Plymouth Church of the Pil-
grims, Brooklyn, NY 7:30 pm
Craig Cramer; Christ Church Episcopal,
Westerly, RI 8 pm
Laura Evans, with brass; St Paul's Church,
Augusta, GA noon
Ann Elise Smoot; St Christopher's-by-the-
River, Gates Mills, OH 7:30 pm

22 MARCH
Susan Carroll; Yale University, New Haven,
CT 12:30 pm
Thomas Clark-Jones, with violin; Pine Street
Presbyterian, Harrisburg, PA 12:10 pm
Mozart, *Vesperae solennes de confessore*, K
339; Cleveland Institute of Music, Cleveland,
OH 8 pm

24 MARCH
Sean Redroe; Trinity Church, Boston, MA
12:15 pm
Kei Koito; St Michael's Episcopal, New York,
NY 7:30 pm
Mark Brampton Smith; St Paul Cathedral,
Pittsburgh, PA 8 pm
Gillian Weir; St Paul's Episcopal, Richmond,
VA 8 pm
Ann Elise Smoot; First Presbyterian,
Muncie, IN 7:30 pm

25 MARCH
Thomas Joyce; Yale University, New Haven,
CT 5 pm
Diane Meredith Belcher; Erwin First United
Methodist, Syracuse, NY 7:30 pm
Cj Sambach; St Paul's United Methodist,
Ocean Grove, NJ 10 am, 1:30 pm
Singing Boys of Pennsylvania; St Francis
Roman Catholic, Wakefield, RI 7:30 pm
Elgar, *The Dream of Gerontius*; Bryn Mawr
Presbyterian, Bryn Mawr, PA 7:30 pm
Meistersingers Concert; Ursinus College, Col-
legeville, PA 8 pm
Gillian Weir, masterclass; St Paul's Episco-
pal, Richmond, VA 9:30 pm
Craig Cramer, masterclass; Ascension Episco-
pal, Hickory, NC 9 am

26 MARCH
David Higgs; Assumption College, Worces-
ter, MA 2 pm
Choral Concert; South Church, New Britain,
CT 4 pm
Children's Musicals; First Church of Christ,
Wethersfield, CT 4 pm
Nancy Saultz Radloff; St Thomas Church,
New York, NY 5:15 pm
Singing Boys of Pennsylvania, St Amelia
Roman Catholic, Tonawanda, NY 2 pm
Ann Elise Smoot; Central Congregational,
Providence, RI 4 pm
Craig Cramer; Ascension Episcopal, Hickory,
NC 7 pm
David Goode; Westminster Presbyterian,
Akron, OH 5 pm
Mozart, *Vesperae solennes de confessore*, K
339; St Stanislaus Roman Catholic, Cleveland,
OH 3 pm

Rie Hiroe-Lang; Broad Street Presbyterian,
Columbus, OH 4 pm
James Kibbie; University of Michigan, Ann
Arbor, MI 4 pm
Fauré, *Messe Basse*, with orchestra; Christ
Church Cathedral, Indianapolis, IN 4 pm
Robert Nicholls; First Presbyterian, Evans-
ville, IN 4 pm
*Organ Concert; St Athanasius Roman
Catholic, Evanston, IL 4 pm
Anita Werling; First Baptist, Macomb, IL 4 pm

27 MARCH
Ann Elise Smoot, masterclass; Central Con-
gregational, Providence, RI 7:30 pm
Handel, *Messiah*, Part 2; St Luke's Episcopal,
Lebanon, PA 7 pm
Mario Duella; Presbyterian Homes,
Evanston, IL 1:30 pm

28 MARCH
Kei Koito; St Patrick-St Anthony Church,
Hartford, CT 7:30 pm
Gillian Weir; St Luke's Cathedral, Orlando,
FL 8 pm
Rie Hiroe-Lang; Christ Church Episcopal,
Pensacola, FL 7:30 pm
Bach's Birthday Concert; Church of the
Covenant, Cleveland, OH 8 pm

29 MARCH
Andrew Henderson; Yale University, New
Haven, CT 12:30 pm
Brian Fitzgerald; Morrison United Methodist,
Leesburg, FL noon
Robert Frazier; Pine Street Presbyterian,
Harrisburg, PA 12:10 pm
Mario Duella; Park Ridge Community Church
UCC, Park Ridge, IL noon

30 MARCH
Rie Hiroe-Lang; The Brick Presbyterian
Church, New York, NY 7 pm
Ralph Tilden; Sharpe Memorial United
Methodist, Young Harris, GA 7 pm

31 MARCH
Erica Johnson; Trinity Church, Boston, MA
12:15 pm
Bruce Neswick, with flute; SUNY, Buffalo,
NY 8 pm
The Philadelphia Organ Quartet; Longwood
Gardens, Kennett Square, PA 8 pm

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

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

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

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

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

PATRICK ALLEN
GRACE CHURCH
NEW YORK

PETER J. BASCH, K.H.S.
Minister of Music
ST. JOHN THE EVANGELIST
Fifty-fifth & 1st Ave
New York, NY 10022

DAVID CHALMERS
CONCERT ORGANIST
GLORIA 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

DAVID BURTON BROWN
Organ Recitals

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

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

Name _____
Street _____
City _____
State _____ Zip _____

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

NEW SUBSCRIBER
 RENEWAL
 ENCLOSED IS
 \$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

VICTOR HILL

Mathematics
Harpsichord and Organ
Williams College

MICHELE JOHNS

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

KIM R. KASLING

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

GALE KRAMER

DMA
Wayne State University
Metropolitan Methodist Church
Detroit 48202

David Lowry

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



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

345 SADDLE LAKE DRIVE
ROSWELL-ATLANTA, GEORGIA 30078
(770) 584-0949

LEON NELSON

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

MARILYN MASON

CHAIRMAN, DEPARTMENT OF ORGAN
UNIVERSITY OF MICHIGAN
ANN ARBOR

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

The American Organist, 1980

SYLVIE POIRIER

PHILIP CROZIER

ORGAN DUO

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

Aaron David Miller

1996 AGO Nat'l
Improvisation
Competition:
Top Prize

1998 Calgary Int'l
Competition:
Bach and
Improvisation
prizes



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

Harry H. Huber

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

Brian Jones

TRINITY CHURCH
BOSTON

JAMES KIBBIE

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

Richard Litterst

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

BETTY LOUISE LUMBY

DSM • FAGO
UNIVERSITY OF MONTEVALLO
MONTEVALLO, ALA. 35115

William H. Murray

Mus. M F.A.G.O.
Fort Smith, Arkansas

Charles Page

Old First Church, Court Square
Springfield, MA 01103

DAVID GOODING

St. Peter's Episcopal Church

18001 Detroit Avenue
Lakewood, OH 44107

A two-inch Professional Card in THE DIAPASON

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

John Weaver; St Paul's Episcopal, Akron, OH 8 pm

Marilyn Keiser; First United Methodist, Kalamazoo, MI 7:30 pm

David Goode; Wabash College, Crawfordsville, IN 8 pm
Goshen College Choir; Fourth Presbyterian, Chicago, IL noon

1 APRIL

Durufle, *Requiem*; St Peter's Episcopal, Morristown, NJ 8 pm

Marilyn Keiser, masterclass; First United Methodist, Greenville, DE 10 am

Thomas Murray, masterclass; Trinity Church, Philadelphia, PA 9:30 am
Singing Boys of Pennsylvania; Saucon Valley High School, Allentown, PA 6:30 pm

Alan Morrison, masterclass; St John's Episcopal, Hagerstown, MD 10 am

2 APRIL

Brian Jones; Church of the Advent, Boston, MA 6:30 pm

Glenn Goda; St John's Episcopal, Gloucester, MA 4 pm

Diane Bish; South Church, New Britain, CT 4 pm

Peter Stoltzfus; St Thomas Church, New York, NY 5:15 pm

James Christie; Westminster Presbyterian, Buffalo, NY 5 pm

Music of Fauré; Our Lady of Sorrows, South Orange, NJ 3 pm

Thomas Murray; Girard College, Philadelphia, PA 7:30 pm

David Messineo; Longwood Gardens, Kennett Square, PA 2:30 pm

Alan Morrison; St John's Episcopal, Hagerstown, MD 7 pm

Chesapeake Youth Chorale; Emmanuel Church, Chestertown, MD 11:30 am

Bach, *B Minor Mass*, with orchestra; First Presbyterian, Lynchburg, VA 4 pm

Robert Parkins; Duke University, Durham, NC 5 pm

Mario Duella; First Presbyterian, Burlington, NC

Huw Lewis; United Church, Marco Island, FL 4 pm

William Porter; Christ Church Episcopal, Chattanooga, TN 4 pm

Douglas Cleveland; St Joseph Catholic Cathedral, Columbus, OH 3 pm

Fauré, *Requiem*; Trinity Episcopal, Indianapolis, IN 7 pm

Bach, *Cantata "Also hat Gott die Welt geliebt"*, with orchestra; St Luke Lutheran, Chicago, IL 4 pm

Indiana University Pro Arte; Rockefeller Chapel, Chicago, IL 3 pm

Rie Hiroe-Lang; House of Hope Presbyterian, St Paul, MN 4 pm

Stephen Schaeffer; Cathedral Church of the Advent, Birmingham, AL 4 pm

Jane Parker-Smith; Christ Church Cathedral, New Orleans, LA 4 pm

3 APRIL

Mark Swicegood; Yale University, New Haven, CT 8 pm

Wells Cathedral Choir; All SS Cathedral, Albany, NY 8 pm

David Craighead; Epworth-Euclid United Methodist, Cleveland, OH 8 pm

David Goode; University of St Thomas, St Paul, MN 8:15 pm

4 APRIL

Wells Cathedral Choir; All SS Episcopal, Richmond, VA 7:30 pm

Rie Hiroe-Lang; Peachtree Road United Methodist, Atlanta, GA 7:30 pm

Craig Cramer; First United Methodist, Baton Rouge, LA 7:30 pm

5 APRIL

Mary Huff; Yale University, New Haven, CT 12:30 pm

Thomas Clark-Jones, with soprano; Pine Street Presbyterian, Harrisburg, PA 12:10 pm

6 APRIL

Wells Cathedral Choir; St James Episcopal, Lancaster, PA 7:30 pm

7 APRIL

Scott Bennett; Trinity Church, Boston, MA 12:15 pm

Good Friday Memorial Concert; First Church of Christ, Wethersfield, CT 7 pm

Choral Concert, with orchestra; Plymouth Church of the Pilgrims, Brooklyn, NY 8 pm

Susan Armstrong; All SS Church, Millington, NJ 7:30 pm

Wells Cathedral Choir; National Cathedral, Washington, DC 7:30 pm

Stephen Cleobury; Christ Church, Greenville, DE 7:30 pm

Rie Hiroe-Lang; Church of the Redeemer, Baltimore, MD 8 pm

Diane Meredith Belcher; First Presbyterian, Charlottesville, VA 7:30 pm

Talivaldis Deksnis; Trinity Lutheran, Akron, OH 8 pm

Gordon Turk; Ashland Avenue Baptist, Toledo, OH 7:30 pm

8 APRIL

Stephen Cleobury, open rehearsal; Christ Church, Greenville, DE 10 am (lecture, 2 pm)

Wells Cathedral Choir; St John's Episcopal, Lancaster, OH 8 pm

Gordon Turk, masterclass; Ashland Avenue Baptist, Ashland, OH 9 am

*Gruenstein Organ Competition; Moody Bible Institute, Chicago, IL 1 pm

Motet Choir; Rockefeller Chapel, Chicago, IL 8 pm

Gospel Choir Concert; Trinity Lutheran, Des Plaines, IL 7 pm

9 APRIL

Jeremy Tarrant; St Thomas Church, New York, NY 5:15 pm

Stephen Cleobury, evensong; Christ Church, Greenville, DE 5 pm

Bruce Neswick; First & Central Presbyterian, Wilmington, DE 3 pm

Rudolph Lucente; Longwood Gardens, Kennett Square, PA 2:30 pm

Rutter, *Requiem*; Lutheran Church of the Holy Trinity, Lancaster, PA 4 pm

Rie Hiroe-Lang; Shadyside Presbyterian, Pittsburgh, PA 4 pm

Fauré, *Requiem*; Old Presbyterian Meeting House, Alexandria, VA 8:30 am, 11 am, 7 pm

Joan Lippincott; First Congregational, Columbus, OH 4 pm

Craig Cramer; Christ Church Episcopal, Hudson, OH 4 pm

James Kibbie; University of Michigan, Ann Arbor, MI 4 pm

John Gouwens; Culver Academy, Culver, IN 7:30 pm

Richard Webster; St Luke's Episcopal, Evanston, IL 5 pm

The New Oratorio Singers; University of St Mary of the Lake, Mundelein, IL 7 pm

Mozart, *Mass in D Minor*; Park Ridge Community UCC, Park Ridge, IL 10:45 am

Wells Cathedral Choir; Fourth Presbyterian, Chicago, IL 3 pm

New England Spiritual Ensemble; New England Congregational, Aurora, IL 10:45 am

New England Spiritual Ensemble; The Chicago Temple, Chicago, IL 3 pm

Fauré, *Requiem*; Independent Presbyterian, Birmingham, AL 4 pm

10 APRIL

Martin Jean; Yale University, New Haven, CT 8 pm

Todd Wilson & Andrew Peters, with brass; Church of the Covenant, Cleveland, OH 8 pm

Wells Cathedral Choir; Church of St Louis, King of France, St Paul, MN 8 pm

11 APRIL

Bach, *Mass in B Minor*; St Thomas Church, New York, NY 7:30 pm

Wells Cathedral Choir; St Paul's Episcopal, Chattanooga, TN 8 pm

12 APRIL

Kristin Rising; Yale University, New Haven, CT 12:30 pm

Alan Weamer; Pine Street Presbyterian, Harrisburg, PA 12:10 pm

13 APRIL

Wells Cathedral Choir; First Presbyterian, Monroe, NC 7:30 pm

Heath Wooster; Kirk of Dunedin, Dunedin, FL 8 pm (also April 14, 8 pm)

14 APRIL

Jared Johnson; Trinity Church, Boston, MA 12:15 pm

David Fuller; SUNY, Buffalo, NY 8 pm

Jonathan Biggers; Westminster Presbyterian, Charlottesville, VA 7:30 pm

Wells Cathedral Choir; St Paul's Episcopal, Augusta, GA 7:30 pm

The New Oratorio Singers; Divine Word Chapel, Northbrook, IL 7:30 pm

Calvin College Campus Choir; Glenview Community Church, Glenview, IL 8 pm

15 APRIL

Heath Wooster; Kirk of Dunedin, Dunedin, FL 2 pm

16 APRIL

Bach, *St Matthew Passion*; St Peter Roman Catholic Church, Higganum, CT 3:30 pm

New England Spiritual Ensemble; Church of the Holy Trinity (Episcopal), New York, NY 4 pm

Quentin Lane; St Thomas Church, New York, NY 5:15 pm

Don Kinnier, with soprano; Longwood Gardens, Kennett Square, PA 2:30 pm

Choral Concert; First Presbyterian, Pompano Beach, FL 4 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2:30 pm

James Kibbie; University of Michigan, Ann Arbor, MI 4 pm

Fauré, *Requiem*; First United Methodist, south Bend, IN 7:30 pm

The New Oratorio Singers; Divine Word Chapel, Northbrook, IL 7 pm

William Neil; Rockefeller Chapel, Chicago, IL 3 pm

Schubert, *Mass in E-flat*, with orchestra; First Presbyterian, Arlington Heights, IL 4:30 pm

Marilyn Biery, with contralto; Cathedral of St Paul, St Paul, MN 3 pm

18 APRIL

Brennan Szafron; Yale University, New Haven, CT 8 pm

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

20 APRIL

Josquin, *Missa pange lingua*; Church of the Advent, Boston, MA 6:30 pm

Berkeley, *Mass for Five Voices*; St Thomas Church, New York, NY 5:30 pm

21 APRIL

Fauré, *Requiem*; Church of the Holy Trinity (Episcopal), New York, NY noon

Cheshire England Youth Orchestra; Longwood Gardens, Kennett Square, PA 11 am

Bryn Mawr Chamber Singers; Bryn Mawr Presbyterian, Bryn Mawr, PA 8 pm

Schuetz, *St Matthew Passion*; Fourth Presbyterian, Chicago, IL 7:30 pm

22 APRIL

Vienne, *Messe solennelle*; Church of the Advent, Boston, MA 7 pm

Marc Cheban; Longwood Gardens, Kennett Square, PA 2:30 pm (also April 23)

23 APRIL

Thomas Bara; St Thomas Church, New York, NY 2:30 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2:30 pm

28 APRIL

Geoffrey Wieting; Trinity Church, Boston, MA 12:15 pm

Gloucester Cathedral Choir; St Paul's by-the-Sea, Jacksonville, FL 8 pm

Felix Hell; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

29 APRIL

Singing Boys of Pennsylvania; Holy Trinity German Catholic Church, Boston, MA 7:30 pm

Katharine Pardee, workshop; First United Methodist, Schenectady, NY 10 am

John Gouwens, carillon; Culver Academy, Culver, IN 4 pm

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

His Majestie's Clerkes, with Chicago Baroque Ensemble; Grace Lutheran, River Forest, IL 8 pm

30 APRIL

Martin Jean; Yale University, New Haven, CT 8 pm

Donald Williams; St Thomas Church, New York, NY 5:15 pm

Katharine Pardee; First United Methodist, Schenectady, NY 7:30 pm

Elizabeth Melcher; Longwood Gardens, Kennett Square, PA 2:30 pm

Richard Strattan; St Luke's Episcopal, Lebanon, PA 7 pm

Martin Baker; Lutheran Church of the Holy Trinity, Lancaster, PA 4 pm

Alan Morrison; Ursinus College, Collegeville, PA 4 pm

Johr Rose; Shady-side Presbyterian, Pittsburgh, PA 4 pm

Susan Armstrong; Calvary Episcopal, Pittsburgh, PA 7:30 pm

Lynne Davis; St Ann's Catholic Church, Washington, DC 4 pm

New England Spiritual Ensemble; Greene Memorial Methodist, Roanoke, VA 4 pm

Rutter, *Requiem*; First Presbyterian, Pompano Beach, FL 7 pm

New Music for Organ; Cleveland Museum, Cleveland, OH 2:30 pm

Choral Concert; Christ Church Cathedral, Indianapolis, IN 4 pm

Evansville Baroque Soloists; First Presbyterian, Evansville, IN 4 pm

His Majestie's Clerkes, with Chicago Baroque Ensemble; Quigley Seminary, Chicago, IL 7:30 pm

Gloucester Cathedral Choir; First United Methodist, Montgomery, AL 7:30 pm

Todd Wilson; Northminster Baptist, Jackson, MS 7:30 pm

UNITED STATES

West of the Mississippi

16 MARCH

Marilyn Keiser; University of Iowa, Iowa City, IA 8 pm

17 MARCH

Don Pearson; St John's Cathedral, Denver, CO 8 pm

18 MARCH

Justin Blasdale, piano; St John's Cathedral, Denver, CO 8 pm

Bruce Neswick, workshop; St Luke's Episcopal, Dallas, TX 9:30 am (hymn festival, 7:30 pm)

19 MARCH

David Higgs; First Presbyterian, St Joseph, MO 2 pm

Marie Rubis Bauer; Westminster Presbyterian, Lincoln, NE 7:30 pm

Bach, *Cantata "Ein feste Burg"*; St John's Cathedral, Denver, CO 8 pm

John Scott; Highland Park Presbyterian, Dallas, TX 7 pm

SlideShow Trombone Ensemble; St Stephen Presbyterian, Ft Worth, TX 7:30 pm

Roberta Gary; Christ the King Lutheran, Houston, TX 5 pm

David Dahl, with violin and choir; Christ Church Episcopal, Tacoma, WA 7 pm

California Baroque Ensemble; St Mary's Cathedral, San Francisco, CA 3:30 pm

Ann Elise Smoot; St Cecilia's Catholic Church, San Francisco, CA 4 pm

Zephyr; Voices Unbound; All SS Episcopal, Beverly Hills, CA 4 pm

Robert Plimpton; Balboa Park, San Diego, CA 2 pm

21 MARCH

Bach's Birthday Bash; Trinity Episcopal, Santa Barbara, CA noon

Bach's Birthday Bash; All Souls Episcopal, San Diego, CA 7:30 pm

24 MARCH

Bach, *Mass in B Minor*; St John's Cathedral, Denver, CO 8 pm

Bruce Neswick; St Paul's Methodist, Houston, TX 7:30 pm

25 MARCH

Bruce Neswick, improvisation workshop; St Paul's Methodist, Houston, TX 9:30 am

26 MARCH

Bruce Neswick; St Paul's Methodist, Houston, TX 4 pm

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

Robert Bates; First Presbyterian, San Anselmo, CA 7:30 pm

Robert Plimpton; Balboa Park, San Diego, CA 2 pm

28 MARCH

David Dahl, with violin; Pacific Lutheran University, Tacoma, WA 8 pm

31 MARCH

New England Spiritual Ensemble; Central Presbyterian, Clayton, MO 7:30 pm

Jonathan Biggers; First Methodist, Wichita, KS 8 pm

Kei Koito; Trinity Episcopal, Reno, NV 7:30 pm

Gillian Weir; University Presbyterian, Seattle, WA 7:30 pm

1 APRIL

Jonathan Biggers, masterclass; First Methodist, St Louis, MO 9:30 am

Organ Scholarship Benefit Pops Concert; University of Kansas, Lawrence, KS 7:30 pm (also April 2, 2:30 pm)

New England Spiritual Ensemble; St Mark's Lutheran, Kansas City, MO 7 pm

2 APRIL

Craig Cramer; Trinity Lutheran, Webster City, IA 3 pm

New England Spiritual Ensemble; St John's Lutheran, Des Moines, IA 4 pm

Kei Koito; All Faiths Chapel, Kansas State University, Manhattan, KS 3 pm

Christopher Herrick; University of Texas, Austin, TX 4 pm

Michael Kleinschmidt; Trinity Episcopal Cathedral, Portland, OR 5 pm

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

Pasadena Classical Singers; Pasadena Presbyterian, Pasadena, CA 3 pm

John Pagett; St Matthew Lutheran, Walnut Creek, CA 4 pm

Robert Plimpton, with San Diego Children's Choir; Balboa Park, San Diego, CA 2 pm

Gillian Weir; All Souls Episcopal, San Diego, CA 5 pm

3 APRIL

Stephen Cleobury; Southern Methodist University, Dallas, TX 8 pm

4 APRIL

New England Spiritual Ensemble; First Lutheran, Brookings, SD 7 pm

Stephen Cleobury, lecture-demonstration; Southern Methodist University, Dallas, TX 2 pm

Stephen Cleobury, choral workshop; St Mark's School, Dallas, TX 7:30 pm

6 APRIL

New England Spiritual Ensemble; Trinity Lutheran, Stillwater, MN 7:30 pm

7 APRIL

The King's Singers; Wooddale Church, Eden Prairie, MN 8 pm

New England Spiritual Ensemble; Zion Lutheran, Clinton, IA 7:30 pm

Todd Wilson; University of Oklahoma, Norman, OK 8 pm

8 APRIL

Todd Wilson, masterclass; University of Oklahoma, Norman, OK 10 am

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.MVANHOYEN.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

Harpichord and Organ

Meadows School of the Arts

SOUTHERN METHODIST UNIVERSITY

Dallas, Texas

75275

Musical Heritage Society recordings

Carol Williams

British Concert Organist

52 Clark St., Apt. 8D

Brooklyn Heights

New York 11201

Tel/fax 718/222-3017

DOUGLAS REED

UNIVERSITY OF EVANSVILLE

EVANSVILLE, INDIANA

STEPHEN G. SCHAEFFER
D.M.A.

The Cathedral Church
of the Advent
Birmingham, Alabama 35203

LARRY SCHOU

D.M.A.

The University of
South Dakota

Music Department
Vermillion, SD 57069-2390

KIRSTIN SYNNESTVEDT

D.M.A.

Assistant, Christ Episcopal
Winnetka

Studio, Glenview, IL 847/729-5829

David Wagner DMA
Madonna University

Livonia, Michigan 48154

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 ORGANS in TX and LA

409/762-3913

DAVID SPICER

First Church of Christ
Wethersfield, Connecticut



House Organist
The Bushnell Memorial
Hartford

In Memoriam

Gordon Young

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

1919-1998

9 APRIL

John Schwandt; United Methodist church, Rock Rapids, IA 3 pm
Frederick Swann; Central Presbyterian, Des Moines, IA 4 pm
 Voyces a Cappella; St Stephen Presbyterian, Ft Worth, TX 7:30 pm
 Bach, *St Mark Passion*; Christ the King Lutheran, Houston, TX 7:30 pm
Scott Fopplano; St Mary's Cathedral, San Francisco, CA 3:30 pm
Mario Duella; St Mark's Episcopal, Berkeley, CA
David Goode; La Jolla Presbyterian, La Jolla, CA 4 pm
Robert Plimpton; Balboa Park, San Diego, CA 2 pm

14 APRIL

Robert Bates; First United Methodist, Denton, TX 7 pm
Joseph Adam; University of Puget Sound, Tacoma, WA noon

16 APRIL

Angela Kraft-Cross; St Mary's Cathedral, San Francisco, CA 3:30 pm
 Santa Barbara Boys Choir; Trinity Episcopal, Santa Barbara, CA 3:30 pm
Robert Plimpton; Balboa Park, San Diego, CA 2 pm

23 APRIL

Robert Ridgell; Cathedral of the Madeleine, Salt Lake City, UT 4:30 pm
Christoph Tietze; St Mary's Cathedral, San Francisco, CA 3:30 pm
Robert Plimpton; Balboa Park, San Diego, CA 2 pm

28 APRIL

Aachen Cathedral Choir; Cathedral of the Madeleine, Salt Lake City, UT 8 pm

30 APRIL

Kansas State University Brass; Grace Cathedral, Topeka, KS 4 pm



ORGAN BUILDERS

L. W. BLACKINTON
and associates, inc.

380 FRONT ST.
EL CAJON, CA 92020

RANDALL DYER & ASSOCIATES
 PIPE ORGANS OF QUALITY AND DISTINCTION
 BOX 469 JEFFERSON CITY, TENNESSEE 37762
 865-475-9539 www.RDyerOrgans.com
 MEMBER FIRM OF THE ASSOCIATED PIPE ORGAN BUILDERS OF AMERICA

NEW INSTRUMENTS
MAINTENANCE • RESTORATIONS

FABRY
PIPE ORGANS

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

24 Hour Service
Serving North & South Carolina

John's Pipe Organ Service
Specializing In M.P. Miller Pipe Organs
Maintenance • Tuning • Additions
Selective Rebuilding

JOHN W. BURKETT
14213 Woodhurst Ln.
Charlotte, NC 28227 Phone (704) 573-2762
Fax (704) 573-1511

Repair and Service Tuning and Additions

Milliman Organ Co.
ROBERT L. MILLIMAN
3300 Patricia Dr.
1-515-270-6913 Des Moines, Iowa 50322

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

MILNAR ORGAN COMPANY
CUSTOM BUILDING & RESTORATIONS

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

Thomas Murray; Highland Park Presbyterian, Dallas, TX 4 pm
 Easter Lessons & Carols; St Stephen Presbyterian, Ft Worth, TX 11 am
Sarah Hart; Cathedral of the Madeleine, Salt Lake City, UT 8 pm
 Manookian; *Symphony of Tears*; Cathedral of the Madeleine, Salt Lake City, UT 8 pm
Raymond Garner; St Mary's Cathedral, San Francisco, CA 3:30 pm
Robert Plimpton; Balboa Park, San Diego, CA 2 pm

INTERNATIONAL

15 MARCH
Olivier Latry; St Paul's Cathedral, London, England
James Burchill; All SS Cathedral, Halifax, Nova Scotia 12:15 pm

17 MARCH
Christopher Herrick; Kingston Parish Church, England 6 pm

19 MARCH
Christopher Herrick; Kingston Parish Church, England 4:30 pm

22 MARCH
Olivier Latry; St Paul's Cathedral, London, England
Christopher Herrick; Kingston Parish Church, England 6 pm
Isabelle Fournier; All SS Cathedral, Halifax, Nova Scotia 12:15 pm

24 MARCH
Stefan Engels; Cathedral Church of the Redeemer, Calgary, Alberta, Canada 8 pm

29 MARCH
Olivier Latry; St Paul's Cathedral, London, England
James Burchill; All SS Cathedral, Halifax, Nova Scotia 12:15 pm

martin ott pipe organ company inc.

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

Phil Parkey AND ASSOCIATES
Distinguished Pipe Organs

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

DARSONS
PIPE ORGAN BUILDERS
OF ANDAIGUA, NEW YORK
4820 Bristol Valley Road, 14434-9399

Scott R. Riedel & Associates, Ltd.
Organ Consultation & Acoustical Consultation
Sound System Design Consultation • Organ Tuning

11040 West Bluemound Road
Wauwatosa, WI 53226-4154
414-771-8966 Fax: 414-771-0138
www.riedelassociates.com e-mail: consult@riedelassociates.com

organbuilders' tools & supplies
TRACKER-TOOL SUPPLY CO.
799 West Water Street
Taunton, MA 02780-5062
FAX 508-880-9390

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

The Noack Organ Co., Inc.

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

Member: Associated Pipe Organ Builders of America

31 MARCH

Carlo Curley; St Matthew's Parish Church, Walsall, England 7:30 pm

2 APRIL

Wells Cathedral Choir; Christ Church Cathedral, Ottawa, Ontario, Canada 8 pm

5 APRIL

Olivier Latry; St Paul's Cathedral, London, England
Ian Tracey; Parr Hall, Warrington, England 7:45 pm
Jennifer Goodine; All SS Cathedral, Halifax, Nova Scotia, Canada 12:15 pm

12 APRIL

Olivier Latry; St Paul's Cathedral, London, England
James Burchill; All SS Cathedral, Halifax, Nova Scotia, Canada 12:15 pm

24 APRIL

David Liddle; Beverley Minster, England 6 pm
Ian Tracey; Liverpool Cathedral, Liverpool, England 11:15 am

28 APRIL

Sarah Baldock; Winchester Cathedral, England 7:30 pm

29 APRIL

François Lombard; St John the Evangelist RC Church, Islington, England 7:30 pm
Colin Walsh; St Stephen's Church, Bournemouth, England 7 pm

30 APRIL

Haydn, *Creation*; St Stephen's Church, Bournemouth, England 7 pm
Frederick Swann; St Matthew's United Church, Halifax, Nova Scotia, Canada 8 pm

Organ Recitals

F. ALLEN ARTZ, III, St. Cassian Church, Upper Montclair, NJ, November 7: *Sonata in A Major*, Mendelssohn; *Suite du deuxième ton*, Clérambault; *Suite Gothique*, Boëllmann; *Passacaglia and Fugue in C Minor*, BWV 582, Bach; *Eclogue*, Finzi; *Prélude et Fugue sur le nom d'Alain*, Duruflé.

JAMES BIERY, Cathedral of St. Paul, St. Paul, MN, November 21: *Nun danket alle Gott*, Karg-Elert; *Prelude and Fugue in D Major*, BWV 532, Bach; *Trois Impressions*, Op. 72, Karg-Elert; *Passacaglia and Fugue on B-A-C-H*, Op. 150, Karg-Elert.

JEROME BUTERA, Park Ridge Community Church, Park Ridge, IL, November 14: *Prelude and Fugue in D Minor*, BWV 539, Bach; *Fantasia in A, Franck*; *Symphony No. 4 in G Minor*, Vierne.

EMMA LOU DIEMER, Trinity Episcopal Church, Santa Barbara, CA, November 28: *Toccata*, Young; *Partita on "From Heaven Above to Earth I Come"*, Pepping; *Wake, Awake, for Night Is Flying*, Hobby; *Come, Thou Fount of Every Blessing*, Bish; *Adeste Fideles*, Hegarty; *Votives*, Cooman; *Toccata in G Major*, W.H. Pachelbel; *Lo, How, a Rose E'er Blooming*, Joyful, Joyful, We Adore Thee, *Toccata for a Joyful Day*, Diemer; *O Jesus, Grant Me Hope and Comfort*, J.W. Franck; *I Have Decided to Follow Jesus*, Fiesta, Diemer.

DELBERT DISSELHORST, with orchestra, University of Iowa, Iowa City, IA, November 10: *Symphonie Concertante*, op. 81, Jongen; *Symphony No. 3 in C minor*, op. 78, Saint-Saëns.

PETER DU BOIS, Village Chapel Presbyterian Church, Charleston, WV, November 14: *Comes Autumn Time*, Sowerby; *Sonata No. 6*, BWV 530, Bach; *Psalms Prelude*, Op. 32, No. 1, Howells; *Fantasia and Fugue in G Minor*, BWV 542, Bach; *Studien für den Pedal-Flügel*, Op. 56 (Nos. 1 & 5), Schumann; *Scherzo*, Op. 2, Duruflé; *Carillon de Westminster*, Vierne.

STEFAN ENGELS, Cleveland Museum of Art, Cleveland, OH, November 17: *Praeludium in G*, Bruhns; *Toccata, Adagio and Fugue*, BWV 564, Bach; *Chorale Fantasia on "Halleluja, Gott zu loben"*, Reger; *Toccata (Symphony No. 2)*, Dupré; *Prélude et danse fugée*, Litaize; *Intermezzo*, Op. 51, No. 4, Etoile du soir, Op. 54, No. 3, Vierne; *Allegro agitato (Rubaiyat)*, Hakim.

DAVID A. GELL, Trinity Episcopal Church, Santa Barbara, CA, November 7: *Kyrie in C# Minor (Messe Solennelle)*, Vierne; *Sonata No. 2 in D Major*, Guilmant; *Prrière à Notre-Dame*, *Toccata (Suite Gothique)*, Boëllmann.

WILLIAM D. GUDGER, National Cathedral, Washington, DC, November 14: *Solemn March (Parsifal)*, Wagner-Liszt-Gudger; *Procession with Vistas*, Maves; *Fantasy and Fugue on the Chorale "Ad nos, ad salutarem undam"*, Liszt.

GERRE AND JUDITH HANCOCK, Christ Church, Greensboro, NC, November 11: *Duet for Organ*, S.S. Wesley; *Magic Flutes for Organ Duet*, Gibbs; *Sonata in G Minor*, Merkel; *Fantasia in F Minor*, K. 608, Mozart; *Choral and Seven Variations on Bach's "Sei gegrisset, Jesu gütig"*, Gade (Judith Hancock); Improvisation (Gerre Hancock).

JULIA HARLOW, Cathedral of St. John the Baptist, Charleston, SC, November 28: *Variations on Adeste Fideles*, Taylor; *Three Dances*, Attaignant; *In dulci jubilo*, Bach; *Maria zart von edler Art*, Schlick; *Toccata undecima*, Muffat; *Noël suisse*, Daquin; *Noël*, Mulet; *Carillon de Westminster*, Vierne.

FELIX HELL, Christ Church, Oak Brook, IL, November 5: *Prelude in G Major*, BWV 568, *Ich ruf zu dir, Herr Jesu Christ*, BWV 639, Bach; *Prelude in D Major*, BuxWV 139, Buxtehude; *O Mensch, beweine dein Sünde gross*, *Toccata, Adagio and Fugue in C Major*, BWV 564, Bach; *Sonata No. 1*, Mendelssohn; *Abendfriede* (from Op. 156), Rheinberger; *Choral No. 3*, Franck; *Andante (Sonata No. 6)*, Mendelssohn; *Toccata für Orgel*, "Schlafes Bruder," Schneider.

YANKA HEKIMOVA, Church of the Heavenly Rest, New York, NY, November 7: *Pastorale (The Four Seasons)*, Vivaldi-Hekimova; *Allegro Vivace (Jupiter Symphony)*, Mozart-Hekimova; *Menuet*, Rigaudon (*Le Tombeau de Couperin*), Ravel-Hekimova; *Vallée d'Oberman* (Les Années de Pèlerinage), Liszt-Hekimova; *Toccata (Symphonie Concertante)*, Jongen-Tharp; *Scènes d'enfant*, Guilloou.

CALVERT JOHNSON, Myers Park Baptist Church, Charlotte, NC, November 7: *Praeludium in G Major*, Hensel; *Sonata No. 3*, von Martines; *Fantasy for Organ*, Wang An-Ming; *Fuga à 5*, *Etude über "Wie selig sind ihr Frommen"*, Smyth; *Toccata for Harpsichord*, Diemer; *We Shall Overcome*, Willis; *Festival Overture*, Norman; *Suite for Fred Anderson and His Velvet Lounge*, Brazelton; *Variations on a Folksong*, Price.

BOYD JONES, The Presbyterian Church, Danville, KY, September 12: *Praeambulum in E, Lübeck*; *Praeambulum in d, Praeambulum in d, Jesus Christus, unser Heiland, der von uns, Scheidemann*; *Liebster Jesu, wir sind heir*, BWV 633, *Wenn wir in höchsten Nöthen sein*, BWV 641, *Fantasia and Fugue in g*, BWV 542, Bach; "The peace may be exchanged" (*Rubrics*), Locklair; *Prelude, Fugue and Variation*, op. 18, Franck; *Toccata*, op. 59, no. 5, *Fuge*, op. 50, no. 6, Reger.

VANCE HARPER JONES, First Presbyterian Church, New Bern, NC, November 21: *Nun komm der Heiden Heiland*, BWV 659, Bach; *Prelude and Fugue in E Minor*, Bruhns; *Andante in D Major*, Mendelssohn; *Moto ostinato*, Eben; *Fuga sopra un soggetto ("The Pink Panther")*, Boret; *Scherzo for the White Rabbit*, Ogden; *The Ewe's Blues*, Leavitt; *The Cow (Scenes of Childhood)*, Utterback; *Polonaise in E Minor*, Faulkés.

ALEKSANDR KIRILLOV, Cathedral of Our Lady of Lourdes, Spokane, WA, November 28: *Toccata in F Major*, BuxWV 157, *Nun komm, der Heiden Heiland*, BuxWV 211, Buxtehude; *Ciaconna in B-flat*, J.B. Bach; *Praeludium in G Major*, BWV 550, Bach; *Fugue grave pour l'orgue*, d'Anglebert; *Tierce en taille* (Elevation), F. Couperin; *Allegro cantabile*, Adagio, *Toccata (Symphony No. 5)*, Widor.

OLIVIER LATRY, Woolsey Hall, New Haven, CT November 21: The world awaiting the Saviour (*Passion Symphony*), Dupré; *Méditation improvisée*, *Scherzo*, *Toccata*, Vierne; *Berceuse à la mémoire de Louis Vierne*, *Boléro sur un thème de Charles Racquet*, Cochereau; Improvisation.

ARDYTH LOHUIS, with Robert Murray, violin, Front Royal Presbyterian Church, Front Royal, VA, November 7: *Solo III*, op. 4, Stanley; *Overture*, *Abendlied and Gigue*, op. 150, Rheinberger; *Invocation*, op. 55, Beach; *Praeludium and Allegro*, Kreisler; *Intermezzo*, Mathews; *Variations on a Folk Hymn*, Held; *Meditation on Thais*, Massenet; *Arioso and Rondo Patetico*, op. 40, Jensen; *Scherzo-Tarantelle*, op. 16, Wieniawski.

LARRY LONG, The Presbyterian Church, La Porte, IN, November 14: *In dir ist Freude*, BWV 615, Bach; *Sonata No. 1*,

Mendelssohn; *Herzlich tut mich verlangen*, Reger; *Ich will dich lieben, meine Stärke*, Karg-Elert; *Lass uns erfreuen*, Kohrs; *Herrliebster Jesu*, Jones; Afro-Cuban Prelude (*Three Jazz Organ Preludes*), Michel; *Carillon orléanais*, Nibelle; *Three Preludes liturgiques*, Litaize; *Adoro te, la Source de Vie, le Dieu caché (Livre du Saint Sacrement)*, Messiaen; *Carillon*, Op. 27, Dupré.

KAREL PAUKERT, The Cleveland Museum, Cleveland, OH, November 21: *Concerto in A Minor*, Vivaldi-Bach; *Wo soll ich fliehen hin, Ach bleib' bei uns, Herr Jesu Christ*, Bach; *Apparition de l'Église éternelle*, Messiaen; *Preludes 1-6 from Saint's Days*, Pinkham; *Deuxième Fantaisie*, Alain; *Prelude and Fugue on BACH*, Liszt.

SYLVIE POIRIER & PHILIP CROZIER, Cathédral Saint-Pierre de Montpellier, France, July 17, 1999: *Petite Suite*, Bédard; *Deux duos pour Eliza*, Samuel Wesley; *Fantaisie sur une Antienne*, Cogen; *Deux Chorals*, Höpner; *Fantaisie en fa mineur* K. 608, Mozart; *Suite dansée pour duo d'orgue*, Kloppers.

GEORGE RITCHIE, with Feza Zweifel, percussion, The Cleveland Museum, Cleveland, OH, November 14: *Prelude and Fugue in G Major*, BWV 541, *Schmücke dich, o liebe Seele*, BWV 654, *Wer nur den lieben Gott lässt walten*, BWV 647, *Ach bleib bei uns, Herr Jesu Christ*, BWV 649, *Toccata and Fugue in D Minor*, BWV 538, Bach; *Andante sostenuto (Symphonie gothique)*, Widor; *Constellations*, Locklair.

PHILIP SMITH, with Chris Price, trumpet, Immaculate Conception Catholic Church, Monrovia, CA, October 17: *Sonata*, Brown; *Sonata No. 6*, op. 65, Mendelssohn; *Aus tiefer Not, Wenn wir in höchsten Nöten sein, Jesu, meine Freude*, Langlais; *Prelude and Fugue in C*, S. 549, Bach; *Variationen über ein Thema von Jeremiah Clarke*, op. 132, Weiner.

ANN ELISE SMOOT, Independent Presbyterian Church, Birmingham, AL, November 7: *Prelude and Fugue in G Major*, BWV 550, Bach; *Concerto in D Minor*, BWV 596, Vivaldi-Bach; *Sonata No. 2*, Mendelssohn; *Prelude and Fugue on Alain*, Duruflé; *Méditation (Suite Médiévale)*, Langlais; *Final (Symphony No. 6)*, Vierne.

FREDERICK SWANN, Union University, Jackson, TN, November 2: *Baroques Suite*, Bingham; *Symphonic Chorale "Jesus, Lead the Way," Karg-Elert, Récit de tierce en taille*, F. Couperin; *Alleluys*, Preston; *Sonata No. 2*, Mendelssohn; *Fugue on BACH*, No. 3, Schumann; *Toccata*, Erisman; *Grand Chorus*, Weitz.

STEPHEN THARP, Epworth-Euclid United Methodist Church, Cleveland, OH, October 25: *Overture (Musik for the Royal Fireworks)*, Handel; *Sonata No. 1 in E-flat*, S. 525, Bach; *Sonata No. 2 in c minor*, Mendelssohn; *Rhythmic Energy*, John; *Allegro (Symphonie No. 6)*, Widor; *Adagio (Symphonie No. 3)*, Vierne; *The Fair (Petrouchka)*, Stravinsky-Tharp.

GILLIAN WEIR, Florida International University, Miami, FL, October 29: *Toccata in F*, Bach; *Sonata in D*, Schnizer; *Introduction, Passacaglia and Fugue*, Willan; *Choral II in b*, Franck; *Variations on a Noël*, Dupré; *Carmélite Suite*, Francaix; *Salamanca*, Bovet; *Toccata*, Jongen.

CHRISTOPHER YOUNG, First Presbyterian Church, Saginaw, MI, October 15: *Praeludium in f-sharp minor*, Buxtehude; *Partita: Freu dich sehr, O meine Seele*, Böhm; *Fantasia and Fugue in g*, S. 542, Bach; *Variations on Two Themes: Old Hundredth, Donne secours*, Hakim; *Psalm-Prelude 1*, op. 32, Howells; *What a friend we have in Jesus*, Bolcom; *Final (First Sonata)*, Guilment.

CLASSIFIED ADVERTISING

POSITIONS AVAILABLE

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.

Service technician and business manager for expanding Seattle area maintenance company. Send qualifications to Pipe Organs, Inc. P.O.B. 706, Monroe, WA 98272 or e-mail: cbmeadway@wwdb.org.

Pastor of Worship and Fine Arts: Seeking full-time pastor of worship and fine arts for church of approximately 1600-1800 adult members. Minimum requirements—Bachelor's Degree in Music Education or related fields and five years experience with responsibility for a church music ministry. For a detailed position description call 304/428-3293 or send resume to: Search Team, North Parkersburg Baptist Church, 3109 Emerson Avenue, Parkersburg, WV 26104.

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.

Austin Organs, Inc. seeks enthusiastic additions to our factory staff in Hartford, CT. Openings in all depts. Experience preferred, but would consider other candidates. Replies held in confidence. Please reply via US Mail ONLY to 156 Woodland St., Hartford, CT 06105; include resume and references.

New advertising rates effective October 1, 1999. See below for classified rates.

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

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

PUBLICATIONS/ RECORDINGS

Reflections: 1947-1997, The Organ Department, School of Music, The University of Michigan, edited by Marilyn Mason & Margaret 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.

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

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
 5104 South Charlotte Avenue · Sioux Falls, SD 57103-2612
 (605) 335-1336 (R00) 456-0834 Fax (605) 334-8843
 email: jfnordlie.com <http://www.jfnordlie.com>

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

Bunn · Minnick Company
 Excellence in Pipe Organ Building and Service
 875 Michigan Avenue
 Columbus, Ohio 43215
 (614) 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 B. SIMPSON, III

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

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

CLASSIFIED ADVERTISING RATES

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

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

| | |
|------------------------------|--------|
| Regular Classified, per word | \$.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 25.

PUBLICATIONS/ RECORDINGS

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 Boëllmann, 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; hannibal@idirect.com

Extensive collection of Hymnals. Includes early oblong through contemporary editions as well as foreign language editions. In good and new condition. To be sold as a collection. A catalog is available. For information phone 717/545-8101.

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 organlitfnd@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.

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.

HARPSICORDS/ CLAVICHORDS

Harpisichords 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.vernonharpisichords.mykeyboard.com

PIPE ORGANS WANTED

Wanted: Complete pipe organ with slider chests. Will trade: reed voicing, new tongues, etc. to provide best tone and stable tuning, or new electronic combination action customized and ready to install, with full documentation. Herbert L. Huestis 604/946-3952, FAX 946-5739, 1574 Gulf Rd. #1502A, Pt. Roberts, WA 98281. e-mail 70771.1047@compuserve.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

Moller 2-manual, 4-ranks #6669 complete 16' Bourdon 97 pipes, 8' Diapason 46sc/73, 8' Dulciana 58sc/73, 8' Salicional 59sc/73, walnut console, Ivory keys, bellatantonic. \$4,500. e-mail: jbeddia@bellatantonic.net phone 609/641-9422.

Pipe organ, hybrid, 1927, 4-manual, Casavant console, 8 ranks. \$8,500. 909/928-0157.

For sale by Austin Organs, Inc.: Austin opus 1747 (1930); 9rk unit 3m SK console in excellent condition. To be redone with electric action. Needs space 18' W x 6 1/2' D x 10 1/2' H. Entirely expressive. Was one of Austin Organ Co.'s "studio organs"; 5-year warranty. Delivered and installed for \$99,500 most locations. For details contact AOI, 156 Woodland Street, Hartford, CT 06105 or e-mail austinorgs@aol.com. No phone calls please!

Mechanical action organ, prominent European builder. Perfect for home, practice, chapel. (M1 - 8', 4') (M2 - 8', 2') (P - 16') (56M.) (32P.) - 3 couplers; 9'7" H x 9' W x 34" D (58" with pedal board). Excellent condition, copper & tin facade. Asking \$22,000. Buyer moves. 216/391-5039. thersis@hotmail.com. Leave message.

New advertising rates effective October 1, 1999. See p. 25 for classified rates.

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

PIPE ORGANS FOR SALE

2-man, 13-rank pipe organ. Presently installed in basement and playable; \$8,500. Call George Smith, 812/882-4523, Vincennes, IN.

Flemtrop 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.

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

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

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

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.

Theater pipe organ (4/20) plus home (NW Chicago suburb) with music/organo studio (19' ceiling) together or separately. 847/297-3635.

ORGAN SUPPLY INDUSTRIES

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

GLÜCK ORGELBAU, INCORPORATED

PIPE ORGAN RESTORERS AND BUILDERS

120 East 13th Street New York, New York 10003-5306
Telephone (212) 979-7698 Facsimile (212) 674-4311
Sebastian Matthäus Glück, AB, MS, CAIO, Tonal Director

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

Attention organbuilders: for information on sponsoring a color cover in THE DIAPASON, contact Jerome Butera, 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.meorg.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.

1405 SIXTEENTH ST. • 414/633-9566



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



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

If It's Bells, It's van Bergen.



1-800-544-8820
www.vanbergen.com • e-mail: van@vanbergen.com

Known for Quality

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

HEUSS
ORGELTEILE

CLASSIFIED ADVERTISING

Classified Advertising Rates
will be found on page 25.

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

Rodgers Essex 605, small church organ. Two-manual, full pedalboard and bench. Specifications on request. e-mail: kuster2@juno.com

3-manual Allen MDS 312 theatre organ; dual voicing, MIDI division featuring 100 voices, four memory capture system, built in automatic rhythm unit; 200-watt internal audio includes one 15" speaker, two 8" speakers and two tweeters. Combine two Allen HC-14F (Class B) external cabinet speakers for an unbelievable sound; just 4 years old with limited adult usage; in mint condition. A bargain at \$27,000. Contact: chamberlainas@cs.com or call 760/788-0666.

As a result of a stroke, I am no longer able to play and must sell my Allen Model 93-4 custom electronic organ. Built four years ago, the oak drawknob console boasts 105 stops controlling the equivalent of 117 ranks in five divisions. The orchestral MIDI division has an additional 38 voices. Voiced in the romantic tradition, its 20 channels with 2100 watt output will fill most worship spaces or concert venues. Complete with a dog-leg bench, Virgil would most definitely approve! \$75,000. Specs available by calling 610/287-5636.

MISCELLANEOUS FOR SALE

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.

MISCELLANEOUS FOR SALE

Must vacate warehouse, all items half price. Reservoirs, single unit chests, offsets, tremis, keyboards (2 & 3 man); WurliTzer: Glockenspiel/Vibraphone; 16' Bourdon, 12 notes; 8' String chest, 12n.; bass and snare drum with actions; 5 HP Spencer blower. SASE for list. Johnson Organ Co., Inc., Box 1228, Fargo, ND 58107. 701/237-0477. FAX 701/237-5823. e-mail: organ@fargocity.com

Zimbelsterns, Chamber, Deluxe, and Grande models. Start at \$449.50. 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.

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.

Atlantic City Pipe Organ Company: 1928 Welte/Mignon #272: 8' French Horn 6 1/2" sc/73, \$1,000; 1958 Tellers 4" WP: 4' Clarinet, \$800; 8' Dolce + Unda Maris, \$1,000 pr. M.P. Moller #3806, reed voicer E.H. White; 5" WP: Capped Oboe, 3 1/2" sc/73, \$900; Clarinet, 1 1/2" sc/73, \$750; 16' Tuba Profunda-Mirabilis, 10" sc/85 pipes mitered and sleeved w/ chests, \$2,400; 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, 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' Metal Capped Bourdon 1-12 wood, 60 sc@TC, \$700; Misc.: 8' Gamba, \$400; 8' Oboe, \$800; 2-manual, 4-ranks Moller #6669 complete. Misc. Stopped Flutes, \$100; Strings, \$200; Volume discounts, shipping. e-mail: jbeddia@bellatlantic.net Phone 609/641-9422.

MISCELLANEOUS FOR SALE

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

SERVICES/SUPPLIES

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

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

Professional releathering 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, Lynthurst, VA 22952-9404; 540/942-3056.

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

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

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. e-mail: darlene@columbiaorgan.com

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

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

Harris Precision Products

Builders of high quality
Pipe Organ Components

7047 S. Comstock Avenue, Whittier, California 90602 U.S.A. • (562) 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 CORKEDALE
(914) 561-1480
36 CARTER STREET NEWBURGH, NY 12550

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

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

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




Norman A. Greenwood
"Three Generations at Organ Building"
CHARLOTTE, NORTH CAROLINA 28218
P.O. Box 18254 704/334-3819
fax 704/544-0856

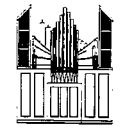
GUZOWSKI & STEPPE ORGAN BUILDERS INC.
NEW INSTRUMENTS
REBUILDS - ADDITIONS
TUNING & SERVICE
1070 N.E. 48th Court
FT LAUDERDALE, FL 33334
(954) 491-6852

Lewis & Hitchcock, Inc.
Pipe Organ Builders Since 1915
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

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



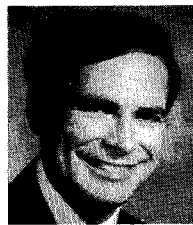
Judith Hancock



Martin
Haselbock +



David Higgs



Clyde Holloway



Marilyn Keiser



Susan Landale +



Olivier Latty +



Joan Lippincott



Alan Morrison



Thomas Murray



James O'Donnell



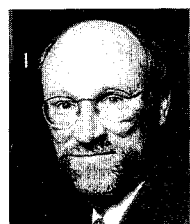
Jane
Parker-Smith +



Peter
Planyavsky +



Simon Preston +



George Ritchie



Daniel Roth



Donald Sutherland



Frederick Swann



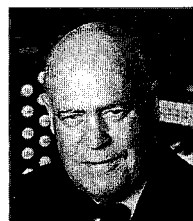
Stephen Tharp



Ladd Thomas



Thomas Trotter +



John Weaver



Gillian Weir +



Todd Wilson



Christopher Young

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

+ = European artists available 2000-2001