

THE DIAPASON

APRIL, 2000



Second Congregational Church, Grand Rapids, Michigan
Cover feature on pp. 18-19

Letters to the Editor

Carl Weinrich

Congratulations and many thanks for Dr. Ray M. Keck's splendid and well-researched appreciation of Carl Weinrich's legacy (February, pp. 13-17). May I add a few observations from my years with Weinrich, four as a student at Princeton University, three as his assistant in the University Chapel.

When the question arose of playing something he considered less than finely-crafted, Weinrich would say, "Life is too short." He was modest. I had occasion to ask him once about the fabled story of his stepping in at the last minute, to play the identical recital Lynwood Farnam planned, but could not play due to illness. He had never mentioned it. Had he really done that, I asked. He smiled modestly, and said quietly, yes, he had.

He was tall, with large hands, and slender fingers. An eleventh was comfortable for him. He used to quote Farnam: try every stop with every other. He would hold a chord encompassing an eleventh with one hand, while the other roamed the stopknobs, trying registrations. His musical bent was recognized early. His mother started his music lessons because as a toddler when he sat at the parlor organ, it sounded musical. He learned quickly. In his study with Dupré in Paris, the rule was a new Bach prelude and fugue every week.

He recalled music readily, fingering and all. A student might be having a problem fingering a Brahms chorale. "Move over, let me see. I haven't played this for ten years, but it might go like this," and music flowed from his fingers as though he had been practicing it that morning. He memorized almost everything he performed. Once when he was playing a chapel recital, one score was not to be found in the pile of music he had brought for his page-turner. He smiled, remarked, "It pays to memorize," and proceeded to play with all his usual assurance. He did tell his students that Sunday morning is not the time to practice playing from memory, too much is going on. Hindemith's *First Sonata*, Ernest Krenek's *Sonata*, and Hubert Lamb's *Tocatta*, all of which appeared in his 1950 Harvard concerts, were staples of his Sunday chapel repertoire four years earlier.

He loved a good story on himself. He regaled us with an incident from a concert tour. The console had been positioned where he was visible. Playing Bach's *F-major Tocatta*, he kept retiring a pedal coupler by hand for episodes, then drawing it again, using a combination on a toe-piston. Afterwards, a patron from the front row greeted him apologetically: Dr. Weinrich, I'm so sorry about our old console, I saw how that thing kept coming on and you had to keep reaching up to put it off.

He was enthusiastic for 19th-century music, as well as Baroque and contemporary composers. Within four years after his world premiere in New York City of Schönberg's *Variations on a Recitative*, he prepared and directed in the Princeton Chapel the US premiere of Beethoven's *Mass in C* with soloists, chorus and orchestra.

He spared no pains searching for the finest, most convincing interpretations. Once, wanting to try Bach's great *A-minor Fugue* at a particularly bright tempo, he worked it up at mm 180. He was accustomed then to something like a very brisk 144. When he performed it in the chapel at the new tempo, his wife, Tommy, nearly had a seizure. He had forgotten to warn her, and she thought he was losing it.

He made clear to his students that he was always open to reconsidering interpretive decisions. He told ruefully of an unnamed former student who came up to him after a program, saying "You didn't play that trill the way you taught me." This proved wonderfully liberating years later, when issues arose of applying newer scholarship in one's own play-

ing and teaching.

His devotion to detail was exemplary. In four years of chapel services and recitals at Princeton, I never heard him play a wrong note in public, not so much as an unintended articulation or phrasing. There were, however, three unplanned events, not quite one a year. He was playing "the" *Tocatta BWV 565* for an entering freshman class. A piston was set wrong, with nothing on the Choir, no stops, no couplers, producing a moment of silence. Once, in Bach's large *F-minor Prelude & Fugue* for postlude, reaching at the close for the Pedal 16' Trombone, he drew instead the 32' Bombarde, treating us to a few bars of something like an express train going over a concrete bridge. During one chapel service, as he started a "cooling-down" extemporization, an unintended general drew almost everything that mattered in the big Skinner. He coolly retired most of the 95 ranks smoothly, from big reeds and mixtures down to Swell celestes.

He taught by example. My schoolmate Charles Rosen, then studying French, and already a formidable pianist, was his choir rehearsal accompanist. This formative experience surely influenced Rosen's career in music. Yale paid Princeton a compliment, engaging Weinrich's student and Rosen's classmate, Charles Krigbaum, for a long career in New Haven from which he has only recently retired.

Weinrich taught organ performance in classes. His legacy is alive in the Berkshire Friends of the Organ, and its Organ Academy. Berkshire Friends of the Organ was founded several years ago, with the writer as a founding member, holding weekly meetings, conducting periodic field trips, sponsoring organ concerts, and awarding scholarships for organ study. BFO has just established the Berkshire Organ Academy, which holds afternoon and evening classes for organ study in Pittsfield and North Adams. A member of the first BFO scholarship class, Carlton E. Maaia II, is today an organ performance major at Oberlin Conservatory.

Weinrich is in the *New Grove's*. When he first learned about the line of teachers running through Weinrich back to Bach, my student Maaia, then a high school junior, came back dazzled by what he found in *Grove's*. They were all there, every one of them, he reported.

Thomas P. Frost
Director of Music and Organist
St. Mark Church, R.C., Pittsfield, MA
Founding Member, Berkshire
Friends of the Organ

25 years and still going

There appears to be a rumor that I have ceased organ building operations. Perhaps a colleague is trying to gain a competitive edge. Perhaps my move to Colorado five years ago was seen as an end to my business. It was not. Since my relocation, I have completed and shipped three new tracker action organs and renovated one instrument. I have built 29 organs in 25 years and continue to invite inquiries for new organs and restorations.

Charles M. Ruggles
Ruggles Pipe Organs
Conifer, Colorado

Here & There

The Plymouth Music Series will present The King's Singers on April 7 at Wooddale Church in Eden Prairie, Minnesota. The six-man ensemble will share the program with the 24-voice Ensemble Singers of the Plymouth Music Series. The program will feature the Midwest premiere of Minnesota

THE DIAPASON

A Scranton Gillette Publication

Ninety-first Year: No. 4, Whole No. 1085
Established in 1909

APRIL, 2000
ISSN 0012-2378

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

CONTENTS

FEATURES

- Project 2000: The Diapason Index enters Y2K Part 3
by Herbert L. Huestis 10
- University of Michigan Historic Organ Tour XL
by Dennis Schmidt 11
- Göteborg International Organ Academy 2000
by Martin Jean 12
- Creative Continuo: or Examples of Enlivening a Figured Bass on the Harpsichord
by J. Bunker Clark 15

LETTERS TO THE EDITOR

NEWS

- Here & There 2, 3, 4
- Appointments 3
- Nunc Dimittis 4

REVIEWS

- Music for Voices and Organ 6
- Book Reviews 6
- New Recordings 8

NEW ORGANS

SUMMER INSTITUTES, WORKSHOPS & CONFERENCES

CALENDAR

ORGAN RECITALS

CLASSIFIED ADVERTISING

Cover: Reuter Organ Company, Lawrence, KS; Second Congregational Church, Grand Rapids, MI 18

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.

composer Libby Larsen's *Billy the Kid*. For information: 612/547-1459.

Lincoln Center Great Performers will present Ton Koopman and the Amsterdam Baroque Orchestra and Choir on April 8 and 9 at the Church of St. Ignatius Loyola, New York City. On April 8 at 8 pm, Ton Koopman will play an all-Bach recital on the church's Mander organ; on April 9 at 4 pm, the orchestra and choir will perform Bach's *St. Mark Passion* in the US premiere of Koopman's realization. The programs are presented to commemorate the 250th anniversary of Bach's death. For information: 212/875-5388.

The Bruges Organ Competition J.S. Bach takes place August 2-9, open to all organists born after December 31, 1967. First prize is 150,000 Bfr. Judges include Michel Bouvard, Bine Katrine Bryndorf, Dorthy de Rooij, Johan Huys, Andrea Marcon, and Wolfgang Zerer. Competition instruments include the organs at St. Giles Church and Walburga Church. The schedule also includes interpretation classes, lectures, and recitals. Deadline for entries is April 15. For information: ph 50/33 22 83.

St. Mary's Cathedral, San Francisco, continues its concert series and Bach Festival: April 16, Angela Kraft-Cross; 4/23, Christoph Tietze; 4/30, Raymond Garner; 5/7, Christoph Tietze; 5/14, Andreas Meisner; 5/21, Children's

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 the *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

Choir Festival; 5/28, Grace Renaud. For information: 415/567-2020 x213.

The Presbyterian Homes, Evanston, Illinois, continues its series of concerts in Elliott Chapel: April 24, harpsichordist Tatiana Zenaishvili; May 4, Jerzy Dziubinski; 5/22, Aaron David Miller; 6/26, Frank Ferko. For information: 847/492-2922.

The Royal College of Organists is accepting applications for Performer of the Year 2000. The competition will culminate in a concerto final on September 23 at The Bridgewater Hall, Manchester, with the BBC Philharmonic Orchestra. The winner of the first prize receives £4,000 together with at least 10 recital engagements; second prize is £2,500 and six recitals; third prize is £1,500 and four recitals. Members of the jury are Meredith Davies, Naji Hakim, Brian Pidgeon, Cherry Rhodes, and Thomas Trotter. Three venues will be used for the finals. The quarter-final takes place September 19 in St. Paul's Hall, Huddersfield, with its three-manual Wood organ. The semi-final will be held on September 21 at the Royal Northern College of Music in Manchester, which has a three-manual Hradetzky organ, and final takes place in The Bridgewater Hall with its four-manual Marcussen organ built in 1996. The deadline for entries is May 1. For information: Alan Dear, ph 44 207 936 3606; <alandear@rco.org.uk>.

All Saints Cathedral, Halifax, Nova Scotia, continues its series of Tuesday noonday recitals: May 2, 9, 23, June 6, 13, James Burchill; 5/16, John McElhiney; 5/30, Ross MacLean.

John Knowles Paine's *Mass in D* (1866) will be performed at Sanders Theatre on the Harvard University campus in Cambridge, Massachusetts on Friday, May 5 at 8 pm. Murray Forbes Somerville will conduct the Harvard Choir and the Mozart Society Orchestra in the performance which is part of the Arts First Festival at Harvard. A second performance will be given on Friday, May 12, at 8 pm in The Riverside Church in New York City. Paine was appointed Harvard's first University Organist and Choirmaster in 1862, and became the country's first full-time university music professor there in 1875. He was active as a composer and virtuoso organist. His major organ works are available on CD (Raven OAR-460) performed by Murray Forbes Somerville.

The XVIIIth Swiss Organ Competition takes place October 26–November 4 in Porrentruy and St-Ursanne, Switzerland, featuring organs by Jürgen Ahrend and Jacques Besançon. A maximum of 12 participants will be chosen on the basis of a cassette recording. These organists will be invited to give one or two concerts in Switzerland prior to the competition. The schedule includes concerts and masterclasses as well as the competition rounds. The judges are Bernard Heiniger, Jean-Charles Ablitzer, Guy Bövet, and Michael Radulescu. First prize is 4,000 Swiss francs, second prize 2,000, and third 1,000. The deadline for applications is June 1. For information: Marisa Aubert, CH 1323, Romainmôtier, Switzerland; ph 41 24 453 17 18.

The Organ Historical Society is sponsoring a European organ tour to Switzerland, September 26–October 7, with tour leaders Martin Weyer and Bruce Stevens. The itinerary includes Zürich, Muri, Rheinau, Einsiedeln, Fisingen, Basel, St. Urban, Bern, Fribourg, Lausanne, Sion, and other cities, with organs by Metzler, Kuhn, Bossart, Silbermann, Walcker, Steinmeyer, and others. For information: Organ Historical Society, P.O. Box 26811, Richmond, VA 23261.

The American Guild of Organists has announced seven semifinalists in the 1999–2000 National Young Artists Competition in Organ Performance: Joby Bell, Houston, TX; Ji-yoen Choi, Rochester, NY; Yun Kyong Kim, Trenton, OH; Andrew J. Kotylo, Binghamton, NY; Jonathan Oldengram, Montréal, Québec, Canada; Erik Wm. Suter, Washington, DC; and Bradley H. Welch, Knoxville, TN. The semifinal and final rounds will take place on June 30 at the First United Methodist Church in Bellevue, WA, and on July 5 at St. Mark's Episcopal Cathedral, Seattle. Judges will include David Dahl, Delbert Disselhorst, and Joan Lippincott.

The AGO has also announced seven semifinalists in the National Competition in Improvisation: Christopher Berry, Justin H. Bischof, Jim Morgan, Robert Nicholls, Ernest C. Oelkers, William James Ross, and Joachim Segger. The semifinal and final rounds will take place during the AGO national convention in Seattle, Washington, July 2–6.

The Dayton Bach Society presented "The Best of Baroque" on February 20 in the Dayton Art Institute's Renaissance Auditorium. The program featured Bach's *The Musical Offering* performed on period instruments; Julane Rodgers played the harpsichord part. Rodgers is harpsichordist for the Dayton Bach Society as well as for the Dayton Philharmonic Orchestra, and is an adjunct faculty member at the University of Dayton. Richard Benedum presented a pre-concert lecture, "Eighteenth-century puzzles and canons: Bach's *Musical Offering*."

The Association of Young Organists is an organization of young people whose aim is to promote the organ and its music to all people, especially young people. Currently at 70 members, the group offers a newsletter, membership directory, and web-site on the Internet. The AYO also sponsors members recitals, convention participation, and social activities. For information, contact Jeffrey M. Alban, president, at 412/396-7481 or e-mail <bombarde32@hotmail.com>; web-site <www.gulfst.com/organgeeks/>; e-mail <orgango@ptdprolog.net>.

The American Boychoir School has received nearly \$5 million in gifts and pledges to endow key musical and academic programs. The school's "Campaign for American Boychoir Values," which began seeking leadership gifts in 1997, is expected to reach its \$10 million goal by the end of 2002. Dr. Chester W. Douglass of Newton, MA, who chairs the Board of Trustees and is a 1954 graduate of the school, is chairing the campaign. Douglass and fellow trustees have provided leadership commitments to launch the campaign. These include a \$1.5 million Charitable Remainder Trust from Douglass for general endowment; an \$800,000 endowment gift from Carole Davis Crocker of Lake City, FL; and a \$1.5 million pledge from Jan and Elizabeth Lodal of McLean, VA, to endow the music director's chair. The chair will be named the Litton-Lodal Music Director to honor the career of James H. Litton, who has directed the American Boychoir since 1984. For information: 609/924-5858 x19.

Appointments

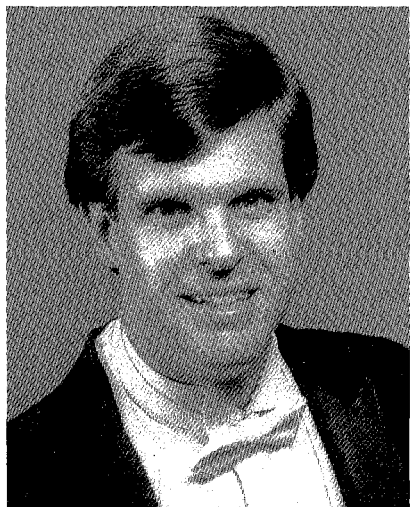
Henry Hokans has been appointed Organist/Choirmaster at St. George's Episcopal Church of Durham, New Hampshire. In 1996, Mr. Hokans retired as Cathedral Musician of St. Luke's Cathedral in Portland, Maine, after having served for over seven years, and since that time has been organist/choirmaster of St. Paul's Anglican Church, Frederiksted, St. Croix, in the US Virgin Islands. While at St. Luke's, Hokans conducted the Cathedral Choir and the Cathedral Chamber Singers, a professional concert group, which were invited to sing residencies at Chester Cathedral, Westminster Abbey, and Bath Abbey in England. Upon his retirement, he resumed as summer organist at St. Ann's Church in Kennebunkport, a post he had previously held for 14 years. He continues in this position and also serves as representative for Randall Dyer & Associates, organ-builders, of Tennessee. Last year he won the national hymn writing competition sponsored by the Worcester AGO Chapter and the Church Hymnal Society with his hymn "Frederiksted," named for St. Paul's Church in St. Croix. Mr. Hokans' long history in church music includes a Fulbright Scholarship to study in Paris with Pierre Cochereau and Jean Langlais, and for almost 20 years he served as organist/choirmaster of All Saints Church, Worcester, Massachusetts.

Lynn Michael Trapp has been appointed Principal Artistic Director of The Marianne Webb & David N. Bate-man Distinguished Organ Recital Series. Each year the series brings in artists to perform in Shryock Auditorium on the campus of Southern Illinois University in Carbondale. A group of organists oversees the series, including Todd Wilson, Martin Jean, and John Scott. Trapp is now Director of Worship and Music at St. Olaf Catholic Church in Minneapolis and serves as composer in residence for the Cathedral Basilica of Saint Louis in St. Louis, Missouri. He holds the BMus from Southern Illinois University, the MMus from Notre Dame University, and the DMA from the University of Kansas.

Shawnee Press has announced two recent appointments. **Patricia Thor-Straten-Mohr** is the new Director of Publications for the newly acquired Mark Foster catalog. After a 20-year tenure with Menchey Music in Hanover, Pennsylvania, she came to the sales department at Shawnee in 1991 and was named sales manager in 1996. **Marta Oberlin** has been named Sales Manager for Shawnee Press. She joined the sales staff in May 1999 after a 14-year career with the Ft. Wayne Philharmonic as systems manager and house manager. She is a graduate of DePauw University, Greencastle, Indiana, with a degree in instrumental music education.

Here & There

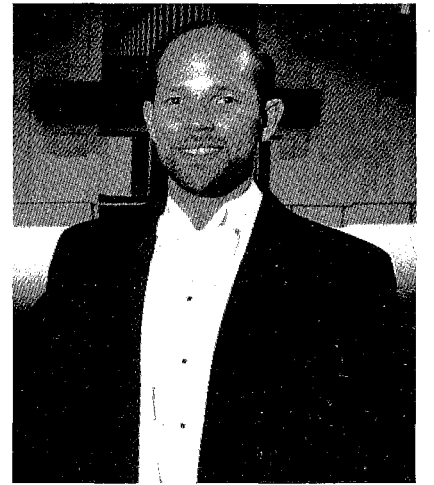
Robert Ampt, the Sydney City Organist, has just published a history of Australia's best-known pipe organ. Titled *The Sydney Town Hall Organ: William Hill and Son's Magnum Opus*, the book tells the story of the 126-stop, pneumatic-action instrument opened in 1890 as the then largest organ in existence. The organ became instantly famous because of its full-length 64' pedal stop. The account begins with the building of the Sydney Town Hall, continues with the planning and opening of the organ, and concludes with the decline of the instrument in the 1950s and '60s and its rejuvenation from the 1970s. Performances by Sydney City Organists and visiting artists (including Best, Lemare, Hollins, and Dupré) are described as are the effects of the Organ Reform Movement and the opening of the Sydney Opera House Organ. The final chapter offers a modern City Organist perspective. Seven Appendices supply technical and other information including a reproduction of the original tender document and a description of the tenders received from Lewis, Fincham, Walcher, Roosevelt, Cavaillé-Coll, and others. The book contains over 220 pages of text, programs, drawings and photographs (including color), and is complete with a Selected Bibliography and Index; available for US\$40 (plus \$3 postage US; \$10 postage outside of US) from The Organ Literature Foundation; 781/848-1388; <organlitfnd@juno.com>



David Arcus

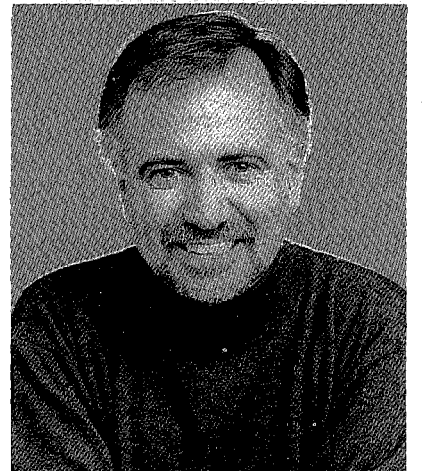
David Arcus has won the ninth biennial competition for the Holtkamp-AGO Award in Organ Composition. His winning composition, *Song of Ruth and Naomi*, will be performed at the AGO national convention in Seattle, Washington, July 2–6. The *Song of Ruth and Naomi* is set for organ and soprano, using the NRSV of Ruth 1:16–17. Arcus currently serves as Duke University Chapel Organist, where he plays for nearly 200 services a year and accompanies the Duke Chapel Choir. He is also organist of the Duke Divinity School, where he has taught courses in church music and hymnody. Arcus holds the BMus degree from Oberlin Conservatory and the MMus and DMA from the Yale University School of Music. As a composer, Dr. Arcus has received many

commissions, including one from the Raleigh Oratorio Society, which premiered his *Hodie* for mixed voices and organ in December 1997. In August 1998, Hinshaw Music published his *Memorial Festival Overture*.



Jonathan Biggers

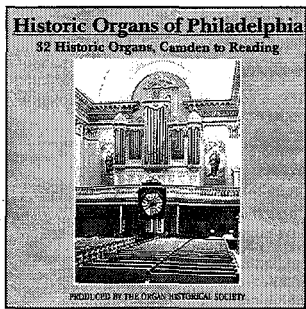
Jonathan Biggers received the Alumni Arts Award from the University of Alabama's Society for the Fine Arts during its annual awards gala on February 3. Biggers holds the nation's only endowed professorship of organ, serving as Link Professor of Organ at Binghamton University in Binghamton, New York. He received both the bachelor's and master's degrees from the University of Alabama, and holds the DMA and performer's certificate from the Eastman School of Music. Biggers won first prize at the 1985 Geneva International Competition; first prize at the Calgary International Organ Festival Competition; second prize at the AGO National Organ Playing Competition; and first prize in the Luther Place Memorial Competition in Washington, DC.



Jon Gillock

Jon Gillock will be the featured organist at the Gilmore International Keyboard Festival held in Michigan: first, in Grand Rapids at the LaGrave Avenue Christian Reformed Church on May 2, and also on May 6 in Kalamazoo in three concerts at First Presbyterian Church, First Methodist Church, and First Baptist Church. Festival participants are bused from one location to another. Other featured performers at the festival include Alfred Brendel, Andre Watts, and Peter Serkin. Later this Spring, Gillock will play a "Celebration Messiaen Festival" of three concerts at Grace Cathedral, San Francisco, on May 21, 28, and June 4.

David Hatt's organ piece, *Prelude, G-flat*, was performed by Albert Ahlstrom at the 1999 National Convention of the Society of Composers, Inc. at Queens College, New York City. Last October Hatt performed at the Region VIII Convention of SCI at Marylhurst University near Portland, Oregon. His portion of the concert included *Aaron's Jubilee* by Richard Brooks, *Celebration* by Lothar Kreck, *Meditation and Fanfare* by Jason Bahr, and Hatt's own *Variations on Song 46 of Orlando Gibbons*. He is Assistant Organist at St. Mary's



Historic Organs of Philadelphia

Four CDs for the Price of Two \$29.95

32 Organs

1904 Wanamaker Grand Court Organ, Phila.
1930 Aeolian, Longwood Gar., Kennett Square
1931 E. M. Skinner, Girard College, Phila.
1932 Miller, Civic Center Conven. Hall, Phila.
1932 Bartholomew, St. Vincent de Paul, Phila.
1936 Casavant, I. C. Cathedral, Camden, NJ
1937 Aeolian-Skinner, St. Mark's Epis., Phila.
1937 Aeolian-Skinner, St. Mary's Epis., Phila.
1890 C. C. Michell, Palite Temple, Germant'n
1894 C. C. Michell, St. Luke's Epis., Germant'n
1791 Tannenberg, Zion Lutheran, Spring City
1868 E. & G. G. Hook, St. Joseph's Univ., Phila.
1887 Hook & Hastings, Christ Mem Epis., Phila.
1800 & 1891 Dieffenbachs, Reading & Sharfville
1871 J. W. Willcox & Co., St. Peter Bas., Phila.
1880 Roosevelt, St. Charles Borromeo, Phila.
1884 Roosevelt, Highway Tabernacle, Phila.
1869 H. Knouff & Son, St. Malachy RCC, Phila.
1881, 95, 98 Jardines, Sts. David, Paul, John
1891 Wm. King (2), Old Zion Luth & Hope Presby.
1902 Hook-Hastings, Gloria Dei Epis., Phila.
1904, '13 Haskells, Nativity of BVM, St. Pat's
1897 Haskell, Sts. Andrew & Monica Epis., Phila.
1897 Bates & Colley, Kensington Meth., Phila.
1914 Austin, St. Clement's Episcopal, Phila.

32 Performers

Albert Ahlstrom
Justin Berg
Johnathan Bowen
George Brzesman
Thomas Brown
Phillip Compton
Peter Conte
Philip Cooper
Kenneth Cowan
David Dahl
James S. Darling
David Drury
Mary Fenwick
Matthew Glandorf
James Hammann
Justin Hartz
Tom Hazleton
Glen Kime
Lorenz Maycher
Marion Matson
Rosalind Matheson
Wesley Parrott
Russell Patterson
Peter Picerno
Lois Regestein
Stephan Rumpf
Kathleen Scheide
Stephen Schurr
Michael Steirs
Bruce Stevens
Peter Sykes
Todd Wilson

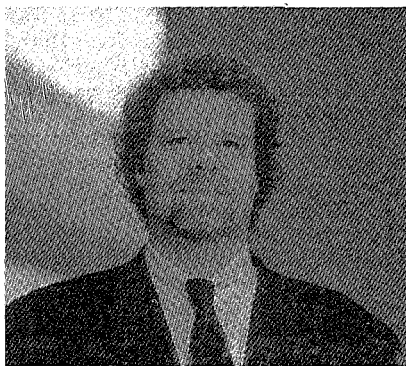
Shipping \$2.50 for entire order within the U. S.
Shipping outside U.S.: \$2.50 + postage charged to Visa or MasterCard; specify airmail or surface.

ORGAN HISTORICAL SOCIETY

BOX 26811 RICHMOND, VA 23261

804-353-9226 FAX 804-353-9266

www.ohscatalog.org



David Hatt

Cathedral in San Francisco, Organist of Hillcrest Congregational Church in Pleasant Hill, and accompanist for the San Francisco Lyric Chorus and the Festival Chorus of the East Bay. Hatt is a past Dean of the San Jose AGO Chapter and is on the roster of Artist Recitals Concert Promotional Service.



Brian Jones

Boston's **Trinity Choir** is featured on a new CD, *Radiant Light—Songs for the Millennium*, released in November on the Dorian label. **Brian Jones** is Director and Ross Wood is Associate Organist. Music includes works of Tavener, Pärt, Rutter, Tchaikovsky, Kalinnikov, Biebl, Lauridsen, Gowers, Dirksen, and Thompson. The disc moved into the top 10 classical recordings in the Boston area and has remained a best-seller for three months. The Trinity Choir is one of four choirs at Trinity Church, Copley Square. For information: 617/536-0944 x310.

Wayne Marshall will be featured in the third annual Royal Bank "Power, Pops and Pipes" concert, sponsored by the Calgary International Organ Foundation on May 13 at Jack Singer Concert Hall, Calgary, Alberta, Canada. While the program will include jazz, pop, and Broadway standards of the 20th century, the highlight of the evening will be the world premiere of *Jazz Concerto for Organ and Orchestra—The St. Andrew's-Wesley Concerto*, performed by Marshall and the Calgary Philharmonic Orchestra. Written by Winnipeg-born composer Victor Davies, the concerto combines the improvisational spirit of jazz music with the pipe organ. The work was commissioned by Music Canada 2000 Festival and the Calgary International Organ Foundation. Currently Organist-in-Residence for Bridgewater Hall, Manchester, England, Marshall is also known as a classical pianist, conductor, composer, and jazz player. For information: 800/213-9750; <www.ciof.com>

Charles W. Schramm, Jr. has announced his retirement as Director of Music at Immanuel Lutheran Church, New York, NY, after 47 years as a church musician. While at Immanuel he was responsible for the rebuilding and enlargement of the 3-manual Odell organ which was installed in the late 1800s. He began and developed the use of professional musicians at festival services; these groups ranged from brass quartet to full orchestra. Schramm stud-

ied organ with William Wehmeyer and at the Juilliard School with Vernon deTar. He is also a published composer and arranger of liturgical music, both choral and instrumental. As a member of the American Theatre Organ Society, he has played and helped maintain some of the "Mighty Wurlitzers" still remaining in the NYC area. Charles Schramm and his wife Anne will be retiring to Maine this summer, where he will continue his composing and arranging. They also plan to enjoy some "serious" gardening and bass fishing. Mr. Schramm will play his last service at Immanuel on the Sunday after Easter. Past choir members from far and near have been invited to join the choir that morning for the 11:00 worship service.



John Scott

John Scott is performing 25 all-Bach recitals this year at St. Paul's Cathedral, London (England), to honor the 250th anniversary of the composer's death. The recitals will collectively present the complete organ works of Bach and are scheduled on selected Sundays throughout the year at 5 pm. John Scott is Organist and Master of the Choirs at St. Paul's Cathedral and Professor of Organ at the Royal Academy of Music. In 1977 he became the youngest organ soloist to appear at the Proms at London's Royal Albert Hall and performed his second Proms recital in August 1996. He has performed with the Royal Philharmonic and the London Symphony. His career as a solo recitalist has taken him to the U.S., nearly every European country, Canada, Australia, the Far East, and South America. In November 1989 he inaugurated the new Rieger organ in the Hong Kong Cultural Centre and in 1990 was invited to perform at Washington National Cathedral to celebrate its completion. Scott was a featured recitalist at the 1998 AGO national convention in Denver and was presented in recital in New York City at that AGO chapter's "International Performer of the Year" in October 1998. He has many recordings on the Guild, Hyperion, Nimbus, and Priority labels, including a CD of 20th-century music on the Mander organ at St. Ignatius Loyola Church in New York. John Scott has participated in major organ festivals throughout the world, both as performer and competition judge, and in March served on the jury for the second Dallas International Organ Competition.



Carol Williams

Carol Williams is featured on a new recording, *Music from Blenheim Palace—Carol Williams plays the historic "Father" Willis organ*. The pro-

gram was recorded on the 1891 four-manual Willis organ in the Long Library of Blenheim Palace, home of the 11th Duke of Marlborough and birthplace in 1874 of the late Sir Winston Churchill. The opening concert on May 18, 1891 has been preserved in the palace archives, and includes a *Fantasia* by Edouard Silas and *The Lost Chord* by Arthur Sullivan. Carol Williams' program includes these works along with "England's Glory," the "Jupiter Theme," Walton's Prelude "The Spitfire," Parry's "Jerusalem," and works of Lemmens, Purcell, and Fletcher; \$18 postpaid; for information: Melcot Music Promotions, 52 Clark St., Apt. 8D, Brooklyn Heights, NY 11201.

A.E. Schlueter Pipe Organ Company, Lithonia, Georgia, has been chosen to rebuild the 1907 Pilcher tracker organ opus #580 at Trinity C.M.E. Church, Augusta, Georgia. The original purchase price of the 10-rank instrument was \$1,725. Work will include a complete restoration of the organ with traditional materials following the OHS "Guidelines for Conservation & Restoration." The church is the birthplace of the CME Church. The property on which the church is located was subjected to long-term contamination by a nearby oil and gas company. As a result of lawsuits, the congregation was compensated to move from the site it had occupied since 1841. The organ will be installed in a new sanctuary currently under construction.

GREAT

- 8' Open Diapason
- 8' Dulciana
- 8' Melodia
- 8' Stopped Diapason Bass
- 4' Octave

SWELL

- 8' Violin Diapason
- 8' Salicional
- 8' Stopped Diapason
- 8' Unison Bass
- 4' Flute Harmonique
- 4' Violina

PEDAL

- 16' Bourdon

Bärenreiter-Verlag has announced a new edition of the Bach Concertos for Harpsichord, BWV 1052-1058. Also recently published are the Complete Organ and Keyboard Works of Johann Krieger and Johann Philipp Krieger in a two-volume urtext performing edition. For information: <www.baerenreiter.com>

Nunc Dimittis

Barney Childs, composer and music educator, died at his home in Redlands, California, on January 11, at the age of 73. Born in Spokane, Washington, on February 13, 1926, he moved with his family to Palo Alto in 1939. He earned the BA from the University of Nevada, a BA and MA in English and literature as a Rhodes Scholar at Oxford University, and PhD in English and music from Stanford University. As a composer he studied at Tanglewood with Carlos Chavez and Aaron Copland and in New York with Elliott Carter. He taught English at the University of Arizona 1956-65, and then became dean of Deep Spring College (CA). From 1969-71 he was composer in residence (acting dean, 1971) at the Wisconsin College Conservatory, Milwaukee. In 1971, he began teaching literature and music at the University of Redlands, becoming a full professor in 1973 and a faculty research lecturer in 1979. He was visiting lecturer at the University of London, Goldsmith College in 1989. Childs was editor of *Perspectives of New Music*, and with composer Elliott Schwartz edited the book *Contemporary Composers on Contemporary Music*. Among his large output are two works for organ, *Organ Piece* and *Edge of the World*, for bass clarinet and organ.

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

PHILLIP TRUCKENBROD CONCERT ARTISTS

PO Box 331060 • W. Hartford CT 06133-1060
 Phone (860) 560-7800 • Fax (860) 560-7788
 Web: <http://www.concertartists.com>
 Email: email@concertartists.com



Janice Beck



Jonathan Biggers



David Briggs



Chartres Competition
Rie Hiroe-Lang



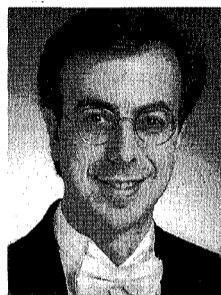
The Chenaults



James David Christie

Concert Organists

plus
 English Choirs
 Choral Ensembles
 Instrumental Recitalists
 Instrumental Ensembles



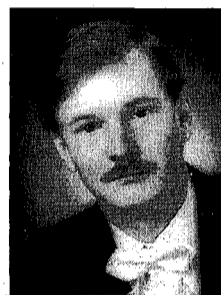
Peter Richard Conte



Dallas Competition
S. Wayne Foster



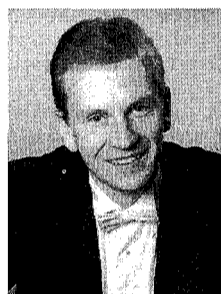
Lynne Davis



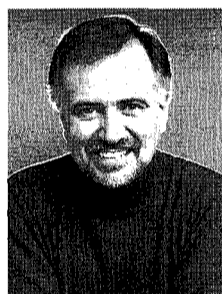
Jesse Eschbach



Stephen Farr



Jeremy Filsell



Jon Gillock



Robert Glasgow



Stephen Hamilton



Christopher Herrick



Richard Hesckhe



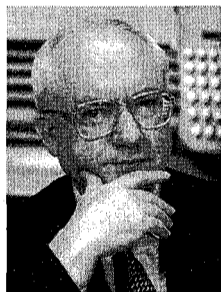
David Hurd



Martin Jean



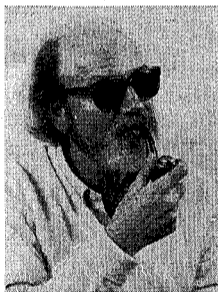
Kei Koito



Nicolas Kynaston



Laughton & O'Meara
Trumpet & Organ



Jean-Pierre Leguay



Huw Lewis



Andrew Lumsden



Haig Mardirosoyan



Bruce Neswick



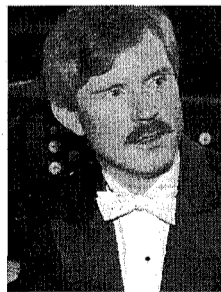
Katharine Pardee



Mary Preston



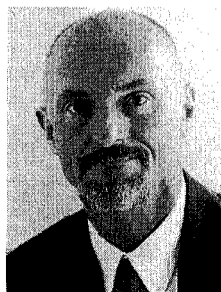
McNeil Robinson



John Rose



John Scott



Robert Edward Smith
Harpsichord



Herndon Spillman



Carole Terry



John Walker



Jane Watts



Marianne Webb



John Scott Whiteley

EST. 1930

SCHLICHER

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



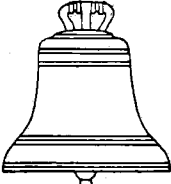
High quality custom organs at reasonable prices. Call today for our free color brochure.

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

AAA-Geddes and Associates
Pipe Organ Specialists

P.O. Box 155475 • New Organs
Waco, Texas 76715 • Rebuilding
toll free (877) 867-0699 • Restorations
Fax (254) 867-1101 • Tuning & Repair

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.



FREE INFORMATION ABOUT BELLS AND CARILLONS

The Guild of Carillonneurs in North America

37 Noel Drive
Williamsville, NY 14221

Music for Voices and Organ

by James McCray

Pentecost

The Holy Spirit knocks us unconscious—so that God can do His work of love within us, which we resist when we are awake.

Fr. John Harper
Sermons

Pentecost, that celebration held 50 days after Easter, is often thought of as "the birth of the church." This seventh Sunday after Easter commemorates the descent of the Holy Spirit upon the Apostles. In England it is often called Whitsunday although that tradition originally referred to baptism where the candidates wore white garments. The 50 days of Easter constitute the oldest season of the Church's year, corresponding to the Jewish "feast of Pentecost which is the holy feast of seven weeks from the Feast of the Unleavened Bread to the Feast of the First Fruits." It was a 50-day long Sunday in which there was neither fasting nor kneeling. St. Athanasius' letters refer to it as *Magna Dominica*, the great Sunday.


It should be remembered that the Jewish calendar was amplified in those early Christian years, and that there is no compelling evidence that the Church continued to observe any part of the Jewish calendar, although forms of Passover and Pentecost (i.e., type of Baptism), now with Christian meanings, evolved into the church and by the second century were a common element. Isaiah had prophesied about the gift of the Holy Spirit, so there is a long history regarding the development and acceptance of Pentecost as an important day in the life of the church.

Modern celebrations that surround Pentecost have moved in many diverse areas, often very secularized. For example, some churches sing "Happy Birthday to the Church"; some create visual images such as wind or fire. One interesting approach was having small paper doves attached by a long wire to an extended pole and during the singing of a traditional Pentecost hymn, people walked down the aisles of the sanctuary swinging these poles to create the illusion of a descending dove. Although the strict liturgical implications are stretched with events such as this, they do call attention to Pentecost and help the congregation focus on this special day. There is value in helping a congregation to learn and understand the background to these celebrations.

The music reviewed this month features music appropriate to the day of Pentecost. With Easter so late this year (April 23), Pentecost now occurs during summer break for many choirs (June 11). Consider learning a Pentecost anthem early, and then bringing the choir back into session for a quick Sunday morning rehearsal prior to the service. Pentecost is an important church day and clearly merits our attention as music directors.

Veni Sancte Spiritus (Come now, Holy Spirit), Michael Birkley. SATB, organ, opt. flute, and congregation, G.I.A. Publications G-4779, \$1.30 (M).

Based on the ancient Mode I Plainchant, this "sequence" has four stanzas and refrains. The refrains are to be sung with the congregation and their six-measure part may be duplicated for the bulletin; although the vocal line remains the same, Birkley alters the accompaniment for each of the refrains giving it



JOHNSON
PIPE ORGAN BUILDERS, LTD.
LAKE CITY, IOWA 51449 (712) 64-0065

more interest. Both Latin and English texts are given; the editor suggests that the refrains be repeated and both languages used. Although the basic spirit of the piece is chantlike, the accompaniment gives it a more rhythmically structured context.

Come, Holy Spirit, like the Wind, John Carter. SATB and keyboard, Beckenhorst Press, Inc., BP1495, \$1.25 (E).

There are four stanzas which retain the melody with some changes. The accompaniment, on two staves, provides a busy background for the longer vocal lines. The choir often sings in unison. Easy music for a small church choir.

Spirit of Faith, Come Down, arr. Carlton R. Young. SATB, organ, opt. brass quartet, and congregation, Abingdon Press (Theodore Presser Co.) 063043, \$1.75 (M).

The score includes all the brass parts and the music for congregational duplication is on the back cover. The brass quartet is scored for 2 trumpets and 2 trombones; their festive music accompanies two of the stanzas and serves as a link between stanzas. The third stanza is for unaccompanied choir with trumpet solo, and the last has a soprano obbligato. The music is not difficult and will add a celebrative spirit to the service.

Wind, Fire and Heat, Bless the Lord, Richard Proulx. SAB and 4 handbells, Art Masters Studios Inc., #813, \$1.15 (E).

This simple three-page setting is almost entirely for women/men with only very brief moments where the sopranos and altos divide. The four bells play throughout adding to the static feeling. The opening antiphon is repeated (ABA). Very easy.

Come Down, O Love Divine, David Ashley White. SATB, trumpet, organ, and opt. congregation, Selah Publishing Co., 405-619, \$1.50 (M-).

The solo trumpet line is not difficult but there are some exposed high notes. The music has traditional harmony and a stately character. Much of the choir music is unison with the third stanza employing a soprano descant doubled by the trumpet. The melody used throughout is Vaughan Williams' *Down Ampney*. The trumpet and congregational parts are published separately (405-620).

My Eyes for Beauty Pine, Herbert Howells (1892-1983). Unison with brief SATB divisi and organ, Oxford University Press, no price given (E).

The text by Robert Bridges has a few obscure passages which may need explanation, although containing a strong and definite message. Long, sustained vocal lines float above the organ accompaniment which includes them in its fabric. There is one brief passage for unaccompanied SATB at the end of the second stanza before the return of the opening material. Very sensitive music and highly recommended.

Come, Holy Spirit, Still My Heart, Deborah Govenor. SATB and keyboard, Beckenhorst Press, BP 1453, \$1.15 (E).

After a dark, unaccompanied Db-major opening, the music shifts to Bb-major with an arpeggiated accompaniment and the mood changes although the material is based on that darker opening. The third stanza has a pulsating rhythmic keyboard background that grows into a brief contrapuntal section before the gentle ending.

Come, Holy Ghost, in Love, Sharon Rogers. SATB and keyboard,



Greg Harrold
Fine Mechanical Action Organs
Since 1979
2205 Federal Ave., Los Angeles, CA 90064
Telephone/Fax (310) 473-0389
email: gregharrold@earthlink.net

Theodore Presser Co., 392-42260, \$1.40 (M-).

The words are based on the traditional Pentecost text *Veni, Sancte Spiritus*. There are three stanzas with an added closing area. The keyboard is easy and provides a predominantly chordal background for the voices which often sing in unison or two parts. After building to a loud climax the music ends with a quiet amen.

If Ye Love Me, Thomas Tallis (1515-1585). SATB unaccompanied, E.C. Schirmer, 2992, no price given (M).

This famous text from John 14:15-17 is set to contrapuntal lines in typical Tudor fashion. There are places where the words such as abide, spirit, etc., are set as single syllables. The music is not difficult and this remains one of the most frequently performed works by Tallis.

Come, Holy Ghost, Thomas Attwood (1765-1838). SATB and organ, Oxford University Press, no price given (M-).

Attwood, the 18th-century organist of St. Paul's Cathedral and former pupil of Mozart, set three stanzas for his anthem that so often is associated with Pentecost. The first stanza is in unison and could be sung by a solo soprano or the entire section. The other two stanzas are four-part unaccompanied with a brief organ interlude and closing area. Lovely music.

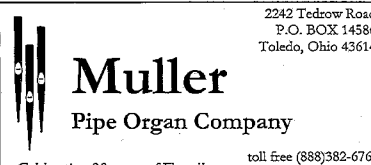
Book Reviews

Betty & Dick: Praise the Lord! Edited by Don Davidson, published by Covenant Presbyterian Church, 1000 E. Morehead St., Charlotte, NC 28204. No price listed.

In today's mobile society a career in church music—or any field of endeavor for that matter—which has spanned forty-seven years is nothing short of phenomenal; but duration alone is no measure for effectiveness. It is the quality of service that counts, and high quality is evident on every page of this short volume of appreciation for the ministry of Dick and Betty Peek who began their joint tenure at Covenant Presbyterian Church in Charlotte, North Carolina in 1952 and retired in 1999 (see THE DIAPASON, February, 2000, p. 4). Testimonial after testimonial attests not only to their high level of musicianship, vision and administrative competence but also to their deep commitment to Jesus Christ and the people of his church. It is the story of involvement in the thousands of lives they touched at Covenant Church and in the grace they brought to many beyond the bounds of the church.

Upon receiving their master's degrees from the School of Sacred Music of Union Theological Seminary in New York, they went directly to Charlotte where the handsome neo-gothic church was still under construction, and in the years that followed it was their good fortune to have the oversight of selecting three organs for the church as well as a harpsichord, four grand pianos and a 48-bell carillon built by Petit and Fritsen of Holland—to say nothing of sets of handbells. The first instrument was an 81-rank Aeolian-Skinner finished by G. Donald Harrison (1953), followed in 1962 by a rebuild of an 1895 William Johnson organ by Schlicker for the chapel, and a 24-stop Schlicker (1975) for the gallery of the sanctuary made playable from the chancel by a new console provided for the earlier 1953 instrument.

During these many years, the Peeks



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

Muller
Pipe Organ Company

Celebrating 80 years of Excellence
toll free (888) 382-6761
mulleropc@aol.com

led both the youth and adult choirs on tours of this country and abroad, and Dick became well known as a composer and recitalist. Both Dick and Betty served the wider church in positions of leadership in PAM (Presbyterian Association of Musicians). Their contributions to their chosen vocation provides a significant model for all who seek to minister through the gift of sacred music.

—Morgan Simmons
Evanston, Illinois

The Organ Works of Marcel Dupré, by Graham Steed. Hillsdale, NY: Pendragon Press, 1999, xvii+271 pages, \$65.00.

Marcel Dupré (1886–1971) was a musical prodigy who exhibited a passion for organs at a very early age; he decided to become an organist upon hearing Widor's dedication recital at the St. Ouen Cathedral in Rouen where his father was organist. He played Bach for Guillemant at the age of eight and

became the master's pupil two years later. At the age of eleven he was appointed organist at St. Vivien in Rouen. As a young man he was awarded first prizes in piano, organ, and fugue at the Paris Conservatoire, and the Prix de Rome for a cantata. In 1906 Dupré was appointed assistant organist at St. Sulpice in Paris, and succeeded Widor, his teacher there, as organist in 1934. In 1920, at the age of thirty-four, Dupré started the musical world by playing from memory the entire organ works of Bach in a series of ten recitals, the first time such a performance had ever been given. He taught organ at the Conservatoire (1925–54), where he served briefly as director (1954–56). As a touring virtuoso he performed in Europe, England, North America (eleven visits), and Australia. In addition to composing his own works for the organ, he edited collections of the organ works of Bach, Franck, and others. These are probably the main reasons why Graham Steed states that Marcel Dupré "had no rivals for the title of the greatest organist in

the world," even at the outbreak of World War II.

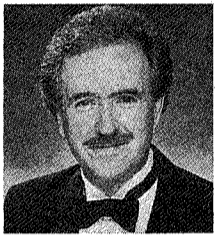
As a friend and student of Dupré, Steed brings an intimate acquaintance with the organ works that are discussed in this performing manual.¹ The core of the book is a discriminating chronological analysis of forty works for solo organ. These are followed by five appendices: editions, arrangements, and transcriptions; works in manuscript; organs in Rouen and Paris; misprints and doubtful readings; and Dupré on organ playing. A bibliography of twelve titles, mainly in French, includes two recollections by Dupré. There are several photographs of Dupré in various contexts.

The discussion of the solo organ works generally includes remarks on the origin or autobiographical aspects of the work; musical form and structure; rhythmic, melodic, and harmonic features (many pieces used plainsong melody and modal harmony that provided a greater freedom of expression and a larger musical vocabulary); development of ideas; registration and tone

color; musical imagery, symbolism, and pictorial representation; emotion or mood; stylistic considerations; choice of instrument; level of difficulty; performance problems with suggestions for overcoming them; theological aspects; and liturgical usefulness, depending on the nature of the work under review.

Occasionally there are brief stories or anecdotes relating to the composer or the origin of particular works. For example, some pieces originated in recital improvisations; others evoke emotions appropriate to the difficult period in French history in World War II (Dupré remained in Paris during the period of occupation); one originated as incidental theatre music that Dupré composed on request. Two pieces were inspired by works of art (Leonardo da Vinci, Claude Monet). Sometimes there are brief biographies of the persons to whom Dupré dedicated particular works.

A number of pieces receive superlatives: *Lamento*, Opus 24, composed on the death of a three-year-old child: "the



Colin Andrews
*Organist/Lecturer/
Recording Artist*
Solo and Duo Organ
with Janette Fishell
London, England
Greenville, North Carolina



Nancy Joyce Cooper
Organist/Lecturer
Visiting Assistant Professor of Music
The University of Montana
Organist/Choir Director
Holy Spirit Episcopal Church
Missoula, Montana



Mary Ann Dodd
Organist/Lecturer
University Organist Emerita
Colgate University
Hamilton, New York



Linda Duckett
Organist
Professor of Music
Department of Music Chair
Minnesota State University
Organist/Choirmaster
St. John's Episcopal Church
Mankato, Minnesota



Margaret R. Evans
Organist/Lecturer
Professor of Music
Southern Oregon State College
Ashland, Oregon
Director of Music
St. Mark's Episcopal Church
Medford, Oregon



Janette Fishell
Organist/Lecturer
Associate Professor of Music
East Carolina University
Greenville, North Carolina



Michael Gailit
Organist/Pianist
Organ Faculty Conservatory of Music
Piano Faculty University of Music
Organist St. Augustine's Church
Vienna, Austria
Canadian Tour July 2000
U.S. Tour February/March 2001

Concert Artist Cooperative



Lee Garrett
Organist
College Organist
Professor of Music
Lewis and Clark College
Portland, Oregon



Eileen Guenther
Organist
Minister of Music
Foundry United Methodist Church
Adjunct Professor of Music
Wesley Theological Seminary
Washington, D.C.



Eileen Hunt
Organist/Lecturer
Organist and Music Director
Green's Farms Congregational Church
Westport, Connecticut
Southern CT State University Faculty
Organ and Oboe/English Horn
with Caesar Storlazzi



Amy Johansen
*Organist/Lecturer/
Recording Artist*
Sydney University Organist
Sydney, Australia
Regular U.S. Tours

Beth Zucchini
Director
892 Butternut Dr.
San Rafael
California 94903
415/479-3532



Michael Kaminski
Organist
Director of Music Ministries
Saint Francis Xavier Church
Brooklyn Conservatory Faculty
Brooklyn, New York



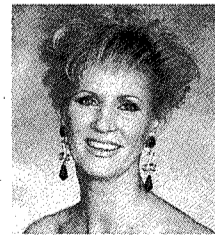
William Kuhlman
Organist
College Organist
Professor of Music
Luther College
Decorah, Iowa



Larry Palmer
Harpichordist/Organist
Professor of Harpichord and Organ
Meadows School of the Arts
Southern Methodist University
Dallas, Texas



Clair Rozier
Organist
Director of Music
St. David's Episcopal Church
Wayne, Pennsylvania



Martha H. Stiehl
Organist/Harpichordist
Soloist and Continuo Player
Milwaukee Symphony Orchestra
Milwaukee Chamber Orchestra
Wisconsin Baroque Ensemble
Milwaukee, Wisconsin

saddest piece he ever wrote"; *Deuxième Symphonie*, Opus 26, third movement: "the finest Toccata ever composed for the instrument"; *Trio Fugue*, Opus 36: "much more difficult than any other trio in organ music. . . . This Fugue is unique and perfect. One is not likely to find its peer for any other instrument, or in any other period"; *Deux Esquisses*, Opus 41: "no music written in the present century . . . is so exciting, so dramatic, or so sure to please audiences, as these two sketches"; *24 Inventions*, Opus 50: "one of the most remarkable works for organ conceived in the twentieth century." But some judgments are not uniformly laudatory; of the *Three Sketches* (manuscript, posthumous, 1975): "the first sketch . . . is diffuse and meandering, and its themes are less memorable than those of the second and third."

Steed as teacher offers advice to students at various points. For beginners he recommends the *Seventy-nine Chorales*, Opus 28, as an introduction to the instrument and suitable for the student's first lesson, yet designed to prepare for the difficulties of Bach's chorales. Players with some competence should tackle the *Variations sur un Noël*, Opus 20, for the acquisition of technique. It is perhaps not well known that Dupré experimented with devices designed to improve the organ mechanism for changing registrations. One of these, developed with the assistance of engineers in 1943, was "programmed" by perforated celluloid strips; another was a divided pedal to obtain different tone qualities above and below the point of division.

As a performing manual, the various aspects of each work described are useful both for self-instruction and for the teaching of students, as well as for preparing program notes. The author's contagious enthusiasm for Dupré's music should stimulate an enhanced appreciation of the musical contributions of "the greatest organist in the world."

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

Note

1. Graham Steed died on 6 March 1999, while this book was in production. A notice, "In Memoriam, Graham Steed 1913-1999," was published in *Organ Canada*, June 1999. He had a long and distinguished career as organist and choir director in the United States and Canada, and was the founder of the Victoria Centre of the Canadian College of Organists in the 1950s. One contributor, Thomas Chase, states that "he probably did more than any other organist in the English-speaking world to introduce players to the lesser-known works of Marcel Dupré, works which have been seminal influences on figures such as Langlais, Messiaen, Demessieux, Cocherneau, and Guillou. Graham firmly believed that, despite Dupré's peerless virtuosity, his real legacy lies in his published work; Graham's almost apostolically enthusiastic spreading of the word flowed from that conviction." See also "Nunc Dimittis" in *THE DIAPASON*, July 1999, p. 8.

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

New Recordings

Jerusalem - Music for Girls' Voices from St. Catherine's School, Richmond, Virginia. The Upper School Chorale; Nick Stephenson, director; Jeffrey Smith, organist. Pro Organo #CD 7061; total playing time: 66:43.

Psalm 150, Britten; *Make a Joyful Noise*, Orr; *O magnum mysterium*, Near; *Magnificat and Nunc dimittis in A*, Holman; *A Prayer*, Lloyd; *Te Deum Laudamus*, Sanders; *King of Glory*, Walker; *Dancing Day*, Rutter; *I lift up my eyes to the hills*, Bouman; *The King of Love*, Williamson; *Agnus Dei (Missa Brevis)*, Britten; *Ave Maria*, Lindley; *Close in my breast thy perfect love*, Lord; *Gloria (Messe des pêcheurs de Villerville)*, Fauré; *Bless, O Lord, Us Thy Servants*, How; *Magnificat and Nunc dimittis* (The Four Cathedrals Service), Archer; *Jerusalem*, Parry.

In the Spirit's Tether - Choral and Instrumental Music of Harold Friedell. The Choir of St. Stephen's Church, Richmond, Virginia; Neal Campbell, organist-choirmaster; Deborah Cuffee Davis, assistant organist. Pro Organo #CD 7096; total playing time: 67:43.

Psalm 25 (Lisa Edwards-Burns, soprano); *Organ Prelude on St. Columba; Modal Communion Service; Draw us in the spirit's tether*; Orisons: *Day by Day; I have but myself to give; Let thy merciful ears; Save us, O Lord; Saw you never in the twilight; Psalm 121* (Lisa Edwards-Burns, soprano); *The Way to Jerusalem* (Michael Holland, baritone); *Lullaby for Organ*; Anthems/Carols: *Thou Son of God on Christmas Day; The shepherds had an angel* (Robin Moore, soprano); *Sweet little Jesu; Magnificat and Nunc dimittis in F; Elegy for harp, violin and organ* (with Robert Murray, violin; Melba Williams, harp; and Neal Campbell, organ).

Both available from Zarex/Pro Organo, PO Box 8338, South Bend, IN 46660-8338. 800/336-2224; fax 219/271-9191; internet: orders@zarex.com <<http://www.zarex.com>> \$15 each, plus postage/handling.

Jerusalem. The title of this CD is drawn from C.H.H. Parry's stirring tune, "Jerusalem," which is heard as the dramatic, closing track on this debut CD from the Upper School Chorale at St. Catherine's School in Richmond, Virginia. In the liner notes, conductor Nick Stephenson relates the story of how the tune "Jerusalem" gained special meaning for those at St. Catherine's School. In this recording, there is sincerity that penetrates the choral tone and diction, and even the pacing of phrases. Stephenson has achieved this without falling prey to the pitfall of adopting an overly emotive or affected style.

For this reviewer, the two most enjoyable and compelling tracks of the

CD are those that involve a small instrumental ensemble as accompaniment, such as the opening (and oft-neglected) "Psalm 150" of Benjamin Britten. It's a piece well worth rediscovering. The other gem with instrumental accompaniment could very well be the premiere recording of a recently rediscovered choral work by Gabriel Fauré. The "Gloria" from Faure's "Messe des Pêcheurs de Villerville" is thoroughly delightful in the grand romantic French manner.

The organ accompaniments are superbly played by Jeffrey Smith, organist/choirmaster at St. Paul's Parish, K Street, in Washington, DC. The choir recorded the CD in two different locations using two different organs. The only telltale sign that some selections were recorded at St. Stephen's Church is the inimitable sound of St. Stephen's G. Donald Harrison Skinner organ! (St. Stephen's Church is the featured location on the other Pro Organo CD review that follows below.) All in all this is a recording bound to inspire many a girl choir and sacred music lover.

In the Spirit's Tether. This CD is likely to be viewed as the odd-lot recording from Pro Organo, because it features a choir that does NOT model itself after a typical English cathedral choir. Instead, we have a mature, American mixed adult choir, with a rich, come-as-you-are vibrato. The CD features the St. Stephen's Choir, a choir not unlike that found in the majority of choir lofts in America, and one which approximates the choral blend and choral sound that one would have been likely to hear (and which this reviewer is old enough to remember) coming from the larger New York City area churches during the early 1960s. Oddly enough, it is precisely this choral sound that does much to convey the warmth and quasi-operatic drama of the music of Harold Friedell. Dr. Neal Campbell's dissertation was centered upon the life and works of Friedell, and he draws upon his experience as he interprets and conducts these works. Friedell was noted for his work in several New York City churches, his last and most memorable post being at St. Bartholomew's Church on Park Avenue.

For the program of this disc, Dr. Campbell has included an engaging instrumental track—the lush *Elegy* for violin, harp and organ—as well as a couple of organ solo tracks and one very impressive soprano solo from Lisa Edwards-Burns (a setting of Psalm 121). To this he has added some fine choral singing of service music, and both well-known and little-known Friedell anthems. As one continues to listen to this album, one can begin to identify many of the harmonic progressions, modal flavors, and rhythms that are Friedell's musical thumbprints. For those of us who only know Harold Friedell from his "hit" anthems, such as "Draw us in the spirit's tether" and "The Way to Jerusalem," this CD will give the listener a finer understanding of this

mid-century church musician/composer. While the choral ensemble and diction are in fine form, and the recorded sound excellent, we are still miles removed from the sound of the Anglican cathedral men and boys choirs. The value of this CD for the church musician is primarily for the opportunity for gaining insight into the dramatics, even the theatrics, of Harold Friedell's sacred music. The dramatic element must be understood by all who would conduct this music in order that it be delivered with the spirit of dignity and serenity that no musical score alone can convey.

—Bernard Durman
Pleasanton, California

Marie-Louise Langlais joue l'Orgue de Roquevaire. Festivo FECD 164, Edition Festivo, H. van Viandenstraat, 3817 AA Amersfoort, Holland.

The sub-title of the recording is "Oeuvres de l'Ecole de Sainte-Clotilde" and features works by organists of Sainte-Clotilde: *Choral no. III in A minor* by Franck, *Trois Pièces* by Pierné, *Choral-Poème* op. 67, no. IV "Eli, Eli, lamma sabacthani" by Tourenmire, *Hymne d'Action de Grâce "Te Deum," Poème Evangélique*, and the *Troisième Symphonie* by Langlais.

This is a very interesting recording, particularly because of the instrument. The informative notes indicate that Roquevaire is a small village located between Marseille and Aix-en-Provence and until recently had a small organ of 14 stops on two manuals in the church of Saint-Vincent. At some point a decision was made to enlarge the organ considerably by adding the home organ and console of Pierre Cocherneau, the legendary organist at Notre-Dame de Paris. The organ builder, Daniel Birouste, who owned the Cocherneau organ, built the instrument by adding modern technology to a variety of recycled parts which included the wind-chests and pipes. When the organ was finished in 1997 it had 72 stops divided over 5 manuals and is tailor-made for the repertoire of *The School of Sainte-Clotilde*. Marie-Louise Langlais plays all of the pieces with great success; the works of Tourenmire and her husband, Jean Langlais, stand out. There is a great deal of emotional fervor in the *Choral-Poème*, op. 67 no. 14 "Eli, Eli, lamma sabacthani." Similar to much of Tourenmire's music it emphasizes a melody that is based on Gregorian chant and develops an intensity. Langlais' *Hymne d'Action de Grâce*, arguably one of his finest pieces, displays the power of the organ very well and associates its sound with the best that Cavallé-Coll had produced in the nineteenth century. The Franck *Choral III in A minor* is played at a slower pace than normal but with a power that is quite impressive.

► page 10

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)

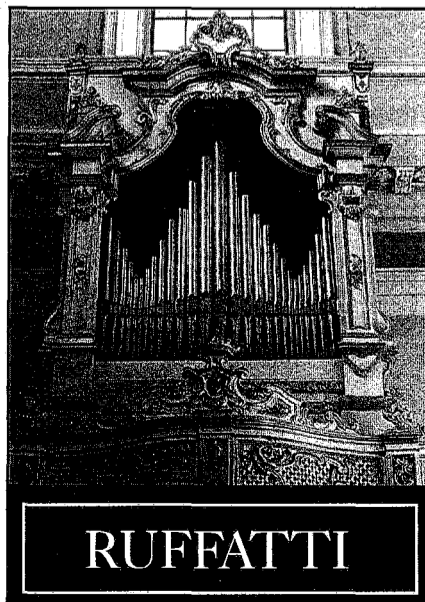
Orgues Létourneau Ltée

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.



RUFFATTI

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.

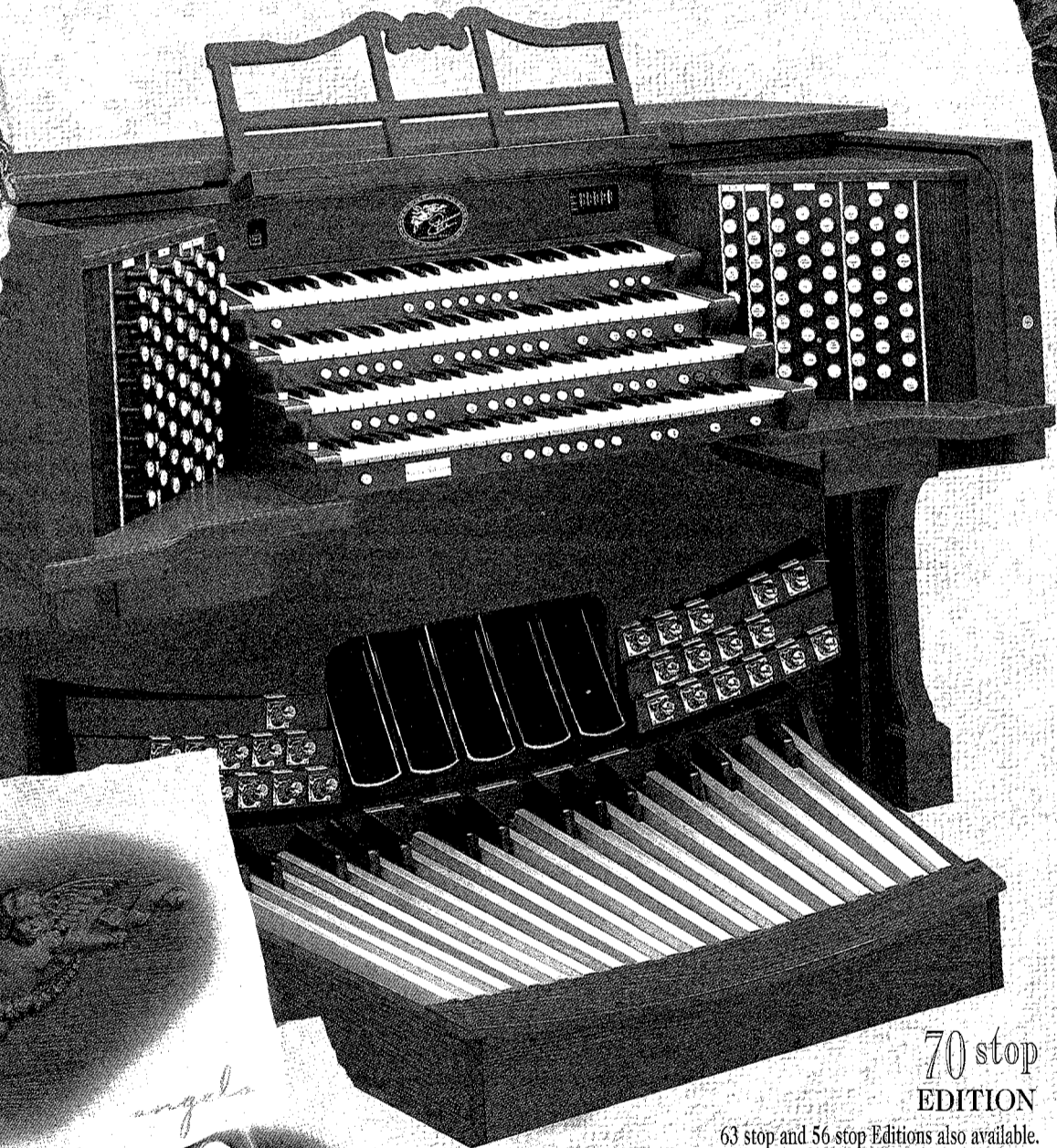
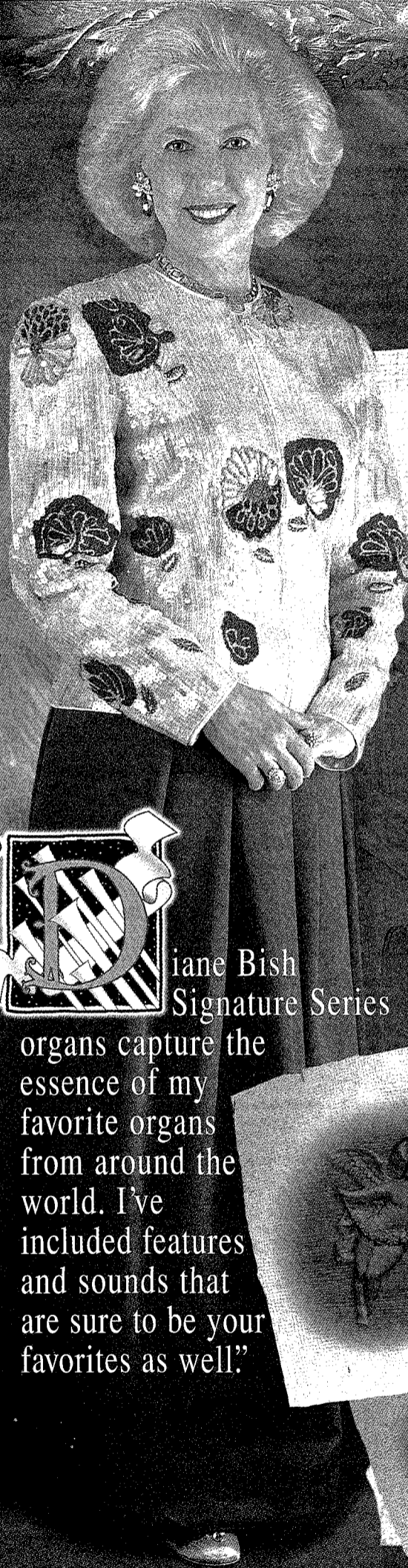
Gaetano Callido, Op. 35, 1766
restored by Fratelli Ruffatti

Via Faccioliati, 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

WITHIN THE FRAMEWORK OF ALLEN'S RENAISSANCE™ TECHNOLOGY



Masterworks from the First Lady of the Organ



Diane Bish
Signature Series

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



70 stop
EDITION

63 stop and 56 stop Editions also available.

Diane Bish

Allen organs®

Macungie, Pennsylvania 18062-0036

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

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

Franck - Vierne with Jean Ladouceur at the organ of Saint-Pierre-Apôtre in Montréal. ATMA records, 835A, rue Querbes, bureau 310B, Outremont, Québec H2V 3X1 <http://www.dsUPER.net/~atma/index.html>.

This recording features two major pieces: *Grande Pièce symphonique*, opus 17 by Franck, and Vierne's *Fourth Symphony in G minor*, opus 32. The neo-gothic church of Saint-Pierre-Apôtre in Montréal contains an elegant case that sits high in the west tower. In the notes it is indicated that the original organ was built by Samuel Warren in 1858 and had 23 stops. In 1908 the firm of Casavant Frères built a new organ

with 59 stops on four manuals in the English romantic tradition. A full restoration, which preserved the essential character of the organ, was carried out in 1994-1995 by the Québec firm of Guibault-Thérien. The acoustics of the church are excellent and the recorded sound is most impressive. Jean Ladouceur plays the Franck and Vierne pieces with an emphasis on their dramatic content and the large organ responds accordingly. The brightness and power of the instrument would match the nineteenth-century French organs quite well.

—Aldo J. Baggia, Chair
Department of Modern Languages
Phillips Exeter Academy
Exeter, New Hampshire

Project 2000: The Diapason Index enters Y2K

Part 3: Reporting on events of the last generation of the 20th century

by Herbert L. Huestis

Part 1 was published in the January issue and Part 2 in February.

From its 66th year of publication to the year 2000, THE DIAPASON gave the account of an astounding range of events which shaped the musical life of organists in the latter half of the twentieth century. The impact of the historic organ revival shaped events on one hand, while the technology of electronic organs seemed to dominate musical activities on the other. The September, 1975 issue of THE DIAPASON featured a banner headline which read: "Mormons Ban Pipe Organs from New Meeting-houses." The full text of the policy document # 75-4962 of headquarters of the Church of the Latter Day Saints was quoted verbatim.

Just a year before, at the Cleveland AGO convention of 1974, Robert Glas-

gow presented Tournemire's *Sept Chorals-Poemes pour les Sept Paroles du Christ* (Opus 67) on a large Baldwin Organ at St. Michael's Church in Cleveland, Ohio. Only a few blocks away, there stood a new instrument built by John Brombaugh of Middletown, Ohio, which was one of several revolutionary organs built in the twentieth century in the USA. (Others include the Brombaugh at Ashland Baptist, Toledo, and the Fisk organs at Mt. Calvary Baptist, Baltimore, and Harvard Memorial Chapel, Cambridge.)

This organ (which was installed a year later in Grace Episcopal Church in Ellensburg, Washington) was played by Gustav Leonhardt in a presentation of early music at Trinity Cathedral, Cleveland. The organ introduced contemporary organists to a meantone temperament, wedge bellows, decorated case-

work, facade pipes of nearly pure lead, folding doors, a flat pedalboard and the responsive key action and "flexible wind" of historic instruments. What an impression this organ must have made on visiting organists!

The juxtaposition of electronic organs with the influx of historically inspired organs from Europe seemed to set the stage for the last half of the twentieth century. THE DIAPASON reported a full gamut of activity which featured both harpsichord and organ builders. One notable article was "Harpsichord Music for a Wedding," by Larry Palmer. One can see from these features the tremendous influence of early music on all phases of the organist's endeavors, as well as certain technological developments which seemed at the time to be inevitable.

A recurring theme in the years that closed the 20th century was the competitive impact of American versus European organ building. In 1971, DIAPASON editor Robert Schuneman recounted studies of American tariff regulations and various protectionist considerations. Then he placed at the feet of American organ builders, an "Artistic Challenge."

All of this seems to us to be a severe challenge to the American builders. We don't agree with the total indictment, but we do agree with the premise that only an artistic instrument will survive in this world. And we do agree that the American consumer product has often, but not always been short on quality. But we also feel that not everyone will agree on what an "artistic instrument" should be. When it comes to quality of work and materials, this is a little easier to define and evaluate.

Nevertheless, the indictment has been made, and we are not the first to state it publicly. We are sure that these words have been said before, and that they will be said again. American organ builders must and can answer to it. To let it be, to ignore it, is to invite its acceptance as truth. Is the poor artistic quality of the American organ the real reason for the upsurge in imported organs? We feel that

the answer is part yes and part no. We would invite American organ builders to share these pages with us in responsibly answering the indictment made above.

The index to the issues that followed these benchmark events of the '70s were filled with milestones. THE DIAPASON covered the work of the Organ Clearing House, major restorations of historical organs and celebrations of landmark organs of artistic merit. Articles written in response to the passing of E. Power Biggs and Rudolph von Beckerath seemed to crystallize the elements of the American organ revival in a uniquely positive way. George Taylor's 1977 remembrance of the von Beckerath legacy to American organ builders brought to light the work of his American students and apprentices. Throughout the pages of THE DIAPASON, one could follow the artistic endeavors of an emerging generation of organ builders—the emphasis was on individual achievements of dedicated artisans, as well as factory production of major organ builders. THE DIAPASON became known for its coverage of "The Art of Organ Building," to quote from the title of a 1977 article submitted by Rudolph von Beckerath.

On a personal note, I must thank Will Headlee, one of my former teachers, for donating his extensive collection of DIAPASON issues to Western Washington University in Bellingham—since they were duplicates in the library, the University graciously passed them on to me. I have watched visiting organ enthusiasts lose all track of time while looking over these back issues of THE DIAPASON. This reportage of contemporary organ building and playing has now become history—and THE DIAPASON Index is a guide that can start an interested and inquisitive reader down the path of discovery of these formative years.

One may search THE DIAPASON Index on the Internet at www.wu-wien.ac.at/earlym-l/organs/diapason.search.html

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

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

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



A radio program for
the king of instruments

- APRIL #2014 - Going On Record ... a review of recent releases, including a mini-Bach celebration, dialogues for organ and flute, and some grand improvisations around Cole Porter and George Gershwin.
- #2015 - The Stations of the Cross ... a profound progression of fourteen poems by Paul Claudel with originally-improvised musical commentary by Marcel Dupré, reflecting upon the dramatic saga of Christ's crucifixion.
- #2016 - Music for an Easter Uprising ... fantasies, improvisations and anthems on themes of celebration and revival.
- #2017 - The Fritts Organ at Pacific Lutheran University ... recital performances by David Dahl and Craig Cramer from the inaugural season of an impressive new instrument in Tacoma, Washington.

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.

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

University of Michigan Historic Organ Tour XL, August 2-16, 1999

by Dennis Schmidt



Dr. & Mrs. Hugh Young, Dennis Schmidt, Lisa Byers, Helga Weichselbaum, Walter Weichselbaum, Richard Gaebel, Sue Hoaglund, H. Edwin Godshall, Jr.

Marilyn Mason led the University of Michigan's "Historic Organ Tour XL" in Holland and North Germany, August 2-16, 1999. Of the 35 tour members, many had been on previous tours with Dr. Mason—friendships were renewed as well as new ones made. The tour focused on the organs of Arp Schnitger, although organs of nineteen builders representing five centuries were either played or heard during the two-week tour.

Participants had contact with over thirty organs on the tour. The oldest was a 1512 organ of an unknown builder and located in Rysum. Eleven Arp Schnitger organs were played. They ranged in age from the organ at Stade which Schnitger helped build in 1676 as a pupil of Berendt Huss to the large 4-manual organ in Zwolle which was completed by Schnitger's sons after his death in 1619. Arp Schnitger is considered the most important organ builder of the baroque era in northern Europe, building some of the largest organs of his time, and was a major influence in organ design and building in the 20th century. Tour participants came away with a new appreciation of Schnitger's place in the history of organ building after playing and hearing these organs in their original settings.

Some of the most important Schnitger organs were played and heard. These include St. Martini in Groningen (1692), St. Michaelskerk in Zwolle (1721), St. Ludgeri in Norden (1688/92), Grasberg (1693), St. Peter & Paul in Cappel (1680), St. Jacobi in Ludingworth (1683), Himmelpforten (1677), St. Jacobi in Hamburg (1693), Neuenfelde (1688), St. Martin in Steinkirchen (1687), and St. Cosmae et Damiani in Stade (1676). The most challenging adjustments tour participants encountered as we visited these organs were the "short octaves" at the lower ends of the keyboard (where F is actually C, F# is actually D, etc.), the touch of the keys, the placement of the pedals, the non A-440 pitch and the different tuning schemes which did not allow one to always play satisfactorily in every key.

Despite that, the sound was always wonderful. Five "unadvertised specials" occurred which were memorable.

1. We were not supposed to be able to play the organs at the St. Petri Dom in Bremen because the organist was on vacation. However, our tour guide made a phone call and found out the organist was still in town the night before our scheduled visit to the church and would be glad to show us the organs on that night. Because of this we were able to see and play the historic Gottfried Silbermann organ from 1745 located in the crypt as well as the large Sauer organ (1894/1926) built in the large nave. The organist was very glad to improvise on both instruments for us and then give us all a chance to play.

2. We were not supposed to be able to play the large Schnitger organ at St. Jacobi in Hamburg because (you guessed it) the organist was on vacation.

However, it only took a little investigation, discussion and small gratuity for the assistant organist to grant us permission to play for an hour.

3. Six people were allowed to play the two impressive instruments in the large Marienkirche of Lübeck. A large Kemper organ (1962) is located in the rear balcony and a new Führer organ has been installed as the "Totentanz" organ.



Marilyn Mason and Gisele Behrens-Erdmann, Hamburg musicologist who entertained the tour group at her summer home

4. We were lucky to be in Europe for this past summer's solar eclipse. We had a very dramatic view (over 90% total) of this heavenly splendor as we were touring by bus between our equally-spectacular organs.

5. One of our hotel stays was in the beautiful resort town of Norddeich on the banks of the North Sea. The weath-

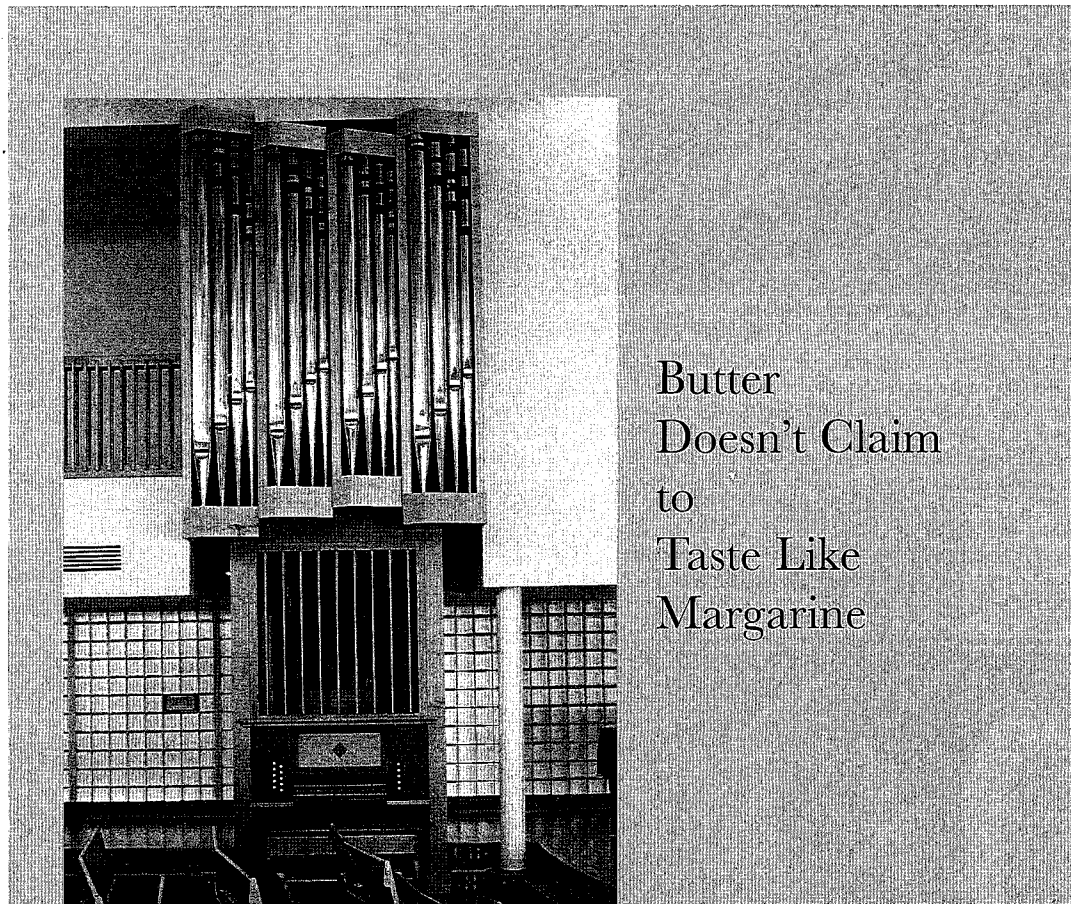
er was beautiful, and even inspired one of our tour members to buy a kite and join the hundreds of kite-flyers by the serene seashore.

Connections with some famous organists were made on the trip as well. We visited churches where Jan Pieterszoon Sweelinck, Georg Böhm, Dietrich Buxtehude, Georg Phillip Telemann, C.P.E. Bach, Hugo Distler and others had served as organists. Members of the tour were also able to hear two organ concerts—one on the magnificent Christian Müller organ at St. Bavo in Haarlem and the other at St. Cosmae et Damiani in Stade. Also, a special opportunity was given for ten tour participants to play group recitals on the organs in Zwolle, Lüneburg and Giekau. The farewell dinner said it all, as tour members expressed their gratitude for the marvelous instruments they had seen, heard and played during the preceding few days and asked when the next tour would begin.

Dennis Schmidt is Executive Director of the Bach Festival of Philadelphia and Organist/Director of Music at St. Stephen's Lutheran Church in Wilmington, Delaware.

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

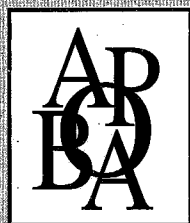
■ CASAVANT FRERES ■ DOBSON ■ R. DYER ■ FISK ■ GOULDING & WOOD ■ HENDRICKSON ■ HOLTkamp ■ JAECKEL



Andover Organ Company

Butter
Doesn't Claim
to
Taste Like
Margarine

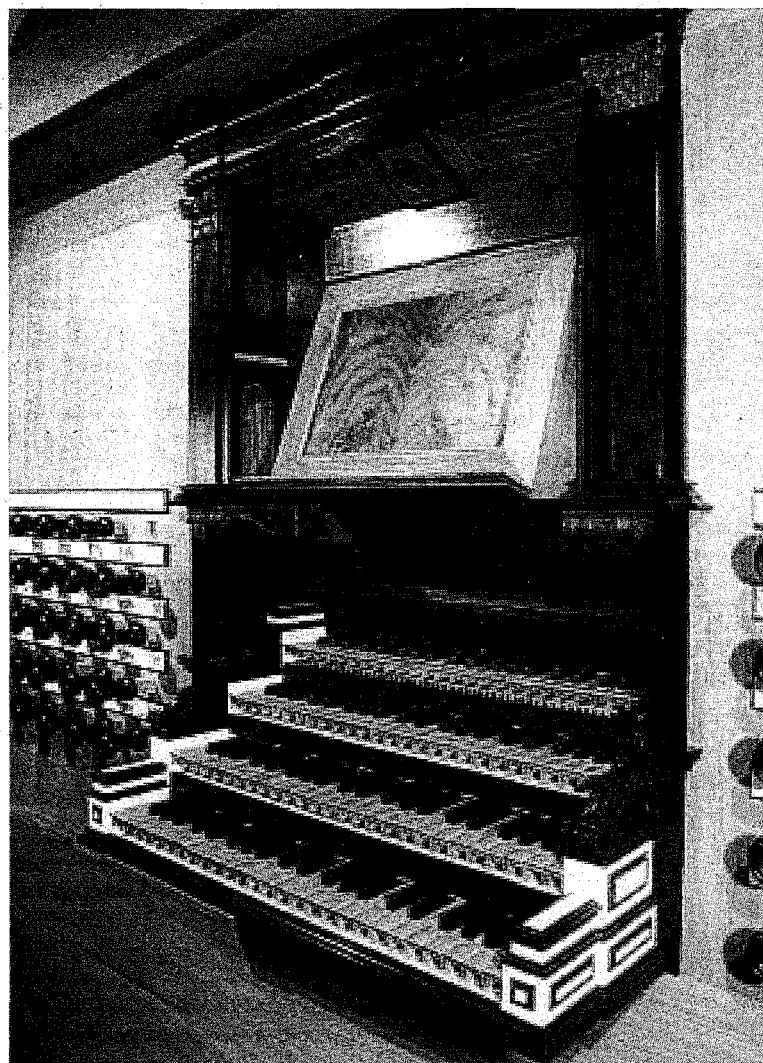
Only Pipes Stir the Soul.



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

■ REUTER ■ SCHANTZ ■ SCHOENSTEIN ■ TAYLOR & BOODY ■ VISSER & ASSOCIATES ■ WOLFF ■ APOBA MEMBERS ■ REDMAN ■ QUIMBY ■ PARSONS ■ OTT ■ NOACK ■ MARCEAU ■



Keydesk of North German organ project



A large North German organ (about 50 stops) in the Hanseatic baroque style (Arp Schnitger), which is a research project aimed at reconstructing an instrument according to 17th-century aesthetic ideals and production methods. Case is modeled after the Schnitger formerly in the Lübeck Dom.

An important project is happening in Göteborg, Sweden. In August, 1998, along with about 100 organists from all over the world, I attended the International Organ Academy of GoArt: Göteborg Organ Art Center, at Göteborg University, Sweden. This has become a major center of research, organ-building, teaching and performing. A recent visit there last year was the occasion to observe progress on the building of a four-manual, 54-stop, mean-tone organ after the style of the late-17th century in North Germany. The organ will be unveiled at the biennial International Organ Academy in Göteborg, August 5-18, 2000. For the background and purposes of GoArt, see the article by Pamela Ruiter-Feenstra (*The American Organist*, July, 1996) and their Web-page (URL: www.hum.gu.se/goart/organac.htm); here I will summarize briefly.

The Göteborg Organ Art Center is the brainchild of Hans Davidsson, a GU music faculty member and brilliant young organist and musicologist, working under the inspiration of Jacques Van Oortmersson and Harald Vogel. It was begun in January 1995 as an inter-disciplinary center for organ research and performance bringing together the strengths of the Göteborg University Musicology Department and the School of Music. It is now an independent center in the GU administrative structure.

An international panel of musicians advises GoArt, including Jean Boyer, Pieter Dirksen, Frederick K. Gable, Ludger Lohmann, André Marçon, Kimberly Marshall, Hans van Nieuwkoop, Jacques Van Oortmersson, William Porter, Pamela Ruiter-Feenstra, Kerala Snyder, Axel Unnerbäck, Joris Verdin, and Harald Vogel.

GoArt's stated objective is to cover the entire spectrum of the art of the organ by linking the efforts of musicologists, performers, and organ builders, in

Wicks

**Building
quality
pipe
organs
since 1906**

visit <http://www.wicks.com/organ>
for more information

WICKS
P I P E
O R G A N
C O M P A N Y

1100 Fifth Street
Highland, IL 62249
618.654.2191
1.800.444.WICK
Fx 618.654.3770
www.wicks.com

GEORGE BOZEMAN, JR
AND COMPANY
ORGAN BUILDERS

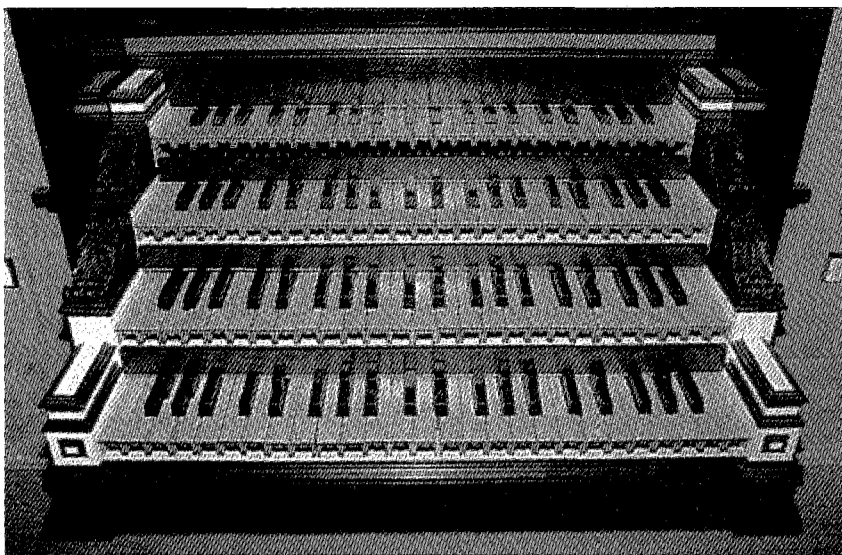
Telephone: (603) 463-7407
41 Raymond Road
(Route 107)
Deerfield, New Hampshire 03037

QP

QUIMBY
PIPE
ORGANS
INCORPORATED

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

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



Keydesk of North German organ project

order to study historic instruments, documents, music and performance practice issues. This blurring of traditional lines has led to a center that is bursting with energy and creativity and whose impact on the organ world is already keenly felt.

This multi-disciplinary approach has produced a number of tangible outcomes:

- the establishment of archives containing musical sources on microfilm, photographs and other media;
- education and research, with the emphasis on historically informed and discerning music-making;
- a wide-ranging collection of instruments, drawing inspiration from the many golden ages of organ playing;
- in-depth studies of the relationships between organ art and history, aesthetics, ideology and liturgy;
- dedicated well-rounded artistic training aimed at producing musicians who are able to balance intuition with intellect;
- the reconstruction of instruments on scientific principles which will serve as primary sources of information about performance practice.

The current six-year long project is entitled "Changing Processes in North European Organ Art: 1600-1970 - Integrated Studies on Performance Practice and Instrument Construction." This integration of performance, literature, and musicological research is linked together by the instruments—the hallmark of GoArt—valued as an indispensable research tool in the organ performance. This collection of organs in various styles includes a mean-tone organ by John Brombaugh in the Haga Church (2 manuals and pedal; 21 stops); a 19th-century French style organ built by the Dutch builder Verschueren (3 manuals and pedal; 43 stops, featured in the 1998 GoArt Organ Academy) housed in the recital hall of the School of Music; a "Father" Henry Willis organ built in 1871 housed and in the Örgryte Church (3 manuals and pedal, 31 stops); an instrument inspired by the Swedish Baroque style built by Gustavsson (2 manuals and pedal; 16 stops); and a pedal clavichord reconstructed by Joel Speerstra after the Gerstenberg instrument in Leipzig. (This is used to explore the connections between clavichord and organ techniques.)

Housed in the Örgryte Church, the organ currently in production is the aforementioned North German style mean-tone organ, using the work of Arp Schnitger as a primary model but also incorporating aspects by earlier builders such as Scherer and Fritzsche. Visually, it uses as a model the now defunct Schnitger organ of the Lübeck Dom. Tonally, the new organ is inspired by the organ of St. Jakobi, Hamburg, but also incorporates aspects of the organs of the Aa-Kerk, Groningen and St. Cosmae, Stade.

Some of the most sophisticated research into historic organ-building methods is being carried out and put into practice jointly by scientists of the Chalmers Institute of Technology in

Göteborg and Master Organbuilders at GoArt (Hans Van Eeken, head draftsman; Mats Arvidsson, responsible for construction of the organ, excluding organ pipes; and Munetaka Yakoto, research and organ pipe production). The collaboration among these scientists and artisans has yielded new thoughts and discoveries in air-flow, acoustics of the room and the organ chamber, and materials and pipe construction.

struction.

One of the most interesting achievements of this project has been the retrieval of pipe making methods that were used until the time of the Industrial Revolution. The scientists at the Chalmers Institute were able to ascertain the formula for many metal alloys used by Schnitger and others. Organologists explored church records and the annals of builders of the time in order to re-construct the method of casting pipe metal on sand. This affects the cooling process of the pipe metal, thereby affecting the molecular structure, and ultimately the quality of the metal and the sound. Quite possibly this is the first time these techniques have been used since the early 18th century, and the people at GoArt are convinced that this old technique is, in part, responsible for the special sound quality of historic organs. More information on the North German organ, including the stop-list and a description of the church in which it is housed can be found on the GoArt web site: <http://www.hum.gu.se/goart/w3b.htm#ngorp>.

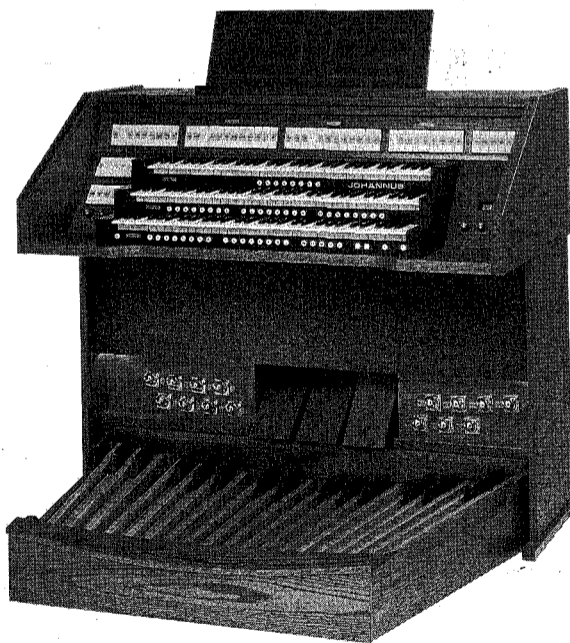
But all of this research could be mere mental gymnastics were it not brought to life by a vital and informed faculty in performance best displayed at the biennial GoArt conferences. In order to promote the next International Organ Academy, allow me to recall a few events from 1998.

This two-week course had several themes: one week devoted to "Aristide Cavallé-Coll and the French Symphonic Organ," another to "The North-German Organ" with special emphasis on the chorale fantasia, and an extended weekend symposium on "The Organ and Liturgy." The schedule was grueling yet rewarding, especially if you were willing to participate fully. Sessions began usually at 9 am and carried through until the late evening. It was not possible to attend everything, but a mere perusal of the program tells one of the richness of our legacy. Four primary kinds of meetings call the academy together (98% of which are done in English): master-classes, lectures, workshops, and recitals. Among some of the more engaging pedagogical experiences of the last academy were a session on Froberger by Ludger Lohmann of Stuttgart, a class on Alain by Jacques Van Oortmerssen (Amsterdam), an exploration of Franck's chorales by Jean Boyer (Lyon), and a class on Italian Baroque music by André Marçon (Bern).

The workshops were a cross between master-class and lecture and allowed listeners to focus on specific aspects of research as it relates to performance practice. Kimberly Marshall devoted two of her sessions to the genesis of early liturgical music for the organ and the music of Jeanne Demessieux.

From Our Collection:

The Johannes Sweelinck 30 AGO



GREAT

| | |
|----------------|--------|
| Principal | 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' |
| Kopfflute | 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' |
| Schalmei | 4' |

POSITIF

| | |
|-----------|--------|
| Principal | 8' |
| Bourbon | 8' |
| Octave | 4' |
| Flute | 4' |
| Nazard | 2 1/2' |
| Flute | 2' |
| Tierce | 1 1/2' |
| Octave | 1' |
| Cymbale | III |
| Regal | 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' |

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

JOHANNUS ORGELBOUW

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

Pamela Ruiter-Feenstra unveiled some of her latest discoveries in the pedagogy of improvisation in the late 18th century. André Marçon led a detailed analysis of Frescobaldi's "Fiori Musicali" and alternatim practice in Baroque Italy. William Porter gave an insightful workshop on "Generating Principles of the Late 17th-century North German 'Praeludium'."

The lectures are too numerous to list but were nonetheless provocative and memorable. Jesse Eschbach, on the verge of the publication of his new book on Cavaillé-Coll, discussed the organ builder's thoughts on modernizing Classical and Post-Classical organs. Jean Ferrard discussed Cavaillé-Coll's relationships with Lemmens, Loret and Franck. Pieter Dirksen (a brilliant young musicologist who has recently published a book on the keyboard works of Sweelinck) spoke about Lübeck and Bruhns and the final stages of the North German chorale fantasia. Kerala Snyder explored Bach and the Lutheran liturgy and the unlikely topic of the connections between the French tradition and Buxtehude. Fenner Douglas gave a withering and yet very accurate appraisal of the neo-classic renovations that happened to historic French organs in the 1950s-70s.

And now to the heart of the matter—performance. Were it not for this aspect, GoArt may be little more than a

meeting for musicologists. But in these two weeks, I heard fine organ playing on beautiful instruments.

In the Haga Church (Brombaugh mean-tone organ) André Marçon opened the academy with a moving performance featuring music of the Italian baroque. While the instrument is built in the North German style, the transparent colors of the principals admirably revealed the subtle singing quality of this repertoire. Marçon is steeped in this period, and displays his acumen beautifully through intelligent, colorful and expressive articulation and phrasing.

One of the great moments of the entire Academy was to hear William Porter on the same instrument, this time playing music of 17th-century North Germany. Two variation sets of Scheidt ("Vater Unser" and "Io son ferito lasso") were among the highlights of this program. Porter's playing of this music is rivaled by few others. Gauging each tempo correctly, using old fingering practices to expressive ends, discovering the beauty of the simplest of registrations, and knowing the architecture of this music are among the reasons why his playing is so remarkable. The program closed with a riveting performance of the Bruhns "Praeludium in G," but not before he improvised a chorale fantasy on "Gelobet sei Gott" that made one think it was Buxtehude at the organ!

The French symphonic organ was a featured instrument at this year's academy. Generous in scaling and voicing, even though the Verschuieren organ is housed in a recital hall of limited acoustic, the organ is nonetheless colorful and brilliant without being overwhelming to the listener. The sounds of the montres and strings were particularly convincing. Jean Boyer's performance of Messiaen's *La Nativité* was one of the memorable moments of these two weeks. Boyer is an extremely intelligent man (as he displayed to us in his teaching and lecturing), and this intelligence is wedded to a musical soul. Ludger Lohman gave a stellar performance of the *Vierne Fifth Symphony* and Kimberly Marshall gave a wonderful overview of some of the great works of Demessieux. I regret missing a performance by Hans-Ola Ericsson of *Livre du Saint Sacrement* of Messiaen (the recital BEGAN at 11pm!!) but reports from reliable sources the next day glowed with unanimous approval. Apparently the audience was spellbound for the 2½ hours of this event.

Director of GoArt, Hans Davidsson, apparently possesses all of the important gifts of the complete artist/teacher: intellect, creativity, vision and musicality. These were demonstrated throughout the conference but particularly as he was featured in a recital of the Third Part of Bach's *Clavierübung*, in the

Bethlehem Church. This performance revealed a deep understanding not only of this great music, but also of the theology that lay behind it. It was a profoundly moving event.

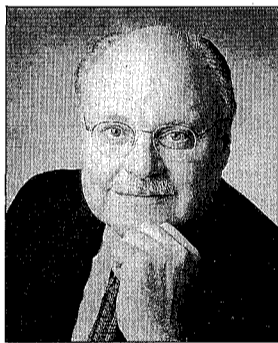
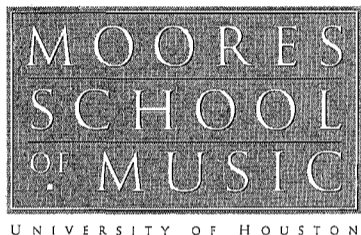
Curiously, the recitals that seemed to encourage the most discussion afterwards were not organ recitals at all. Joris Verdin, harmonium player and organist from Belgium, completely amazed everyone by his subtle and expressive playing on the GoArt French harmonium. While this instrument was well-known and used by French organists in the 19th century it has since fallen out of use, especially in the United States where the harmonium uses a different wind system than the European version. The subtle nuances that he was able to achieve with this instrument were nothing short of miraculous and brought to life music which sounds little more than hum-drum on the organ. Equally noteworthy was an evening spent in the Gunnebo Castle in nearby Molndal. It was a marriage of sensations: there the audience sat in an 18th-century home listening to a music of the period played on a replica of an 18th-century double clavichord. The featured performers, Joel Speerstra and Ulrika Davidsson, played music of late 18th-century Germany while Pamela Ruiter-Feenstra improvised a charming sonata in late 18th-century style using the principles she had discussed only days before in her lecture. Here was a real unity of architecture, sound, music and knowledge that exemplified what GoArt is able to achieve.

GoArt is currently engaged in a number of publications, perhaps the most significant being a massive tome called *The Organ as a Mirror of Its Time*, edited by Kerala Snyder. This book, which will be available in the Fall 2000, traces the significance of the organ in western culture, particularly as building styles were affected by and helped shape liturgical practice, improvisation, and the secular music aesthetic. The specific foci include the organs of the North German Masters, Swedish organ-building practices and the French and German organs in the 19th century. Chapters on the organ reform movement and the latter-day performance practice movement are also included. Among the contributors are the current GoArt planning board and faculty.

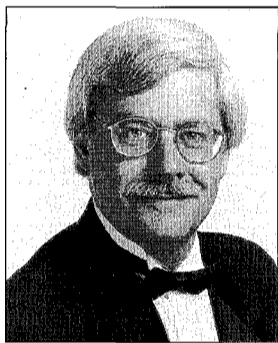
Information on the upcoming GoArt International Organ Academy (August 5-18, 2000) may be found at <http://www.hum.gu.se/goart/w-100b.htm>. The focus will, of course, be the North German Baroque Organ and the conference will unveil the new instrument currently being finished. Performers and clinicians will include Harald Vogel, Daniel Roth, Ludger Lohmann, David Yearsley, Rudolf Kelber, Yuko Hayashi, Lynn Edwards, Pieter Dirksen, Paul Peeters, William Porter and many others. Contact information: Organ Academy, School of Music, Box 210, SE-405 30 Göteborg, Sweden; ph +46-31-773 52 11 or -773 52 06; fax +46-31-773 52 00; e-mail organ.academy@musik.gu.se <http://www.hum.gu.se/goart/w-109.htm#fee>

In a time when the organ seems to be on the periphery of musical performance, and as awareness of the instrument even among the musically informed is at an all-time low, the Göteborg Organ Art Center has positioned itself to be a catalyst in the midst of this crisis. Their solution does not provide a single-style agenda, nor a bag-full of tricks meant simply to "thrill" audiences. Rather, its broad base reminds us of the richness of the legacy that has been given us and calls our attention again to the depth and breadth of the largest of all instrumental repertoires. ■

Martin Jean is Associate Professor of Organ at Yale University. He holds the DMA from the University of Michigan where he studied with Robert Glasgow. Prior to his appointment to Yale, he was Associate Professor of Organ and University Organist at Valparaiso University. This season and next, Dr. Jean is performing the complete organ works of Bach at Yale.



Dr. David Ashley White
Composer
Director, Moores School of Music



Dr. Robert Bates
Specializing in early and new music
Associate Professor of Organ

Undergraduate through doctoral studies in organ. Courses offered in related areas, including organ literature, improvisation, performance practices, organ pedagogy, and church music. The principal campus organ is a three-manual von Beckerath, housed in the superb acoustics of the Organ Hall.

Facilities also include five practice organs.

More than 600 students annually choose the Moores School of Music for their advanced musical training. Gifted students from all over the world respond to the growing reputation of the MSM with its...

- ✓ Internationally distinguished faculty
- ✓ Stunning new music building in a beautiful campus setting
- ✓ Low tuition and out-of-state tuition waivers
- ✓ Generous scholarships and fellowships
- ✓ Location near the center of the nation's fourth largest city noted for its professional musical organizations
- ✓ Community alliances that offer opportunities to teach and perform
- ✓ Graduate successes

UNIVERSITY of HOUSTON

Moores School of Music, University of Houston, Houston, Texas 77204-4201
(713) 743-3009 • Fax (713) 743-3166
rbates2@pop.uh.edu • www.uh.edu/music

The University of Houston is an Affirmative Action/Equal Opportunity Institution.

Creative Continuo: or Examples of Enlivening a Figured Bass on the Harpsichord

J. Bunker Clark

Nothing is more dull in a performance of Baroque music than a continuo harpsichordist who mechanically plays a chord for every bass note in the score. Or who reverently plays a printed realization, which usually follows the same practice. Only rarely one hears a realization exhibiting some element of spark and imagination.

This "essay" consists of ten examples demonstrating various ways of treating a figured bass in a creative manner. The intended instrument is the harpsichord, not the organ, for the harpsichord is capable not only of furnishing chords, melodies, and polyphony, but is also—due to the noisy jacks—a percussive instrument, which quality may as well be exploited from time to time. Sometimes only jack-noise can be heard in an orchestral situation.

The most important advice is a) to be imaginative and do something different than a printed realization, and b) to be sensitive to the performance situation. These examples are intended for an orchestral continuo player, but some of the principles can be applied to chamber groups. (Continuo on the organ demands a different treatment.) All but the last example are from Handel's *Messiah*, and include the printed realization available from Kalmus. I originally intended this article to be unencumbered with scholarly apparatus, but consultation with several colleagues prompted an annotated bibliography.

Bibliography/Notes

Arnold, Franck Thomas. *The Art of Accompaniment from a Thorough-Bass, as Practiced in the XVIIth & XVIIIth Centuries*. Oxford: Oxford University Press, 1931; reprint, with introduction by Denis Stevens, in 2 vols., New York: Dover, 1965. The title to ch. 4, "On Certain Niceties of the Accompaniment," is borrowed from C. P. E. Bach's chapter "Von gewissen Zierlichkeiten des Accompagnements" (*Versuch*, part 2, 1762, ch. 32; Mitchell trans., pp. 386-403). Arnold's book is the granddaddy on the subject. Much of it, however, is about how to realize specific figures.

Ashworth, Jack. "How to Improve a Continuo Realization." *American Recorder* 26, no. 2 (May 1985): 62-65. P. 62: "The first axiom of playing continuo accompaniment from an editorially supplied part is that one must never hesitate to change it" (p. 62). Tips (p. 65): "1. Be sensitive to the frequent necessity of reducing the texture from four to three—or occasionally even to two—parts, depending on the volume of the solo instrument, the range in which it is playing, and the nature of the piece. 2. Do not feel compelled to play a chord on every bass note provided by the composer. In fact, don't even be tempted to. 3. Avoid doubling or going above the soloist's part in the realization. 4. Avoid playing full chords on bass notes taking the weak part of a beat unit. 5. Be sparing with ornamentation. 6. Above all, remain sensitive to the needs of the soloist, and accommodate those needs insofar as you can. Good continuo players must be as supportive as they are unobtrusive."

J. Bunker Clark has a Ph.D. in musicology from the University of Michigan, and spent 28 years teaching music history at the University of Kansas, becoming emeritus in 1993. This article, however, is written as a continuo player, not as a musicologist. He taught organ and theory at Stephens College, Columbia, Mo., 1957-59, and was organist-choirmaster at Christ Church Cranbrook, near Detroit, in 1959-61. He has played harpsichord continuo in Laurence for several faculty recitals, with the university's Oread Baroque Ensemble, and more recently for the Laurence Symphony Orchestra and Laurence Chamber Orchestra. He is editor of the two series *Detroit Studies in Music Bibliography*, and *Monographs in Musicology/Studies in Music*, published by Harmonie Park Press, Warren, Michigan. His e-mail address is bjclark@ukans.edu and he maintains a homepage at <http://falcon.cc.ukans.edu/~bjclark>.

Bach, Carl Philipp Emanuel. *Versuch über die wahre Art das Clavier zu spielen*. Berlin, 1759, 1762. Trans. William J. Mitchell as *Essay on the True Art of Playing Keyboard Instruments*. New York: Norton, 1949. Ch. 6, "Accompaniment," is the most relevant, especially the section "Some Refinements of Accompaniment," pp. 386-403, a "must read" primary-source primer on the subject. There are many cross-references to Arnold's 1931 book in Mitchell's notes. Several valuable quotes: "Of all the instruments that are used in the playing of thorough bass the single-manual harpsichord is the most perplexing with regard to forte and piano. To make amends for the imperfection of the instrument in this respect the number of parts must be increased or reduced" (p. 368). "It is often necessary to strike chords over short rests in advance of their bass notes, as a means of retaining order and winning variety" (p. 418, in a section "Chords that precede their bass notes"). For recitatives, see pp. 420-25, which includes, for the organ: "In recitatives with sustained accompanying instruments, the organ holds only the bass, the chords being quitted soon after they are struck."

Borgir, Tharald. *The Performance of the Basso Continuo in Italian Baroque Music*. Ann Arbor: UMI Research Press, 1987. Ch. 19, "Neapolitan Continuo Practice: The Partimenti," 141-47, is the most important for this purpose. The term "partimenti" represents a bass needing realization in the treble, resulting in a piece that can serve as a keyboard solo. First developed by Gaetano Greco (ca. 1657-ca. 1728), it was further developed by Francesco Durante in a manuscript titled *Partimenti, ossia intero studio di numerati, per ben suonare il cembalo*. Durante's exercises consist of harmonizing ascending and descending scales (later called *regola dell'ottave*, rule of the octave). The advanced ones have written-out passages in the treble: scales or other motives in one hand imitating the other. Indeed, the third (and last) group of exercises is of fugues. Ch. 20 includes excerpts of written-out accompaniments, mostly in solo cantatas, by Francesco Gasparini (1695), Benedetto Marcello, Alessandro Scarlatti, and a sonata attributed to Handel for viola da gamba and "cembalo concertato."

Bötticher, Jörg-Andreas. "Regeln des Generalbasses: Eine Berliner Handschrift des späten 18. Jahrhunderts." *Basler Jahrbuch für Historische Musikpraxis* 18 (1994): 87-114. This concerns a manuscript by "Herrn Musico Heering," dated 1771, which includes a realized edition of Largo and Vivace movements from a C-major sonata for two flutes by Johann Gottlieb Graun (pp. 111-13), with some examples of a right-hand chord on a beat where the bass part has a short rest. The issue also has these articles: Graham Sadler and Shirley Thompson, "Marc-Antoine Charpentier and the *Basse Continue*," 9-30; Arnaldo Morelli, "Basso Continuo on the Organ in Seventeenth-Century Italian Music," 31-45; George J. Buelow, "The Italian Influence in Heinichen's *Der General-Bass in der Composition* (1728)," 47-66; Regula Rapp, "Was der späte General-Baß?" 115-27; and see notes to the last item, below.

Buelow, George J. *Thorough-Bass Accompaniment According to Johann David Heinichen*. Berkeley: University of California Press, 1966. Rev. ed., Ann Arbor: UMI Research Press, 1986. An excellent guide to continuo playing by a highly respected scholar, based on the most important writer of the early 18th century (1711, 1728) on the subject. Heinichen took advantage of the publication of Gasparini (1708; see below). The most valuable section is ch. 6, "The 'Art' of Accompaniment: Specific Aspects of Style," pp. 175-218. Includes examples of changing right-hand realization in quarters or 8ths to 16th figuration; and even break up 8ths or quarters in the bass (pp. 194-202). But the reverse (pp. 202-03): change 16ths in bass to quarters or 8ths. There is a section (pp. 205-08) on imitating a solo voice in the right hand. Ch. 9 is a practical demonstration of realizing Alessandro Scarlatti cantata *Lascia deh lascia al fine di tormentarmi più*.

Daube, Johann Friedrich (1756), quoted in *The Bach Reader*, ed. Hans T. David and Arthur Mendel, rev. ed. (New York: Norton, 1966), 256:

For the complete practical application of thorough bass it is necessary to know three species: (1) the simple or common; (2) the natural, or that which comes closest to the character of a melody or a piece; (3) the intricate or compound.

The excellent Bach possessed this third species in the highest degree; when he played, the upper voice had to shine. By his exceedingly adroit accompaniment he gave it life when it had none. He knew how to imitate it so cleverly, with either the right hand or the left, and how to introduce an unexpected counter-theme against it, so that the listener would have sworn that everything had been conscientiously written out. At the same time, the regular accompaniment was very little curtailed. In general his accompanying was always like a *concertante* part most conscientiously worked out and added as a companion to the upper voice so that at the appropriate time the upper voice would shine. This right was even given at times to the bass, without slighting the upper voice. Suffice it to say that anyone who missed hearing him missed a great deal.

Daw, Brian A. "Alessandro Scarlatti's Continuo Realization of *Da sventura a sventura* (1690): An Analysis and Observations Relating to Late Seventeenth-Century Keyboard Practices." *Early Keyboard Journal* 4 (1985-86): 51-60. Shows (pp. 54-55) how Scarlatti anticipates or imitates motives in the solo voice; also keyboard textures a 3-7 (not necessarily the usual 4 parts), and distributing realization in both hands. Leaves out the 3rd in a cadence when it's sung by the voice. Main point: the continuo complements, not doubles, the voice.

Derr, Ellwood. "Concertante Passages in Keyboard Realizations in Handel: Some Guidelines." *THE DIAPASON*, September 1985, 9-12. Liberally quotes

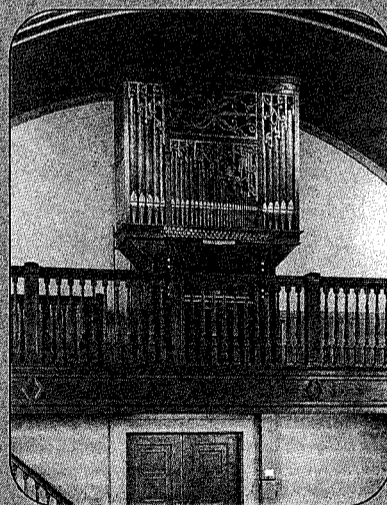
Heinichen/Buelow. Subjects: arpeggiation; furnishing imitations, as explained by Heinichen, and with example from J. S. Bach; examples from Handel's "O thou tellest" (the descending scale, imitations by Handel). "What eighteenth-century writers have not commented upon is the matter of *necessity*, as occasions arise, for the treatment of the concerting harpsichord part to *complete* the musical surface. It is then the task of analysis to ferret out these details. While realizations of certain passages may be undertaken on the basis of examples in treatises, those made on the basis of contextual settings in real pieces by composers of stature are likely to be more successful still, especially in the hands of a capable continuo harpsichordist" (p. 12).

Donington, Robert. *The Interpretation of Early Music*. Rev. ed. New York: Norton, 1992. The section "Going Beyond the Figures," especially pp. 306-07, 313-15, is valuable, relevant, and includes quotes from 17-18th-century authors.

Dreyfus, Arthur. *Bach's Continuo Group: Players and Practices in His Vocal Works*. Cambridge: Harvard University Press, 1987. "... manuscripts ... provide no evidence to indicate how keyboard players voiced the chords of the continuo realization. For this reason I have not discussed styles of continuo realization."

Gasparini, Francesco. *L'armonico pratico al cimbalo: Regole, osservazione, ed avvertimenti per ben suonare il basso, e accompagnare sopra il cimbalo, spinetta, ed organo*. Venice, 1708. Facsimile, New York: Broude Bros., 1967. Trans. Frank S. Stillings, ed. David L. Burrows, as *The Practical Harmonist at the Harpsichord*. New Haven: Yale University Press, 1963. Ch. 10, "Del diminuire, abbellire, or risiorire gli accompagnamenti" (diminution, embellishment, and adornment of the accompaniment) has examples of right-hand counter-melodies; ch. 11, "Del

Bedient in Omaha...



Our Lady of Nebraska Chapel at St. Cecilia's Cathedral

Manual I
Rohrflute 8
Praestant 4
Octave 2
Quinte 1 1/3
Sesquialtera II

Manual II
Gedackt 8
Dulzaina 8

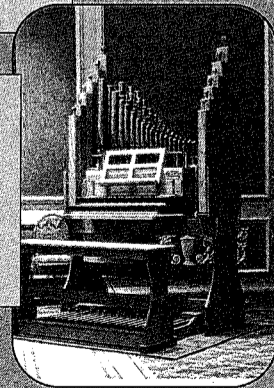
Pedal
Subbass 16

Couplers
I/Pedal
II/Pedal
II/I
tremulant



Manual
Gedackt 8
Rohrflute 4
Praestant 2

Pedal
Manual/Pedal



Manual I
Rohrflute 8

Manual II
Gedackt 8

Pedal
Man. II/Pedal

We currently have a Boston model and a Lincoln model available for immediate delivery

1060 Saltillo Road
Roca, NE 68430
(402) 420-7662 fax: 420-7663

Email: BedientORG@aol.com www.4w.com/bedientorgan

diminuire, ò risiorire il fondamento" (diminution, or adornment of the bass), has examples of breaking up or arpeggiating the continuo line.

Gudger, William D. "Playing Organ Continuo in Handel's Messiah." *The American Organist* 19, no. 2 (February 1985): 91-92. On use of organ vs. harpsichord, and how the organ was often used only to double bass line and imitative entries of the chorus. Handel normally had two harpsichords for oratorios—the first played by himself until the late 1730s, when he had a clavierorganum (combination organ/harpsichord).

J. S. Bach's *Precepts and Principles for Playing the Thorough-Bass or Accompanying in Four Parts*. Trans. Pamela L. Poulin. Oxford: Clarendon Press, 1994. Dated 1738, much is adapted from Friederich Erhardt Niedt, *Musicalische Handleitung oder Gründlicher Unterricht* (Musical guide or fundamental instruction; Hamburg, 1700/10). How to realize the figures; nothing more creative.

Keller, Hermann. *Thoroughbass Method: With Excerpts from the Theoretical Works of Praetorius, Niedt, Telemann, Mattheson, Heinichen, J. S. & C. P. E. Bach, Quantz, and Padre Mattei, and Numerous Examples from the Literature of the 17th and 18th Centuries*. Trans. and ed. Carl Parrish. New York: Norton, 1965. From Mattheson, *Grosse Generalbaß-Schule* (Hamburg, 1731): break up right-hand chords like a pleasing toccata (p. 47). From Heinichen, *Der Generalbass in der Composition* (Dresden, 1728): instead of "poor kind of accompaniment" or "very plainly accompanied," "either 1) divide the accompaniment between both hands . . . or 2) undertake the full-voiced accompaniment with the left hand alone and thereby enable to the right hand with more ease to invent a separate song or melody to the bass, as far as our ideas, taste, and talent will allow" (p. 48).

Ledbetter, David. *Continuo Playing According to Handel: His Figured Bass Exercises*. Oxford: Clarendon Press, 1990. Dated from 1724 and mid-30s, when he was teacher to daughters of George II, especially Princess Anne. Root, 6 chord, 6/4 chords, 6/5 chords, 2 chords, &c.; exercises in fugue, with models. Nothing especially creative.

Rogers, Patrick J. *Continuo Realization in Handel's Vocal Music*. Ann Arbor: UMI Research Press, 1989. The first part deals with figuring in the sources; it's the second part, "Realization Problems," that is of more use: unison textures (play realized or unrealized?), and problems of realization in recitatives. Ch. 8, "Short Rests in the Bass," deals with whether to play a chord over a bass rest, and supports doing so from examples. Theorists of the time also describe the practice—for example, see quote from C. P. E. Bach; above. Mattheson's *Grosse General-Baß Schule* (Hamburg, 1731): "... it must be observed that the right hand must necessarily sound first when a sixteenth rest occurs . . . because the empty space offends the ear, which wishes most of all that everything be orderly and continuous, complete, and not broken up. Striking first with the right hand can be used with such rests throughout in accompanying, except for a few instances where the composer's intentions must be regarded" (quoted p. 148). Cites Telemann's *Singe-, Spiel- und General-*

bass-Übungen (Hamburg, 1733-34)—of 48 short songs, figured rests are used in six. Ch. 9, on pedal points, concludes, backed up by Heinichen, Telemann, and C. P. E. Bach, that figured pedal points generally should be harmonized, but unfigured ones not. Includes (pp. 186-87) detailed figuring of the *Messiah's* Pifa, meas. 1-11.

Rogers, Patrick J. "A Neglected Source of Ornamentation and Continuo Realization in a Handel Aria." *Early Music* 18, no. 1 (February 1990): 83-89. 1st: 2-part arrangement Ms. (ca. 1725) at the Fitzwilliam Museum of "Molto voglio" from *Rinaldo*, is included in Chrysander's 2nd ed. (1894) of the opera. 2nd: "Sventurato, godi o core abbandonato" from *Floridante*. 3rd: "Cara sposa" from *Radamisto*. These arrangements: 1) frequently contain at least part of the aria text; 2) usually are not literal transcriptions, and segments are recomposed and improved; 3) they are effective idiomatic keyboard pieces; 4) either are simple 2-part versions, which may relate to Handel's teaching duties, or more elaborate arrangements in 3 or more parts; 5) some have extensive ornamentation of the original vocal line. "Cara sposa" is a continuo aria, with complete text between staves. Rogers concludes that it's really a keyboard piece, perhaps freely based on pre-existing vocal ornamentation—best example of such ornamentation—and includes a complete edition in the article.

Thieme, C. A. Treatise, "Some Most Necessary Rules of Thorough Bass by J. S. B." [1725], once owned by Johann Peter Kellner, trans. in *Bach Reader*, 390-98. Basically how to realize chords from the figures.

Towe, Teri Noel. "Messiah: Reduplication without Redundancy: Editions and Recordings Past and Present." *The American Organist* 19, no. 2 (February 1985): 74-90. Occasional references to continuo playing in recordings.

Williams, Peter. *Figured Bass Accompaniment*. 2 vols. Edinburgh University Press, 1970. The best modern book on the subject, with many quotes and examples from the treatises, and vol. 2 has many unrealized examples, with interspersed suggestions for completing them. "When the bass rests on the beat, play the chord in the right hand" (p. 31, from Bologna Ms., ca. 1730; C. P. E. Bach, ch. 37; Manfredini 1775, 59). "Not all quick repeated bass notes have to be played; they may be omitted or broken" (Türk 1822, 293).

Williams, Peter. "Johann Sebastian Bach and the Basso Continuo." *Basler Jahrbuch für Historische Musikpraxis* 18 (1994): 67-86. Includes (pp. 77-78) a realization by Heinrich Nikolaus Gerber (Bach's pupil) of Sonata no. 6 from Tomaso Giovanni Albinoni, *Trattenimenti armonici per camera*, op. 6 (Amsterdam, ca. 1712)—the realization (ca. 1724-25), according to Gerber, "durchcorrigirt von Sebastian Bach." Williams: "... at least a few ties between the upper parts are beginning to suggest an articulated part-writing." Also cites Bach's written-out accompaniment for the Flute Sonata in B minor, BWV 1030, from the autograph score. "There is some evidence in Germany that players were sometimes encouraged to work towards a more 'künstlerisches' accompaniment than can easily be produced from a merely 'schulmeisterlich' harmonization in four parts" (p. 81). Bibliography, pp. 85-86.

1. *Sinfony* (overture), meas. 60-70. Rhythmic activity in the percussive harpsichord supports the crescendo.

2. "Ev'ry valley," meas. 27-31. Anticipate the next chord, even though there is no continuo bass note. See annotations below under Bach, Buelow, Rogers, Williams.

3. "Thus saith the Lord," meas. 18-23. Keep the 16th-note motion going. (Several colleagues disagree with this suggestion, thinking instead Handel intentionally dropped the 16th-note motion in the accompaniment to avoid conflicting with the 16th-note run by the soloist. Try both.)

4. "But who may abide," meas. 59-62. There's plenty of *agitato* in strings; just outline chord changes. See Buelow.

tictactoes® *PRO-Model*
Mens & Womens
PERFORMANCE FOOTWEAR
For Organists

1 Hamilton Street
PO Box 953
Gloversville, NY 12078-0953

**Don't Just Soud Good.
Look Good! Feel Good!**

Call or Write for Free Catalog 1-800-648-8126

5. "O thou that tellest," meas. 26-28. Play the 4th eighth-note beat in meas. 27, to help the chorus more accurately find the 5th beat.

Musical score for 'O thou that tellest' (measures 26-28). It includes a choral part with lyrics 'O thou that tellest', 'Lord', and 'Lord'. Below the chorus are two piano realizations: 'original (short score)' and 'suggested realization'.

6. Pifa (Pastoral Symphony), meas. 1-5. Play only important chord changes. Arpeggiate slowly. The optional, "more minimal," realization will not conflict with other chords since the harpsichord sound, of course, will have died out. For a contrary interpretation, see Rogers.

Musical score for 'Pifa (Pastoral Symphony)' (measures 1-5). It shows the 'original (short score)' and a 'suggested realization'.

7. Recitative "And suddenly," meas. 1-2. An instance of playing only chord changes in a fast tempo.

Musical score for 'Recitative "And suddenly"' (measures 1-2). It shows the 'original (short score)' and a 'suggested realization'.

8. "Rejoice," meas. 44-46. Again, play only chord changes.

Musical score for 'Rejoice' (measures 44-46). It includes a vocal line with lyrics 'The Lord our right- eous Sa- vor' and two piano realizations: 'original (short score)' and 'suggested realization'.

9. "Hallelujah," meas. 12-16. The harpsichord here peeks through the holes to supply the main beat.

Musical score for 'Hallelujah' (measures 12-16). It shows the 'original (short score; harps omitted)' and two piano realizations: 'original realization' and 'suggested realization'.

10. Bach, Overture (Suite) no. 4 in B minor, Polonaise, meas. 7-12. Imitation is the sincerest form of flattery.

Musical score for 'Bach, Overture (Suite) no. 4 in B minor, Polonaise' (measures 7-12). It shows the 'original (short score)' and two piano realizations: 'original realization' and 'suggested realization'.

John-Paul
Buzard
Pipe Organ Builders



"Buzard's actions, whether electric or tracker, are responsive and rewarding, and console design places a premium on elegance and efficiency."

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

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

New Organs



Cover

The Reuter Organ Company, Lawrence, Kansas, has built a new organ for Second Congregational Church, Grand Rapids, Michigan. The firm's Opus 2197 comprises 49 ranks, 38 stops, for a total of 2,763 pipes; there are 9 digital voices. The organ is located in three chambers: Swell on the left, Great in the center, and Choir on the right. The Tuba is housed in a separate box inside the Choir chamber and has its own set of expression shades; thus one can use both sets of shades for dynamic control. The combination action has 32 levels of memory with the ability to store and retrieve each level on computer disk. The playback system allows the organ to record directly to memory card or store on computer disk and play back exactly as performed. Twelve general pistons are duplicated by toe studs; 8 Swell, 6 Great, and 5 Choir divisional pistons; 5 Pedal toe studs, and 5 reversible toe studs controlling manual to pedal couplers, Sforzando, and Cymbelstern; standard manual reversibles plus Pedal to Great and Great to Choir transfer. Various solid state accessories for transposition, memory, sequencer, MIDI, and player.

Second Congregational Church Grand Rapids, Michigan Reuter Opus 2197

GREAT

- 16' Violone (digital)
- 8' Principal
- 8' Harmonic Flute
- 8' Bourdon
- 4' Octave
- 4' Spillflöte
- II Cornet
- 2' Fifteenth
- IV Fourniture
- 8' Trumpet
- 8' Tuba (Ch)
- Tremolo
- Chimes (digital)
- Harp (digital)
- MIDI on Great
- Gt 16-UO-4
- Sw/Gt 16-8-4
- Ch/Gt 16-8-4

SWELL

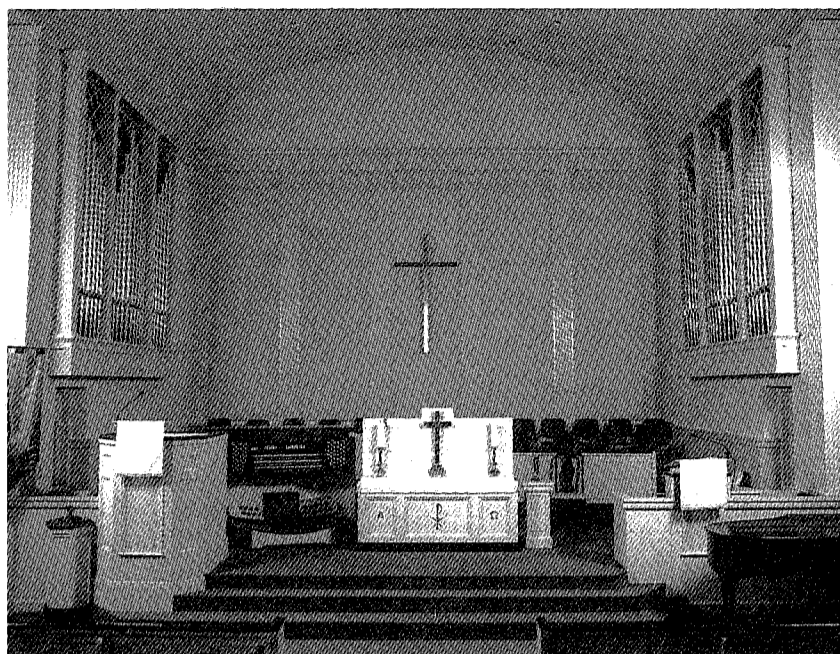
- 16' Rohrflöte (73 pipes)
- 8' Rohrflöte (ext)
- 8' Viole d'Gambe
- 8' Viole Celeste (54 pipes)
- 8' Flute Celeste II (digital)
- 4' Principal
- 4' Hohlfloete
- 2 3/4' Nazard
- 2' Blockflöte
- 1 1/2' Tierce
- IV Plein Jeu
- 16' Fagotto (73 pipes)
- 8' Trompette
- 8' Fagotto (ext)
- 8' Vox Humana (digital)
- 4' Clarion (61 pipes)
- Tremolo
- MIDI on Swell
- Sw/Sw 16-UO-4

CHOIR

- 16' Erzähler (digital)
- 8' Diapason
- 8' Gedeckt
- 8' Gemshorn
- 8' Gemshorn Celeste (49 pipes)
- 4' Principal
- 4' Koppelflöte
- 2' Principal
- 1 1/2' Quinte
- IV Mixture
- 16' Tuba (TC, ext)
- 8' Cromorne
- 8' Tuba
- Tremolo
- MIDI on Choir
- Ch/Ch 16-UO-4
- Sw/Ch 16-8-4

PEDAL

- 32' Violone (digital)
- 32' Gedeckt (digital)
- 16' Principal (44 pipes)
- 16' Subbass (56 pipes)
- 16' Rohrflöte (Sw)
- 16' Erzähler (Ch)
- 8' Principal (ext)
- 8' Subbass (ext)
- 8' Rohrflöte (Sw)
- 4' Choral Bass (32 pipes)
- 4' Subbass (ext)
- IV Mixture
- 32' Fagotto (digital)
- 16' Posaune (44 pipes)
- 16' Fagotto (Sw)
- 8' Posaune (ext)
- 8' Fagotto (Sw)
- 8' Tuba (Ch)
- 4' Trumpet (Sw)



MIDI on Pedal
Gt/Ped 8-4
Sw/Ped 8-4
Ch/Ped 8-4
Cymbelstern (prep)

A student reviews his mentor David Craighead inaugural recital

This past December, I authored a piece on the challenges to traditional values in sacred music as a lead article to the first issue of "The Zarex Times," which was distributed gratis to the readership of this journal as part of the Zarex 2000 Audio/Video Catalogue. It is likely this article led to the invitation to write a commentary, or rather a review, of the dedicatory recital appearance played on Sunday evening, February 20, 2000, by the legendary American organist, Dr. David Craighead, upon the new Reuter organ at Second Congregational Church in Grand Rapids, Michigan. This seemingly simple request turned out to be a pleasant challenge, because the artist, Dr. Craighead, is also this writer's mentor. From the time I first experienced David Craighead's teaching and performing as an undergraduate at the Eastman School of Music in 1974 until this day, I have valued all that this master teacher has had to convey.

It never occurred to me that I might one day be asked to review a recital by my former teacher. Is this possible? Is this fair? For that matter, is any review by one individual over another's art so valid as to be considered as a judgment for all readers to accept? In our hearts, I think we know the answers to such questions.

On February 20, at 7:25 p.m., five minutes before the concert time, every pew in the nave of Second Congregational Church was full. The room at Second Congregational Church is not particularly conducive to organ or choral music. It is quite dry, and with the mid-Winter heating in full force, and a very full house of folks with winter dress, the acoustic seemed still drier. The organ console was located in the center of the chancel in full view. The organ chambers are located on the left and right sides of the chancel. The only exposed pipework can be found in the mirror-image facades, each of which contains 23 speaking pipes. There are 10' wide by 8' tall tone openings on the walls of the chambers that face the nave on the left and right sides of the chancel. These chambers house the Swell and Choir divisions respectively. The Great and Pedal divisions are located behind the farthest chancel wall, behind an acoustically transparent cloth.

The program began with a series of prayers of thanks by the minister, and acknowledgments of key people

involved with the new organ project. This was followed by brief remarks from Kent Hill, organist/music director of Second Congregational Church, and former Eastman student himself. Dr. Hill then introduced the artist as a mentor, a colleague, and a friend. David Craighead began not with the Final from Vierne's Sixth Symphony as indicated in our bulletin, but with the *Carillon de Westminster* from Vierne's *Fantasy Pieces*. The first notes of this piece proved that the pedal speech was favorably prompt. The tempo was solid and strict, and, as in a style typical for this performer, we were very sure of where the beat was!

The recitalist's juxtaposition of Choir divisional and Great division flutes in Dupré's *Berceuse* from *Suite Bretonne* was very successful. Often, flute stops on the Choir and Great divisions are too similar in tone to be distinguishable from one another in a thick or contrapuntal texture. The definition was clear in both flutes, even when seated seven pews back from the chancel. In the *Berceuse* there was only the slightest hint of bend, or elasticity to the phrasing. It is this simple, elegant and "matter-of-fact" playing that is a hallmark of the artist's style, and it was evident in all of the playing in the first half of the program. In the recapitulation of the *Berceuse*, the Vox Humana (a very successful non-winded voice) and 16' flute combination produced a typically French sound, although darker (perhaps with a bit less strident harmonic development in the Vox Humana) than one might find in a French combination of these stops.

The foil to the *Berceuse* was the *Fileuse*, or "Spinner," also from the *Suite Bretonne*. It is an angular, awkward but virtuosic piece of fluff. David Craighead took this movement at a healthy clip, and he did not "hide" the Swell division sixteenth-note figurations, as some are surely tempted to do. Instead of closing down the Swell box, he kept it nearly wide open. This balanced well, as the Great and Choir 8' flutes in this organ are of sufficient strength to cut through the Swell strings, even when the Swell box is less than closed. Midway through the performance, somehow the 8' flute on the Choir became lost, or canceled, leaving only the 4' flute playing. During the recapitulation of the A theme, Craighead drew upon his unshakable and solid console technique, and restored the original combination on the drawknobs by hand, without missing a beat.

The Dupré was followed by four brief works from Bach's *Orgelbüchlein*. Each of these demonstrated a different com-

bination of fluework from the organ. The second of these was "In dulci júbilo," which organists know is often performed with the Zimbelstern tinkling away. Janet Hill, spouse of resident organist Kent Hill and another dear friend of the artist, who, during the recital served as a page-turner, acted here as the "human zimbelstern." She had several small bells tied to a cloth strip, and rang them by gently raising and lowering, in alternation, each end of the cloth strip. It was a very convincing effect. I actually prefer the never-quite-the-same ringing of Mrs. Hill's human zimbelstern to the automated counterpart.

The first part of the recital concluded with a staple of Dr. Craighead's repertoire, the *Concerto in A minor* by Antonio Vivaldi (Opus 3 #8 from *l'Estro armonico*, transcribed by Johann Sebastian Bach as BWV 593). By registering without mixtures in the first movement, relying on 8' and 4' pitch as the basis, Craighead avoided any redundancy of sound between the first and last movements. He saved the mixtures and complete 8'-4'-2'-Mixture choruses for the third, final movement. Also demonstrated to organists who play this work was superior leading voicing of the 8' and 4' Great stops, in which the scale in the 3rd and 4th octaves of the keyboard compass is allowed to "lead" or to dominate. All too often when one plays this work, the lower portion of the keyboard compass overshadows the upper register, resulting in a soprano line which does not properly project over lower sustained voices in the compass.

During the sparsely-textured Adagio of the Vivaldi concerto, the 8' flute drawn on the Great division sounded quite opaque. It is dark, and definitely not my ideal of a baroque quality. I would describe the sound as "quasi-harmonic" and is certainly different from anything I've heard from Reuter in recent memory. So curious is this sound that it makes me want to go looking in the chamber to see the materials from which this rank is constructed. The mutations in the Choir seemed full-bodied and what I assume must be a wide scale. During the final Allegro, David Craighead drew two very similar choruses from the Choir and Great. From my vantage point in the nave, I would have preferred a bit less similar sound in these two divisions, especially with regard to the mixtures.

Many in attendance expected an intermission after the Vivaldi-Bach concerto, and were surprised that the concert continued to part two without intermission. The performing style in the second half of the program seemed much freer as compared with that which came before. David Craighead's words to the congregation prior to the onset of part two dispelled any notion that its first piece, the Bolcom *Gospel Prelude on "What a Friend We Have in Jesus,"* was a spoof or a joke. The prompt pedal speech was a superb match for the piece, as were the Swell strings. For my taste, the staccato chords that form the opening ostinato for the setting were a bit too sharp, especially in the dry room. But as the piece unfolded through the second chorus, things got looser, the dwell on the staccato chords became heavier, and the "soul" came shining through.

Following the Bolcom setting, instead of a Rheinberger movement as was printed in the bulletin, we heard two miniature works, the *Trumpet Tune in D* by David Johnson and the sumptuous Sowerby *Carillon*. In the *Trumpet Tune*, which David pointed out was the theme-song for the nationally-syndicated radio program (originating from WXXI-FM in his home-town, Rochester) "With Heart and Voice," we heard a stunning new Tuba, which, in this organ, is given its very own chamber and swell pedal. This Tuba is full of English fundamental, with lightning prompt speech, both with regard to smooth attack and release. Contrasting this was Sowerby's *Carillon*. The mysterious flutes that did not work so well in the Vivaldi concerto were perfect for

this style of piece. Again, Dr. Craighead played in a manner which is not overly emotive, with rhythm that is easy to comprehend.

To close his program, David Craighead gave us another staple of his repertoire, Max Reger's *Choral-Fantasy on "Hallelujah, Gott zu Loben."* It is sad that this chorale, as is the case with so many German chorale-based organ works, is not a popular hymn in today's American churches. If it were better known, this and the other Reger chorale-fantasies would be much better appreciated. To counter this lack of familiarity, the program bulletin included a complete translation of the German chorale text, and as Dr. Craighead explained, one can hear how Reger followed the text of the chorale verse for verse, with differing musical interpretations reflecting the action of the text throughout. The colors of the fluework were used to good effect here. There were several details about his performance of this Reger masterpiece that may be of interest to the organist. One point is the manner in which David Craighead added and subtracted, by hand, one or two stops, such as Swell flutes and celestes, during quieter passages. The demonstration of as many colors and combinations as possible was one of the artist's stated goals for the recital, and each of the changes, although subtle, was heard in the nave. Being true to the score in Reger can be

a disaster on some organs, because Reger writes extensive passages that require that the organist refrain from playing on the Great, remaining on the Choir division instead. Choir divisions in many American organs simply do not have the fundamental power to sound satisfactory when performing these contrapuntal Reger-esque passages. The organ's Choir division here was beefy enough to handle the task.

Another point well worth noticing is the artist's restraint in registering the passages marked forte and louder. By viewing the coupler rail during his Reger I noticed only unison couplers in place, even as the concluding Fugue built up to its fortississimo conclusion. At full organ, the room was filled with a solid, but not a painfully loud nor shrill, ensemble. Of all the works played in the recital, this final work pointed directly toward the central philosophy that seems to have dominated in the tonal design of this new organ, and to sum it up, I would offer three observations, as follows: [a] the tonal scheme is slanted toward the darker, more opaque, and somewhat English, tonal palette, [b] brightness, sharpness and clarity in the plenum is shifted away from extreme upperwork and does not rely upon mixtures for these qualities [c] however, instead of looking solely to the upper harmonic development of big reeds to provide brilliance, the brilliance comes from a development of the lower and

mid-harmonics in all 8' stops and in the 4' range of mutation ranks.

There was much love which pervaded the sanctuary as the full house in attendance rose to a standing ovation at the conclusion of the program. The artist responded, again without undue fanfare, with the simple and reverent "Jesu, Joy of Man's Desiring." The recital program, divided almost equally between music for worship and music for concert, and the artful demonstration of what this organ has to offer, has set the stage for similar dual use of this instrument in the life of this church for the coming years.

—Frederick Hohman

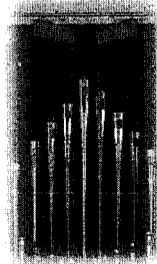
Frederick Hohman divides his career between that of concert organist, recording artist, and recording/television producer. He holds the MusB, MM, and DMA, and Performer's Certificate from the Eastman School of Music as a student of David Craighead, and has the distinction of being the only student to have attained all of these degrees while remaining continually under Craighead's tutelage. He took First Prizes in the 1984 Eighth National Organ-Playing Competition (Mader Foundation) and in the 1984 Arthur Poister Organ-Playing Competition. To date, he appears on nine CD recordings on Pro Organo, and his Midnight Pipes television series has aired in the United States on many affiliates with PBS. He is also the president of Zarex Corporation, which produces, manufactures and distributes organ & choral music on compact disc and for television broadcast, in South Bend, Indiana.

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



Charles M. Ruggles, Conifer, Colorado, has built a new organ for Susquehanna University, Selinsgrove, Pennsylvania. Installed in Heilman Hall, the organ comprises two manuals and pedal, six stops, and features mechanical action. Tuning is according to Young (1800). The case is made of cherry. Front panels are redwood with English crop circles carved in them. Manual keys are lemon wood and grenadile, pedal keys are oak and walnut. Dana Hull, of Ann Arbor, Michigan, assisted Charles Ruggles with the installation and voicing. Dr. Susan Hegberg is Asso-

ciate Professor of Music and University Organist.

MANUAL I

8' Rohrflöte
4' Principal
II/I

MANUAL II

8' Regal
4' Flute

PEDAL

8' Bourdon
4' Choralbass
I/Ped

Summer Institutes Workshops & Conferences

The third Académie d'Orgue de Fribourg

May 4-13, 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.

Contact: ph/fax 41 26 470 00 89; <academie.orgue@melomane.ch>.

Hymnody in American Protestantism

May 17-20, Wheaton College, Wheaton, Illinois.

Hosted by the Institute for the Study of American Evangelicals, the schedule includes small and plenary sessions, dinners, a keynote address, and three hymn festivals: May 17, Ken Nafziger; May 18, John Ferguson; and May 19, Gospel Night.

Contact: 630/752-5437.

Church Music 2000: Creating a New Vision

June 8-10, 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.

Contact: 800/782-9519; <linda.love@uni.edu>.

23rd Annual Liturgical Music Conference

June 13-17, St. John's University.

Theme: "How awesome is this place." Contact: Michelle Plombom, St. John's University, Collegeville, MN 56321; 320/363-2062.

Montreat Conferences on Worship & Music

June 18-24 and June 25-July 1, 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.

Contact: 800/572-2257; <www.mon-treat.org>.

Baroque Performance Institute

June 18-July 2, Oberlin Conservatory.

International faculty; Bach, *B-minor Mass*; Kenneth Slowik, artistic director. Contact: Conservatory of Music, 77 W. College St., Oberlin, OH 44074; ph 440/775-8044.

Pipe Organ Encounter

June 18-22, Rochester, MN.

Guest artist: Felix Hell, 14-year-old German concert organist. Organ instruction, organ crawls, silent movie.

Contact: Stephen Distad, 800/216-7426; <www.poe2000.com>.

Gregorian Chant Institute

June 21-27, St. Joseph's College.

Lawrence F. Heiman, C.P.P.S.; graduate or undergraduate credit.

Contact: Rev. James Challancin, 800/447-8781.

Oregon Bach Festival

June 22-July 9, Eugene, OR.

Classes, concerts, conducting; Helmut Rilling, Thomas Somerville, Anton Armstrong, Robert Levin, others; Bach, *St. John Passion*, *St. Matthew Passion*, *Mass in B-minor*.

Contact: Royce Saltzman, University of Oregon, 800/457-1486; <bachfest.uoregon.edu>.

Association of Anglican Musicians Annual Conference

June 25-30, Palm Beach, Florida.

The schedule includes concerts, workshops, worship services, and a hymn festival, with presenters Harold Pysner, Bruce Neswick, Thomas Foster, and others.

Contact: Alan Reed, St. Christopher's Episcopal Church, 3200 N. 12th Ave., Pensacola, FL 32503; 954/467-7841.

The Conductor's Institute

June 25-28, Southwestern University.

Participants conduct chorus and orchestra in masterclasses with Kenneth Sheppard; repertoire: Bach, *Magnificat*.

Contact: Kenneth Sheppard, 512/863-1358; <sheppark@southwestern.edu>.

Rensselaer Program of Church Music and Liturgy

June 29-July 28, St. Joseph's College.

Master's and Bachelor's degrees; James Challancin, Lawrence Heiman, Keith Branson, John McIntyre, Ralph Verdi, others.

Contact: Rensselaer Program, 800/447-8781; <www.saintjoe.edu/~dept51/>.

International Children's Choral Festival

July 2-8, Des Moines, IA.

Festival and competition for treble choirs; concerts, international jurors.

Contact: Des Moines Children's Choruses, 525 E. Ninth St., Ste. B, Des Moines, IA 50309; 515/262-8312; <www.dmcc.org>.

Summer Harpsichord Workshops

July 3-7, 10-14, The University of Michigan.

Edward Parmentier leads two workshops; 1st week: Frescobaldi, performance and no-fear improvisation; 2nd week: Bach, *Well-Tempered Clavier*.

Contact: Edward Parmentier, 734/665-2217; <eparment@umich.edu>.

XXXIX Haarlem International Summer Academy

July 9-28, Haarlem, The Netherlands.

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,



TRADITION

Transmission of knowledge through successive generations.

Old-world craftsmanship, a tradition in the organ industry, is still practiced daily by our artisans. The Organ Supply Industries team is proud of its decades of experience in every field of organ building. The demanding techniques of pipe fabrication, voicing, fine cabinetry...all are not only being kept alive here, we're passing them on to a new generation of apprentices. To solve your organ building or maintenance problems, your most qualified partners are to be found among our gifted craftsmen.

P.O. Box 8325 • Erie, PA 16505-0325
814-835-2244 • FAX 814-838-0349

Margaret Phillips, Bernard Winsenius, Zsigmond Szathmáry, Ludger Lohmann, Montserrat Torrent, and Pieter Dirksen.

Contact: 31 23 511 5733;
<organfestival@haarlem.nl>
<www.organfestival.nl>

Westminster Conference on Worship and Music

July 9-14, New Wilmington, PA.

Seminars, ensembles, worship, concerts; David Craighead, Dennis Keene, John Horman, John Bell, Cynthia Dobrinski, Bruce Neswick.

Contact: David Schelat, 302/654-5371; <schelat@fandc.org>

Handbell Exploration

July 10-14, 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.

International Summer School for Young Organists

July 16-23, Oundle, Northamptonshire.

Exploring new repertoire, style & technique, prospective organ scholars, advanced academy; David Sanger, Kimberly Marshall, Thierry Mechler, David Goode, Ann Elise Smoot, Stephen Cleobury, Kevin Bowyer, others; organs by Frobenius, Bower, Walker, Woodstock, Church.

Contact: Oundle International Summer School, ph 44 1832 272026; <oif@btinternet.com>

Summer Choral Holiday

July 16-22, Green Lake, WI.

Rehearsals, classes, concerts, choral evensong; plainsong, Anglican chant and anthem; conducting techniques, vocal techniques; with Sir David Willcocks, Jonathan Willcocks, and Paula Rockwell.

Contact: Green Lake Festival of Music, PO Box 569, Green Lake, WI 54941; 800/662-7097; <www.greenlake-festival.org>

Interpretation Course

July 16-28, Romainmôtier, Switzerland.

Marie-Claire Alain, Rudolf Meyer, Luigi Ferdinando Tagliavini, Guy Bovet; early Italian, early Spanish, Bach, Alain, de Grigny, improvisation, private lessons; Lhôte organ (IV/34) in the Abbey Church, Alain family organ (IV/45), 1706 Italian organ; 10 organs for practice.

Contact: Marisa Aubert, Place du Prieur, CH-1323 Romainmôtier, Switzerland; ph 41 24 453 17 18.

The UCC Musicians Association Conference 2000

July 16-19, Amherst College, Amherst, MA.

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 repertoire.

For information: UCCMA, P.O. Box 1350, Stratford, CT 06497-1350.

Sewanee Church Music Conference

July 17-23, DuBose Conference Center, Monteagle, TN.

50th anniversary conference for choir directors, singers, organists, and clergy; choir training, classes, workshops, worship services, concerts. Faculty: Gerre Hancock, Barry Rose, Paul Westermeyer, Robert Delcamp, James Brinson, others.

Contact: James Brinson, 901/767-6987; Keith Shafer, 706/724-2485, x215.

IAO Congress 2000

July 20-24, 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 Annual Conference

July 23-27, Boston University.

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.

SMU Organ/Harpsichord Workshop

July 24-28, Alsace, France.

Sponsored by Southern Methodist University, 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: Dr. Larry Palmer, 214/768-3273 or 214/350-3628; <lpalmer@mail.smu.edu>

St. Olaf Conference on Worship, Theology, and the Arts

July 24-28, St. Olaf College, Northfield, MN.

Co-sponsored by St. Olaf College and Calvin Institute of Christian Worship, the schedule includes worship, lectures, and workshops.

For information: 507/646-3472.

Choral Directors Seminar

July 27-August 3, Eton College.

Singing lessons, lectures, masterclasses, Alexander Technique; faculty includes Christopher Robinson and Ralph Allwood.

Contact: Richard Larraga, 781/329-1741; Annie Peacocke, 3 Church Rate Walk, Cambridge CB3 9HJ, UK; 44 1223 302020.

37th Early Music Festival

July 29-August 12, Bruges, Belgium.

Includes 13th International Organ Competition and a competition for ensembles, exhibition, interpretation classes, demonstrations, recitals, 40 lunchtime and evening concerts.

Contact: Festival Office, 50 33 22 83; <www.musica-antiqua.com>

International Summer Organ Conservatoire

August 2-16, Isère, France.

Workshops on Franck, Bach, French Baroque, improvisation, and general literature; Gillian Weir, Ewald Kooiman, Nigel Allcoat. Abbey Church of St. Antoine, 4-manual Aubertin organ.

Contact: The Secretariat, ISOC, 6 Aston Lane, Burbage, Hinckley, Leicestershire LE10 2EN, England; ph 44 385 935 007; <www.isoc.demon.co.uk>

Corsi di Musica Antica a Magnano

August 17-27, Magnano, Italy.

The faculty includes Bernard Brauchli, elavichord & fortepiano; Paolo Crivellaro, organ; George Kiss, harpsichord; Alberto 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>

10th Thüringische Orgelakademie

August 28-September 1, Altenburg, Germany.

Faculty: Felix Friedrich, Ewald Kooiman, Harald Vogel; topic: "The historical organ of J.S. Bach"; lectures, classes, concerts.

Contact: Stadtverwaltung Altenburg, Schlossdirektion, Schloss 2, D-04600 Altenburg, Germany; ph 34 47 31 40 80.

Bert Adams

F.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

Phone 718/528-9443
E-mail k_bigger@yahoo.com



J.W. Steere
1825-1900

WILLIAM P. CROSBIE, DMA

ST. JAMES CATHEDRAL
CHICAGO

STEVEN EGLER

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

SOLO Shelly-Egler
RECITALS Flute and Organ Duo

Donald Filkins

Webb Horton Memorial
Presbyterian Church
Midletown, NY 10940

MICHAEL GAILIT

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

John M. Gearhart III

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

Antone Godding

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

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 _____

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

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

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 30076
(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

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 APRIL

Harvard Baroque Chamber Orchestra; Busch Hall, Cambridge, MA 8 pm

Heath Wooster; Kirk of Dunedin, Dunedin, FL 2 pm
Durulé, *Requiem*; First Presbyterian, Evansville, IN 2:30 pm

16 APRIL

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

Choir Concert; Trinity Episcopal, Hartford, CT 7 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

Craig Cramer; St Paul's Lutheran Church, Columbus, IN 2:30 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

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

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

Choral Concert; Our Lady of Sorrows R.C. Church, South Orange, NJ 8 pm

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

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

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

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

Umberto Pineschi and Keith Sadko, workshop in Italian organ music; University of Michigan School of Music, Ann Arbor, MI (through April 23)

23 APRIL

Bach, *Christ lag in Todesbanden*; Trinity Episcopal, Hartford, CT 10 am

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

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

24 APRIL

Tatiana Zenalshvili, harpsichord; Presbyterian Homes, Evanston, IL 1:30 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 Majesty's Clerkes, with Chicago Baroque Ensemble; Grace Lutheran, River Forest, IL 8 pm

30 APRIL

David Chalmers, Sharon Rose Pfeiffer & James Jordan; Community of Jesus, Orleans, MA 4 pm

City Singers; Trinity Episcopal Church, Hartford, CT 3 pm

Paul Bisaccia, with tenor; Le Renaissance Banquets, East Windsor, CT 7:30 pm

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

Farrell Goehring, with cello; Bethesda Episcopal, Saratoga Springs, NY 4 pm

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

Craig Cramer; Holy Trinity Lutheran Church, York Springs, PA 3:30 pm

Richard Stratton; 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

John Rose; Shadyside 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

Douglas Brown; Cathedral of the Holy Angels, Gary, IN 3 pm

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

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

Douglas Cleveland, with saxophone; Northwestern Univ, Evanston, IL 3 pm

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

Haydn, *Creation*, with orchestra; Idlewild Presbyterian, Memphis, TN 4 pm

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

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

1 MAY

*Susan Armstrong, Titcomb Lecture; Ben Avon Presbyterian, Pittsburgh, PA 8 pm

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

2 MAY

Susan Armstrong, lecture; Duquesne University, Pittsburgh, PA 2:15 pm (masterclass, 5 pm)

Gloucester Cathedral Choir; All Saints Episcopal, Atlanta, GA 7:30 pm

Jon Gillock; La Grave Avenue Christian Reformed, Grand Rapids, MI 8 pm

4 MAY

Jerzy Dziubinski; Presbyterian Homes, Evanston, IL 7:15 pm

5 MAY

William Wharton & Friends; Emmanuel Church, Chestertown, MD 8 pm

Brian Jones; Trinity Church, Boston, MA 12:15 pm

Paine, *Mass in D*; Sanders Theatre, Cambridge, MA 8 pm

Five O'Clock Shadow; Immanuel Congregational, Hartford, CT 7:30 pm

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

John Rose; George Mason Univ, Fairfax, VA 7:30 pm

Gerre Hancock; Grace Episcopal Church, The Plains, VA 8 pm

Gloucester Cathedral Choir; St Michael Episcopal, Raleigh, NC 8 pm

Frederick Swann; Cathedral of St John the Evangelist, Milwaukee, WI 7:30 pm

BachWeek Festival; St Luke's Episcopal, Evanston, IL (through May 14)

Christine Kraemer, with recorder; St Luke's Episcopal, Evanston, IL 8 pm

David Schrader, with violin; St Luke's Episcopal, Evanston, IL 10:15 pm

Joan Lippincott; Church of the Ascension, Knoxville, TN 7:30 pm

Alan Morrison; First United Methodist, Morristown, TN

6 MAY

Thomas Murray, masterclass; Bowdoin College, Brunswick, ME 1 pm

Gilmore International Keyboard Festival; First Presbyterian, Kalamazoo, MI 10 am

John Rose; First United Methodist, 10 am; First Presbyterian, 11:15 am; First Baptist, 12:30 pm Kalamazoo, MI

7 MAY

Thomas Murray; Bowdoin College, Brunswick ME 4 pm

Jennifer Lester; Church of the Advent, Boston, MA 6:30 pm

Gloucester Cathedral Choir; Christ Church Cathedral, Springfield, MA 7:30 pm

Trent Johnson; St Stephen's Episcopal, Millburn, NJ 4 pm

Singing Boys of Pennsylvania; First Presbyterian, Princeton Junction, NJ 4 pm

David Higgs; St John's Episcopal Church, Stanford, CT 4 pm

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

Marilyn Keiser; The Park Church, Elmira, NY 4 pm

Kim Heindel; Trinity Lutheran, Lansdale, PA 7:30 pm

Gerre Hancock; Pine Street Presbyterian Church, Harrisburg, PA 4 pm

Craig Cramer; Faith Lutheran Church, Arlington, VA 4 pm

Hymn Festival; Old Presbyterian Meeting House, Alexandria, VA, 8:30 and 11:00 am

Cj Sambach; St. James Episcopal Church, Boardman, OH 3 pm

Peter Conte; St Norbert Abbey, DePere, WI 1:30 pm

Musica Trinitatis; Trinity Episcopal, Ft Wayne, IN 5 pm

Kyung-Won On; Trinity Episcopal Church, Indianapolis, IN 7 pm

Merlin Lehman, with orchestra; St Luke's Episcopal, Evanston, IL 7 pm

9 MAY

Iain Quinn, with brass; Trinity Episcopal, Hartford, CT 7:30 pm

11 MAY

Iain Quinn, with wind trio; Trinity Episcopal, Hartford, CT 7:30 pm

Terry Charles; Kirk of Dunedin, Dunedin, FL, 8 pm

Newberry Consort; Newberry Library, Chicago, IL 3 pm

12 MAY

Jennifer Lester; Trinity Church, Boston, MA 12:15 pm

Huw Lewis, organ concerto concert; St Peter's Episcopal Church, Albany, NY 7:30 pm

Paine, *Mass in D*; Riverside Church, New York, NY 8 pm

Stephen Tharp & John Weaver; Church of St. Paul the Apostle, New York, NY 8 pm

David Higgs; First Presbyterian, Utica, NY 7:30 pm

Marilyn Keiser, masterclass; Union Presbyterian, Newburgh, NY 7 pm

Peter Conte; Octave Hall, Allen Organ Company, Macungie, PA 7:30 pm

Terry Charles; Kirk of Dunedin, Dunedin, FL, 8 pm

Margaret Kemper, with orchestra; St Luke's Episcopal, Evanston, IL 8 pm

David Schrader, with violin; St Luke's Episcopal, Evanston, IL 10:15 pm

Newberry Consort; Newberry Library, Chicago, IL 8 pm

13 MAY

Terry Charles; Kirk of Dunedin, Dunedin, FL, 2 pm

Newberry Consort; Grace Episcopal, Oak Park, IL 8 pm

14 MAY

Marilyn Keiser; Cadet Chapel, West Point, NY 3:30 pm

Sing-It-Again Choral Concert; Our Lady of Sorrows R.C. Church, South Orange, NJ 3 pm

John Connor; St Thomas Church, New York, NY 5:15 pm

Concert Brass and Organ; Lutheran Church of the Good Shepherd, Lancaster, PA 7:30 pm

Thomas Murray; Salem United Methodist Church, Manheim, PA 3 pm

Frederick Swann; St Ann's Church, Washington, DC 4 pm

Chicago Chamber Orchestra; Fourth Presbyterian Church, Chicago, IL 3 pm

Newberry Consort; Lutkin Hall, Evanston, IL 3 pm

Douglas Cleveland, David Schrader; St Luke's Episcopal, Evanston, IL 7 pm

15 MAY

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

Gruenstein Competition winner's recital; Church of the Ascension, Chicago, IL 7 pm

David Higgs; Christ Church Cathedral, Lexington, KY 7:30 pm

17 MAY

Hymnody in American Protestantism Conference; Wheaton College, Wheaton, IL (through May 20)

Ken Nafziger, hymn festival; College Church, Wheaton, IL 7:30 pm

18 MAY

John Ferguson, hymn festival; College Church, Wheaton, IL 7:30 pm

19 MAY

All-Bach Choral Concert; Church of the Advent, Boston, MA 8 pm

Michael Lizotte; Trinity Church, Boston, MA 12:15 pm

Thomas Murray; The Old South Church, Boston, MA 8 pm

Carol Williams; Methuen Memorial Music Hall, Methuen, MA 8 pm

Stephen Tharp; Grace Church, Utica, NY 7:30 pm

Eleganza Baroque Ensemble; Trinity Episcopal, Ft Wayne, IN 5 pm

David Burton Brown; Trinity United Methodist, Lafayette, IN 7:30 pm

Verdi, *Requiem*; St Thomas the Apostle, Chicago, IL 8 pm

Gospel Night; College Church, Wheaton, IL 7:30 pm

Mid-day Musical Menu; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

20 MAY

Evensong; St Peter's Episcopal Church, Morristown, NJ 5 pm

Colonial Concert; First Church, Wethersfield, CT 7 pm

Judith Hancock; Union Church, Pocantico Hills, NY 7 pm

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

Stefan Engels; Spivey Hall, Morrow, GA 5 pm

David Goode; Spivey Hall, Morrow, GA 8:15 pm

21 MAY

Bach, *Mass in B Minor*; St Peter RC Church, Higganum, CT 7:30 pm

Choral Concert; Our Lady of Sorrows R.C. Church, South Orange, NJ 8 pm

David D. Eaton; St Thomas Church, New York, NY 5:15 pm

Singing Boys of Pennsylvania; Old Dutch Church, Sleepy Hollow, NY 3 pm

Anne Warf; St Paul's Church, Doylestown, PA 5:30 pm

Choir Festival; St Luke's Episcopal, Lebanon, PA 7 pm

Choral Concert; First Presbyterian Church, Lynchburg, VA 3 pm

Paul Manz, hymn festival; St James Episcopal, Hendersonville, NC 3:30 pm

Festival of Music in the Church; First United Methodist Church, South Bend, IN 7:30 pm

Mary Gifford; Pullman United Methodist Church, Chicago, IL 4 pm

Marilyn and James Biery; Cathedral of St Paul, St Paul, MN 7:30 pm

Easter Vespers and Concert; Cathedral Church of the Advent, Birmingham, AL 4 pm

22 MAY

Aaron Miller; Presbyterian Homes, Evanston, IL 1:30 pm

26 MAY

Rupert Gough; Trinity Church, Boston, MA 12:15 pm

28 MAY

Stephen Black; St Thomas Church, New York, NY 5:15 pm

30 MAY

Rupert Gough, with violin; St Peter's Episcopal Church, Morristown, NJ 7:30 pm

31 MAY

James Busby; Memorial Music Hall, Methuen, MA 8 pm

UNITED STATES

West of the Mississippi

16 APRIL

Carole Terry; Trinity Univ, San Antonio, TX 5 pm

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

19 APRIL

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

21 APRIL

James Welch; LDS Church, Menlo Park, CA 7:30 pm

RICHARD M. PEEK

Sac. Mus. Doc.

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

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

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

MARCIA VAN OYEN

Glenview Community Church (UCC)
Glenview, Illinois

www.mvanoyen.com

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

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

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

Carlene Neihart; Pittsburg State College, Pittsburg, KS 3:15 pm
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
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

2 MAY

Robert Bates; Memorial Church, Stanford Univ, Palo Alto, CA 8 pm

5 MAY

Kimberly Marshall; St Mark's Cathedral, Seattle, WA 8 pm



AUSTIN ORGANS, INC.
ORGAN ARCHITECTS AND BUILDERS

FACTORY OFFICE
156 WOODLAND STREET
HARTFORD, CONN. 06102
TELEPHONE 860-522-8293
FAX 860-524-9828

M. L. BIGELOW & Co.
ORGAN BUILDERS
(801) 756-5777
130 W. 1st S., American Fork, UT 84003

RANDALL DYER & ASSOCIATES
PIPE ORGANS OF QUALITY AND DISTINCTION
BOX 449 JEFFERSON CITY, TENNESSEE 37760
865-475-9539 www.RDyerOrgans.com
MEMBER, FIRW
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

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

David Craighead; All Saints' Episcopal Church, Beverly Hills, CA 8 pm

6 MAY

Peter Planavsky; First Presbyterian, Portland, OR 8 pm
David Craighead, masterclass; All Saints' Episcopal Church, Beverly Hills, CA 3 pm

7 MAY

Cathedral Schola Cantorum; Grace Episcopal Cathedral, Topeka, KS 2 pm
Topeka Recorder Society; Grace Episcopal Cathedral, Topeka, KS 3 pm
Cathedral Handbell Choirs; Grace Episcopal Cathedral, Topeka, KS 4 pm
Jazz at Grace; Grace Episcopal Cathedral, Topeka, KS 7 pm
Douglas Cleveland; Trinity Lutheran Church, Lynnwood, WA 7 pm
David Hurd; Trinity Episcopal Cathedral, Portland, OR 5 pm
Peter Planavsky; First Presbyterian, Portland, OR 2 pm
Christoph Tietze; St Mary's Cathedral, San Francisco, CA 3:30 pm
Choral and Orchestra Concert; All Saints Episcopal Church, Beverly Hills, CA 5 pm
James Welch; St. Mark's Episcopal Church, Palo Alto, CA 4 pm
Santa Barbara Boys Choir; Trinity Episcopal, Santa Barbara, CA 3:30 pm
Robert Plimpton; Balboa Park, San Diego, CA 2 pm
Gordon Turk; First United Methodist Church, San Diego, CA 7 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

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

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

TEMPLE ORGANS
1717 Belle Street St. Joseph, MO 64503
(816) 232-2008 Fax (816) 364-6499

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

Wolff & Associés
facteurs d'orgues organ builders
1260, rue Tellier, Laval Québec, H7C 2H2
Téléphone : (450) 661-2073

10 MAY

Douglas Cleveland; Pacific Lutheran University, Tacoma, WA 8 pm

12 MAY

David Hurd; Trinity Episcopal Cathedral, Little Rock, AR 7:30 pm

13 MAY

David Hurd, church music workshop; Trinity Episcopal Cathedral, Little Rock, AR 1 pm

14 MAY

Orpheus Chamber Singers; First Unitarian Church of Dallas, Dallas, TX 7:30 pm
Andreas Meisner; St Mary's Cathedral, San Francisco, CA 3:30 pm

15 MAY

Joseph Adam, St James Cathedral, Seattle, WA 7:30 pm

18 MAY

MHKS Conference; Univ of Colorado, Boulder (through May 20)

21 MAY

John D. Schwandt; Mt. Olive Lutheran Church, Minneapolis, MN 7 pm
Bach Vespers; Christ the King Lutheran Church, Houston, TX 5 pm
Gordon Turk; First Presbyterian Church, Albuquerque, NM 4 pm
Tamara Still; The Church of the Epiphany, Seattle, WA 4 pm
Ladd Thomas; St. Paul's Episcopal Church, Bellingham, WA 8 pm
Jon Gillock; Grace Cathedral, San Francisco, CA
Choir Concert; St Mary's Cathedral, San Francisco, CA 3:30 pm

28 MAY

Carlene Neihart; Pittsburg State College, Pittsburg, KS 3:15 pm
Jon Gillock; Grace Cathedral, San Francisco, CA 5:30 pm
Grace Renaud; St Mary's Cathedral, San Francisco, CA 3:30 pm

INTERNATIONAL

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
Stefan Engels, masterclass; Deer Park United Church, Toronto, Ontario, Canada 10 am

1 MAY

Neil Taylor; Sheffield Cathedral, Sheffield, England 11:15 am

2 MAY

James Burchill; All Saints Cathedral, Halifax, Nova Scotia, Canada 12:10 pm
Neil Taylor; Liverpool Cathedral, Liverpool, England 11:15 am

3 MAY

Simon Lindley; Parr Hall, Warrington, England 7:45 pm

5 MAY

Stefan Engels; Deer Park United Church, Toronto, Ontario, Canada 8 pm
John Scott; Winchester Cathedral, Winchester, England 7:30 pm

6 MAY

Stefan Engels, masterclass; Deer Park United Church, Toronto, Ontario, Canada 10 am
Mark Batten; Millhouses Methodist Church, Millhouses Lane, Sheffield, England 7 pm

7 MAY

Philip Crozier; Cathédrale Marie-Reine-du-Monde et St Jacques, Montréal, Québec, Canada 3:30 pm

da 3:30 pm

9 MAY

James Burchill; All Saints Cathedral, Halifax, Nova Scotia, Canada 12:10 pm

10 MAY

Rupert Gough; The Queen's College, Oxford, England 1:10 pm

11 MAY

James O'Donnell; The Queen's College, Oxford, England 8 pm

13 MAY

Wayne Marshall; Jack Singer Concert Hall, Calgary, Alberta, Canada 8 pm

16 MAY

John McElhiney; All Saints Cathedral, Halifax, Nova Scotia, Canada 12:10 pm

Organ Recitals

PHIL BROWN, with Polk Tillman, saxophone, Whitehaven United Methodist Church, Memphis, TN, December 5: *Choral Fantasia on "Veni Emmanuel,"* MacNutt; *Wachet auf, ruft uns die Stimme,* Bach; *March (Nutcracker Suite),* Tschaikowsky-Feibel; *Prelude on "Silent Night,"* Barber; *Noël-suisse, grand jeu et duo,* Daquin; *Greensleeves,* Purvis; *Es ist ein Ros' entsprungen,* Brahms; *Prelude on "Divinum Mysterium,"* Watkinson; *God rest ye merry, gentlemen,* Howard; *O Holy Night,* Adam; *Variations on "Adeste Fideles,"* Dupré.

PHILIP CROZIER & SYLVIE POIRIER, Liebfrauen-Kirche, Bottrop-Eigen, Germany, July 25, 1999: *Symphonie d'après "Media Vita,"* Ermend-Bonnal; *Nun ruhen alle Wälder,* op. 19, no. 1, Höpner; *Fantaisie sur une Antienne,* Cogen; *Adagio,* WoO 33/1, Beethoven; *Bombardo-Carillon,* Alkan; *Fantasia in f,* K. 608, Mozart; *Dance Suite,* Klopfers.

DELBERT DISSELHORST, The Temple, Independence, MO, November 14: *Te Deum,* Langlais; *Freu dich sehr, o meine Seele,* Böhm; *Passacaille pour Orgue,* Martin; *Pièce d'Orgue,* S. 572; Bach; Communion; *Sortie (Messe de la Pentecôte),* Messiaen; *Symphonie-Passion,* Dupré.

DOUGLAS DeFOREEST, with Allis Druffel and Kathleen Barrera, sopranos, St. Cyprian Church, Sunnyvale, CA, December 12: *God is with us,* Fetteke; *Carol of the Birds,* Vickery; *Forest Green,* Purvis; *Carol of the Manger,* Kirkpatrick-Wood; *Noël,* D'Aquin; *Carol of the Bells,* Leontovich-Wilhoucky; *The Little Drummer Boy,* Davis-Onorati-Simeone; *Rose of Bethlehem,* Fetteke; *Sheep May Safely Graze,* Bach-Fox; *Yuletide Echoes,* Hodson; *Pie Jesu,* Lloyd-Webber; *We Have Seen His Star,* Batstone-Fetteke; *Greensleeves,* Purvis; *Now Thank We All Our God,* Bach-Fox.

DEBORAH FRIAUFF, Cathedral of St. John the Baptist, Charleston, SC, December 12: *Carillon,* op. 31, no. 21, Vierne; *Deux chorals,* Alain; *Prélude, Fugue et Variation,* Franck; *Trois Paraphrases Grégoriennes,* op. 9, Langlais.

DAVID A. GELL, Trinity Episcopal Church, Santa Barbara, CA, November 19: *Trumpet Processional,* Fedak; *Magnificat noni toni,* Scheidt; *Nun komm der Heiden Heiland,* Zachau; *Pastorale, All'Offertorio,* Zipoli; *In dulci júbilo,* S. 751, Bach; *Noël X,* Daquin; *Now be welcome,* Jesus, dearest Lord, Peeters; *A Christmas Triptych* (set two), Ferguson; *El Deseembre Congelat,* Guinaldo; *Partita on "Winchester New,"* Gell; *Silent Night,* Bish; *In the bleak midwinter,* Gibbs; *Greensleeves,* Purvis; *Festive Variations and Toccata on "I saw three ships,"* Lasky; *Fantasy on Old Christmas Carols,* Faulkes.

ELIZABETH H.Y. HUNG, Grace Church, Nutley, NJ, December 5: *Suite Gothique,* Boëllmann; *Trio Sonata No. 1,* S. 525, Bach; *Von Himmel hoch,* Pachelbel; *In dulci júbilo,* Dupré; *Adeste fideles,* Demessieux; *Sonata No. 5,* op. 80, Guilmant.

ROBERT H. KILLGORE, Trinity Episcopal Church, Santa Barbara, CA, December 5: *Introduction & Passacaglia,* Reger; *Six Short Pieces for Organ,* Howells; *Jesu, meine*

Buying an Electronic Organ? Think Again!

1-877-pipeorg

Get the Facts

www.pipeorgans.com

Freude, S. 610, Bach; *Jesus, ma joie*, Dupré; *Fuga sopra il Magnificat*, S. 733, Bach; *Nativité* (*Symphonie-Passion*), Dupré; *Carillon de Westminster*, Vierne.

NANCY LANCASTER, House of Hope Presbyterian Church, St. Paul, MN, December 24: *Quand le Sauveur Jesus Christ*, Noël de Saintonge, Dandrieu; *Grand déi, ribon ribeine*, Balbastre; *Noël Suisse*, Daquin; *Nun komm der Heiden Heiland*, S. 659, 661, Bach; *Fantasia on Veni Emmanuel*, Leighton; *God rest ye merry, gentlemen*, Baloo, Lammy, Martin; *La Nativité*, Langlais; *Paean on Divinum Mysterium*, Cook.

ALAN MORRISON, St. Stephen's Episcopal Church, Wilkes-Barre, PA, December 5: *Prelude & Fugue in B Major*, Dupré; *Cantabile*, Franck; *Impromptu*, op. 54, no. 2, Vierne; *Andante sostenuto* (*Symphonie Gothique*), Widor; *Finale* (*Symphonie No. 6*), Vierne; *Fantasia*, Weaver; *Salamanca*, Bove; *Prelude on "O Jesulein stiss"*, Tintinnabulation, Krape.

KAREL PAUKERT, The Cleveland Museum, Cleveland, OH, November 28: *Toccata in D Minor*, Sweelinck; *Movements from the Susanne van Soldt Manuscript*; *Andante*, *Les Zéphirs*, *La Musette*, Fiocco; *Psalm 2*, van Noord; *Puer natus in Bethlehem*, Steenwick; *Air*, Anonymous; *Petite bergere*, La Bata, Kerll; *Echo Fantasia in D Minor*, Sweelinck.

SUZANNE RIEHL, Grace Lutheran Church, Lancaster, PA, November 14: *Passacaglia in C Minor*, BWV 582, Bach; *March for a Joyous Occasion*, Susa; *Passacaglia in D Minor*, Reger; *There is a Happy Land*, I Love Thee, My Lord, Shearing; *Allegro vivace*, Adagio, *Toccata* (*Symphonie No. 5*), Widor.

ANN ELISE SMOOT, Emory University, Atlanta, GA, November 14: *Prelude and Fugue in G*, BWV 550, *Trio Sonata in d*, BWV 527, Bach; *Andante in F*, S.S. Wesley; *Sonata II in c*, Mendelssohn; *Prelude and Fugue in B-flat*, Boëly; "The Primitives," "At

the Ballet," "Everyone Dance" (*Five Dances*), Hampton.

STEPHEN THARP, with soprano and percussion, St. Bartholomew's Church, New York, NY, November 17: *Movements from Music for the Royal Fireworks*, Handel; *A Chloris*, Hahn; *Beau Soir*, Debussy; *Vocalise*, Copland; *Sure on this shining night*, Barber; *Andalouse—Bolero for Soprano*, Laralee; *Slingshot Shivaree for Organ and Percussion*, Sullivan; *Gloria* (*Livre d'Orgue pour le Magnificat*), Roth; *Alice au Pays de l'Orgue*, Guillou.

GILLIAN WEIR, St. Luke's Episcopal Church, Evanston, IL, November 14: *Improvisation on "Victimae paschali"*, Tournemire; *Sonata in C Major*, Schnizer; *Introduction, Passacaglia and Fugue*, Willan; *Communion: The Birds and the Springs* (*Messe de la Pentecôte*), Joie et clarité (*Les Corps Glorieux*), Messiaen; *Carmelite Suite*, Françaix; *Scherzo*, Op. 2, *Variations on "Veni creator"*, Durufle.

BRIAN WILSON, organ, harpsichord, piano, Cleveland Museum of Art, Cleveland, OH, October 10: *Fantasia in G*, S. 572, *Prelude, Fugue, and Allegro in E-flat*, S. 998, *Komm, heiliger Geist, Herre Gott*, S. 652, Bach; *Fantasia in C*, *Prelude, Fugue et Choral*, *Choral No. 1 in E*, Franck.

TODD WILSON, Monumental United Methodist Church, Norfolk, VA, November 14: *Prelude and Fugue in D Major*, BWV 532, Bach; *Fantasia in F Minor*, K. 594, Mozart; *Variations on a Noël*, Dupré; *Variations on "America"*, Ives; *Two Preludes on Early American Hymntunes*, Shearing; *Carmen Suite*, Bizet-Lemare.

RONALD WYATT, Trinity Episcopal Church, Galveston Island, TX, December 4: *Imperial March*, op. 32, Elgar; *Où s'en vont ces gais bergers*, Balbastre; *Silent Night*, Barber; *Finale* (*Symphony I*), Vierne; *The Nutcracker Suite*, Tchaikovsky.

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.

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.

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

PUBLICATIONS/ RECORDINGS

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


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.

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

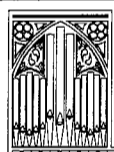
 **BERGHAUS ORGAN CO. INC.**
 708-544-4052 Fax 708-544-4058
 537 South 25th Avenue • Bellwood, Illinois 60104

 **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
 504 South Charlotte Avenue • Sioux Falls, SD 57103-2612
 (605) 335-3336 (800) 456-0834 Fax (605) 334-8843
 email: jfnordlie.com <http://www.jfnordlie.com>

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

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

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

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

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

CLASSIFIED ADVERTISING RATES

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

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

| | |
|------------------------------|--------|
| Regular Classified, per word | \$.70 |
| Regular Classified minimum | 12.00 |
| Display Classified, per word | 1.00 |
| Display Classified minimum | 25.00 |

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

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

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

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

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

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

Category _____ Regular Boldface

Ad Copy _____

PAYMENT MUST ACCOMPANY ORDER

Name _____ Phone _____
 Address _____ Total Enclosed _____
 City/State _____ Zip _____ Date Sent _____

CLASSIFIED ADVERTISING

Classified Advertising Rates
will be found on page 25.

PUBLICATIONS RECORDINGS

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

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

HARPSICHORDS/CLAVICHORDS

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

Sabathil Pedal Harpsichords, your practice instrument for the home. AGO pedalboard. Superb quality and reliability. Since 1949. 888/922-4577 toll free.

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 Alfert at 913/859-0111 or jblakesley@gracech.org

1923 Tellers-Kent pipe organ; 3 manuals and pedal, 32 stops, oak rolltop console rebuilt in 1977. Console in storage and pipes on chests. Chests have received some water damage over the years and need re-leathering. Best offer. Buyer to arrange for crating & shipping. Information: 714/560-8648.

Henry Pilcher op. 1132, 1922, fair condition, 11 ranks. Buyer to remove summer 2000. Can be seen and played at Trinity Episcopal Church, Morgantown, WV. Asking \$2,000. Blower not included. Contact Michael B. Herzog at 614/279-2211 (Peebles-Herzog, Inc.) for information.

1922 Austin #1043, 3 manuals, 33 ranks, 37 stops with chimes and harp. Extensive voicing and new pipework in 1973. Full specifications available upon request. Buyer to remove after December 2000. All reasonable offers considered. Bid deadline August 31. Address inquiries to: Tim Meunier, Director of Music, First United Methodist Church, 275 West Michigan Ave., Jackson, MI 49201. 517/787-6460 or e-mail: fumcjax@hotmail.com

PIPE ORGANS FOR SALE

Two-manual, Four-rank Pipe Organ. Stopped Flute, Open Diapason, Salicional, Dulciana. Detached console. Includes blower, rectifier, swell motor and shades for chamber installation. No Casework. Fits 9' ceiling. Playing in our shop. \$5,000 as is. Pick up at our shop. Lima Pipe Organ Co., Inc. Phone/FAX 419/331-5461.

Moller 2-manual, 4-ranks #6669 complete 16' Bourdon 97 pipes, 8' Diapason 46sc/73, 8' Dulciana 56sc/73, 8' Salicional 58sc/73, walnut console, ivory keys, playable condition. \$4,500. e-mail: jbeddia@bellatlantic.net phone 609/641-9422.

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!

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

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

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.

PIPE ORGANS FOR SALE

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

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

REED ORGANS FOR SALE

Two-manual and pedal Estey Reed organ; oak case and pipe facade. Needs rebuild. You pick up at our York, PA shop. \$1,500. Taylor Miller Organ Co. 717/845-6504.

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.

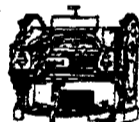
Theater pipe organ (4/20) plus home (NW Chicago suburb) with music/organ studio (19' ceiling) sold together or separately. 847/297-3635.

ELECTRONIC ORGANS WANTED

Buying Hammond B-3, C-3 organs, Leslie 147, 122 speaker cabinets. Contact Dennis: ph. 701/223-2933 e-mail: oldspeed@btigate.com

American Theatre Organ Society

An organization of more than 6,000 members dedicated to the preservation and enhancement of the theatre organ.



Contact: Michael Fellenzer
P.O. Box 551081
Indianapolis, IN 46205-1081 ph 317/251-6441

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, Editor, THE DIAPASON, 380 E. Northwest Hwy., Suite 200, Des Plaines, IL 60016-2282; ph 847/391-1045; fax 847/390-0408.

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

ANDOVER

P.O. Box 36
Methuen, MA 01844-0036
Telephone: 888-ORGAN CO
Fax: 978-685-8208
Web Site: http://www.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.
RACINE, WIS. 53403

1405 SIXTEENTH ST. • 414/633-9566

Reuter Preferred Pipe Organs

P.O. Box 486 Lawrence, KS 66044
785/843-2622

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

New Organ Sales • Rebuilding and Additions
Maintenance and Tuning
Box 838, Lithonia, Georgia 30058 • (770) 482-4845

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



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 LICH - Germany
Phone 0049 - (0)6404-9169-0
Fax 0049 - (0)6404-9169-50

HEUSS
ORGELTEILE

CLASSIFIED ADVERTISING

Classified Advertising Rates
will be found on page 25.

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

Complete assembled electronics for Schober two-manual organ kit. Never used. Best reasonable offer. 908/713-9654.

Hammond organ series A-100, GM 11-62 console with full pedalboard and bench, \$5000 or best offer. Jonathan Pederson, 708/758-0001.

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

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

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.

MISCELLANEOUS FOR SALE

Two consoles: 1968 Möller, 3-manual, 50 drawknobs (Gt10, Sw16, Ch11, Ped13), 15 couplers (tilting-tablets); 6 generals and 6 divisional pistons per division (remote combination action machine). Colonial case, white and mahogany. Ivory keys. Excellent condition. Available after Easter 2000. Make offer. Tellers-Kent 2-manual. Completely rebuilt and refinished in 1989. Excellent condition. Available immediately. Make offer. Hochhalter, Inc. 503/315-8211 or hochhitr@teleport.com

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

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

Atlantic City Pipe Organ Company: 1928 Welte/Mignon #272: 8' French Horn 6 1/2"sc/73, \$1,000; 1958 Tellers 4"WP: 4' Clarion, \$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; 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, 58sc/73, \$400; 8' Dulciana, 56sc/73, \$400; Unda Maris, 56sc/61, \$300; VDO, 66sc/73, & Vox Celeste TC 61, block tin, \$600 pr; 8' Muted Violin, 67sc/61, 4" WP, \$500; Kinetic blower, 5" & 10" WP, \$600; Hall, 4" WP, 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 Möller #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/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, Lyndhurst, 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

VISSER & ASSOCIATES INCORPORATED

22814 Commercial Lane, Tomball, Texas 77375-6969
Phone: 281-516-1361 • Fax 281-516-1363

Members APOBA and ISO

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

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


 **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.**
ORGAN BUILDERS
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

 **Jacques Stinkens**
Organ pipe makers B.V.
3701 VE ZEIST
Holland
Tel: 030-6913827
Fax: 030-6920620
Your personal wishes
are in good hands

W. Zimmer & Sons
pipe organ builders
P.O. Box 520
Pineville, NC 28134
(803) 547-2073

THE DIAPASON

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

- Name
- Street
- City
- State Zip
- NEW SUBSCRIBER**
 RENEWAL
ENCLOSED IS
 \$45.00—3 years
 \$35.00—2 years
 \$25.00—1 year
Foreign subscriptions
 \$70.00—3 years
 \$50.00—2 years
 \$35.00—1 year

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

Karen McFarlane

Artists

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



George Baker



Diane Meredith
Belcher



Guy Bovet +



David Craighead



Gerre Hancock



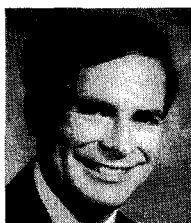
Judith Hancock



Martin
Haselbock +



David Higgs



Clyde Holloway



Marilyn Keiser



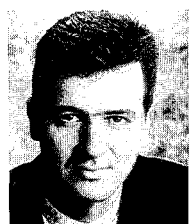
Susan Landale +



Olivier Latry +



Joan Lippincott



Alan Morrison



Thomas Murray



James O'Donnell



Jane
Parker-Smith +



Peter
Planyavsky +



Simon Preston +



George Ritchie



Daniel Roth



Donald Sutherland



Frederick Swann



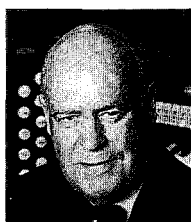
Stephen Tharp



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