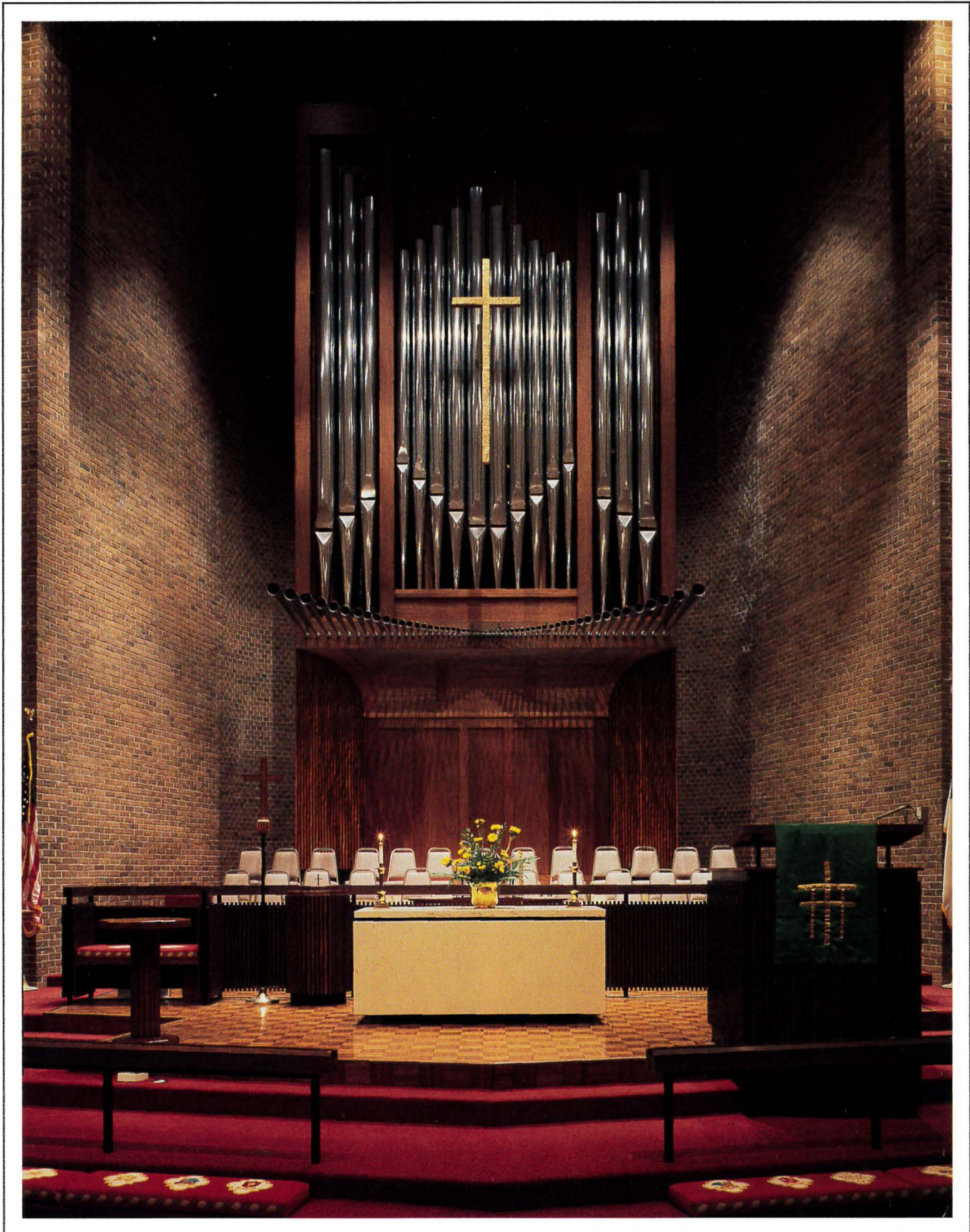


THE DIAPASON

OCTOBER, 2001



Sharon United Methodist Church, Charlotte, North Carolina
Specification on page 22

Here & There

The Jesuit Urban Center, Immaculate Conception Church, Boston, has announced its concert series, under the direction of organist/choirmaster Christa Rakich. The series began on September 14 with a recital by Ms. Rakich and continues: October 6, The Esterhazy Quartet; 10/19, Stefan Engels; November 16, Ken Cowan; December 7, The Tallis Scholars; 12/14, festival of lessons & carols; 12/16, Les Arts Florissants. For information: 617/536-8440; e-mail: <jucboston@aol.com>.

St. Helena's Episcopal Church, Beaufort, South Carolina, has announced its organ recital series on Fridays at noon: October 12, Adrienne Olson; 10/26, Dana Robinson; November 9, Kevin Birch; 11/16, Beverly Everett; 11/30, Hanna Lee. For information: 843/522-1712 x214.

The Plymouth Music Series has announced its 33rd season of concerts in the Twin Cities: October 13, Kurt Weill's *Lady in the Dark*; November 2, Vox Americana, featuring the world premiere of *Poor Richard Madrigals* by Randall Davidson; December 2, 8, 9, Welcome Christmas!, featuring Gerald Finzi's *Dies Natalis*; February 9, Witness; March 17, Vox Britannica; April 27, Heros & Rebels. For information: 612/547-1459.

The Bach Society, Houston, Texas, has announced its 20th season. Fall programs include: October 14, *Mass in A*, BWV 234; November 11, Ludger Lohmann; December 2, *Christmas Oratorio*, parts 1-3. All events take place at Christ the King Lutheran Church, Houston. The Bach Choir begins its new season after a concert tour of Germany under director Robert Lynn, who has served as music director since the founding of the Bach Society in 1982. For information: 713/524-8744.

St. Paul's Church, Doylestown, Pennsylvania, has announced its 12th season of music events: October 14, chamber music by faculty members of the Doylestown School of Music and the Arts; November 4, Lee Milhous & Timothy Harrell, music for two organs, featuring the church's new one-manual DiGennaro-Hart chamber organ and three-manual Austin organ, followed by festal evensong for All Saints; December 2, Thomas Ahlm, organ recital, followed by Advent procession with lessons & carols; 12/4, 11, 18, Tuesday noon series; 12/14, Handel, *Messiah* (Part 1); 12/23, Christmas lessons & carols. For information: 215/230-7098.

The Orpheus Chamber Singers, Dallas, Texas, has announced its 2001-2002 subscription season: October 14, Night Sounds, Episcopal Church of the Incarnation; December 2 (St. Thomas Aquinas Catholic Church) and 3 (Christ United Methodist Church), Sing Noel; February 24, Sacred Expressions, St. Thomas Aquinas Church; April 28, Babes, Bugs & Booze, First Unitarian Church. For information: 214/352-9171.

Camp Hill Presbyterian Church, Camp Hill, Pennsylvania, has announced its fall concerts: October 21, John Weaver; December 9, Advent lessons & carols; December 24, Christmas lessons & carols. David Binkley is organist/choirmaster. For information: 717/737-0488.

Independent Presbyterian Church, Birmingham, Alabama, has announced its fall concerts: October 21, choral evensong; 37th season of November organ recitals: November 4, Christopher Herrick; 11/11, Ji-Yoen Choi; 11/18, Stefan Engels; 11/25, Jeff R. McLelland and The Ambassador Brass; December 16, Poulenc *Gloria* and works of Paulus, Victoria, and Lauridsen; December 24,

lessons & carols. For information: 205/933-1830.

Bryn Mawr Presbyterian Church, Bryn Mawr, Pennsylvania, has announced its fall music events: October 21, a Bach-Gospel concert, sponsored by The Bach Festival of Philadelphia; November 11, family Taizé service; December 8, Handel, *Messiah*. For information: 610/525-2821 x836; <www.bmpc.org>.

The Dallas International Organ Competition Recital Series has announced its 2001-2002 events: October 22, Todd Wilson; January 12, Wayne Marshall; April 9, John Scott. Programs take place on the Lay Family Concert Organ, Fisk opus 100, at the Meyerson Symphony Center. For information: 214/692-0203; <www.dallassymphony.com>.

Peachtree Road United Methodist Church, Atlanta, Georgia, has announced its arts program: October 23, Erwan Le Prado; November 4, William Krape, followed by choral evensong; December 11, Choral Guild of Atlanta; 12/9, Handel, *Messiah*. For information: 404/240-8212.

St. Ignatius Loyola Church, New York City, has announced its Sacred Music in a Sacred Space series, under the direction of Kent Tritle. October 24, Handel, *Saul*; November 14, Moravec, *Montserrat* (world premiere); March 13, Schütz, *Musikalische Exequien*; April 16, Honegger, *Le Roi David*; May 14, Massenet, *Marie-Magdeleine*; the organ recital series: October 28, Andrew Henderson; February 3, Kent Tritle; 2/17, Marie-Claire Alain; April 10, Joan Lipincott; holiday concerts, December 14, 15, 16; French Romantic choral music, May 12, D'Indy, *Ste Marie-Madeleine*. For information: 212/288-2520; <concerts@saintignatiusloyola.org>.

The Saint Thomas Choir, New York City, has announced its Tuesday evening concert series: October 30, festival of American masters, works of Rorem, Thompson, Piston, Bernstein, Susa, and Schuller; December 18, 20, Handel, *Messiah*; March 19, Bach, *St. Matthew Passion*. For information: 212/664-9360; <www.saintthomaschurch.org>.

Friends of the Kotschmar Organ, Portland, Maine, have announced special events this fall: October 31, Halloween silent film night with Dennis James accompanying *The Bells*; December 18, Christmas with Cornils, featuring Ray Cornils with the Kotschmar Festival Brass and The Parish Ringers handbell choir. Concerts take place in Merrill Auditorium at Portland City Hall. For information: 207/883-9525; <www.foko.org>.

CONCORA, Connecticut Choral Artists, New Britain, Connecticut, under the direction of Richard Coffey, has announced its 28th season of concerts: November 3, 4, Consort of Voices with birthday tributes to Edmund Rubbra and Gerald Finzi; December 15, 16, annual Christmas concert; January 26, Duruflé complete choral works; March 3, Mozart *Requiem*; April 27, 28, the Men of CONCORA. For information: 860/224-7500.

The Cathedral of St. Patrick, New York City, continues its fall organ series on Sundays at 4:45 pm: November 4, Andreas Meisner; 11/11, Nigel Groome; 11/25, Rob Abbott. For information: 212/753-2261 x245; e-mail: <shcspc@aol.com>.

The Royal Bank Calgary International Organ Festival and Competition takes place August 7-17, 2002. Organists of any nationality who were

THE DIAPASON

A Scranton Gillette Publication

Ninety-second Year: No. 10, Whole No. 1103
Established in 1909

OCTOBER, 2001
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

University of Michigan Italian Festival of Music March 31-April 1, 2001 by James Wagner	14
Hook Opus 553 to Berlin, Germany by Lois & Quentin Regestein	14
An Interview with Stephen Dodgson by Pamela Nash	15
Reuter Organ Company New Corporate Headquarters by Jerome Butera & S. Christopher Leaver	20

NEWS

Here & There	2, 3, 4, 6
Appointments	3
Nunc Dimittis	6
Harpsichord News	7

REVIEWS

Music for Voices and Organ	8
Book Reviews	10
New Recordings	10
New Organ Music	12

NEW ORGANS

	22
--	----

CALENDAR

	24
--	----

ORGAN RECITALS

	28
--	----

CLASSIFIED ADVERTISING

	29
Cover: Bedient Organ Company, Lincoln, Nebraska; Sharon United Methodist Church, Charlotte, North Carolina	22

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.

Editor

JEROME BUTERA
jbutera@sgcmail.com

Associate Editor

WESLEY VOS

Acting Associate Editor

JOYCE ROBINSON

Contributing Editors

LARRY PALMER
Harpsichord

JAMES McCRAY
Choral Music

BRIAN SWAGER
Carillon

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

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 847/391-1045. Fax (847) 390-0408. Telex: 206041 MSG RLY. Email: jbutera@sgcmail.com.

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 60016-2282.

Routine items for publication must be received six weeks in advance of the month of issue. For advertising copy, the closing date is the 1st. Prospective contributors of articles should request a style sheet. Unsolicited reviews cannot be accepted.

This journal is indexed in the *The Music Index*, annotated in *Music Article Guide*, and abstracted in *RILM Abstracts*.

Copyright ©2001. PRINTED IN THE U.S.A.

Search THE DIAPASON Index:

www.wu-wien.ac.at/earlym-l/organs/diapason.search.html

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.

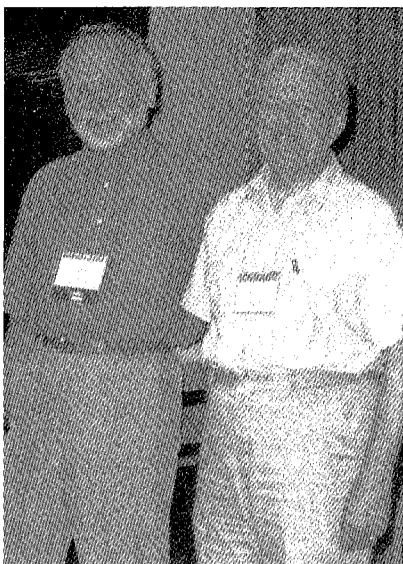
born after August 17, 1970 are eligible to enter. Juries will choose a total of ten finalists from 45 competitors at selection rounds in Hong Kong, China; London, England; and Morrow (Atlanta), Georgia, USA. Applicants may choose the selection round which is most convenient to attend. A selection panel composed of Simon Preston, Timothy Rendell, and Neil Cockburn will review all submitted applications. Nine applicants will be selected to compete at the Asia-Pacific selection round April 12-13 at the Hong Kong Academy for Performing Arts. Eighteen successful applicants will be invited to the European selection round at St. John's, Smith Square in London, April 24-27. Another 18 will be invited to compete in the North American selection round at Spivey Hall in Morrow, Georgia, May 8-11. At the first Calgary International Organ Academy in South Africa, taking place in Cape Town and Stellenbosch, January 6-12, two participants may receive scholarships to attend and compete at either the European or North American selection rounds.

Selection round competitors will perform a 50-minute recital to include one work by J.S. Bach (from a list of 20 prescribed pieces), one major work by either Mendelssohn, Liszt, Franck, Reubke or Reger, and one work composed after 1930. Final jurors will award gold medals in three disciplines: recital, concerto, and improvisation, in addition to prizes for best Bach performance,

best performance of a work by Duruflé, best performance of a work by a Canadian composer, and best encore. The deadline for applications is November 23, 2001. The competition manual is available on the web <www.ciof.com> or from competition manager Debbie Giesbrecht at 403/543-5122; e-mail: <deb@ciof.com>.

The American Guild of Organists has announced the first and second place winners in its nine AGO/Quimby Regional Competitions for Young Organists (RCYO). The competitions, held in conjunction with the summer 2001 AGO regional conventions, were made possible by a grant from Michael Quimby, president of Quimby Pipe Organs, Inc. Region I: first place, Brett Maguire, second place, Kristin Naragon; Region II: 1st, Tim Pyper, 2nd, Lee Wright; Region III: 1st, Christian Lane, 2nd, Jeffrey DeVault; Region IV: 1st, Charles Burks, 2nd, Daniel Hahn; Region V: 1st, Thomas Schuster, 2nd, Timothy Spelbring; Region VI: 1st, Martin Grajeda Jr., 2nd, Melissa Blanton; Region VII: 1st, Lucinda Meredith, 2nd, Daniel Stipe; Region VIII: 1st, Rico Contenti, 2nd, Paul Meier; Region IX: no 1st, co-2nd, Chelsea Chen and Randall Harlow.

The Hymn Society in the United States and Canada held its annual convention at the international headquarters for the Community of Christ



Hymnwriters honored at Hymn Society convention (l to r): The Rev. Dr. Fred Kaan, F.H.S., The Rev. Dr. Brian Wren, F.H.S.

denomination in Independence, Missouri, July 15-19. One of the highlights was the appointing of two hymnwriters as Fellows in the North American Society, founded in 1922. In recognition of distinguished service to hymnody, the society has honored an individual almost every year since 1942. Among the almost 60 Fellows are seven from outside North America, including Jan Bender (Dutch), Timothy Dudley-Smith (UK), Fred Pratt Green (UK), I-to Loh (Taiwan), Erik Routley (UK), Thomas Tiplady (UK), and John W. Wilson (UK). This year's Fellows are both from overseas: Dutchman Fred Kaan, who lives in England, and Englishman Brian Wren.

The Organ Library of the Boston AGO Chapter has established an award to recognize distinguished scholarship relating to organ music and its composers. The award will honor (in alternate years) monographs and articles published in English that make substantial contributions to the understanding of organ literature and the composers who have enhanced the repertoire. The award has been named in honor of Max B. Miller, former university organist at Boston University, who took an important role in establishing the library, located at the BU School of Theology. Considered for the first award of \$500 (to be made in mid-2002) will be books published during the years 2000 and 2001. Publishers and authors may submit material directly to the Organ Library, but the award committee will consider all material published within the two-year period that meets the criteria for the award. For information: Prof. Joseph Dyer, The Organ Library, Boston University, 745 Commonwealth Ave., Rm. 2B, Boston, MA 02215; e-mail: <orglib@bu.edu>.

Eastman School of Music has announced a new Sacred Music Diploma, a 24-credit program designed to "equip graduate or undergraduate students with the knowledge and tools to meet the challenges of the rapidly changing and diverse settings in which sacred music is practiced." The diploma is open to students in a variety of disciplines including organ, keyboard, conducting, voice, and music education, and includes a two-semester supervised internship. The newly-appointed director of the program is Peter DuBois.

William Porter has been named visiting professor of organ improvisation, a new position at Eastman, for the fall semester. Porter will visit Eastman from the New England Conservatory of Music in Boston.

This fall the entire Eastman organ faculty and its 35 students will travel to Göteborg, Sweden, October 22-November 3. The trip is made possible, in part, by the recent addition to the Eastman faculty, Hans Davidsson, the founder, artistic director, and research director for the Göteborg Organ Art Center. The city's 10 historic, national organs will expose the students to as many different instrument styles.



The Canterbury Singers USA at St. Paul's Cathedral, England

The Canterbury Singers USA traveled to London, England following last Christmas to sing for two services at St. Martin-in-the-Fields, Trafalgar Square on December 31, 2000, and for services of evensong at St. Paul's Cathedral on the next Tuesday, Wednesday, and Thursday. This was the choir's seventh tour to England. Previous weeklong choral residencies have been sung at Westminster Abbey, York Minster, Norwich Cathedral, St. Paul's Cathedral, and Guildford Cathedral. Pictured at St. Paul's Cathedral, the choir was directed by James R. Metzler, organist & director of music at Trinity Episcopal Cathedral in Little Rock, Arkansas. Henry Hokans served as organist.

The AGO educational outreach program, **Pipe Organ Encounter (POE)**, was conducted in Canada for the first time at Mount Royal College last summer. POE is an introduction to the organ for young keyboard players. Six young pianists attended POE, held July 3-7. The event was directed by Neil Cockburn, head of organ studies at Mount Royal College Organ Academy and centre chair of the Royal Canadian College of Organists (Calgary Centre). The faculty included Marnie Giesbrecht, Valerie Hall, Margie Newman, and Joachim Segger. Representatives Barbara McKelway and Barbara Gulick from the AGO Committee on the New Organist were also present.

Appointments

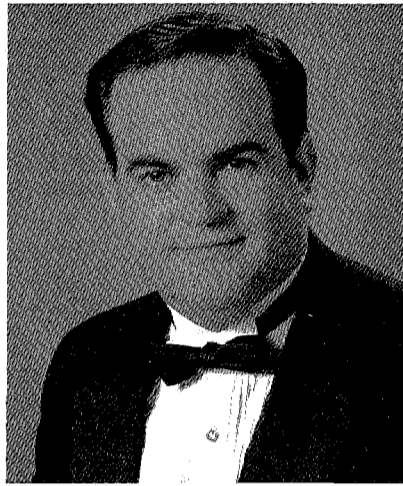
Fritz A.D. Anders has been appointed organist for the Cathedral of St. Francis (Roman Catholic) in Santa Fe, New Mexico. Since 1994, he previously served as organist and choirmaster for St. Bede's Episcopal Church in Santa Fe.



Susan Ferré

Susan Ferré has been appointed visiting professor of organ for the 2001-2002 academic year at Pacific Lutheran University, Tacoma, Washington. Her duties include organ studio teaching, courses in music history, and serving as university organist for weekly chapel

worship and the Sunday morning university congregation. Ferré holds the BA and BMus degrees from Texas Christian University, MMus from the Eastman School of Music, Diplôme d'Orgue from the Schola Cantorum in Paris, France, and the DMA from the University of North Texas. While in Paris, she was a long-time student of Jean Langlais, as well as taking lessons from Marcel Dupré and Maurice Duruflé. Since 1980, Ferré has served as director of the Texas Baroque Ensemble. She has served as a faculty member at the University of North Texas, Southern Methodist University, and the Université de Paris at Vincennes. In April, 2001, she received a distinguished alumna award from the University of North Texas.



Peter Latona

Peter Latona has been appointed director of music at the Basilica of the National Shrine of the Immaculate Conception, Washington, DC. Latona holds a DMA from the Manhattan School of Music and MMus from the Yale School of Music. He has studied organ with McNeil Robinson, Thomas Murray, and Jean Langlais, has studied improvisation with Gerre Hancock, and participated in masterclasses with Olivier Latry, Marie-Claire Alain, Gillian Weir, Naji Hakim, and Jacques von Oortmerssen. A frequent recitalist in both the United States and France, Dr. Latona has also appeared with instrumental and choral ensembles, among them the Yale Bach Society and The American Repertory Singers. He is the featured accompanist on three recordings and has recently released his first solo recording, *An Organ Pilgrimage* (Raven), which features the four pipe organs of the Basilica. Known also for his work as a composer, Latona's current compositions include *Ego sum ostium* (1999) for chorus, orchestra, and soprano solo, written for the Vatican's International Celebration of the Jubilee, and *My Hope Is Arisen* (2000), for chorus and orchestra. Prior to his appointment, he had served as the Basilica's assistant director of music since 1997.



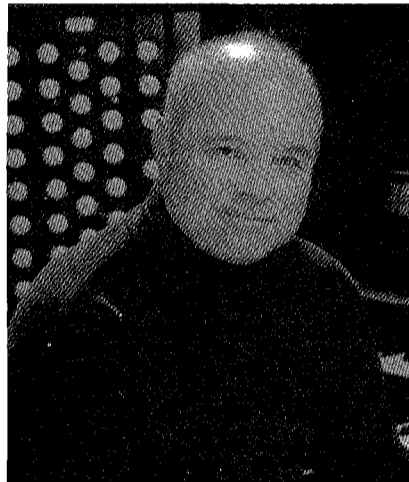
Jason Leister

Jason Leister has been appointed assistant organist at the Church of the Holy Trinity (Episcopal) in New York City, where Dr. Stephen Hamilton is the minister of music. Mr. Leister graduated from the Eastman School of

Music and in 1997 was awarded first prize in the Fort Wayne National Organ Competition as well as second prize in the John Rodland Memorial Scholarship Competition. His organ teachers include Susan Lain, Suzanne Riehl, and David Higgs. At Holy Trinity, Leister will assist with the building of a junior choir program with their own choral liturgy as well as accompanying the Holy Trinity Choir. The church houses a Rieger pipe organ and is known for its Music at Holy Trinity subscription series.

Bruce Neswick has been appointed Canon Musician at the Episcopal Cathedral of St. Philip, Atlanta, where he will direct a program including a boys' choir and girls' choir, three adult choirs and a weekly organ recital series. He will be assisted by David Fishburn, associate organist-choirmaster; DeWayne Trainer, music department coordinator; Brent Runnels, concert manager; and Gracy Jarvis, librarian.

Here & There



Thomas Brown

Thomas Brown won first prize in the International Hymn Tune Competition sponsored by the Community of Christ World Headquarters (formerly RLDS) in Independence, Missouri. The hymn text "Christ Leads" was written by Brian Wren and commissioned by the church in celebration of the change of name to the Community of Christ on April 6, 2001. The winning tune, *Spes*, was chosen from nearly 90 entries from the US, Canada, England, Scotland, Ireland, Australia, and New Zealand. The new text and tune were first sung at the opening festival of the Hymn Society's national convention at the Community of Christ Temple in Independence, with Brown at the organ. Thomas Brown made his professional debut on the Allied Arts Piano Series at Chicago's Orchestra Hall and has since performed around the world, both as pianist and organist. In the Philippines, he was a featured soloist at the International Bamboo Organ Festival and recorded a CD on the famous "Bamboo" organ there. In the 1980s he was assistant to AGO executive director Dan Colburn, and served as chairman for promotion for the AGO centennial convention in New York City. For the past 12 years he served an Episcopal parish in Northwest Connecticut as director of music and organist. He was recently elected to the national council of the Organ Historical Society as councillor for organizational concerns, and presently lives in Shawnee Mission, Kansas, a suburb of Kansas City.

Peter Cameron, of Methuen, Massachusetts, received the Organ Historical Society's Distinguished Service Award for 2001 at the society's annual convention in Winston-Salem. Cameron is a graduate of Hamilton College. His long career in organbuilding includes experience with Angell Pipe Organs (Rye, New York), Louis F. Mohr & Co. (New York City), Berkshire Organ Co., and Andover Organ Co. Cameron's interest in the work of NYC builders has result-

ed in the preservation of a number of early instruments there. Years of research have led to his recently producing an exhaustive study and opus list of George Jardine & Son, NYC builders 1838–1900. Cameron has been active in OHS since 1962.

David Di Fiore played recitals in Poland and the Slovak Republic in August and September. His schedule included performances in Drezdenko (August 24) and Illowa (August 26), Poland, as part of the Letni Festival, and in Bratislava (September 2) and Zilina (September 6), Slovak Republic.

John Kitchen is featured on a new recording, *Complete Organ Works of Johann Ludwig Krebs, Vol. 1*, on the Priory label (PRCD 734). Recorded on the Frobenius organ Opus 1000 at Canongate Kirk, Edinburgh (two manuals and pedal, 20 stops), the program includes 26 selections (chorales, preludes, fugues, trios, and a fantasia). For information: 516/436-8814; <www.priory.org.uk>.

Three new choral works by **Dan Locklair** have received world premieres. A *DuBose Heyward Triptych* (a three-movement choral cycle for SSAATTBB chorus, soloists, a cappella) was premiered during the 2001 Piccolo Spoleto Festival USA on June 2, 3, and 6 by the Carolina Chamber Chorale (Timothy Koch, conductor) at the New Tabernacle Fourth Baptist Church, Charleston, South Carolina. *Freedom* (based on Maya Angelou's poem *Equality*) was performed by the New York City Gay Men's Chorus (Barry Oliver, artistic director) on March 24 at Lisner Auditorium, Washington, DC; March 31 at Symphony Hall, Boston; and April 2, Carnegie Hall, New York City. *Te Deum Laudamus* (SATB choir, soloists, and organ) was premiered on May 4 by the St. Paul's Choir at St. Paul's United Methodist Church, Houston. The organ music of Dan Locklair was performed by the composer on June 25 at Cente-

nary United Methodist Church, Winston-Salem, as part of the OHS national convention.

Marilyn Mason will lead Historic Music Tour XLV to the cathedrals and castles of Spain, February 20–March 5, 2002. The itinerary includes visits to Barcelona, Sevilla, Cordoba, Toledo, Segovia, and Madrid, featuring cathedrals, monasteries, museums, concerts, worship services, and sight-seeing. For information: Century World Travel, Attn: Paul Melton, 22335 Pontiac Trail, South Lyon, MI 48178; 800/437-9412; e-mail: <Paulmelton@prodigy.net>.

James McCray was the conductor of the Larimer Touring Chamber Choir for a 17-day trip throughout France in July. They performed numerous concerts, including singing a Mozart Mass for over 2500 people at Notre Dame Cathedral in Paris. This fall Dr. McCray will be the conductor for *Laudamus*, a northern Colorado chamber choir. His most recent choral publications include *Sanctus* for men's choir, keyboard and percussion, and *Footprints* for SSA, flute and vibraphone.

Ulrich Meldau is featured on a new recording, *Francis Poulenc & Alfredo Casella Konzerte für Orgel und Orchester*, on the Motette label (CD 40251). Recorded on the organ at Kirche Enge, Zurich, Mr. Meldau is joined by the Orchester der Stadt Tarnow, the Sirius Brass, and timpanist Felix Eberle, under the direction of Stanislaw Krawczynski. For information: 518/436-8814.

Frederick Swann is featured on a new recording with the Choir of First United Methodist Church, Lubbock, Texas, Gordon McMillan, director, on the Gothic label (G 49124). The program includes Dubois, *The Seven Last Words of Christ*; Mendelssohn, *Hear My Prayer*; and Dubois, *Grand Chorus*. For information: 714/999-1061; <www.gothicrecords.com>.



Mr. & Mrs. Petr Eben, Stephen Tharp, Jiri Ropek

Stephen Tharp made his 15th solo overseas concert tour last summer, playing in England and the Czech Republic. His recital at York Minster concluded with the world premiere of a new four-movement *Sinfonietta* for organ by York Minster organist/choirmaster Philip Moore, which was commissioned for the occasion. Mr. Tharp finished the tour in Prague by playing the opening program of the Sixth International Organ Festival held at the Bazilika sv. Jakuba, a concert produced in cooperation with the American Embassy in Prague. He was interviewed by Radio Prague, discussing his own organ transcriptions and his ongoing interest in the promotion of contemporary organ music. Tharp has commissioned seven new works to date, dedicated to him by composers Jean Guillou, Philip Moore, Anthony Newman, Morgan Simmons, and Martha Sullivan. In addition to several dozen upcoming concerts in Europe and Australia, Tharp's 2001–2002 season will include performances at international festivals in Sao Bento, Brazil and Ragusa, Sicily, and during the Advent festival concerts at Notre Dame Cathedral, Paris, along with

numerous U.S. engagements. Stephen Tharp is represented by Karen McFarlane Artists.



Thomas Trotter

Thomas Trotter will be featured at the gala opening on October 19 of the new Klais organ at Symphony Hall in Birmingham, England, in a program for organ and orchestra. In addition to the *Symphony No. 3* by Saint-Saëns and the Poulenc *Concerto for Organ, Strings, and Timpani*, Mr. Trotter will premiere a new solo work for organ by Michael Nyman. The City of Birmingham Symphony Orchestra will be conducted by Sakari Orano. On the morning of October 20, Mr. Trotter, Philipp Klais, and Peter King will present a lecture-demonstration on the new instrument, which will be followed in the afternoon by a solo recital by Trotter performing works of Parry, Bach, Bolcom, Wagner, Hakim, and others. Thomas Trotter is Organist to the City of Birmingham and is represented by Karen McFarlane Artists, Inc.

Standin' in the Need of Prayer, a solo work for harpsichord, was written by jazz pianist **Joe Utterback** for a commission by Sharon Ollison of Rockville,

► page 6

Announcing the founding of the Princeton Early Keyboard Center

Established in January, 2001, the Princeton Early Keyboard Center is a small, independent school devoted to the teaching of harpsichord, clavichord, continuo-playing, and all matters relating to the keyboard music and keyboard instruments of the Renaissance and Baroque periods. The main studios of the Center, located on Nassau Street in Princeton, New Jersey, contain several harpsichords and clavichords—most built by either Keith Hill or Philip Tyre—in a variety of historic styles. The instruments are all as authentic in design as possible—the harpsichords equipped with a variety of historically designed wooden jacks and voiced with bird quill—and all have an extraordinarily vivid and beautiful sound. The teaching at the Center is always focused primarily on allowing the students to learn directly from the sound, touch, and behavior of the instruments themselves, and to relate historical knowledge and musical analysis to those instruments. All students studying at the Center, whether for a long course of lessons or for an occasional lesson, coaching session, or workshop, have extensive, essentially unlimited, access to all the instruments for practicing.

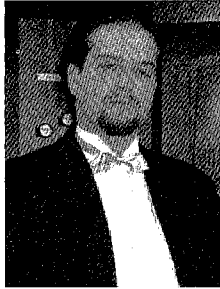
The principal keyboard teacher and Director of the Princeton Early Keyboard Center is Gavin Black. Known especially for his recordings on the PGM label, Gavin Black has taught harpsichord, clavichord, organ, and continuo-playing, and coached Baroque chamber music, since 1979. He has been a design consultant in various organ- and harpsichord-building projects. His recording of harpsichord music of Sweelinck, played on a Ruckers transposing-double copy, will be released in early 2002.

The structure of teaching at the Center is designed to be infinitely flexible. The Center of course welcomes “full-time” students, taking at least one lesson a week over a period of months or years, and will offer such students as thorough, broad, and intense a grounding in Baroque keyboard matters as can be found anywhere. However, the Center also welcomes students who want a shorter course of lessons, or just occasional lessons, or even one lesson, or a one-day “mini-workshop” targeted to a particular area of study. The Center is happy to accept students of any age and any musical background. Telephone or e-mail inquiries seeking advice or help about aspects of Baroque keyboard music or instruments are also most welcome.

The facilities of the Center include, in addition to the instruments, a small library of music and of books, and a listening station with an extensive collection of recordings of Baroque keyboard, chamber, and vocal music. The Center is also able to offer students the opportunity to make use of several Baroque-style organs, and occasionally to observe or even participate in the work of instrument builders. The Center can also provide performance opportunities for students, both as soloists and in chamber music.

Anyone interested in taking advantage of the facilities and programs of the Princeton Early Keyboard Center is invited to get in touch with the Center using any of the addresses or numbers listed below.

Princeton Early Keyboard Center
P.O. Box 385
Kingston, New Jersey 08528-0385 USA
telephone: (609) 430-0396
fax: (732) 545-5504
website: www.pekc.org
e-mail: gavinblack@altavista.com



Chartres Winner
Erwan Le Prado



Dallas Winner
James Diaz



Janice Beck



Jonathan Biggers



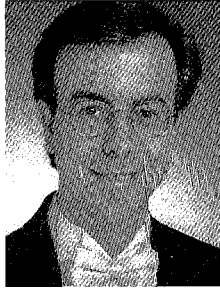
David Briggs



The Chenaults



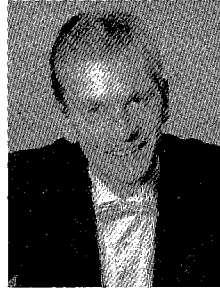
James David Christie



Peter Richard Conte



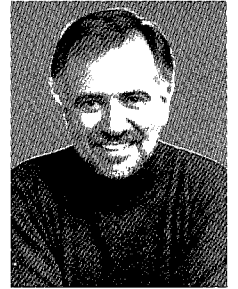
Lynne Davis



Jeremy Filsell



S. Wayne Foster



Jon Gillock



Robert Glasgow



Stephen Hamilton



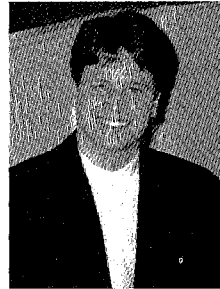
Christopher Herrick



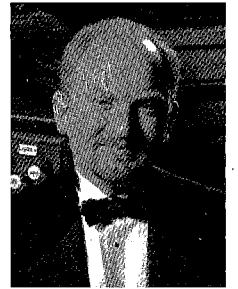
Richard Heschke



David Hurd



Paul Jacobs



Martin Jean

Concert Organists

PHILLIP TRUCKENBROD CONCERT ARTISTS

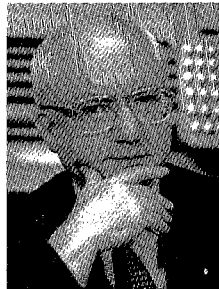
PO Box 331060 • W. Hartford CT 06133-1060

Phone (860) 560-7800 • Fax (860) 560-7788

email@concertartists.com • www.concertartists.com



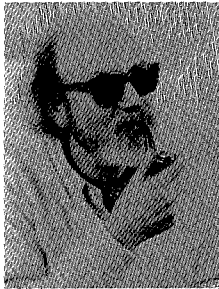
Kei Koito



Nicolas Kynaston



Laughton & O'Meara
Trumpet & Organ



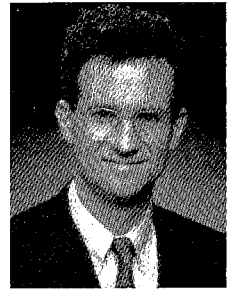
Jean-Pierre Leguay



Huw Lewis



Christophe Mantoux



Bruce Neswick



Katharine Pardee



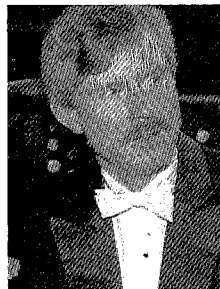
Pierre Pincemaille



Mary Preston



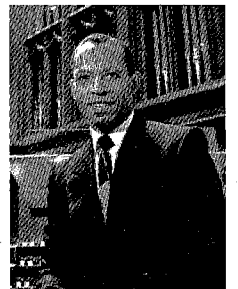
McNeil Robinson



John Rose



John Scott



Herndon Spillman



Carole Terry



John Walker



Jane Watts



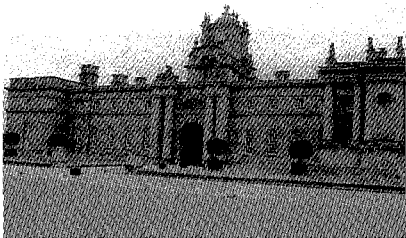
Marianne Webb



John Scott Whiteley

Maryland. The composition uses both blues and ragtime settings of the well-known spiritual. Published by Jazzmuze (732/747-5227), the work will be available in January 2002 after its debut performance.

Rosemary Weller, honored recently by the St. Louis AGO Chapter as Artisan of the Year, was feted by members of the chapter at the national convention of the National Association of Pastoral Musicians in Washington, DC.



Blenheim Palace

Carol Williams has recently made a commercial video at Blenheim Palace, including a brief tour of the historic venue and performances on the various instruments. The library (183 feet long) features a late 19-century Steinway grand piano and the 1891 four-manual organ by "Father" Willis, which Ms. Williams recorded two years ago on the OS label. Also on the video is a totally original circa 1850 two-manual organ by Postill in the palace chapel. The palace is the home of His Grace The 11th Duke of Marlborough, where the late Sir Winston Churchill was born.



Todd Wilson

Todd Wilson is featured on a new recording, *Frank Bridge & Friends*, on the JAV label (JAV 120). Recorded on the Quimby opus 50 organ at St. Mar-

garet's Episcopal Church, Palm Desert, California, the program includes works by Bridge (*Three Pieces, Organ Pieces Books 1 and 2, In Memoriam C.H.H. Parry*, and *Three Pieces*), Bairstow, Britten, Ireland, Lang, Walton, and Whitlock. For information: 718/434-5620; <www.pipeorgancds.com>.

Nunc Dimittis

Charles Henderson, editor emeritus of *The American Organist*, died peacefully in his sleep at his daughter's home in Bronx, New York, on June 24. A native of West Chester, Pennsylvania, Mr. Henderson graduated cum laude from Bucknell University. He later studied at the Juilliard School of Music, the Fontainebleau School in France, and at Syracuse University, where he earned his master's degree under Arthur Poister. His teachers also included Nadia Boulanger and Ernest White. From 1939 to 1952, except for four years in the Army during World War II, Henderson was organist and choir director at the First Presbyterian Church and a member of the faculty at Wilkes College, both in Wilkes-Barre, Pennsylvania. He also conducted the 125-voice Wyoming Valley Oratorio Society and the 75-voice Singers' Guild of Scranton. While serving as minister of music at the Church of the Covenant in Erie, Pennsylvania, 1952-55, he conducted the Erie Philharmonic Chorus and the Bach Choir of Erie. In 1955, he was appointed organist and choirmaster of St. George's Church on Stuyvesant Square, New York City, where he served for 18 years. While at St. George's, he was also responsible for the planning and installation of the 1958 Möller organ, designed by Ernest White, and he served on the organ faculty of the Union Theological Seminary School of Sacred Music. A member of the AGO since 1939, Henderson served as both dean and treasurer of the New York City chapter. In 1973 he was appointed editor of the guild journal, then called *Music/The AGO and RCCO Magazine*. He retired in May 1982 and was named editor emeritus in 1992. He also served as organist at the First Presbyterian Church in Milford, New Jersey, from 1976-1983. Charles Henderson was preceded in death by his wife Jane, who died on February 21, 2000.

Victor G. Hildner died on August 15 in Oak Park, Illinois, at the age of 84. He began his career as an organist in his father's church in St. Clair, Michigan,

and by age 12 was directing the parish choir. He received bachelor's and master's degrees from the University of Michigan and served as director of music at Trinity Lutheran Church in St. Joseph, Michigan, 1941-44. In 1944, he joined the faculty of Concordia Teachers College, now Concordia University, in River Forest, Illinois, where he taught until 1983. Hildner was also music director of the Oak Park Concert Chorale for 20 years, the Oak Park/River Forest Symphony Chorus for 26 years, and at Jefferson Park Lutheran Church for 29 years. In 1960 he founded and directed the Chicago Baroque Ensemble, a consort devoted to music written before 1750. His wife of 52 years, Agnes Hildner, died six years ago.

Here & There

CanticaNOVA Publications has released its fall 2001 catalog. The company welcomes two Boston musicians to its catalog: Richard J. Clark, director of music and organist at St. Cecilia Parish, and John Kenney, a music librarian at Boston University. The new catalog includes liturgical settings, psalm settings, choral works, instrumental works, "Treasury of Sacred Music Series," works for organ and instruments, and biographical sketches of composers Calvert Shenk and Colin Brumby. The company's web site includes liturgical planning pages. For information: 814/237-0463; <www.canticanova.com>.

Editions Publimuses has released its 2001 catalog of French organ music. The catalog includes works of Alexis Chauvet, Antoine Calvière, Louis Niedermeyer, Sigismond Neukomm, François Benoist, Alexandre Boëly, Léon Boëllmann, among others. For information: 940/382-7124; e-mail: <penders@iglobal.net>.

Pape Verlag Berlin has announced the publication of *Das Werkstattbuch des Orgelbauers* by Christian Vater. The city archives of Hannover hold the workshop notebook of organbuilder Christian Vater (1679-1756). Vater entered into apprenticeship under Arp Schnitger in 1697. This book was the journal that Vater was required to keep when he began work for Schnitger. The notebook consists of several parts and includes diagrams of scales of more than 70 stops on 55 pages. The current reprint contains five main parts: introduction in German, introduction in English (translated by Bill Porter), fac-

simile of the notebook, translation of the text into readable German, transcription of the diagrams into numerical tables; 107 pages, 26 cm x 36.5 cm. Available through the Organ Literature Foundation, \$72 (plus \$3 regular mail or \$7 priority mail USA), 781/848-1388; organlitfund@juno.com; for information: <pape@cs.tu-berlin.de>.

CollegiumUSA has released its Christmas catalog of recordings. The catalog includes CDs by The Cambridge Singers, Gächinger Kantorei Stuttgart, the Oregon Bach Festival orchestra and choir, Motettenchor Pforzheim, Harmonic Brass, and other ensembles. For information: <www.collegiumusa.com>.

The Austin Organ Company, Hartford, Connecticut, has completed the half million-dollar restoration of the Opus 287 Welte-Tripp organ (1929) at the Church of the Covenant, Boston, Massachusetts. The project included refurbishment of the pipes, windchests, chambers, console, and blower. Worn out electro-pneumatic switches were replaced with solid state units, pipes were cleaned, repaired and revoiced, and the console was given new ivories, reconditioned and rewired. The restored organ was featured in a celebration on September 30, which included a rededication service at 10 am with guest organist Glenn Goda, and a recital by Kent Tritle at 3 pm.

M. L. Bigelow & Co., of American Fork, Utah, held an open house on August 16, featuring the firm's Opus 28, a new organ of two manuals and 17 ranks built for St. Mary, Our Lady of the Isle Catholic Church in Nantucket, Massachusetts. For information: 801/756-5777.

Allen Organ Company has installed a four-manual instrument in the Evangelical Reformed Church of Oberstrasse, Zurich, Switzerland, replacing an organ destroyed by fire in January 2000. The new installation includes 12 ranks of wind-blown pipes that are interfaced with over 70 digital voices. Thirty speaker cabinets are placed in the main pipe chamber with additional antiphonal and string division loudspeakers in other locations throughout the nave.

The Boston Piano Religious Trust gave grants to two rural congregations whose churches were destroyed by fire. Providence United Methodist Church in Titus, Alabama, and Bethlehem Baptist Church in Equality, Alabama, each received a \$500 grant to help repair fire damage; both churches were burglarized and set afire by arsonists. The trust provides one-time grants of \$500 to houses of worship damaged or defaced by hate crimes anywhere in the United States within the past 12 months, as well as congregations victimized by arson, vandalism or violence. The grants are distributed nationwide through Boston piano dealerships. In this case, French Forbes III of Forbes Piano & Organ Co. in Montgomery presented the grants. For information: 205/879-4154 or 727/942-2718.

Send a free sample copy of *The DIAPASON* to a friend: Editor, THE DIAPASON, 847/391-1045 (ph); jbutera@sgcmail.com

30th Annual Undergraduate Organ Competition

First Presbyterian Church
Ottumwa, IA

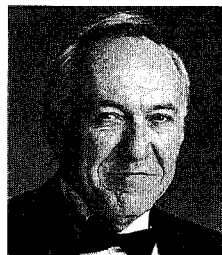
Sunday, March 17, 2002

For application/information:
P.O. Box 733
Ottumwa, IA 52501

Deadline: January 18, 2002

Phyllis Stringham

CONCERT MANAGEMENT



Delbert Disselhorst



Wilma Jensen



David Heller



Sandra Soderlund



Charles Boyd Tompkins



Pamela Decker



Shelly Moorman-Stahlman



John Ditto



Carla Edwards

218 Endfield Circle Waukesha, WI 53186

Phone/Fax: (262) 542-7197 E-mail: pstringh@carroll1.cc.edu

Harpsichord News

by Larry Palmer

New (Old) Music for Harpsichord

First Facsimiles

New from the French publisher J. M. Fuzeau is a two-volume set of facsimiles enclosed in a folder-like cover [**Premiers Fac-Similés: Clavecin**]. Designed to introduce harpsichordists to the art of playing from original notation, this selection (by Laure Morabito and Aline Zylberajch) is the first of a projected series for use by players of various historic instruments.

Clean printing and no awkward page turns make this a very attractive publication. Notational problems are introduced in an orderly way, but the volumes will be utilized best with the help of a teacher. There are no written guides or explanations of earlier notational conventions or of ornamentation.

Unlike most of Fuzeau's previous publications, there is no help for the French-challenged here: a one-page introduction appears only in French.

A look through some of the fifteen short pieces in *Volume One* will indicate some benefits to be gained from playing through this collection. Clear and easily read, the first four pieces (by Dandrieu, F. Couperin, and Duphy) present no notational problems. Potential questions appear first in Duphy's *La Felix*: an accidental—a missing B-natural in the penultimate measure of the last score, and an extra ledger line engraved in measure five of the second score indicate that one must begin at once to trust ears and not rely only on the score, even if it is a reprinting of the original engraving.

In the wonderfully bizarre *Preludio* by Friedrich Wilhelm Marburg (from *Fughe e Capricci*, Berlin, c. 1777) should one really play the engraved C-sharp in the soprano against a C-natural in the bass [second score, second measure] or did the engraver simply jump

the gun to set up the measure one score beneath, where an F-sharp works perfectly well above the D in the bass? A student might well question, as well, the meaning of the printed directions "Con Discrezione" and "Arpeg: ad libit." Finally to confound one even further, this single-page example concludes not on the tonic, but in the dominant, requiring for its resolution a [non-included] *Caprice* which followed the *Preludio* in the 18th-century source.

The first example of an "abnormal" clef comes in the next piece, Dandrieu's *L'Empressée*, where the bass part contains 12 measures written in the alto clef. There is much more use of this clef in the following piece by Dandrieu (*La Sensible*), and the soprano clef is used in the next (*L'Affectueuse*), which introduces, additionally, the use of a flat rather than the modern natural for canceling a sharp.

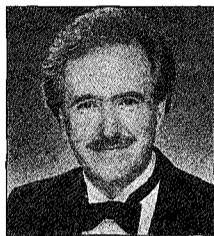
In Balbastre's *La d'Hericourt* one encounters the 18th-century conventions for notation of first and second endings, as well as the composer's pre-

ferred notes for this piece (compared with several wrong ones in the modern reprinting of Alan Curtis's edition for *Le Pupitre*). Also preferable in the facsimile is the [original] layout, which requires no awkward page turning.

More clef practice is required in two F. Couperin pieces and in the *Courante* of the *Suite in D minor* by L-C Daquin. Both the *Allemande* and *Courante* from this *Suite* end with a *Petite Reprise*, requiring the player to figure out the proper "road map" for negotiating the works.

In the second volume one encounters fourteen more pieces, including several slightly unmeasured preludes (by Marchand and Rameau), a *Menuet* by Elizabeth Jacquet de La Guerre, and later works by Gottlieb Muffat, J. C. Bach, Graupner, Eckard, and Cherubini.

I intend to use these volumes for expanding the horizons of my harpsichord students, and I recommend them highly. Fuzeau's order number for the set is Ref. 7075; they are reasonably priced at 12,14 Euros, and may be



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



Joel Bacon
Organist
Freelance Recitalist
Munich, Germany
Regular U.S. Tours



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



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
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
U.S./Canadian Tour Fall 2002



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

Concert Artist Cooperative



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



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



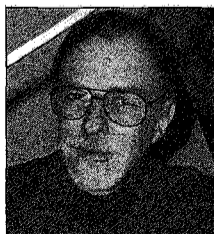
William Kuhlman
Organist
College Organist
Professor of Music
Luther College
Decorah, Iowa



David F. Oliver
Organist/Lecturer
College Organist/
Artist in Residence
Morehouse College
Atlanta, Georgia

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

BethZucchini@aol.com



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



Stephen Roberts
Organist/Harpsichordist/Lecturer
Instructor of Organ
Western CT State University
Director of Music
St. Peter Church
Danbury, Connecticut



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



Lisa Scrivani-Tidd
Organist/Lecturer
Assistant Professor of Music
SUNY at Jefferson
Watertown, New York
University Organist
St. Lawrence University
Canton, New York



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

ordered via the Web at www.fuzeau.com or from Editions J. M. Fuzeau, B.P.6, 79440 Courlay, France.

A Toccata and Two Transcriptions

From the opposite side of the world come three publications issued by Saraband Music, 10 Hawkins Street, Artarmon NSW 2064 Australia (Web: www.saraband.com.au; e-mail: patrice@saraband.com.au). Editor Rosalind Halton has ascertained that a **Toccata for Harpsichord** from the musical manuscripts of the Santini Collection in the Diözesan Bibliothek, Münster, is the work of Alessandro Scarlatti. This is a fine work, surely the most interesting keyboard work thus far from a composer much better known for his vocal works and operas. The bulk of the piece (96 measures) consists of an opening chordal section [perhaps to be played "adagio and arpeggiando"?], an allegro, adagio, allegro, and a lengthy, spirited imitative section which would make a fine conclusion. Strangely, there follows a somewhat inconsequential page in 3/8 meter (a Minuet, perhaps?) in which, for the only time in this edition, I would question the accidentals as they are printed: in bar 101, surely the F in the descending bass scale should be a natural (not indicated); and, in bar 107, the ascending B at the end of the measure should be a natural. The order number for this appealing work is SM24 (priced at A\$10).

The two transcriptions, both by Pastor de Lasala, are Antonio Vivaldi's **Concerto in G minor, RV531**, his only known *Concerto for Two Cellos and Orchestra*, and a keyboard reworking of Gluck's **Dance of the Furies** (originally composed for the ballet *Don Juan*, later inserted into a Paris production of *Orfeo ed Euridice* in 1774). (Vivaldi: SM35, A\$15; Gluck: SM 37, A\$12).

The Vivaldi is a pleasant three-movement work that suffers, to my ears, from a lack of variety in its tessitura. I experimented with transposing some of the passages down an octave to take advantage of a more resonant register of the

harpsichord, and also to suggest more closely the timbre of the two original solo instruments. So, my suggestion is that the performer should join in the fun of transcribing this one. Quite successful, however, is the Gluck "toccata," a welcome addition to the repertoire from a composer who has left no known keyboard music. The nobility and simplicity of Gluck's Classic idiom is most appealing in this keyboard adaptation, and the piece, familiar to many, will add interest and a welcome variety to a harpsichord solo program. The idea of such a transcription has a valid and distinguished historical precedent, too: Gluck's *Overture to Iphigénie en Aulide* may be found in keyboard guise in Martha Jefferson Randolph's Manuscript Music Book (now housed in the Jefferson family music collection at the University of Virginia, Charlottesville).

Sarabande publications are available in the U. S. through the Boulder Early Music Shop, 1822 Powell Street, Erie, CO 80516 or at P. O. Box 428, Lafayette, CO 80026 (e-mail: info@bems.com; website: <http://www.bems.com>).

Features and news items are always welcome for these columns. Please send them to Dr. Larry Palmer, Division of Music, Southern Methodist University, Dallas, TX 75275. Email: lpalmer@mail.smu.edu

Music for Voices and Organ

by James McCray

Part II: Christmastide

There fared a mother driven forth
Out of an inn to roam;
In the place where she was homeless
All men are at home.
The crazy stable close at hand,
With shaking timber and shifting sand,
Grew a stronger thing to abide and stand
Than the square stones of Rome.

Last month's missive urged directors to be sensitive to the differences between Advent and Christmastide, and to choose music which highlighted those differences. These small communicative matters are important, and I am reminded of the story about the actress Margaret Anglin who sent to another actress, Minnie Fiske, the following note: "Margaret Anglin says Mrs. Fiske is the best actress in America." Mrs. Fiske returned that note with the addition of two commas: Margaret Anglin, says Mrs. Fiske, is the best actress in America.

In the Gospels of Luke and Matthew no specific date is given and until the mid-second century the concept of the humanization of Christ through the birth was not a significant factor in the doctrines of the church. Early suggestions placed the celebration in November, but the first notated entry about December 25 occurred in 354. This illumination briefly stated, "natus Christus in Betleem Judae." It is probably not an accident that this date coincides with the then Julian calendar's date of the winter solstice, the day on which the sun is reborn.

The traditions of the church, nevertheless, are important; clearly, today the church marks the 25th of December as Christmas, and then those succeeding days until Epiphany, January 6, are celebrated as the "true" days of Christmastide. Since the 25th falls on Monday this year, that places only one Sunday in this period, with Epiphany falling on the "second" Sunday. For many this lack of an extended time to sing traditional carols often pushes directors to use them earlier, in Advent, a practice which, in last month's column, was discouraged.

So, dear readers, I guess it comes down to this: it will be a crucible of character to maintain the purity and standards of Advent, especially on that last Sunday, just before Christmas Eve. The requests that will come from the choir, the congregation, and possibly the ministers, may overwhelm you. Stay the course! Singing Christmas music early for a liturgical service, however, lowers the specialness of the church calendar, and places it in the arena with the department stores who put up Christmas decorations next to those items for Halloween! It is an arcane argument that deserves your consideration . . . Merry Christmas!

The First Nowell, arr. Richard Proulx. SAB, trumpet, organ, and congregation, GIA Publications, G-5046, \$1.40 (E).

This concertato on the popular carol begins with a long introduction for organ and trumpet. There are six stanzas, with choir alone on stanzas three through six. The assembly sings with the choir on the other stanzas. The trumpet has a mixture of melody and counter-melody lines. The setting is very useful for a small choir lacking tenors.

A la Nanita Nana, arr. Ed Henderson. SATB, piano, optional instruments, Santa Barbara Music Publishing, SBMP 374, \$1.45 (M).

Here is an attractive arrangement for churches that have a large Hispanic population and/or offer some services in Spanish. The English text is printed below the original Spanish. Additional instruments have two different versions available from the publisher: 324-1, conductor score with parts for 2 guitars, bass, marimba, and charango; 324-2, same as above plus strings. The piano part in the general setting is very busy with traditional parallel thirds and lines that add to the Spanish flavor. In one area a tenor soloist sings above a choral "oo" background. This is an excellent arrangement.

Sing of Mary, Pure and Lowly, John Eggert. Unison choir (treble or mixed), organ, optional string quartet (or one treble instrument), Concordia Publishing House, 97-6894 (full score), 97-3533 (choral score) \$1.25 (E).

A calm, gentle setting with three stan-

zas. The organ and strings have easy accompanying lines throughout so that the string parts could be played by less experienced performers. Sweet yet simple harmonies adorn this tender carol. Easy enough for any type of group or soloist.

Lullaby for the Holy Child, Fred Gramann. SATB, A solo, and organ, ECS Publishing, #5631, no price given (M-).

Based on Watts' "Hush My Dear, Lie Still and Slumber," and the tune *Restoration*, this charming setting uses four of the six stanzas and adds a closing textual phrase at the end. The organ, on three staves, often plays other melodies as interludes between the choral phrases. These familiar tunes such as "O Come, O Come, Emmanuel" add to the benign mood. The final stanza is set as a canon for SAB. A lovely, easy cradle song that is highly recommended.

Christmas Adoration, arr. Bob Burroughs. SATB, keyboard and optional 4-octave handbell choir, Thomas House Publications (Theodore Presser Co.) 1C0790103, \$1.60 (E).

Based in part on *Adeste Fidelis*, that familiar melody appears in various places throughout with the traditional text. Interspersed among those areas are simple musical statements that could also be sung by the congregation. The choral parts, on two staves, are very easy.

Angels We Have Heard on High, arr. Craig Courtney. SATB unaccompanied, Beckenhorst Press, Inc. BP1612, \$1.75 (M+).

The glorious and familiar carol moves through a variety of textures with about half of it in eight parts. It opens with a rhythmic introduction on "hm" which then provides the choral accompaniment for the familiar melody. The refrain "Gloria in excelsis" is treated contrapuntally. This happy setting will need a large choir, but is certain to please singers and listeners.

Away in a Manger, arr. Dale Grotenhuis. Children's choir and fathers or two-part mixed, National Music Pub. CH-123, no price given (E).

Notice that the basic setting is for a choir of father and children. That obviously will take some careful planning in most churches, but is certainly an interesting concept that merits consideration. The music is very simple with two stanzas in unison by each performance area, then the fathers sing the melody while the children have a harmony part based on their first stanza. The keyboard part is an easy two-stave setting that also doubles the voices.

Hodie Nobis De Coelo, Peter Phillips (c. 1560-1628). Double SATB choir unaccompanied, Alliance Music Pub., AMP 0266, \$2.40 (D-).

In this fine edition the editor, David Gresham, points out that the original unaccompanied edition of 1613 was later published in 1625 with a continuo part. The independent lines are filled with melismas and dancing rhythms. Latin text is used for performance. This motet, while not overly difficult, does use voices with full ranges. Recommended for a solid choir.

Christ Was Born in Bethlehem, Dan Locklair. SATB unaccompanied, Subito Music (Theodore Presser Co.), 492-00056, \$1.25 (M-).

There are mild dissonances in this brief three-minute setting. Homophonic textures dominate the repeated areas. The slow, warm music employs rubato, limited voice ranges, and a quiet sensitivity.


Five Pieces
for Organ by
Herbert Howells
arranged by Robert Fielding
from *Howells' Clavichord*

SARUM
College
PRESS

mail order from:
Sarum College Bookshop
Tel: +44 1722 326899
bookshop@sarum.ac.uk

19 The Close Salisbury Wiltshire SP1 2EE UK

Yale Organ Week
2002
June 16 -21



Martin Jean
Thomas Murray
Pamela Ruitter-Feenstra
Haskell Thomson
Christopher Young

a unique musical experience
for select undergraduate organ students
on the campus of Yale University

FULL SCHOLARSHIPS AVAILABLE

for more information, contact

Institute of Sacred Music
409 Prospect Street
New Haven, CT 06511
(203) 432-5180
elizabeth.vieira@yale.edu



No two
alike.


RenaissanceTM

You'll love more than the sound!


Allen organs[®]

Call Allen today at 610-966-2202 for a free
product brochure or visit an Allen Organ representative near you.

150 Locust Street P.O. Box 36 Macungie PA 18062-0036 USA
Phone: 610-966-2202 • Fax: 610-965-3098 • E-mail: aosales@allenorgan.com

Web site: www.allenorgan.com

Book Reviews

Austin Organs, by Orpha Ochse. Richmond, VA: Organ Historical Society, 2001. xii + 626 pages, leatherbound. \$48.00 plus \$2.50 shipping; available from OHS, Box 26811, Richmond, VA 23261; tel: 804/353-9226; fax: 804/353-9226; e-mail: melodia@organsociety.org internet: www.ohscatalog.org

Scientia artem adjuvat
—Austin Organs Incorporated, motto

This book perhaps had its distant origins in the author's earlier work, *The History of the Organ in the United States* (Indiana University Press, 1975), which contained brief references to the role of the Austin Organ Company in the development of the orchestral organ in the early twentieth century. The preparation of *Austin Organs*, however, occupied Orpha Ochse for about five years from 1994 onward, when she made annual visits to the Austin factory researching her topic. The result is an all-encompassing, definitive, and scrupulously documented account of the only remaining name from the "Grand Period" of American organ building: Austin Organs has survived Möller, Skinner, Kimball, and others that have closed over the years. From the time of its establishment in 1893 Austin Organs has manufactured a wide variety of instruments ranging in size from small one-manual organs to large four-manual organs—one with 200 stops for the Philadelphia Exposition in 1926. The total output to 1999 amounts to 2,753 instruments¹ installed in churches, chapels, lodges, temples, theaters, funeral homes, schools, colleges, universities, and private residences.

The main focus of the book is the output of the Austin Organ Company and its tonal design and technical principles. Many representative and notable organs are described at length, with stop lists.

In addition, the broader social and economic conditions that affected the organ industry from time to time are interwoven into the commentary at appropriate points. The careers of five generations of the Austin family, as well as those of members of the Austin staff, are treated in detail. Recurrent topics on the business side include production, advertising, and the competition.

The story unfolds in forty-six chapters in three parts. Part I: Prelude (chapters 1-4) describes the emergence of organ-building talents of "gentleman" farmer Jonathan Austin (1829-1914) in the English village of Podington, and his journey in 1899 to America, where he was later joined by his two brothers. The main focus of this part is Austin's association with the Clough and Warren Organ Company, a builder who was receptive to his imaginative invention, the "Universal Air Chest," which he had developed while working at the Farrant and Votey Organ Company from the year of his arrival in America. In the period 1893-1899 Clough and Warren produced twenty-eight instruments, which are listed among the Austin opus numbers.

Part II: The Austin Organ Company (chapters 5-30) is organized into approximately five-year periods from 1899 to 1935. These chapters deal with, among other things, the founding of the new company, a brief alliance with Robert Hope-Jones from England, arrangements for organs destined for Wanamaker's department stores in New York and Philadelphia, exposition organs for San Diego and San Francisco, and large organs of various dimensions (including the only five-manual instrument built by Austin). The chapter heading "Tonal Design" recurs in five periods in this part from 1910 onward. Some of the highlights include: the development of the orchestral style and its basic ensemble (1910-1914); the development of a desirable "smooth" organ sound and separate string divisions, more couplers for flexible registration, and improved swell shutters and

mechanism (1915-1919); further developments in the orchestral style and dynamic expression, the appearance of the "selective mixture" to compensate for the almost complete disappearance of upper work, and technical developments in console controls, including double touch on manuals (1920-1924); tentative steps away from orchestral patterns and the search for a new style (1925-1929); and the continued prevalence of conservative stop lists of Austin organs, debates over American and English styles, a search for greater clarity, Austin's newly designed diapason chorus to achieve clarity in the ensemble, and improved systems of console controls (1930-1935). Many of these contentious issues were the subjects of debates in organ magazines throughout the whole period.

Part III: Austin Organs Incorporated (chapters 31-46) is organized into approximately five- or ten-year periods from 1937 to the 1990s. This part opens with the creation of the new company following the Depression, then touches on its survival through the years of World War II, its successes in the organ industry boom through the 1950s, periods of uncertainty and change in the 1960s and 1970s, and the major corporate events of the remaining decades up to the present. Some of the highlights of the chapters entitled "Tonal Design" that accompany each major section include: continued debates over new tonal trends (1937-1941); Austin's middle-ground position on the romantic-baroque tonal "fads" and associated technical innovations (1950-1954); experiments with baroque design (1955-1959); introduction of the French style (1970-1979); and the mainstream American classic orientation and the return of the "Diapason" stop name (1990s).

The portrait of Austin organs that emerges is that of a company whose flexible approach to tonal design has accommodated both baroque and orchestral or romantic preferences within its basic American classic eclectic style. This middle-of-the-road approach undoubtedly has contributed to the company's survival for well over a century of change and progress. Orpha Ochse's conclusion is fitting: "whatever the future holds, the final examination question for organ builders remains the same: How well do the instruments serve the art of music? The Austin motto has always had the priorities right; science cannot determine, dominate, eclipse, or degrade art. It bows to the requirements of art; science is a servant of art; science aids art" (p. 542).

An Appendix includes a list of seven historic Austin organs granted special recognition by The Organ Historical Society, an English/Austin Dictionary of mechanical terms, Austin "Firsts" and "Lasts"—technical and mechanical innovations by date/opus number, an Opus List by location and size, and a Bibliography of 436 references. The book is amply illustrated with 117 photographs of instruments and people referred to in the text. An extensive Index includes the names of many prominent organists who played inaugural recitals.

This "magnum opus" is an impressive volume of comprehensive dimensions, detailed exposition, logical organization, and transparent presentation. Accordingly, it will be welcomed by music his-

torians as well as by organists interested in the recent evolution of their instrument within the context of the long lifetime of a major American builder.

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

Note

1. The opus list to 1999 extends to op. 2781. The discrepancy is due to the fact that fourteen opus numbers (op. 1886-op. 1899) were omitted in the transition period during the re-establishment of the company in 1937, and fourteen instruments were not completed.

New Recordings

Orgel und Glocken von Münster-schwarzach ("Organ and Bells of Munsterschwarzach"). Played by Pater Dominikus Trautner. Psallite CD 60211. Available from Albany Music Distributors, Tel. 518/436-8814. No price given.

The disc (about 72 minutes) contains almost five minutes of bell peals, followed by *Fantasia und Fuge über den Choral "Wie schön leucht' uns der Morgenstern,"* by Max Reger; *Variations sur un Noël*, by Marcel Dupré; *Symphonie pour Grand Orgue Nr. 5 f-moll*, op. 42/1, by Charles-Marie Widor; and *Suite Gothique pour Grand Orgue*, op. 25, by Leon Boëllmann.

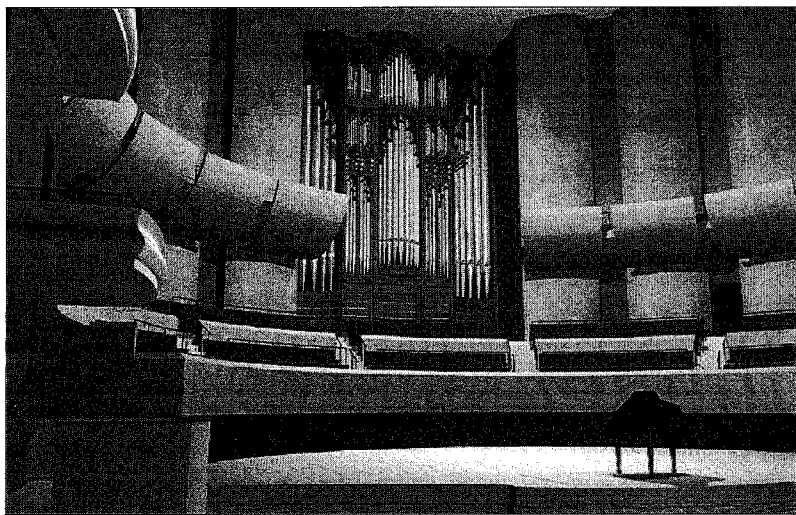
In some respects—title, bells, and a program of virtuosic warhorses—this looks a little like a superior kind of musical souvenir of the monastery. If it was so intended, however, it is a very superior souvenir. The booklet (German with acceptable English translation) is well illustrated with a great deal of information about the organ, intelligent notes on the music, and quite detailed descriptions of the bells and of their exact use in the daily life of the monastery.

The Benedictine monastery, situated not far from Würzburg, Germany, was probably founded by Charlemagne. The present large church was built 1935-38; the organ, a IV/60 (about 88 ranks) Klais, was installed in 1937 in large niches (provided by the architect), three on each side of the monks' choir. In the course of a general cleaning in 1987 a modern multi-channel combination action was added. The booklet points out that good metal, specifically tin, was carefully controlled in 1937-38, and that much inferior pipe metal and aluminum had to be used. If so, Klais should be congratulated on its work, for the tone of the over 60-year-old pipes remains good and stability has apparently not been a problem.

The main use of the organ is, of course, to accompany the daily monastic services, but it was certainly built to accompany large congregations and serve as a concert instrument as well. It is in fact an excellent instrument that handles a variety of tasks well. Two unenclosed manuals provide all the registrations needed for most older music, while the two enclosed divisions are well-equipped to handle both liturgical accompaniments and modern, specifically French, music. All of the works heard here sound well; the organ is not ideal for either Reger or for the French composers, but it does a more than acceptable job with both. The solo reeds are excellent. One wishes for both a 32-foot principal and a 32-foot reed in the pedal—the 32-foot Untersatz is a poor substitute—but quite possibly a shortage of material prevented the inclusion of either.

Trautner, a Benedictine father who is principal organist of the monastery, studied in Würzburg and with Albert de Klerk, Harald Vogel, Daniel Roth, and Marie-Claire Alain, among others. He teaches liturgical music at the conservatory in Würzburg. He gives fairly standard, technically flawless performances. He seems most comfortable with Reger. His performance of the Widor symphony was, except for the toccata, a little disappointing. The first movement, to my mind structurally weak in the first

► page 12



The Francis Winspear Centre for Music

EDMONTON, ALBERTA

Construction of the mahogany case and façade for this new concert organ was completed this autumn with the remainder of the organ to follow next summer. Our Opus 50, the organ will offer 96 stops and 122 ranks over four manuals and pedal when complete.

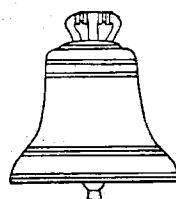
Orgues Létourneau Ltée

In the USA: 1220 L Street N.W.
Suite 100 - No. 200
Washington, DC 20005-4018
Toll Free: (800) 625-RIPE
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

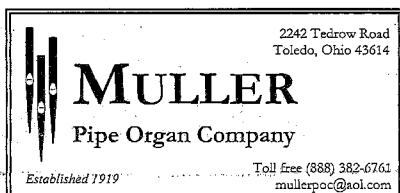
Tradition and technology blended for instruments of exceptional integrity.



FREE INFORMATION ABOUT
BELLS AND CARILLONS

The Guild
of Carillonneurs
in North America

37 Noel Drive
Williamsville, NY 14221



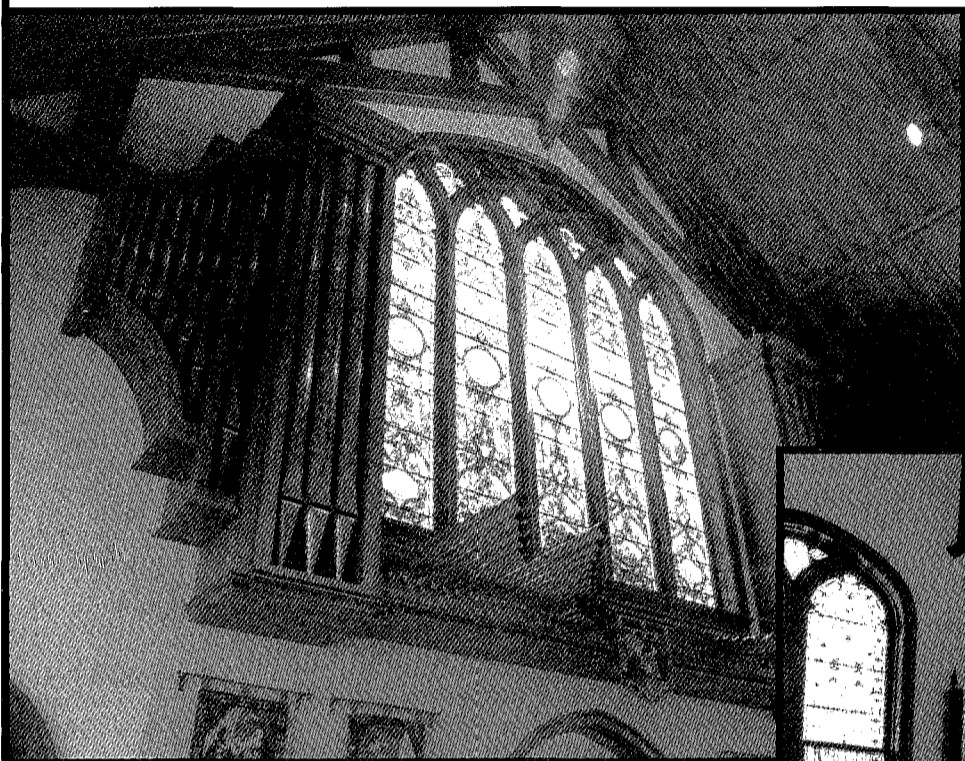
Established 1919

2242 Tedrow Road
Toledo, Ohio 43614
Toll free (888) 382-6761
mulleropc@aol.com

CORNEL ZIMMER ORGAN BUILDERS

FOURTH GENERATION BUILDER . . .

A NEW GENERATION IN
EXCEPTIONAL QUALITY,
CREATIVITY, AND VALUE.



*Grace Episcopal Church
Anderson, South Carolina
Andy Anderson, Rector
Bill Ducworth, Music Director*



NEW CONSOLE, REBUILDING,
AND ADDITIONS BY
CORNEL ZIMMER ORGAN BUILDERS

TONAL FINISHING BY
DANIEL L. ANGERSTEIN
ORGAN WORKS

731 CROSSPOINT DRIVE • DENVER, NC 28037
TOLL FREE: 1-866-749-7223 • FAX: 704-483-6780
MAIL@ZIMMERORGANS.COM • WWW.ZIMMERORGANS.COM



VISIT OUR NEW UPDATED WEBSITE FOR MORE DETAIL & THE LATEST INFORMATION.

place, seems to lack cohesion. Aided and abetted by really fine swell boxes and Psallite's engineers, Trautner almost overdoes the decrescendos in the two toccatas—surely a rare complaint!

All of the works on this disc have been recorded many times, and Trautner's performances are hardly the best available. However, anyone who wants a collection of standard virtuoso works will enjoy this recording. The organ is really impressive and a fine example of what was being built just before World War II, and the playing is extremely good. A very enjoyable listening experience.

—W. G. Marigold
Urbana, Illinois

Wondrous Machine: Early English Keyboard Music on the Organ of the "Ospedaletto" in Venice. Christopher Stemberge, organist. Quilisma Quil302.

"Wondrous machine! To thee the warbling Lute! Though us'd to conquest, must be forc'd to yield! With thee unable to dispute! The airy Violin! And lofty Viol quit the field!"

Thus wrote Nicholas Brady in his *Ode on St. Cecilia's Day* (1692). The wondrous machine featured on this recording is the Pietro Nacchini organ, op. 160, built in 1751 for the Church of the Ospedaletto and restored in 1983 by Franz Zanin. The *Ospedaletto* was one of the four Venetian *ospedali* (orphanages) that were noted for their musical activities in the 17th and 18th centuries. Legrenzi, Porpora, and Vivaldi were among the teachers of the girls who studied and lived at these institutions, and indeed, the didactic methods of these early *conservatori* became the foundation of later conservatories in Paris, Berlin, and London.

Christopher Stemberge has chosen 29 pieces by English composers from John Bull to Handel to perform on this organ, and the match of repertoire with instrument is felicitous. In his excellent liner notes, Stemberge explains his choice of repertoire: "Like its Italian counterpart, the English organ before the nineteenth-century was often a relatively small single-manual instrument without an independent pedal section." This description fits the Nacchini exactly, for it has one manual and a pull-down pedal. The specifications reflect the Italian tradition of creating a unified chorus based on divisions of the 8' principal, with stops at 8', 4', 2', 1½', 1', ¾', ½', ¼' and ⅛' (bass only). A hauntingly beautiful and full-bodied *Voce Umana*

(treble only), flutes at 4' (divided stop), 2½', and 1½' (treble only), and a wonderfully snarly *Tromboncini* (a divided regal) make up the complement of stops for the manual. A *Contrabasso* 16' and 8' is available in the pedals, which are permanently coupled to the manual. The temperament is modified meantone, and pitch is slightly lower (a=438) than modern. A picture of the organ and stoplist, as well as a list of the registrations used on the pieces performed, provides complete information about the instrument. Stemberge shows off the organ expertly, using creative and varied combinations of stops. The 8', 4', and 2' foundations are solid and well-blended, and the full chorus, heard only on the last piece, a *Chaconne* by Handel, is brilliant but not overpowering. Among the most memorable sounds are the *Voce Umana*, in the *Vers* of John Blow (unfortunately, the only piece on the disk in which this stop is used), and the *Cornetta* 1½' and *Tromboncini* 8' used as alternating solo colors in *Voluntary I* by William Boyce. The *Flauto* 4' has a pure, sweet sound, well-suited to the simple piece on which it is used alone (*My Lady Careys Dompe*, anonymous).

The music itself has a wondrous variety. Stemberge groups the pieces into three categories: dances and variations, liturgical music, and fantasies and voluntaries. Thirteen named composers and three anonymous ones supply keyboard music from a period of two and a half centuries. From the simple two-note ostinato bass of *My Lady Careys dompe* to the luxuriantly florid lines of Orlando Gibbons' *Fancy* (MusBrit. 8), no musical texture or style of the early English school is absent. Stemberge has written excellent liner notes about the music, composers, organ, pitch, and eighteenth-century pieces for solo stops. Scholarship is mixed with humor, as when we are told that Gibbons "once was referred to as 'the best Finger of his Age.'" Stemberge draws on his knowledge of Italian instruments and lifelong interest in Italian keyboard music of the Renaissance and early Baroque periods for his performance on this disc. He plays incisively, expressively, and rhythmically with an intuitive grasp of the essence of every piece. When the instrument, music, and performance are so perfectly matched, historical music comes to life. Highly recommended.

—Sarah Mahler Hughes
Ripon College
Ripon, Wisconsin

Send a copy of THE DIAPASON to a friend: THE DIAPASON, 380 E. Northwest Hwy., Des Plaines, IL 60016; or e-mail jbutera@sgcmail.com

New Organ Music

Twelve Fanfares and Trumpet Tunes for Festive Occasions, Noel Rawsthorne. Kevin Mayhew Ltd., 1999, Catalogue No. 1400209 (distributed by Mel Bay Publications, Inc.), \$12.95.

Although ideally one needs a large three-manual organ with a fine trumpet stop in order to play all of these fanfares and trumpet tunes, a majority of the pieces could be performed on a more modest instrument so long as at least one trumpet stop is available. This flexibility about the kind of instrument needed, as well as the transparent textures, simple pedal parts, and avoidance of rhythmic complexity, frequent manual changes, and difficult melodic leaps and runs, all point to the composer writing mainly for the amateur player who has a very limited technique and a small organ.

Thankfully, Rawsthorne's seasoned, capable hands and creative mind result in simple, but by no means dull music, for in these technically easy works he artfully hides finesse. Musical originality is not a concern here. Beautiful fresh melodies, and creation of attractive transparent sounds are the composer's concern, and arguably he succeeds.

The five fanfares are particularly fine examples of Rawsthorne's art. The opening pompous one-page *Bishop's Fanfare* exploits general pauses, transitory common-tone modulations, and antiphonal effects between the reeds chorus and full great organ, creating a grand effect that might set the atmosphere for the dramatic entrance of the choir and clergy at a special service of rejoicing. For *Flourish for an Occasion*, the most magnificent of the fanfares, Rawsthorne writes a perky, upbeat, syncopated solo for 8 and 4 foot reeds, supported by an accompaniment for full flue and reed choruses on a second manual and the pedal. This alternates with an antiphonal dialogue between chordal motifs on the two manuals and pedal. The composer seems to be very much at home immersed in music suffused with glowing regal splendor, and the piece swings along with easy confidence.

A bright, straightforward charm pervades the Handelian *Trumpet Tune in C*, the first of the seven trumpet tune pieces in the book. How technically easy the thin textures and repeated notes and dotted rhythms are to play! A jaunty, gay Purcellian tone is adopted for *Trumpet Tune and Air*, one of the larger compositions. In ternary form, it calls for a

three-manual instrument. The entrancing trumpet tune of the outer sections is characterized by delightful two-part writing that features archaic "horn fifths," a term sometimes used to describe the hidden perfect fifths that were frequently found in Baroque natural horn parts. The reflective B section, a minuet in the relative minor key, featuring a wide-ranging, *legato*, *cantabile* tune for flutes and clarinet, is a fine foil for the trumpet tune.

Although mainly composed for amateur organists who play modest instruments, *Twelve Fanfares and Trumpet Tunes for Festive Occasions* may interest more advanced church organists who are looking for new joyous pieces that can be played with little practice.

Twelve Miniatures for Festive Occasions, Noel Rawsthorne. Kevin Mayhew Ltd., 1999, Catalogue No. 1400213 (distributed by Mel Bay Publications, Inc.), \$12.95.

The music in this volume is characterized by Rawsthorne's musical fingerprints for expressing jubilant exultation: vibrant rhythmic energy, basically diatonic harmonies lightly laden with emotionally charged, telling chromaticism, and an adept use of the full weight of a large organ. In addition, on almost every page of the scores one may sense the influence of the vast, reverberant, sonorous interior, and huge, powerful organ of Liverpool Cathedral, England, where the composer was organist for much of his career (1955–80).

However, Rawsthorne is a virtuoso of the first order, and at Liverpool Cathedral he usually played much harder and more sophisticated music than these little works. The simplicity of the musical ideas, and their slight, almost naive development, suggest that, in composing the *Twelve Miniatures*, he was making a special effort to write for amateur organists.

In this endeavor, he is wholly successful. These compositions provide a rich vein of new, short, technically easy pieces, replete with grand gestures and passages that are often fanfare-like. Many amateur church organists will find Rawsthorne's *Twelve Miniatures for Festive Occasions*, and his *Twelve Miniatures for Quiet Occasions* and *Twelve Fanfares and Trumpet Tunes for Festive Occasions* (also published by Kevin Mayhew in 1999), a useful three-volume set.

—Peter Hardwick
Breachin, Ontario

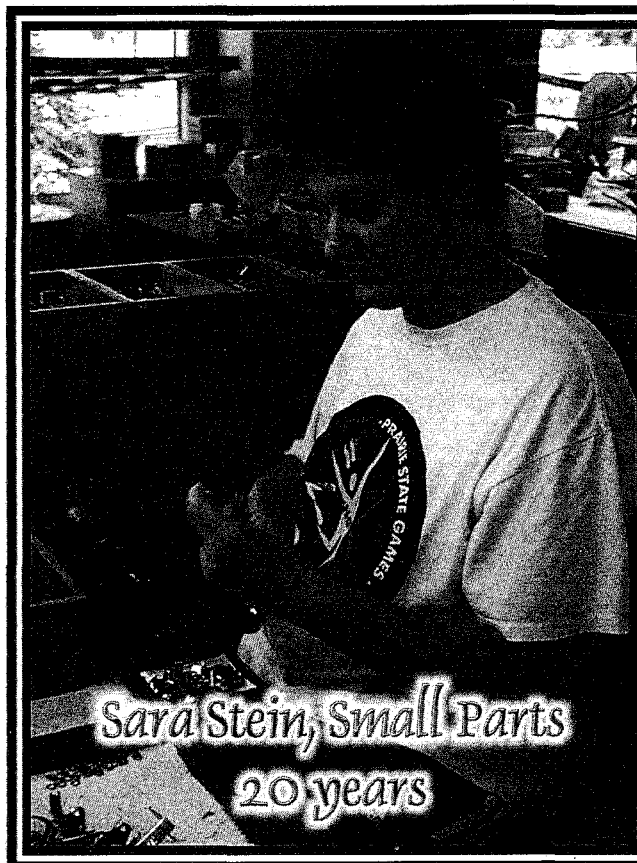
Charles Callahan: Psalm of Praise (Toccata on Old Hundredth). Concordia 97-6790. \$4.00.

This brief setting of the familiar Genevan Psalter tune consists of the cantus firmus in double augmentation in the pedal under sixteenth-note appoggiaturas in the manual. It is an excellent beginner's toccata, but would have no real challenge for mature organists.

Pierre Cochereau: Suite Française. Éditions Chantaine EC 64. Available from Theodore Presser.

Pierre Cochereau improvised a suite of nine pieces in the French classical style at Notre Dame Cathedral in Paris during June and July of 1977. They were recorded by FY (059) and have been transcribed or reconstructed by Jeanne Joulain. The movements are as follows: Kyrie, petit plein-jeu, offertoire, tierce en taille, voix humaine, cromorne en taille, flûtes, basse et dessus de trompette, and grand plein-jeu. These movements all seek to replicate the textures, forms, ornaments and harmonic language of the late 1600s and early 1700s. They have been transcribed in painstaking detail with every note of the *agrément*s in precise note values. The end result of this is fairly cluttered notation, instead of the relatively straightforward appearance of the notation when abbreviative symbols are used, as was customary with the classical French masters.

—Warren Apple
Venice Presbyterian Church
Venice, Florida



Sara Stein, Small Parts
20 years

Every Wicks pipe organ is built by hand in our shop in Highland, Illinois. Each instrument is crafted by the teamwork of over 70 dedicated craftsmen. The same attention to quality and detail has gone into the building of more than 6000 organs in the past 95 years. After all, we're not just a builder, but a team of builders.

Call us today, and see how we can put our custom craftsmanship to work for you.



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

Think you have what it takes?

Prove it!

Royal Bank Calgary International Organ Festival and Competition is now accepting applications. The 2002 Competition is open to organists of any nationality born after August 17, 1970. Competitors chosen from Selection Rounds will compete at the Finals in Calgary, Alberta, Canada August 7 – 17, 2002. Finalists will vie for more than CAD \$100,000 including Bach, Duruflé, RCCO (Canadian Work) and Encore prizes as well as:

- \$25,000 Recital Gold Medal
- \$25,000 Concerto Gold Medal
- \$25,000 Improvisation Gold Medal

Medalists also receive three years of professional representation and international booking engagements.

Deadline for applications: November 23, 2001

For complete information regarding application procedures, visit our website at www.triumphent.com or contact the Competition Manager, Royal Bank Calgary International Organ Festival and Competition, 3rd Floor, 134 – 11th Ave SE, Calgary, Alberta, Canada T2G 0X5 Telephone: +1-403-543-5115 or toll free in North America 1-800-213-9750. Faxcom: +1-403-543-5129 Email: info@ciof.com

Simon Preston, Artistic Director

Asia Pacific Selection Round April 8 – 13, 2002 Hong Kong, China

Jury
Anthony Camden United Kingdom/China
Tong-Soon Kwak Korea
Naomi Matsui Japan
Lionel Rogg Switzerland
Christa Rumsey Australia

European Selection Round April 20 – 27, 2002 London, England

Jury
Anders Bondeman Sweden
Jean Boyer France
Monika Henking Switzerland
Peter Planyavsky Austria
Anders Riber Denmark
Thomas Trotter United Kingdom
Wolfgang Zerer Germany

North American Selection Round May 4 – 11, 2002 Morrow (Atlanta), Georgia, U.S.A.

Jury
Diane Meredith Belcher U.S.A.
James David Christie U.S.A.
John Grew Canada
James Higdon U.S.A.
Patricia Snyder Canada

Finals August 7 – 17, 2002 Calgary, Alberta, Canada

Jury
John Allison South Africa
William Bolcom U.S.A.
Richard Bradshaw United Kingdom
Gerre Hancock U.S.A.
Henriette Schellenberg Canada
Luigi Tagliavini Italy
Gillian Weir United Kingdom

Royal Bank
Calgary International
**Organ Festival
& Competition**

Don't Miss it for the World



RBC
Financial
Group™

ATCO
GROUP



EST. 1930
SCHMICKER

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



**QUIMBY
 PIPE
 ORGANS**
 INCORPORATED

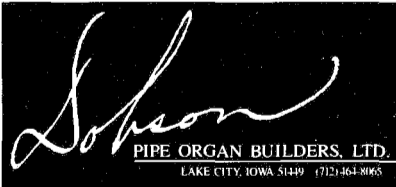
208 Marshall
 P.O. Box 434
 Warrensburg, MO 64093

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



AUSTIN ORGANS, INC.
 ORGAN ARCHITECTS AND BUILDERS

FACTORY OFFICE
 156 WOODLAND STREET
 HARTFORD, CONN. 06103
 TELEPHONE 860-522-8293
 FAX 860-524-9828



**JOHNSON
 PIPE ORGAN BUILDERS, LTD.**
 LAKE CITY, IOWA 51449 (712) 364-8065

**Fenris
 Pipe Organ, Inc.**

9310 Dodd Road • Kilkeny, Minnesota 56052
 (507) 334-2277

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; jbutera@sgcmail.com.

University of Michigan Italian Festival of Music

March 31–April 1, 2001

Those attending the Italian Festival of Music at The University of Michigan enjoyed a good portion of Mediterranean musical sunshine during the second weekend of spring. The event featured presentations by Martha Folts and Keith Sadko, a masterclass with Italian organist Umberto Pineschi, and recitals by Sadko and Pineschi. The festival took place in the Blanche Anderson Moore Hall of the School of Music with its 27-stop Marilyn Mason Organ built by Fisk. For the harpsichord performances, Dr. Folts brought her two-manual instrument built by Keith Hill.

Martha Folts, a recent University of Michigan graduate, opened the festival with a Saturday noon lecture about "Frescobaldi's Preface" of 1615. With explanations, examples, and demonstrations, she provided a three-point distillation of Frescobaldi's ideas: 1) Flexibility of beat and tempo; 2) Sonority: keeping the sound of the harpsichord alive; and 3) Clarity of sections. Dr. Folts capped her lecture with a suave and convincing Frescobaldi *Toccata* performance.

Keith Sadko then took the floor, using pictures and recordings to elucidate the essence of the historic organs of Italy. Emphasizing its simplicity of design, Mr. Sadko showed how the Italian organ achieves great versatility by its transcendent uniformity of sound among the various ranks, making almost any combination of stops pleasing to the ear. The direct suspended action, iron rollers, and spring wind chests also contribute to its keen response and sensitivity.

Maestro Pineschi's masterclass began with two harpsichord students of U of M Professor Edward Parmentier. Tami Morse played a *Canzona* by Frescobaldi; Leonard Kim rendered a *Toccata* by the same composer. Dr. Pineschi pointed out that the *canzona* originated as a sung polyphonic form which the Italian composers then transferred to instruments. Hence, the *canzona* should remain mostly in rhythm. The *toccatas* of course are quite another story. Here, the composer called for much freedom and expression. Pineschi advised reaching for the "big pillars" of the *toccatas* with significant freedom in between. He suggested close study of the works of Froberger, a Frescobaldi student, who wrote out far more ornamentation than his teacher did. Pineschi also remarked that the works of North German composer Buxtehude sound quite "exultant" when played with a Frescobaldi approach.

Organ students James Wagner and David Saunders, both from Marilyn Mason's studio, then performed works by Michelangelo Rossi and Frescobaldi respectively. Pineschi commented that the intense chromaticism of Rossi reflected the Baroque predilection for shocking effects. Returning to Frescobaldi, he reiterated the importance of studying the composer's own writings about the performance. Thus, a rest often needs to be stretched to create tension, consecutive trills and *passaggi* should receive varied treatment, and judicious application of the Lombard rhythm can enhance passages with eighth notes against sixteenths.

The Saturday activities culminated in Mr. Sadko's recital on the Fisk organ which he dedicated to his late teacher, Eugen Friedl Gmeiner, himself a one-time pupil of Marilyn Mason. Sadko, a former faculty member of the Mabelini School of Music in Pistoia, Italy, entitled the performance: "Bach the Italian." Works by Bach such as the Concerto in a minor, the *Canzona*, the Sonata IV, and the *Passacaglia* were juxtaposed with related compositions of Frescobaldi and Andrea Gabrieli. While Mr. Sadko disclaimed any proof that the Kantor of Leipzig knew the specific Italian pieces on the program, the similarities were certainly striking.



Back row: Keith Sadko, Umberto Pineschi; front row: Marilyn Mason, David Saunders, Martha Folts

On Sunday afternoon, Dr. Pineschi presented an unusual and challenging program. He began with Frescobaldi's majestic *Toccata sesta sopra i pedali* (Book II) followed by his *Toccata undecima* (Book I). Cantors David Saunderson and Christopher Meerdink, both U of M doctoral students, joined

the maestro in *alternatim* to the versets from the same composer's *Messa della Domenica*. Pineschi's registrations exploited the various flue stops of the Silbermann-influenced Fisk. The one-fifth comma modified mean tone tuning of the organ also added much color to the music, making the dissonance more striking and the consonance more stable.

For the final work on the program, the performer and his cantors tackled the anonymous *Messa in quinto tuono* from the mid-eighteenth century. Here, as in the preceding selections, Maestro Pineschi's decisive playing ranged from forceful and brilliant in the *Toccatas* to peaceful and serene in the *Elevazioni*. The recital, and the festival ended in grand style with Pineschi drawing even the 16' reed in the pedal for the final movement.

—James Wagner
 Graduate Student Instructor and
 doctoral student in organ,
 The University of Michigan

We were so pleased to have Umberto Pineschi with us during our Italian Festival. Maestro Pineschi is a natural teacher. His comments were directed not only to the performer, but to the entire class. His observations and suggestions were general enough so that they could apply to the situation, but yet meant a lot to the class as a whole. He did not just teach the one student—he taught the whole class. This is what a master class should be—as opposed to a private lesson.

—Marilyn Mason
 Faculty, The University of Michigan

Hook Opus 553 to Berlin, Germany

A large 1870 E. & G. G. Hook organ, previously in Woburn, Massachusetts, has been moved to Holy Cross Church, Berlin, Germany, where it will be dedicated in concert by Thomas Murray on Sunday, October 21, 2001. Professor Murray of Yale University has recorded several Hook organs.

Originally in the Unitarian Universalist Church in Woburn, the organ became available when that church closed in 1991. The 3/39 organ, Opus 553, had been built for the Woburn church in 1870, during a prolific period of organbuilding by the country's then pre-eminent firm, E. & G. G. Hook. Installed in a chamber in the front of the church, its large scales could not compensate for the small chamber opening and the dry acoustics of the church. By 1970, church membership had declined and funds were scarce. The organ was maintained for several years by Charlie Smith, an enthusiastic member of the congregation.

Now free-standing in the rear gallery of Holy Cross Church (Kirche zum Heiligen Kreuz) in Berlin, Germany, the organ at this writing is completely set up and receiving final regulation and tuning. Four stops were playable in mid-July when we visited—the Great 16' Double Open and 8' Open Diapasons, the Swell 16' Bourdon and the Solo 16' Lieblich Gedeckt. Each spoke splendidly into the ample, resonant space of the church. The organ has been installed against the rear wall, leaving easily enough space in the deep balcony for a choir or orchestra. Eule Orgelbau of Bautzen, Germany (near Dresden) was engaged to restore and install the Hook.

In 1991, several area organists played a farewell concert in the Woburn Church. The Organ Clearing House began dismantling the organ and packing it for shipment the next day. The organ was placed in storage for a time until a suitable location for it could be found. Holy Cross seemed the ideal location, and funds were collected for the installation. The organist, Herr Gunther Kennel, having first heard the

Hook sound on recordings, enthusiastically supports the project.

Holy Cross is a large brick evangelical church, which had been partially destroyed in World War II. Now reconstructed and designed for multiple uses, the church space can flexibly be partitioned by soundproof glass walls and curtains. A large central tent in the ceiling unfolds to transform the central space into a theater. While we were playing the organ, about 25 people were meeting in another room, while activities proceeded in a third area, a drop-in center for troubled people. The church hosts many concerts, theater productions and other performances, sometimes two or three simultaneously. The church is financially stable, and likely to nurture the organ for many years to come.

The organ façade is now substantially changed. The middle portion of the case, originally the entire façade at Woburn, remains unchanged up to the impost level except for a slight extension at each end to complete the corners. Large extensions in the style of the case flank the central portion, somewhat set back from the prominent central section. Thus, the organ looks considerably wider. Pipes of the central section have been rearranged to align with the Great chest. A "V" of small non-speaking pipes fills the space in the middle. The original stenciling was discovered under the gold paint and may be subsequently restored.

The Hook fills a void in Berlin. Virtually all early Romantic organs in that city were destroyed during or after World War II. The Hook will be an important presence in the concert life of Berlin. The Hook brothers would have relished such enabling acoustics 131 years ago.

The new installation owes much to the vision and expertise of Uwe Pape, organ consultant, author and publisher of many books on the organ, including *The Tracker Organ Revival in America*, Berlin, Pape Verlag, 1976, and *Organs in America*, Berlin, Pape Verlag, vol 1, 1982, vol 2, 1984.

—Lois and Quentin Regestein, Boston

An Interview with Stephen Dodgson

Pamela Nash

From the Harpsichord Editor:

Barnes, an area of London just south of the Thames across the Hammer-smith Bridge, has been home to a succession of English composers: Gustav Holst lived here from 1909 until 1912, Herbert Howells settled in Barnes in the 1920s and stayed for more than forty years, and the current longtime "resident composer" is Stephen Dodgson. Since a first meeting at a Bruges Harpsichord Competition more than thirty years ago, I have come to treasure Dodgson both as composer and as friend. Several of our musical collaborations are noted in Pamela Nash's insightful interview with the composer.

It is my hope that curiosity will be stimulated, and that our readers will proceed to investigate Dodgson's music. As Hugo Cole wrote in *The New Grove*, "He is one of the few living composers to write with understanding for the guitar, harpsichord and clavichord." For further information concerning Dodgson's compositions for our instruments, consult Frances Bedford's invaluable catalog *20th-Century Harpsichord and Clavichord Music*. Inquiries concerning the availability of unpublished scores may be directed via email to <janeclark@intune.co.uk> —Larry Palmer

Stephen Dodgson has composed for almost every instrumental genre, his works for the guitar having brought him particular notice. However, Dodgson has also earned a place in 20th-century harpsichord history and he has probably the longest and most productive association with the harpsichord of any living composer. His affinity with the instrument has been nurtured by the developments in the harpsichord world over the last forty years, and his output now comprises 49 works, both solo and ensemble.

In my capacity as a harpsichordist and performer of contemporary music, I regard Dodgson as a singularly gifted champion of the harpsichord whose works should have wider recognition. His strength of feeling and depth of intuition for the instrument produces writing that is wholly idiomatic; his economy of line, clarity of voicing, control of texture, and dynamic rhythmic treatment are always expressed in ways that bring the harpsichord to life. I asked Dodgson about his work with the instrument, and about his philosophy on contemporary harpsichord matters.

PN: Is your penchant for the harpsichord partly a practical one—an outcome of being exposed to the instrument in your working environment?

SD: I always seem to respond to its rhythmic clarity, and the vividness of texture and spacing. Perhaps "living with harpsichords" quickens this response, but it's certainly not the cause of it.

PN: Can you recall your first encounter with the harpsichord?

SD: I can pinpoint it exactly. It was an afternoon in early summer 1955, when Stanislav Heller introduced me to Thomas Goff and his instruments with the definite aim that I should become interested in composing for him and for them.

PN: How did marriage to harpsichordist and Couperin expert Jane Clark foster your appreciation?

SD: It quickly extended my knowledge of the repertoire and this has subtly infected my perception of the instrument itself.

PN: Are there particular works that have provided the inspiration and impetus to compose for the harpsichord?

SD: At the start, Scarlatti was uppermost. Then it broadened out; the inspirational factor has been a generalised one of character, not so much deriving from one specific work.

PN: With the exception of a few pieces such as the Falla and Martin *Concertos* [completed in 1926 and 1952], harpsichord music before 1950 was either a sort of adjunct to the piano repertoire and impractical to play, or it was a pastiche of old idioms. You were one of the first to break these molds by writing true and characteristic music for the harpsichord: were you prompted by the burgeoning interest in the harpsichord in the 1950s, and by the new generation of players who were pursuing modern harpsichord repertoire?

SD: I was a lot less aware than your

question supposes. I just leapt in excitedly. But it happened to coincide with the explosion of interest among players and makers alike. George Malcolm, Stanislav Heller, Antonio Saffi were very encouraging. They liked what I wrote and played it.

PN: You have been an observer of the harpsichord revival from those early days of your career; has your harpsichord music reflected the changes and developments in the instrument during the past 40 or so years?

SD: I believe the evolution of the instrument is actually reflected in what I've written—with the "classical" instrument steadily in the ascendant. Going back where I began is unthinkable.

PN: Has the harpsichord been a technical factor in your development as a composer? Has it influenced the ways you write for other instruments?

SD: It occupies a place all of its own in my thinking. Which is why I am jealous of being as idiomatic as possible in my approach. But because I value economy of means in everything I write, and an "open space" approach is an essential factor in good harpsichord writing (in any century!) I'm sure there has been some cross-over influence.

PN: Your harpsichord music is very rewarding to play, the main reason being that its style and idiom coincide very logically and happily with the harpsichord's character. This enables the player to make the music speak easily and directly. How does this work; do your ideas originate at the harpsichord? How do you consider technical things like handshifts and fingering in your composing?

SD: I never take something new to the harpsichord until I'm pretty certain of it musically. I then find I may here and there want to move up or down an octave—and leave out still a few more notes than I'd been crossing out the week before. Handshifts and fingerings can actually be exciting things in harpsichord writing, because they are integral to the result in phrasing and attack. Some ideas have actually originated in this way: for example, *Invention Set 5, no. 3*. (Example 1)

PN: You also have a very strong symbiotic relationship with the guitar. Your harpsichord music seems to demonstrate how close the relationship is between the guitar and the harpsichord, and some of your ideas are found in the repertoires of both instruments. Do they have similar limitations that you can treat in the same ways?

SD: Of course, harpsichord and gui-

Example 1. Invention, Set 5/3

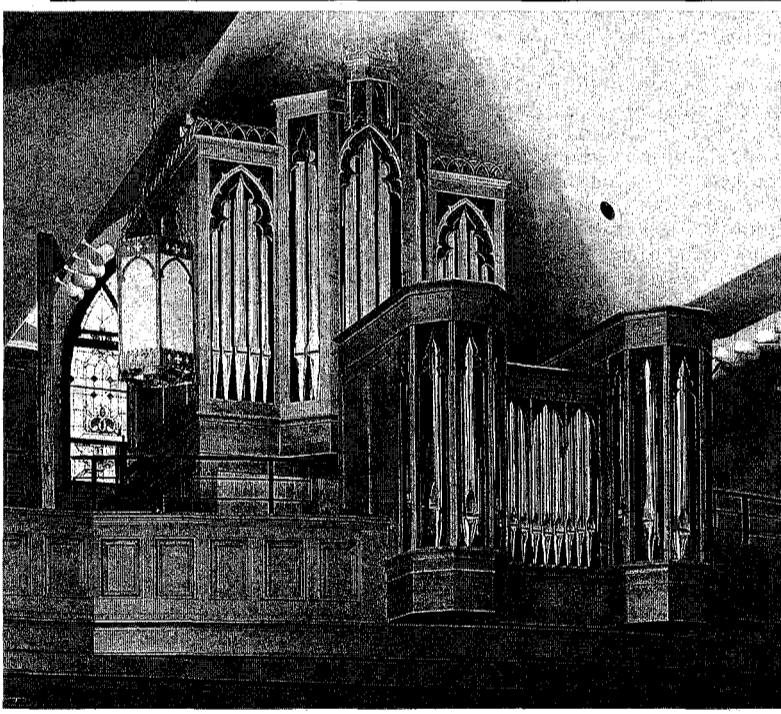


tar must both have their limitations. One has heard music on each of them which palpably didn't suit. But there's so much that can be written on each successfully, I've never found it profitable to think about limitations. Rather,

I've always preferred going for it positively, trying to develop an instinct for what will succeed and give the performer satisfaction.

PN: Combining harpsichord and guitar

Liturgy Based Literature Minded



Immanuel Lutheran Church, Wisconsin Rapids, Wisconsin
25 stops across two manuals and pedal

John-Paul
Buzard
Pipe Organ Builders

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

in *Duo Concertante* and *Dialogues* must have been uniquely difficult.

SD: When asked to write for harpsichord and guitar together, I simply couldn't persuade myself it could work. But Rafael Puyana and John Williams insisted it did, so I took courage in my hands, and as I worked began to believe in it more and more.

PN: Because their timbres are at once similar and different, how did you reconcile them, both in off-setting them soloistically, and in combining them homogeneously?

SD: The fascination is because they are similar yet different. My object was to make them homogeneous here, and by contrast very separated in other places; figuration, spacing are important factors; how to devise dialogues that bring out different facets in the relationship. Then there was the excitement of finding a dramatic structure to give such colorings purpose.

PN: You often end a phrase with an octave unison or an open fifth, which is very idiomatic for plucked instruments where chords can actually sound louder without the third (for example, the ending of the *Duo Concertante*, where it sounds as though there are several guitars and harpsichords playing!) You also juxtapose thick voiced harmonies of thirds with open fifths or unisons a lot, which seems to have to do with accentuating the pulse, and with rhythmical stress and energy. The notes often seem subservient to the pulse, as in Scarlatti. (Example 2: *Invention Set 3, no. 3*)

SD: Agreed! This is certainly something I learned from Scarlatti. Rhythmic stress does indeed require additional notes. In cadential situations the big bare intervals appeal through their primary force.

PN: Would you say there are other significant parallels between Scarlatti's harpsichord writing and your own? For example, in the use of harmonic texture: in leaving out the third of the chord and opening out the last chord in a progression to an octave or fifth; the use of an ornament on the off-beat; the tied chord on the last beat or the half-beat, which gives a syncopated weight or accent, significantly on the anacrusis. The use of rhythm and timing to create drama and suspense in the way the music breathes and is sometimes suspended is also similar. Although Scarlatti was specifically concerned with emulating flamencan rhythm on the harpsichord, your music seems to function on the same level as it too explores the harpsichord's ability to dance and "swing." Are these reasonable comparisons?

SD: Yes—to my mind they are very close indeed to my way of going about it, and you're right to point out my penchant for the anacrusis accent, perhaps with an ornament for extra emphasis. (Example 3: *Invention Set 3, no. 4*)

PN: It is often said that there is an English quality about your music in general. What is it do you think that

gives this impression?

SD: I think I'm just very English—full stop!

Dodgson's use of dynamics (before *Inventions/Set 4*) is very economical for the harpsichord, which adds to the practicality of his music on the classical-type instrument. He has gone from using standard dynamics, to registration dynamics, to no dynamics at all with *Set 4* of the *Inventions*. A decade later in the most recent fifth Set, all expression marks are eschewed to leave "just the notes." The dynamic and expressive feeling in the music has always been intrinsic, in the baroque sense; very often, a marking of 'p' or 'f' is reflected in the notes themselves, in a shift to a different tessitura, or a change of texture, pace or harmonic rhythm. Then to add the registration is merely an accentuation of the inherent musical dynamics. (Example 4: *Invention Set 3, no. 1*)

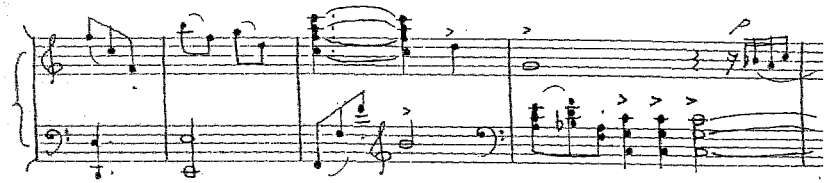
PN: Could you explain the evolution of the dynamic treatment in the *Inventions*? In some of the earlier writing where the registration dynamics cannot be realised on the classical harpsichord, are you happy for the player to revise them?

SD: I may have been reasonably consistent about dynamic markings at any one time, but, overall, I think there's no consistent development. At first I only thought in terms of 2-manual instruments. In general therefore the *f* & *p* invite a registration change, or an addition/subtraction of 4-foot or coupler. By the time of *Set 5* I'd become concentrated on making all the coloring arise from the music itself, with the ambitious aim that the whole set could succeed on a single register throughout without seeming monochrome. In settling for "just the notes" notation I'd convinced myself anything else would be a distraction. I actually want to appeal to the imagination of the player! And this naturally applies too to those spots where my notated changes cannot be realised on the instrument being used.

PN: Have you also dispensed with the use of accents? In your earlier writing the accent or [-] tenuto dash is often poignant as an indication of the rhythmic intent, or the importance of a note. And although accent in the tonal sense (as on the piano) cannot be realised on the harpsichord, in some ways the spirit of it can be: for example as an agogic accent, or a tenuto or inégale form of accent.

SD: In general I'm a great supplier of accent signs, but more and more I question their relevance for the harpsichord. I'm also a great one for beaming notes according to their accentual grouping, and allowing these to criss-cross with the metrical organisation. This dispenses with most of any remaining need for accent signs. But who can deny the psychological impact of a Sforzando where the intention is dramatic? So I don't promise never to use accent marking in the future.

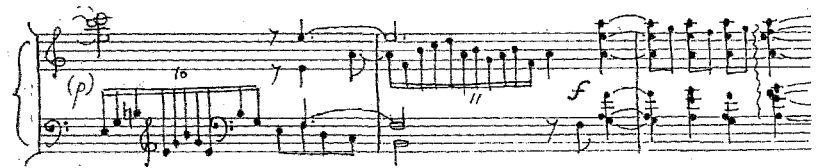
Example 2. Invention, Set 3/3



Example 3. Invention, Set 3/4



Example 4. Invention, Set 3/1



Example 5. Invention, Set 3/1



Example 6. Sonata-Divisions, mvt. 9



PN: You seem almost to have phased out the use of mixed meters as well: why is this?

SD: Modern music has often done itself disservice with over-complexity of time-signature and incessant change. The simpler the notational method the better. Constant change tends to result in constant choppiness in performance; OK if that's the purpose, but it's really never my purpose. Therefore I've a

preference for the basic 3/4, 4/4, 6/8 standard and let the more capricious rhythmic elements fly about, since this is an inducement to continuity. If I can get the music to look simpler than it actually is, I take a pride in it.

Today's baroque, almost "vocal" approach to playing the harpsichord contrasts strongly with the generic pianistic approach of the early 20th-cen-

RUFFATTI

Europe's leading manufacturer
of pipe organs for the United States

CHECK THE LATEST NEWS

at

www.ruffatti.com

CONTACT US

at

organs@ruffatti.com

Fratelli Ruffatti
Distinguished pipe organ builders of Padua, Italy

Via Facciolati, 166 • 35126 Padua, Italy

Phone (39-049) 750-666 • Fax (39-049) 850-483 • In the United States: 330-379-9682

www.ruffatti.com • e-mail: organs@ruffatti.com



A radio program for
the king of instruments

www.pipedreams.org

OCTOBER #0140 - Organ Fireworks ... in a trans-continental project to record and popularize organ music, recitalist Christopher Herrick has realized a youthful dream. Hear him play in England, Iceland, France, Switzerland and New Zealand.

#0141 - Partita Time ... investigating the entertaining and honorable tradition of colorful keyboard variations by Böhm, Frescobaldi, Mathias, Bach and Mary Beth Bennett.

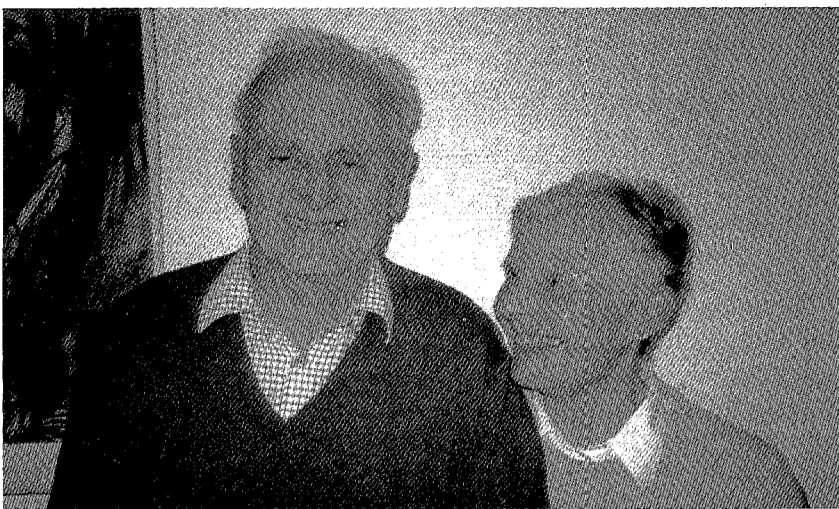
#0142 - The Joke's On Us ... as we share in some humoresques, scherzos, fantasies and other compositions done up with a sense of fun and surprise. Who says that the organ must always be so serious?

#0143 - Ricercare for the Sky ... we search in Italy for some of the organ's most ancient, direct and eloquent repertoire.

#0144 - Felicitous Felix ... performances by and conversation with the remarkable 16-year-old German virtuoso Felix Hell, a "bright light" on the organ scene who has been playing recitals since the age of nine.

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 visit our Web site: www.pipedreams.org.

APOBA is a proud sponsor of Pipedreams. www.apoba.com



Stephen Dodgson and his wife Jane Clark

tury school of harpsichord playing, but although piano technique is not desirable for early repertoire, the 20th-century repertoire is a different context. Some modern harpsichord works will sound basically the same regardless of the source of technique used to play them, but there are instances in Dodgson's works where real harpsichord sensibilities in the performer can be important. For example, *Invention Set 3, no. 1* (Example 5) is a very expressive piece, improvisatory in feel, and it could be seen in the light of the unmeasured prelude. It is marked "largamente e liberamente" and "sempre sostenuto." This can be expressed on the harpsichord by overholding the notes of the broken chords and by "arpeggiating" between voices. For example, to play the E and the C in bar 1 fractionally broken is an example of harpsichord technique that gives a more expressive and resonant result, as well as a rhythmic emphasis by bringing out the duple time. The use of harpsichord articulations brings out phrasing and pulse, and this can be said for much of Dodgson's music where the voices are exposed, slow and melodic, and where harmonic and rhythmic emphasis are important.

PN: In general, how relevant is it that your music is played by a true harpsichordist? Perhaps the issue of technical style is less important when the right musician is playing it, regardless of their keyboard "persuasion"?

SD: As such, it's not so important; but I'm a bit upset if I find the player isn't as sensitive as I'd like to peculiarities of harpsichord sound. On the other hand, their keyboard persuasion can mean an overweaning devotion to one of the tenets of "performance practice." I remember begging a continental harpsichordist to play a certain passage in my *Aulos Trio* with the hands together in place of the exaggerated displacement which so appealed to him, after which he was less keen to have my opinions.

PN: The Fantasia movements in *Set 5* and in *Sonata-Divisions*, and the unmeasured prelude style, seem to illuminate further the dichotomy between the piano and the harpsichord in your keyboard writing. (Example 6: *Sonata-Divisions*)

SD: I've developed an unmeasured style in writing for the piano too—but it's completely different. I love both instruments, but I do not let them meet!

PN: In throwing off the last vestiges of "piano writing" in your most recent harpsichord works, do you feel a greater sensitivity to the whole harpsichord aesthetic?

SD: Yes: it's an important reason why I've gone on writing for it—the search for an elusive ideal—a modern music that is intrinsically harpsichord yet carries resonances of its historic past.

PN: In writing for harpsichord in ensemble, what are the challenges in balancing the sonorities? For instance, how do you work round the predisposition of the harpsichord's treble register to get lost in ensemble?

SD: I agree that the harpsichord

changes its nature in ensemble, and each ensemble situation is unlike the others. In nearly every situation its sustaining power is eclipsed by all the naturally sustaining instruments. To obtain a balance, it is the handling of those instruments which is the clue to success. Avoid the register where the harpsichord is to penetrate clearly; similarly avoid duplicating its busier figurations. Open spacing is always good; single notes rather than chords are better for a held background.

Dodgson demonstrates in his *Arlington Concertante* that harpsichord sound can "behave" very differently in a concerto context; it has a highly dramatic effect, sometimes of menace—particularly when re-entering with a burst of activity after a long rest. Dodgson projects this quality to compelling effect in his fondness for suspense and dramatic shifts of mood. Ornaments and fast arpeggiated movement are also fantastically effective inside a varied instrumental texture. (Examples 7 & 8)

PN: With the denser instrumental texture of the concerto, there is a propensity for the harpsichord to lose its rhythmic power. How did you compensate for this, for example in *Arlington Concertante*: in particular, writing rhythmic stress into the harpsichord part? In what ways did the orchestration allow the harpsichord to cut through the texture, particularly in tutti passages?

SD: *Arlington Concertante* was a challenge indeed, being on the face of it an impossible combination. There had to be an illusion of tutti, achieved by leaving "holes" in spacing and rhythm for the soloist. The thematic ideas were shaped by this—a case of making a virtue out of a necessity. I must have a perverse streak, because I really enjoy that sort of situation!

PN: What was the difference in your

approach to scoring in *Concerto da Camera* in 1963? What were the reasons for its revision in 1979?

SD: *Concerto da Camera* is scored for violas, cellos and double bass only (I was thinking of the 6th *Brandenburg*); their natural compass is exactly where the harpsichord has its soul. It was a long time before it came to performance, and by 1979 I acted to improve its sonority, its transparency, in ways I knew little of when originally working at it.

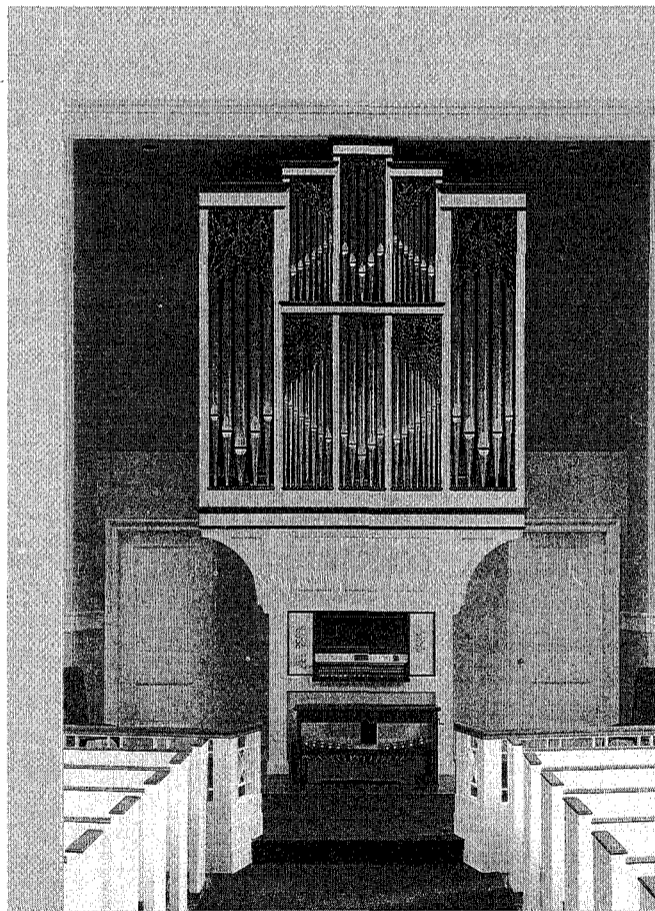
Dodgson attended a week-long symposium of his harpsichord music in 1996 run by Southern Methodist University of Dallas. It was led by the organist and harpsichordist Larry Palmer who commissioned Dodgson's *Duo alla Fantasia* for harp and harpsichord in 1981. It featured masterclasses by the composer, and performances of *Inventions*, *Sonata-Divisions* and *Carillon* for two harpsichords.

PN: What was it like to be studied and performed so intensively and by such a diverse group of keyboard players?

SD: It was a new experience for me. I'd never previously thought of all my harpsichord music all at once, and was anxious about a good many of the earlier *Inventions*. Would they stand up to an intensive week? Would they fail to hold the attention of the participants?

■ ANDOVER ■ JAECKEL ■ BEDIENT ■ BERGHAUS ■ BIGELOW ■ BOND ■ BUZARD ■

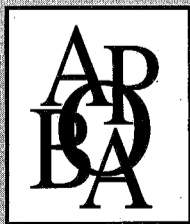
HENDRICKSON ■ SCHANTZ ■ SCHOENSTEIN ■ TAYLOR & BOODY ■ VISSER & ASSOCIATES ■ APOBA MEMBERS



Bedient Organ Company

A Fine
Pipe Organ
is
Forever Young

The Instrument of Choice for 1000 years



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

CASAVANT FRERES ■ DOBSON ■ R. DYER ■ FISK ■ GOLDING & WOOD ■ APOBA MEMBERS ■ HOLTkamp

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

They were a very diverse group, in age and attainment. It was not only a true adventure for them, but it felt like one for me too—and I felt I'd been right to pursue harpsichord composition as long as I have.

PN: As a composer, you must have an ideal in your mind of how a piece should come across in performance. Is it more rewarding to collaborate with the performer, for example in a masterclass format, or is hearing what a performer makes of the piece on their own terms equally valuable?

SD: The most rewarding thing is the discovery that a performer has identified with what you've written, and found meaning and excitement in it. It actually adds to the interest if it's not identical with mine.

PN: You have written for many different media, but you show a predilection for non-mainstream "uncommercial" instruments and ensemble combinations. The *Duo Concertante* for guitar and harpsichord, for example, while demonstrating that this is a fascinating medium, is still a relatively uncharted territory. Few players after Rafael Puyana and John Williams have explored the harpsichord and guitar ensemble, not least because of a dearth of major works like the *Duo Concertante*. Then there are the limitations in distribution and publication, etc.: doesn't it therefore deliver rather a small return on your investment? Or is it more important to you to follow your nose for a particular medium, regardless of its marketability?

SD: Don't forget that the larger part of what I've written for both guitar and harpsichord has been at specific players' request. It's not just my predilection; it's my willingness to be led where the prospect seems interesting. I should probably give more attention to marketability than I do and you are of course right on the general point!

PN: Although there is a segment of the classical audience which still associates

the harpsichord with unflattering antiquated recordings, it seems significant that harpsichord aficionados were often converted to the instrument by these early renditions; was it because one was listening without judgement or criterion, and so the spirit of the music came through regardless?

SD: Yes. The 20th-century history of the harpsichord is every way as fascinating as the original hundred years from circa 1660. Those early renditions from the dawn of the revival will never lose their fascination, and are so illuminating as to all that has happened since.

PN: Although the criteria for judging harpsichord performance style has changed dramatically since the dawn of the revival, there are still anomalies in current opinion when it comes to certain performers. Landowska's style, for example, is at odds with today's widely-held maxims of performance practice, and yet there is an almost universal reluctance to evaluate her style objectively.

SD: To evaluate Landowska's style objectively is hard, not just because she was so strong and individual herself, but almost as much because our standpoint is constantly shifting as to what is or is not a "good style."

PN: Most people, including yourself, now feel that there is nothing of any value the harpsichord with pedals (such as the Pleyel or the Neupert) can do that the classical harpsichord can't. And whilst it must be said that the tone and responsiveness of the classical instrument bears it little comparison, would we do better not to try to relate these two species at all, and simply to preserve the role of the pedal-supplied harpsichord as it was? The instant registration, and the colorations and combinations therein can add up to 30 or more on some instruments, and there are certain pieces where this can still come into its own. For example, in Elliott Carter's *Sonata* for Flute, Oboe, Cello and Harpsichord, the treatment of

Example 7. Arlington Concertante

Example 8. Arlington Concertante

the other instruments' dynamics and phrasing, and indeed the texture and form of the music revolve around the tone color possibilities of a pedal harpsichord.

SD: The pedal harpsichord is part of history. There has to be a preservation order before we lose them all! I heard a claim the other day that only two Pleyels remain in the UK in anything like working condition. Elliott Carter's *Sonata* is part of history as much as Ligeti's *Continuum* and Poulenc's *Concert Champêtre*.

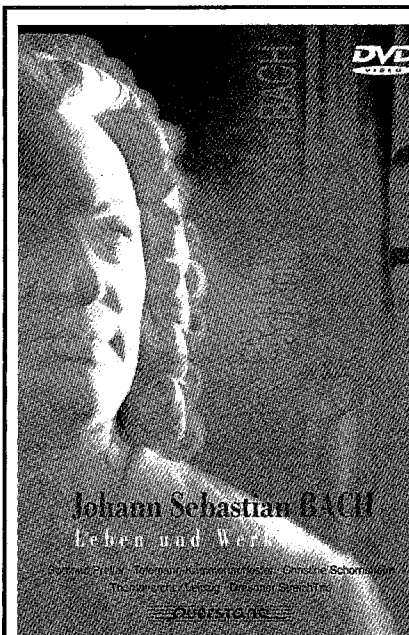
PN: Aside from works where range of volume is a condition of the music, could pedal instruments still play a part, do you think, in championing new music?

SD: The classic, reproduction harpsichord IS the harpsichord of today; I suspect new music itself is out-of-date if it fails to recognise the march of time.

PN: But are there pieces which could be considered equally viable on both instruments?

SD: The Falla *Concerto* sounds wonderful on the classical harpsichord; but you learn something about its historical place hearing it on a Pleyel. The application of "authenticity" doesn't only apply to olden time.

PN: Players like George Malcolm always seemed to be compensating for the fact that the harpsichord wasn't the piano; perhaps his resultant "hybrid" style is another example of 20th-century



NEW! First Recording of the Bach Organ, Arnstadt!

Bach on DVD!

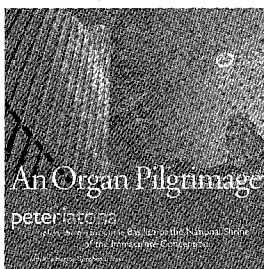
Bach on DVD! First of its kind, this 90-minute DVD brings cutting-edge video and sound quality to a TV program of music by J. S. Bach. Of great importance to the organ world is the very first recording of the newly reconstructed Wender organ at the Bach Church in Arnstadt, where J. S. B. worked for two years. Also included are excellent performances of works for chorus and small orchestra with organ, solo harpsichord, and small string ensemble. Sites of the concerts and of importance in Bach's life include Arnstadt, Mühlhausen, Weimar Castle, Köthen Castle, and Leipzig: St. Thomas Church and the Old Bourse. Also, a 20-minute program on the life and work of Bach, spoken in English, with video of important places in his life. This program is not available on videotape — one must view it on a DVD player connected to a television or installed in a computer. Imported by OHS. VKJK-0101DVD \$19.95

- Toccata & Fugue in D minor, BWV 565
- Gottfried Preller, organist; Bach Church, Arnstadt; Wender organ reconstructed by Otto Hoffmann Orgelbau of Ostheim
- Cantata *Gott ist mein König*, BWV 71
- Telemann-Kammerorchester and Choir, St. Mary's Church, Mühlhausen
- Concerto in C, BWV 984, after Johann Ernst von Sachsen-Weimar
- Christine Schornsheim, harpsichord, Weimar Castle
- Brandenburg Concerto No. 3, BWV 1048
- Telemann-Kammerorchester, Köthen Castle
- Der Geist hilft unser Schwachheit auf*, BWV 226
- The Boys' Choir of St. Thomas Church, Leipzig, conducted by Thomaskantor Georg Christoph Biller
- Excerpts from *The Art of Fugue*, BWV 1080
- Dresden String Trio playing in Leipzig at the Old Bourse

NEW! **An Organ Pilgrimage**

- GABRIELLI: Canzon in echo (à 12) with Brass Ensemble
- LITAIZE: Cortège with Brass Ensemble
- GUILMANT: Sonata No. 1 in D Minor, op. 42
- LANGLAIS: *Mode de re & Mode de la* from 8 Pièces Modales
- LEIGHTON: Fanfare POLLAROLO: Fuga in D Minor
- BUXTEHUDE: Praeludium in F-sharp Minor, BuxWV 146
- BRAHMS: *Schmücke dich; Gott du Frommer Gott*, Op. 122
- EGIL HOVLAND: Now Thank We All Our God
- FROBERGER: Toccata XII from Libro Quattro

Peter Latona plays the four organs of the National Shrine of the Immaculate Conception, Washington, D.C., spectacularly recorded in grand acoustics. Each of three Mollers in the main church (with about 120 ranks total) is played individually and together, with the addition of the Washington Brass Ensemble for rousing Gabrielli and Litaize works. The fourth organ is the much admired Schudi 3-29 in the Crypt. Latona plays beautifully. A sonic blockbuster! OAR-560 \$14.98



visit www.ohscatalog.org

Shipping within the U.S.: \$2.50
Shipping Outside U.S.: \$2.50 + postage
charged to your Visa or MasterCard; specify
airmail or surface

ORGAN HISTORICAL SOCIETY

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

"authenticity," particularly on the Thomas Goff harpsichords, since these were hybrid instruments anyway? Specifically, wasn't Malcolm in fact serving Goff's vision of the perfect harpsichord, along with composers like yourself?

SD: The Malcolm/Goff interdependency was unique. An adequate answer to this question needs a chapter to itself! Goff was undoubtedly ambitious with regard to his instruments being in the forefront of public attention—and they were!

PN: Do you think that the harpsichord still remains relatively obscure to the general public?

SD: I think there's complete public awareness of the harpsichord, but little knowledge of why it sounds the way it does, and only a little more of the reason for its existing today.

PN: How should we raise awareness of the harpsichord in the contemporary music field?

SD: A good first step would be for composers of contemporary music to

understand better what the contemporary harpsichord is—to regard it as more than merely a timbre.

PN: You have a strong vantage point from which to view today's harpsichord scene, and to reflect on the changes you have witnessed. Do you feel there is a certain directness and simplicity lacking in some of today's harpsichord playing: that the currently received ideas under the banner of performance practice have had an intimidating effect on artistic intuition?

SD: Yes. The currently received ideas on performance practice seem to me largely outmoded. They were too academic in formulation to withstand the onrush of musical curiosity.

PN: There has also resulted a sort of cloning of playing style which appears to be more endemic in the US and in other parts of Europe than in Britain. There seems to be more independence of style and more individuality among British players. It is due partly perhaps to the absence of a "school" of British harpsichord playing, but is it also that we have a greater sang-froid and directness of character—a "no-nonsense" objectivity towards music in general?

SD: Yes, I think we are a little more sceptical, more suspicious of dogma. So, there again, you see how British I am!

PN: 20th-century music is not a medium for demonstrating "performance practice," as the context does not engender the same sorts of freedoms as early music does, and there is no assumed historical agenda other than the composer's own. The performer has to be open to this and technically versatile; in your own harpsichord music, there is a need for great clarity and technical precision and little margin for liberties within the style. Is this part of the question of why contemporary music is ignored by harpsichordists?

SD: Perhaps so. If I take your question aright, the "Performance Practitioner" finds his interpretative role diminished by the exact requirements of a contemporary score, and so retreats to his beloved old masters, who (he believes) give him this freedom. Something in the argument, but a bit simplistic I think.

PN: Do you see it as being rooted politically in the old factions that formed in the harpsichord world: those who endorsed contemporary harpsichord music were "politically incorrect" because their wider musical concern was seen to detract from the cause?

SD: Rather more in this argument. Dabbling in contemporary music is avoided by some players (but only

some!) as a dilution of their application to the old masters—that their seriousness as "specialists" is undermined thereby. The low-pitch factor plus meantone tuning also play their part in creating a chasm between old and modern music. A composer may want to write for the harpsichord in ensemble, but may not want the partnering instruments to be baroque.

PN: Has this chasm affected the harpsichord's credibility as a contemporary instrument in your view?

SD: Not too much, for I'm convinced that the contemporary composition that shows strong and idiomatic insight into the harpsichord and its players as they actually are won't need to struggle for its champions. As to the public, that may take a bit longer. ■

Harpsichordist Pamela Nash earned the MM in Early Music Performance from the University of Michigan, where she studied with Edward Parmentier, Penelope Crawford, and James Kibbie. Since 1985 she has lived in England, where she pursues a multifaceted career as performer, teacher, and writer. She is a frequent contributor to the British magazine Harpsichord & Fortepiano.

Musical examples reprinted by permission of the composer.

Biography

Stephen Dodgson was born in London in 1924 and has lived there ever since. He was for many years a teacher of composition at the Royal College of Music in London, where he had himself been a student after the war. He has gone on to become one of Britain's most eminent and respected composers, and has produced a vastly diverse range of works. He has also been a prominent BBC radio broadcaster for the past 40 years, and has written scores for many major BBC drama productions. Stephen Dodgson continues to develop his prolific career as a composer and is currently enjoying a resurgence of interest in his work through new commissions and recordings. He is married to harpsichordist Jane Clark.

Stephen Dodgson: Music for Harpsichord

Solo Harpsichord:

- Six Inventions Set 1*, 1955
- Six Inventions Set 2*, 1961
- Six Inventions Set 3*, 1970
- Six Inventions Set 4*, 1985
- Six Inventions Set 5*, 1993
- Sonata-Divisions*, 1982

Two Harpsichords:

- Carillon*, 1967

Harpsichord and Guitar:

- Duo Concertante*, 1968 (Max Eschig, Paris)
- Dialogues*, 1976

Harpsichord and Harp:

- Duo Alla Fantasia*, 1981

Violin and Harpsichord:

- The New Terpsichore Bk I*, 1995
- The New Terpsichore Bk II*, 1996

Recorder and Harpsichord:

- Warbeck Dances*, 1970
- Shine And Shade*, 1975

Oboe and Harpsichord:

- Suite in D*, 1972 (Oxford University Press)

Solo Voices and Harpsichord:

- Quatre Rondeaux de Charles d'Orleans*, 1982
- Chanson de Croisade*, 1982
- The Snail & The Butterfly*, 1990

Harpsichord in Chamber Music/Cantata:

- Variations Concertante*, 1970 (Fl/Ob/Vln/Vc & Hd)
- Love's Madness*, 1970 (Sop/Vln/Va/Vc & Hd)

Recorder, Guitar and Harpsichord:

- High Barbaree*, 1999

Harpsichord and Strings

- Concerto da Camera No. 1*, 1963/1972, 2 vla, 2 vlc, db, hd

Harpsichord and Winds/Percussion

- Arlington Concertante*, 1986, 14 players of wind and percussion, hd

From Our Collection

The Johannus Rembrandt 3000



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

JOHANNUS

Morsestraat 28 • 6716 AF Ede • The Netherlands

Phone 011-31-318-637403 • Fax 011-31-318-622238 • E-mail: inform@johannus.com

Internet: www.johannus.com

GREAT	
Open Diapason	16
Principal	8
Rohrflute	8
Flute Celeste	8
Quintadena	8
Gamba	8
Octave	4
Open Flute	4
Twelfth	2 2/3
Super Octave	2
Cornet	IV
Mixture	VII
Contra Trumpet	16
Trumpet	8
Vox Humana	8
Chimes	
Tibia Organ	
Temolo	

SWELL	
Bourdon	16
Open Diapason	8
Stopped Flute	8
Viola di Gamba	8
Vox Celeste	8
Octave	4
Koppelflute	4
Flute Twelfth	2 2/3
Octave	2
Waldflute	2
Tierce	1 2/3
Nasard	1 1/4
Scharff	III
Fagotto	16
Cornopean	8
Oboe	8
Clarion	4
Strings	
Choir	

CHOIR	
Principal	8
Bourdon	8
Erzähler	8
Erzähler Celeste	8
Octave	4
Rohrflute	4
Nasard	2 2/3
Flute	2
Octave	1
Sesquialtera	II
Mixture	IV
Krummhorn	8
Festival Trumpet	8
Harpsichord	
Harp	

PEDAL	
Subbass	32
Diapason	16
Subbass	16
Lieblich Gedackt	16
Octave	8
Gedackt	8
Choralbass	4
Rauschpfeife	IV
Bombarde	32
Contra Trumpet	16
Trumpet	8
Clarion	4

Reuter Organ Company New Corporate Headquarters

Jerome Butera and S. Christopher Leaver

The Reuter Organ Company has built a new manufacturing facility and corporate headquarters at 1220 Timberedge Road in Lawrence, Kansas. Reuter, a fixture in downtown Lawrence since 1919, decided to leave its historic location to build a new structure more suited to production efficiency. The World Company purchased the previous location at 612 New Hampshire, including three buildings, one of which was the site of the former Wilder Bros. shirt factory, dating from the 1880s, one of the oldest manufacturing facilities in the city.

A ribbon-cutting ceremony took place on June 4, marking the official opening of the new facility. The day's festivities included tours of the building from 2:30-4:30, presentations and ribbon cutting at 4:30 p.m., and a reception following. Albert Neutel is president of the company; Albert Neutel, Jr., is executive vice president. The ribbon cutting ceremony was organized by the Lawrence Chamber of Commerce and included presentations by the following: Sandy Praeger, state senator; Scot Buxton, Lawrence Chamber of Commerce; Steve Kelly, Kansas Department of Commerce and Housing; and Albert Neutel. Allison Vance Moore of Lawrence was the emcee.



Albert Neutel (r) is president of Reuter; his son, Albert Neutel, Jr., known as "JR," is executive vice-president

The new factory

The \$4 million project features a 75,000 square-foot building on 7.15 acres. The new facility is more than twice the size of the old one, and all operations now reside on a single level instead of five separate stories in two buildings. Instead of waiting turns for a slow elevator ride, workers can simply walk around the single-level shop to access each department. One of the best improvements to the operation is air conditioning throughout the entire shop.

The move represents a significant milestone in the history of pipe organ building in this country. The last new facility by a large major U.S. organ builder was over 30 years ago.

The planning of the new shop was in the works for over a year, long before an architect and contractor were engaged. Company personnel spent time studying production flow, materials handling, and work stations. The building was designed to receive new and raw materials on the north end and send completed organs outbound on the south end. Each instrument works its way from north to south, where it is assembled, tested, dismantled, packed, and loaded through the assembly room and shipping dock.

Visits were made to other organ and pipe shops in the United States and Europe, in order to gain an understanding of what worked best and worst in these manufacturing situations. An "open shop" concept was finally decided upon. Several architects were asked to comment and prepare a conceptual rendering of a shell to house this open shop. After studying these proposals, Architect One of Topeka, Kansas was chosen to develop the plans for the project. A. G. Tollefson of Lecompton, Kansas was chosen as the general contractor.

The new facility boasts many distinctive features. The assembly room measures 72' x 76' with a 48' ceiling. Riding across the ceiling is a five-ton hoist. Materials arrive in a 130' x 45' receiving room. The adjoining lumber storage and mill shop measures 114' x 30'. The zinc

and copper pipe metal leave the receiving area to join the 135' x 55' pipe shop. The spotted metal is cast in a special room complete with planer and storage bins. All of these areas are equipped with large overhead doors to allow for movement of materials via forklift.

Reuter's nearly 50 employees now enjoy breaks in the new "cafeteria" area equipped with kitchenette and vending machines. Data drops are installed throughout the building. This facilitates the use of high technology anywhere in the shop as needed. The CNC router is enclosed in its own room, complete with vacuum table, storage, computer platform, telephone and data connection.

History of the firm

Reuter was founded in 1917 in Trenton, Illinois, as the Reuter-Schwartz Organ Company, formed by Earl Schwartz, Henry Jost, and A.C. Reuter. Mr. Reuter had previously worked for Wicks, Pilcher and Casavant since about 1904. A. G. Sabol, Sr., who was with Casavant at the time, joined his uncle, A.C. Reuter, in the new firm. The company started with six employees, besides Reuter and Sabol, including Jake Schaeffer, a noted voicer who had worked with Reuter at Casavant; E. J. "Pat" Netzer, woodworker; William Zweifel, pipe maker; and Frank Jost, console maker. Only one organ was built in 1917, an instrument of eight stops over two manuals and pedal, sold to Trinity Episcopal Church in Mattoon, Illinois. After this instrument was completed and set up in the erecting room, a tornado struck Trenton and blew out one factory wall. The assembled organ was severely damaged. The company carried insurance, and a new organ was built and installed in Trinity Church as opus 2. During the following year, a total of ten instruments were built and installed. In 1919, 14 instruments were built and installed, including opus 14 for the Masonic Temple in Lawrence, Kansas.

In 1919, the company decided to move to Lawrence, Kansas, purchasing the Wilder Bros. shirt factory as its new headquarters, where Reuter remained until this year. The board of directors was listed as E. G. Schwartz, A. C. Reuter, H. T. Jost, G. O. Foster, and W. B. Downing. Foster and Downing were



New Reuter corporate headquarters and manufacturing facility



Albert and Jane Neutel cut the ribbon to open Reuter's new headquarters



View from the mezzanine, overlooking the main shop floor

both with the University of Kansas. The Lawrence Chamber of Commerce had pledged funds to help defray the cost of moving. On January 1, 1920, the new office was open for business, and on March 1 the remodeled factory opened for production. The first organ built in the Lawrence plant was opus 27, a 23-rank instrument for Central Congregational Church in Topeka, Kansas. Earl Schwartz left the company in July of 1920, and the name was changed to "The Reuter Organ Company." During the "roaring twenties" business increased rapidly to 51 instruments in 1928. Reuter first began exporting organs in 1954. Opus 1101 was installed in St. Peter's Lutheran Church in Edmonton, Canada. Subsequent organs have been installed as far afield as Taiwan, and, scheduled for 2003, an instrument for

Seoul, Korea.

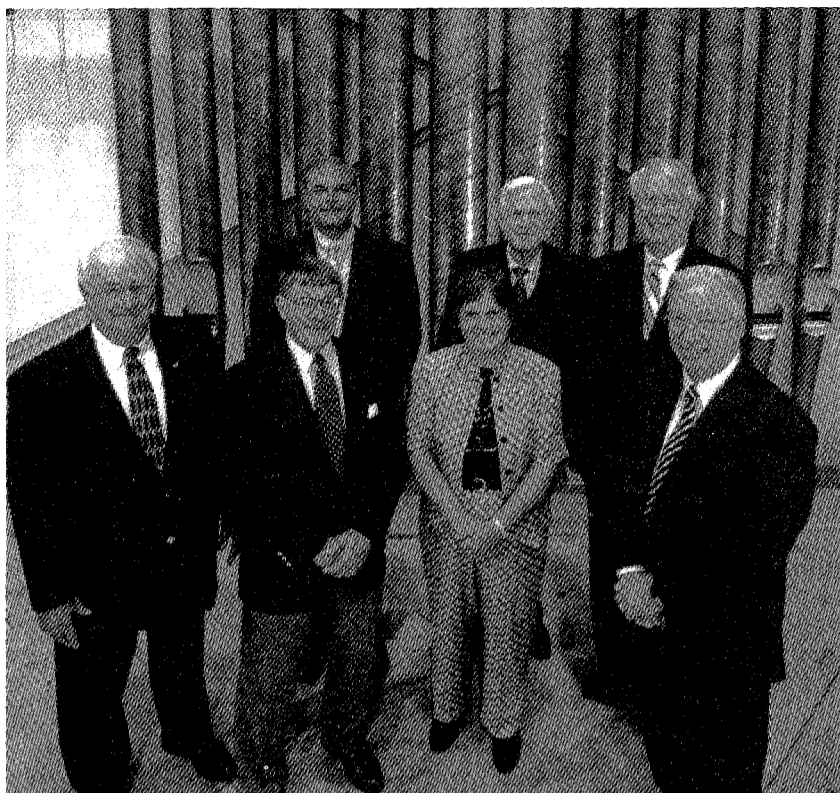
Franklin Mitchell joined the company in 1951 as special representative and consultant, and in 1957 was appointed tonal director. He was elected vice-president in 1964. In 1980 he became president and partner, a position he held until 1983, when he became chairman of the board. He continued in that role until his retirement in 1995. Mitchell died on March 31, 1998.

Albert Neutel joined the company in 1980 as plant manager. He partnered with Mitchell that year to purchase the company. In 1983, when Mitchell became chairman of the board, Neutel became the seventh president of the firm. His son, Albert Neutel, Jr., has been associated with Reuter for twenty years. In 1986, he moved to Memphis, Tennessee to represent the company in

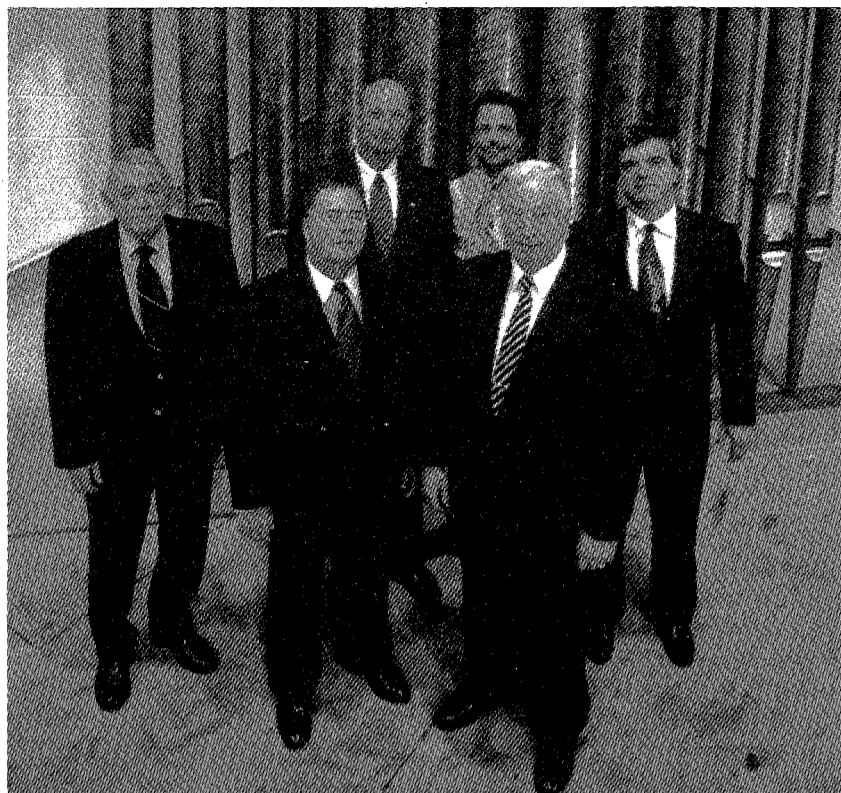
organmastershoes.com
Organmaster Shoes

whole and half sizes
Fast Delivery
WOMEN'S: 5 Colors, Sizes 4-11, \$44 ppd.
MEN'S: Black, Sizes 6 1/2-12, \$50 ppd.
Sizes 12 1/2-13, \$52 ppd., Sizes 14-16, \$79 ppd.
Narrow, Medium and Wide widths
CALL OR WRITE (203) 453-1973
282 Stepstone Hill, Guilford, CT 06437

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



Reuter Board of Directors (l to r): Joe Kelly, Charles Merritt, Tom Murray, Dorothy Schaae (executive secretary) Bob Coleberd, Stephen Hamilton, Albert Neutel. (Not pictured: Bob Billings)



Reuter management and two special representatives (l to r): Bill Fenimore (north-eastern representative), Chris Leaver, JR Neutel, David Salmen (northwestern representative), Albert Neutel, Bill Klimas

the Midwest and Southeast. He returned to Lawrence in 1997 as executive vice president.

Recent installations

Among Reuter's notable installations are Glens Falls Presbyterian Church, Glens Falls, New York (IV/61); First United Methodist Church, Colorado Springs, Colorado (IV/80); West Texas State University, Canyon, Texas (III/63); Augustana Lutheran Church, Denver, Colorado (IV/60); Shadyside Presbyterian Church, Pittsburgh, Pennsylvania (IV/105); St. John's Lutheran Church, Allentown, Pennsylvania (IV/82); First Presbyterian Church, Philadelphia (IV/80); and University Presbyterian Church, Seattle, Washington (IV/93).

The company has announced plans to increase sales by 15-20%, and reports at least \$7 million worth of orders for the next 18 months. Current and upcoming projects include: Trinity United Methodist Church, Wilmette, Illinois (III/63); First United Methodist Church, Williamstown, West Virginia (II/18); Church of the Ascension, Rockville Centre, New York (II/19); St. John's Episcopal Church, Albuquerque, New Mexico (III/57); First United Methodist Church, Winfield, Kansas (II/29); First Presbyterian Church, Lincoln, Nebraska (III/65); So-Mang Presbyterian Church, Seoul, Korea (II/34); and Salem Missionary Baptist Church, Brooklyn, New York (III/31).

Board of directors

As part of the festivities to introduce the new facility, Reuter's board of directors was on hand: Robert Billings, developer, president, Alvamar, Lawrence, Kansas; Robert Coleberd, economist, president (retired) Pac-West Oil Data, Mission Hills, California; Stephen Hamilton, minister of music, Church of the Holy Trinity (Episcopal), New York City; Joe Kelly, president (retired), board vice-chairman, Douglas County Bank, Lawrence; Charles Merritt, director, Pueblo Choral Society; Thomas Murray, attorney at law, partner, Barber Emerson Springer Zinn and Murray, LC, Lawrence; and Albert Neutel, president, Reuter Organ Company.

For more information about Reuter and the new facility, visit their web site at www.reuterorgan.com.

S. Christopher Leaver is vice president of marketing & sales for Reuter, having joined the firm in 1999. He is a graduate of William Jewell College and the University of Missouri-Kansas City, Conservatory of Music.

Photo credits: Earl Richardson, Alan Fischer

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

New Organs

Cover

Bedient Organ Company, Lincoln, Nebraska
Sharon United Methodist Church, Charlotte, North Carolina

The chancel of Sharon United Methodist sanctuary soars to a height of about 55 feet from the chancel floor. However, the ceiling slopes abruptly downward until it is scarcely 12 feet from the floor at the rear of the sanctuary. Although the walls of the sanctuary are brick, it is a very porous brick. These elements combined with carpeting and pew cushions made for an interesting challenge in designing and voicing an instrument to sound well in the space.

When the church was built in the 1960s, a large organ chamber was incorporated into the front of the chancel. Directly in front of the organ chamber is the choir area, which consists of four levels of risers. We used the existing organ chamber which happens to be very solid, and the back walls of the chamber were made from very hard, nonporous brick. Thus the chamber projects the sound out into the room very effectively.

Sharon United Methodist Church has a very active music program under the direction of organist/choirmaster/composer David M. Hines. Our goal was to create an organ rich in fundamental sound and one that would generate a wide dynamic range for the various accompanimental tasks it would be expected to perform. Equally important, it needed to lead hymn singing in the Methodist tradition. For the latter we chose 18th-century German instruments as a basic model to satisfy this goal. For the accompanimental sounds we designed the Swell division of the organ after 19th-century French and American traditions. All three traditions provide a broad palette of musical possibilities which are useful to lead worship at Sharon United Methodist Church.

The front of the organ chamber was enclosed with vertical oak slats. We designed and built an organ façade of Honduras mahogany; that is attached to the front of the organ chamber and gives the appearance that the organ is in a case. The oak slats were cut away inside the façade woodwork to permit maximum egress of sound.

The organ's key action is mechanical and controlled by a detached console located at the front and center of the choir area. The trackers are made of Alaskan yellow cedar, and run approximately 10 feet horizontally and 12 feet vertically into the organ chamber. The console is of the 19th-century French style and is therefore low and convenient for the use of a director/organist. The keyboard naturals are covered with cow bone and the accidentals are of ebony. The pedal keys are made of oak and the accidentals are capped with moradillo. The stop knobs are made of cocobola.

The Great windchests are divided in two halves and are placed at the front of the organ chamber with the bass pipes to the outside of the chamber walls and the treble pipes towards the center. The Swell division is located above the Great and is perpendicular to the façade, in the tradition of many 19th-century French organs. Swell shades open on the end and two sides to make the Swell very effective. The Pedal division windchests utilize electro-pneumatic action and are located behind and to the side of the Great windchests.

The stop action system is electro-pneumatic, utilizing high pressure air cylinders activated by electric valves to move the windchest sliders on and off. The console also includes a multi-level solid state combination action.

The 29 sets of pipes in the organ are combined into 29 individual stops and total 1,550 pipes. Most of them are made of an alloy of 2% tin and the remainder lead. The pipes of the Great Trompette are mounted horizontally at

the impost level of the façade. The resonators of the horizontal Trompette are made of 80% tin. The façade pipes are made of zinc. The wooden pipes are made of poplar and mahogany. The metal open flue pipes are cone tuned and the stopped metal pipes have soldered caps for good tuning stability.

Wind to the manual divisions is supplied by a single large horizontal bellows which is located on top of the Swell box. The Pedal division has a separate reservoir for each windchest.

The organ was installed starting in February 1999. It was dedicated on September 19 by David Arcus, Duke University Chapel Organist, who played for the morning services and performed an organ recital in the afternoon. James Kelbaugh was chairman of the organ committee. Johnny Bradburn was a consultant on the project. A CD recording of the Arcus recital is available from the Bedient website:

www.4w.com/bedientorgan/

—Gene R. Bedient

The organbuilders: Alan Baehr, design, façade woodwork, assembly, installation, supervision; Gene Bedient, concept, design, keyboards, installation, voicing, administration; Gwen Bedient, administration; Ryan Consolver, structure; William Fenster, structure, action, wind system, assembly, installation; Duane Grosse, metal pipes, assembly, wooden parts, wiring; Jerry Hill, façade woodwork, assembly, installation, supervision; Chad Johnson, production control, wooden pipes, wiring, wooden parts, assembly, installation; Rick LaBrune, windchests, wooden parts, assembly; Paul Lytle, windchests, wooden parts, assembly, supervision, installation, administration; Sarah Ohlschwager, financial management, administration; Dan Oltjenbruns, action parts; Stan Pypenko, metal pipes, assembly; Ed Stibal, structure, swell box, wooden parts, assembly; Kathy Vaughan, metal pipes; Fred Zander, windchests, wooden parts, pedalboard, assembly, supervision.

GREAT

- 16' Principal (1-2 from Ped)
- 8' Principal
- 8' Rohrflöte
- 4' Octave
- 4' Spitzflöte
- 2 1/2' Quinte
- 2' Octave
- Mixture III-V
- 8' Trompette

SWELL

- 8' Violin Diapason
- 8' Viole de Gambe
- 8' Voix céleste
- 8' Bourdon
- 4' Prestant
- 2 1/2' Nazard
- 2' Doublette
- 1 3/4' Tierce
- Cymbale III
- 8' Trompette
- 8' Basson/Hautbois

PEDAL

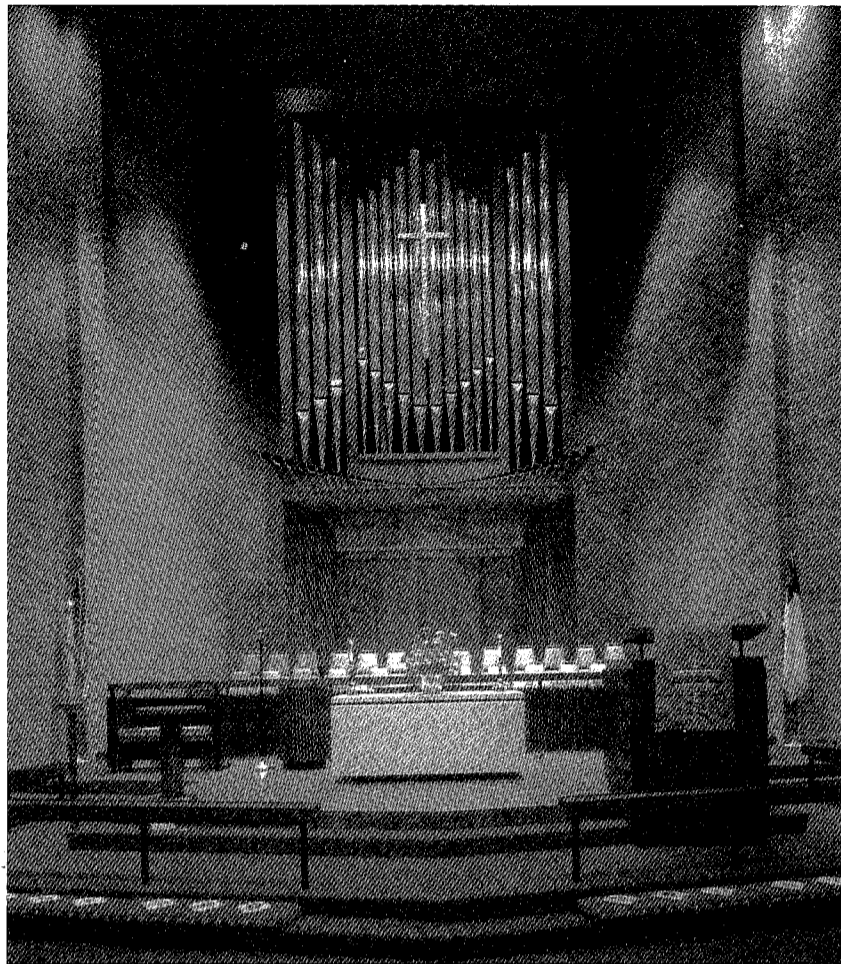
- 32' Contrebasse (1-12 resultant, 20-30 from Princ 16')
- 16' Principal (1-2 from 32', 3-12 Ct)
- 16' Subbass
- 8' Principal (ext)
- 8' Flute (ext)
- 4' Octave (ext)
- 16' Bombarde
- 8' Trumpet (ext)
- 4' Trumpet (ext)

Couplers

- Great/Pedal
- Swell/Pedal
- Swell/Great

Tremulant

Sharon United Methodist Church first came into existence as a mission effort of the Western North Carolina Conference of the United Methodist Church in 1964. Within a year the early leaders of this community launched a capital campaign amid high hopes and expectations for funding the construc-



tion of a new building, complete with sanctuary, education classrooms, offices, and a new pipe organ. When that first campaign ended and the building committee came to terms with reality, portions of those hopes and aspirations had to be sacrificed in favor of necessity. The new pipe organ was an early casualty. Those early leaders had the faith to preserve their dream of a quality instrument by including an organ chamber and a crawl space under the choir loft so the sanctuary could accommodate a tracker organ at some later date. For nearly 35 years an electronic organ console sat over the tracker tunnel, and an amplifier and speakers occupied the chamber behind and above the choir.

By the early 1990s two sizable additions had been made to the original building, but the electronic organ was still the primary source of instrumental music for the congregation. It was failing quickly, however, and new support for a pipe organ began to develop. In 1995, the director of music presented his own proposal for a pipe organ to the church administrative board. That proposal was referred to a music committee for evaluation and preparation of a specific recommendation.

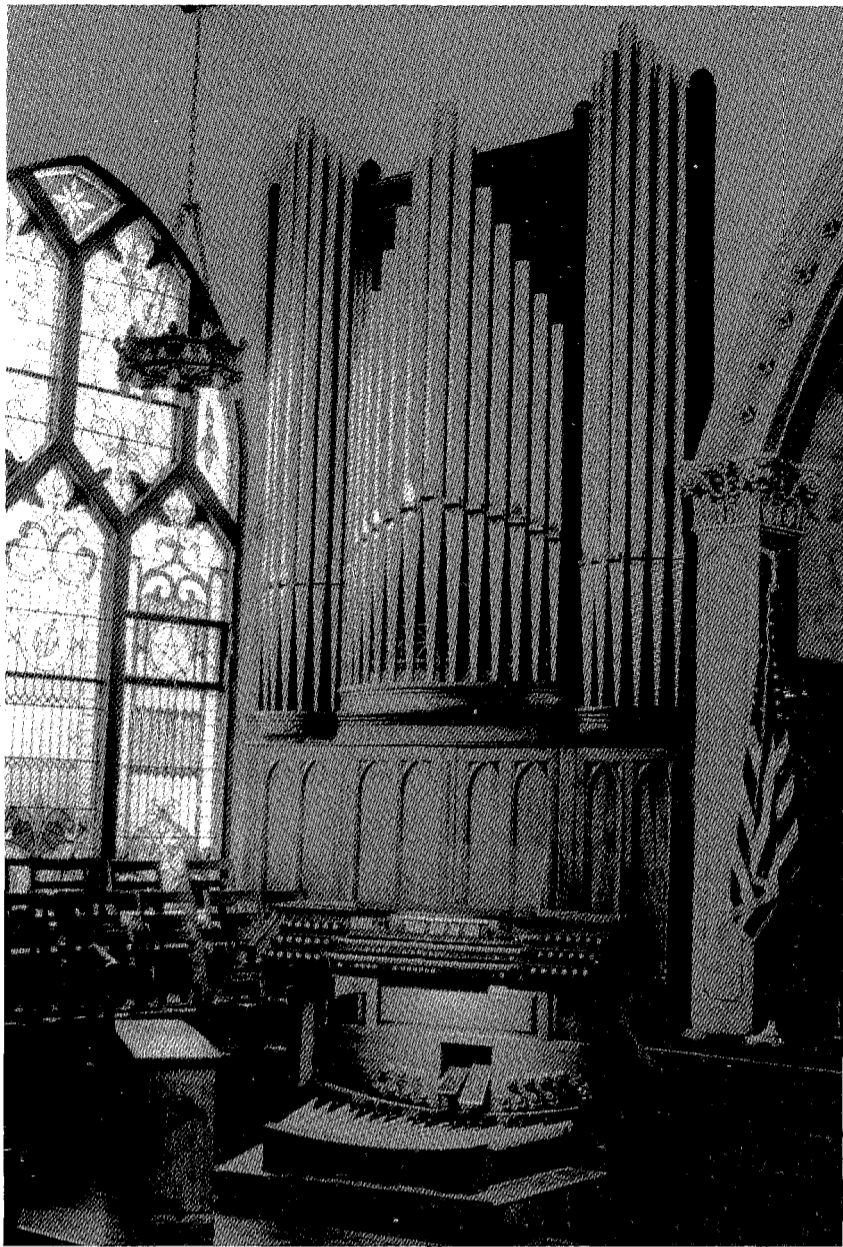
The committee was able to conclude that our search should be guided by three principles: 1) The primary purpose of our organ would be to support congregational singing; 2) The organ should be versatile enough to provide accompaniment for any mode of choral music and to play a broad range of literature; 3)

The unique design and construction of our sanctuary demanded a creative and knowledgeable builder. We engaged the consulting services of Johnny Bradburn, now organist and choirmaster at Emmanuel Episcopal Church, in Southern Pines, North Carolina. Mr. Bradburn led us to audition a number of organs of varying size and character in the Carolinas, and skillfully steered us into broadening our search to include several smaller organ companies with reputations for quality instruments.

After we had contacted a dozen different builders and auditioned more than 20 pipe organs, the search was narrowed, first to builders of mechanical action organs, and finally to the Bedient Pipe Organ Company. This choice was made based upon the quality and appropriateness of their work and upon Mr. Bedient's perceptive and creative responses to our needs. The contract was signed in the summer of 1998, with installation scheduled for the following summer.

On Sunday, May 2, 1999, volunteers from all sectors of our membership joined to carry the components of our pipe organ into the sanctuary. For the next two months we watched and listened as the Bedient crew installed the new organ. On Sunday, September 19, 1999, we offered to God the Bedient Pipe Organ, Opus 61 as a gift of praise, in a dedicatory concert performed by David Arcus, Duke University Chapel Organist.

—James Kelbaugh
 Chair, Organ Committee



Patrick J. Murphy & Associates, Inc., Stowe, Pennsylvania, has built a new organ for St. Mark's Lutheran Church in Pennsburg, Pennsylvania. A compact instrument of two manuals and 27 ranks, the new organ replaces a 1929 Möller of two manuals and 12 stops. The installation utilized an existing chamber on the left of the chancel as well as modifying the existing façade to create a striking visual and musical effect. The stoplist includes five stops from the former Möller as well as some strings and reeds by Aeolian-Skinner. The resulting stoplist handles a wide range of solo literature as well as providing resources for hymn and anthem accompaniment, including MIDI capability. The organ also features a hand-crafted white oak console built in the Murphy shop. The inaugural service took place on December 3, 2000, and the dedicatory recital was by Michael Krentz on May 20, 2001.

GREAT

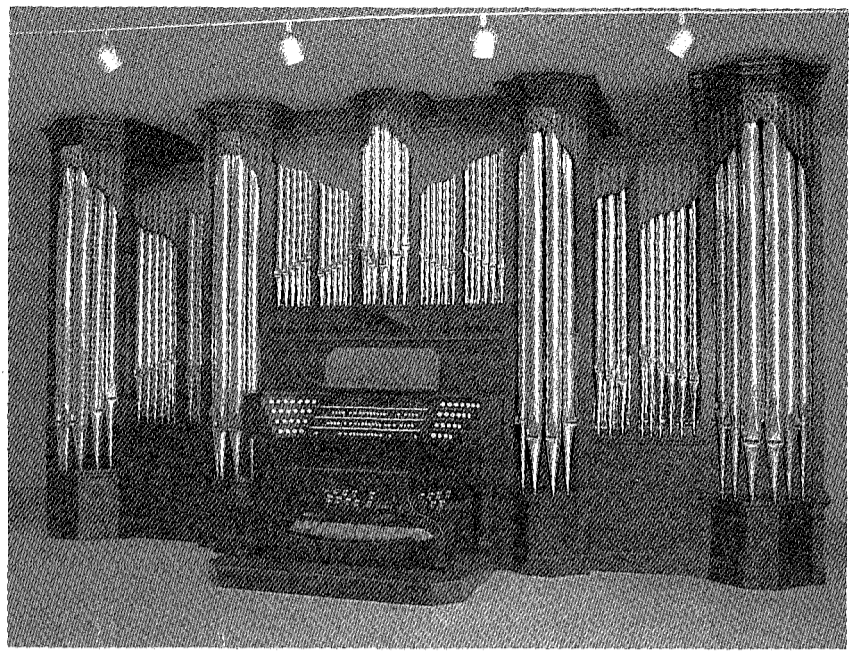
- 16' Gedackt (ext)
- 8' Principal
- 8' Bourdon
- 8' Viola (Sw)
- 4' Octave
- 4' Nachthorn
- 2 1/2' Twelfth
- 2' Fifteenth
- 1 1/2' Mixture IV
- 8' Trumpet
- 8' Clarinet (Sw)
- MIDI

SWELL

- 8' Geigen
- 8' Rohrflute
- 8' Viola
- 8' Viola Celeste (TC)
- 4' Principal
- 4' Flute Octavante
- 2' Spitzflute
- 2' Mixture III
- II Cornet
- 16' Clarinet (73 pipes)
- 8' Hautbois
- Tremolo
- MIDI

PEDAL

- 16' Contrabass (24 pipes)
- 16' Bourdon
- 16' Gedackt (Gt)
- 8' Octave (ext)
- 8' Bourdon (ext)
- 8' Viola (Sw)
- 4' Choralbass
- 4' Bourdon (ext)
- 2' Flute (Gt Bdn)
- 16' Posaune (ext Gt)
- 8' Trumpet (Gt)
- 4' Clarinet (Sw)
- MIDI



J W Walker & Sons Ltd, Brandon, Suffolk, England, has built a new organ for Nykerk Hall of Music at Hope College, Holland, Michigan. Situated on campus in the studio of Dr. Huw Lewis, this mechanical-action organ was designed primarily as a teaching organ. Due to limited space, three stops are shared between the Great and Pedal divisions, and the larger basses are shared between Choir and Swell divisions, which share one Swell box. The stop action is electric with solid state combination and sequencer actions.

GREAT

- 8' Open Diapason
- 8' Gamba
- 8' Stopped Diapason
- 4' Principal
- 4' Harmonic Flute
- 2 1/2' Twelfth
- 2' Fifteenth
- 1 1/2' Seventeenth
- Furniture IV
- 8' Trumpet 8
- Sw/Gt
- Ch/Gt

SWELL

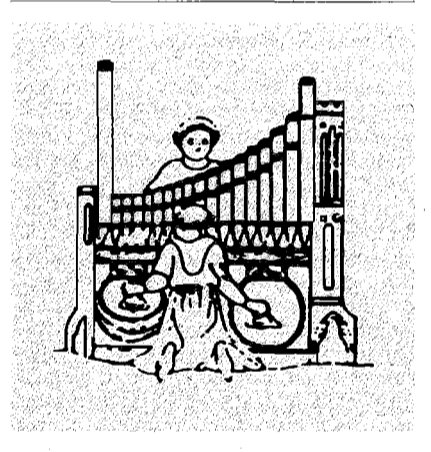
- 8' Chimney Flute
- 8' Salicional
- 8' Voix Celeste
- 4' Geigen Principal
- 4' Open Flute
- 2 1/2' Nazard
- 2' Flageolet
- 1 1/2' Tierce
- Mixture III
- 16' Bassoon
- 8' Hautboy
- Tremulant

CHOIR

- 8' Stopped Diapason
- 4' Gemshorn
- 4' Flute
- 2' Fifteenth
- 1 1/2' Larigot
- 1' Piccolo
- 8' Cremona
- Sw/Ch

PEDAL

- 16' Subbass
- 8' Principal
- 8' Violoncello
- 8' Bass Flute
- 4' Fifteenth
- 16' Fagotto
- 8' Trumpet
- Sw/Ped
- Gt/Ped
- Ch/Ped



**ORGAN
SUPPLY
INDUSTRIES**

QUALITY

Degree of excellence.

At Organ Supply Industries, quality is our hallmark. Our experienced craftsmen are dedicated to the highest level of excellence in the industry. This standard is also reflected in the raw materials we use. Fine metals, exotic leathers, exceptional woods...we gather only the choicest from around the world. With outstanding craftsmanship and top quality materials, it's small wonder we have become the leader in our field. When your projects demand excellence, call on us.

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

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 OCTOBER
David Briggs; St. Paul's Episcopal, Richmond, VA 7:30 pm

16 OCTOBER
Nicolas Kynaston; First Presbyterian, Columbus, GA 7 pm
Katherine Sloan; St. Luke's Chapel, Medical University of South Carolina, Charleston, SC 12:15 pm
Gillian Weir; Church of the Ascension, Knoxville, TN 8 pm

17 OCTOBER
Paul Jacobs; The Community Church, Durham, NH 7:30 pm
Olivier Latry; St. Teresa, Staten Island, NY 7:30 pm

18 OCTOBER
Terry Charles; The Kirk of Dunedin, Dunedin, FL 8 pm

19 OCTOBER
Tim Byram-Wigfield; Trinity Church, Boston, MA 12:15 pm
Stefan Engels; Immaculate Conception Church, Boston, MA 8 pm
Tom Trenney; silent film; Bethany Presbyterian, Rochester, NY 7:30 pm
Burkard Schliessmann; piano; Blessed Sacrament Cathedral, Greensburg, PA 8 pm
Bruce Neswick; Church of St. Martin-in-the-Fields, Philadelphia, PA 8 pm
Olivier Latry; Christ United Methodist, Greensboro, NC 8 pm
Westminster Cathedral Choir; Covenant Presbyterian, Charlotte, NC 8 pm
Terry Charles; The Kirk of Dunedin, Dunedin, FL 8 pm
Erwan LePrado; Cathedral Church of St. Paul, Detroit, MI 8 pm
Gillian Weir; First Trinity Presbyterian, Laurel, MS 7:30 pm

20 OCTOBER
Lee Dettra, with orchestra; Bardavon Opera House, Poughkeepsie, NY 8 pm
Bruce Neswick; improvisation workshop; Church of St. Martin-in-the-Fields, Philadelphia, PA 9:30 am
Terry Charles; The Kirk of Dunedin, Dunedin, FL 2 pm
John Schwandt; First Presbyterian, Evansville, IN 7 pm

21 OCTOBER
Gerre & Judith Hancock; Hosmer Hall, State University of New York, Potsdam, NY 3 pm
Lucius Weathersby; Bethesda Episcopal, Saratoga Springs, NY 4 pm
Paul Jacobs; Hitchcock Presbyterian, Scarsdale, NY 4 pm
Lee Dettra, with orchestra; Bardavon Opera House, Poughkeepsie, NY 3 pm
Mark Dwyer; Plymouth Church of the Pilgrims, Brooklyn, NY 5 pm
Carlene Neihart; St. Thomas Church, New York, NY 5:15 pm
Alan Morrison; Ursinus College, Collegeville, PA 4 pm
Peter Richard Conte; St. Gabriel's Episcopal, Douglassville, PA 4 pm
John Weaver; Camp Hill Presbyterian, Camp Hill, PA 4 pm
F. Allen Artz; Our Lady of Sorrows Church, South Orange, NJ 3 pm
Westminster Cathedral Choir; Washington National Cathedral, Washington, DC 4 pm
David Briggs; Riverside Baptist, Jacksonville, FL 3 pm

Ken Cowan; Christ Episcopal, Warren, OH 4 pm
John Scott; Christ Church Episcopal, Grosse Pointe, MI 4:30 pm
Olivier Latry; First United Methodist, Plymouth, MI 7 pm
Andrew Lumsden; Christ Church Cathedral, Indianapolis, IN 4 pm
John Schwandt; hymn festival; First Presbyterian, Evansville, IN 10:30 am
Gillian Weir; St. Francis-in-the-Fields, Harrods Creek, KY 3 pm
St. Albans Cathedral Choir; Divine Word International, Techny, IL 7 pm
Michael Shawgo; First United Methodist, Oak Park, IL 3 pm
John David Peterson, with flute; Lord of Life Lutheran, Memphis, TN 3 pm
Joachim Neugart; Cathedral of St. Paul, St. Paul, MN 3 pm

22 OCTOBER
Westminster Cathedral Choir; Woolsey Hall, Yale University, New Haven, CT 8 pm
David Solem; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm
St. Albans Cathedral Choir; Concordia University, River Forest, IL 7 pm
Douglas Cleveland; Principia College, Elmhurst, IL 7 pm

23 OCTOBER
Claudio Astronio, with recorder; King's Chapel, Boston, MA 7:30 pm
David Briggs; Trinity College Chapel, Hartford, CT 5:30 pm
Adrienne Cox-Olson; St. Luke's Chapel, Medical University of South Carolina, Charleston, SC 12:15 pm
Erwan LePrado; Peachtree Road United Methodist, Atlanta, GA 8 pm
St. Alban's Cathedral Choir of Men and Boys; Cathedral Church of the Advent, Birmingham, AL 7:30 pm

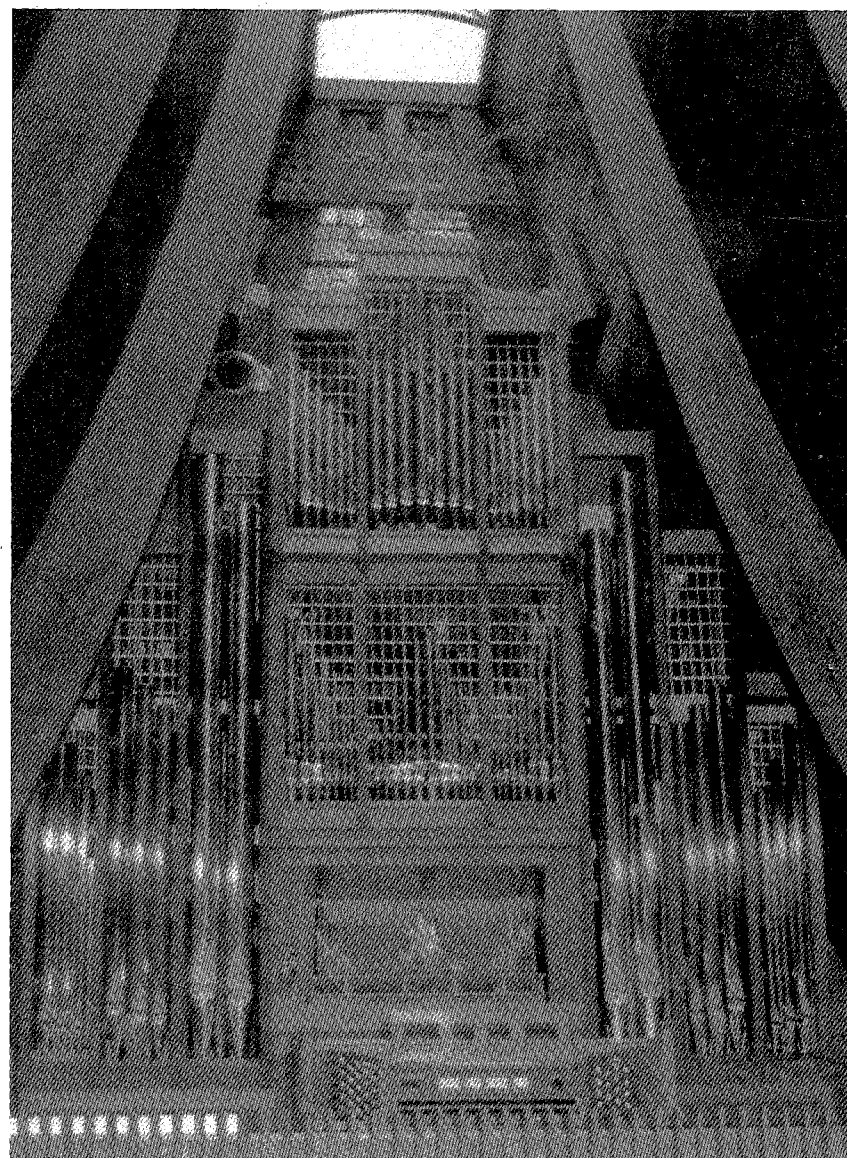
24 OCTOBER
Westminster Cathedral Choir; St. Bartholomew's Church, New York, NY 7:30 pm
Handel, *Saul*; Church of St. Ignatius Loyola, New York, NY 8 pm
eighth blackbird; Cleveland Museum of Art, Cleveland, OH 7:30 pm
St. Alban's Cathedral Choir; Episcopal Church of the Nativity, Huntsville, AL 7:30 pm
John Scott; Weidener Center for the Performing Arts, Green Bay, WI 7:30 pm

25 OCTOBER
Geoffrey Shoffstall; National City Christian Church, Washington, DC 12:15 pm

26 OCTOBER
Craig Cramer; Maple Street Congregational, Danvers, MA 8 pm
Michael Bawtree; Trinity Church, Boston, MA 12:15 pm
Chandler Noyes, accompanying *The Three Musketeers*; Methuen Memorial Music Hall, Methuen, MA 7:30 pm
New England Spiritual Ensemble; Second Congregational Church, Attleboro, MA 8 pm
Todd Wilson; Thomson Hall, Chambersburg, PA 7:30 pm
John Mitchener; Salem College, Winston-Salem, NC 8 pm
Dana Robinson; St. Helena's Episcopal, Beaufort, SC 12 noon
David Briggs; Kirk-in-the-Hills, Bloomfield, MI 8 pm
St. Albans Cathedral Choir; St. Paul's Episcopal, Chattanooga, TN 7 pm
Stephen Schaeffer, with soprano; Cathedral Church of the Advent, Birmingham, AL 12:30 pm
Trevor Stephenson, harpsichord; Fourth Presbyterian, Chicago, IL 12:10 pm
Mark Brombaugh, with choir; First Presbyterian, Springfield, IL
Anita Werling; First Presbyterian, Macomb, IL 8 pm

27 OCTOBER
John Scott, workshop; Christ & St. Luke's Episcopal, Norfolk, VA 4 pm
St. Albans Cathedral Choir; St. Luke's Episcopal, Atlanta, GA 8 pm

28 OCTOBER
Craig Cramer; St. Thomas More Catholic Church, Darien, CT 4 pm
St. Albans Cathedral Choir; Christ and the Holy Trinity Church, Westport, CT 7 pm



Elmer E. Goetz, formerly of Daytona Beach, Florida (currently of Bloomfield, New Jersey) has recently completed a new 29-rank organ for Trinity Lutheran Church of Holly Hill, Florida. For this instrument, his Opus V, Mr. Goetz was assisted by volunteer labor from members of the congregation. Built on site, the two-and-a-half year project allowed time for changes, additions, and improvements to the original specifications. Several ranks were added requiring a few design modifications. The tonal finishing was under the direction of Allan Van Zoeren and Thomas Helms. One of the hallmarks of this organ is a translucent principal chorus which permits clear counterpoint and leadership for hymns, canticles, and responses. All pipework came from Aug. Laukhuff of Germany and Stinkens of Holland. The specifications were drawn up by Mr. Goetz, with Allen Van Zoeren of Portland, Oregon, and Robert Penn of Port Orange, Florida, as consultants.

The chest work is all electric action operating on 2.75 inches of wind pressure. The electronics employ the Sydney Multiplexing System, which can be programmed directly on the driver boards. The casework and console are made of solid oak with walnut trim; inner frame supports are of poplar. Three crosses adorn the facade: one 24-inch cross at the top of the casework and two 11-inch crosses on the outside towers. The case is 26 feet high, 18 feet wide, and 7 feet deep. The dedication recital was played by Thomas Helms on December 3, 2000.

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; jbutera@sgcmail.com

GREAT

- 16' Bourdon
- 8' Principal
- 8' Quintadena
- 8' Nachthorn
- 8' Gamba
- 4' Principal
- 4' Spitzflöte
- 2 1/2' Nasat
- 2' Principal
- 2' Waldflöte
- 1 1/2' Terz
- 1 1/2' Quint
- III Mixture
- Trumpet
- Celeste

SWELL

- 8' Gedeckt
- 8' Gemshorn
- 4' Principal
- 4' Rohr Flute
- 4' Gemshorn
- 2 1/2' Nasat
- 2' Super Octave
- 2' Gemshorn
- III Mixture
- III Sesquialtera
- 8' Trumpet
- 8' Oboe
- 8' Krummhorn

PEDAL

- 32' Untersatz
- 16' Prestant
- 16' Bourdon
- 8' Principal
- 8' Gedeckt
- 8' Gemshorn
- 5 1/2' Quint
- 4' Choralbass
- 4' Nachthorn
- 2' Octave
- III Mixture
- 16' Posaune
- 16' Krummhorn
- 8' Trumpet
- 4' Clarion

Should We Rebuild Our Pipe Organ?

1-877-pipeorg

Get the facts!

www.pipeorgans.com

Ji-Yoen Choi; First Presbyterian, East Aurora, NY 2:30 pm
Andrew Henderson; Church of St. Ignatius Loyola, New York, NY 4 pm
Adrian Bawtree; St. Thomas Church, New York, NY 5:15 pm
Paul Jacobs; St. Paul R.C. Cathedral, Pittsburgh, PA 7:30 pm
John Padley; St. Stephen's Episcopal, Millburn, NJ 4 pm
John Scott; Christ & St. Luke's Episcopal, Norfolk, VA 7 pm
 Raleigh Ringers handbell concert; Brevard-Davidson River Presbyterian, Brevard, NC 3 pm
Boyd Jones; First Presbyterian, Lake Wales, FL 4 pm
 Choral festival; St. John's, Tampa, FL 5 pm
David Briggs; Church Street United Methodist, Knoxville, TN 3 pm
Tom Trenney; West End United Methodist, Nashville, TN 4 pm
Christa Rakich; St. Luke's Episcopal, Evanston, IL 5 pm
Erwan LePrado; Bethel Lutheran, Madison, WI 3 pm

29 OCTOBER
Robert Hebble; Morrison United Methodist, Leesburg, FL 7:30 pm

30 OCTOBER
Dennis James, with silent film; Portland City Hall, Portland, ME 7:30 pm
 The St. Thomas Choir of Men and Boys, with The Orchestra of St. Luke's; St. Thomas Church, New York, NY 7:30 pm
John Scott; St. Ann's Catholic Church, Washington, DC 4 pm
Frederick Swann; Trinity Episcopal, Staunton, VA 7:30 pm
Ray Ackerman; St. Luke's Chapel, Medical University of South Carolina, Charleston, SC 12:15 pm
 •AGO members' recital; Christ-by-the-Sea United Methodist, Vero Beach, FL 7:30 pm
 Westminster Cathedral Choir; Trinity Episcopal, Huntington, WV 8 pm
István Ruppert; Elliott Chapel, Presbyterian Homes, Evanston, IL 7:15 pm

31 OCTOBER
Murray Forbes Somerville; Adolphus Busch Hall, Harvard University, Cambridge, MA 12 midnight
Mark Steinbach; Brown University, Providence, RI 12 midnight
Tom Trenney; Florida International University, Miami, FL 9 pm

1 NOVEMBER
Preston Smith, with choir, choral Eucharist and concert; St. Andrew's, Tampa, FL 6 pm

2 NOVEMBER
 Choir of Sheffield Cathedral; Trinity Church, Boston, MA 12:15 pm
Fauré, Requiem; Plymouth Church of the Pilgrims, Brooklyn, NY 8 pm
Durufié, Requiem; Church of the Ascension and St. Agnes, Washington, DC 7 pm
Bruce Neswick; Eastern Michigan University, Ypsilanti, MI 8 pm
Frederick Swann; Central United Methodist, Lansing, MI 7:30 pm
Shirley Trissell, piano; Fourth Presbyterian, Chicago, IL 12:10 pm
 Plymouth Music Series; Bethel College, St. Paul, MN 8 pm

3 NOVEMBER
 Consort of Voices; Westminster Presbyterian, West Hartford, CT 8 pm
Bruce Neswick, improvisation workshop; Eastern Michigan University, Ypsilanti, MI 10 am
Daniel Roth; Finney Chapel, Oberlin, OH 8 pm

4 NOVEMBER
 Consort of Voices; Faith Lutheran, East Hartford, CT 4 pm
Erwan LePrado; St. Barnabas Episcopal, Greenwich, CT 4 pm
Stefan Engels; West Point Military Academy, West Point, NY 3 pm
Frederick Swann; Union Church of Pocantico Hills, Pocantico Hills, NY 3 pm
Andreas Meisner; Cathedral of St. Patrick, New York, NY 4:45 pm
Patrick Allen; St. Thomas Church, New York, NY 5:15 pm
Susan Hegberg; Susquehanna University, Selingsgrove, PA 3 pm
+Timothy Harrell & Lee Millhous; St. Paul's Episcopal, Doylestown, PA 4:30 pm
Donald Ingram, with Trinity Church Choir; Trinity Episcopal, Vero Beach, FL 3:30 pm
 Bach, *Christmas Oratorio*, Parts II and V; Kettering Seventh-day Adventist Church, Kettering, OH 4 pm
William Krape; Peachtree Road United Methodist, Atlanta, GA 4:30 pm
Bruce Neswick, hymn festival; First Presbyterian, Ann Arbor, MI 4 pm
 Choral evensong; Church of the Nativity, Huntsville, AL 5 pm
Christopher Herrick; Independent Presbyterian Church, Birmingham, AL 4 pm

+Choral Evensong & dedication of continuo organ; Cathedral Church of the Advent, Birmingham, AL 4 pm
+Anita Werling; St. James' Episcopal, Lewis-town, IL 3 pm

5 NOVEMBER
Daniel Roth, masterclass; United Methodist Church, Hartford, CT 7 pm

6 NOVEMBER
Erwan LePrado; Trinity College Chapel, Hartford, CT 5:30 pm
Daniel Roth; Cathedral of St. Joseph, Hartford, CT 7:30 pm
Joan Lippincott; Union Theological Seminary, New York, NY 8 pm
Douglas Cleveland; Epworth-Euclid United Methodist, Cleveland, OH 8 pm
Frederick Swann; Hyde Park Community United Methodist, Cincinnati, OH 7:30 pm

8 NOVEMBER
Nigel Groome; National City Christian Church, Washington, DC 12:15 pm
Rob Richards; The Kirk of Dunedin, Dunedin, FL 8 pm

9 NOVEMBER
Brian Jones; Trinity Church, Boston, MA 12:15 pm
Robert Bates; Old West Church, Boston, MA 8 pm
 The King'singers; South Church, New Britain, CT 8 pm
Todd Wilson, with choir, **Tom Trenney**, conductor; Church of the Ascension, Rochester, NY 7:30 pm
Frederick Swann; Chevy Chase Presbyterian, Washington, DC 8 pm
Erwan LePrado; Church of the Redeemer, Baltimore, MD 8 pm
Shaun Tirrell, piano; Old Presbyterian Meeting House, Alexandria, VA 8 pm
Marilyn Keiser; First Presbyterian, Greensboro, NC 8 pm
Kevin Birch; St. Helena's Episcopal, Beaufort, SC 12 noon
Rob Richards; The Kirk of Dunedin, Dunedin, FL 8 pm
Stephen Tharp; Trinity Lutheran, Akron, OH 8 pm

Bruce Neswick; First Baptist Church, Kalamazoo, MI 4 pm
Joel Martinson; Church of the Nativity, Huntsville, AL 7:30 pm
Ian Ball; Fourth Presbyterian, Chicago, IL 12:10 pm

10 NOVEMBER
Robert Bates, workshop; Old West Church, Boston, MA 10 am
Rob Richards; The Kirk of Dunedin, Dunedin, FL 2 pm
Bruce Neswick, masterclass; First Baptist Church, Kalamazoo, MI 2:30 pm

11 NOVEMBER
Nigel Groome; Cathedral of St. Patrick, New York, NY 4:45 pm
Thomas Clarke-Jones; St. Thomas Church, New York, NY 5:15 pm
Stephen Tharp; St. Martin in the Fields, Philadelphia, PA 5 pm
Frederick Swann; Our Lady of Sorrows, South Orange, NJ 3 pm
David Higgs; Second Presbyterian, Baltimore, MD 3:30 pm
Thomas Bloom; Watts Street Baptist Church, Durham, NC 2:30 pm
Preston Smith; First Baptist Church, Kingstree, SC 4 pm
Alan Morrison; First Presbyterian, Orlando, FL 4:30 pm
Craig Cramer; Grosse Pointe Memorial Church, Grosse Pointe, MI 4 pm
Ji-Yoen Choi; Independent Presbyterian Church, Birmingham, AL 4 pm

14 NOVEMBER
Gerre Hancock; St. Bartholomew's, New York, NY 7:30 pm
Nancianne Parrella, with brass; St. Ignatius Loyola, New York, NY 6:30 pm
 Choral concert; St. Ignatius Loyola, New York, NY 8 pm

15 NOVEMBER
Maxine Thevenot; Cathedral of the Incarnation, Garden City, Long Island, NY 12 noon
Lawrence Schreiber; National City Christian Church, Washington, DC 12:15 pm

16 NOVEMBER
Nigel Potts; Trinity Church, Boston, MA 12:15 pm
Ken Cowan; Immaculate Conception Church, Boston, MA 8 pm
James Diaz; Trinity United Methodist, Albany, NY 7:30 pm
David Higgs; St. Anne Church, Rochester, NY 8 pm
John Mitchener; North Carolina School of the Arts, Winston-Salem, NC 8 pm
Beverly Everett; St. Helena's Episcopal, Beaufort, SC 12 noon
Jeremy David Tarrant, with choirs; Cathedral Church of St. Paul, Detroit, MI 8 pm

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
 J.W. Steere
 1825-1900
 Phone 718-528-9443
 E-mail k_bigger@yahoo.com

DAVID CHALMERS
 CONCERT ORGANIST
GLORIA DEI CANTORES
 ORLEANS, MA

DELBERT DISSELHORST
 A. Mus. D.
 University of Iowa

Donald Filkins
 Webb Horton Memorial
 Presbyterian Church
 Middletown, NY 10940

Organist / Pianist
Michael Gailit
 gailit@aol.com
 http://members.aol.com/gailit/
 St. Augustine's Church
 Conservatory / University (Vienna)

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

DAVID BURTON BROWN
 Organ Recitals

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

PATRICK ALLEN
 GRACE CHURCH
 NEW YORK

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

Dean W. Billmeyer
 University of Minnesota
 Minneapolis 55455 • dwb@umn.edu

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

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

JAMES HAMMANN
 DMA-AAGO
 University of New Orleans
 St. Francis Xavier Church

VICTOR HILL
 Mathematics
 Harpsichord and Organ
 Williams College

LORRAINE BRUGH, Ph.D.
 Assistant Professor
 University Organist
 Valparaiso University
 Valparaiso, IN
 www.valpo.edu
 219-464-5084
 Lorraine.Brugh@valpo.edu

Harry H. Huber

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

Brian Jones

TRINITY CHURCH
BOSTON

JAMES KIBBIE

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

Richard Litterst

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

BETTY LOUISE LUMBY

DSM • FAGO
UNIVERSITY OF MONTEVALLO
MONTEVALLO, ALA. 35115

William H. Murray

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

Charles Page

Old First Church, Court Square
Springfield, MA 01103

MARILYN MASON

CHAIRMAN, DEPARTMENT OF ORGAN
UNIVERSITY OF MICHIGAN
ANN ARBOR

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

SYLVIE POIRIER

PHILIP CROZIER

ORGAN DUO

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

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
3445 SADDLE LAKE DRIVE
ROSWELL-ATLANTA, GEORGIA 30076
(770) 594-0949

LEON NELSON

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

RICHARD M. PEEK

Doctor of Sacred Music
1621 BILTMORE DRIVE
CHARLOTTE, NC 28207

DAVID GOODING

Old Stone Church

91 Public Square
Cleveland, OH 44113

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

Robert Nicholls & Helen Reed; First Presby-
terian, Evansville, IN 7 pm
Marcia Van Oyen; Glenview Community
Church, Glenview, IL 8 pm

17 NOVEMBER

Choirs of the University of Alabama in
Huntsville; Church of the Nativity, Huntsville, AL
7:30 pm

18 NOVEMBER

David Craighead, evensong and recital;
Christ and Holy Trinity Church, Westport, CT 4
pm

Gerre Hancock, hymn festival; First United
Methodist, Schenectady, NY 3 pm

Jason Asbury, children's concert; Plymouth
Church of the Pilgrims, Brooklyn, NY 5 pm

Nigel Groome; St. Thomas Church, New
York, NY 5:15 pm

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

George Swope; First Presbyterian, Ridge-
wood, NJ 4 pm

St. John's Parish Choir, Mark King, director;
Washington National Cathedral, Washington,
DC 3:30 pm

Thomas Trotter; Greene Memorial United
Methodist, Roanoke, VA 4 pm

+Marilyn Keiser; Christ Church, Greenville,
SC 3 pm

Todd Wilson; Westminster Presbyterian,
Akron, OH 5 pm

Jeremy David Tarrant; Canterbury on the
Lake, Waterford, MI 7 pm

Stefan Engels; Independent Presbyterian
Church, Birmingham, AL 4 pm

Ji-Yoen Choi; Westminster Presbyterian,
Peoria, IL 3:30 pm

Durufé, *Requiem*; Cathedral of St. Paul, St.
Paul, MN 3 pm

20 NOVEMBER

McNeil Robinson; College of the Holy Cross,
Worcester, MA

William Gudger, with trumpet; St. Luke's
Chapel, Medical University of South Carolina,
Charleston, SC 12:15 pm

21 NOVEMBER

Bach-Gospel concert; Bryn Mawr Presbyter-
ian, Bryn Mawr, PA 4 pm

22 NOVEMBER

Widor, *Messe à 2 Choeurs et 2 Orgues*; St.
Thomas Church, New York, NY 11 am

Organ sing-along; Longwood Gardens, Ken-
nett Square, PA 1:30 pm; also 2:30, 3:30, 4:30,
7, 8 pm

23 NOVEMBER

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

Lakeside Brass; Fourth Presbyterian, Chica-
go, IL 12:10 pm

24 NOVEMBER

Organ sing-along; Longwood Gardens, Ken-
nett Square, PA 1:30 pm; also 2:30, 3:30, 4:30
pm

25 NOVEMBER

Rob Abbott; Cathedral of St. Patrick, New
York, NY 4:45 pm

Charles Miller; St. Thomas Church, New
York, NY 5:15 pm

Organ sing-along; Longwood Gardens, Ken-
nett Square, PA 1:30 pm; also 2:30, 3:30, 4:30
pm

Choral benediction; Our Lady of Sorrows,
South Orange, NJ 3 pm

Haig Mardirobian; Church of the Ascension
and St. Agnes, Washington, DC 3 pm

Messiah Sing-in; Kettering Seventh-day
Adventist Church, Kettering, OH 3 pm

Jeff McLelland, with The Ambassador Brass;
Independent Presbyterian Church, Birmingham,
AL 4 pm

26 NOVEMBER

Organ sing-along; Longwood Gardens, Ken-
nett Square, PA 1:30 pm; also 2:30, 3:30, 4:30
pm

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

27 NOVEMBER

Organ sing-along; Longwood Gardens, Ken-
nett Square, PA 1:30 pm; also 2:30, 3:30, 4:30
pm

Seung-ran Kim; St. Luke's Chapel, Medical
University of South Carolina, Charleston, SC
12:15 pm

28 NOVEMBER

Organ sing-along; Longwood Gardens, Ken-
nett Square, PA 1:30 pm; also 2:30, 3:30, 4:30
pm

Seung-ran Kim; St. Luke's Chapel, Medical
University of South Carolina, Charleston, SC
12:15 pm

29 NOVEMBER

Organ sing-along; Longwood Gardens, Ken-
nett Square, PA 1:30 pm; also 2:30, 3:30, 4:30
pm

Seung-ran Kim; St. Luke's Chapel, Medical
University of South Carolina, Charleston, SC
12:15 pm

30 NOVEMBER

Organ sing-along; Longwood Gardens, Ken-
nett Square, PA 1:30 pm; also 2:30, 3:30, 4:30
pm

Seung-ran Kim; St. Luke's Chapel, Medical
University of South Carolina, Charleston, SC
12:15 pm

31 NOVEMBER

Organ sing-along; Longwood Gardens, Ken-
nett Square, PA 1:30 pm; also 2:30, 3:30, 4:30
pm

Seung-ran Kim; St. Luke's Chapel, Medical
University of South Carolina, Charleston, SC
12:15 pm

1 NOVEMBER

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

Organ sing-along; Longwood Gardens, Ken-
nett Square, PA 1:30 pm; also 2:30, 3:30, 4:30
pm

+Stewart Wayne Foster; Trinity Episcopal,
Myrtle Beach, SC 7 pm

Hanna Lee; St. Helena's Episcopal, Beaufort,
SC 12 noon

Robert Vanderschaaf, piano; Fourth Presby-
terian, Chicago, IL 12:10 pm

UNITED STATES West of the Mississippi

17 OCTOBER

Laura Ellis; First Presbyterian, Midland, TX
12 noon

19 OCTOBER

David Briggs; Pittsburg State University,
Pittsburg, KS 7:30 pm

Andrew Lumsden; St. Louis Catholic
Church, Austin, TX 7:30 pm

David Di Fiore; University Temple United
Methodist, Seattle, WA 7:30 pm

James David Christie; St. James Cathedral,
Seattle, WA 8 pm

James O'Donnell; St. Mary's Cathedral,
Portland, OR 8 pm

John Scott; Central Lutheran, Eugene, OR
7:30 pm

James Welch; United Church of Christ, Lom-
poc, CA 8 pm

21 OCTOBER

Erwan LePrado; First Presbyterian, Daven-
port, IA 4 pm

Joan Lippincott; Chapel of the Cross, St.
Louis, MO 4 pm

Houston Chamber Choir; Trinity Church,
Houston, TX 7 pm

David Higgs; St. Luke's United Methodist,
Houston, TX 7 pm

Rebecca Sawyer; First Presbyterian, Mid-
land, TX 3:30 pm

Cherry Rhodes; Cathedral of the Madeleine,
Salt Lake City, UT 8 pm

Stewart Wayne Foster; Northminster Pres-
byterian, Tucson, AZ 4 pm

Douglas DeForest; Presbyterian Church of
the Roses, Santa Rosa, CA 2 pm

St. Mary's Cathedral Choir; St. Mary's Cath-
edral, San Francisco, CA 3:30 pm

James O'Donnell; Pasadena Presbyterian,
Pasadena, CA 4 pm

Carol Williams; Balboa Park, San Diego, CA
2 pm

22 OCTOBER

Todd Wilson; Meyerson Symphony Center,
Dallas, TX 8 pm

Houston Chamber Choir; Trinity Church,
Houston, TX 8 pm

Timothy Spelbring; Christ Church, Episco-
pal, Tacoma, WA 8 pm

23 OCTOBER

Olivier Latry; Wiedemann Hall, Wichita, KS
7:30 pm

Susan Landale; St. Mary's Cathedral,
Cheyenne, WY 7 pm

James O'Donnell; Trinity Episcopal Cath-
edral, Phoenix, AZ 7 pm

24 OCTOBER

The Midland High School Choir; First Presby-
terian, Midland, TX 12 noon

26 OCTOBER

Westminster Cathedral Choir; St. Louis
Cathedral, St. Louis, MO 7:30 pm

Gillian Weir; University of North Texas, Den-
ton, TX 8 pm

David Di Fiore; Trinity Episcopal, Reno, NV 8
pm

27 OCTOBER

David Di Fiore, masterclass; Trinity Episco-
pal, Reno, NV 9 am

28 OCTOBER

Texas Boys Choir; Biedenharn Museum,
Monroe, LA 2 pm

Gillian Weir; St. Mark's Episcopal, San Anto-
nio, TX 4 pm

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

Byron Blackmore; Crown of Life Lutheran,
Sun City West, AZ 4 pm

John Walko; St. Mary's Cathedral, San Fran-
cisco, CA 3:30 pm

29 OCTOBER

Douglas Cleveland; Benaroya Hall, Seattle,
WA 7:30 pm

30 OCTOBER

David Briggs; Subiaco Academy, Subiaco,
AR 7:30 pm

Erwan LePrado; Colorado College, Colorado
Springs, CO 7:30 pm

31 OCTOBER

James Welch, Halloween concert; St. Mark's
Episcopal, Palo Alto, CA 8 pm

2 NOVEMBER

Dorothy Papadokos; St. Mark's Cathedral,
Seattle, WA 8 pm

James Welch; St. Mark Lutheran, Salem, OR 7:30 pm

3 NOVEMBER

Gerre & Judith Hancock; Bethany Lutheran, Englewood, CO 7:30 pm

4 NOVEMBER

Choral Service of Remembrance; St. Stephen Presbyterian, Fort Worth, TX 5 pm

Gerre Hancock; All Saints Episcopal, Fort Worth, TX 7 pm

Jan Jouet; Christ Church Cathedral, Houston, TX 4:15 pm

Thomas Trotter; First Presbyterian, Midland, TX 3 pm

Allan Blasdale; St. Mary's Cathedral, San Francisco, CA 3:30 pm

Thomas Foster, with choir, festival choral evensong and concert; All Saints' Episcopal, Beverly Hills, CA 5 pm

9 NOVEMBER

Thomas Trotter; The Episcopal Church of the Incarnation, Santa Rosa, CA 8 pm

Pierre Pincemaille; All Souls' Episcopal, San Diego, CA 7 pm

11 NOVEMBER

Peter Richard Conte; Cathedral of St. Mark (Episcopal), Shreveport, LA 4 pm

Christopher Young; Foundry United Methodist, Houston, TX 3 pm

Ludger Lohmann; Christ the King Lutheran, Houston, TX 5 pm

David Craighead; Clear Lake United Methodist, Houston, TX 7 pm

Susan Ferré; Pacific Lutheran University, Tacoma, WA 7 pm

•AGO Members' Recital; San Roque R.C. Church, Santa Barbara, CA 3:30 pm

Lawrence Stroh; St. Mary's Cathedral, San Francisco, CA 3:30 pm

Thomas Trotter; First Congregational, Los Angeles, CA 4 pm

Erwan LePrado; St. James Episcopal, Los Angeles, CA 5:45 pm

13 NOVEMBER

Thomas Trotter; First United Methodist, Little Rock, AR 7:30 pm

15 NOVEMBER

Stefan Engels; Marvin United Methodist, Tyler, TX 7 pm

16 NOVEMBER

Pierre Pincemaille; Trinity Episcopal, Reno, NV 7:30 pm

James Welch; Church of Jesus Christ of Latter-day Saints, Del Mar, CA 7:30 pm

18 NOVEMBER

Texas Christian University Concert Chorale; St. Stephen Presbyterian, Fort Worth, TX 7:30 pm

Kraig Scott; Epiphany Parish, Seattle, WA 4 pm

•**Paul Jacobs**; St. Andrew's Church, Portland OR 3 pm

Voices of Musica Sacra; St. Mary's Cathedral, San Francisco, CA 3:30 pm

Frederick Swann; Neighborhood Church, Palos Verdes Estates, CA 4 pm

Los Angeles Bach Society; All Saints' Episcopal, Beverly Hills, CA 4 pm

Jonathan Biggers; Rose Hills Memorial Park, Whittier, CA 3 pm

23 NOVEMBER

Menotti, *Amahl and the Night Visitors*; Benaroya Hall, Seattle, WA 2 pm & 7 pm; also November 24, 25, 27, 28

24 NOVEMBER

– **Frederick Swann**, with Seattle Men's Chorus; Benaroya Hall, Seattle, WA 8 pm

25 NOVEMBER

Luciano Zecca; St. Mary's Cathedral, San Francisco, CA 3:30 pm

INTERNATIONAL

16 OCTOBER

Darren Hargan; St. George's, Cullercoats, Newcastle upon Tyne, England 7:30 pm

17 OCTOBER

Geraint Bowen; The Temple Church, London, England 1:15 pm

18 OCTOBER

Steve Hetherington; St. James Church Clerkenwell, London, England 1:10 pm

19 OCTOBER

+**Thomas Trotter**, with orchestra; Symphony Hall, Birmingham, England

Francis Marchal; St. Matthew's, Wimbledon, England 7:30 pm

20 OCTOBER

Stephen Tharp; Acore, Italy 9 pm

Paul Provost; Victoria Hall, Stoke-on-Trent, England 12 noon

21 OCTOBER

Stephen Tharp; Liverpool Cathedral, Liverpool, England 3 pm

22 OCTOBER

Stephen Cleobury; St. Michael's, Bishop's Stortford, England 7:30 pm

23 OCTOBER

Peter Dyke; St. Michael and All Angels, Ledbury, England 7:30 pm

Jane Watts; Bromley Parish Church, Bromley, England 7:30 pm

21 OCTOBER

Jozef Sluys; St. Michael's Cathedral, Brussels, Belgium 4 pm

22 OCTOBER

E. Cardif; St. Mark's Church, Uccle, Belgium 8 pm

Jennifer Bate; Royal Festival Hall, London, England 7:30 pm

23 OCTOBER

E. Krapp; St. Michael's Cathedral, Brussels, Belgium 8 pm

24 OCTOBER

J. Christensen; St. Michael's Cathedral, Brussels, Belgium 8 pm

Alan Spedding; The Temple Church, London, England 1:15 pm

Sylvie Poirier & Phillip Crozier; Christ Church Cathedral, Montréal, Québec, Canada 8 pm

25 OCTOBER

Hatsumi Miura; Yokohama Minato Mirai Hall, Yokohama, Japan 12:10 pm

26 OCTOBER

Michael Gailit; The Carmelite Church, Ixelles, Belgium 8 pm

27 OCTOBER

Jozef Sluys, with violin and violoncello; Protestant Church, Brussels, Belgium 12:30 pm

Erwan LePrado; First Baptist Church, Calgary, Alberta, Canada 8 pm

Darryl Nixon; St. Andrew's Wesley United Church, Vancouver, BC, Canada 8 pm

28 OCTOBER

J. Verdin, G. Van Waas & R. Wiltgen; St. Michael's Cathedral, Brussels, Belgium 8 pm

Roger Fisher, with violin; The Old Chapel, Holywell, England, 3:15 pm

The Silver Ring Choir of Bath; Keynsham Parish Church, Keynsham, England 7:30 pm

29 OCTOBER

L. Robilliard; St. Michael's Cathedral, Brussels, Belgium 4 pm

Frédéric Blanc, masterclass; Notre-Dame-d'Auteuil, Paris, France, through November 1

Francis Jackson; Albert Hall, Nottingham, England 2:45 pm

30 OCTOBER

John Rose; Sao Bento Organ Festival, Sao Paulo, Brazil 8:30 pm

Darryl Nixon; St. Andrew's Wesley United Church, Vancouver, BC, Canada 8 pm

31 OCTOBER

Robert Quinney; The Temple Church, London, England 1:15 pm

1 NOVEMBER

Stephen Tharp; Basilika, Kevelaer, Germany

4 NOVEMBER

Philip Crozier & Sylvie Poirier; Basilique Notre Dame du Cap, Cap-de-la-Madeleine, Québec, Canada 8 pm

5 NOVEMBER

Christopher Stokes; St. Martin-in-the-Fields, London, England 1:05 pm

7 NOVEMBER

Deborah Calland & Paul Dean; The Temple Church, London, England 1:15 pm

Thomas Trotter; Christ Church Cathedral, Ottawa, Ontario, Canada 8 pm

8 NOVEMBER

Huw Williams; St. John's Smith Square, London, England 1 pm

10 NOVEMBER

Robert Cruden; The Parish Church of St. John the Evangelist, London, England 6:30 pm

13 NOVEMBER

Paul Jacobs; Sao Bento Organ Festival, Sao Paulo, Brazil 8 pm

14 NOVEMBER

Kevin Bowyer; The Temple Church, London, England 1:15 pm

Loïc Mallié; Notre Dame de France, London, England 7:45 pm

15 NOVEMBER

Gerard Brooks; St. James, Clerkenwell, London, England 1:10 pm

17 NOVEMBER

Roger Fisher; The Old Chapel, Holywell, England, 3:15 pm

True North Brass; Victoria Jubilee Hall, Walkerton, Ontario, Canada 8 pm

DOUGLAS REED

UNIVERSITY OF EVANSVILLE
EVANSVILLE, INDIANA

Dennis Schmidt, DMA

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

ROBERT L. SIMPSON

Christ Church Cathedral
1117 Texas Avenue
Houston, Texas 77002

David Wagner DMA
Madonna University

Livonia, Michigan 48154
734/432-5708 Fax 734/432-5393
Email: wagner@smtm.munet.edu

KARL WATSON

ST. JOSEPH'S CHURCH
GREENWICH VILLAGE

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

Carol Williams

British Concert Organist

Website www.melcot.com

E-mail carol@melcot.com

Phone 732/558-5138

In Memoriam

Gordon Young

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

1919–1998

18 NOVEMBER
Pierre Pincemaille; Westminster United Church, Winnipeg, Manitoba, Canada 8 pm

20 NOVEMBER
Herndon Spillman; Sao Bento Organ Festival, Sao Paulo, Brazil 8:30 pm

21 NOVEMBER
Roger Fisher; The Temple Church, London, England 1:15 pm

24 NOVEMBER
 Bingham Conservatoire students; Victoria Hall, Stoke-on-Trent, England 12 noon

25 NOVEMBER
Adrian Adams; The Parish Church of St. John the Evangelist, London, England 4 pm

27 NOVEMBER
Stephen Tharp; Sao Bento Organ Festival, Sao Paulo, Brazil 7:30 pm

28 NOVEMBER
Mark Shepherd; The Temple Church, London, England 1:15 pm

30 NOVEMBER
Darryl Nixon; St. Andrew's Wesley United Church, Vancouver, BC, Canada 8 pm

DON GRICE, Young United Church, Winnipeg, Manitoba, Canada, July 25: *Praeludium in D* (BuxWV 139), Buxtehude; *Cornet Voluntary, Flute Dance*, Utterback; *Trio Sonata #1 in E flat*, BWV 525, Bach; Introduction and Toccata (*Trois Esquisses pour orgue-pédale solo*), Bédard; *Berceuse (24 Pièces en style libre)*, Vierne; *Toccata*, Gigout.

STEPHEN HAMILTON and **JOHN FENSTERMAKER**, The University of the South, Sewanee, TN, July 10: *Marche Ecosaise*, Chadwick; *Variations on Foster's Melody*, "Old Folks at Home," Buck; *Nova*, Roberts; *The King of Instruments*, Albright; *Pastorale*, op. 20, Franck; *Final (Symphony No. 1)*, Vierne.

DAVID HIGGS, St. Peter's Cathedral, Jackson, MS, June 21: *Toccata in F*, BuxWV 156, Buxtehude; *Variations on Mein Junge Leben Hat ein End*, Sweelinck; *Plain Jeu*, Basse de Cromorne, Flûtes, Récit de Nazard, Caprice sur les Grands Jeux (*Suite on the Second Tone*), Clérambault; *Boleto de Concert*, Lefébure-Wély; *Sonata I in F*, Mendelssohn; *Prelude in E-flat*, *Prelude in e-flat*, Kittel; *Passacaglia in c*, BWV 582, Bach.

MICHELLE HRADECKÁ, organ and harpsichord, Cleveland Museum of Art, Cleveland, OH, July 11: *Praeludium and Fugue in c*, BWV 549, *Concerto in G*, BWV 592, Bach; *Suite in a*, L. Couperin, *Choral No. 3 in a*, Franck; *The Dance of the Shulammitte (Four Biblical Dances for Organ)*, *Chorale Fantasy on "Saint Wenceslas" (Two Chorale Fantasies for Organ)*, Eben; *Dieu parmi nous (La Nativité du Seigneur)*, Messiaen.

PAUL JACOBS, Trinity Parish Church, Epitaph, Lenox, MA, July 30: *Sinfonia (Cantata No. 29)*, *Nun komm, der Heiden Heiland*, BWV 659, *Trio Sonata in C*, BWV 529, *Prelude and Fugue in a*, BWV 543, Bach; *Fantasia for Organ*, Weaver; *Fantasia in f*, Mozart; *Variations on "America"*, Ives.

AUDREY JACOBSEN, First Congregational Church of Los Angeles, CA, June 20: *Festival Fanfare for Organ*, Leighton; *Liebster Jesu, wir sind hier*, BWV 731, Bach; *Choral No. 1 in E*, Franck; *Sonatina en Fa Menor*, Viola; *Les Paroles Finales de Saint-Louis, Roi*, Proulx; *Duetto on Psalm LV.1*,

Whitlock; *Introduction and Fugue on Gloria in Excelsis*, op. 59, no. 8, Reger.

MARTIN JEAN, Gettysburg Lutheran Seminary Chapel, Gettysburg, PA, June 1: *Prelude in E-flat*, BWV 552, *Kyrie*, *Gott Vater in Ewigkeit*, BWV 669; *Christe aller Welt Trost*, BWV 670, *Kyrie*, *Gott Heiliger Geist*, BWV 671, *Allein Gott in der Höh sei Ehr*, BWV 676, *Dies sind die heiligen Zehn Gebot*, BWV 678, *Wir glauben all an einem Gott*, BWV 680, *Vater unser in Himmelreich*, BWV 682, *Christ unser Herr zum Jordan kam*, BWV 684, *Aus tiefer Not schrei ich zu dir*, BWV 686, *Fugue in E-flat*, BWV 552, Bach.

MARILYN KEISER, St. Andrew's Episcopal Cathedral, Jackson, MS, June 12: *Flourish on an Occasion*, Harris; *Ach bleib bei uns*, Bach; *Ein feste Burg*, Bach/Near; Introduction and Passacaglia (*Sonata No. 8 in e*, op. 132), Rheinberger; "And call her blessed," "... beside the still waters," Alpha and Omega (*Windows of Comfort*), Locklair; *Prélude*, op. 51, *Impromptu*, op. 54 (*Pièces de Fantaisie*), Vierne; *Carillon-Sortie*, Mulet.

KAREN SCHNEIDER KIRNER, The Cathedral of the Holy Angels, Gary, IN, July 22: *The Emperor's Fanfare*, Soler; *Concerto in G*, BWV 592, Bach; *Praise the Lord with Drums and Cymbals*, op. 101, *Rejoice Greatly, O My Soul*, Karg-Elert; *Prélude, Fugue, et Variation*, op. 18, Franck; *Chanson de matin*, op. 15, no. 2, *Canto Popolare*, Elgar; *Imperial March*, op. 32, Elgar/Martin; *Final (Symphonie VI)*, Vierne.

OLIVIER LATRY, Northminster Baptist Church, Jackson, MS, June 13: *Dances de la Renaissance*, Anonymous; *Passacaglia in d*, Buxtehude; *Fugue in g*, BWV 577, Bach; *Chaconne for violin*, BWV 1004, Bach/Messnerer; *Thème et Variations*, Langlais; *Lied*, Litaize; *Prélude et fugue sur le nom d'Alain*, Duruflé; *Improvisation*.

LUCIENNE L'HEUREUX-AREL, St. James United Church, Montréal, Québec, Canada, July 3: *Grand Choeur en Ré majeur alla Händel*, Guilmant; *Prélude, fugue et variation*, Fortin; *Ode to Joy*, Beethoven/Fortin; *Fantaisie*, Chaconne (*Troisième Sonate*), Daveluy; *Variations sur "Nous chanterons pour toi, Seigneur"*, Bédard.

JENNIFER LOVELESS, St. James United Church, Montréal, Québec, Canada, June 26: *Prelude and Fugue in E flat*, BWV 552, Bach; *Scherzo*, Gigout; *Suite*, op. 5, Duruflé.

LYNNE MAVINS, Westminster United Church, Winnipeg, Manitoba, Canada, July 18: *Introduction, Passacaglia and Fugue*, Willan; *Prelude and Fugue in D* (BWV 532), Bach; *Scherzo (Hymn Sonata for Organ)*, Annatt; *Final (Symphony I)*, Vierne.

C. RALPH MILLS, with Michael Pack, trombone, First United Methodist Church, Charlottesville, VA, April 6: *Suite in D*, Rameau; *Passacaglia in d*, Buxtehude; *Largo (Sonate en Re Majeur)*, Telemann; *Ave Maria*, Gounod; *Canon in B-flat*, Schumann; *Fairest Lord Jesus*, Schroeder; *Prelude to a Te Deum*, Charpentier.

BRUCE NESWICK, with Vox Aeterna, Scott Attwood, director, Cathedral of St. John the Baptist, Charleston, SC, June 7: All-improvisation recital: *Variations on Ave maris stella*; *Fantasy on Ave Maria*, Attwood; *Aria and Dance*; *Prelude, Fugue and Toccata*.

NICHOLAS PAGE, Westminster Chapel, Harcourt Hill, Oxford, England, July 5: *The Dambusters March*, Coates; *Wake, awake, for night is flying*, Peeters; *Komm, heiliger Geist*, *Herre Gott*, BWV 651, Bach; *Impromptu* (Op. 5), Jackson; *O God, Thou Faithful God* (op. 65, no. 50), Karg-Elert; *Scherzetto* (op. 108, no. 1), Jongen; *Toccata (Suite Gothique)*, Boëllmann.

RICHARD PEEK, with Debra McCauley, soprano, First Baptist Church, Charlotte, NC, June 24: *Toccata Undecima*, Muffat; *Bist du bei mir*, *Prelude and Fugue*, BWV 541, Bach; *Passacaglia and Toccata*, *Set Me As a Seal*, Peek; *Fantasy, Fugue and Chorale on Engelberg*, Wright; *Arie de Lia*, Debussy; *Scherzetto*, Vierne; *Grand Choeur Dialogué*, Gigout.

JOHN SCOTT, Knox Presbyterian Church, Stratford, Ontario, Canada, July 26: *Te Deum*, Hakim; *Concerto in B flat*, op. 4, no. 2, Handel; *March on a theme of Handel*, Guilmant; *Chanson de Matin*, Elgar/Brewer; *Fantasia and Fugue on the chorale "Ad nos, ad salutarem undam"*, Liszt.

STEPHEN THARP, Washington National Cathedral, Washington, DC, June 24: *Overture (Music for the Royal Fireworks)*, Handel/Tharp; *Largo (Symphony No. 5, op. 47)*, Shostakovich/Tharp; *Fantasia and Fugue on Ad nos, ad salutarem undam*, Liszt.

CHARLES TOMKINS, with Janice Furtner, narrator; Trinity Episcopal Church, Fort Wayne, IN, June 20: *Cortège et Litanie*, Dupré; *Vater unser in Himmelreich*, Böhm; *Prelude and Fugue in D*, BWV 532, Bach; *Verset pour la Fête de la Dédicace*, Messiaen; *Toccata*, Jongen; *The King of Instruments*, Albright.

GILLIAN WEIR, Trinity English Lutheran Church, Fort Wayne, IN, June 18: *Impetuoso*, Wiedermann; *Trio Sonata IV in e*, Bach; *Introduction, Passacaglia and Fugue*, Willan; *Scherzo*, Duruflé; *Sonata on the 94th Psalm*, Reubke.

Organ Recitals

JAMES DAVID CHRISTIE, House of Hope Presbyterian Church, St. Paul, MN, June 19: *Nun freut euch, lieben Christen g'mein*, Buxtehude; *Daphne*, Anon. 16th century; *Rondò in G*, Gherardeschi; *Concerto in D*, RV 93, Vivaldi/Christie; *Sortie in B-flat*, Ropartz; *Élégie*, Barié; *Scherzo*, A. Alain; *Final (Sonata I in d, op. 42)*, Guilmant.

DAVID A. GELL, Washington National Cathedral, Washington, DC, July 15: *An Archbishop's Fanfare*, Gell; *Prelude and Fugue in g*, BuxWV 149, Buxtehude; *Partita on Old Hundredth*, Gell; *Toccata in d*, BWV 538, Bach; *Cantilena*, Longhurst; *A Suite for organ on the tune Grosser Gott*, Diemer; *Lyrical Improvisation on St. Columba*, Gell; *Chorale and Toccata on the tune Duke Street*, Balderston.

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

martin ott pipe organ company inc.
 1353 Baur Boulevard
 St. Louis, Missouri 63132
 (314) 569-0366

RANDALL DYER & ASSOCIATES
 PIPE ORGANS OF QUALITY AND DISTINCTION
 BOX 489 JEFFERSON CITY, TENNESSEE 37702
 865-475-3539 www.RDyerOrgans.com
 THE ASSOCIATED PIPE ORGAN BUILDERS OF AMERICA

Phil Parkey AND ASSOCIATES
 Builders of Distinguished Pipe Organs
 2480-4 Bricarcliff Road Voice 770-454-1100
 PMB #244 Fax 678-530-9104
 Atlanta, Georgia 30329 www.parkeyorgans.com

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

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

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

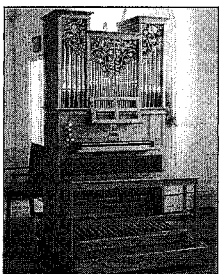
PIPE ORGAN BUILDERS • EST. 1877
SCHOENSTEIN
 SAN FRANCISCO
 3101 20th ST., 94110 • (415) 647-5132

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

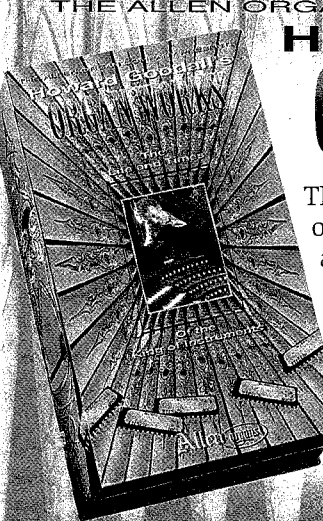
TEMPLE ORGANS
 1717 Belle Street St. Joseph, MO 64503
 (816) 232-2008 Fax (816) 364-6499

J.W. Muller Pipe Organ Company
 P.O. Box 353 • Croton, Ohio 43013
 800-543-0167
 www.jwmullerorgans.com

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

Bedient

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

GEORGE BOZEMAN, JR AND COMPANY
 ORGAN BUILDERS
 Telephone: (603) 463-7407
 41 Raymond Road
 (Route 107)
 Deerfield, New Hampshire 03037

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.
 Allen ORGANS

CLASSIFIED ADVERTISING

Classified Advertising Rates
will be found below.

POSITIONS AVAILABLE

Service Manager. Increased demand for quality service and tuning compels us to enlarge our staff for a qualified service manager. Strong organizational skills, congenial personality and a desire to provide the best professional care of pipe organs are required. Experience and appreciation for both electric and mechanical action, VOICING SKILLS a plus. Enjoy a dedicated work environment in the Pennsylvania countryside just 45 minutes from Philadelphia. Please mail your confidential résumé to: Patrick J. Murphy & Assoc., Inc., 300 Old Reading Pike, Ste. #1D, Stowe, PA 19464, or E-mail at PMurphy129@aol.com.

Center Church, Hartford's founding church, an urban, open and affirming, ethnically diverse congregation, is seeking a Director of Music/Organist. 25 to 30 hours per week with a monthly noontime concert series. Semi-professional adult choir of 15 to 20 voices with paid section leaders/soloists. Classically rooted repertoire with extensive choral library. 1954 Austin organ, 4 manuals, 65 ranks. 2 Steinway grand pianos, harpsichord. AGO salary compliant. Send résumé to Director of Music Ministry Search Committee, 60 Gold Street, Hartford, CT 06103. (Full placement service institutional application on file with the Hartford Chapter AGO)

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

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

The Organist Entertained! Organists visiting England may stay at Sarum College, situated inside the walled Cathedral Close, Salisbury, and use two new organs with mechanical actions for private study. Options for lessons, time on the Cathedral Father Willis organ, visits to local sights. Excellent food, welcoming staff. Website: www.sarum.ac.uk e-mail: rcf@sarum.ac.uk Tel: +44 1722 424805.

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

PUBLICATIONS/ RECORDINGS

CD Recording, "In memoriam Mark Buxton (1961-1996)." Recorded at Eglise Notre-Dame de France in Leicester Square, London, between 1987 and 1996. Works of Callahan, Widor, Grunewald, Salome, Ropartz, and Böllmann, 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

PUBLICATIONS/ RECORDINGS

The Atlantic City Convention Hall Organ—A Pictorial Essay about the World's Largest Pipe Organ—A new book containing 94 of the legendary 8"x10" photographs documenting the construction of the Midmer-Losh pipe organ with its 449 ranks and 33,114 pipes. Among the many powerful images are: building the Pedal organ's 64-foot rank; internal views of all eight pipe chambers; three versions of the portable five-manual console; assembling the seven-manual console; individual pipes from various stops; blower and relay rooms; plus many other intriguing scenes from this extraordinary pipe organ. Price \$45 plus S&H. Order online at www.acchos.org/html/store.html or call 800/813-6655.

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.

OHS Catalog 2001 of organ and theatre organ CDs, books, and sheet music, 64 illustrated pages in black and red ink, free. Mailed gratis to subscribers of THE DIAPASON in November, 2000. If yours has disappeared, please request another. Organ Historical Society, Box 26811, Richmond, VA 23261.

HARPSICORDS/ CLAVICHORDS

Harpsichords 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.vernonharpsichords.mykeyboard.com

PIANOFORTE FOR SALE

1878 Steinway "C," 7'2", rosewood, rebuilt and refinished 1995; fancy, ivories; \$34,900. 303/671-6708.

PIPE ORGANS WANTED

Wanted: 3 rank Moller Portable or Artiste organ. B. E. LeBarron, 3218 Whitetail Way, Salina, KS 67401-2893.


PIPE ORGANS FOR SALE

1984 Wicks portable. 2 manual, 2 rank. Full pedalboard prepared for 16' extension; 8'Hx7'Wx6'D. \$9,000. Contact jubarger@indiana.edu or 812/336-9129.

Bennett: 2 manual, 13 ranks, stop key console with combo action. Excellent leather throughout. Some repairable pipe damage. In climate controlled storage. \$10,000, OBO. Norman Holmes, 11405 Guernsey Dr., Austin, TX 78758; 512/836-0619; holmesnw_44@yahoo.com


3 rank Moller Artiste pipe organ. Fits under 8'. Casework; beautiful. 248/471-1515; fax 248/471-9968. Will deliver.

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.**
bocorgans@aol.com
708-544-4052 Fax 708-544-4058
2151 Madison • Bellwood, Illinois 60104-1932

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

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

TAYLOR & BOODY ORGAN BUILDERS
George K. Taylor John H. Boody
8 Hewitt Road Phone: 540-886-3583
Staunton, VA 24401 Fax: 540-886-3584
e-mail: organ@taylorandboody.com
website: www.taylorandboody.com

 **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.**
ORGAN BUILDERS
P. O. BOX 7375
LITTLE ROCK, AR 72217
501-661-0197
C. JOSEPH NICHOLS WAYNE R. SIMPSON, III

 **Rosales**
ORGAN BUILDERS, INC.
3020 EAST OLYMPIC BLVD.
LOS ANGELES, CALIFORNIA 90023
323-262-9253

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 29.

PIPE ORGANS FOR SALE

Noack practice organs available. Two just-completed instruments of \$63,000 each. Mechanical action; two manuals and pedal; four stops; fits under an 8' ceiling; beautiful quarter-sawn white oak case and exquisite carvings. See company website INSTRUMENTS section for photograph and specifications: <http://www.noackorgan.com>

Schuelke: 2 manual, 13 ranks, stop key console with combo action. Excellent leather throughout. In climate controlled storage. \$10,000. OBO. Norman Holmes, 11405 Guernsey Dr., Austin, TX 78758; 512/836-0619; holmesnw_44@yahoo.com

Moller 3-rank 7'6" wide x 3'6" deep x 8' high. Reuter 5-rank 7'6" wide x 5'6" deep x 11' high. 248/471-1515, FAX 248/471-9968.

Three manual Moller pipe organ, ten year warranty, recently re-leathered, built in the mid-1970s, Great, Pedal and Positiv exposed, 26 ranks can be installed in chambers, three 16' stops including 16' Principal. Priced at approximately one-half of replacement value, terms and financing available. A. E. Schlueter Pipe Organ Co., P.O. Box 838, Lithonia, GA 30058. Fax 770/484-1906, phone 770/482-4845. Write or call for further information. www.pipe-organ.com

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.

Beautiful rebuilt 4 manual 1974 Moller organ, 52 knobs, console, solid state, 15 year warranty. Less than half the cost of a new organ. French reeds, can be installed anywhere. Contact Steinberg Organ Co., Inc., 13193 Ort Rd., RR3, Niagara Falls, Ontario, Canada L2E-6S6. Tel. 905/382-2984. Fax 905/382-3682.

PIPE ORGANS FOR SALE

4 rank pipe organ. Perfect. Will deliver. 248/471-1515.

Nineteenth century 2 manuals, 24 stops, 27 ranks, EP, compact slider chests, electrified, attractive oak case with working façade, nice pipe work, 16' wood diapason; whole or parts. AC Organ Company. E-mail: acorgan@hotmail.com, phone 609/641-9422.

Welte Opus 278. Removed from Ellis Z. Nutting ocean front mansion in Palm Beach. Three-manual horseshoe console. Previously in two chambers plus ECHO. 22 ranks including vibraharp, chimes and celesta. \$20,000. Thomas-Pierce, Inc., P.O. Box 2562, Palm Beach, FL 33480. 561/833-2087.

THEATRE ORGANS FOR SALE

Wurlitzer, 4 manual console, 20 ranks, original Robert-Morton chests, 1585 pipes, all percussions, piano, toy chest, 2 10 hp. Spencer blowers, Devtronic computer relay. Played in home in Waltham, MA. Further details, call 781/899-1001.

ELECTRONIC ORGANS FOR SALE

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

Rodgers Theatre Organ Clearance Sale. One remaining 3-manual instrument: walnut 33E, \$4,500. B3World@aol.com; 407/671-2272.

ELECTRONIC ORGANS FOR SALE

Custom Allen Model 93-4 in a private residence since delivered new in 1995. 117 equivalent ranks, 6 divisions, MIDI on all 4 manuals and pedal with 38 orchestral voices, 20 cabinets, 2100 watts, in medium oak drawknob with chrome toe studs, custom chips, solid music rack, and professional bench. \$80,000. Call 610/287-5636 for specs and details.

1978 3-manual Allen Organ for sale. Drawknob console, 87 stops, 26 speakers, card reader. Call or write Bill Edwards, Calvary Baptist Church, 123 West 57th Street, New York, NY 10019-2283, 212/975-0170.

1986 Allen 6000, DC 3-manual-7 speakers, walnut console, 56 speaking stops, 68 ranks, 7 channels. Make offer. Phone 847/945-2351.

1958 4-manual drawknob Allen organ—Custom (originally was the Fish Church organ in Stamford, Conn.). 98 ranks, 1975 Choir computerized card reader, 24 speaker cabinets, 1983 Allen double memory capture action; 10 generals, 6 divisionals, 4 swell shoes; excellent matched mahogany console, pipe organ compatible. Will sell complete instrument or will separate. \$10,000; price negotiable. Please call or write Tom Previte, 87 Gray St., Arlington, MA 02476; 781/643-2233.

1958 3-manual custom Allen organ—53 ranks, 6 speaker cabinets, lt. walnut console; 3 swell shoes, amplifiers, tone generators, relay panel. Will sell complete instrument or will separate. \$3,000; price negotiable. Please call or write Tom Previte, 87 Gray St., Arlington, MA 02476; 781/643-2233.

For sale: Johannus Opus 1420 3-manual AGO electric organ with 8-duo sonic speaker system. Info: titeljht@lynnnet.com or 315/926-3468.

MISCELLANEOUS WANTED

Wanted: Wurlitzer 37-note Glockenspiel, with resonators, any condition. Any Möller percussions, or traps, any condition. 972/596-2632.

Wanted: Original Aeolian-Skinner (Ivory) drawknob heads (1" diameter, 0.4" thickness) engraved or blank, with original 2.5" black stems (if available), in good reusable condition for renovation of the large original Opus 664 console. Contact: Peter J. Macander, M.D. 316/835-2241 Ext 419/420, 316/835-4100; FAX: 316/835-3409. E-mail: pjfm54@hotmail.com.

MISCELLANEOUS FOR SALE

Aeo-Skinner Opus 944 8' Oboe pipes \$200. 16' Bourdon with chest Austin 522 opus \$300. 12 pipes, or \$500 for 32 pipes to the rank, 8" by 10" scale. 24/30 reservoirs \$110 each. Hoses and flanges 4", 8" etc. Alum. like new \$5 to \$7 each. Class A Deagan heavy brass Power Chimes grad. Diameters and length \$2000 w. action, more. Meador Pipe Organ Sales and Service; 910/693-1775, 125 Meeting House Rd., S. Pines, NC 28387.

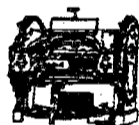
1950s vintage 3-manual and pedal Wicks console; buyer to remove. Best offer. Church of Saint John, 11 4th Avenue SW, Rochester, MN 55902, 507/288-7372.

16' Pedal Bombarde (56n), \$2900; 16' Fagotto (80n), \$2400; 8' Spitzflöte (61n), \$900; 4' Nachthorn (61n), \$500; 8 division 4 manual console, \$5000; all from 1957 Reuter. 303/671-6708.

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

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
Fine Mechanical Action Organs
Telephone 888-ORGAN CO
www.andoverorgan.com

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. • 262/633-9566

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

BELLS * CARILLONS
VanBergen
Established 1798
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 29.

MISCELLANEOUS FOR SALE

Sixty-one pipe 8' Trompette rank from a Lawrence Phelps Casavant, 1975, 2 3/8" w.p. Good condition. \$800 plus shipping cost. Shipping carton free. 501/525-0960.

Console, 3 manuals & pedal, 62 stop tabs (including couplers), 24 pistons, 4 reversibles, 14 toe studs. Built ca. 1970s. Probably Klann. Available immediately. Make offer. To inspect, contact: St. Luke's Methodist Church, 623 Ontario Avenue, Sheboygan, WI 53081, tel. 920/458-3461.

1963 Moller Artiste console - 2 manuals and pedals, Great, Swell, Positiv, Pedal, reconditioned 1993, key entry, tabs. Presently in use. Available immediately. Buyer to remove at convenience. \$2000. For inquiries: 337/477-1881.

Organ pipes and parts. Send legal size SASE to A&J Reed & Pipe Organ Service, 36 Carter St., Newburgh, NY 12550; 845/561-1480.

Zimbelsterns, Chamber, Deluxe, and Grande models. Start at \$449.50. 12-16V, DC, AC avble. 9 bells, 2 or 3 strikers. Variable speed controls available. Over 100 satisfied customers. Chapel Music Co. Box 838, Lithonia, GA 30058. 800/836-2726.

Atlantic City Pipe Organ Company: New Inventory—OSI: 8' Trumpet 4"sc, \$1,000; 8' capped Oboe, \$850; 3 6-rank Pitman chests, \$850 ea.; Misc: Silent blower w/box, \$1,000; 8' Violin Diapason, \$400; 2 61sc 4' Octaves, \$300 ea.; 4' wooden Rohrflute, \$350; 4' Violina 68sc, \$300; 2' Fifteenth 72sc, \$400; 4' Harm Flute \$200; Mayland chimes, \$800; 3-manual stop key console, \$500; Moller: 8' capped Oboe 3-1/4" sc/73, \$900; 1958 Tellers: 8' Dolce + Unda Maris, \$700 pair; 8' Hohle Flute, \$450; Hall Oboe, 3-3/4" sc/73 open bells, \$500, 8' Cornopean 4-3/4" sc/73 harmonic, \$500; Misc.: 16' man. Bourdon, \$400; 8' Diapasons 45sc, 42sc, \$400 ea.; 8' Gambas, \$400; 4' Flute Traversa, \$300; 8' Salicionals & Vox Celeste, Gambas, & Stopped Flutes. Volume discounts, shipping. New E-mail: acorgan@hotmail.com, phone 609/641-9422.

MISCELLANEOUS FOR SALE

1972 Moller pipes, 3-3-1/2" wp: 8' Trompette, 3' sc., \$1,300. 4' Clairon, 2-1/16" sc., \$900. 8' Trompette, 3' sc., \$1,300. 8' Spanish Trumpet, 3-3/4" sc., flared bronze, orig. en chamade, boots and racking not included, \$1,200. Scharff III, 1/2", tin, \$500. Cymbel III, 1/2", sp. mtl., missing some pipes, \$100. Call 757/627-7744 for details.

Organ case. Walnut Moller Artiste, Swell shades behind Fleur-de-lis grill. Outside 8' x 42" x 8' high. Inside 95.5" x 39.5" x 94". Mint condition, \$1200. E-mail grandjeu@worldnet.att.net or 407/382-9798.

SERVICES/ SUPPLIES

Attention Organbuilders! Visser & Associates, with its CNC router capabilities, is now offering custom slider and electro-mechanical windchest to the organbuilding community. Call for details 281/516-1361 or fax 281/516-1361 or E-mail us at pvissserorg@msn.com.

K-REEDS bring you BUZZNOMORE powder—a new technology for organists that guarantees that ALL reeds will sound GOOD! It chemically REDUCES the spring in buzzy reeds so they BUZZ-NO-MORE. All you have to do is put a teaspoon of this magic powder in each reed pipe. Be very careful NOT to overdose them, or they will wilt! After you have put 1 teaspoon of BUZZNOMORE powder in each pipe, play loud French toccatas for 2 hours to exercise the reeds. If you can't play French toccatas, you can play English trumpet tunes for 4 hours or ordinary hymns for 8 hours. Obviously the French toccatas work more quickly. After a period of exercise with this magic anti-buzz powder, you will hear a smooth chocolate tone that is imparted when reed springiness is reduced. REMEMBER: Don't use too much BUZZNOMORE powder or your reeds will wilt. For more information, write BUZZNOMORE by K-REEDS, Box DU-MB, THE DIAPASON.

SERVICES/ SUPPLIES

REEDS—The Reed Doctor specializes in voicing vintage pipe work for improved tone and tuning stability. We repair, revoice and renovate partial or complete sets of reeds. Consult on special problems by (e)mail. Request by e-mail or send \$5 for disk: "How to flip reeds to check for tuning stability;" "Repairing reed resonators for good tuning;" "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." Available on these websites: http://ourworld.compuserve.com/homepages/hhuestis and http://www.wu-wien.ac.at/earlym-l/organs/editor Herbert L. Huestis, 1574 Gulf Rd., #1502, Pt Roberts, WA 98281. Ph 604/946-3952; FAX 604/946-5739; e-mail 70771.1047@compuserve.com

Releathering. Burness Associates—established 1967—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. atn. Charlie. e-mail: Charlie@organreleathering.com Visit us at www.organreleathering.com

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 visit our website for quotation and information. 617/787-2226 Voice, 617/787-5514 FAX, www.spencerorgan.com

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

SERVICES/ SUPPLIES

RELEATHERING: Years of experience with established firms. High quality, quick turnaround. Onsite services available in Northeast. Reading Organ Works, A. Richard Hunter, P.O. Box 267, 1324 Vermont Route 106, Reading, VT 05062. 802/484-1275. E-mail hunters@sover.net

Austin actions recovered. Over 30 years experience. Units thoroughly tested and fully guaranteed. Please call or e-mail for quotes. Technical assistance available. Foley-Baker, Inc., 42 North River Road, Tolland, CT 06084. 1-800/621-2624. FAX 860/870-7571. toleybaker@snet.net

Columbia Organ Leathers sells the finest leathers available for organ use. We sell punched pouches and pre-assembled pouches, and we specialize in custom releathering services. Call today for a catalogue. 800/423-7003 or 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@e-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

Letritz & Hitchcock, Inc.

Pipe Organ Builders Since 1915

10153 Bacon Dr.

Beltsville, MD 20705

1-800/952-PIPE

CHARLES W. McMANIS

40 College Street, #304

Burlington, Vermont 05401

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

THE DIAPASON

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

Name _____

Street _____

City _____

State _____ Zip _____

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

NEW SUBSCRIBER

RENEWAL

ENCLOSED IS

\$45.00—3 years

\$35.00—2 years

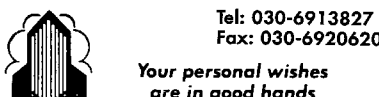
\$25.00—1 year

Foreign subscriptions

\$70.00—3 years

\$50.00—2 years

\$35.00—1 year



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

W. Zimmer & Sons

pipe organ builders

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

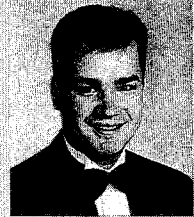


Karen McFarlane Artists

2385 Fenwood Rd.
Cleveland, Ohio 44118

Toll Free: 1-866-721-9095
Fax: 216-397-7716
E-mail: john@concertorganists.com
karen@concertorganists.com
Web Site: www.concertorganists.com

Announcing
the addition of
Ken Cowan
to the roster



George Baker



Diane Meredith
Belcher



Guy Bovet +



Douglas Cleveland



Thierry Escaich +



Gerre Hancock



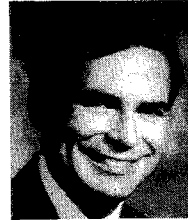
Judith Hancock



Martin
Haselbock +



David Higgs



Clyde Holloway



Marilyn Keiser



Susan Landale +



Olivier Latry +



Joan Lippincott



Alan Morrison



Thomas Murray



James O'Donnell +



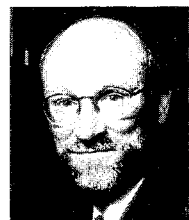
Jane
Parker-Smith +



Peter
Planyavsky +



Simon Preston



George Ritchie



Daniel Roth +



Ann
Elise Smoot +



Donald Sutherland



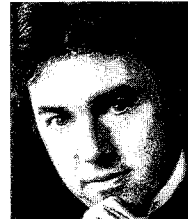
Frederick Swann



Stephen Tharp



Ladd Thomas



Thomas Trotter +



John Weaver



Gillian Weir +



Todd Wilson



Christopher Young

+ = European artists available 2001-2002

CHOIRS available 2001-2003:

Westminster Cathedral Choir, UK (October 18-November 1, 2001)

St. Thomas Choir, New York City

Winchester Cathedral Choir, UK (April 2002)