

THE DIAPASON

SEPTEMBER, 2002



First Congregational Church, Beloit, Wisconsin
Specification on page 26

Letters to the Editor

"Toaster" debate / Clones

Mr. Biswanger's recent letter [See "Letters to the Editor," August 2002, p. 2] furthered the "Box o' Whistles" debate in some respects and fell a bit short in others. Early in his missive he notes that his distaste for the digital additions at St. Mark's in Philadelphia was "preordained." The paragraphs which follow that statement are perhaps more in demonstration of this point than in support of a case against such instruments.

As I have not heard the instrument in question I am unable to either verify or deny his assertion that "... each note of the digital organ comes from precisely the same point in space (i.e., the same loudspeaker)..." What I can state with conviction is that the better builders of digital instruments are well aware of the desirability of spreading out the sound sources, and for that reason almost never install only a single speaker on any sound channel (unless economies imposed by the purchaser force it). In addition, at least one major builder of digital instruments quite specifically instructs its dealers to install speakers facing away from the listeners so that the actual sound which reaches their ears is a mixture of many reflections, exactly as with pipes. Further, recent advances allow builders to send alternate notes of stops through two separate channels (with their speakers physically separated) so as to create the spatial effect of diatonic chests. Indeed, I find it difficult to imagine that a recent installation by any substantial builder of digital instruments would not have involved one or more of these techniques, which would call into immediate question the veracity of Mr. Biswanger's characterization of the sound as having originated from a single point. I suggest that either he was the victim of an acoustical anomaly unique to the room, or that perhaps his own admission, quoted above, better explains his personal response.

But even if we allow that the sound was exactly as he describes it, all that really tells us is that digital instruments, exactly like pipe organs, differ widely according to the specifics of the installation. This is hardly sufficient rationale to reject either kind of instrument.

We do, indeed, live in a world where "each little Church in the Wildwood can boast a Wanamaker String Division," and the possibilities this affords can be completely musical, exciting and empowering. But the huge preponderance of churches who opt for digital instruments are not buying massive string divisions, they are simply trying to find an instrument to support congregational singing and accompany the choir in a manner which is colorful, musical and cost effective. Not all of them will succeed (though the success they would have had with the same budget spent on pipes is highly questionable, and certainly less flexible).

What troubles me far more than the relatively insignificant matter of personal preferences for pipes or electronics is the question of whether the organ will survive in any form for generations to come. I believe we would be much stronger advocates for the organ and its music if we set aside petty differences. Mr. Biswanger worries that Hollywood surround-sound may be the future of worship; I note that Hollywood surround-sound has been a staple of worship for more than a decade in far too many churches, and that it has nothing whatsoever to do with the kind of organ installed.

Daniel E. Gawthrop
Composer
Stephens City, Virginia

In the past twenty years of wars over the uses and artistic merits of pipe and digital organs, positions have been debated in so many forums that it may be hard to believe that anything of new value or content could come forward in

the debate. I believe I may be able to bring a drop of fresh blood to this very old argument.

I grew up with a composer as my father, and he himself has spoken out on this topic with perception and conviction. He approaches the topic, as do your readers and contributors, from the standpoint of a professional classical musician. Somewhere far to the side of the battlegrounds of this debate, I stand and look on as a lowly member of the audience.

I have been very fortunate in my life to have had parents who gave me the opportunity to hear many fine recordings and concerts of great music. I have not chosen to pursue classical music as a career nor as a serious artistic pursuit, but enjoy classical music and, more importantly to this forum, pipe organ music purely from the audience perspective. I have, however, pursued professional work in the music industry, and let me assure you both as a dedicated audience member, and as a former manager of a music retailer, pipe organ music is dying.

While attending countless organ concerts, alone and with my father, I can't help but notice something about the audience. Invariably the vast majority of them have grey hair. Each time I survey this sea of gently bobbing grey heads from the rear of such a concert I am struck by the fact that I, by contrast, am quite young, and when all these people in front of me are gone there will be precious little incentive on anyone's part to build or maintain these instruments, be they pipe or digital.

There will come a time (probably too late) when this community of organists and organ builders, will no longer have the luxury of squabbling over the pros and cons of various methods of producing organ music, because it will be so rare to see anyone interested in listening to it, that any instrument capable of even marginally musical results will do. When that day arrives, it will become painfully obvious that while the scholars were arguing over whether or not the Titanic String Ensemble should use original instruments, the boat sank.

This endless debate is a luxury our music cannot afford. Those who shed blood, sweat and tears fighting for one kind of organ versus another show a remarkable lack of perspective as to the problems which face this body of artistic work. The problem is much worse than the replacement of pipes by well crafted digital instruments. The problem in the short term is replacement of pipes by praise bands. The problem in the long term becomes the replacement of pipes by nothing at all, as the entire genre is quietly consigned to a dusty corner of musical obscurity.

If you wish to avoid this fate as artists, I would suggest you realize what a tool less expensive digital organs could be for use in finding a new audience in places which will never house a pipe organ, before your old audience gradually dies out from under you. I hope you succeed, for I do not look forward to the day when I have grey hairs, and can experience these great works only in the form of out-of-print recordings.

B. Myron Gawthrop
Artist
Winchester, Virginia

Ray Biswanger's latest diatribe about the organ at St. Mark's, Philadelphia, is a sad commentary from a closed mind. There is no "toaster" debate; this term vanished 40 years ago when that pejorative along with some others was applied to electronic organs of the day.

Now that the twin cases of the Grand Choeur division in the west gallery of the church have been installed, there has been nothing but praise about their beauty, and I think Ray may be the only parishioner who has a gripe about the sound. There are some 18 ranks of pipes and about 22 digital voices including

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CONTENTS

FEATURES

- Seven Outstanding Canadian Organists of the Past
by James B. Hartman 15
- Organs in Bulgaria
by Sabin Levi & Hristo Buzhev 18
- Fan-fare: AGO in Philadelphia
July 1-6, 2002
by Larry Palmer 22

LETTERS TO THE EDITOR

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

REVIEWS

- Music for Voices and Organ 10
Book Reviews 12
New Recordings 12
New Organ Music 14

NEW ORGANS

- 26

CALENDAR

- 28

ORGAN RECITALS

- 32

CLASSIFIED ADVERTISING

- 33

Cover: Rieger-Kloss Varhany, Krnov, Czech Republic; First Congregational Church, Beloit, Wisconsin 26

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three 32's which are voiced conservatively. The speakers for the digital voices are placed in the rear of the tall cases and do not blare directly into the church.

The Harrison Aeolian-Skinner is buried in a chancel chamber. Given the dry acoustics of the church, it never was heard in the nave effectively. On Easter 2001, I sat in the fifth pew in front of a brass ensemble. During the procession, I could not hear the organ at all even going full blast, and the choir in the procession of course heard nothing either. On Easter 2002, the day the organ was re-dedicated, the brass were there but the gallery organ provided the missing sound; the blend between front and back was remarkable, and somehow the church's acoustic seemed far superior. The digital voices were sampled from Aeolian-Skinner or E.M. Skinner ranks and the new pipes were voiced to match the Harrison organ which has been restored, including the case, to its original specs.

There are some solo reeds now up over the chancel ceiling in the string chamber which was completely rebuilt. These added stops in no way compromise the sound of the original organ. All I can say is for you to come and listen. Most of the 2400 who attended the AGO convention did and were pleased with what they heard.

William W. Marsh, Jr.
St. Mark's Parish member since 1969

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Here & There

Washington National Cathedral continues its organ recital series. Programs take place on Sundays at 5 pm: September 8, Sonya Sutton; 9/22, Joseph Golden; October 6, Rino Rizzato; 10/13, Christopher Nickol; November 17, Mark Laubach; December 1, Scott Hanoian; 12/29, Florian Pagitch. For information: <Angela_Calo@Cathedral.org>.

The Chapel of the Cross, Chapel Hill, North Carolina, has announced its fall music events: September 11, Solemn Requiem Eucharist with Fauré, *Requiem*; 9/29, Solemn Evensong for St. Michael and All Angels; October 2, Susan Moeser; 10/9, Brian Cash; 10/16, Eddie Abernathy; 10/23, Robert Burns King; 10/30, Wylie S. Quinn, III; November 6, Thomas Bloom; 11/13, Kathryn Parkins; 11/20, Thomas Brown. For information: 919/929-2193; <vquinn@thechapelofthecross.org>.

The Cathedral Church of St. Paul, Detroit, Michigan, has announced its fall music series: September 14, Jeremy David Tarrant; 9/29, Choral Evensong; October 4, "Vox" a cappella ensemble; November 10, Choral Evensong;

December 1, Advent Procession; 12/15, Lessons & Carols. For information: 313/831-5000; <www.detroitcathedral.org>.

The Cathedral Church of the Advent, Birmingham, Alabama, has announced its fall music events: September 15, Three Choirs Hymn Festival (the choirs of the cathedral, First United Methodist Church, and Independent Presbyterian Church); 9/27, baritone and piano; October 6, Choral Evensong; 10/25, Sandra Watwood; November 15, The Sixteen; 11/22, Jacksonville State University Chamber Singers; December 1, Advent Lessons & Carols; 12/13, Cathedral Ringers Handbell Ensemble. For information: 205/226-3505; <www.adventbirmingham.com>.

Our Lady of Sorrows Church, South Orange, New Jersey, has announced its Music Sacra series: September 15, Pergolesi, *Stabat Mater*; October 20, F. Allen Artz; November 3, Duruflé, *Requiem*; 11/24, South Mountain Chorale, Solemn Evening Prayer and Benediction; December 7, The Summit Chorale; 12/8, Seton Hall University Choir; 12/15, Christmas Carol Sing. Information: 973/763-5454 x234.

St. Mary's Cathedral, San Francisco, continues its concert series on Sundays at 3:30 pm: September 15, Elna Johnson; 9/22, Michael Moreskine; 9/29, David Hatt; October 13, Zygmunt Strzep; 10/20, David Hatt with tenor; 10/27, Raymond Garner. For information: 415/567-2020 x213.

First Church of Christ (Center Church), Hartford, Connecticut, has announced its fall music events: September 16, 7 pm, The Choir of Trinity College, Cambridge; noontime concerts on Thursdays at 12:10 pm: October 3, David Westfall, piano; November 7, The Adaskin String Trio; December 5, 30th annual "Christmas in the City" with Peter and Cindi Harvey. For information: 860/249-5631 x19.

St. Luke's Chapel at the Medical University of South Carolina at Charleston presents a series of recitals on Tuesdays at 12:15 pm: September 17, Jim Hyatt; 9/24, Maria-Julia Royall, with soprano and trumpet; October 1, Lee Köhler; 10/8, Julia Harlow; 10/15, Adrienne Olson; 10/22, Brenda Fairbanks; 10/29, Martha Welch. For information: 843/953-8223.

VocalEssence has announced its 2002-2003 concert season under the direction of Philip Brunelle: September 19, 21, premiere of the opera *Loss of Eden* by Cary John Franklin; November 9, John Rutter conducts his *Birthday Madrigals* and *Magnificat* as well as the Duruflé *Requiem*; December 7, Star of Wonder family concert; December 8, 14, 15, Welcome Christmas; February 7, 75th birthday celebration of Dominick Argento; March 8, Witness; May 3, *High Mass* by Sven-David Sandström. For information: 612/547-1451; <www.vocalescence.org>.

Christ Church Cathedral, Hartford, Connecticut, has announced fall music events: September 21 chamber music for strings, flutes and bassoon; October 18, organ dedication concert by David Briggs, celebrating the restoration and enlargement of the cathedral's Austin organ. The three-manual console has been updated to include solid-state switching and is moveable, and a 10-rank antiphonal organ has been added in the rear gallery of the church (featured on the cover of the July issue of THE DIAPASON). For information: 860/527-7231.

Ursinus College, Collegeville, Pennsylvania, presents its 2002-2003 Heefner organ recital series: September 22, Alan Morrison & Jeannine Morrison, organ/piano duo; October 13, Paul Fleckenstein; November 17, Mark Anderson; February 2, Robert Frazier; March 2, Frederick Swann; May 4, Alan Morrison. Information: 215/735-8259.

The Bach Society has announced its 2002-2003 season at Christ the King Lutheran Church, Houston, Texas. Peter Kopp will serve as guest director of the Bach Choir from January to May 2003. The season begins on September 22, Dresden Koerner Chamber Choir, Schütz, *Requiem*, Bach motets, and continues: October 20, Bach, *Lobet den Herrn, alle Heiden*, Handel, *As pants the hart*; November 10, Christopher Stemberger; December 1, *Cantata 140*; February 16, *Cantata 30*; March 9, Sebastian Knebel; April 13, 18, *St. John Passion*; May 18, *Cantata 44*. For information: 713/523-2864.

The Church of the Nativity (Episcopal), Huntsville, Alabama, Jason Abel, organist & choirmaster, presents its fall music events: September 29, choral evensong; October 27, University of the South Choir, Robert Delcamp, organist & choirmaster; November 3, choral evensong; November 8, Andrew Risinger; December 6, Carolyn Sanders; December 22, lessons and carols. For information: 256/533-2455.

The University of Michigan presents its 43rd Conference on Organ Music, October 5-9. The opening recital takes place on October 5 at Our Lady of Good Counsel Church, Plymouth, Michigan, with Ed Maki-Schramm and Donald Williams; other recitals feature Robert Clark, Rose Kim, Michael Gailit, James Kibbie, and others. For information: Marilyn Mason <mamstein@umich.edu>.

Madison Avenue Presbyterian Church, New York City, has announced its 2002-2003 music events: October 6, John Weaver; 10/13, Stephen Hamilton; November 10, Wesley Roberts (New York premiere of Tom Johnson's *Organ and Silence*); November 24, St. Andrew Chorale and Orchestra, John Weaver, conductor, "A Bach Potpourrie"; April 13, St. Andrew Chorale and Orchestra, Rutter, *Requiem*; Brahms, *Motet from Psalm 51*; Bernstein, *Chichester Psalms*; May 18, St. Andrew Chorale, Psalms and Canticles by John Weaver. For information: 212/288-8920.

All Saints' Episcopal Church, Beverly Hills, California, has announced its fall music events: October 6, Thomas Foster, harpsichord, with soprano and guitar, chamber music in the chapel; 10/20, Arthur Wills; November 3, Festival Choral Evensong and concert by Thomas Foster (Widor, *Symphonie VI*); 11/17, Los Angeles Bach Society; December 1, Procession with Carols; 12/15, Handel, *Messiah* (Part 1). For information: 310/275-2910; <www.allsaintsbh.org>.

The Music Series at South Church, New Britain, Connecticut, will open its 30th anniversary season on October 6, with a joint recital featuring the CSMTA 2002 Piano Competition winners. For information: 860/223-7555; <www.musicseries.org>.

The Worcester AGO Chapter will sponsor its Columbus Day Fall Crawl on Monday, October 14. This year's event will travel to the Boston area via Mass Pike and include one morning stop in Millbury. Departure at 7:45 am from Worcester only; return at 7:30 pm to Worcester via Mass Pike. Deadline for registrations is October 7. For information: Judith Ollikkala, 508/754-7885; <71431.2534@compuserve.com>.

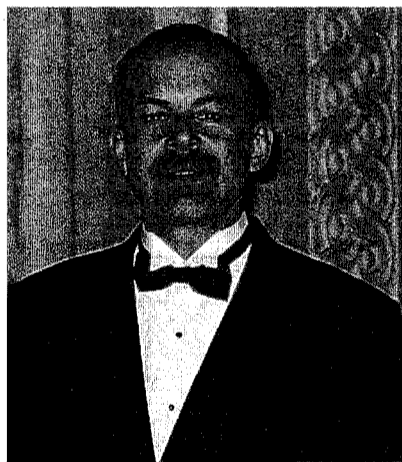
St. Mark's Episcopal Church, Medford, Oregon, will host a conference on worship October 18-20. With the theme, "How Can We Do It Best in These Overwhelming Times?", the conference will feature Thomas Troeger, Marva Dawn, and David Dahl, and will include presentations and discussions about various aspects of worship, including music and the arts, as well as preaching and communication, and worship services (Compline, Taizé, and Sunday morning). On Saturday, October 19, David Dahl will play a recital celebrating

the tenth anniversary of the organ at St. Mark's, and Sunday will feature a hymn festival with hymn texts by Thomas Troeger. For information: 541/773-3111, or contact Margaret Evans at <mevans@cdsnet.net>.

The Guild of Carillonneurs in North America has announced the results of its 2002 Carillon Composition Competition. Second prize (\$400) was awarded to Neil Thornock of Provo, Utah, for his composition *Motorhythmia*. No first prize was awarded. Mr. Thornock is a doctoral student in composition at Brigham Young University, where he has pursued studies in organ and carillon. The piece was premiered by the composer at the annual congress of the GCNA at the University of Michigan in June and will be published by GCNA in the coming year. The competition attracted 29 entries representing four countries. Another competition is tentatively planned for January 2004. Inquiries should be directed to John Gouwens at <gouwensj@culver.org> or 574/842-8387.

The American Guild of Organists has released an official position statement regarding the shortage of organists in America. Statistics collected and published by the National Association of Schools of Music indicate that the number of degree-pursuing organ majors, relatively stable in the 1990s, is now once again in decline. During the 1985-86 academic year, 728 students were enrolled as organ majors, 608 in 1993-94, and 527 in 1999-2000. The AGO has responded to this trend with programs in education, certification, and professional development: PipeWorks, a two-week school curriculum; Pipe Organ Encounters, regional summer organ institutes for teenagers; Pipe Organ Encounters+, regional summer programs for adult beginners; and the videos *Pulling Out All the Stops* and *A Young Person's Guide to the Pipe Organ*. For information: <www.agohq.org>

Appointments



Curt Mangel

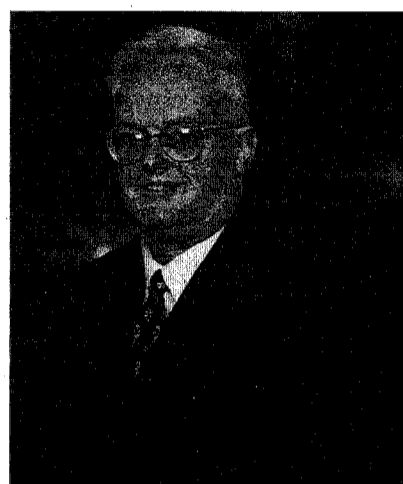
Curt Mangel has been appointed Curator of the Wanamaker Organ in the Grand Court at Lord & Taylor in Philadelphia. Previous to his appointment, Mr. Mangel served as supervisor for the 8-person restoration facility of Jasper Sanfilippo in Barrington Hills, Illinois, a position he held for 11 years. During that time he was involved in the restoration of several million dollars worth of pipe organs, orchestrions, steam engines, clocks and arcade machines that constitute the bulk of the Sanfilippo Collection.

In the early 1970s, Mangel spearheaded the saving of Shea's Theatre in Buffalo, New York, and the restoration of its original Wurlitzer. Later he did the same thing for the Paramount Theatre in Denver. He moved to Chicago and applied his knowledge and techniques for the historic Uptown Theatre. He restored the clock in the Pullman Building and the Waveland clock and carillon on the Chicago lakefront. Through these clock and carillon

restorations he became known to Jasper Sanfilippo, who hired him to restore several he was including in his museum. There, Mangel restored the 50 hp Spencer organ blower for the Sanfilippo instrument and the mechanical console lifts and controls.

Also previous to his appointment at Lord & Taylor, Mr. Mangel headed the Friends of the Wanamaker Organ Symposium program, which brings organ technicians to Philadelphia for a series of workshops on the art of historic-organ restoration. This program is continuing during his Lord & Taylor tenure. Mangel is a native of Bradford, Pennsylvania.

Here & There



Franklin Ashdown

Franklin D. Ashdown has won several consecutive standard panel awards from ASCAP in recognition of recently published organ and choral works, including *Triptych on an English Noel* for organ (Augsburg Fortress), *A Litany of Praise* for organ (Warner Bros.), *Song of the Christ Child* for mixed voices (MorningStar), and *How Lovely Are Thy Dwellings* for SATB and organ (Paradelete). His new organ solo, *The Golden Trumpet*, has been released by the H.W. Gray division of Warner Bros.

John Ayer has just released his third solo organ recording, *Remembering Biggs, Bach & The Busch*, for Pro Organo Records. Recorded on the 1958 Flentrop organ at Harvard's Adolphus Busch Hall (formerly the Busch-Reisinger Museum) in recognition of the 25th anniversary of the death of E. Power Biggs, the all-Bach program includes, for chorale-based works, Bach's chorale harmonizations sung by members of the Memphis Chamber Choir. The two-CD set can be purchased for \$15 plus shipping and handling from Zarex Corp., P.O. Box 8338, South Bend, IN 46660; 574/271-9151.

David Di Fiore played recitals in the Slovak Republic in August (Spa Bojnice Castle, Bratislava Castle, and the Hall of Culture in Piestanny), and continues this month: September 10 at St. Nicholas Dome in Trnava, and 9/14 at the Catholic Church in Caka.

Susan Ferré performed Joseph Rheinberger's forty-minute *Suite for Organ, Violin, Cello and String Orchestra*, opus 149, in March at Pacific Lutheran University, Tacoma, Washington, with the University Symphony Orchestra, directed by Joseph Pollard White, and soloists Svend Romning, violin, and David Hoffman, cello. A CD (CD-02-18a) of the performance is available through the University's Media Services.

Michael Gailit will make a North American tour in October. The tour begins with a recital on October 2 at Ste-Cecily Cathedral, Valleyfield, Canada; his Montréal recitals will be 10/3 at St-Jean-Baptiste, 10/5 at St. Andrew & Paul, and 10/6 at Grand Séminaire; he will present a masterclass at St. Matthias Westmount 10/4. His final recitals of the

Art, unless quickened from above and from within, has in it nothing beyond itself which is visible beauty.

John Brown

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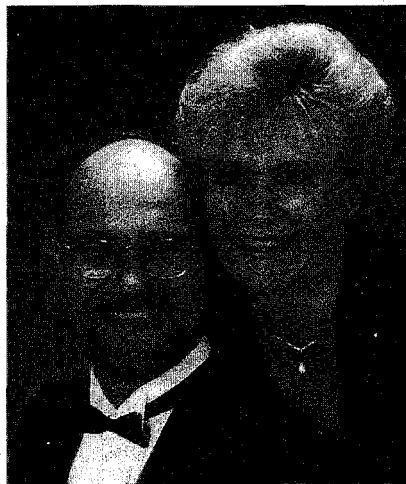
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Michael Gailit

tour are in Portland, Oregon, at First Presbyterian Church 10/11, and the Presbyterian Church, Chestnut Hill in Philadelphia 10/13. For information: <gailit@aol.com>.



Marnie Giesbrecht & Joachim Segger

Marnie Giesbrecht and Joachim Segger are featured on a new recording, *Skyscape* (Arktos label 200257). Recorded by the artists known as Duo Majoya on the Casavant organ and Steinway piano at the Jack Singer Concert Hall, Calgary, Alberta, Canada, the program highlights piano-organ duets by contemporary North American composers, including Joe Utterback, Denis Bédard, and Jeffrey McCune. The CD recording is available in Canada from <www.majoya.com> and in the United States from <www.jazzmuze.com>.

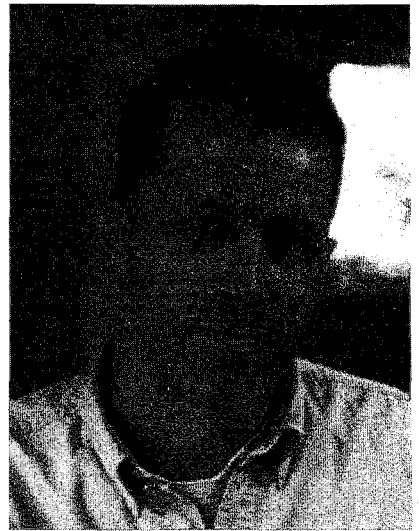
Thomas Harmon has retired from UCLA after 34 years as university organist, teaching and serving as curator of the

university's five organs. During his tenure, he oversaw refurbishment of Royce Hall's 1930 E. M. Skinner organ twice. When he started at UCLA as an assistant professor, after a year and a half as acting university organist at Stanford; he supervised a thorough cleaning and re-leathering of the organ. The project was completed in 1971, just before the Sylmar earthquake, which caused large pedal pipes to fall onto 400 smaller pipes. The organ was cleaned and crushed pipes were replaced. Another re-leathering project was completed in 1994 just before the Northridge earthquake, which severely damaged Royce Hall and its organ. A major renovation of the organ followed, which included a new five-manual console and enlargement to 6,200 pipes. Harmon dedicated the refurbished instrument in late 1999. Thomas Harmon earned graduate degrees at Stanford and at Washington University in St. Louis, and studied for a year in Vienna with Anton Heiller as a Fulbright Scholar. He has also retired after 20 years as organist at First United Methodist Church in Santa Monica.



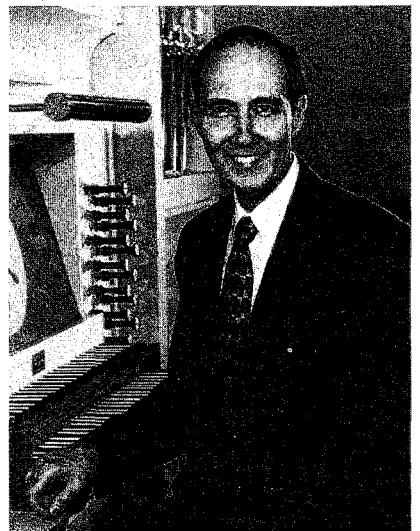
Paul Jacobs

Paul Jacobs made his European debut in July, performing in a festival at Passau Cathedral, Germany, having earlier made his South American debut at a festival in São Paulo, Brazil. His major project last season was the performance of the complete organ works of Messiaen in each of five one-day marathon sessions across the United States, plus a concluding two-evening marathon session in Seattle.



Mark Kilstofte

The Dale Warland Singers announces **Mark Kilstofte** as the winner of the 2002 Choral Ventures™ program, formerly known as the New Choral Music Program. Selected from 254 applicants in 41 states, Kilstofte was one of four finalists commissioned to write a 5-7 minute choral work for the 2002-2003 Choral Ventures™ Reading Session. He will be awarded a \$7,000 commission to write a 10-15 minute work to be premiered during the Dale Warland Singers' 2003-2004 season. Each of the four finalists was given the opportunity to present their compositions during the reading session, held on May 14 at Hamline University. The other finalists included William Beckstrand, Huang Ruo, and Felicia Sandler. The winning entry, *Being*, is a setting of the 19th-century poem, *As Kingfishers Catch Fire*, by Gerard Manley Hopkins. Mark Kilstofte holds degrees from St. Olaf College and the University of Michigan, where he studied with Arthur Campbell, William Albright, Leslie Bassett, William Bolcom, and Eugene Kurtz, and served as assistant conductor of the Contemporary Directions Ensemble. He is currently associate professor of composition and theory at Furman University in Greenville, South Carolina, and recipient of the 2002-2003 Rome Prize from the American Academy in Rome.



John Near

John Near is featured on a new two-CD set of recordings made during his tenure in Boston as associate organist of The First Church of Christ, Scientist, The Mother Church, on the Raven label (OAR-620), with the title *John Near, The Boston Years, 1970-1985*. The recordings document the sound of the organ before 35 ranks comprising more than 2,000 original Aeolian-Skinner principal and reed pipes were discarded as part of the rebuilding completed in 1999 under the direction of Lawrence Phelps. Near, Widor's biographer and editor of the only critical edition of his organ works (A-R Editions), is professor of music and college organist at Principia College, Elmhurst, Illinois. Order from Raven, Box 25111, Richmond, VA 23261; <www.ravencd.com>, or <www.ohscatalog.org>.

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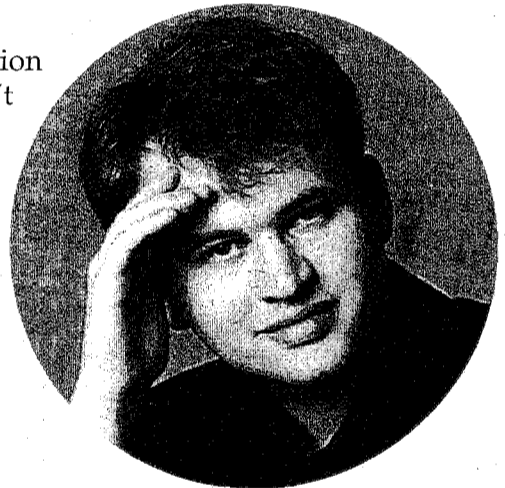
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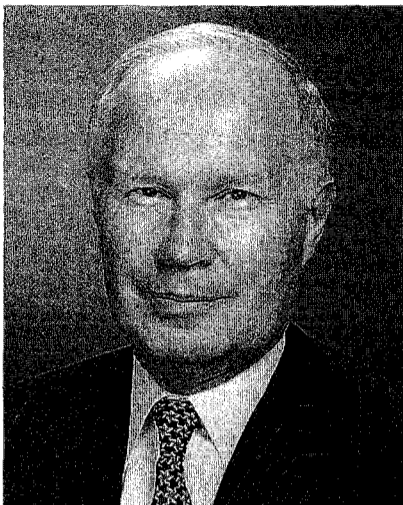
Two American organists have commissioned **Daniel Pinkham** for works to be premiered in Paris this autumn. **James David Christie** will premiere *Aureole* in his recital at Notre Dame on October 10; **Carolyn Shuster Fournier** will premiere *Panoply* at La Trinité on December 8. This concert is dedicated to the memory of Lili and Nadia Boulanger. Other premieres include *The Coventry Motets*, for SATB chorus and organ, commissioned by the Church of the Covenant, Cleveland, Ohio, October 13; *Christmas Jubilations*, for SATB chorus and wind quintet, December 8, 13, and 14 by the Boston Cecilia; *A Cask of Amontillado*, a chamber opera, February 6 and 9 by the Boston Academy of Music; and *A Spectacle of Glory*, for SATB soli, SATB chorus, and orchestra, commissioned by the Battenkill Chorale, November 2003.



Stephen Tharp

In early April, JAV Recordings (www.pipeorgancds.com) released a CD by **Stephen Tharp** at St. Sulpice, Paris, France, the first commercially released recording of the historic instrument by an American organist. The CD features works by Widor, Franck, Saint-Saëns, Dupré, and the first recording of Daniel Roth's *Epiphany Fantasy Artizzara*. The new release also contains a detailed booklet with an extensive history of the organ and never before published photos from inside the instrument. This makes Mr. Tharp's sixth commercial release, with further projects planned on both JAV and the German Organum labels. Mr. Tharp played 56 concerts worldwide last year, and is already scheduled to perform over 40 through 2003, including concerts in Australia, England, France, Germany, Italy, Luxembourg, Poland, Russia, and the Unit-

ed States. In addition to solo programs, Tharp will perform several concerts in Europe with orchestra, playing works by Jongen, Piston, and Poulenc. He will also perform numerous solo organ works that have been dedicated to him, the newest of which is the *Trois Poèmes pour Grand Orgue* by Thierry Escaich, scheduled to be premiered in October at the Dom in Passau, Germany. Stephen Tharp is on the roster of Karen McFarlane Artists.



Phillip Truckenbrod

Phillip Truckenbrod Concert Artists celebrates its 35th year of operation in 2002. Founded in 1967, the agency has been the full-time work of Phillip Truckenbrod since 1974. He is now assisted by a staff of three, with a fifth staff member due to be added next year. Representation of concert organists, both American and European, has been and remains a mainstay of the agency's work. In addition, however, the agency represents a large roster of instrumental and choral/vocal artists, duos and ensembles, and operates a small classical recording label called "Towerhill." Information on the agency's total roster can be found at www.concertartists.com and www.towerhill-recordings.com.

Carol Williams, San Diego Civic Organist, returned to the UK this summer to perform six concerts. She played in London on the new Klais organ in St. Lawrence Jewry, at the Temple Church, and also at the Oxford Town Hall, home of the 1896 Father Willis organ. Back in San Diego, she performed with the Helix Double Brass Quintet to open the Fifteenth Annual International Summer Organ Festival. Williams will present weekly Sunday afternoon concerts at



Carol Williams

Balboa Park in San Diego beginning September 8 and continuing through December 8

Nunc Dimittis



Earle Kelone

The second in a series of archival recordings of the **Salisbury Cathedral Choir** has been released. Volume 2 includes a three-minute talk about the Salisbury Cathedral organ by Sir Walter Alcock, recorded in 1945; 20 minutes of organ music played by Alcock, recorded between 1927 and 1930—works by Lemare, Faulkes, Guilman, and Bach; choral works by Tallis, Byrd, Gibbons, Weelkes, Tomkins, Boyce, Greene, and S.S. Wesley recorded by the Cathedral Choir under Douglas Guest in 1953, 1956 and 1957, and under Christopher Dearnley in 1959 and 1965; and the choristers' school song *Carmen Familiare* and *A Song of Salisbury*, recorded last year by an ensemble of former choristers. The CD is non-commercial, with profits going to two charities, the Hospice Care Trust and the Cathedral Choral Foundation. For information: alextyson@btopenworld.com.

JAV Recordings has announced the release of *The King of Instruments* (recorded in 1953) and *Studies in Tone* (recorded in 1941), narrated by G. Donald Harrison (JAV 121). Harrison was born in England (1889), trained by Willis, and came to Boston in 1927 to work alongside Ernest Skinner at the Skinner Organ Company. His development of the American Classic organ with the Aeolian-Skinner Company pervaded American organ building. The promotional recordings were used not only to sell organs but also as part of a crusade in the new style. For information: www.pipeorgancds.com.

Earl V. Kelone, 82, of Little Rock, Arkansas, died on May 10 from a stroke. He was born on November 18, 1919 in Little Rock and was a member of Our Lady of the Holy Souls Catholic Church, where he served as organist and choir director for 48 years. He also served as treasurer of the Central Arkansas AGO chapter for several years, and was an Army veteran of World War II in the Pacific Theatre. Mr. Kelone is survived by his wife of 55 years, Gertrude Kelone, a daughter, a brother, a sister, and two grandchildren. Memorials may be made to the Msgr. Allen Trust Fund, c/o Our Lady of the Holy Souls Church, 1003 N. Tyler St., Little Rock, AR 72205; or St. Joseph's Endowment Fund, 1115 College Ave., Conway, AR 72032.

Frederick A. Lake, age 72, died on June 28 at Kaiser Hospital in San Francisco, California, after a lengthy illness. Fred served as senior voicer at Schoenstein & Co., San Francisco, where was employed since 1981. In his 21 years of dedicated service to the company, he was a major contributor in developing their American Romantic tonal style. He carried out numerous voicing research and development projects based on the firm's studies in France, Germany and England, and conducted numerous tonal experiments toward the creation of new stops such as the Schoenstein Symphonic Flute. Fred also took part in tuning and tonal finishing activities.

According to members of his family, Fred developed a passionate interest in the pipe organ and its music as he grew up in Kalamazoo, Michigan. He studied organ in school and college and held posts as a church organist through much of his career. His organ work started with an apprenticeship at the firm of Rudolf von Beckerath in Hamburg, Germany. His training was primarily in flue voicing. In 1958 he joined John Shawhan, the Casavant representative in Saginaw, Michigan, where he took part in the installation and finishing of many new Casavant organs as well as rebuilding projects and tuning. In 1968, Fred joined the Berghaus Organ Company in Bellwood, Illinois, where he served as voicer and handled other organ building, rebuilding, and service responsibilities until moving to San Francisco and joining the Schoenstein organization. He was a member of the American Institute of Organbuilders.

Fred Lake was highly respected by co-workers and clients alike. He was a gentlemanly, soft-spoken, and learned colleague with extensive interests and knowledge in a wide range of scientific subjects. His thorough dedication to the study of pipe organ tone made him a valued member of the pipe organ community. He is survived by his sister Ruth Ann Saunders of Kirkland, Washington.

—Jack Bethards
President, Schoenstein & Co.

► page 8

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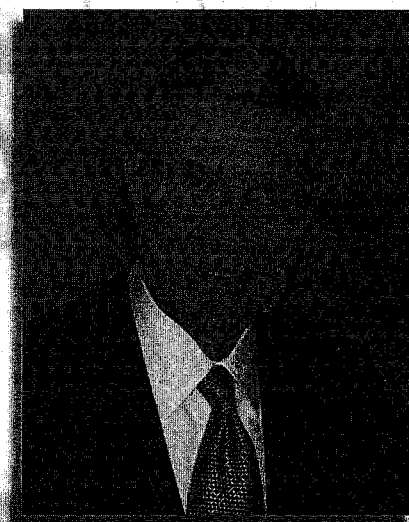
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FREDERICK SWANN

Organist Emeritus – The Crystal Cathedral – Garden Grove, California
 Organ Artist-in-residence – Saint Margaret's Episcopal Church – Palm Desert, California

FAREWELL RECITAL SEASON

June 2	FRANCE Paris	Cathedral of Notre-Dame
June 6	ENGLAND London	St. Paul's Cathedral ("Celebrity Series")
July 10	NY Chautauqua	Amphitheater, Chautauqua Institution
July 19	GERMANY Passau	Passau Dom
July 21	GERMANY Wiesbaden	Marktkirche (afternoon)
July 21	GERMANY Wiesbaden	St. Bonifatius Cathedral (evening – different program)
August 5	CA San Diego	Balboa Park
* September 8	GA Macon	Christ Episcopal Church
September 11	NC Pinehurst	The Village Chapel
September 15	FL Pensacola	First United Methodist Church
September 17	GA Valdosta	Park Avenue United Methodist Church
September 20	NV Reno	Trinity Episcopal Church
* September 28	CA Fair Oaks	Fair Oaks Presbyterian Church
* October 13	CA Los Angeles	Bel Air Presbyterian Church
October 20	NY West Point	Cadet Chapel
October 22	NY New York	Riverside Church
October 25	MI Bloomfield Hills	Kirk in the Hills
* October 27	OH Columbus	Broad Street Presbyterian Church
November 1	CA Santa Barbara	First Congregational Church
November 10	MN Shoreview	Incarnation Lutheran Church
November 12	IL Wilmette	Trinity United Methodist Church
November 15	Fort Worth	First Presbyterian Church
November 17	ND Fargo	First Lutheran Church
December 8	CA Oakland	First Covenant Church
January 26	OH Cleveland	Severance Hall
February 2	CA Palm Desert	St. Margaret's Episcopal Church
* February 18	TX Waco	Jones Concert Hall
February 21	Location to be announced	
March 2	PA Collegeville	Bomberger Hall, Ursinus College
March 4	Location to be announced	
March 9	DC Washington	National City Christian Church
March 11	FL Winter Park	Knowles Chapel, Rollins College
* March 14	AL Mobile	Government Street Presbyterian Church
March 16	GA Atlanta	St. Luke's Episcopal Church
March 21	CA Thousand Oaks	Civic Arts Plaza (with orchestra)
March 22	CA Oxnard	Performing Arts Center (with orchestra)
April 5	PA Philadelphia	Lord & Taylor Department Store
April 27	VA Roanoke	Greene Memorial United Methodist Church
April 29	NY Rochester	Asbury First United Methodist Church
May 2	PA Allentown	St. John's Evangelical Lutheran Church
May 4	NY Bronxville	The Reformed Church
May 6	NY Staten Island	St. Teresa Church
May 9	CANADA Niagara Falls	Lundy's Lane United Church
May	CA Orange County	date and location to be announced (OC/AGO)
July 15	ME Portland	Merrill Auditorium, City Hall
July 19-24	CANADA Ottawa	RCCO Convention / various activities, including
July 23	CANADA Ottawa	Notre-Dame Cathedral-Basilica
* Plus workshop on adjoining date		



When I retired from active church work in the summer of 2001, it was announced that I would continue recital tours for two seasons. The final season is now in progress, and I would like to take this opportunity to say a very inadequate THANK YOU to the hundreds of friends and sponsors who have enabled me to present recitals throughout the USA and abroad over the past fifty years. The organs and venues of all sizes and beauty have greatly enriched my life, but nothing has meant more than the friendships established. I can only hope that the music has touched lives in a meaningful way.

Here you will find a list of the recitals for this season. I will look forward to seeing you at any in your area. Please check venues for performance times. Although I will not be "touring" in the future, I will perform on rare occasions as long as I remember which way to face when I sit at a console!

— Fred Swann

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Robert Noehren

Robert Noehren died on August 4 in San Diego, California. He was 91. Dr. Noehren enjoyed a long career as a recitalist, teacher, scholar, and organ builder. He taught at the University of Michigan from 1949 to 1976, serving as head of the organ department and university organist, and was named professor emeritus in 1977.

Born on December 16, 1910, in Buffalo, New York, Noehren studied organ with Gaston Dethier, Ernest Mitchell and Lynnwood Farnam, and composition with Paul Hindemith. Early in his career he served as a church organist in Germantown, Pennsylvania; Buffalo, New York; and Grand Rapids, Michigan. He taught at Davidson College prior to his appointment to the University of Michigan. Noehren made over 40 recordings and was the first organist and one of only two non-French organists to receive the Grand Prix du Disque (for his recording of the Bach Trio Sonatas). In 1978 he received the Performer of the Year Award from the New York City AGO chapter.

Through grants from the Carnegie Foundation and the University of Michigan, Noehren toured France, Germany, and Holland extensively, gathering scaling and voicing data on the organs of those countries. Articles based on those experiences appeared in THE DIAPASON beginning in 1948. He formed his own organ company in Ann Arbor and built 20 organs between 1955 and 1979, including large four-manual instruments at St. John's Cathedral, Milwaukee; First Presbyterian Church, Buffalo, New York; and First Unitarian Church, San Francisco. In 1999, Harmonie Park Press (Warren, Michigan) published Noehren's collection of essays, *An Organist's Reader*, which details his life in music and organ building. Recent recordings include *The Robert Noehren Retrospective* (Lyricord Lyr-CD-6005) and *Johann Sebastian Bach* (Fleur de Lis FL 0101-2).

[A tribute will appear in a later issue.]

Here & There

Bärenreiter-Verlag has announced the release of *Leon Boëllmann: Complete Organ Works; Volume 1: The Organ Works published during his lifetime, Part 1*; edited by Helga Schauerte-Maubouet, BA 8424, 32.80 Euros. Volume 1 of this first-ever complete critical edition of Boëllmann's organ works includes works of the first creative period (1882-1891) in the chronological order of their publication. The short individual pieces were written primarily for liturgical use. The complete edition evaluates newly discovered and previously unexplored source material. Many of the works it contains were previously unknown. It is accompanied by a detailed preface, facsimiles of newly discovered source material, a critical report, and a catalog of sources. Bärenreiter has also announced that the 60th volume in the Halle Handel complete edition has been issued. This new publi-

cation coincided with this year's Handel Festival in Halle (June 7-16). *The Halle Handel Edition* began in 1955 as a German project. In 1993 it was incorporated into the program of the Scholarly Critical Editions sponsored by the Akademie der Wissenschaft in Germany. The completed publication will include 116 volumes of music as well as 10 supplemental volumes. The edition also contains critical reports and facsimiles of the libretti set by Handel and is scheduled to be finished in 2023. The project is supervised by the Georg-Friedrich-Händel Society in Halle. The publishing house Bärenreiter is issuing the edition. For information: (ph) (49) 0435 50090-318; (fax) (49) 0345 50090-416; <www.baerenreiter.com>.

Carol Press has released its 20th anniversary catalog. Featured in the catalog are a number of new publications, including *Carol Music for Orchestra*, various hymns arranged for flexible orchestration, along with many works for brass ensemble, music for strings, books on music ministry, and accessories. For information: 800/942-7407; <carolprss@aol.com>.

Music Teachers National Association has published the proceedings from *Pedagogy Saturday V: Creating Partnerships—Sustaining Relationships*. Held during the 2001 MTNA national convention, the pedagogy proceedings explore the complexities of teacher-student relationships and offer suggestions for developing and sustaining relationships; 56 pages, \$15 for members (\$20 nonmembers); 888/512-5278; <www.mtna.org>.

Phillips Academy in Exeter, New Hampshire, has announced the signing of a contract with *Fratelli Ruffatti* for the construction of a new organ for the Phillips Church. Installation is anticipated by the middle of 2004. The new instrument will comprise 60 stops and 46 ranks. This will be Ruffatti's largest installation in the New England area.

Carillon News

by Brian Swager

Travelogue

From Philadelphia immediately following the national AGO convention, I hopped on a plane to Belgium to begin a two-month recital tour in Europe. Here follows an assortment of reflections as I proceed along my way, to be continued next month.

The intense six-month period of preparation was a challenge: a myriad of details to arrange for the 26 carillon and two organ recitals, dates, programs, lodging, travel, etc.; preparations for being away from home and work for 12 weeks; selecting music that will actually work on most of the varied instruments that I'll be playing—and learn it all!

Dear friends from my Fulbright years (1984-86) at the Belgian Carillon School meet me at the airport in Brus-

sels and whisk me off to their home in Mechelen—it will be my *pied-à-terre* for the next few months. After dinner it was time to visit the carillon school for a session on the practice console. The dimensions of the standard European playing console differ significantly from the more ergonomically-conscious American consoles. Instead of our standard two-octave pedalboard, Belgian and Dutch carillons normally have a 1½-octave pedalboard which is shifted quite a bit to the right in relationship to the manual keyboard. The distance between keys in both the manual and pedal keyboards differs, as does the key-fall.

A good dose of melatonin seems to have helped me get a good night's sleep and to minimize the effects of any jet lag. On Monday I return to the carillon school to practice on the lightweight carillon in the tower of the Hof van Busleyden adjacent to the school. Alas, there is no opportunity to rehearse on the carillon in Turnhout before this evening's recital. This is a bit distressing, as the console is rather uncomfortable for tall carillonners like me, pre-dating the European standard. I must remember here, when playing chromatic ("black") pedal notes, to shift my knees off to the side lest they block the manual keys. The bells are enchanting, however, made some 230 years ago by the Belgian founder Vanden Gheyn.

Tuesday is a work day: more practice at the carillon school, including organ music on the piano, plus typing the text of the Flemish Carillon Guild's website (www.beiaard.org) which I had translated into English during my "spare time" during the AGO convention last week.

On Wednesday I validate my Eurail-pass and take the train to Nivelles, south of Brussels in the French speaking part of Belgium. After the short walk to the Collégiale Ste. Gertrude, the organist Robert greets me. I am eager to practice for my Sunday recital. The 38-stop organ was built in the French classic style by Patrick Collon of Brussels. I set to work. The *positif* is a bit stiff, but the *grand orgue* plays like butter. Over the course of my practice sessions here I notice my technique adapting to the action. The tension that plagues my hands from practicing at home on an organ with horrible action begins to melt away. I draw the *grands jeux* and slide the G.O. manual towards me to engage the coupler: a treat for my ears, yet more work for my fingers. At one point while playing, the manual inches forward a bit, and excruciating sounds emanate from the organ. Yikes! I must now also concentrate on "pulling" the keys toward me so as not to disengage the coupler during performance. But it is worth the effort. DeGrigny is coming alive for me. As an undergraduate and master's student I could never get excited about French baroque organ music. Give me a Skinner with a 32' bourdon purring under some lush strings and a vox humana, or a fiery swell box and a 32' bombarde, and I was in seventh heaven. Who wanted to play Couperin

► page 10

Major Public Auction Wednesday, September 25 10:00 am

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with a wimpy American cornet? But then I went to France, and Monsieur Clicquot taught me a lesson or two, and now the sounds and the feel of this instrument are reminding me, teaching me more. I have the uncanny feeling that this instrument has a soul, that it is alive, that it is communicating with me when I listen carefully.

On Thursday the train takes me to Goes, a small but lively town in The Netherlands. Sjoerd, the resident carillonner, leads the way up to the carillon cabin, and at one point we traverse a gangplank over the vaulted ceiling of the church below. We hear the organist practicing on the Marcussen. Once I've climbed the final ladder and squeezed by a huge wooden beam, there is just enough time to position the bench, set out my scores, and adjust the carillon: an adjuster above each key brings the clapper to the desired position. Since the connecting wires expand and contract with temperature changes, this adjustment is usually necessary before each recital. With the key fully depressed, I prefer that the clapper be as close as possible to the side of the bell without actually touching. This prevents the clapper from grinding into the bell (not a pretty sound) and ensures that the lightest of strokes will actually make a sound. The playing console here in Goes is old and rickety, and again the pedals are much too close to the manual, but by now I'm accustomed to moving my knees out of the way without missing the pedals. Sjoerd was enthusiastic about my playing, and with the president of the local "friends of the carillon" we went to his home on the canal for a few beers before I had to catch the last train back to Mechelen. Trains are off schedule tonight: I miss my connection in Antwerp, wait 90 minutes for the next one, land in bed at 1:45 am.

Friday: The 8:42 train takes me back to Nivelles where I have the luxury of practicing from 10 until 3. I am amazed at how focused my work is today. Perhaps because the pressure is on? Perhaps because I don't always have the opportunity to play such a fine instrument? Back in Mechelen, Koen picks me up again and drives me to Louvain. After a light meal, we head for St. Pieter's Church across from the impressive city hall. As we enter, Koen warns me to duck my head—which has bumped into something once or twice a day so far. I conclude that Europe was not built for tall people. Koen mentioned that a tall Dutchman had gashed his head there last year; sure enough, the concrete floor was still stained by huge drops of blood.

On Saturday I practice again in Nivelles and have dinner with friends in Mechelen. The recital goes well on Sunday, and Robert and I celebrate with the local beer of choice: "Jean de Nivelles," named after the *jacquemart* that is perched atop one of the towers of the Collégiale, poised to strike the hour bell. Monday is free for chores like laundry, making a bunch of train reservations, practicing the alternate carillon recital program, and having dinner with Mimi. I rented a room in Mimi's home for a year when I was a student at the carillon school. Back then I dropped out of the local Dutch language course after the first meeting, much preferring my evening chats with Mimi. Learning with her, and my other Flemish friends, was faster and more enjoyable. On Tuesday I took advantage of my Eurailpass and hopped on a train to Amsterdam for the afternoon and on to Haarlem to hear Wolfgang Zerzer's recital in the St. Bavo Church as part of the summer organ academy. I ran into Marianne of Dresden whom I had met while studying at

the academy two years ago, so we headed to the Carillon Café to catch up. A few hours and a few bottles of Westmalle (delicious Belgian Trappist beer) later I headed back to my room in Amsterdam.

Riding first class on two TGVs to Chambéry in the Savoy region of France made the long train rides more tolerable, although having to get off in Paris at the North station and traipse down to the Gare de Lyon was annoying. Chambéry carillonner Jean-Pierre Vittot calls his instrument the "Cavaillé-Coll" of carillons. It is a "grand carillon" in the American tradition with the extended bass range to G, and 2½ octaves of pedals. The Paccard bells sing gloriously from the chapel tower of the Château of the Dukes of Savoy. In my opinion it is one of the most beautiful sounding carillons in the world. Unfortunately, rather than serving the performer, the key action is more of an obstacle. It did not take kindly to the rapidly repeated notes in my rendition of the "Preludio" from Bach's *Partita* for solo violin (S.1006). I had transposed it from E up to A, a lighter range, and took a slower than usual tempo, hoping that the action could keep up with me. But alas, a C-sharp gave way early on, so I stopped. Jean-Pierre insisted that I continue, but I figured that I needed that C-sharp about 100 times in the Bach Prelude alone, so I pleaded for repairing the carillon. It wouldn't have been the first time that I had crawled up amidst the bells to fix something during a recital. It looked to me as if a screw had merely come loose. Jean-Pierre went to retrieve the bolt, knocked his head on a rather large bell, returned with the bolt and another mysterious-looking part, and promptly declared that it was broken. So I played the rest of the program, without the Bach, and without the C-sharp.

This was the first of five recitals in the festival week "Campanaires Chambéry." A camera crew was in the playing cabin, with several bright, hot, lights, filming the performances which were to be projected onto a large screen adjacent to the Château. Unfortunately the threat of rain prevented the unfurling of the screen, although the filming and bright lights continued. From the playing cabin sound system, Jean-Pierre announced each piece on the program with brief program notes. A wonderful dinner of Savoyard specialties and Chignin Bergeron wine completed the evening.

Another long train ride on Thursday took me back to The Netherlands. Changing trains and train stations again in Paris, I had just enough time to get some fresh air, sunshine, and a baguette sandwich on a short walk from the north station past the Place Franz Liszt, the Church of St. Vincent de Paul, and the Square Cavaillé-Coll. Once in Roermond, my host's nephew Wouter meets me at the train station and escorts me to the city hall to check out the carillon: light, bright, easy to play. Whew! After dinner we meet up with my e-mail pen pal Inge and her daughter Sonja who come upstairs to watch me play and then take me home to Gelsenkirchen. Inge and I have been practicing German and English together for a few years now. Friday is free to spend with their family, and we attend an exciting flamenco performance in the evening. Inge brings me to Oirschot for my Saturday afternoon recital. It is a very nice medium-weight carillon with good action. After a few Duvals (devilishly strong Belgian beer) with the carillonner and the mayor of Oirschot, my next host Erik takes me to Peer where I will play on Sunday evening. The Peer carillon is now one of the nicest in Belgium. The transmission system is well done and the recently installed playing console is the American standard—unique in Belgium. It is com-

fortable to play and very responsive. The American pedal range plus the extra treble bells here enable me to play my original transcription of Francisco Tárrega's *Recuerdos de la Alhambra* rather than the compromised "Euro" version that I've had to play in most venues. The warm Petit & Fritsen bells sing well from this tower, making the *tremolando* style of playing live up to its Flemish monicker, *gebonden zang* (legato melody).

Here is the program that I've been playing in most places:

Prelude III, Matthias van den Gheyn; *Evocation*, John Courter; *Preludio (Partita for Violin, S.1006)*, J.S. Bach; *Variations on a Slavonic Theme*, John Pozdro; *Klinget, Glöckchen, klinget* (from *The Magic Flute*), *Laudate Dominum* (from *Vesperae Solemnnes de Confessore*), *Four German Dances*, W.A. Mozart; *Sweetnick Fantasy*, Albert de Klerk; *Burlesca*, John Ellis; *Recuerdos de la Alhambra*, Francisco Tárrega; *Variations on "Ode to Joy"*, Brian Swager.

Music for Voices and Organ

by James McCray

Advent and Christmas music

How like a winter hath my absence been
From thee, the pleasure of the fleeting
year!
What freezings have I felt, what dark
days seen!
What old December's bareness every
where!

William Shakespeare
Sonnet

Brr! Sitting here in 90+ degree temperature of late June as I write this column, December almost seems like a welcome friend. Remember six months ago when, in a state of exhaustion, all church choir directors were longing for the halcyon summer warmth and leisure? Adin Steinsaltz wrote that to avoid or excise strife from our lives is futile since strife is our natural condition. December is strife personified!

Looking ahead I see that Thanksgiving is late this year, November 28; the first Sunday in Advent is December 1, just three days later; for most directors the mid-week choir rehearsal will be merged with the Thanksgiving services and festivities.

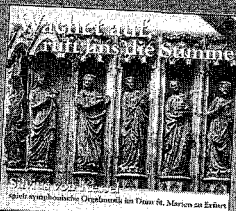
Advent, *ad veni* (to come) is, in itself a type of preparation. Those four weeks before Christmas build anticipation and frustration on various levels of life. Advent and adversity are not only close in the dictionary, they are wedded for church musicians. With the calendar quirks noted above, being fully prepared for Advent before early November is more necessary than usual this year.

Each of the four Advent Sundays has a different focus. Many directors merely aim at the generic mood of the season and congregations get a sanitized version of those Sundays. Texts are solecisms of vagueness. This often happens because of the immense expectations placed on a church music program during this time. The Christmas cantata, special programs, and other additional demands have musicians frantically trying to catch up rather than expertly execute. In December, entertainment seems to be a staple of existence, more of an anesthetic than anything truly meaningful. So it is in the church music program where getting something on stage is far more important than building a framework that is like an arrow with Christmas as its target.

► page 12

NEW! Wonderful Organs in Erfurt Cathedral, 134 Ranks!

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WACHET AUF
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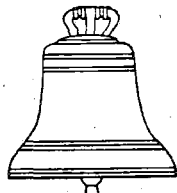
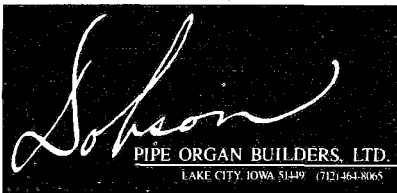
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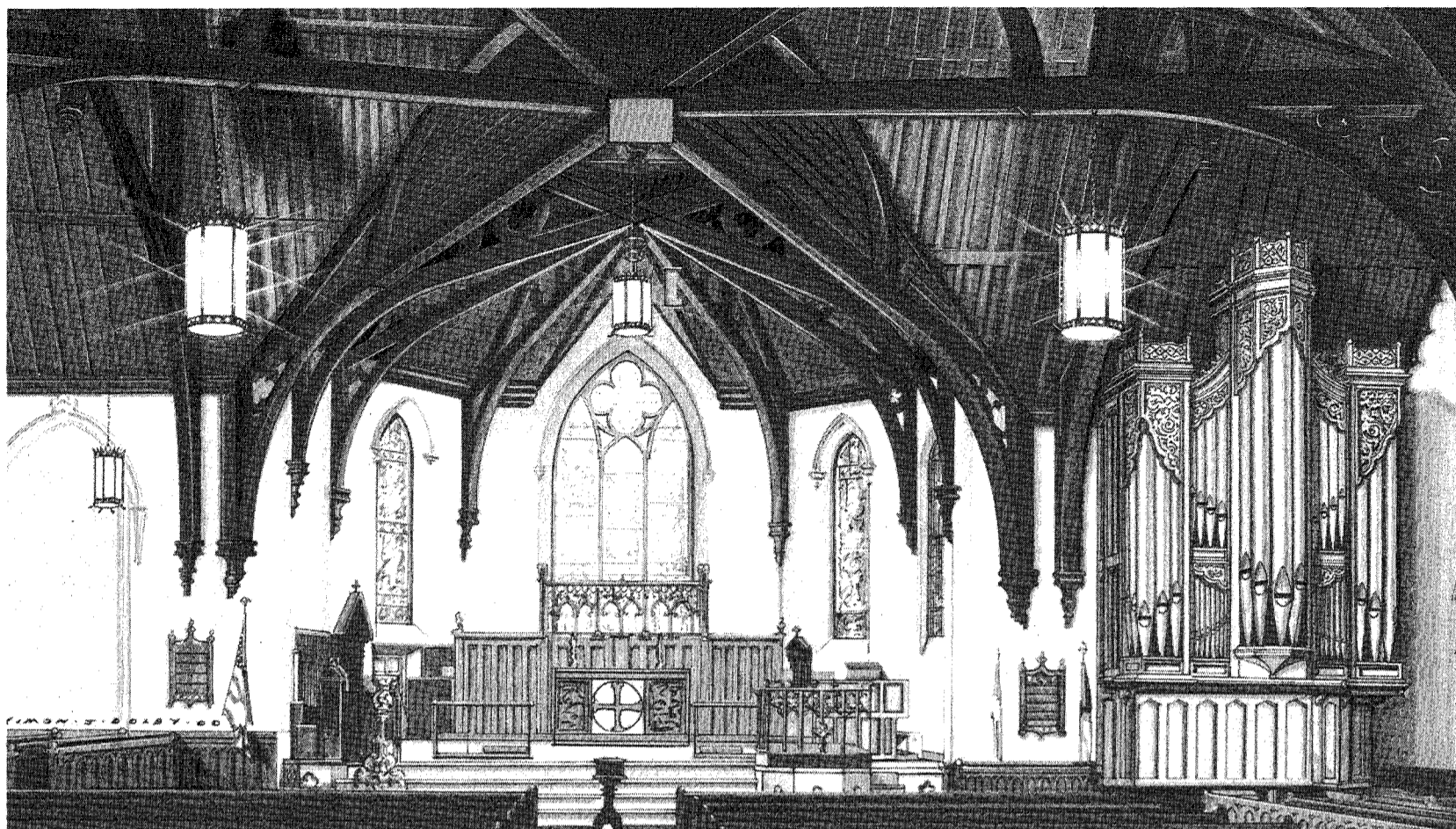
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Trumpet	8
Tremulant	

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Lieblich Bourdon	16
Geigen Diapason	8
Chimney Flute	8
Viole de Gambe	8
Voix Céleste	8
Principal	4
Open Flute	4
Fifteenth	2
Piccolo	2
Mixture	V
Cornet	II
Bassoon	16
Harmonic Trumpet	8
Hautboy	8
Vox Humana	8
Clarion	4
Tremulant	

Chimes
Cymbelstern

Solo Organ

Harmonic Flute	8
Flute Célestes II	8
Concert Flute	4
Cor Anglais	16
Corno di Bassetto	8
Tremulant	
Tuba	8

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Contra Bourdon	32
Open Diapason	16
Subbass	16
Violonbass	16*
Principal	8
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Trombone	16
Double Trumpet	16*
Trumpet	8

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► page 10: Voices & Organ

For some, our modern Advent season is similar to that of the Middle Ages when emphasis was placed on the wrath to come, making Advent a penitential season like Lent. We are all so bogged down with additional responsibilities that the joyful anticipation is swallowed by the jaws of overwork. To avoid this yearly problem, now is the time to prepare for the crunch. For 2002, set a goal of making December not something that is sandwiched between Thanksgiving and Christmas, but instead is a meaningful time of anticipation. This year, as you light each of the four Advent candles, let them reflect the messages of the prophets. Choose the music for this month carefully.

As the Psalmist says, "Lift up your heads, O ye gates: and be ye lifted up, ye everlasting doors; and the King of glory shall come in." December can be the front of the train, not the caboose that is disappearing in the distance. This month features music for Advent and Christmas; next month will emphasize Christmas and Epiphany.

Advent Kyrie, David Lantz III. SATB and keyboard, Beckenhorst Press Inc., BP 1635, \$1.40 (E).

The text blends a poem with the Kyrie. The accompaniment is a static yet rhythmic set of arpeggios which form a background for the choir whose music is tuneful and easy, set on two staves. There are two large sections of repeated music. Easy to learn quickly.

The Advent Prose, Gerald Near. SATB and organ, Aureole Edition of MorningStar Music Publishers, AE 131, no price given (M).

"Drop down, O heavens from above" is the text. There is a chant-like spirit which begins with a solo cantor statement of the Gregorian melody performed in imitative lines. The organ is on two staves with some registration suggestions, but remains accompanimental, feeding harmonic shifts to the repetitive choral lines. Although no meter signature is used, there are dotted bar lines to help with the rhythmic organization for singers and conductor. Sensitive music.

Advent Supplication, Hal Hopson. SATB, organ, and optional solo, MorningStar Music Publishing, MSM-50-0033, \$1.50 (M-).

Subtitled "Creator of the Stars of Night, a 9th-century hymn," the music is based on *Conditor Alme* and has a plain-song spirit, but is connected to a more traditional keyboard accompaniment. Later the women and men sing unaccompanied in a brief canon. The ending is for soloist or small ensemble singing the theme in a quiet unison.

O Come, O Come, Emmanuel, arr. Margaret R. Tucker. Unison and/or two part (treble or mixed voices), congregation, and organ with optional oboe and handbells, Lorenz CGA917, \$1.60 (E).

Several performance structures are

suggested for the four stanzas. Because the choir never has a full four-part setting and the familiar melody is always present, this work will be easy to learn quickly. Three octaves of handbells are needed, and the oboe part could be played on flute. Using a treble choir for some of the stanzas provides an opportunity to have the children join the adults in the performance, and later the entire congregation participates making this a very useful setting.

Winter Solace (Advent), Richard W. Smith. SATB and piano, Jackman Music Corp. of Theodore Presser Co., 392-01125, \$1.30 (M).

This is a secular text that could be used in a church situation. Using mild dissonances of 7th and 9th chords, the harmony has a gentleness to it. The keyboard is accompanimental and supportive adding to the somewhat jazz-like feeling of the music. There is divisi-

Psalm and Gospel Acclamation for Advent, Stephen Fishner. SATB, cantor, assembly, and keyboard, GIA Publications, G-5259, \$1.50 (M).

Based on Psalm 25, this setting has different verses for each Sunday in Advent making it practical for use throughout the month. Since the refrain is based on "O Come, O Come Emmanuel," the assembly will have little trouble with their music. Included also are chanted verses which could be used by cantor or choir, and these are for each of the Sundays. There are chord symbols so that additional instruments could be used if available. Pragmatic music.

Oh, Come, Divine Messiah, Dale Grotenuis. SATB, keyboard, and optional oboe, Concordia Publishing House, 98-3680, \$1.60 (M).

There is an ABA organization in which A is a lilting 6/8 tune in unison that moves into parts on its recapitulation. The B area, a more block-chord setting, is in 4/4 with a steady keyboard accompaniment that eventually drops out for unaccompanied singing. The obbligato oboe line is used sparingly. An attractive Advent anthem.

Love Came Down at Christmas, Richard Billingham. SATB and keyboard, National Music Publishers, CH-137, \$1.10 (E).

The familiar Christina Rossetti text is set in a homophonic arrangement with a chordal keyboard accompaniment on two staves. The music is slow, generally easy with some interesting harmonic shifts in a middle area. Three pages of warm harmonies.

Silent Night, arr. William P. Rowan. SATB, assembly, and organ, GIA Publications, G-5129, \$1.40 (M-).

In this carol concertato the organ has the most interesting music. After a busy solo introduction on the manuals, it moves to three staves as background for the traditional melody sung by the choir and congregation. The assembly sings the melody throughout the three stan-

zas. Attractive music with a joyful, soloistic organ accompaniment.

Cherry Tree Carol, Gwyneth Walker. SATB, and brass quintet or keyboard, ECS Publishing, No. 5667, no price given (M+).

This is one movement from a larger, 17-minute work, titled *Appalachian Carols*. This one is a ballad with many verses in alternation and Walker suggests that they should face each other for a more entertaining approach. She states that the brass parts are of moderate difficulty. Other texts in the set are "Jesus, Jesus Rest Your Head," "Wondrous Love," and "Go Tell It On the Mountain." They were designed for concerts rather than church services, and show solid and skillful writing.

Book Reviews

Just a Box of Whistles: Secrets of the Art of Organ Pipe Making by Brian Hirst. Thornton Cleveleys, Lancashire, England: Front Rank Books, 2001. 48 pages. Available from The Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02184-5915; tel: 781/848-1388; fax: 781/848-7655; e-mail: organlitfdn@juno.com; \$22.00 plus \$3.00 postage USA per order, \$5.00 Canada & foreign.

This slim, 6" x 8" format, booklet differs from other publications on organbuilding not only on account of its small size, but due to the fact that the author presents his knowledge and expertise in a direct, first-person, literary style that mixes technical detail and biographical events. Brian Hirst, master craftsman, speaks from a background of extensive experience of forty-six years that included employment as a pipemaker with Conacher's Organ Works, Huddersfield, and with Henry Willis, Liverpool.

The contents are organized into nine sections. The first, "From Apprentice to Craftsman," is both biographical and technical, beginning with the author's initiation into the mysteries of metal pipemaking, life in the workshop, and brief allusions to major changes in organbuilding methods and techniques over the years.

The second section, "Tools of the Trade," is the longest one of all, about one-quarter of the booklet. It begins with a description of the raw materials (lead, zinc, and other metals), and soldering tools and techniques. Specific topics include the casting bench, the melting pot (its choking smoke coated both the walls of the workshop and the lungs of the workers), cylindrical or conical mandrels used in shaping the pipes, rolling machines, and other equipment. The concluding account of the procedure of casting returns to the earlier topic of metals, now with greater specificity as to their properties and uses. The sequential procedure of casting is outlined in some detail.

The next four sections deal with more specialized topics in organ pipe fabrication. "Cutting Out" is an overview of the process of forming pipes from the rolled metal, using as an example a Principal flue pipe and its "anatomy": foot, toe, face, mouth, ears, and body. "Forming the Pipes" enlarges briefly on the use of mandrels and provides further description of soldering techniques, only

learned through long experience. Bad joints or other mistakes result in their consignment to the melting pot. "Assembling Flues" continues the process of integrating the "anatomical" parts to the stage of final polishing. The tuning of flue pipes receives special attention, mentioning the advent of tuning slides that replaced the practice of cone tuning used in early days. Mitring—bending the top ends of large pipes to reduce their overall height—is also explained. The topics of mixtures and the conversion of an Open Diapason pipe to achieve a rounder tone receive brief treatments. "Assembling Reeds," the last of the technical sections, reviews the fabrication of resonators, with descriptions of the component parts and functions of the reed pipe assembly: block, shallot, tongue, wedge, and reed spring. Hirst preferred this task to making flue pipes on account of their more challenging problems; for example, converting a traditional Oboe resonator to a Trumpet.

"Some Memorable Organs" begins with cinema organs; in particular, three giant "floor shakers" of over 200 stops on which Hirst worked; a standard specification of a Model 20D Conacher theatre organ is provided. Nineteen other organs—installed in town halls¹ and parish churches—are briefly noted; here Hirst reminisces about their mechanical peculiarities and his role in resolving related problems.

The concluding section, "Principles of Pipe Organ Construction," is Hirst's highly condensed version of an otherwise complex topic. Following a brief reminder of the main parts of the organ—console, pipes, action, and blower—the basic characteristics of flue and reed pipes are revisited in summary fashion. The booklet ends with a Glossary of essential terms.

An appropriate number of photographs and diagrams are interspersed throughout the text of this elegantly designed and tastefully presented booklet, printed on heavy paper. Consistent with his informal literary style, the author points out that the work could not be used as a do-it-yourself manual. Rather, it is intended for anyone who is curious about organs generally or who may be contemplating entering the field of organbuilding. It may even be of interest to organists whose knowledge of the topic of manufacturing organ pipes is minimal.

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

Note

1. The large Hill organ in Birmingham Town Hall has 32-foot Open Diapason front pipes, made of antimonial lead, which were sinking under their own weight by 1972, requiring extensive repairs that were done by Hirst. This instrument can be heard on a CD recording: *The Grand Organ of Birmingham Town Hall*, a program of seven transcriptions played by Thomas Trotter. Hyperion CDA66216, 1987.

New Recordings

Reger. Orgelwerke größten Styls. Played by Stefan Schmidt. Aeolus AE-10061. Available from The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184-5918; 781/848-1388; \$18.00 plus \$3.00 postage.

► page 14

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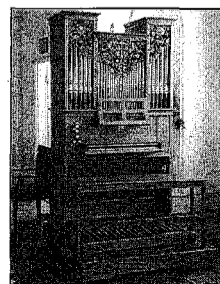
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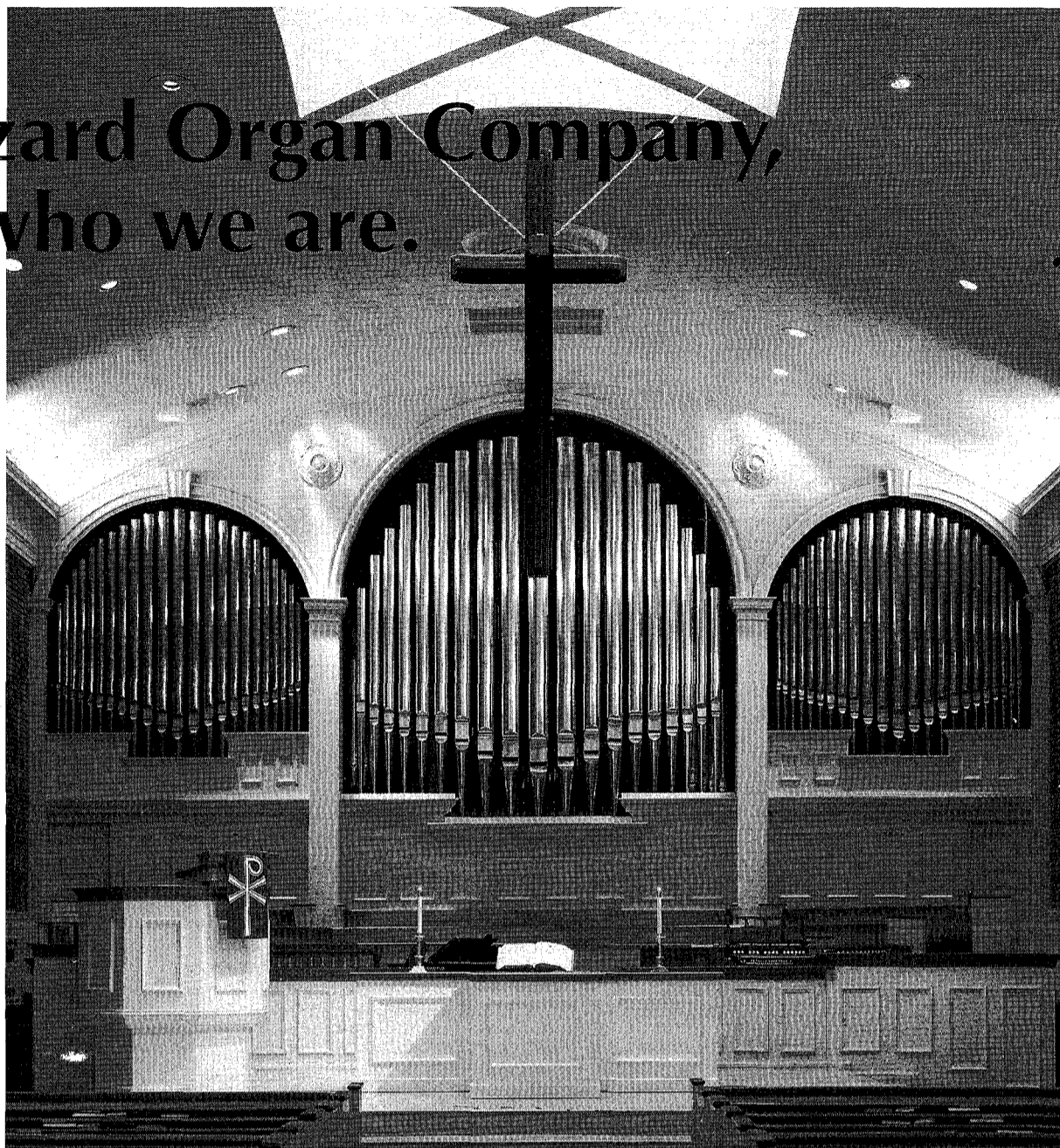
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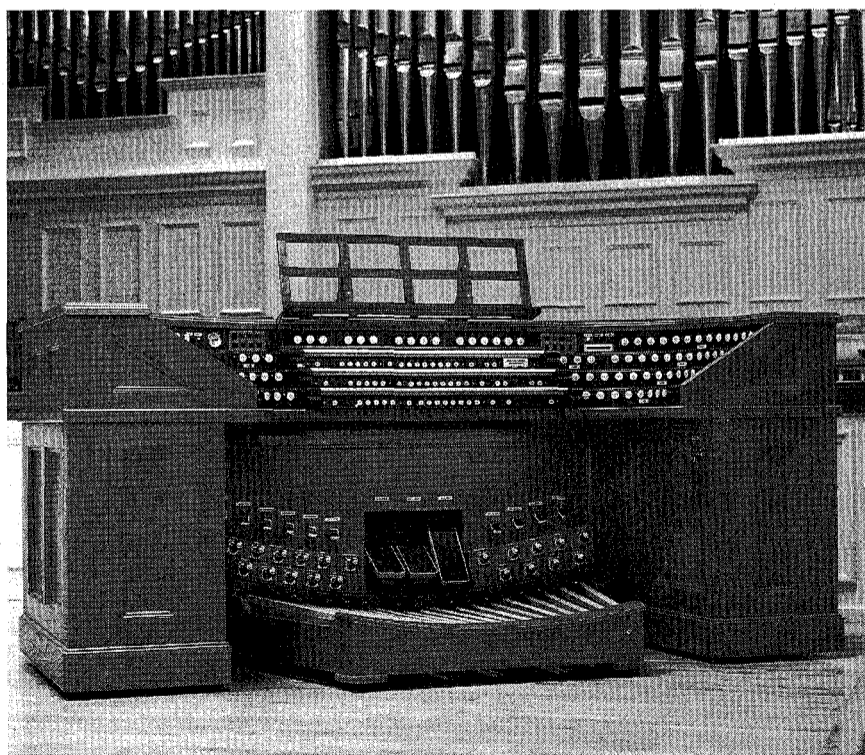
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► page 12: New Recordings

This well-filled disc (75½ minutes) contains only three works: *Phantasie und Fuge über B-A-C-H* (op. 46); *Phantasie über den Choral "Alle Menschen müssen sterben"* (op. 52.1); *Phantasie und Fuge* (op. 135b).

The recording unites three of Reger's biggest and perhaps most daunting works. They date from 1900, 1901, and 1916; the third one is in fact Reger's last large-scale work. It is heard here in the less-played, longer original version; for publication Reger prepared a somewhat shorter one which appeared shortly after his death. The work on B-A-C-H is, of course, by far the best known of the three, although all of them are regularly heard in Germany. The excellent leaflet (German, French, English) provides good brief discussions of these complicated and challenging compositions. They are prime examples of the contrapuntal and harmonic complexities of Reger's larger works; they are also prime examples of works that are regarded by some as proof of Reger's dullness and lack of self-discipline, and by others, among whom the reviewer counts himself, as masterpieces of organ literature.

The organ used here is the large Seifert instrument in the big neo-Gothic basilica at Kevelaer, a much-visited place of pilgrimage situated near the Dutch-German border and not far from Cologne. The organ, among the largest in Germany, is not familiar to many non-German organ-lovers, since few recordings of it have reached the international market, and Kevelaer is well off the beaten track, except of course for the hordes of pilgrims who visit the shrine each year.

The organ was built and has always been cared for by the Kevelaer firm of Seifert. It began as a three-manual of 113 stops (1905-1907); in 1926 it was electrified, enlarged to IV/131, and provided with its present console. After major war damage, which was temporarily repaired, Seifert worked on the instrument 1979-1981; it is now IV/128 (about 171 ranks and no borrowing of any kind). It is very much a symphonic organ, with excellent string stops, but there are some surprises. The pedal organ of 25 stops includes three 32's, but also voices up to 2' and two very healthy pedal mixtures. There are six pedal reeds. The tonal quality is generally excellent, although at full volume the sound is to my ears rather hard, the result, I think, of not entirely successful mixtures. In this performance there is, quite properly, a limited use of manual reeds.

The organist, Stefan Schmidt, was born in Düsseldorf in 1966. He studied at the conservatory there, with Paul Heuser, and at the music academy in Saarbrücken, with Daniel Roth. He is a church organist and choir director in Düsseldorf, active as both organist and pianist, and a teacher at the conservatory. I was not familiar with Schmidt's work at all, which was obviously my loss. He is clearly totally at home with these

Reger works and surmounts their technical challenges without apparent effort. He makes excellent use of the Kevelaer organ; one suspects that he has played it many times before this! Schmidt's interpretations are notable in at least one respect; he opts for tempi that are markedly slower than any other recorded versions of these works that I have heard. There is perhaps a certain loss of excitement in some places, but Schmidt gains a stateliness that, at least on this organ, is truly impressive. He deserves to be ranked with the best Reger players represented on recordings.

Nowadays there are plenty of Reger CDs available, and one's choice comes down to personal preferences and perhaps above all to a preference for one organ over another. Anyone seriously interested in Reger performance should add this CD to his/her collection. It is very well played on an organ that deserves to be better known than it is. No down side at all, unless one is unwilling to listen to Reger's huge masterpieces.

—W. G. Marigold
Urbana, Illinois

New Organ Music

Variations on Puer Nobis Nascitur, David Lasky. H. W. Gray GSTC9707, \$4.95.

This short variation set on *Puer Nobis Nascitur* (Unto Us a Child Is Born) opens with a short fanfare. Variation one is a bicinium that suggests the Christmas tune in the left hand. Variation two is a verset that through a gentle rocking eighth-note motion becomes a lullaby. The simple meditation that follows presents the melody in solo right hand. The concluding toccata presents simple figurations over the solo melody in the pedal reeds. This variation set is technically easy and would be effectively performed on a modest two-manual instrument. A variety in solo reed colors would enhance its performance.

Divinum mysterium, Alfred V. Fedak. Selah Publishing 160-116, no price listed.

This simple setting of the familiar 13th-century trope *Divinum mysterium* offers a three-part look at the chant with various modal implications. The work opens in an unsettling way with the presentation of the chant tune in B-flat mixolydian over an E-flat pedal tone. The second presentation offers the chant in C Aeolian. Finally, in the third presentation, our ears are satisfied as the chant tune appears in its "correct" key of E-flat major. The entire composition is performed on 8' and 4' flutes and foundations. This gentle registration, coupled with the tonal uncertainty of the opening two presentations of the theme, gives a fresh quality to this ancient hymn tune.

Improvisation on Veni Creator Spiritus, Alfred V. Fedak. Selah Publish-

ing 160-513, no price listed.

This setting of *Veni Creator Spiritus*, excerpted from the oratorio *The Glories of God's Grace* by Fedak and Carl P. Daw, Jr., opens with an effective portrayal of a rushing and swirling wind. The composition begins on the enclosed full swell division with sweeping figures on the manuals. Opening the swell box adds a crescendo to these ascending figures. The crescendo culminates with an added note chord on full organ. Beneath this chord, the first phrase of the chant tune is presented in the pedal. The swirling figures begin again on a different pitch level, answered by the second phrase of the chant. The wind appears a third time in the same manner at a higher pitch level. Following the third phrase of the chant, toccata figurations bring the work to close with block chords soaring above a triumphant presentation of the final phrase. This energetic setting may be realized on a smaller two-manual instrument and would provide a wonderful postlude for feast days.

—Laura Ellis
McMurry University
Abilene, Texas

Michael Helman, *Variations on "Picardy." Saint Cecilia Series of Warner Brothers*, 2001, GSTCM 0102, \$3.95.

There are five movements, consisting of Chorale, Duo, Trumpet Tune, Aria, and Toccata. The Chorale is set on principal stops, with the melody very clear in the five-part harmonization. The Duo in D minor, in 6/8 time, uses flutes 8' and 2' in the right hand, and a solo reed in the left hand. The Trumpet Tune has a trumpet solo in the right hand in 2/2 time accompanied by chords in the left hand, and is set in the key of F major. The Aria, in F minor, is for flute stops with a florid solo in the right hand, two parts in the left hand, and pedal. The Toccata, marked "Homage to Mulet's *Tu es Petra Toccata*," returns to D minor with 16th-note chords in the manuals and the melody in the pedal. The piece is moderate in difficulty, and is playable on a two- or three-manual organ.

David Lasky, *Ten Introductions on Hymns for Advent, Christmas and Epiphany (Volumes I and II)* H. W. Gray of Warner Brothers, 1996 [Volume I: GB 9608] [Volume II: GB 9702] \$7.95 per volume.

David Lasky notes in the foreword: "These pieces are generally festive in nature, and are designed to produce a pleasing and uplifting effect for both organist and congregation, while requiring only a minimum preparation time." The settings are very accessible, and can be played, with few exceptions, on a two-manual organ having a solo trumpet stop available.

Contents of volume I include: Angels we have heard on high (Gloria), As with gladness men of old (Dix), The first Noël (The First Noël), Hark! The herald angels sing (Mendelssohn), Joy to the world (Antioch), O come all ye faithful (Adeste Fideles), O come, o come, Emmanuel (Veni Emmanuel), O little town of Bethlehem (St. Louis), On Jordan's bank (Winchester New), We three kings (Kings Of Orient).

The contents of volume II include: Angels from the realms of glory (Regent Square), Comfort, comfort, ye my Peo-

ple (Geneva), God Rest You Merry, Gentlemen (God Rest You Merry), Good Christians all, rejoice and sing (In Dulci Jubilo), Let all mortal flesh keep silence (Picardy), Lift up your heads, ye mighty gates (Truro), People, look east (Besançon), See amid the winter's snow (Humility), Songs of thankfulness and praise (Salzburg), What star is this (Puer Nobis).

Charles Callahan, *Partita on "Westminster Abbey." MorningStar*, 2001, MSN-10-733, \$10.00.

The Prelude, first of this work's seven movements, begins softly with flutes and strings in G major, and then states the melody in E-flat major on diapasons, returning to G major with flutes and strings at the end of the movement. The Chorale is a chordal statement of the melody on reed stops. The Fantasy features contrasting 4' flutes answering each other in 16th-note patterns. The Etude is for pedal solo in 3/8 time ending with chords in the pedal. The Trio states the melody in 3/4 time in the right hand accompanied by a florid left hand, while the pedal provides a "walking bass." The Meditation's accompaniment is in the manuals with strings; the melody is in the pedal on a 4' stop with a repeat on a 2' stop. The Voluntary begins with the melody in the left hand with a flowing right hand pattern, followed by a trumpet tune melody in the right hand accompanied by a florid left hand pattern. The piece ends with a full ensemble chordal statement. Moderately difficult, this can be played on a two- or three-manual organ.

David Lasky, *Twenty Intonations on Festive Hymns. [Volumes I and II for Organ]* Warner Brothers Publications, 1996. [Volume I: GB 9609] [Volume II: GB 9904] \$8.95 per volume.

David Lasky notes in the foreword: "Each of these settings may, of course, be employed as an introduction to the singing of a particular hymn, or may function as an interlude, or as an extended instrumental ending to that hymn. Several of these offerings may serve, with some minor rhythmic adjustments, as alternate accompaniments for hymn singing. They may also be used, either separately or in various combinations, as brief preludes or postludes to a church service, or may even be employed as part of an improvisation." The collections are readily accessible to organists with a two- or three-manual instrument.

The contents of volume I include: Azmon, Coronation, Crucifer, Darwal's 148th, Diademata, Duke Street, Hanover, Hyfrydol, Hymn To Joy, In Babilone, Lauda Anima, Lobe Den Herren, Morning Song, Neander, Nicaea, Old Hundredth, Sine Nomine, Spanish Hymn, St. Anne, Westminster Abbey.

Volume II contains: The Ash Grove, Bryn Calfaria, Cwm Rhondda, Deo Gracias, Ellacombe, Foundation, Halifax, Italian Hymn, Kingsfold, Kremser, Lübeck, Lyons, New Britain, Rouen, Salvation, Solemnis Haec Festivitas, St. Catherine, St. Denio, St. Theodolph, Stuttgart.

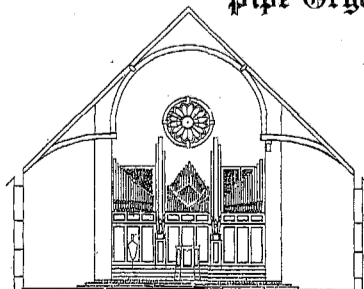
John Barr, *The Tune Factory for Organ with Narrator and Second Organist*. Wayne Leupold Editions, Inc., 1998, WL 600103, \$9.00.

This is a delightful collection of pieces based on nursery rhymes to demonstrate the voices of the organ with assistance of a narrator. A two-manual organ is required for the demonstration. The large print format provides for easy reading by young children (in duet with their teacher). The clever use of nursery rhymes and tunes include: "Three Blind Mice" for the Principal Stops; "Row, Row, Row Your Boat" for the Flute Stops; "Frère Jacques: Are You Sleeping" for the String Stops; "Frère Jacques" for the Reed Stops; Finale: A Quodlibet of Rounds (for two players at one organ).

—David A. Gell
Santa Barbara, California

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Seven Outstanding Canadian Organists of the Past

James B. Hartman

All excellent things are as difficult as they are rare.

—Baruch Spinoza, *Ethics* (1677)

The organ has been a prominent feature of the musical life of Canada since the earliest days of the first European settlement. The first organs were brought from France to Québec City around 1600 and organbuilding flourished mainly in Québec and Ontario from the mid-nineteenth century onward.¹ Growth in organbuilding accelerated in the years 1880–1950 following the establishment of Casavant Frères in 1879 in Saint-Hyacinthe, Québec. Therefore it is not surprising that organists became prominent around the same time.

As soon as trained musicians began arriving in Canada, usually from England, many of them opened music studios to offer private instruction in piano, voice, organ, and violin. Some were also active in community orchestras or served as church organists and choir-masters. A few took employment in local music stores to supplement their meagre income from professional duties. With the advent of silent films in the early 1900s some organists obtained positions at theaters that had installed pipe organs where they played improvised or specially arranged accompaniments to the events unfolding on the silver screen.

Although the great majority of organists were known only in their local communities, some gifted individuals achieved wider recognition by making exceptional contributions to the musical culture of the country. This article will chronicle the careers and accomplishments of seven such outstanding organists who were active in the late eighteenth and early nineteenth centuries.

Frederick H. Torrington (1837–1917) was born in Dudley, near Birmingham, England, where he received his early musical training. Later studies in piano, organ, theory, and choral music led to his position as organist at St. Ann's Church in Bewdley at the age of sixteen.

Torrington moved to Canada in 1856, first working as a piano tuner in Montréal then as organist-choirmaster at St. James Street Methodist Church. He taught privately and at several schools, and conducted instrumental and choral groups, including the Montréal Amateur Musical Union. For three years he was bandmaster of the 25th Regiment, Queen's Own Borderers. In 1869 he organized the Canadian section of an orchestra that performed in the First Peace Jubilee in Boston. In the same year he settled in Boston to become organist at King's Chapel and to join the New England Conservatory of Music as teacher of piano and organ; he also conducted various choral groups and was violinist in the Harvard (later Boston) Symphony Orchestra. He gave organ recitals in Boston, New York, and other eastern cities.

In 1873 Torrington returned to Canada to become organist-choirmaster at Metropolitan Methodist Church in Toronto and conductor of the Toronto Philharmonic Society 1873–94. His influence on the musical life of Toronto included conducting choral-orchestral works and organizing musical festivals. Other activities included director of music at the Ontario Ladies' College in Whitby, conductor of the Hamilton Philharmonic Society in the 1880s, and founder of the Toronto Conservatory of Music in 1888, serving as its director until his death.

In the late 1880s Torrington became president of a group modelled on the Royal College of Organists, founded in England in 1864, dedicated to uniting organists and raising the standards of the profession. Although his group did not last for long, it was a predecessor of the Canadian College of Organists, founded in 1909. Torrington's work with various amateur orchestras led to the formal establishment of the Toronto Symphony Orchestra in 1906. He left

his organist post at Metropolitan Church in 1907 for a similar position at High Park Methodist Church.

It should be recalled that in these times the organ was regarded as a substitute for the orchestra; consequently, organ recital programs usually included a number of transcriptions. For example, one of Torrington's recitals in 1869 included Rossini's *William Tell Overture* and the *Andante* from Beethoven's *Septet* on the same program with Mendelssohn's *Organ Sonata No. 1*. Nevertheless, Torrington championed the music of Bach, and his performances of the master's works were

enthusiastically received by his audiences. He composed several patriotic songs, a choral work, and some organ music.

Herbert A. Fricker (1868–1943) was born in Canterbury, England, where he received his early musical training as a chorister, and later as assistant organist, at Canterbury Cathedral. In London he studied with Frederick Bridge and Edwin Lemare. His subsequent career in Leeds included city organist, symphony orchestra founder and conductor, and festival choirmaster, along with other positions as organist in various churches and schools, and as a choral society conductor.


























Fricker came to Canada in 1917 to become conductor of the Toronto Mendelssohn Choir, a position he held until 1942. His cross-border musical activities began immediately with his choir's program with the Philadelphia Symphony Orchestra under Leopold Stokowski in 1918; this reciprocal association continued for seven years.

Under Fricker's leadership the choir gave Canadian premieres of several major choral works by such composers as Beethoven, Berlioz, and Walton. Fricker served as organist at Metropolitan United Church, Toronto 1917–43, organ instructor at the Toronto Conservatory of Music 1918–32, staff member at the University of Toronto, and conductor of the Canadian National Exhibition chorus 1922–34. He was an active organ recitalist and adjudicated many competition festivals. He was president of the Canadian College of Organists 1925–6.

Fricker composed several organ works and made arrangements for organ, all published by various London firms. His choral pieces included both sacred and secular works. Over his lifetime Fricker accumulated an extensive library of books and musical scores that were given to Toronto libraries after his death.

William Hewlett (1873–1940) was born in Batheaston, England, where he

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was a choirboy at Bath Abbey before moving to Canada with his family in 1884.

In his new country he enrolled at the Toronto Conservatory of Music where he studied organ, piano, theory, and orchestration, graduating in 1893 with a gold medal for organ playing and extemporization. While in Toronto he served as organist-choirmaster at Carlton Street Methodist Church at the age of seventeen. In 1895 he moved to London, Ontario, to become organist-choirmaster at Dundas Centre Methodist Church and conductor of the London Vocal Society 1896-1902. Later he moved to Hamilton, Ontario, to become musical director at Centenary Methodist Church 1902-38; his Twilight Recitals on Saturday afternoons were a significant aspect of the Hamilton music scene for about twenty-five years. He was one of the founders of the Toronto Mendelssohn Choir and served as its first accompanist 1895-7, and he accompanied the celebrated singers Ernestine Schumann-Heink and Dame Clara Butt when they visited Canada. He was one of the co-directors of the Hamilton Conservatory of Music and served as its sole principal 1918-39; during this time he travelled widely in Canada as adjudicator and examiner. He conducted the Elgar Choir, which was frequently joined by the Cleveland Symphony Orchestra. In 1927 he conducted a 1000-voice choir in a celebration of the sixtieth anniversary of the Confederation of Canada.

Hewlett was a prolific composer in the smaller forms; he contributed to the *Methodist Hymn and Tune Book* (1917) and was one of the compilers of the *United Church Hymnary* (1930). He was one of the most respected Canadian organists of his generation and an expert on church organ installations. He served as national president of the Canadian College of Organists 1928-9.

Healey Willan (1880-1968) was born in Balham (later part of London), England, and was taught music at the age of

four by his mother and his governess. At the age of eight he entered St. Saviour's Choir School, Eastbourne, where he studied piano and organ. By the age of eleven he directed the choir and alternated with the incumbent organist in playing evensong services. After private organ study in London he served as organist-choirmaster at three churches in various parts of England in succession 1898-1913. During this time he developed a reputation as an authority on plainchant in the vernacular (i.e., English, not Latin).

Willan came to Canada in 1913 to head the theory department of the Toronto Conservatory of Music and to become organist-choirmaster at St. Paul's Anglican Church, Toronto. His recital programs around this time exhibited his comprehensive repertoire, including much English music. In 1914 he was appointed lecturer and examiner for the University of Toronto and served as director of the university's Hart House Theatre, writing and conducting music for plays. He was vice-principal of the Toronto Conservatory of Music 1919-25 but his position was terminated as an economy measure and possibly on account of internal politicking involving Ernest MacMillan (see below). In 1921 he became organist-choirmaster at the Anglican Church of St. Mary Magdalene, an association that continued until his death; while there he introduced an Anglo-Catholic style of service music.

Apparently Willan possessed a facetious brand of wit: he was heard to say that the organ was a dull instrument, that organ recitals bored him, and that he was unable to play his own major compositions. On being elected president of the Arts and Letters Club of Toronto in 1923 he promptly set its constitution to music.

Willan held many influential appointments: member of the Arts and Letters Club for fifty years, president 1923; president of the Canadian College of Organists 1922-3, 1933-5; honorary president and life member of the Royal Canadian College of Organists; univer-

sity organist at the University of Toronto 1932-64 and teacher of counterpoint and composition 1937-50; president of the Authors and Composers Association of Canada 1933; chairman of the board of examiners of Bishop's University; summer guest lecturer at the University of Michigan 1937, 1938; chairman of the British Organ Restoration Fund to help finance the rebuilding of the organ at Coventry Cathedral 1943; summer guest lecturer at the University of California at Los Angeles 1949; co-founder and musical director of the Gregorian Association of Toronto, 1950; founder and musical director of the Toronto Diocesan Choir School; and fellow of the Ancient Monuments Society of England. He was commissioned to compose an anthem for the coronation of Elizabeth II in 1953, the first nonresident of Britain to be so honored.

Willan's public honors included the Canada Council Medal 1961, Companion of the Order of Canada 1967, and a diploma from the Province of Ontario in recognition of his role in Canadian musical life. A group of his admirers formed the Healey Willan Centennial Celebration Committee to encourage activities marking the centenary of his birth in 1980, and the Canada Post Office issued a commemorative stamp bearing his portrait.²

Willan was a prolific composer. His works encompassed dramatic music, vocal music with instrumental ensemble, works for orchestra and band, chamber music, piano works, organ works,³ and choral works; many of the latter have been recorded by groups in Canada, the USA, and England. He also wrote twenty-four articles on church music and organ playing.⁴

Lynwood Farnam (1885-1930), who became a legend in the organ world, was born in Sutton, Québec, a small town southeast of Montréal. Following basic musical training he continued his studies for three years as a scholarship student at the Royal College of Music in London, England, beginning in 1900. He held several church positions in Montréal and taught at the McGill Conservatorium until accepting a post at Emmanuel Church, Boston, in 1913. The story is that he impressed the audition committee by presenting a list of 200 pieces that he had committed to memory, stating that he was willing to perform any of them; he was hired immediately.

After overseas service during the war Farnam became organist-choirmaster at Fifth Avenue Presbyterian Church, New York, in 1919. By the time he played his last recital there in 1920 he had given 500 organ recitals. As a concert organist his performances were noted for their flawless technique, infallible memory, and profound musicianship. His reputation was consolidated among his colleagues by a dazzling performance for the American Guild of Organists in 1920. In 1925 he made organ rolls for two companies that manufactured player organs.

Farnam's New York fame gained him

an appointment in 1927 as head of the organ department at the Curtis Institute of Music, Philadelphia, where he taught weekly until his death at the age of forty-five. His pupils included a number of prominent Canadian and American organists. At the climax of his career in 1928-9 he played the complete organ works of Bach in twenty recitals in New York, repeating each program at least once in response to public demand.

Although Farnam did no improvising and composed only one piece for organ, he was one of the great interpreters of his time, introducing North American and European audiences to contemporary organ music, particularly that of French and American composers, as well as to the forerunners of Bach. Louis Vierne dedicated his *Organ Symphony No. 6* (1931) to Farnam's memory.

Ernest MacMillan (1893-1973) was born in Mimico (Metropolitan Toronto), the son of a Scottish Presbyterian minister who became an internationally recognized hymnologist. He began his organ study at the age of eight with the organist of Sherbourne Street Methodist Church in Toronto and performed in public shortly thereafter. He accompanied his father to Edinburgh, Scotland 1905-8, where he had the opportunity to take lessons from Alfred Hollins, the noted blind organist, occasionally substituting for him at St. George's West Church, Edinburgh. Around the same time he enrolled in music classes at the University of Edinburgh in preparation for his first diploma. Upon returning to Toronto, now at the age of fifteen, he took an appointment as organist at Knox Presbyterian Church, where he remained for two years. He then returned to Edinburgh and London to complete his work for the Fellow, Royal College of Organists diploma and extramural Bachelor of Music degree at Oxford University, both awarded in 1911 before his eighteenth birthday. Back in Toronto he served as organist-choirmaster at St. Paul's Presbyterian Church in Hamilton, commuting on weekends.

Thinking that his piano training had been neglected on account of his concentration on the organ, he went to Paris in 1914 for private study. While visiting Germany at the outbreak of war he was detained as a prisoner of war; there he befriended other English composers (including Quentin Maclean, see below), organized a camp orchestra for musicals, and concentrated on composition, including a work later submitted as part of the requirements for his Doctor of Music degree from Oxford University.

Back in Canada in 1919 he embarked on a lecture-recital tour of the west in which he played organ pieces and described his experiences as a war prisoner. In 1920 he began teaching organ and piano at the Canadian Academy of Music, and in 1926 became principal of the amalgamated Toronto Conservatory of Music. As an examiner and festival adjudicator, he travelled extensively throughout Canada offering stimulation



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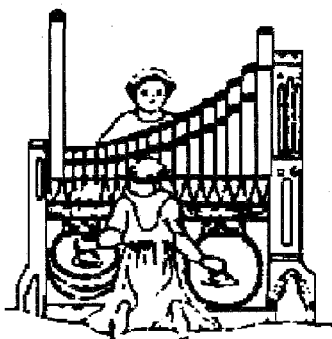
and encouragement for musical development in small centers. In the following year he became dean of the Faculty of Music at the University of Toronto, initially a titular position.

By this time MacMillan had moved away from the organ as an exclusive pre-occupation; his new interests included education, administration, and developing systems and policies, although he continued to conduct and to compose new music and arrange old music as required. One of his unusual projects, in collaboration with an ethnologist in 1927, was recording and notating music of native peoples in northern British Columbia. In 1931 MacMillan became conductor of the Toronto Symphony Orchestra, a position that enabled him to develop an unused potential. In 1935 King George V knighted him for his services to music in Canada. In the late 1930s he gained fame as a conductor in the USA, appearing in such prominent series as the Hollywood Bowl concerts and with the symphony orchestras of Chicago, Philadelphia, and Washington, DC.

1942 was a banner year for MacMillan: first, he was offered, but did not accept, an invitation to succeed Donald Francis Tovey in the Reid Chair of Music at the University of Edinburgh; second, he succeeded Herbert Fricker as conductor of the Toronto Mendelssohn Choir (see above). In 1945 he filled conducting engagements in Australia, and in Rio de Janeiro in the following year. Also in 1946 he was instrumental in establishing the Canadian Music Council and served as president of the Composers, Authors, and Publishers Association of Canada until 1969; one of his first projects was the organization of a concert of Canadian music for the Toronto Symphony Orchestra. As part of his renewed interest in the piano he performed piano concertos with the Toronto Symphony Orchestra, gave recitals, and made radio broadcasts. In 1950, during a weeklong festival to celebrate the Bach bicentenary, he offered a lecture-recital on the *Clavierübung*, playing all of Book 3 from memory. Although he resigned as conductor of the Toronto Symphony Orchestra in 1956, and of the Toronto Mendelssohn Choir in 1957, he still accepted conducting engagements with other musical organizations, travelled throughout Canada to initiate new projects to encourage young musicians, and acted as a classical disc jockey for a Toronto radio station.

MacMillan was a productive composer of musical works for the stage, orchestra, orchestra and choir, band, chamber groups, keyboard, and choir and voice. His writings included works on music instruction, articles in music journals, and other publications. He has been the subject of numerous articles by other writers.

Recognized as Canada's musical elder statesman, in later years MacMillan served as a member of the first Canada Council 1957-63 on account of his extensive participation in the musical arts. He participated in the formation of the Canadian Music Centre, serving as its president 1959-70, and of the Jeunesses musicales of Canada, serving as its president 1961-3. He received the Canada Council Medal in 1964. He was recognized by many public tributes on his seventieth and seventy-fifth birthdays, and these events were marked by special publications and revivals of his works. In 1970 he was made a Companion of the Order of Canada.



Quentin Maclean (1896-1962) was born in London, England, and studied organ there in the early 1900s and with Karl Straube (organ) and Max Reger (composition) in Leipzig 1912-14. During World War I he was interned in Germany where he met Ernest MacMillan (see above). In 1919 he served as assistant organist at Westminster Cathedral, then toured British theaters with newsman Lowell Thomas, providing background music for a lecture-film on Palestine. He was theater organist at many English cinemas 1921-1939 and began to broadcast regularly on BBC radio in 1925.

Maclean moved to Canada in 1939 where he continued his theater organ career in Toronto for ten years. He became one of the best-known organists of his time for his frequent radio broadcasts of background organ music for plays, poetry readings, and music for children's programs. He was organist-choirmaster at Holy Rosary Church 1940-62 and taught at the Toronto Conservatory of Music and at St. Michael's College, University of Toronto.

Maclean composed concertos for organ (two), harpsichord, piano, electric organ (two), harp, and violin; works for solo organ (eight), pieces for orchestra and other solo orchestral instruments, a string quartet, piano pieces, a cantata, and other choral works, among others.

He was noted for his diverse musical interests, technical skills, musical memory, and high standards in the composition and performance of serious music, secular and liturgical.

Two features are noteworthy with respect to the individuals surveyed here. With the exceptions of Farnam and MacMillan they were born in England and received their early musical training there, which undoubtedly influenced their later musical orientation. Two of them lived for some time in the USA: Torrington 1869-73 and Farnam 1919-30, periods in which their careers flourished. The wide range of the experience and achievements of the seven organists is impressive. Taken collectively, they exhibited exceptional competence in a broad variety of activities: church musician, concert recitalist, teacher, lecturer, composer, arranger, conductor, festival organizer and adjudicator, examiner, writer, academic administrator, academic staff member, president of a professional organization, and expert on organ installation. At least one became a recognized authority in a specialized field (Willan, plainchant). All of them can be counted among those who have contributed significantly, in their specialized fields, to the musical life of Canada.

Notes

1. For a brief history of organbuilding and the major manufacturers, see James B. Hartman, "Canadian Organbuilding," *The Diapason* 90, no. 5 (May 1999): 16-18; no. 6, (June 1999): 14-15.

2. With Canadian soprano Emma Albani (1847-1930), who was commemorated in the same way at the same time, Willan was the first Canadian musician to be honored in this fashion.

3. Willan made significant contributions to music for the organ. His monumental *Introduction, Passacaglia and Fugue* (1916) was described by Joseph Bonnet as the greatest of its genre since Bach. Other works combine Englishness and European chromaticism reminiscent of Reger and Karg-Elert. After 1950 his works became more contrapuntal, and chorale preludes became his most frequent form of expression.

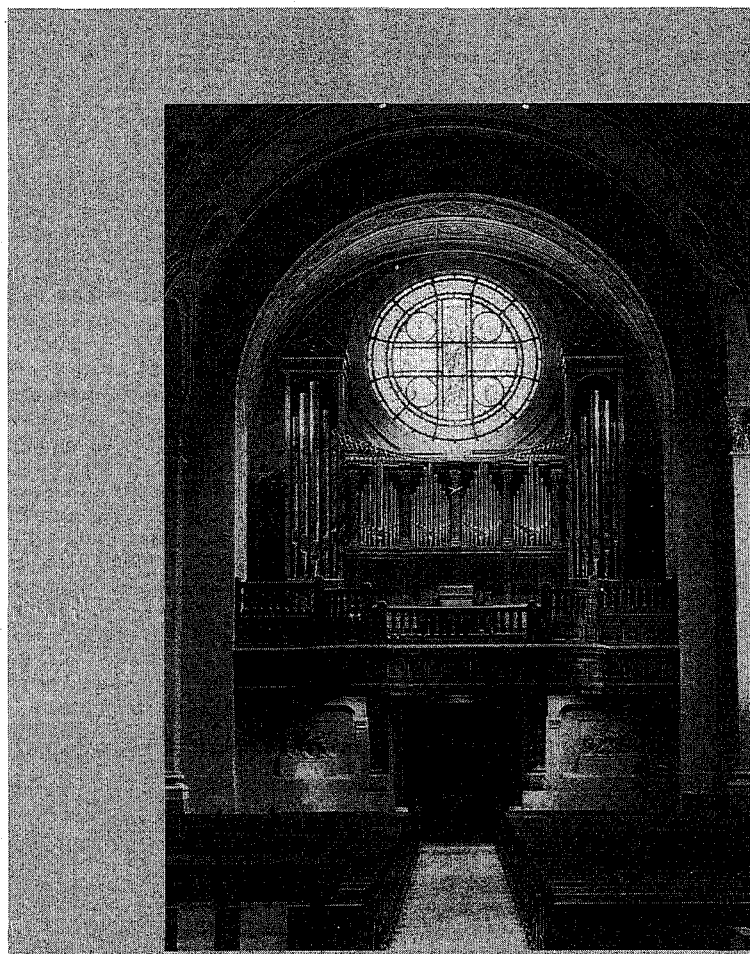
4. See, for example, "Organ Playing in its Proper Relation to Music of the Church," *The Diapason* 29, no. 10 (October 1937): 22-23. He discusses the different—but sometimes overlapping—functions of concert organists (excelling in technique) and church organists (beautifying the liturgies or verbal forms, supporting the congregation, accompanying the choir, and welding the entire service into an appropriate whole). "As a general rule, I do not like large organs, large choirs or large noises of any sort, but there are occasions when grandeur is not only appropriate, but positively necessary..." (23).

The biographical information in this article is derived from the *Encyclopedia of Music in Canada*, Second Edition, and is used by permission from the University of Toronto Press.

James B. Hartman is Senior Academic Editor for publications of the Distance Education Program, Continuing Education Division, The University of Manitoba. His recent publications include articles on the early histories of music and theater in Manitoba. He is a frequent contributor of book reviews and articles to *THE DIAPASON*.

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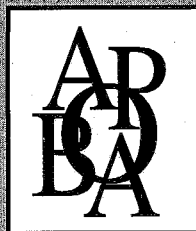


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One does not usually hear the name of this beautiful Balkan country associated with that of the King of Instruments. Bulgaria is smaller than the state of Kansas; thus, it will surprise some readers to learn that this little country has organs, organists, and composers who write for the organ. Bulgaria's official religion is Orthodox Christianity, and for five centuries, until the 19th century, it was a province of the Ottoman Empire. These factors tend to mitigate against development of an organ culture.

There is evidence that some organs existed here in ancient times. One interesting archeological artifact was found near the village of Tatarevo: a Roman gladiator tombstone from the 3rd century A.D. complete with the sculpture of a hydraulos.¹

Although there is historical data about Catholic missions active in Bulgaria in the 17th and 18th century, there is not a single shred of information about the use of even the smallest positive in a worship service. The earliest source that locates an organ in a church (or anywhere else, for that matter) comes from the 19th century. This instrument is connected with the name of Domenico Francesco Martiletti (1810-1883), a Franciscan monk, organist, composer, teacher, conductor and physician. In 1861 he arranged for the building of an organ for the newly built Catholic cathedral of St. Ludwig, in the city of Plovdiv. The dedication concert, performed by Martiletti, became an important event. The Bulgarians present at the concert were charmed, as was a high Ottoman official attending, who reportedly said, "this is the first organ we hear in Bulgaria."²

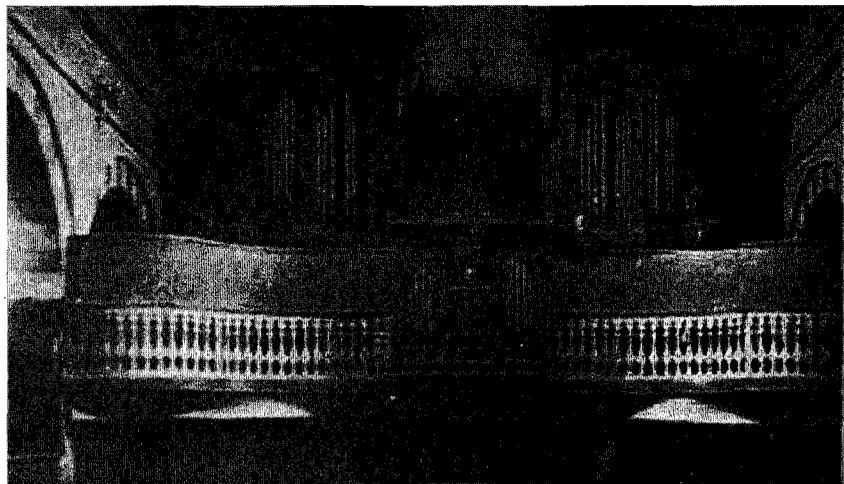
This instrument actively participated in worship services: "on major religious holidays (Christmas and others) in the church, they had performed larger musical pieces with choir, orchestra and organ. The orchestra and choir have performed mostly religious music."³

The cathedral owned a rich music library which included organ music. Organists of the cathedral were Ivan Govedarov, Venandi Sarsakov, Benedict Chuvalkov, Anton Markov, and the important Bulgarian musician and music scholar Angel Bucureshtliev

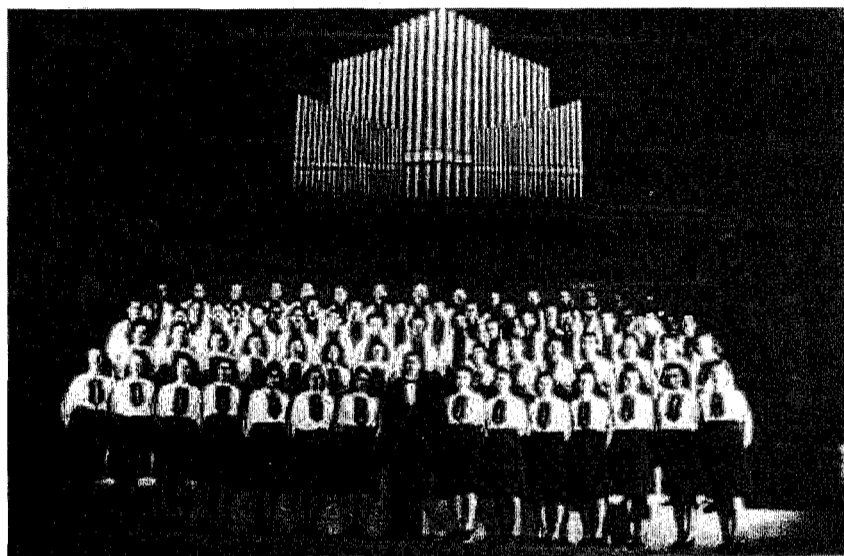


Gladiator tombstone with a hydraulos sculptured on it; it was discovered near the village of Tatarevo, Bulgaria.

(1870-1950), who studied organ in Prague. Alvadjev writes that, "He [Bucureshtliev] also had the name of a



The old organ in Plovdiv



The old (Sauer) organ in Bulgaria Hall, Sofia

capable organist. He had gotten that name in 1899 when he performed the music for the funeral of the princess Maria-Louisa on the big organ in the Catholic church.⁴ In the same book one can read about the Czech musician Anton Teiner, who came to Plovdiv in 1899: "The Catholic church in Plovdiv was crammed with people, who came to hear the classical songs and pieces performed by Teiner on the 2000-voiced organ."⁵ After nearly 40 years of service, this instrument remained very popular. Unfortunately the organ did not survive long. It was destroyed by fire on July 14, 1930. The same fire destroyed most of the church archive, so that there is no record of the organ's builder, size, or disposition. The organ reportedly had approximately 2500 pipes, and it "had been played in four Western churches, and was presented to us by a church in Budapest."⁶

At the end of the 19th century, a new Catholic church was built in Sofia, the Church of St. Joseph. There was an organ in it, but it was destroyed, together with the whole church, when Sofia was bombed by the American Air Force and the British RAF at the end of WWII (March 1944). This instrument was



The console of the Sauer organ in Bulgaria Hall

played by the monks Avgustin Plachkov, Ferdinand Alatinov, and by Sister Cecilia. It was a two-manual instrument, but, again, there is not any information about its builder or disposition.

According to the Bulgarian composer and organist Trifon Silianovsky (born 1923), there were two small positives at the women's college nearby, which were played by Father Ferdinand Alatinov.⁷

In 1937 in Bulgaria a Sauer instrument was installed in the newly built Bulgaria Hall. This organ had four manuals, seventy-two stops, 4892 pipes (electro-pneumatic action), and it was dedicated by Joseph Bonnet. Other concerts closely followed, featuring the

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German organist Gunter Ramin, the Bulgarian Valentin Kazandjiev, and others. Unfortunately, this organ was also destroyed completely in the bombing of Sofia in March 1944.

Disposition of the old (Sauer) organ in the Bulgaria hall (1937-1944):

I. Manual

- 16' Bourdon
- 8' Prinzipal
- 8' Flute Harmonique
- 8' Gemshorn
- 8' Großgedackt
- 8' Gamba
- 4' Oktave
- 4' Rohrflöte
- 2½' Spitzquinte
- 2' Superoktave
- 2' Waldflöte
- Scharf III
- Mixtur V
- 8' Trompete

II. Manual

- 8' Ital. Prinzipal
- 8' Singend Gedackt
- 8' Quintatön
- 8' Salicional
- 4' Kleinprinzipal
- 4' Blockflöte
- 2' Schwiegel
- 1½' Terz
- 1½' Quinte
- 1' Glöckleinton
- Cymbel IV
- 16' Sordun
- 8' Krummhorn
- 4' Regal
- 4' Waldhorn
- Harfe Celesta
- Tremolo

III. Manual

- 16' Quintade
- 8' Hornprinzipal
- 8' Konzertflöte
- 8' Nachthorn
- 8' Viola
- 8' Vox Celestis
- 4' Fugara
- 4' Flauto Traverso
- 2½' Nachthornquinte
- 2' Piccolo
- 1½' Nasat
- 1' Siffelöte
- Echomixtur V
- 16' Fagott
- 8' Trompette Harmonique
- 8' Oboe
- 4' Clairon
- Tremolo

IV. Manual

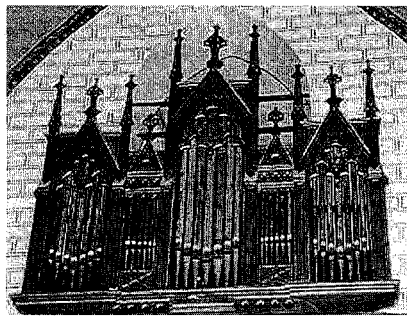
- 8' Spitzflöte
- 8' Unda Maris
- 8' Echobourdon
- 4' Singend Prinzipal
- 2' Flautino
- Campanelli V
- 8' Vox Humana
- 4' Schalmey
- Tremolo

Pedal

- 32' Grand Bourdon (resultant)
- 16' Prinzipalbaß
- 16' Kontrabaß
- 16' Subbaß
- 16' Echobaß (transm.)
- 10½' Quintbaß
- 8' Oktave
- 8' Baßflöte (transm.)
- 8' Cello (transm.)
- 4' Choralbaß
- 4' Flötenbaß
- 2' Flachtflöte
- 1' Bauernflöte
- Pedalmixtur
- 16' Posaune
- 8' Trompete (transm.)
- 4' Clairon (transm.)

Couplers: II/I, III/I, IV/I, III/II, I/P, II/P, III/P, IV/P, Superoktav III, Superoktav III/I, Superoktav IV, Suboktav III, Suboktav III/I, Suboktav IV.
Four Combinations, Tutti (without couplers), General Tutti, Walze (rollschweller), couplers to walze, hand stops on/off, reeds on/off, II, II and IV enclosed.

The only "older" organ that has partially survived is the instrument in the Catholic church St. Paul of the Cross in the city of Rousse. After completing the church in 1892, three different firms submitted their projects for a new organ: E. F. Walcker, for a two-manual/pedal organ with 12 stops; Gebr. Rieger, one-manual/pedal; and H. Voit (Karlsruhe), two-manual/pedal and 13 stops. The last offer was realized. The organ was completed in 1907 and



The old pneumatic organ in Rousse, built by H. V. Voit

installed in 1908. The dedication recital was played by the Bucharest organist Emanuel Pol, who played works by Matioli, Guilman, Bordese, Dubois, as well as his own composition. This organ is in poor condition today. There is an ongoing fund-raising campaign for its restoration.⁸ Until very recently this organ was the only one in a church in Bulgaria, and still is the only organ in the country with pneumatic action, but now it is completely unplayable.

Disposition of the organ in the Church St. Paul of the Cross:

I. Manual

- 16' Bordun 16
- 8' Prinzipal
- 8' Viola di Gamba
- 8' Flauto Amabile
- 4' Oktave
- Cornett III

II. Manual

- 8' Geigenprinzipal
- 8' Salicional
- 8' Vox coelestis
- 8' Lieblich Gedackt
- 4' Rohrflöte

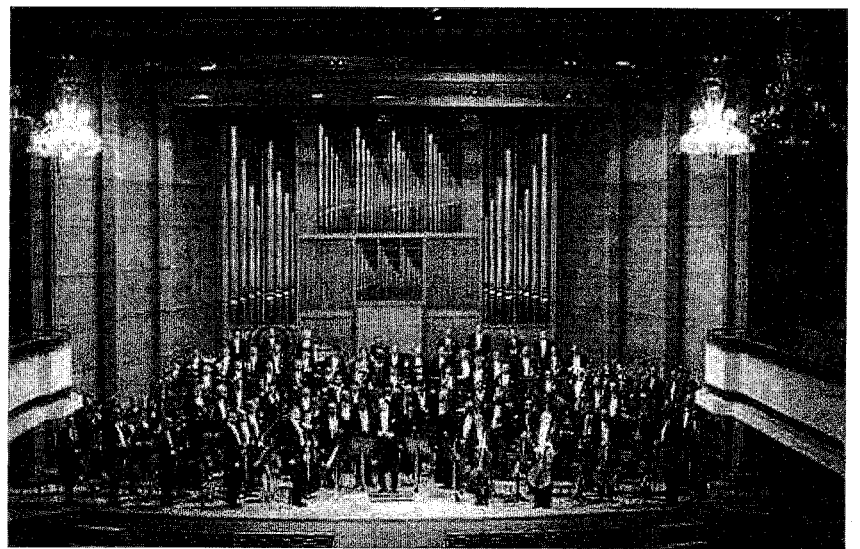
Pedal

- 16' Subbass
- 16' Zartbass 16

Couplers: III/I, I/Pedal, II/Pedal, Sub III/I, Super I, one (Tutti) piston; hand stops on/off, Walze (rollschweller), Manual II enclosed

Remarkably, the next organ in Bulgaria was built 66 years later. In this long period, one talented young organist tried to convince the authorities in the Bulgarian Music Academy to build an organ, but to no avail. This musician, Ivan Minovsky, studied organ in Germany and became acquainted with the organ builder Karl Schuke. Unfortunately, this very talented young man committed suicide in 1969.

The next organ was built again in the Bulgaria Hall (1974). The builder was Alexander Schuke (Potsdam), and the organ has three manuals, 55 stops, and mechanical action:



The new (Schuke) organ in Bulgaria Hall

I. Hauptwerk

- 1. Principal 8'
- 2. Bordun 16'
- 3. Koppelflöte 8'
- 4. Trichterpfeife 8'
- 5. Oktave 4'
- 6. Spitzflöte 4'
- 7. Quinte 2½'
- 8. Oktave 2'
- 9. Cornett IV
- 10. Gross-Mixtur VI-VII
- 11. Klein-Mixtur IV
- 12. Fagott 16'
- 13. Trompete 8'
- 14. Holzprinzipal 8'
- 15. Spitzgedackt 8'

II. Schwellwerk (enclosed)

- 16. Viola da Gamba 8'
- 17. Principal 4'
- 18. Nachthorn 4'
- 19. Rohrnassat 2½'
- 21. Feldpfeife 2'
- 22. Terz 1½'
- 23. Spitzquinte 1½'
- 24. Septime 1½'
- 25. Siffelöte 1'
- 26. Mixtur V
- 28. Dulcian 16'
- 29. Hautbois 8'
- 30. Schalmey 4'
- Tremulant

III Brustwerk

- 31. Holzgedackt 8'
- 32. Quintadena 8'
- 33. Principal 4'
- 34. Rohrflöte 4'
- 35. Dulzflöte 4'
- 36. Sesquialtera II
- 37. Gemshorn 2'
- 38. Quinte 1½'
- 39. Oktave 1'
- 40. Scharff IV
- 41. Vox humana 8'
- Tremulant

Pedal

- 42. Principal 16'
- 43. Subbass 16'
- 44. Quinte 10½'
- 45. Oktave 8'
- 46. Bassflöte 8'
- 47. Bass-Aliquote II
- 48. Oktave 4'
- 49. Pommer 4'
- 50. Flachflöte 2'
- 51. Hintersatz IV-V
- 52. Mixtur VI
- 53. Posaune 16'
- 54. Trompete 8'
- 55. Feldtrompete 4'

Mechanical key action, electric stop action, general and division thumb pistons and toe studs, separate division reeds on/off, Walze (Rollschweller)

The dedication concert of the new organ was played by Wolfgang Schetelich, followed by the Russian/Soviet organist Leonid Roisman, the Czech organist and teacher Jiri Rheinberger (no relation to Joseph Rheinberger), and the young Neva Krysteva. This organ is still standing.

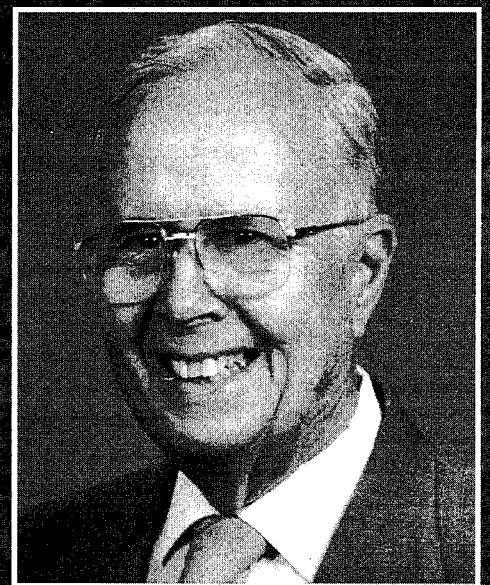
Alexander Schuke built two more instruments in Bulgaria: one in the town of Dobrich in 1988 (two manuals, 55 stops, mechanical action), and another in 1989 in the city of Varna (three manuals and 53 stops, mechanical action). Both instruments are in concert halls. The concert hall in Varna is now used for all kinds of activities, from a shopping mall to a movie house. This organ is completely abandoned, despite the fact that it is relatively new and a very good-sounding instrument.

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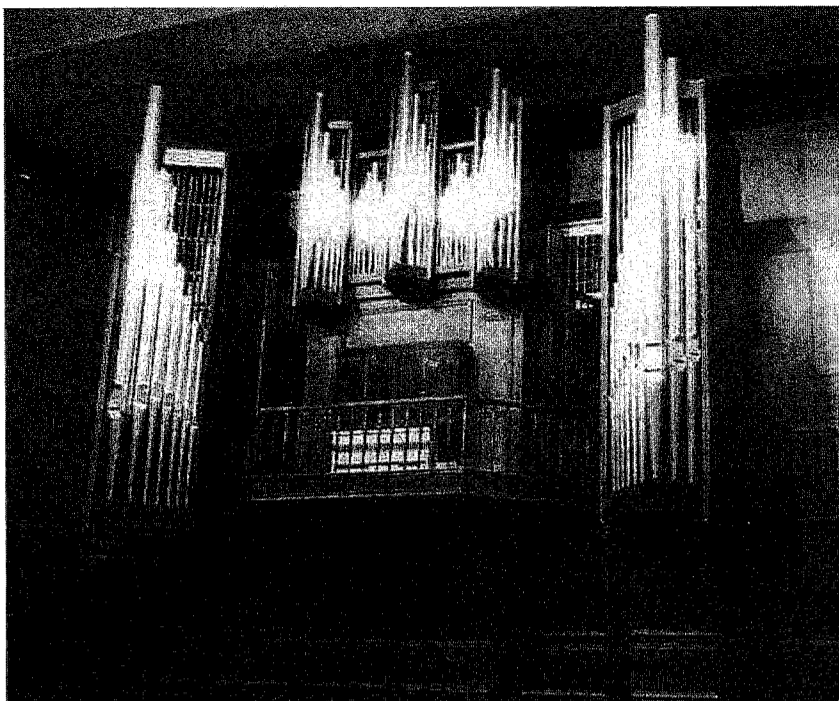


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The organ in Dobrich

I. Manual

- 16' Bordun
- 8' Principal
- 8' Spillpfeife
- 8' Gambe
- 4' Oktave
- 4' Gemshorn
- Rauschpfeife II
- 2' Flachflöte
- Mixtur VI
- Scharff IV
- 16' Trompete
- 8' Trompete

II. Manual

- 8' Gedackt
- 8' Holzprinzipal
- 8' Holzflöte
- 8' Salicional
- 8' Schwebung
- 4' Oktave
- 4' Blockflöte
- 4' Fugara
- 2 1/2' Nassat
- 2' Waldflöte

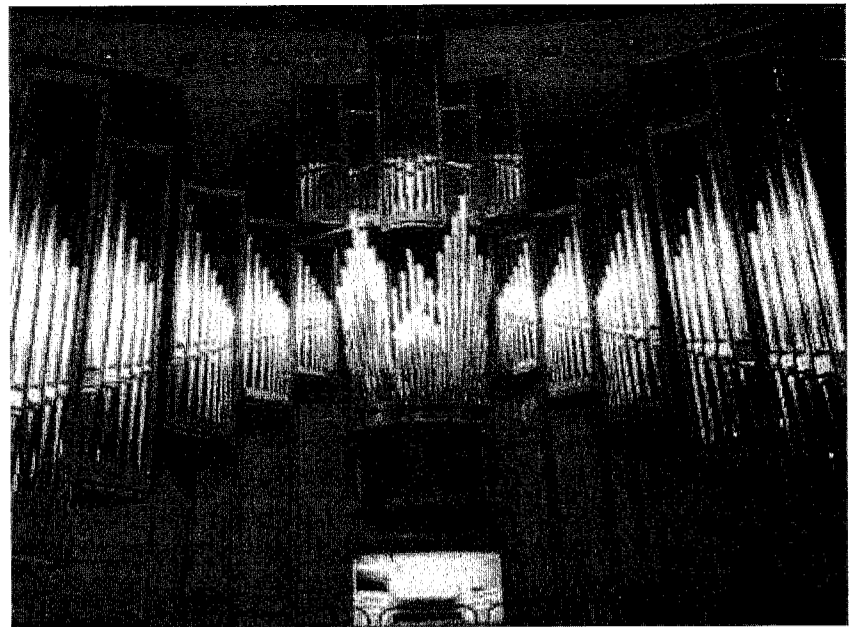
- 1 1/2' Terz
- Mixtur V
- 16' Bombarde
- 8' Hautbois
- 4' Schalmei
- Tremulant

III. Manual

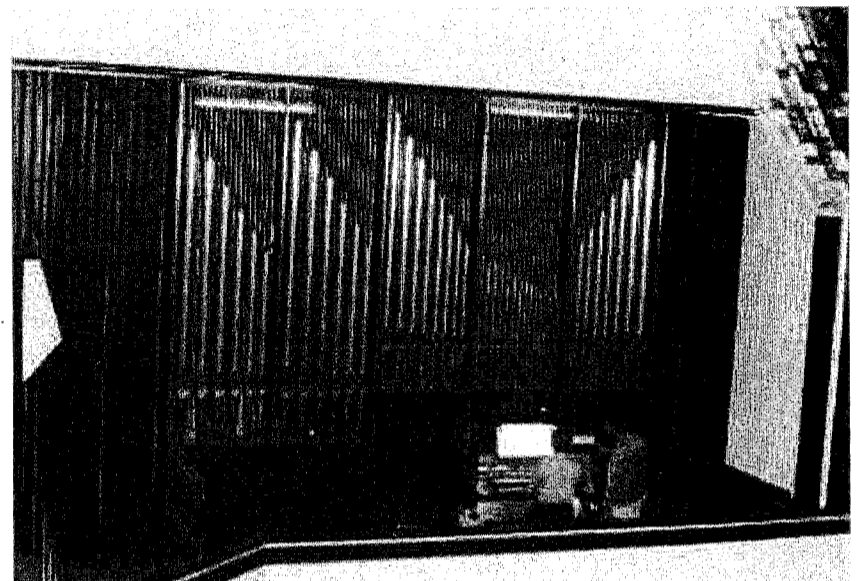
- 8' Principal
- 8' Holzgedackt
- 8' Quintadena
- 4' Oktave
- 4' Rohrflöte
- Sesquialtera II
- 2' Oktave
- 2' Spitzflöte
- 1 1/2' Nassat
- 1' Siffelöte
- Mixtur V
- 8' Vox Humana
- Tremulant

Pedal

- 16' Principal
- 16' Subbaß



The Schuke organ in Varna



The Rieger-Kloss organ in Blagoevgrad

- 10 1/2' Nassat
- 8' Oktave
- 8' Gedackt
- 4' Oktave
- 4' Pommer
- 2' Nachthorn
- Mixtur V
- 16' Posaune
- 8' Trompete
- 4' Clairon

- 8' Solotrompete (horizontal)
- 16' Solotrompete (horizontal)

32 pistons, pleno (free combination), reeds off, hand stops to Walze (rollschweller), II Manual enclosed

Another organ in a concert hall was built by Rieger-Kloss (from the former Czechoslovakia) in the city of Blagoevgrad. It is a two-manual instrument with 20 stops and mechanical action. This organ is still used for concerts and for teaching, because of the efforts of the active organists Simona Genkova and Velin Iliev.

There are two organs in music academies: one in Sofia, one in Plovdiv. The Sofia instrument was built by Jehmlich (Dresden) in 1974 and has two manuals and 20 stops. The Plovdiv organ was built by Werner Bosch (Kassel). This organ was built in 1958, but was moved to Plovdiv in 1991. It has one manual

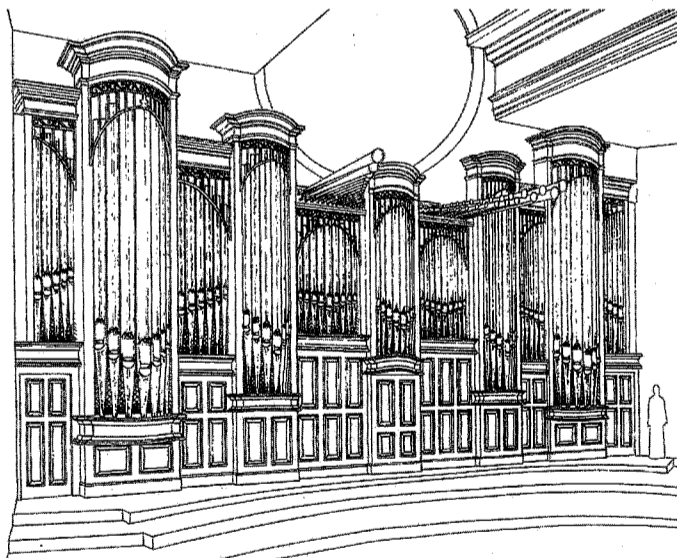
(and pedal) and five stops. It is important to mention that this instrument was donated to Plovdiv by Mr. Kamen Kenov, a Bulgarian living in Basel. His noble ambition is to make Plovdiv the center of organ art in Bulgaria. Mr. Kenov also donated an organ for a church in Plovdiv: a two-manual, 12-stop instrument built by E. F. Walcker in 1961 and subsequently moved in 1991 to the Catholic Cathedral St. Ludwig. All Plovdiv organs have mechanical action.

Although there are a small number of electronic organs here and there (one of these is in the so-called Sofia Palace of Art), these are all of the pipe organs in Bulgaria; a total of eight, including the unplayable instrument in Rousse and the abandoned one in Varna.

Currently organists are also in short supply. The most important name is undoubtedly Professor Neva Krysteva. She is the true matriarch of Bulgarian organ art in modern times. She studied organ in Moscow with Leonid Roisman, and in Prague with Jiri Rheinberger. Currently she is the only organ professor in Bulgaria. Patiently, through the years, she has taught a considerable number of young organists, and thus she can be called the creator of the Bulgarian organ school. Other important artists include Velin Iliev (who studied

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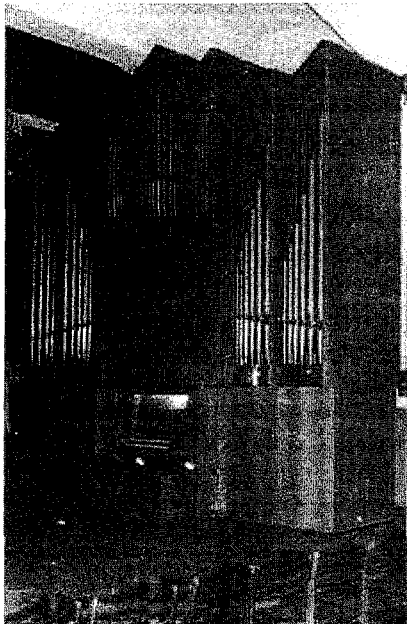
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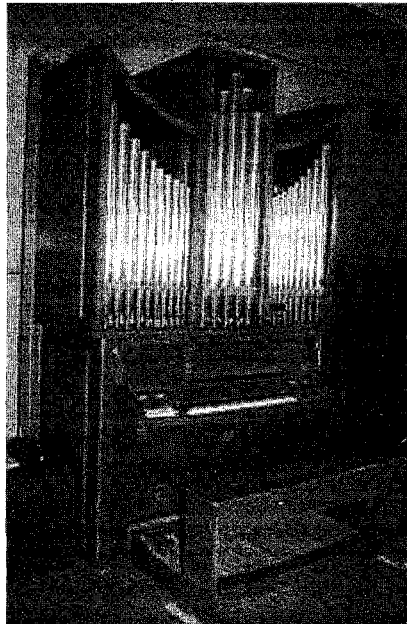
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Organ built in 1974 by Jehmlich (Dresden) in Sofia



The small Bosch organ in Plovdiv



Hristo Buzhev, Neva Krysteva and Sabin Levi at the console of the concert organ built by Alexander Schuke in Bulgaria Hall, Sofia, Bulgaria

in Brno with Alena Vesela), Ani Tosheva (studied in Prague with Milan Schlehta), and Stefan Dalchev (studied in Lübeck). In addition to these names, one must also mention Simona Genkova and Mariana Grigorova (both studied organ in Bulgaria, Germany and Czechoslovakia), Hristo Buzhev (from Lovech), and others.

There are four Bulgarian organists who live outside the country: Maria Baidanova lives in Vienna and teaches organ there; Yanka Hekimova lives in Paris and is one of the major concert organists of our time; Peter Shopov is living in Lübeck; and Sabin Levi is living in the United States.

Many Bulgarian composers write for organ: Vasil Kazandjiev, Velislav Zaimov, Neva Krysteva, Sabin Levi and others. There are a number of recordings on Bulgarian organs, although most of them

are in LP format, but some exist also as CDs. Among them is the interesting recording made by Velin Iliev, which includes the organs of Sofia, Dobrich, and Varna. Another is by Neva Krysteva made on Sofia's Schuke, which includes music from Bulgaria, Russia, Moravia and other Slavic states.

Neva Krysteva teaches organ in the Bulgarian Music Academy, while Velin Iliev and Simona Genkova teach in Blagoevgrad. Currently, there are about fifteen organ students in Bulgaria. There is no organ major, so this discipline can be studied either as a minor or as an elective. In 1999-2000 an organ history and design course was offered by the German organist and scholar professor Ulrich Theißen in the New Bulgarian University in Sofia.

To be a Bulgarian organist is not easy. One has to deal with opportunism, mis-

understanding, sometimes plain negligence. The profession of church organist does not exist. Many people don't know what an organ is. Organists working in Bulgaria must endure many things. Their principal instruments are in concert halls, and those halls must be shared; there is also a lack of funding—for concerts, for maintenance, and for teaching. The future does not look promising. Still there is a real interest in the organ and organ music. The authors have never heard of a Bulgarian musician who decided to be an organist, or to write for the organ, who has ever given up that idea. ■

Acknowledgement: The authors wish to thank Dr. Michael Bauer from the University of Kansas for his help in completing this article.

Sabin Levi, a native of Bulgaria, is an organist, composer and carillonneur. He holds degrees in organ and composition from the Jerusalem Music Academy and Brigham Young University. He has worked in the past with the organists Elisabeth Roloff, Farley Belnap and Richard Elliott, and composers Mark Kopytman and David Sargent. Cur-

rently he is finishing his doctorate in the University of Kansas, with a double major in organ (with James Higdon) and composition (with Charles Hoag). Sabin Levi has concertized as an organist, composer and carillonneur in Europe, Israel and the United States.

Hristo Buzhev is a Bulgarian musician, organist and scholar of Bulgarian organ music history. He lives in the town of Lovech, Bulgaria.

Notes

1. May be seen in the National Archeological Museum in Sofia.
2. Cited by Balareva in "Horovi proiavi prez bulgarskoto vuzrazhdane" (Choir Activity in the Bulgarian Enlightenment), in "Bulgarsko Muzikoznanie" (Bulgarian Musicology), I, 1983.
3. I. Yanev, "Muzikalnoto minalo na Plovdiv" (The Musical Past of Plovdiv), unpublished manuscript, may be found in the Music Institute of the Bulgarian Academy of Sciences.
4. N. Alvadjev, "Plovdivska Hronika" (Plovdiv Chronology), (Plovdiv: n.p., 1971), 299.
5. *Ibid.*, p. 254.
6. S. N. Shishkov, "Plovdiv v svoeto minalo i nastoiashte" (Plovdiv in its past and present), (Plovdiv: n.p., 1926), 319.
7. Trifon Silianovsky, personal interview, 2001.
8. For more information about this organ and its restoration campaign, visit the following web site, which is devoted to all organs and organ art in Bulgaria: www.geocities.com/121242/bulgarianorgans.html

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It was hot! It was extremely hot! The second largest American Guild of Organists national convention to date coincided with a heat wave that blanketed the eastern seaboard of the United States for most of the week, causing the 2400 attendees more-than-usual summer discomfort. Since few of the concert and workshop venues were air conditioned, the week's most popular artifact turned out to be the paper fan included in each registration packet as advertisement for a forthcoming regional meeting.

Despite heat and humidity this convention proved to be a stellar presentation of high-quality events. Indeed, throughout the week's major recitals there were probably more drops of sweat than dropped notes! Careful thought had gone into programming: each day began with recitals (or a recital followed by a repertoire session). Worship (preceded by a short concert) began the afternoon, followed by educational workshops. Each evening featured an 8 p.m. concert. Artists and instruments were well matched. Disruptions and problems were minimal, especially considering the large number of registrants. Chartered bus transportation was efficient (and cool). In a well-planned and executed first, public transport schedules and directions were provided for those who wished to take charge of their own itineraries, and guides aided these intrepid adventurers. A large number of center-city events took place within a reasonable walking distance.

This was the fourth convening of an American Guild of Organists national gathering in Philadelphia, previous conventions having occurred in 1930, 1939, and 1964. Many still recall, as well, the 1977 International Congress of Organists in this unique city of major symphonic and retail-store pipe organs, the Ben Franklin Busybody mirror, cheese steaks, and assorted historic charms.

This report will, of necessity, represent only one person's schedule. I attended all the major concerts, save one. As for workshops, the elegant (though heavy) 278-page program book listed 80 (of which one was cancelled); I was able to sample four. Daily worship offerings, in addition to the early morning ecumenical services held at the convention hotel, numbered fourteen. I got to two of them. A chronological report seems pointless; the convention was divided into four color-coded groups, each assigned to attend many of the events at different times.

Two orchestral programs at Girard College

The Philadelphia Orchestra's new concert venue, Verizon Hall in the downtown Kimmel Center for the Arts, presently contains only the façade of a large Dobson pipe organ scheduled for completion in 2006. Thus concerts with orchestra were scheduled on Tuesday and Saturday evenings in the Chapel of Girard College, home to a magnificent four-manual E. M. Skinner organ. That Tuesday's offering happened at all was a tribute to professionalism and sheer determination! Because of the stifling heat, the orchestral musicians would have been justified in refusing to play; indeed, union rules allow them to refuse to perform in such adverse conditions. The performances, however, ranged from heroic to outstanding. James David Christie opened the program as soloist in the first modern performance of the just-published Widor *Symphonie in G minor*, opus 42 bis—an arrangement of the first and last movements from the composer's *Sixth Organ Symphonie* with a middle movement arranged from the *Andante* of the *Second Organ Symphonie*. Almost immediately, during the second statement of the opening theme the stand lights for half the orchestra and the conductor suddenly went out; so the performers overcame not only heat and humidity

but relative obscurity, in addition to constant distraction as technicians tried to rectify the lighting problem.

The fun of hearing familiar music in a new and attractive guise coupled with the drama surrounding its performance led to shouts of "Bravo" and sustained applause from the overflow audience, which, no matter how uncomfortable it might have been, seemed to realize that the players were even less comfortable!

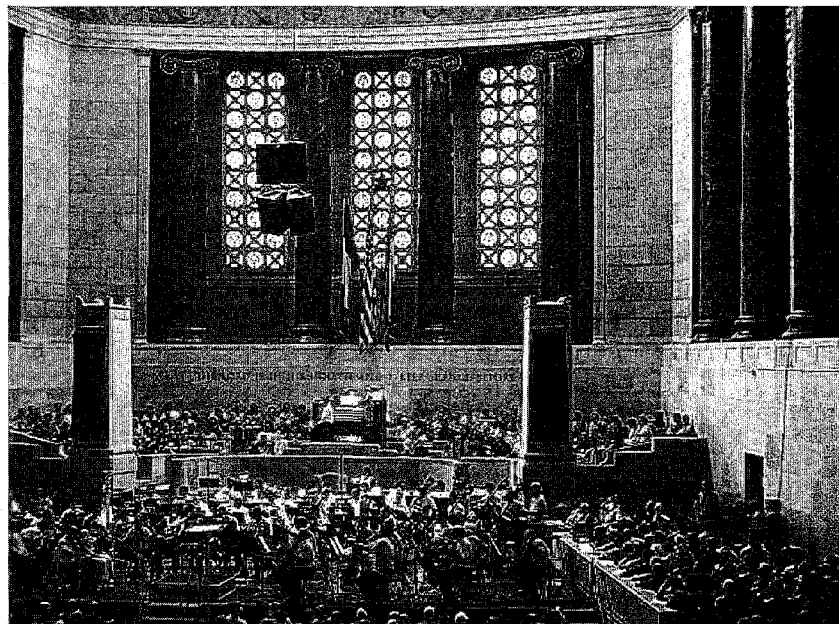
With full lighting restored, Craig Phillips was the deft soloist in his own *Concertino for Organ and Chamber Orchestra* (1995), a three-sectioned work of great melodic and rhythmic appeal, played without pause.

Although four overheated players exercised their option of leaving the orchestra at intermission, there was an immediate new sense of purpose as Diane Meredith Belcher made her entrance to play the Jongen *Symphonie Concertante*, opus 81! The organ console's central placement high above the stage allowed favorable sight lines for observing Ms. Belcher's energetic, musical, and poetic performance of Jongen's impressionistic tour-de-force, arguably the most successful coupling of organ and orchestra in the repertoire. The performance of this intricate work was a marvel of synchronization, made more so since the pipes of the 1933 organ are installed in the ceiling, at considerable distance from the console. The assistant conductor of the Philadelphia Orchestra, Bulgarian-born Rossen Milanov, proved himself an able collaborator.

The Saturday closing concert, an evening of inspired choral singing from the 38-member Voices of Ascension, with orchestra and Mark Kruczek, organist, conducted by Dennis Keene, found us back at Girard College. Relief from the punishing heat had arrived on Friday and a significant number of conventioners departed on Saturday, so the Chapel was not as overwhelmed with audience as it had been for the opening concert. Carlyle Sharpe's short AGO/ECS Publishing award-winning choral work *Laudate Nomen* served as an upbeat, rhythmically-pungent "curtain-raiser" to the premiere of Ruth Watson Henderson's 24-minute cantata *From Darkness to Light*. From the quiet opening tympani notes to the hushed and yearning setting of the final words, "Darkness sang to the light and the kiss of love was peace," this lovely work, alternating Biblical texts (sung by baritone soloist Charles Robert Stephens) and choral settings of poems by the 20th-century Canadian writer Wilfred Watson, spoke in a communicative but individual tonal language. Impressionistic harmonies, a constant sense of forward motion, and deft handling of the orchestral voices all combined to make this the most immediately appealing of the large-scale commissions for Philadelphia 2002. It is definitely a work worthy of repeated hearings.

As an unscheduled addition to the program we were given a polished performance of C. Hubert H. Parry's coronation anthem *I Was Glad*, complete with the often-omitted cries of "Vivat Regina Elisabetta," an appropriate gesture in this, the British Queen's Golden Jubilee year. It was especially gratifying to have one final opportunity to revel in the grandiose full sound of the Girard Chapel organ, one of the finest surviving examples of E. M. Skinner's late work.

A major theme of this gathering was



The Philadelphia Orchestra awaits conductor and soloist at Girard College

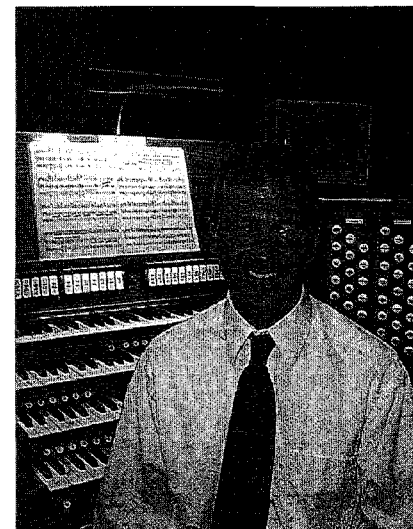
the celebration of the centenary of the birth of French composer Maurice Duruflé. All of his organ works were programmed during this week, as were the unaccompanied *Four Motets on Gregorian Themes*. For the culminating final offering of this remembrance, Keene and his superb Voices of Ascension performed Duruflé's *Requiem*, opus 9, with mezzo-soprano Zehava Gal. One of the most beloved settings of these ancient texts, Duruflé's masterpiece received a sublime reading, with every subtle nuance aptly and carefully observed. It was obvious that all involved knew the work intimately. I have never heard a better realization of this haunting, gentle score which I first experienced in 1959 in Holland, with the composer himself at the organ.

Three top-notch organ recitals: Parker-Smith, Morrison, Miura

A third memorable event at Girard College was the spectacular July 4 organ recital by Jane Parker-Smith. Noting that 226 years ago to the very day a group of gentlemen in Philadelphia had declared independence from Great Britain, convention general chair Dennis Elwell remarked that "the convention committee had invited two British organists to play at this gathering to demonstrate that we were gracious winners." Indeed we were all winners to enjoy such artistry! Flanked by two registrants, Ms. Parker-Smith put the organ through its paces in a program of virtuosos works that, in her hands (and feet), never seemed to overwhelm or tire the listener: *Impetuoso* (Wiedermann), *Pasacaglia in D minor* (Middelschulte—a major work of 62 variations incorporating both the BACH motive and the chorale *Ein feste Burg*), *Toccata*, opus 12 (Germani). Duruflé's opus 4, *Prelude, Adagio, and Chorale Variations on the Veni Creator*, has rarely sounded better. Especially compelling was Parker-Smith's playing of the beautiful *Adagio*, her pavane-like statement of the Chorale, and her attention to some surprising manual counterpoint in the accompaniment to the 4-foot pedal flute solo of the third variation. *Scherzo Symphonique*, transcribed by Jeremy Filsell from a 1974 improvisation by Pierre Cochereau, brought this outstanding recital to a quicksilver conclusion.

Alan Morrison in Princeton

For this listener the new organ work making the most lasting impression during the week was William Bolcom's *Borborygm* (a Latin/Greek word meaning "a rumbling of the bowels"), based on



Alan Morrison at the Princeton Chapel organ console

sketches by the late William Albright and dedicated to his memory by his long-time University of Michigan colleague. Beginning with the eponymous quiet low rumblings in the pedal, the 9-minute work reached its climax in a repeated, drum-like ostinato passage, and then subsided into quietness. Constantly arresting and interesting, this skillful work by the distinguished Pulitzer Prize-winning composer suggested Albright's style without sounding like an imitation. Morrison's performance was riveting, as was his entire recital (heard in the first of its four repetitions).

Another reconstructed Cochereau improvisation, *Berceuse in Memory of Louis Vierne*, utilized the melody of Vierne's own *Berceuse* (from *24 Pieces in Free Style*)—a tune with startling similarity to the opening phrase of the Rodgers and Hart song *There's a Small Hotel*. At the climax of this piece Morrison utilized the brilliant Gallery Trumpet stop for the first time in his program.

Masterful command of registration and a deep understanding of the work characterized Morrison's playing of Duruflé's *Suite*, opus 5. The somber E-flat minor *Prelude*, perhaps the composer's most elegiac work, waxed and waned with powerful force; the daunting cross rhythms of the *Sicilienne* were expertly limned, and the thrilling, if over-exposed, *Toccata* (with the composer's revised ending) was tossed off with virtuoso aplomb.

A week largely devoted to organ music reminded one most pointedly of the absolute need for a sympathetic acousti-

cal space if the organ is to be a successful musical medium. The Princeton University Chapel provided such an enjoyable partnership of noble Gothic-revival edifice with noble four-manual E. M. Skinner/Aeolian-Skinner/N. P. Mander organ (1928/1954-56/1991) installed on both sides of the chancel, plus additional divisions in the nave and west gallery.

Hatsumi Miura in Chestnut Hill

A breath of the past was just the needed antidote to three days of large electric-action organs, orchestral transcriptions, and mostly 20th-century repertoire; a more effective aural cleanser than Hatsumi Miura's elegant playing of the three-manual 45-stop Mander tracker organ (2000) of suburban Chestnut Hill's Presbyterian Church would have been difficult to imagine! The gentle tonal variety offered by the organ's slightly-unequal Kellner temperament, the player's artistic range of touches, and her beautifully-developed program in which works of Frescobaldi, Cabezon, and Cabanilles set off the novelty of Jehan Alain's medieval estampie-like *Fantasmagorie* and, as emotional high point, his *Première Fantaisie*, led us to the satisfaction of stylistically-played Bach (the double-pedal *An Wasserflüssen Babylon*, BWV 653b and *Prelude and Fugue in C*, BWV 545). Brava Miura for this musical high point, and bravo Mander for an eloquently voiced instrument consisting of an encased Great, Swell, and Pedal, with separately encased Choir on the gallery rail, all with full 61-note manuals and 32-note pedal, thank you very much!

The organ as fun

For a group of professionals who take themselves very seriously far too much of the time, it was salutary to experience the organ as entertainment, lighter fare, yes... even fun! Among multiple opportunities to do this: the effervescent Hector Olivera amazed with his astounding musicianship at the Roland Atelier AT 90S digital keyboard instrument, especially with an expertly-nuanced and accurately-colored transcription of Stravinsky's *Firebird Suite*. With faux-castanets clicking from his keyboard-orchestra he brought down the house with a Foxian rendition of Bach's *Gigue Fugue*. Introducing the concert, Olivera's duo partner Richard Morris quipped "You've heard music you're supposed to hear this week; now here's what you want to hear!" Best of their collaborative efforts (prefaced by Morris' comic proffering of a tuning note and Olivera's "tuning" of his electronic-keyboard tympani) was their performance of the Poulenc *Concerto in G minor*. A two-keyboard version of Guilmant's *Symphony Number 1 for Organ and Orchestra*, opus 42, allowed a comparison of this composer's adaptation from a solo organ work with that of Widor heard at the opening concert. Of the two, Guilmant's seemed to be a more idiomatic, better balanced essay for organ and orchestra.

To lighten the proceedings at the complimentary breakfast and annual AGO business meeting on Saturday morning, the Philadelphia Organ Quartet (Michael Stairs, Colin Howland, Rudolph Lucente, and Peter Richard Conte) provided their own brand of zaniness at four electronic instruments. Popular favorites included a rip-roaring *Light Cavalry Overture* thundering forth from twelve keyboards and four pedalboards, *Tiptoe Through the Tulips* for "petals" alone, and a relentlessly funny spoof of authentic performing practice, a "newly-discovered *Sonata in C* by the classical Swiss composer 'Monk Mueller,'" for which Conte's instrument was tuned to a decidedly earlier (mis)temperament and a lower pitch than that employed by his accomplices.

Speaking of Peter Richard Conte, the Grand Court organist of the Wanamaker Organ at Lord and Taylor's department store displayed his considerable artistry on the world-famous six-manual instrument of more than 28,000 pipes. A twice-performed concert on the evening of July 4 featured his own transcriptions of *Overture to Candide* (Bernstein), *The*

Sorcerer's Apprentice (Dukas), Edwin H. Lemare's arrangement of *Wotan's Farewell* and *Magic Fire Music* from *Die Walküre* (Wagner), and the truly unique opportunity to hear Dupré's *Passion Symphony* in its first complete performance on this organ since the composer first improvised it here in December, 1921. Historical performance practice of the first order! Conte's playing of the entire program was of the highest musicality, with an unimpeachable sense of timing and registration and absolute technical control. Both organ and building appeared to be in tip-top shape as were most of the convention venues. And what could have been more fitting than his encore, Sousa's *Stars and Stripes Forever*, complete with alternating red, white, and blue lights and an unfurling monster flag? No additional fireworks were needed for this patriotic celebration!

More organ recitals

Martin Baker, the "other" British recitalist, was saddled with a smaller instrument (38 ranks of 1921 Austin spread over four manuals and pedal) in a padded room (the visually attractive Congregation Rodeph Shalom). Baker made what he could of his assignment, playing particularly well in Durufle's *Scherzo*, opus 2 and in his improvisation on a Jewish psalm melody, for which he utilized rapid repeated notes in an effec-

tive and telling manner. Organ and space did not abet his flawless playing of Mendelssohn (*Sonata in A*), Liszt (*Orpheus*), or Reger (*Chorale Fantasia on Ein feste Burg*).

Similarly disadvantaged, Ann Elise Smoot's recital preceding afternoon worship at St. Mark's Episcopal Church died on the "hothouse" vine of a packed church, afflicted by high humidity and a program that sandwiched the potentially-exciting Reger *Chorale Fantasia on Hallelujah! Gott zu loben* between two dutiful works by Stanford. In this setting Ms. Smoot was unable to churn up much excitement. At the succeeding worship service the much-discussed, usually-deplored new nave division appended to the historic Aeolian-Skinner organ managed to prove its mettle by ciphering.

For Cherry Rhodes' recital on the Martin Ott organ of Trinity Lutheran Church in suburban Lansdale the only piece that seemed at home was the opener, Bach's lovely mostly-manualiter *Pastorale in F*. This very Germanic instrument did not do much for Ms. Rhodes' otherwise masterful performances of French and French-leaning works: *Scènes d'Enfant d'après "The Turn of the Screw"* (Jean Guillou), *Meditations on Salve Festa Dies* (Fr. Marius Walter), and *Variations on Victimae Paschali Laudes* (Jiri Ropak), the latter performed in memory of University of Alabama organ professor Warren Hut-

ton, whose sudden death at the pre-convention pedagogy conference had both shocked and saddened the assemblage.

Organist Robert Plimpton capitalized on the Austro-German accents of the 1974 Rieger organ in Bryn Mawr Presbyterian Church for assured performances of Bach (*Chorale Partita on Sei gegrisset*) and Buxtehude (*Tocatta in F*, BuxWV 157). The organ failed to be as sympathetic to the French vocabulary of Franck's *Grande Pièce Symphonique*. Plimpton performed his teacher Robert Elmore's *Holiday for Organ* as if it were his own, and he seemed to revel in this return to the 98-rank organ installed during his tenure at the church.*

Repertoire enrichment sessions

Two beloved organists, both master teachers, gave organ-related recent-repertoire "mini-recitals" at featured morning time slots: Marilyn Keiser (organ and instruments) and David Higgs (solo repertoire). A third session surveying some recent choral works was offered by Clifford Hill.

Keiser devoted her program to works by living American composers, concentrating on appealing performances of two from the four *Psalms for Flute and Organ* by Moonyeen Albrecht, Dan Locklair's *Sonata da chiesa for flute and organ* (both with the elegant collaboration of flutist Mimi Stillman), Robert Powell's *Carols of Christmas* (which

2002-2003

ORGAN RECITAL SERIES

SUNDAY AFTERNOONS AT 5:15

JUDITH HANCOCK,

Associate Organist

and DAVID CERUTTI, Viola

November 3, 2002

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Featuring works of Johann Sebastian Bach, Paul Hindemith and Frank Martin

JUDITH HANCOCK

May 4, 2003

IN HOMMAGE

Featuring works of Maurice Durufle, Jean Langlais and Sigfrid Karg-Elert

BRIAN HARLOW,

Assistant Organist

October 6, 2002

ABENDMUSIK:

MUSIC OF 17TH CENTURY GERMANY
Featuring works of Dietrich Buxtehude, Johann Pachelbel, Georg Böhm and Nicolaus Bruhns

March 2, 2003

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SAINTE CLOTILDE:

MUSIC OF CÉSAR FRANCK

Featuring the Chorale in B minor and Grande Pièce Symphonique

JUDITH HANCOCK AND

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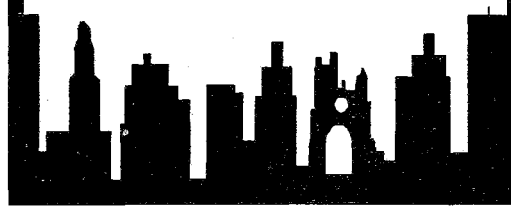
Easter Day, April 20, 2003 (2:30 PM)

Featuring Works of Jeanne Demessieux, Marcel Dupré, Larry King and Charles Tournemire

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AT FIFTY-THIRD STREET



SUNDAY AFTERNOON RECITALS

September 22
PATRICK ALLEN
New York

September 29
MARK BANI
New York

October 6
BRIAN HARLOW

October 13
GEORGE EDWARD DAMP
Ithaca, New York

October 20
PAUL JACOBSON
Washington, D.C.

October 27
JOHN O'BRIEN
Sterling Heights, Michigan

November 3
DAVID CERUTTI, VIOLA
JUDITH HANCOCK, ORGAN

November 10
IAIN QUINN
Hartford, Connecticut

November 17
R. MARK SWICEGOOD
Danbury, Connecticut

November 24
DANIEL C. LONG
New York

December 29
PETER STOLTZFUS
Los Altos, California

January 5
COLIN FOWLER
New York

January 12
EUGENE ROAN
Princeton, New Jersey

January 19
ANTHONY BURKE
Ansonia, Connecticut

January 26
TIMOTHY A. MCKEE
Ponte Vedra Beach, Florida

February 2
MICHAEL KLEINSCHMIDT
Boston, Massachusetts

February 9
DEREK NICKELS
Glencoe, Illinois

February 16
SONYA SUBBAYYA SUTTON
Washington, D.C.

February 23
JAMES HICKS
Morristown, New Jersey

March 2
BRIAN HARLOW

March 9
EDWARD M. MAKI-SCHRAMM
Ypsilanti, Michigan

March 16
ROBERT C. SHONE
Palm Harbor, Florida

March 23
GRETHE KROGH
Copenhagen, Denmark

March 30
LEWIS BRUUN
Williamsport, Maryland

April 6
NADEZHDA PAPAYANI
New York

April 13
MAXINE THEVENOT
New York

April 20 (2:30 PM)
JUDITH HANCOCK AND
BRIAN HARLOW

April 27
KARL E. MOYER
Lancaster, Pennsylvania

May 4
JUDITH HANCOCK

May 11
NICHOLAS WHITE
New York

May 18
ANN STEPHENSON-MOE
Sarasota, Florida

May 25
LIYA PETRIDES
New York

charmed, but failed to cool the room), and, with the Fairmount Brass Quintet plus tympani and cymbals, Craig Phillips' *Suite*. It was fortunate that the artist chose this format, for open windows admitted as much street noise as air, and her several remarks were totally obliterated by the beeping of backward-intentioned trucks.

David Higgs presented first performances of two works from the commissioned *Philadelphia Organ Book* (consisting of six pieces). Especially attractive was *Star Rising* by first-time composer for the organ Erik Santos, who was present. Also in attendance was Emma Lou Diemer, composer of the second work premiered, *Prepare the Royal Highway*. Because of excessive heat in the non-air-conditioned First Presbyterian Church, Higgs shortened his program; on Thursday, he mentioned that, having dispensed with a jacket, he was "playing in his shirtsleeves for the first time ever in public performance."

The immediate "hit" of Higgs' program was *Recollection (Soliloquy No. 2)* by David Conte. ECS Publishing head Robert Schuneman reported that all thirty copies brought to the convention sold out immediately after Higgs' first presentation on Tuesday, and more than 200 orders for it were placed during the week. In celebration of the national holiday, Higgs ended his program with 19th-century Harvard Professor of Music John Knowles Paine's sturdy *Double Fugue on My Country, 'tis of Thee for the Pull Organ*.

Competitions

Once again a distinguished panel of judges (Margaret Kemper, Mary Preston, and George Ritchie) confounded those listeners who sat through the complete final round of the National Young Artists Competition in Organ Playing by choosing a safe, middle-of-the-road winner, Timothy Olsen. As has been increasingly the case in recent competitions I have attended, the audience prize winner (selected by votes from those who "stick it out" for the complete program), second-ranked Kola Owalabi, provided more interesting and exciting music-making. If the goal of this competition is to launch a young artist's concert career, it would seem that, once again, the audience made a more "judicious" choice than did the judges.

Not one of these players succeeded equally in all four required pieces ("Great" *Praeludium in E minor*, Bruhns; *Allein Gott in der Höh sei Ehr*, BWV 663, Bach; *Etude in A-flat*, Schumann; *Allegro maestoso [Symphonie III]*, Vierne). If pressed for my own choice it would have been third place winner Christian Schmitt, whose Vierne seemed to my ears the one performance

conveying the menace inherent in this work. His Bruhns was stylistic, if less fanciful than Owalabi's, whose delightful playing of the Schumann was the only one to capture its fantasy and to translate the composer's pianistic idiom to the organ with reasonable success. As is often the case, flexibly-articulated, stylish Bach-playing eluded all three players.

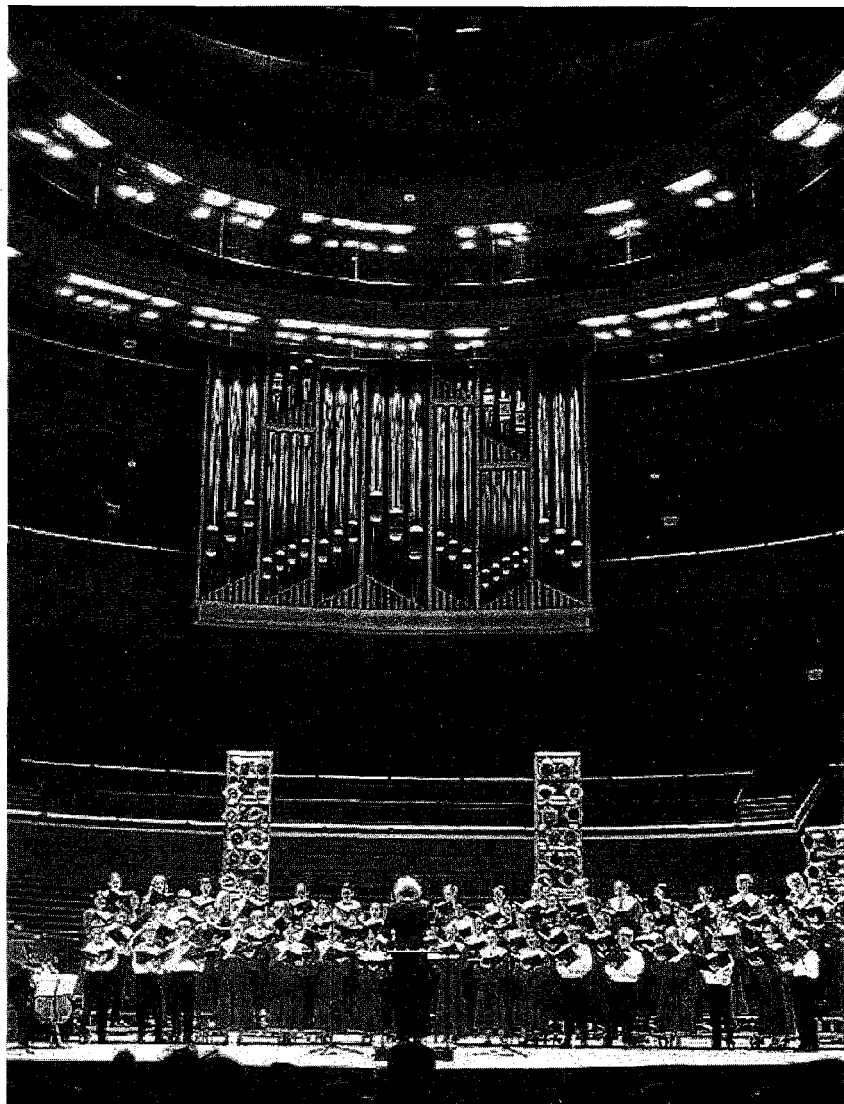
Winners of the National Competition in Organ Improvisation (which I did not hear) were Peter Krasincki (first prize), Neil Weston (second), and David Macfarlane (third). All three improvised on themes submitted by Harry Wilkinson. Judges for this event were Mary Beth Bennett, Lynn Trapp, and John Vander-tuin.

A few workshops

While only four in number, my workshop choices included a wide range of topics offered by presenters at various stages of their careers. Nevertheless, each was successful, and each workshop held my interest. On Tuesday, as preparation for the evening concert, I went to hear veteran Widor-scholar John Near discuss the composition and reception histories of the work we were to hear. I am a longtime admirer of Near's exemplary editions of the Widor organ symphonies; he has added further to his luster by preparing Widor's opus 42 bis for performance! Much of what he said had been printed in the extensive notes so generously provided in the convention program book. It was particularly gratifying to hear Near's reference to our own venerable journal as he quoted THE DIAPASON report (April 1919) of the American premiere of Widor's *Symphonie in G minor* featuring organist Charles Courboin with the Philadelphia Orchestra, conducted by Leopold Stokowski. (The journal's correspondent reported 10,000 auditors in Wanamaker's Grand Court; other sources suggested the tally might be as high as 12 or 15,000.)

At Tuesday evening's performance I was seated in the balcony, close to Dr. Near, and was therefore privy to his delight as he held in his hands, for the first time, printed copies of his new edition (published by A-R Editions, Madison Wisconsin).

On Wednesday I attended "Thomas Jefferson's 'Favorite Passion,'" a workshop by younger scholar Nancy Cooper from the University of Montana at Missoula. She kept us engaged in Jeffersonian biography and Cooperian wit (beginning as she quoted the musical 1776, "It's hot as hell in Philadelphia"), doled out to an overflowing roomful of interested folk. Musical examples from Jefferson's music collection were played on a lovely three-stop continuo positive



The Toronto Children's Chorus sings Steinberg at Verizon Hall

organ, opus one, by Michael Rathke, now of Fort Worth, Texas (formerly employed by Fisk of Gloucester).

For the Friday time slot, I chose to sample a session on the music of my Oberlin Conservatory classmate Calvin Hampton, presented by Shelly Moorman-Stahlman from Lebanon Valley College. Some unforeseen glitches in her PowerPoint presentation and some non-sequentially copied musical examples notwithstanding, Ms. Moorman-Stahlman gave a well-organized overview of Hampton's organ music and highlighted his expertise in hymn-writing. Her performance, from memory, of *The Primitives* and *Everyone Dance* from the composer's *Five Dances* (1982) served as aural "bookends" to her presentation, and reminded us anew of the terrible loss Calvin's death represents to the organ world. Almost too poignant in this context was a notice posted on the bulletin board beneath the organ gallery of Arch Street Methodist Church: "Because of AIDS we remember..."

Finally, on Saturday, I learned again from the redoubtable Marilyn Mason, who presented a workshop, "A Lifetime of New Music," highlighting some of her 78 commissions of organ music. Beginning with prayer, continuing with focused wit, dropping nuggets of wisdom as she proceeded, Professor Mason charmed her audience. She was joined by Jean Randall, who shared the playing of several pieces by Gregory Hamilton, Gordon Young and Jean Langlais from the just-published first volume of the *Mason Music Library Collection of Commissioned Works for Organ* (MorningStar Music Publishers). In addition, Ms. Mason played *Toccata from Suite for Organ* (1947) by Edmund Haines, her very first commissioned work.

As for memorable humor, Mason shared a story from her recent trip to Spain during which an old acquaintance, a priest, told her "Madame Professor, you are looking so well preserved." She also recounted her classic tale of an encounter with a Boston matron during a recital visit to Symphony Hall. Queried by the dowager about her Mason family pedigree, the artist replied that she was "Just Miss Mason from Michigan." To this the Bostonian com-

mented, "Here we think breeding is everything." Without missing a beat Mason responded, "In Michigan we think breeding is fun, but not everything..." Of equal value in the good advice department, Prof. Mason left us with the observation, "The amateur practices to get it right; the professional practices so it can't be played wrong."

Choral components

Fine choral singing graced the convention, starting with the Monday evening Gathering Celebration at the Cathedral Basilica of Saints Peter and Paul. Gerre Hancock led his marvelous Saint Thomas (New York) Choir of Men and Boys in Duruffé's *Four Motets*; *The Twelve* by William Walton (whose centenary also occurs in 2002), and the first performance of a new work, *Jacob's Prayer* by Owen Burdick (a text by Gian Carlo Menotti). Especially lovely was Burdick's chordal setting of the words "O God, let me not die in darkness," and timely, too, for we were informed during priestly welcoming words that a power failure at 4 p.m. had rendered the building untenable for the evening service: "Only God's love (and the quick response of the electric company) restored organ, lights, and air conditioning in the nick of time." This was a relief on several fronts, since the weather deities historically seem to have had little regard for organ conventions. (I think of recent AGO gatherings in Boston, New York, Dallas, Denver; only Seattle was vouchsafed a pleasantly cool week!) It was good to know that, at least for the opening event, God appeared to be siding with organists!

The athletic, intricate accompaniment to Walton's joyous setting of master poet Wystan Auden's memorable text was handled skillfully by Judith Hancock. Stirring improvisations to open and close the service were created by Gerre Hancock and John Weaver. Another new work, *Ceremonies for Organ and Brass Quintet* by Jennifer Higdón, commissioned to mark the 100th anniversary of the Philadelphia Chapter of the AGO (the first "national" chapter outside New York City), clocked in at more than 30 minutes. This was simply too much of a good thing. In future hearings, for which



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#0237 – *Wondrous Love, Greater Love* ... a bouquet of solos, anthems and arrangements on themes of beneficent grace and abiding charity.

#0238 – *Play It Again, Sam* ... when a good tune catches our fancy, why not hear it again, fancier?! ... in a program of themes and their variations.

#0239 – *Hamburger Hotdish* ... one of the Hanseatic League's most illustrious urban centers, the German city of Hamburg was home both to great composers and great instruments.

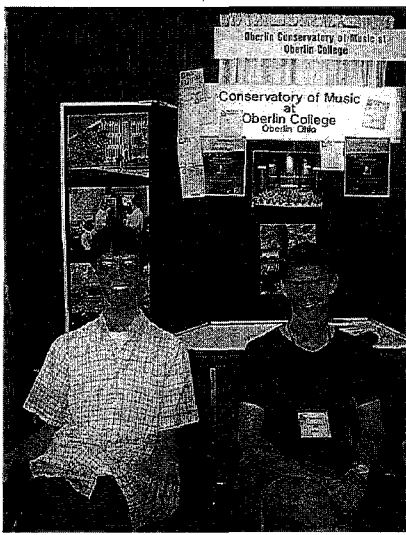
#0240 – *Autumn Leaves* ... as the seasons change, even organ music takes on an arresting array of fall colors, as Cherry Rhodes, John Walker, Robert Parris and others display.

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The next generation: organ students Owen Cannon (left) and David Mislin at the Oberlin information booth

individual sections could be selected, the work might prove more effective. (I would suggest *Opening Ceremony, Celebration* [organ solo], and the last movement, *Celebration*.)

At the other end of the week, a Saturday concert by the Toronto Children's Chorus introduced the convention to Philadelphia's new concert venue in the Kimmel Center. Verizon Hall is cello-shaped, with four tiers of seats; the upper balconies actually surround the stage area. A dark wood interior, somewhat dry acoustically, has seats upholstered in vibrant red. This color was repeated in robes worn by 55 girl singers; the 13 boys were garbed in white shirts and black pants.

What a superb ensemble! Founder and conductor Jean Ashworth Bartle conducted the long and difficult program, drawing impeccable tuning, clear articulation, and satisfying musical results from her young charges. Their unified diction of Latin, German, and English texts was remarkable and easily understood, gratifying since there were several unannounced changes to the printed program. Pure sounds, plus added appoggiaturas, marked the stylish opening *Stabat Mater* (Pergolesi). An unaccompanied *Ave Maria* (Holst) and Eleanor Daley's delicate setting of Hilaire Belloc's *The Birds* (with piano) gave some welcome relief from the incessant brightness of the accompanying large electronic instrument by the Walker Technical Company.

Composer Ben Steinberg, urbane and succinct in his pre-premiere remarks, was given an exemplary first performance of his *Psalms of Thanksgiving*. Skillful writing for harp and cello (when not overbalanced by the organ) and flowing, singable choral lines resulted in 20 minutes of easy listening. Impressive poise and projection characterized the Chorus member who served as narrator. However, the work as a whole lacked sufficient variety to sustain interest. Like Jennifer Higdon's, this composition should fare better in excerpted form. Not for the first time during the week's new music I thought of the late Igor Kipnis' quotable quip about an interminable John Cage happening, "It reminded me of the New York Subway, but at least the Subway goes somewhere."

Some closing thoughts

Featuring "Rising Stars," winners of the 2001 AGO/Quimby Regional Competitions for Young Organists, as pre-service recitalists for the worship services proved an effective way to showcase emerging talent. I heard an adroit program of Vierne works played by Brett Maguire at Old St. Peter's Church on Tuesday. Previously I had sampled a Dallas presentation of her convention recital by Lucinda Meredith from Houston, also an assured and able player. The

other "stars" in this constellation, still to be heard at some future occasions, included Tim Pyper, Christian Lane, Charles Burks, Thomas Schuster, Martin Grajeda, Jr., and Rico Contenti.

Following Maguire's recital a service of "Worship Through the Day" was offered by the 29-member choir from the Royal School of Church Music Training Course for Teenage Boys and Girls (10th grade through second-year college students), directed by Murray Forbes Somerville, with Eric Plutz, organist. Among a wide range of musical offerings was the first hearing of Douglas Major's anthem *Love Poem to God* (text by Rainer Maria Rilke) for choir, organ and synthesizer, featuring a congregational refrain ("What will you do, God, when I die?") signaled at each return by the haunting sounds of wind chimes. The young singers rose splendidly to the not-inconsiderable challenges of this work.

It was general cause for celebration to note a goodly contingent of younger AGO members, truly the future of the organization. Frequently manning the Exhibit Hall information booth for Oberlin Conservatory, organ majors Owen Cannon (entering freshman) and David Mislin (junior) were representative of these fresh faces. It was fun to recall the past, too, as I visited with Marjorie Jackson Rasche, FAGO, whom I met in 1957 as an Oberlin sophomore at

my own very first AGO convention, a regional gathering in Akron, Ohio. Here she was in Philadelphia, seated next to me at the dinner-reception given by the Guild for members holding certification (FAGO, AAGO, ChM, CAGO, SPC). And, as unlikely as it might seem after reading that collection of letters, the ample Italian menu consisted of more than alphabet soup!

Diversity! It should be apparent to those reading this report that the program offered a wide range of offerings geared to many differing tastes. As a respite from continual organ music during the morning spent in Princeton, the seven-member New England Spiritual Ensemble sang a program of African-American music, their selections chosen to illustrate James Weldon Johnson's descriptive poem *O Black and Unknown Bards*. (And later, in Philadelphia, on a recreative walk, I discovered the historic marker dedicated to Francis Johnson [1792-1844], "America's first native-born master of music, African-American...")

Another program "sorbet," though not on my schedule, was a concert by the Renaissance band Piffaro, early ensemble music sandwiched between carillon selections played by Lisa Lonie at St. Thomas Church, Whitmarsh, in Fort Washington.

The many Philadelphia connections between artists, pieces, and instruments

(some of them noted in the remarks above) were appreciated. (Chairman Elwell and performance chair David Furniss are to be commended for this further felicity!) The plethora of faculty, students, and former students from the Curtis Institute of Music, in particular, made it apparent how very important this place of higher learning has been to the musical scene in Philadelphia and throughout the nation.

Another appreciated "first" at this meeting was the program book mention of the maintenance persons or firm responsible for upkeep and tuning of each convention organ.

Now that the 46th national convention of the American Guild of Organists has passed into history, might I suggest that, in order to secure the continued blessings of posterity, some of the expected profits generated by such a large attendance be set aside to endow an air conditioning assistance fund, with generous grants to the next east coast venue selected as host for a mid-summer convention? After all, who knows? There might not be any free paper fans, the next time around!

*Thanks to Dallas colleague Annette Albrecht, who served as my surrogate ears for Robert Plimpton's recital.

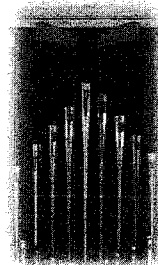
Photographs by William Leazer (of the Dallas AGO Chapter).

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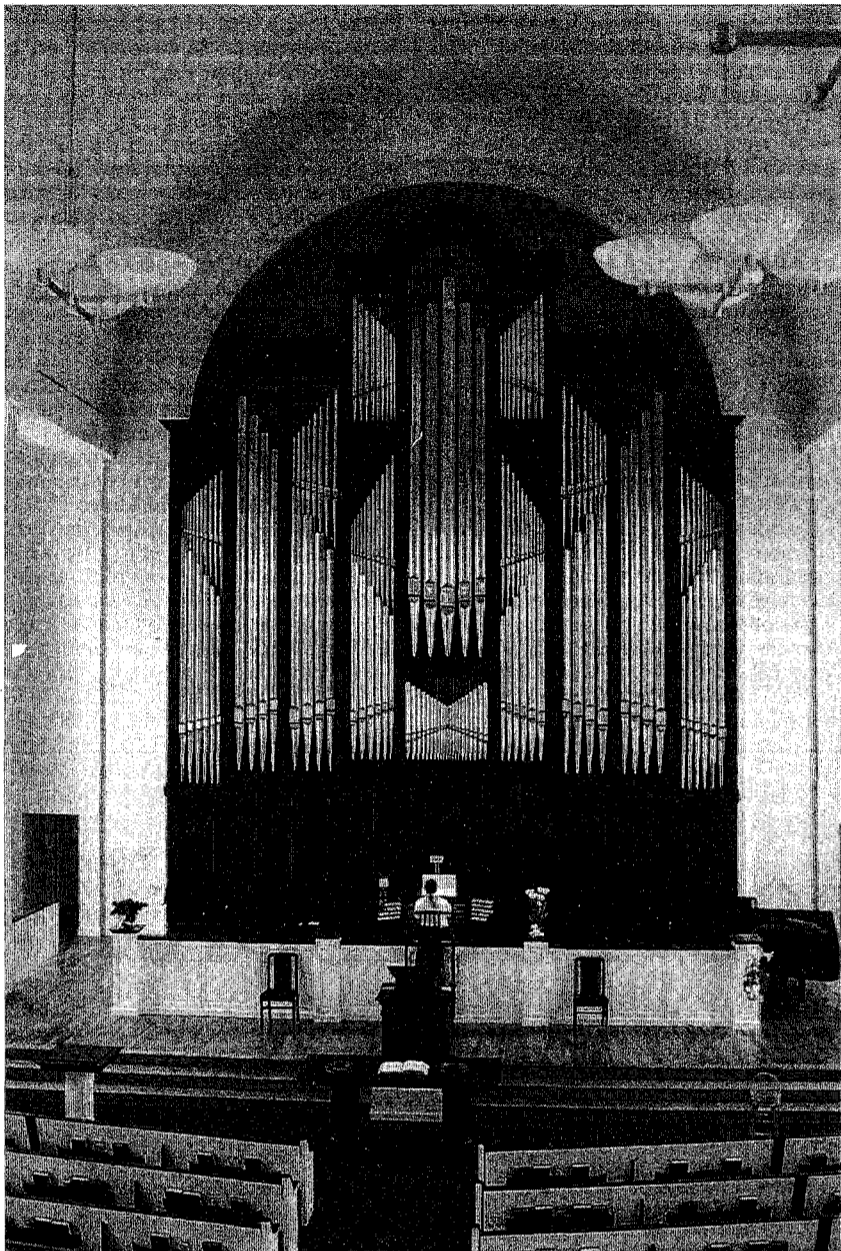
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Cover
Rieger-Kloss Varhany, Krnov, Czech Republic, Opus 3715
First Congregational Church, Beloit, Wisconsin

On a stormy night in August 1998, a spark from a bolt of lightning ignited old timbers and a hidden fire burned undetected for almost five hours. By morning, nothing but four stone walls were left standing of the historic 136 year-old First Congregational Church. Not only did the members of this college community's congregation lose their building, but also lost in the fire were the church's large Aeolian-Skinner organ, which had been assembled in the mid-fifties by the Boston firm utilizing large sections of previous instruments the church had owned over its many years, a just-acquired concert grand piano, together with one of the most comprehensive choral music libraries to be found in Southern Wisconsin. Henry DeBruyne, the congregation's director of music and organist for almost four decades, whose complete music collection was housed at the church, found he had nothing left following the fire.

Not to be deterred, members of the congregation, under the leadership of its former minister, The Reverend Dr. Richard E. Hotchkiss, decided to build a new church and pipe organ. After much research, the Janesville, Wisconsin architectural firm of AYA Associates was engaged to design a place of worship, and the organ builder Rieger-Kloss Varhany, Krnov, Czech Republic, was commissioned to construct a new organ to specifications exceeding those of the former organ.

Three years later, on August 12, 2001, First Church's congregation moved into their new edifice, built in the historic

New England tradition, erected on the same spot as the former building. The new First Congregational Church Meeting House was dedicated on Saturday, October 13, 2001, led by its newly appointed minister, The Reverend Shawn Stapleton. The Rieger-Kloss organ was inaugurated on Sunday, October 14, to a standing room only audience in a recital by Merrill N. Davis III. Another large audience greeted the Ukrainian concert organist, Volodymyr Koshuba, when he performed November 27.

Negotiations for acquiring and designing the new organ were handled by Euro Musik Corporation of Bloomington, Illinois, the Rieger-Kloss firm's exclusive importer for the North American continent, and its president, Matt Bechteler, together with Merrill "Jeff" Davis, artistic and marketing director, and William E. Gray, Jr., design and sales consultant.

The organ's more than 3,800 pipes were voiced and finished by Jan Kostera, Jr., Frantisek Kutalek, and Tomas Fafilek over a two-month period. An additional crew of eight men flown from the Czech Republic erected the massive forty-foot high oak organ case and its three stacked levels of slider chests. All of the organ's façade pipes are made from a heavy cast alloy of 75% tin. Walker Technical Company of Zionville, Pennsylvania provided the instrument's computer system with its 256 levels of memory, a full MIDI interface equipped with an instant playback sequencer, together with the three 32' pedal flue voices, chimes, harp, celesta, and zimbabwe.

There are several novel and interesting tonal design features incorporated into the Beloit instrument:



1) A Grand Résonance division, which is a 29-note upward extension of the Pedal division's voices, giving the instrument a secondary Great, especially appropriate for the performance of the romantic literature where complete pedal independence is neither desired or needed. To "crown" the Résonance mixtures is a large multi-rank descant Grand Fourniture, which breaks into 32' pitches in the higher reaches of the keyboard. Both an elegant sounding Tuba Magna and a Principal Cornet give this division both commanding solo and ensemble presence.

2) It is interesting to note that the Swell reeds contain no flue pipes—even in their uppermost registers: the 8' Trompette harmonique boasts double length pipes beginning in the upper portion of the tenor octave and the 4' Hautbois-Clairon breaks back as a mixture in its treble—the result is an exceedingly rich 16-8-4 Swell reed chorus grounded by a weighty 16' Basson. This particular reed treatment came about as the result of observations Merrill Davis made while performing recitals on a number of contemporary Spanish organs.

3) Both the Swell strings and Great 8' Flûte harmonique are direct Cavaillé-Coll copies.

4) The Great 8' Erzähler is a wood prototype of a late 17th-century South German Bell Gamba—whose pipes possess a charming bell-like speech characteristic.

5) The Great Doppelflöte 4' is a copy of a 19th-century Gebrüder Rieger double-mouth stopped metal flute with holes pierced in the caps, which give this voice a slight 1½' overtone. In combination with the division's 8' harmonic flute, the sound is indescribably liquid—the perfect combination for the opening of Marcel Dupré's *Prelude and Fugue in G-Minor*.

6) There are three cornets: the large five-rank Résonance principal cornet (described above), a very beautiful cornet décomposé of flutes on the Swell, and an eloquent two to three-rank Great Sesquialtera (with a flat-seventh added at a-sharp below middle c), which acts as both a beautiful solo stop when drawn with the division's flutes and is also most successful as a secondary and colorful chorus mixture.

7) The Great English Trumpet is voiced to blend perfectly with the Great ensemble, but because of its very quick speech is the ideal voice for early English trumpet voluntaries.

8) Many organists have remarked on the beauty of the organ's 16' Violone. Playing chords on it utilizing its middle, tenor, and bass octaves is an experience to behold.

The Beloit Rieger-Kloss instrument has many other tonal highlights. The acoustics of the room, with its 55-foot ceiling, hardwood flooring, hard plas-

tered walls and ceiling, are certainly no deterrent to the magnificent sound of the organ.

First Congregational Church, Beloit, warmly welcomes organist visitors to come and sit down to play and experience their new organ; organist Henry DeBruyne and pastor Shawn Stapleton look forward to showing the organ to visitors.

—Merrill N. Davis III

GRAND RÉSONANCE (Manual I or IV)

- 32' Bourdonbass (Sw)
- 16' Prestant Diapason (29 pipes)
- 8' Octave (12 pipes)
- 8' Hohlflöte (29 pipes)
- 5½' Quinte (29 pipes)
- 4' Superoctave (29 pipes)
- 2½' Grand Mixture IV-V (116 pipes)
- Descant Grand Fourniture IV-VIII (g-8') (108 pipes)
- Mounted Cornet V (f-8') (220 pipes)
- 16' Tromba (c) (49 notes)
- 8' Tuba Magna (hooded) (68 pipes)
- 4'-8' Clarina Magna (61 notes)

GREAT (Manual II)

Unenclosed:

- 16' Violonprestant (61 pipes)
 - 8' Principal (61 pipes)
 - 8' Violoncelle (12 pipes)
 - 4' Octave (61 pipes)
 - 2' Superoctave (61 pipes)
 - 1½' Mixture IV-V (296 pipes)
- ### Enclosed:
- 8' Flûte harmonique (61 pipes)
 - 8' Erzähler (61 pipes)
 - 4' Doppelflöte (61 pipes)
 - 2½' Sesquialtera II-III (161 pipes)
 - 8' English Trumpet (71 pipes)
 - Great Tremulant
 - Chimes (digital)

SWELL (Manual III - Enclosed)

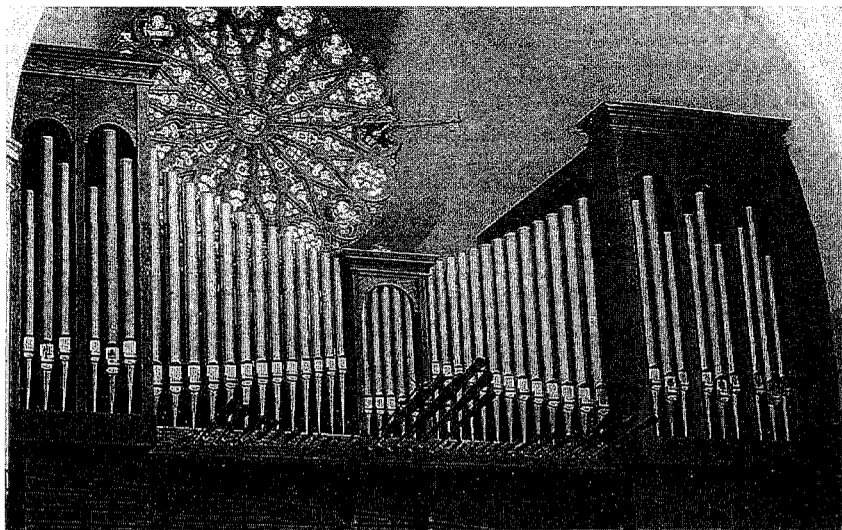
- 16' Bourdonbass (12 pipes)
- 8' English Diapason (61 pipes)
- 8' Bourdon (61 pipes)
- 8' Viole-de-Gambe (61 pipes)
- 8' Voix céleste (F) (56 pipes)
- 4' Principal (61 pipes)
- 4' Nachthorn (61 pipes)
- 2½' Nasard (61 pipes)
- 2' Recorder (61 pipes)
- 1½' Tierce (61 pipes)
- 2' Petite Fourniture IV (244 pipes)
- 16' Basson (61 pipes)
- 8' Trompette harmonique (61 pipes)
- 8' Basson-Hautbois (12 pipes)
- 4'-16' Hautbois-Clairon (61 pipes)
- Swell Tremulant

CHOIR (Manual I or IV - Enclosed)

- 8' Geigendiapason (61 pipes)
- 8' Holzgedackt (61 pipes)
- 8' Vox Angelica I-III (159 pipes)
- 4' Fugara (61 pipes)
- 4' Rohrflöte (61 pipes)
- 2' Octave (61 pipes)
- 1½' Quinte (61 pipes)
- 1' Blockflöte (61 pipes)
- 1' Scharff IV (244 pipes)
- 8' Clarinette (61 pipes)
- Choir Tremulant
- 8' Trompeten (Ped)
- Harp (digital)
- Celesta (digital)
- Zimbabwe (digital)

PEDAL (Unenclosed)

- 32' Flûte ouverte (digital)
- 32' Untersatz (digital)
- 32' Contre Gambe (digital)
- 16' Prestant Diapason (32 pipes)
- 16' Subbass (32 pipes)
- 16' Violonprestant (Gt)
- 16' Bourdonbass (Sw)
- 10½' Grand Nasard (Subbass)
- 8' Octave (20 pipes)
- 8' Hohlflöte (12 pipes)
- 8' Violoncelle (Gt)
- 8' Bourdon (Sw)
- 5½' Quinte (32 pipes)
- 4' Superoctave (32 pipes)
- 2½' Mixture IV (128 pipes)
- 32' Kontreposaune (12 pipes)
- 16' Posauene (32 pipes)
- 16' Basson (Sw)
- 8' Trompeten (12 pipes)
- 8' Tuba Magna (Résonance)
- 4' Clarina Magna (Résonance)
- 4' Hautbois (Sw)
- 2' Cornett (24 pipes)
- Chimes (digital)



The Fowler Organ Company, Lansing, Michigan, has completed the restoration and renovation of the 1933 Casavant organ at St. Mary Cathedral in Lansing. The organ was relocated to the cathedral in 1958 and moved from the transept loft to the rear gallery in the late 1960s, along with the replacement of the original console, blower, and other modifications. By the early 1990s, the action was in need of restoration and other difficulties began to arise. The present project included rebuilding of the original electro-pneumatic windchests and reconstruction of the wind supply system with a new blower and extensive use of wood and PVC wind lines to replace the flexible hoses from the previous work. Solid state control switching and a new three-manual drawknob console in the French terraced style were also provided. The console is built of red oak and mahogany with keys of bone and rosewood, and turned rosewood drawknobs, and is equipped with a state of the art multi-memory combination action, manual transfer, transposer, MIDI and record/playback system.

When the instrument was originally installed in the cathedral there was no formal façade; wood and fabric grills covered the expression boxes, and the central Great and Pedal were left open to view. As part of the renovation, a new case front was designed which includes speaking pipes from the Great 16' Double Diapason and 8' Diapason ranks as well as the horizontal Fanfare Trumpet. The case is built of red oak to match existing woodwork in the church.

The original tonal design was typical of the period with a fairly strong English influence. Given the cathedral's fine acoustic and ideal placement of the organ, it was decided to retain the English-Romantic concept and to make modifications to improve clarity and ensemble. Redundant ranks were replaced with more colorful or useful stops to provide a wider range of color and dynamic power.

While the organ retains a strong romantic influence, it is not thick or tubby sounding. The voicing of all ranks increased tonal definition and harmonic content without sacrificing the richness of generous scales. Mixtures and added voices were scaled and voiced to blend into the ensemble.

Some decisions to retain the original character of certain stops did result in interesting challenges. This was particularly true in the Choir where the Clarinet stop is fine sounding but would not tolerate lower wind pressure. This division is the most subtle in voicing and dynamic power and yet operates on the highest pressure of the three manual divisions.

The instrument was dedicated in memory of the former director of music, David J. Ferland, in whose honor the present director, William P. Rowan, composed a grand march—*Ferland's March*, published by MorningStar—which was premiered at the dedication recital played by Joseph Jackson.

Three manuals and pedal, 50 ranks, electro-pneumatic action; SSL capture combination action, 32 memory levels, programmable crescendo; transposer,

manual transfer, MIDI control system; Chimes, Cymbelstern, Rossignol.

—Brian Fowler

GREAT

- 16' Double Diapason
- 8' Diapason
- 8' Flute Harmonique
- 8' Bourdon
- 8' Gemshorn
- 4' Octave
- 4' Hohlflute
- 2 1/2' Twelfth
- 2' Fifteenth
- IV Mixture
- 8' Trumpet
- 8' Fanfare Trumpet
- Chimes
- Gt 16-UO-4
- Sw/Gt 16-8-4
- Ch/Gt 16-8-4
- MIDI to Gt
- Gt/Ch Transfer

SWELL

- 16' Bourdon
- 8' Diapason
- 8' Rohr Bourdon
- 8' Viole de Gambe
- 8' Viole Celeste
- 8' Aeoline
- 4' Octave
- 4' Traverser Flute
- 2' Octavin
- V Plein Jeu
- 16' Fagott
- 8' Trompette
- 8' Hautbois
- 8' Vox Humana
- 4' Clarion
- Tremulant
- Sw 16-UO-4
- MIDI to Sw

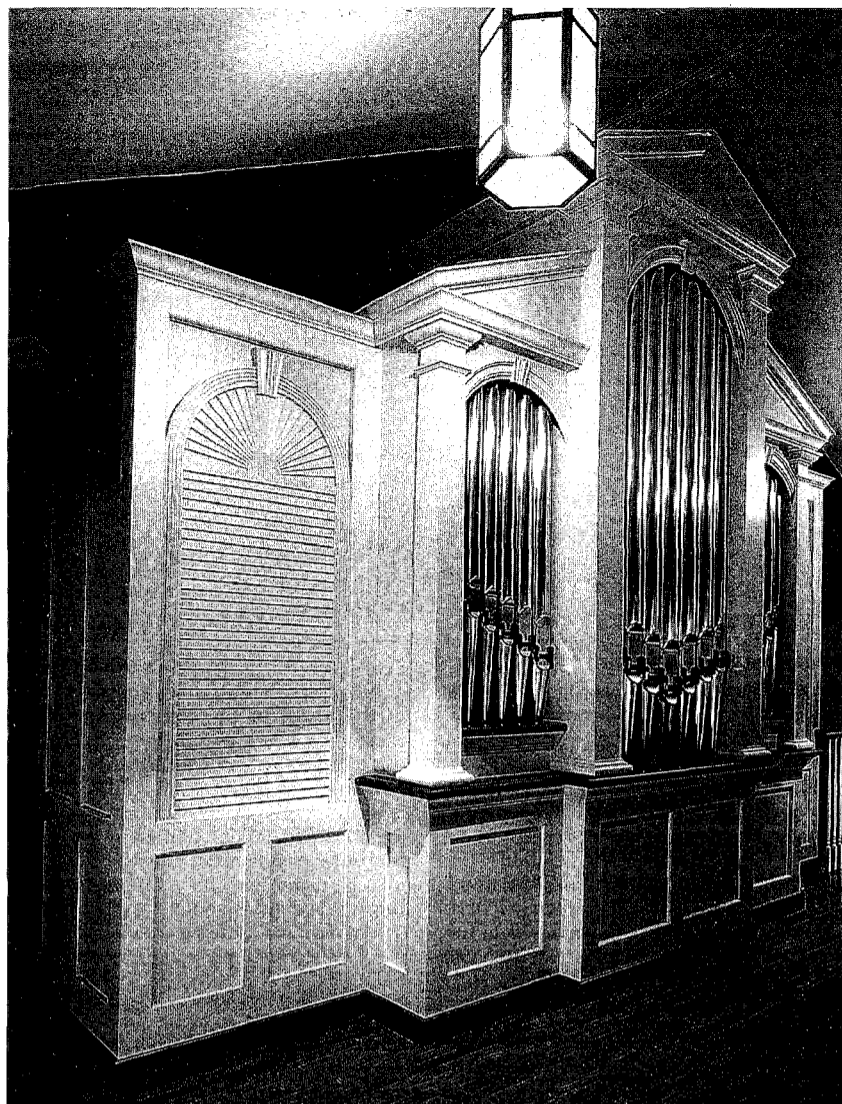
CHOIR

- 8' Geigen Principal
- 8' Spire Flute
- 8' Dolce
- 8' Unda Maris
- 4' Geigen Octave
- 4' Koppelflute
- 2' Italian Principal
- II Sesquialtera
- III Sharp Mixture
- 8' Clarinet
- Tremulant
- 8' Fanfare Trumpet
- Ch 16-UO-4
- Sw/Ch 16-8-4
- Gt/Ch
- MIDI to Ch

PEDAL

- 32' Double Open Wood
- 32' Grand Bourdon
- 16' Open Wood
- 16' Double Diapason
- 16' Subbass
- 16' Bourdon (Sw)
- 8' Octave
- 8' Bass Gedeckt
- 4' Chorabass
- 4' Flute
- 32' Bombarde
- 32' Contra Fagott
- 16' Trombone
- 16' Fagott (Sw)
- 8' Tromba
- 4' Fagott (Sw)
- Gt/Ped 8-4
- Sw/Ped 8-4
- Ch/Ped 8-4
- MIDI to Ped

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Goulding & Wood, Inc., Indianapolis, Indiana, has completed a new organ for St. John's Episcopal Church, Crawfordsville, Indiana. St. John's is the oldest Episcopal Church building in the state of Indiana, with the original structure dating back to 1837. The new instrument is the third pipe organ for the parish, and it is the first time they have had an organ installation in the rear gallery. In preparation of the instrument, the balcony was extended, a hardwood floor was laid, and a wood rail was installed.

The new instrument is the second in a series of three electro-pneumatic unit organs for our shop, and all three have very similar tonal designs. Balanced choruses, while comprising the same ranks, allow for a classically inspired terraced plenum effect. Scaling of the 8' Principal is generous at 150 mm, and its voicing is full and rich. The Principal, Octave, Salicional and Celeste are 50% tin, while the Rohr Flute and mutations are 70% lead. The 8' pitches work well in combination, creating an effective *jeux de fonds*, while the single reed works well in both solo and ensemble combinations. The shallow case, which ranges from three to five feet in depth, allows a maximum of tonal egress into the room, and its design highlights the Federalist detail of the church's architecture.

Installation of the organ occurred in mid-March 2002, and the final tuning and tonal regulation took place during Holy Week. The organ was first used for services on Easter morning, and the dedicatory Evensong and recital followed on 14 April, 2002. Mark Reed, a doctoral candidate at Indiana University and organist at a sister parish in the diocese, played the inaugural recital to a full congregation.

—Jason Overall

GREAT

- 16' Gedeckt (A)
- 8' Principal (B)
- 8' Rohr Flute (A+E)
- 8' Salicional (C)
- 8' Salicional Celeste (TC) (D)
- 4' Octave (B+H)
- 4' Gedeckt (A)
- 2 1/2' Quint (TC) (G)
- 2' Block Flute (E)
- 1 1/2' Terz (TC) (F)
- 1 1/2' Mixture II (G+H)
- 16' Hautbois (I)
- 8' Hautbois (I)

SWELL

- 8' Gedeckt (A)
- 8' Salicional (C)
- 8' Salicional Celeste (TC) (D)
- 4' Principal (B)
- 4' Rohr Flute (E)
- 4' Salicional (C)
- 4' Salicional Celeste (D)
- 2' Octave (H)
- 1 1/2' Terz (TC) (F)
- 1 1/2' Quint (G)
- 8' Hautbois (I)
- 4' Hautbois (I)

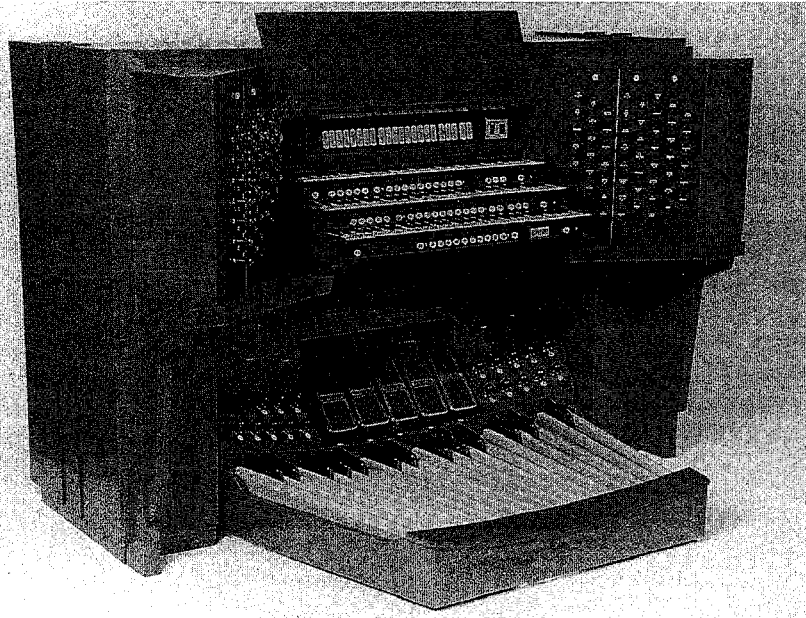
PEDAL

- 32' Resultant (A)
- 16' Gedeckt (A)
- 8' Principal (B)
- 8' Salicional (C)
- 8' Gedeckt (A)
- 4' Principal (B)
- 4' Rohr Flute (E)
- 2' Octave (H)
- 1 1/2' Mixture II (G+H)
- 16' Hautbois (I)
- 8' Hautbois (I)
- 4' Hautbois (I)

Tonal resources

A	16'	Gedeckt	73 pipes
B	8'	Principal	73
C	8'	Salicional	73
D	4'	Salicional Celeste	56
E	4'	Rohr Flute	73
F	1 1/2'	Terz (G20-G56)	37
G	1 1/2'	Quint	56
H	2'	Octave	61
I	16'	Hautbois	73





Schoenstein & Co., organ builders of San Francisco, have built a comprehensive symphonic-style church organ of 39 voices, 46 ranks for Covenant Presbyterian Church in Madison, Wisconsin. There are six Swell boxes enclosing all of the manual stops. Two of these are the Schoenstein double expressive type. The Celestial box contains the high pressure chorus reeds, Mixture, and Vox Humana of the Swell. These stops are separately enclosed within the Swell box and speak into it. Thus, the stops within have double the normal range. In the same way, the Ethereal division is located within the Solo box. It includes the high pressure Tuba and

Schoenstein's incisive Voix Sérénissime and Celeste, keen orchestral strings. To further expand the dynamic range of these divisions, the flute-type Celeste of the Great (enclosed) is available at both unison and octave pitches on the Swell, and the Voix Sérénissime and Celeste are available at octave pitch in the Ethereal. The Swell boxes may be arranged in any order on the expression shoes through a shutter selector system.

The Choir has a fully developed family of echo diapason and flute tone. The Salicional is a small scale, colorful diapason. The Twelfth, Fifteenth and Nineteenth are all of narrow scale. The Solo Gamba, Celeste, French Horn, and English Horn are all based on E.M. Skinner models. There are several interesting flute tones including open and stopped wood, harmonic, and a very narrow scale English-style Lieblich Gedeckt with pierced stoppers. Wind pressures are 4 1/2", 5", 10", and 15".

The divisions of the organ surround the entire chancel and speak into a fan-shaped building of modern architecture through decorative grilles. Acoustical renovation was undertaken prior to the organ installation and was under the direction of Kirkegaard & Associates of Downers Grove, Illinois.

Schoenstein & Co. is a member of the Associated Pipe Organ Builders of America and the International Society of Organbuilders. Senior craftsmen are members of the American Institute of Organbuilders.

—Larry Simpson

GREAT (Expressive, Manual II, 4 1/2" wind)

- 16' Corno Dolce (12 pipes)
- 8' Open Diapason
- 8' Harmonic Flute (42 pipes, Corno Dolce bass)
- 8' Lieblich Gedeckt (wood & metal)
- 8' Corno Dolce
- 8' Flute Celeste (TC)
- 4' Principal
- 4' Lieblich Gedeckt (12 pipes)
- 2' Fifteenth
- 1 1/2' Mixture IV
- 8' Clarinet (Ch)
- Tremulant
- 16' Bass Tuba (Ethereal)
- 8' Tuba (Ethereal)
- 4' Tuba Clarion (Ethereal)
- Chimes (Solo)
- Harp (Ch)
- Celesta (Ch)

SWELL (Expressive, Manual III, 5" wind)

- 16' Bourdon (wood, 12 pipes)
- 8' Open Diapason
- 8' Bourdon (metal)
- 8' Echo Gamba
- 8' Vox Angelica
- 8' Corno Dolce (Gt)
- 8' Flute Celeste (Gt)
- 4' Gemshorn

- 4' Forest Flute
- 4' Flute Celeste (II)(Gt)
- 2' Flageolet
- 8' Oboe
- Tremulant
- Sw 16-UO-4

CELESTIAL (Expressive subdivision of Sw, 10" wind)

- 16' Contra Fagotto (hooded)
- 8' Cornopean (hooded)
- 2' Mixture III-V (5" wind)
- 8' Vox Humana (5" wind)*
- Celestial couples with Swell.
- *In separate fixed expression box inside Celestial box.
- Separate tremulant controlled by Swell Tremulant knob.

CHOIR (Expressive, Manual I, 4 1/2" wind)

- 16' Contra Salicional (12 pipes)
- 8' Stopped Diapason (wood)
- 8' Salicional
- 8' Unda Maris (TC)
- 4' Salicet (12 pipes)
- 4' Chimney Flute (metal)
- 2 1/2' Twelfth (TC)
- 2 1/2' Nazard (from Chim Fl)
- 2' Fifteenth (12 pipes)
- 2' Harmonic Piccolo
- 1 1/2' Tierce (TC)
- 1 1/2' Nineteenth (TC)
- 8' Clarinet
- Tremulant
- Ch 16-UO-4
- Chimes (Solo expression Walker Digital)
- Harp (Walker Digital)
- Celesta (Walker Digital)
- Cymbelstern

SOLO (Expressive, Manual I, 10" wind)

- 8' Concert Flute (wood)
- 8' Gamba
- 8' Celeste
- 8' French Horn
- 8' English Horn
- Tremulant
- Solo 16-UO-4

ETHEREAL (Expressive subdivision of Solo, 15" wind)

- 16' Bass Tuba (12 pipes)
- 8' Tuba (hooded)
- 4' Tuba Clarion (ext)
- 8' Voix Sérénissime (5" wind)
- 8' Voix Celeste (TC, 5" wind)
- 4' Voix Celeste (II)
- Ethereal couples with Solo.
- Tuba does not couple.

PEDAL (5" wind)

- 32' Open Diapason (Walker Digital)
- 32' Contra Gamba (Walker Digital)
- 32' Contra Bourdon (Walker Digital)
- 16' Open Wood
- 16' Sub Bass
- 16' Salicional (Ch)
- 16' Bourdon (Sw)
- 16' Corno Dolce (Ct)
- 8' Principal (12 pipes)
- 8' Salicional (Ch)
- 8' Stopped Diapason (Ch)
- 8' Bourdon (Sw)
- 4' Fifteenth (12 pipes)
- 4' Flute (Gt)
- 32' Contra Posaune (Walker Digital)
- 16' Bass Tuba (Ethereal)
- 16' Contra Fagotto (Celestial)
- 8' Tuba (Ethereal)
- 8' Fagotto (Celestial)
- 4' Tuba (Ethereal)
- 4' Clarinet (Ch)
- Chimes (CC, Solo)

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 SEPTEMBER
Trinity College Choir; Christ-Holy Trinity Church, Westport, CT 4 pm
Duruflé, *Requiem*; St. Bartholomew's, New York, NY 11 am
Patrick Kabanda; Cathedral of St. Patrick, New York, NY 4:45 pm
Pergolesi, *Stabat Mater*; Our Lady of Sorrows, South Orange, NJ 3 pm
Three Choirs Festival; Cathedral Church of the Advent, Birmingham, AL 4 pm
Stephen Shebenik; The Annunciation of Our Lady Episcopal, Gurnee, IL 4 pm
John Bryant; Lakeview Presbyterian, Chicago, IL 3 pm
Henry Glass, workshop; St. John's Episcopal, Lockport, IL 7 pm
- 16 SEPTEMBER
Trinity College Choir; Center Church, Hartford, CT 7 pm
- 17 SEPTEMBER
Jim Hyatt; Medical University of South Carolina, Charleston, SC 12:15 pm
- 20 SEPTEMBER
Trinity College Choir; Chorus of Westery, Westery, RI 6 & 8 pm
Rosalind Mohsen; Old Whaling Church, Edgartown, MA 12:05 pm
Douglas Brown, with trumpet; Fourth Presbyterian Church, Chicago, IL 12:10 pm

- 21 SEPTEMBER
Joseph Gramley, percussion; Cold Spring Harbor Laboratory, Cold Spring Harbor, NY 6 pm
Lisa Lonie, carillon; Longwood Gardens, Kennett Square, PA 2:30 pm
Trinity College Choir; Calvary Episcopal Church, Pittsburgh, PA 8 pm
Pierre Pincemille; Cathedral of the Assumption, Louisville, KY 7:30 pm
Stewart Wayne Foster; Whitefish Bay United Methodist Church, Milwaukee, WI 7 pm
- 22 SEPTEMBER
Paul Bisaccia, piano; Cheshire Public Library, Cheshire, CT 4 pm
Thomas Murray; Christ Church, Westery, RI 4 pm
Suzanne Helfgot; Cathedral of St. Patrick, New York, NY 4:45 pm
Patrick Allen; St. Thomas Church, New York, NY 5:15 pm
Alan Morrison & Jeannine Morrison, organ and piano; Ursinus College, Collegeville, PA 4 pm
Joseph Golden; National Cathedral, Washington, DC 5 pm
Trinity College Choir; St. Joseph's Cathedral, Baton Rouge, LA 4 pm
- 23 SEPTEMBER
Mary Preston; St. Paul's Episcopal, Mt. Lebanon, PA 8 pm
- 24 SEPTEMBER
Paul Bisaccia, piano; McCauley Village, West Hartford, CT 3 pm
Maria-Julia Royall, with soprano and trumpet; Medical University of South Carolina, Charleston, SC 12:15 pm
- 27 SEPTEMBER
Robert Barney; Old Whaling Church, Edgartown, MA 12:05 pm
James Diaz; St. Paul's Episcopal, Chattanooga, TN 7 pm
Robert Glasgow; St. Mary's Episcopal Cathedral, Memphis, TN 7:30 pm
Mark Graf, piano, with baritone; Cathedral Church of the Advent, Birmingham, AL 12:30 pm
Todd Fickley; Fourth Presbyterian Church, Chicago, IL 12:10 pm
- 28 SEPTEMBER
Janet Tebbel, carillon; Longwood Gardens, Kennett Square, PA 2:30 pm



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Edward Parmentier, harpsichord; Edison Park Lutheran Church, Chicago, IL 7 pm

29 SEPTEMBER

Kenneth Corneille; St. Patrick Cathedral, New York, NY 4:45 pm

Mark Bani; St. Thomas Church, New York, NY 5:15 pm

Douglas Major; National Cathedral, Washington, DC 5 pm

Choral Evensong; The Chapel of the Cross, Chapel Hill, NC 8 pm

Choral Evensong; Cathedral Church of St. Paul, Detroit, MI 4 pm

Jason Abel, with the Nativity Choir, Choral Evensong; Nativity Episcopal, Huntsville, AL 5 pm

Craig Cramer; St. Lorenz Lutheran, Frankenthum, MI 4 pm

+**David Schrader**; Bethany Lutheran, Crystal Lake, IL 3 pm

1 OCTOBER

Lee Kohlenberg; Medical University of South Carolina, Charleston, SC 12:15 pm

Marianne Webb, with orchestra; Shryock Auditorium, Southern Illinois University, Carbondale, IL 7:30 pm

2 OCTOBER

Paul Bisaccia, piano; Duncaster Home, Bloomfield, CT 7:30 pm

Susan Moeser; The Chapel of the Cross, Chapel Hill, NC 12:15 pm

3 OCTOBER

Paul Bisaccia, piano; New Britain Women's Club, New Britain, CT 2 pm

4 OCTOBER

Earline Moulder; Old Whaling Church, Edgartown, MA 12:05 pm

John Walker; Trinity Lutheran Church, Akron, OH 8 pm

Vox Ensemble; Cathedral Church of St. Paul, Detroit, MI 8 pm

Gillian Weir; First Presbyterian, Springfield, IL 7:30 pm

Dale Warland Singers; Minnesota History Center, St. Paul, MN

5 OCTOBER

Hans Davidsson, masterclass; St. John's Lutheran, Stamford, CT 1 pm

Doug Gefvert, carillon; Longwood Gardens, Kennett Square, PA 2:30 pm

+**Ed Maki-Schramm** & **Donald Williams**; Our Lady of Good Counsel, Plymouth, MI

43rd Conference on Organ Music; University of Michigan, Ann Arbor, MI (through October 9)

Marilyn Keiser; First United Methodist, South Bend, IN 7 pm

6 OCTOBER

Heinrich Christensen, with flute; King's Chapel, Boston, MA 5 pm

Paul Bisaccia, piano; First Church of Christ, Simsbury, CT 3 pm

Hans Davidsson; St. John's Lutheran, Stamford, CT 4 pm

Aaron David Miller; Immaculate Heart of Mary School, Scarsdale, NY 3 pm

John Weaver; Madison Avenue Presbyterian, New York, NY 4 pm

Brian Harlow; St. Thomas Church, New York, NY 5:15 pm

Voices Chorale; Longwood Gardens, Kennett Square, PA 2:30 pm

Rino Rizzato; National Cathedral, Washington, DC 5 pm

Gillian Weir; First Congregational, Columbus, OH 4 pm

Choral Evensong; Cathedral Church of the Advent, Birmingham, AL 4 pm

Johannes Unger; House of Hope Presbyterian Church, St. Paul, MN 4 pm

8 OCTOBER

David Briggs; St. Thomas Episcopal, Ahsokie, NC 7:30 pm

Julia Harlow; Medical University of South Carolina, Charleston, SC 12:15 pm

Stephen Hamilton, masterclass; First United Methodist, Carbondale, IL 7:30 pm

9 OCTOBER

Brian Cash; The Chapel of the Cross, Chapel Hill, NC 12:15 pm

10 OCTOBER

Christopher Herrick, masterclass; St. John's Cathedral, Jacksonville, FL 10 am

Ensemble Amarcord; Church Street United Methodist Church, Knoxville, TN 7:30 pm

11 OCTOBER

David Higgs; First Presbyterian, Charlottesville, VA 7:30 pm

Christopher Herrick; St. Paul's by-the-Sea Episcopal Church, Jacksonville, FL 8 pm

David Briggs; St. Paul's Lutheran, Fort Wayne, IN 7:30 pm

Tom Trenney, silent film accompaniment; First Presbyterian, Birmingham, MI 7:30 pm

12 OCTOBER

Ensemble Amarcord; Kingswood Regional High School, Wolfeboro, NH 8 pm

Robin Austin, carillon; Longwood Gardens, Kennett Square, PA 2:30 pm

Mazaika; Lancaster Moravian Church, Lancaster, PA 7:30 pm

David Briggs, masterclass; St. Paul's Lutheran, Fort Wayne, IN 10 am

13 OCTOBER

Stephen Hamilton; Madison Avenue Presbyterian, New York, NY 4 pm

George Damp; St. Thomas Church, New York, NY 5:15 pm

Michael Gailit; Chestnut Hill Presbyterian, Philadelphia, PA 3 pm

Thomas Trotter; St. Peter's Episcopal, Philadelphia, PA 4 pm

Ensemble Amarcord; Doylestown Presbyterian Church, Doylestown, PA 7:30 pm

Mazaika; Trinity Lutheran, Camp Hill, PA 4 pm

Paul Fleckenstein; Ursinus College, Collegeville, PA 4 pm

Martin Jean; Gettysburg Lutheran Seminary, Gettysburg, PA 4 pm

Christopher Nickol; National Cathedral, Washington, DC 5 pm

John Walker; Westminster Presbyterian, Dayton, OH 4 pm

David Briggs; St. Francis in the Fields Episcopal, Harrods Creek, KY 3 pm

Christopher Herrick; First United Methodist, Montgomery, AL 3:30 pm

Liber unusualis; Lake Forest College, Lake Forest, IL 3 pm

14 OCTOBER

Thomas Trotter, masterclass; St. Peter's Episcopal, Philadelphia, PA 10 am

Ensemble Amarcord; First United Church of Christ, Reading, PA 8 pm

John Walker, masterclass; Westminster Presbyterian, Dayton, OH 9 am

15 OCTOBER

Adrienne Olsen; Medical University of South Carolina, Charleston, SC 12:15 pm

16 OCTOBER

Eddie Abernathy; The Chapel of the Cross, Chapel Hill, NC 12:15 pm

17 OCTOBER

Marilyn Keiser; Episcopal Church of the Holy Trinity, New York, NY 8 pm

Terry Charles; The Kirk of Dunedin, Dunedin, FL 8 pm (also 10/18)

Todd Wilson, with The Cleveland Orchestra; Severance Hall, Cleveland, OH 8 pm (also 10/18, 10/19)

18 OCTOBER

Ensemble Amarcord; First Baptist Church, Worcester, MA 7:30 pm

+**David Briggs**; Christ Church Episcopal Cathedral, Hartford, CT 7:30 pm

Tom Trenney; Cathedral of the Incarnation, Garden City, NJ 8 pm

Scott Dettra; St. Mark's Church, Philadelphia, PA 8 pm

19 OCTOBER

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

Frederic Blanc, improvisation masterclass; Millar Chapel, Northwestern University, Evanston, IL 10 am

Gerre Hancock, improvisation workshop; St. David's Episcopal, Glenview, IL 10 am

20 OCTOBER

Mazaika; Second Congregational Church, Attleboro, MA 4 pm

Frederick Swann; West Point Military Academy; West Point, NY 3 pm

Paul Jacobson; St. Thomas Church, New York, NY 5:15 pm

F. Allen Artz; Our Lady of Sorrows Church, South Orange, NJ 3 pm

Paul Bisaccia, piano; Nassau Presbyterian, Princeton, NJ 6 pm

Anya Alexeyev; Church of the Apostles UCC, Lancaster, PA 4 pm

Craig Cramer; Camp Hill Prebyterian, Camp Hill, PA 4 pm

Huw Lewis; Shadyside Presbyterian, Pittsburgh, PA 4 pm

Colm Carey; Ascension and St. Agnes Parish, Washington, DC 3 pm

Ken Cowan; St. Ann's, Washington, DC 4 pm

Susan Ferré; Christ Lutheran Church, Staunton, VA 3 pm

Todd Wilson, with The Cleveland Orchestra; Severance Hall, Cleveland, OH 3 pm

Liber unusualis; Church of the Most Holy Trinity, Augusta, GA 4 pm

The Inman Piano Trio; Olive Swann Porter Hall, Covington, GA 3 pm

Frederic Blanc; Millar Chapel, Northwestern University, Evanston, IL 5 pm

+**Gerre Hancock**; St. David's Episcopal, Glenview, IL 4 pm

Marianne Webb; St. Andrew's Episcopal, Carbondale, IL 3 pm

21 OCTOBER

Todd Wilson; Grace Lutheran, River Forest, IL 8 pm

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22 OCTOBER

Mazaika; First Congregational Church, Nantucket, MA 7:30 pm

Liber unusualis; St. Paul's Cathedral, Boston, MA 7:30 pm

Johannes Unger; Trinity College Chapel, Hartford, CT 5 pm

Frederick Swann; The Riverside Church, New York, NY 7 pm

Brenda Fairbanks; Medical University of South Carolina, Charleston, SC 12:15 pm

The Inman Piano Trio; St. Paul's Episcopal, Augusta GA 12 noon

Todd Wilson, masterclass; First United Church, Oak Park, IL 8:30 am

The Chenaults; Holy Family Catholic Church, Rockford, IL 7:30 pm

23 OCTOBER

Robert Burns King; The Chapel of the Cross, Chapel Hill, NC 12:15 pm

24 OCTOBER

Johannes Unger; Community Church, Durham, NH 7 pm

Peter Richard Conte; Union University, Jackson, TN 7:30 pm

25 OCTOBER

Chandler Noyes, silent movie accompaniment; Memorial Music Hall, Methuen, MA 7:30 pm

Olivier Latry; Calvary Episcopal, Pittsburgh, PA 7:30 pm

David Higgs, masterclass; First United Methodist, Plymouth, MI 6 pm

Frederick Swann; Kirk in the Hills, Bloomfield Hills, MI 8 pm

Bruce Neswick; Louisville Seminary, Louisville, KY 7 pm

Sandra Watwood; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

Mazaika; First United Methodist, Gulfport, MS 7 pm

26 OCTOBER

David Higgs; First United Methodist, Plymouth, MI 7:30 pm

27 OCTOBER

Heinrich Christensen, with King's Chapel Choir, Durufle Requiem; King's Chapel, Boston, MA 5 pm

Roger Sayer; St. Patrick Cathedral, New York, NY 4:45 pm

John O'Brien; St. Thomas Church, New York, NY 5:15 pm

Todd Wilson; First Presbyterian, Greensboro, NC 8 pm

Johannes Unger; Christ Church Episcopal, Pensacola, FL 4 pm

The Inman Piano Trio; Tarpon Springs Performing Arts Center, Tarpon Springs, FL 7:30 pm

Robert Delcamp, with the University of the South Choir, Choral Evensong; Nativity Episcopal Church, Huntsville, AL 5 pm

David Briggs; First Congregational, Battle Creek, MI 4 pm

Frederick Swann; Broad Street Presbyterian, Columbus, OH 4 pm

Marianne Webb; St. John's United Church of Christ, Newport, KY 7 pm

John Weaver; Government Street Presbyterian, Mobile, AL 3 pm

Richard Webster, Marcia Van Oyen & David Lornson; First Congregational Church, Evanston, IL 3 pm

28 OCTOBER

Frederick Swann, masterclass; Broad Street Presbyterian, Columbus, OH 7:30 pm

John Weaver, masterclass; Government Street Presbyterian, Mobile, AL 7 pm

James David Christie; University of St. Thomas, St. Paul, MN 8:15 pm

29 OCTOBER

David Peckham, silent film accompaniment; Portland City Hall, Portland, ME 7:30 pm

Duhallow Choral Society; Cathedral of St. Patrick, New York, NY 1:30 pm

Olivier Latry; St. Agnes Cathedral, Rockville Center, NY 7:30 pm

St. Thomas Choir and Orchestra of St. Luke's, works of Britten; St. Thomas Church, New York, NY 7:30 pm

Martha Welch; Medical University of South Carolina, Charleston, SC 12:15 pm

The Inman Piano Trio; St. Simons Presbyterian, St. Simons Island, GA 8 pm

Martin Jean; Grace Lutheran, River Forest, IL 8 pm

30 OCTOBER

Wylie Quinn; The Chapel of the Cross, Chapel Hill, NC 12:15 pm

31 OCTOBER

Olivier Latry; St. Michael's Episcopal, Orlando, FL 7:30 pm

Send Calendar items to THE DIAPASON
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UNITED STATES

West of the Mississippi

15 SEPTEMBER

Paul Bisaccia, piano; First United Methodist Church, Boulder, CO 4 pm

Paul Tegels; Lagerquist Hall, Pacific Lutheran University, Tacoma, WA 3 pm

Fabio Ciofini; Central Lutheran Church, Eugene, OR 4 pm

Elna Johnson; St. Mary's Cathedral, San Francisco, CA 3:30 pm

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

16 SEPTEMBER

Paul Jacobs; Grace & Holy Trinity Cathedral, Kansas City, MO 8 pm

19 SEPTEMBER

VocalEssence; Ted Mann Concert Hall, Minneapolis, MN (also 9/21)

20 SEPTEMBER

David Dahl; Christ Church, Tacoma, WA 12:10 pm

21 SEPTEMBER

Pierre Pincemalle; Cathedral of the Assumption, Louisville, KY 7:30 pm

22 SEPTEMBER

Craig Cramer; Westminster Presbyterian, Lincoln, NE 4 pm

Dresden Koerner Chamber Choir; Christ the King Lutheran, Houston, TX 5 pm

Peter Sykes; Cathedral of the Madeleine, Salt Lake City, UT 8 pm

Fabio Ciofini; Christ Church, Tacoma, WA 4 pm

Michael Moreskine; St. Mary's Cathedral, San Francisco, CA 3:30 pm

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

24 SEPTEMBER

Carlene Neihart; Country Club Methodist Church, Kansas City, MO 7:30 pm

26 SEPTEMBER

Rose Ensemble; The Southern Theater, Minneapolis, MN 8 pm (also September 27 & 28)

Ken Cowan; William Jewell College, Liberty, MO 7 pm

28 SEPTEMBER

Martin Jean, masterclass; Trinity Lutheran, Lynnwood, WA 10 am

29 SEPTEMBER

Rose Ensemble; The Southern Theater, Minneapolis, MN 7 pm

James Higdon; Bales Organ Recital Hall, University of Kansas, Lawrence, KS 2:30 pm

Martin Jean; Trinity Lutheran, Lynnwood, WA 7 pm

David Hatt; St. Mary's Cathedral, San Francisco, CA 3:30 pm

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

3 OCTOBER

Ensemble Amarcord; Hampton School of Music, Moscow, ID 8 pm

5 OCTOBER

Ensemble Amarcord; United Methodist Church, Sebastopol, CA 8:15 pm

Jared Jacobsen, Robert Plimpton, & Carol Williams; St. John of the Cross, Lemon Grove, CA 7:30 pm

6 OCTOBER

Ulrich Böhme; Cathedral of the Madeleine, Salt Lake City, UT 8 pm

Andrew Stewart-Cook; Central Lutheran Church, Eugene, OR 4 pm

Thomas Foster, harpsichord, with soprano and guitar; All Saints' Episcopal, Beverly Hills, CA 4 pm

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

7 OCTOBER

Ensemble Amarcord; University of Utah, Salt Lake City, UT 7:30 pm

8 OCTOBER

Johannes Unger; Colorado College, Colorado Springs, CO 7:30 pm

11 OCTOBER

Michael Gallit; First Presbyterian, Portland, OR 7:30 pm

12 OCTOBER

Frederick Swann, masterclass; Bel-Air Presbyterian, Los Angeles, CA 10 am

13 OCTOBER

David Briggs; St. Francis in the Fields Episcopal, Harrods Creek, KY 3 pm

Joseph Adam; St. Joseph's RC Church, Seattle, WA 3 pm

Terry Norman; Christ Church, Tacoma, WA 4 pm

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Zygmunt Strzep; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Frederick Swann; Bel-Air Presbyterian, Los Angeles, CA 4 pm
Johannes Unger; St. James Episcopal, Los Angeles, CA 5:45 pm
Carol Williams; Balboa Park, San Diego, CA 2 pm

14 OCTOBER
Katharine Pardee; Hendrix College, Conway, AR 7:30 pm

18 OCTOBER
Douglas Cleveland; Ed Landreth Auditorium, Texas Christian University, Fort Worth, TX 7:30 pm
Johannes Unger; Palmer Memorial Episcopal, Houston, TX 8 pm

20 OCTOBER
Johannes Unger; First Presbyterian, Davenport, IA 4 pm
 Bach Choir and Orchestra; Christ the King Lutheran, Houston, TX 5 pm
Thierry Escaich; Cathedral of the Madeleine, Salt Lake City, UT 8 pm
David Hatt, with tenor; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Arthur Willis; All Saints' Episcopal, Beverly Hills, CA 4 pm
Carol Williams; Balboa Park, San Diego, CA 2 pm

21 OCTOBER
Carol Williams; All Souls, Point Loma, CA 7:30 pm

22 OCTOBER
David Briggs; Wichita State University, Wichita, KS 7:30 pm

23 OCTOBER
David Briggs, children's concerts; Wichita State University, Wichita, KS 10 am & 1:30 pm

24 OCTOBER
Mary Preston, with Dallas Symphony; Meyerson Center, Dallas, TX (through 10/27)

26 OCTOBER
 Dale Warland Singers; Westwood Lutheran, St. Louis Park, MN 8 pm
Douglas Cleveland, masterclass; St. Peter's Episcopal, St. Louis, MO 10 am

27 OCTOBER
 Dale Warland Singers; First Lutheran, Columbia Heights, MN 4 pm
Douglas Cleveland; St. Peter's Episcopal, St. Louis, MO 5 pm
 Orpheus Chamber Singers; St. Thomas Aquinas, Dallas, TX 7:30 pm
Tom Trenney, silent film accompaniment; Benaroya Hall, Seattle, WA 2 pm and 7 pm
Raymond Garner; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Timothy Olsen; First Congregational, Fresno, CA 3 pm
Carol Williams; Balboa Park, San Diego, CA 2 pm

29 OCTOBER
The Chenaults; Subiaco Academy, Subiaco, AR 7:30 pm
Jeremy David Tarrant; St. Paul's Cathedral, Oklahoma City, OK 8 pm

31 OCTOBER
Tom Trenney, silent film accompaniment; Cathedral of St. John, Spokane, WA 6 pm and 8 pm

INTERNATIONAL

15 SEPTEMBER
Stephen Tharp; Diekirche, Luxembourg, 8 pm
Francis Marchal; St. Paul's Cathedral, London, England 5 pm
Christopher Herrick; Winspear Centre for Music, Edmonton, AB, Canada 3 pm

17 SEPTEMBER
Gillian Weir; Vestjysk Musikkonservatorium, Esbjerg, Denmark 7:30 pm
Gordon Stewart; De Montfort Hall, Leicester, England

19 SEPTEMBER
Richard Townend; St. Margaret Lothbury, London, England 1:10 pm
Francis Marchal; St. James Clerkenwell, London, England 1:10 pm

20 SEPTEMBER
Michael Gailit; St. Augustine's Church, Vienna, Austria 7:30 pm
Janice Beck; Cathedral of Our Lady, Antwerp, Belgium 12:45 pm
Janice Beck; Onze-Lieve-Vrouwkerke, Melsele, Belgium 8:30 pm
Andrew Nethsingha; Romsey Abbey Church, Romsey, England 7:30 pm
Nikiforos Kilronomos; St. Dominic's Priory, London, England 7:30 pm
Gillian Weir; St. Matthew's Church, Douglas, Isle of Man 8 pm

21 SEPTEMBER
Carlo Curley; St. Peter's, Harrogate, England 7:30 pm
David Saint; St. George's Cathedral Southwark, London, England 1:05 pm
Michael Maine; St. Mary's, Brighton, England 2:30 pm
Gillian Weir, masterclass; St. Matthew's Church, Douglas, Isle of Man 10 am

22 SEPTEMBER
Robert Quinney; St. Paul's Cathedral, London, England 5 pm

25 SEPTEMBER
Mami Yoneyama; Minato Mirai Hall, Yokohama, Japan 12:10 pm

26 SEPTEMBER
Richard Townend; St. Margaret Lothbury, London, England 1:10 pm
Derek Longman; Haileybury College Chapel, Herts, England 7:30 pm

27 SEPTEMBER
Carlo Curley; Worksop College, Worksop, England

28 SEPTEMBER
Carlo Curley; St. Mary's, Warwick, England 7:30 pm
 Limburg Cathedral Chamber Choir; Bromley Parish Church, Bromley, England 7:30 pm

29 SEPTEMBER
Stephen Tharp; St. Peter and Paul, Ratingen/Dusseldorf, Germany 7 pm
Joanna Marsh; St. Paul's Cathedral, London, England 5 pm

1 OCTOBER
Philip Moore; St. Lawrence Jewry, London, England 1 pm
Gillian Weir; Knox College Chapel, University of Toronto, Toronto, ON, Canada 8 pm

2 OCTOBER
Ian Tracey; St. Mary's, Chesham, Bucks, England 7:30 pm
Carlo Curley; Stockholm Concert Hall, Stockholm, Sweden
Michael Gailit; Ste-Cecily Cathedral, Valleyfield, Québec, Canada 8 pm

3 OCTOBER
Georges Athanasiadis; St. Margaret Lothbury, London, England 1:10 pm
Roger Sayer; St. Paul's Cathedral, London, England 6:30 pm
Michael Gailit, lecture; St-Jean-Baptiste, Montréal, Québec, Canada 7:30 pm

4 OCTOBER
Michael Gailit, masterclass; St. Matthias Westmount, Montréal, Québec, Canada 2 pm

5 OCTOBER
Jennifer Bate; St. Mary's Bathwick, Bath, England 7:30 pm
Carlo Curley; St Michael's Church, Herts, England 7:30pm
Henry Fairs; St. John at Hackney, Hackney, England 12:30 pm
Christopher Herrick; Tewkesbury Abbey, Tewkesbury, England 7:30 pm
Michael Gailit, organ and piano; St. Andrew & Paul, Montréal, Québec, Canada 8 pm

6 OCTOBER
David Butterworth; Albert Hall, Nottingham, England 2:45 pm
Mark Williams; St. Paul's Cathedral, London, England 5 pm
Michael Gailit; Grand Séminaire, Montréal, Québec, Canada 4 pm
Diane Bish; Westminster United Church, Winnipeg, Manitoba, Canada, 8 pm

9 OCTOBER
Mark Wardell; St. Matthew's Westminster, London, England 1:05 pm
Richard Coulson; St. Mary's Guildford, Guildford, England 1:10 pm
Jonathan Rennert; The Temple Church, London, England 1:15 pm

10 OCTOBER
Richard Townend; St. Margaret Lothbury, London, England 1:10 pm

11 OCTOBER
Tomoko Miyamoto, with soprano; Minato Mirai Concert Hall, Yokohama, Japan 7 pm
Andrew Lumsden; Chapel of St. Augustine, Tonbridge, England 8 pm

12 OCTOBER
Carlo Curley; St Paul's Church, Cheam, England 7:30pm
Stephen Wood; Victoria Hall, Stoke-on-Trent, England 12 noon
Simon Lindley; St. Peter's, Harrogate, England 7:30 pm
Stephen Disley; St. John the Evangelist, London, England 6:30 pm

13 OCTOBER
John Scott; St. Paul's Cathedral, London, England 5 pm

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 1919-1998

14 OCTOBER

James Parsons; All Souls, London, England 7:30 pm

16 OCTOBER

Andrew Nethsingha; The Temple Church, London, England 1:15 pm

17 OCTOBER

Stephen Tharp; Dom, Passau, Germany 7 pm

David Goode; St. John's Smith Square, London, England 1:15 pm

Richard Townend; St. Margaret Lothbury, London, England 1:10 pm

18 OCTOBER

Martin Stacey; St. Dominic's Priory, London, England 7:30 pm

19 OCTOBER

Stephen Tharp; Acore, Italy 9 pm

Bill Sibbey; St. Mary's, Brighton, England 2:30 pm

Simon Williams; St. George's Cathedral, London, England 1:05 pm

Ewald Kooiman; Grosvenor Chapel, London, England 7:30 pm

Marcus Huxley; Bromley Parish Church, Bromley, England 7:30 pm

20 OCTOBER

Yanka Hekimova; Eglise d'Auvernier, Auvernier, Switzerland 5 pm

Jozef Sluys; Cathedral of SS Michael and Gudula, Brussels, Belgium 4 pm

Peter King; St. Paul's Cathedral, London, England 5 pm

21 OCTOBER

Ben van Oosten; Church of Notre Dame de Laeken, Brussels, Belgium 8 pm

22 OCTOBER

Hans Davidsson; Cathedral of SS Michael and Gudula, Brussels, Belgium 8 pm

23 OCTOBER

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

Guy Bovet; Church of St. Lambert, Brussels, Belgium 8 pm

Stephen Layton; The Temple Church, London, England 1:15 pm

24 OCTOBER

Simon Lindley; Cathedral of SS Michael and Gudula, Brussels, Belgium 8 pm

Richard Townend; St. Margaret Lothbury, London, England 1:10 pm

25 OCTOBER

Willibald Guggenmos; Cathedral of SS Michael and Gudula, Brussels, Belgium 8 pm

26 OCTOBER

Arnaud Van de Cauter, with bagpipes and percussion; Church of Notre Dame de la Chapelle, Brussels, Belgium 10:30 am

Jérôme Faucher, with string quartet; Church of Notre Dame Immaculée, Brussels, Belgium 11:30 am

Peter Van de Velde; Church of Notre Dame de la Chapelle, Brussels, Belgium 12:30 pm

Hans-George Reinertz; Protestant Church, Brussels, Belgium 3 pm

Jozef Sluys; Church of Notre Dame du Sablon, Brussels, Belgium 4 pm

27 OCTOBER

Elisabeth Ullmann; Cathedral of SS Michael and Gudula, Brussels, Belgium 4 pm

Stephen Cleobury; Albert Hall, Nottingham, England 2:45 pm

29 OCTOBER

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

Stephen Cleobury; Albert Hall, Nottingham, England 2:45 pm

Gillian Weir; Royal Festival Hall, London, England 7:30 pm

31 OCTOBER

Richard Townend; St. Margaret Lothbury, London, England 1:10 pm

Organ Recitals

DANIEL BECKWITH, Home of Thomas R. Thomas and J. Steven McCall, Palm Beach, FL, May 25: *Vivace (Trio Sonata III in d, BWV 527)*, Bach; *Canzona (Sonata in c)*, Whitlock; *Scherzo*, op. 2, Duruflé; *Pastorale*, Roger-Ducasse; *Variations on an American Air*, Flagler.

JAMES BIERY, Cathedral of St. Paul, St. Paul, MN, May 19: *Pièce d'Orgue*, BWV 572, Bach; *Prélude, Adagio, et Choral Varié sur le "Veni Creator,"* op. 4, *Suite*, op. 5, Duruflé.

JUSTIN BISCHOF, St. James United Church, Montréal, Québec, Canada, May 19: *Hommage to George Frideric Handel and Antonio Vivaldi, Hommage to Max Reger, Bischof; Essai, Cabena; Hommage to Paul Hindemith, Bischof; Première Fantaisie, Deuxième Fantaisie*, Alain; *Hommage à Olivier Messiaen, Improvised Symphony in 4 Movements*, Bischof.

PETER RICHARD CONTE, First Congregational Church, Los Angeles, CA, May 19: *Overture to Candide*, Bernstein, transcr. Conte; *Toccata in F*, Bach; *My Heart at Thy Sweet Voice*, Saint-Saëns, transcr. Lemare; *Overture di Ballo*, Sullivan, transcr. Conte; *Aria, Swinnen; Final*, Franck; *Sinfonia (Il Barbiere di Siviglia)*, Rossini, transcr. Conte; *Melodie in E*, Rachmaninoff, transcr. Lemare; *Scherzo (Sonata VIII)*, Guilmant; *Graceful Ghost Rag*, Bolcom, transcr. Conte; *L'apprenti Sorcier*, Dukas, transcr. Conte.

PETER DUBOIS, Holy Mother of the Rosary Cathedral, Lancaster, NY, May 5: *Prelude and Fugue in B*, op. 7, no. 1, Dupré; *Ecce Lignum Crucis—A Meditation*, Heiller; *Prelude, Fugue and Variation*, op. 18, Franck; *Fantasia and Fugue in g*, BWV 542, Bach; *Studien für den Pedal-Flügel*, op. 56, no. 1 in C, no. 5 in b, Schumann; *Suite*, op. 5, Duruflé.

JEREMY FILSELL, St. James Episcopal Church, Los Angeles, CA, May 12: *Rondo alla Campanella*, op. 156, Karg-Elert; *Canonic Variations on Von Himmel Hoch*, BWV 659, Herr Jesu Christ, dich zu uns wend, BWV 709, Bach; *Sonata Eroica*, op. 94, Jongen; *Prélude et Fugue en La bémol majeur*, op. 36, no. 2, Dupré; *Symphonie Improvisée*, Cochereau, transcr. Filsell.

ROBERT FINSTER, The Presbyterian Homes, Evanston, IL, May 20: *Schübler Chorales*, BWV 645-650, Bach; *Toccata, Villancico y Fuga*, Ginastera; *Kyrie, Offertoire sur les grands jeux (Messe pour les Couvents)*, Couperin.

REBECCA GROOM TE VELDE, First Presbyterian Church, Stillwater, OK, April 28: *Cortège et Litanie, Dupré; Sonata No. 4 in e*, BWV 528, *Prelude and Fugue in a*, BWV 543, Bach; *Four Short Pieces for Manuals Alone*, Pinkham; *Rapsodia Breve*, Creston; *Pastorale (Sonata No. 1)*, Guilmant; *Carillon de Westminster*, Vierne.

STEPHEN HAMILTON, Grace Episcopal Church, Anderson, SC, May 10: *Sonata de 1st tone for Trompeta Real*, Lidon; *Chant de Paix*, Langlais; *Sonata VI*, op. 65, Mendelssohn; *Passacaglia*, BWV 582, Bach; *The King of Instruments*, Albright; *Pastorale*, op. 19, Franck; *Prelude and Fugue in B*, op. 7, no. 1, Dupré.

JAN HORA, Elliott Chapel, Presbyterian Homes, Evanston, IL, May 9: *Prelude and Fugue in c*, BWV 546, *Nun komm, der Heiden Heiland*, BWV 659, 661; *Adagio in b*, KV 540, Mozart; *Sonata No. 2 in c*, Mendelssohn; *Vigilia*, Martinu/Janáček; *The Alchemists*, Teml.

PAUL JACOBS, Palms Presbyterian Church, Jacksonville Beach, FL, March 24: *Sinfonia (Cantata No. 29), Nun komm, der Heiden Heiland*, BWV 659, *Trio Sonata in e*, BWV 528, *Prelude and Fugue in D*, BWV 532, Bach; *Fantasia for Organ*, Weaver; *Fantasia in f*, K. 594, Mozart; *Variations on America*, Ives.

ERWAN LE PRADO, St. Paul's Episcopal Cathedral, Buffalo, NY, April 26: *Offertoire sur les grands jeux (Messe solennelle à l'usage des paroisses)*, Couperin; *Récit de Tierce en taille*, de Grigny; *Concerto in d after Vivaldi*, BWV 596, *Nun komm der Heiden Heiland*, BWV 659, Bach; *Improvisation (Sonata No. 2 in d)*, Reger; *Dieu parmi nous (Nativité du Seigneur)*, Messiaen; *Adagio, Final (Symphony No. 3)*, Vierne; *Aria, Litanies*, Alain; *Improvisation*.

KIMBERLY MARSHALL, Illinois College, Jacksonville, IL, April 23: *Trois Pièces*, Alain; *Fugue III on BACH*, Schumann; *Chanson: L'Espoir que jay*, Anonymous 16th cent.; *Canzona dopo l'Epistola (Messa della Madonna)*, Recercar Cromatico dopo il Credo (Messa delli Apostoli) (*Fiori Musicali*), Frescobaldi; *Prélude au Kyrie*, Thème et Variations (*Hommage à Frescobaldi*), Langlais; *Ricercar*, Ligeti; *Canzona in d*, BWV 588, *Concerto II in a*, BWV 593, Bach; *Prelude and Fugue on the name ALAIN*, op. 7, Duruflé.

DEREK NICKELS, First United Methodist Church, Oak Park, IL, May 5: *Imperial March*, op. 32, Elgar, arr. Martin; *Chant sans Paroles*, Lemare; *Divertimento (Four Extemporizations)*, Whitlock; *Rhapsody in D-Flat*, op. 17, no. 1, Howells; *Comes Autumn Time*, H. 124a, Sowerby; *Dankpsalm*, op. 145, no. 2, Reger; *Cantabile*, op. 37, no. 1, Jongen; *Scherzetto (24 Pièces en style libre*, op. 31), Clair de lune (*Pièces de Fantaisie*, op. 53), Final (*Symphonie III*, op. 28), Vierne.

KAREL PAUKERT, The Cleveland Museum of Art, Cleveland, OH, March 10: *Plein jeu, Fugue, Trio, Basse de Trompette*.

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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.

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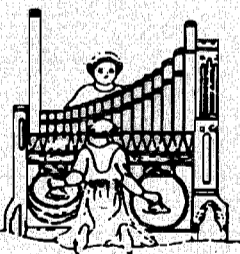
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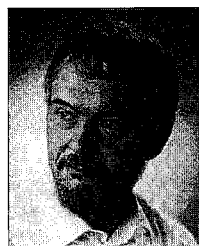
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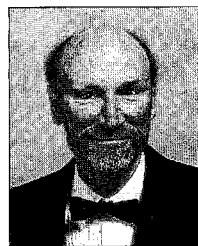
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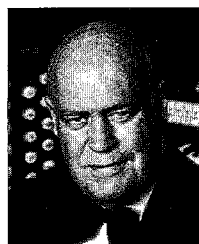
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