

# THE DIAPASON

FEBRUARY, 2008



First Presbyterian Church  
Lexington, Kentucky  
Cover feature on pages 30–31

The acclaimed young English organist William Whitehead is Organ Professor at Trinity College of Music and Music director at St. Mary's Church, Bourne Street, both in London. Previous positions included seven years teaching at the Royal Academy of Music in London, service on the music staff of Westminster Abbey and later of Rochester Cathedral, and assisting John Eliot Gardiner with the famed Monteverdi Choir.

He won first prize at the Odense International Organ Competition in Denmark in 2004, and holds many other awards and honors. He has performed in South Africa, France, Denmark, Russia, Scotland, as well as extensively in England at major venues and festivals including those in Litchfield, Cheltenham, and Hampstead and Highgate.

He is a graduate of University College, Oxford, where he was Organ Scholar, and of the Royal Academy of Music, with a further graduate degree from King's College London. Organ teachers have included Dame Gillian Weir, Naji Hakim, David Sanger, David Hill, James O'Donnell, and David Titterington.

His seventh compact disc release, "Dances of Life and Death" on the Chandos label, won Five Stars from the magazine *BBC Music*, the Diapason Découverte award in France, and was his first entirely solo recording. His next solo CD was released by Herald late in 2007 and coincided with a feature article on the organist in the international journal *Choir & Organ*.

# William Whitehead

## concert organist



"Whitehead's compelling playing represents advocacy of a high order."

*(BBC Music Magazine)*

"Whitehead plays with clarity and authority...rhythmically incisive playing."

*(MusicWeb International)*

"England seems to have a knack of developing young organists who become quickly proficient in the French literature. I hope to hear more from this excellent talent."

*(American Record Guide)*

### Season 08-09 tour periods

2008: October 19 through November 2

2009: March 8 through 22

PHILLIP TRUCKENBROD  
CONCERT ARTISTS

email@concertartists.com • (888) 999-0644 toll-free

1 Gold St #R, Hartford CT 06103-2914

CONCERTARTISTS.COM

# THE DIAPASON

A Scranton Gillette Publication

Ninety-ninth Year: No. 2, Whole No. 1179  
Established in 1909

FEBRUARY, 2008  
ISSN 0012-2378

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

## CONTENTS

### FEATURES

A conversation with James Kibbie  
by Joyce Johnson Robinson 21

OHS 52nd Annual National Convention  
July 11–17, 2007, Central Indiana  
by Frank Rippl 24

### NEWS & DEPARTMENTS

Letters to the Editor 3  
Here & There 3, 4, 5, 6, 8, 10  
Nunc Dimittis 6  
Carillon News by Brian Swager 12  
Harpsichord News by Larry Palmer 12  
In the wind . . . by John Bishop 14  
On Teaching by Gavin Black 15

### REVIEWS

Music for Voices and Organ 16  
Book Reviews 17  
New Recordings 18  
New Organ Music 19

### NEW ORGANS

CALENDAR 33

ORGAN RECITALS 37

CLASSIFIED ADVERTISING 38

**Cover:** John-Paul Buzard Pipe Organ  
Builders, Champaign, Illinois;  
First Presbyterian Church, Lexington,  
Kentucky 30

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

Send subscriptions, inquiries, and address changes to THE DIAPASON, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005.

No portion of the contents of this issue may be reproduced in any form without the specific written permission of the Editor, except that libraries are authorized to make photocopies of the material contained herein for the purpose of course reserve reading at the rate of one copy for every fifteen students. Such copies may be reused for other courses or for the same course offered subsequently.

## Letters to the Editor

### Wesley recording

I was pleased and gratified to read the recent review of my recording of organ works by Samuel Wesley (THE DIAPASON, October 2007, pp. 19–20). With the goal of giving credit where it's due, may I mention one small correction? The reviewer suggests that the program notes were written by me. In fact, these are the work of Francis Routh, noted London-based composer, who happens to be celebrating his 80th birthday this year. Routh is the founder of Redcliffe Editions, publisher of CDs and music by British composers; <redcliffeedition@yahoo.co.uk>.

David Herman  
Trustees Professor of Music  
and University Organist  
The University of Delaware

### Virtual organ

Frederick Tripodi has analyzed the situation at Trinity Church Wall Street quite well ("Letters," December 2007, p. 3). I agree completely with him, as do many organists I know.

ANY sort of digital instrument or additions to a pipe organ are almost always selected due to only one of two things: money and space; and since Trinity Church is hardly lacking in either, it was a very bad decision, plain and simple,

### Editor & Publisher

**JEROME BUTERA**  
[jbutera@sgcmail.com](mailto:jbutera@sgcmail.com)  
847/391-1045

### Associate Editor

**JOYCE ROBINSON**  
[jrobinson@sgcmail.com](mailto:jrobinson@sgcmail.com)  
847/391-1044

### Contributing Editors

**LARRY PALMER**  
Harpsichord

**JAMES McCRAY**  
Choral Music

**BRIAN SWAGER**  
Carillon

**HERBERT L. HUESTIS**  
OrganNet Forum  
Osiris Organ Archive  
[www.mdi.ca/hhuestis/osiris](http://www.mdi.ca/hhuestis/osiris)  
e-mail: [hhuestis@mdi.ca](mailto:hhuestis@mdi.ca)

### Prepress Operations

**DAN SOLTIS**

THE DIAPASON (ISSN 0012-2378) is published monthly by Scranton Gillette Communications, Inc., 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005-5025. Phone 847/391-1045. Fax 847/390-0408. Telex: 206041 MSG RLY. E-mail: [jbutera@sgcmail.com](mailto:jbutera@sgcmail.com).

Subscriptions: 1 yr. \$35; 2 yr. \$55; 3 yr. \$70 (United States and U.S. Possessions). Foreign subscriptions: 1 yr. \$45; 2 yr. \$65; 3 yr. \$85. Single copies \$6 (U.S.A.); \$8 (foreign).

Back issues over one year old are available only from The Organ Historical Society, Inc., P.O. Box 26811, Richmond, VA 23261, which can supply information on availabilities and prices.

Periodical postage paid at Rockford, IL and additional mailing offices. POSTMASTER: Send address changes to THE DIAPASON, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005-5025.

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

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

Copyright ©2008. Printed in the U.S.A.

THE DIAPASON accepts no responsibility or liability for the validity of information supplied by contributors, vendors, advertisers or advertising agencies.

striking innovative rhythms, dance, and theatrics. Often during my tenure as editor in chief of the forerunner of *The American Organist* (*MUSIC/The AGO Magazine*), I would attend concerts and services at both the cathedral as well as Trinity Parish, especially aware of the organ profile at Trinity with its obvious limitations in design, placement, and less than satisfactory acoustics.

Rick Tripodi would have us believe that this organ is a "magnificent, historic, one-of-a-kind" formerly in the hands of a "consummate musician" and presently "in real jeopardy under the current musical director, who has a degree in electronic music." The reality is that the original instrument—as cited by the administration and consultants—with its drastic reconfigurations over the years, can no longer be considered an Aeolian-Skinner organ!

A published appraisal of the former instrument follows:

1) It does not deliver the musical performance of an instrument half its size.

2) It lacks variety and tonal color in both solo and accompanimental stops.

3) Diapason and reed choruses are inadequate.

4) At soft and medium volume levels the tone is generally bland; at high power the tone is harsh and unbalanced.

5) It lacks the most basic qualities of a good Anglican church organ: a warm, rich, noble ensemble undergirded by a solid, deep bass.

6) The pipework is badly out of regulation.

7) Out of 105 stops, only 21 would be good enough to include in a new organ.

The church and musical services are now being webcast, with the choir sharing the chancel with the Marshall & Ogletree chancel organ's 85 stops and 120 voices, an area too small to accommodate more than 15 to 20 ranks of pipes, which would be totally inadequate for Trinity's musical needs.

Rick, who has worked in "sales, construction and consulting," including his long-time cozy relationship with Rodgers instruments, then indicates there is a time and place for digital organs, making one "shout" before the door closes, suggesting that the Schlicker was unsatisfactory at St. Paul's Chapel, Trinity Parish, and suggests a new mechanical-action pipe organ with "some digital voices"!

Lastly, as Dr. Burdick indicates, "for the first time in history, we truly have a double organ that solves all the physical problems confronting an instrument at Trinity Church, which no pipe organ company could ever have achieved, or even tried. Now, from either console, the double organ can be heard throughout the church, while still being able to be played as two separate instruments, with different voices."

The good news is that a comprehensive organ is finally in place at Trinity Wall Street, and according to the distinguished director of music, Dr. Burdick, "it's the only perfect answer for a church of our design and execution. It is musical, organist-friendly, and of great interest to our growing community."

From the caverns of Manhattan's financial district in lower Manhattan, the Trinity soundscape rises up in glory with its magnificent, historic, virtual, double organ, a solid achievement for Marshall & Ogletree, in collaboration with the towering brilliance and monumental leadership of Owen Burdick, Ph.D., Trinity's energetic, enterprising, and ingenious organist and director of music for these past seventeen years.

Peter J. Basch  
Hoboken, New Jersey

### AIO convention

It was with great delight to have read the December installment of John Bishop's "In the wind . . ."

Having been to several AIO conventions over the years (my first one was in 1980), the one this year in Philadelphia was truly magical, one of the best I ever attended. For those 263 of us (attendance count was mentioned at one point during the convention) we not only came away with a great learning experience, but an opportunity to hear some instruments that one might not get to hear under the circumstances that we had (such as the private concert at the Wanamaker's store).

Personally, I always come away from the conventions and workshops of the AIO, as well as those put on by the ISO, AGO and the OHS, with a renewed sense of energy and vigor, as if I had really been on holiday away from organbuilding all together, and can hardly wait to return back to my own shop. Each and every one of these events also reaffirms my decision, made 38 years ago, to go into organbuilding.

Truly one of the highlights of the convention was the stunning and brilliant lecture given by our esteemed colleague, John Bishop himself! The lecture on rigging and moving organs, especially focusing on the removal and moving of the large Möller organ formerly located in the Philadelphia Civic Auditorium, was stimulating, educating, entertaining, and humorous all at the same time. I sat literally on the edge of my chair for the entire event, and was left after 90 minutes wanting more! This was not difficult even after being in lectures for four days, and his lecture being late in the afternoon of the last official day of the convention. I could tell everyone else felt the same way. Bravo John!

Michael R. Williamson  
Williamson-Warne & Associates  
Hollywood, California

## Here & There

**The Cathedral of St. Philip**, Atlanta, Georgia, continues its music series: February 3, Christopher Harrell; 2/10, Leon W. Couch, III; 2/17, Marko Petricic; 2/24, David Brock; March 2, Albert Ahlstrom; 3/9, Atlanta Flute Ensemble; 3/16 3/30, Clayton State Chorale; April 6, John Linker; 4/13, Michael Boney; 4/19, spring concert; 4/20, Andrew Kotylo; 4/27, Domenico Severin. For information: <[www.stphilipscathedral.org](http://www.stphilipscathedral.org)>.

**Case Western Reserve University**, Cleveland, Ohio, continues its season of Early Music at Harkness: February 9, Rebel; March 3, Alamire. For information: 216/368-2402; <[music.case.edu/ccc/](http://music.case.edu/ccc/)>.

**The University of Denver's Lamont School of Music** continues the organ recital series on its Karl Schuke organ: February 10, Wolfgang Stockmeier; May 4, Horst Buchholz. For information: 303/871-6973; <[www.du.edu/lamont](http://www.du.edu/lamont)>.

**St. Lorenz Lutheran Church**, Frankenmuth, Michigan, continues its music

series: February 10, Paul Jacobs; March 2, St. Lorenz Wind Ensemble; April 25, Alleluia! Ringers; May 1–5, 2nd annual Bach Week; 5/1, Ascension Day Bach Vespers. For information: 989/652-6141; <[www.stlorenz.org](http://www.stlorenz.org)>.

**The Church of St. Ignatius Loyola**, New York City, continues its music series: February 13, music of Schnittke, Ginastera, and Striggio; March 12, Buxtehude, Schütz, and Bach; April 16, Saint-Saëns (*Symphony No. 3*) and Szymanowski (*Stabat Mater*); May 14, Monteverdi (*Vespers of 1610*). For information: 212/288-2520; <[www.saintignatiusloyola.org](http://www.saintignatiusloyola.org)>.

**Holy Trinity Lutheran Church**, Akron, Ohio, continues its organ series: February 15, Craig Williams; March 14, Joseph Galema; April 11, Monte Maxwell. For information: <[trinity.lutheran-church.org](http://trinity.lutheran-church.org)>.

**VocalEssence** presents its annual "Witness" concert on February 17 at the Ordway Center for the Performing Arts,

St. Paul, Minnesota. The program will focus on the music of Duke Ellington. For information: <www.vocalescence.org>.

**Shadyside Presbyterian Church**, Pittsburgh, Pennsylvania, continues its music series: February 24, Presidio Saxophone Quartet; March 30, Bells in Motion Handbell Ensemble; April 27, Rachel Laurin; May 18, Rossini, *Stabat Mater*. For information: 412/682-4300; <www.shadysidepres.org>.

**First Church of Christ**, Wethersfield, Connecticut, continues its music series: February 17, colonial concert (music of Billings, Handel, and Pachelbel); March 21, Rutter, *Requiem*; April 20, David Spicer; May 18, festival of the music of Roberta Bitgood; June 8, Benton Blasingame and Ahreum Han, winners of the Albert Schweitzer Organ Festival. For information: <www.firstchurch.org>.

**The American Choral Directors Association** presents its central division convention February 20–23 in Grand Rapids, Michigan. Presenters include Anton Armstrong, Joseph Flummerfelt, Maria Guinand, Joe Miller, and Mary Alice Stollak. For information: <www.acdaonline.org>.

**Emmanuel Church**, Chestertown, Maryland, continues its music series: February 22, Nathan Laube; March 16, Ken Cowan; 3/30, chamber music concert; April 18, Maxine Thevenot. For information: <www.rlk.net/emmanuel>.

**Westminster United Church**, Winnipeg, Manitoba, Canada, continues its organ recital series: February 24, Olivier Vernet; April 6, Duo Majoya—Marnie Giesbrecht and Joachim Segger, piano/organ. For information: <www.westminsterchurchwinnipeg.ca>.

**St. Ignatius Loyola Church**, New York City, continues its organ recital series: February 24, Johannes Unger; April 27, Renée Anne Louprette. For information: <www.saintignatiusloyola.org>.

**Holy Trinity Lutheran Church**, Lancaster, Pennsylvania, continues its music series: February 24, Victor Fields; March 9, Nathan Laube; April 20, Ken Cowan with violinist Lisa Shihoten. Friday noonday recitals: February 8, John Huber; 2/15, Todd Davis; 2/22, Gary Garletts; 2/29, Roger Kurtz; March 7, Ross Ellison; 3/14, Peter Brown with violinist John Hamilton. For information: <www.trinitylancaster.org>.

**The Presbyterian Homes**, Evanston, Illinois, continues its organ recital series: February 25, Bruce Barber; March 24, Stephen Alltop; April 28, Margaret McElwain Kemper; May 19, James Russell Brown; June 16, Jay Peterson. For information: <www.presbyterianhomes.org>.

**The Church of St. Vincent Ferrer**, New York City, continues its music series: March 2, Stainer, *The Crucifixion*; April 13, Mark Bani, hymn festival; April

20, Gail Archer, all Messiaen. For information: 212/744-2080 x114.

**The Cathedral of the Madeleine**, Salt Lake City, continues its music series: March 2, Bach, *Cantata 192*, Messiaen, *Trois petites liturgies*; April 27, Vivaldi, *Dixit Dominus*, Vaughan Williams, *Five Mystical Songs*. For information: <www.saltlakecathedral.org>.

**The Friends of the Kotschmar Organ** will celebrate the 323rd anniversary of Bach's birthday with an all-Bach concert by Ray Cornils and special guests, the Portland Ballet Company, on March 11. The concert includes *Prelude and Fugue in G Major*, *Sinfonia to Cantata 156*, "Cigue" *Fugue in G Major*, and *Toccata and Fugue in d minor*, in addition to other Bach pieces. For information: 207/883-4234; <www.foko.org>.

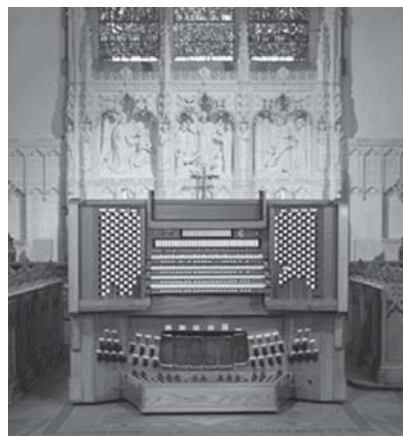
**Early Music America** will sponsor the third EMA Medieval/Renaissance Performance Competition. The competition is open to ensembles (minimum two performers) using voice(s) and/or period instrument(s). Repertoire is limited to medieval and Renaissance periods, roughly 800–1550 A.D., performed on period instruments and in a style that is historically informed. The deadline for applications is April 30.

The winner will receive the \$5,000 Unicorn Prize and the opportunity to present a full-length concert, presented by EMA as a concurrent event, during the Boston Early Music Festival in June 2009. Additionally, EMA will include a short feature article about the winner in a subsequent issue of *Early Music America* magazine. The winner will also be featured on the early music radio program, *Harmonia*. All materials should be sent to: EMA Medieval/Renaissance Performance Competition, 2366 Eastlake Ave. E. #429, Seattle, WA 98102; for information: <www.earlymusic.org>.

**Windwerk Artists** announces resumption of activity under the direction of Henson Markham. The Windwerk roster includes American organists Joseph Adam of St. Joseph's Cathedral, Seattle; Joseph Butler of Texas Christian University; Peter Dubois of Third Presbyterian Church, Rochester, New York; Boyd Jones of Stetson University; Kimberly Marshall of Arizona State University; Jack Mitchener of North Carolina School of the Arts; and Robert Parris of Mercer University.

For availability of these artists for performances and masterclasses, contact Henson Markham, 904/346-0373 or <Windwerks@aol.com>.

**The Philadelphia Organ Quartet** is featured on a new DVD of their April 20, 2007 concert at St. Isaac Jogues Catholic Church, Marlton, New Jersey. The quartet includes Rudolph Lucente, Michael Stairs, Colin Howard, and Peter Richard Conte. The DVD is available for \$24.95 (plus \$2 shipping) from: The Philadelphia Organ Quartet DVD, 8 Anvil Court, Cherry Hill, NJ 08003; 856/424-3820. An audio-only CD is available for \$15.



Austin organ, Bethesda-by-the-Sea Episcopal Church



Franklin Ashdown

**The Episcopal Church of Bethesda-by-the-Sea**, Palm Beach, Florida, presented the third annual "Sunday Afternoons at the Console" organ recital series on September 30, October 14, and October 28. Organized by Harold Pysner, host, and Diana Akers, adjunct professor of organ at Florida Atlantic University, the series presented eight organists in three programs on the church's 109-rank, four-manual, 1999/2000 Austin dual console organ.

A pipe organ demonstration was included as part of the program on September 30. Mark Jones opened the program with Bach's *Toccata and Fugue in D minor* and *Après un Rêve* by Gabriel Fauré. Harold Pysner, organist/choirmaster of the church, played a short recital and demonstrated the organ. The audience was then invited to the console. Organ recitalists were Jack W. Jones, Esther Kirkham, Matthew Steynor, Allen Rosenberg, Joanne Nelson, and Diana Akers.

**Franklin Ashdown** has received the ASCAPLUS award, one of several consecutive awards from ASCAP in recognition of his recently published organ and

choral works. These include *The Alleluia Collection* (Concordia), consisting of six original organ works; *Fantasia Navadena Antigua*, commissioned and premiered by the Albuquerque AGO chapter in honor of their 70th anniversary and scheduled for publication by Augsburg Fortress in a collection of Ashdown works; plus two anthems: *Sing to the Lord a Joyful Song* (Paraclete Press) and *While Shepherds Watched Their Flocks* (Kjos).

**Michele Barchi** is featured on a new DVD, *The Harpsichord in the 18th Century of the Most Serene Republic of Venice* (Fugatto Fug 023). The two-hour video includes harpsichord music by such composers as Marcello, Vivaldi, Platti, Galuppi, Pescetti, Grazioli, Turrini, and Bertoni, filmed in the Palace at Gargnano, Brescia, Italy. The instruments include one- and two-manual harpsichords and an Italian spinet. For information: <fedesavio@minrete.it>.

**Robert Finster** has retired as parish musician of St. Mark's Episcopal Church, Evanston, Illinois, where he has served since 1991. He will continue in an advi-



The Center Church Choir at Leicester Cathedral on Sunday, August 5, 2007

**The Choir and Friends of Center Church, the First Church of Christ**, in Hartford, Connecticut (United Church of Christ) traveled through England this past August 2–13 on a "Journey in the Footsteps of Thomas Hooker and Samuel Stone." This pilgrimage to places in England where the church's founding ministers lived and worked was part of a larger celebration of the 375th anniversary of the founding of the church.

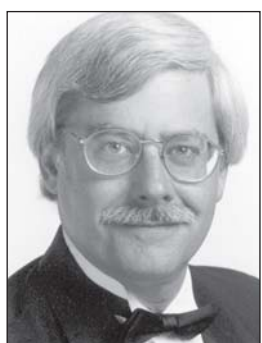
The choir, under the direction of Jason Charneski, assisted by organist Richard Coffey, sang music by American composers in weekend services in Leicester Cathedral and Chelmsford Cathedral (Hooker was curate there from 1625–1629) and concerts at All Saints' Parish, Hertford, Hertfordshire (Samuel Stone's hometown) and the United Reformed Church Chapel in Little Baddow, Essex (Hooker's home "in exile" in the few years between Chelmsford and his move to New England).

In addition, the entire company of 26 persons visited the Hooker childhood-and-youth Leicestershire towns and vil-

lages of Market Bosworth, Marefield, and Tilton-on-the-Hill; visited Cambridge for tours of Emmanuel College (where Hooker was a fellow) and King's College Chapel; and visited St. George's Church in Esher, Surrey (Hooker's first parish). Additionally, the group had time to explore Hampton Court Palace and spend a day in London, which included visits to St. Paul's Cathedral and Westminster Abbey.

Beyond the pilgrimage through England, 375th anniversary year musical events included the premieres of two commissioned works: composer Benjamin Rauch wrote a setting Psalm 122, entitled *A Song of Degrees of David*, for mixed-voice unaccompanied choir, and hymnwriter Thomas Troeger penned *Jesus Never Stayed the Same*, which is available through Oxford University Press. In addition, Dr. Troeger was the keynote presenter at a workshop on Saturday, October 20, "The Poet as Prophet," sponsored by Center Church and the Greater Hartford AGO chapter.

## Penny Lorenz Artist Management presents



Robert Bates



Craig Cramer



Aaron David Miller

For recitals and workshops contact Penny Lorenz  
425.745.1316 penny@organists.net www.organists.net



**Robert M. Finster**

sory capacity as director of church music at St. Paul's Parish, Riverside, Illinois. In January, Finster and his wife Mary Lew moved to San Antonio, Texas, where he accepted an appointment as part-time organist and choirmaster of St. Francis by the Lake Episcopal Church in Canyon Lake, Texas.

While in Evanston, Finster also served

as director of music and lecturer in liturgical music at Seabury-Western Theological Seminary from 1991 to 2004. He has been a regular guest conductor for Ars Musica Chicago and has taught annual master classes in Gregorian Chant and Renaissance and Baroque performance styles.

Finster began piano instruction at the age of five, and organ at fourteen. He graduated in 1961 from Occidental College in Los Angeles. His early organ study was with Robert Pritchard and the late Clarence Mader. Undergraduate choral study was with the late Howard S. Swan. Under a three-year NDEA IV fellowship at the Eastman School of Music, Finster majored in church music, studying organ with David Craighead, church music history with the late M. Alfred Bichsel, and conducting with the late A. Clyde Roller. He received his Master of Music degree in 1963, and his DMA in church music in 1969.

In 1968 Finster was the recipient of the Presiding Bishop's Award of the Episcopal Church: "Fully qualified in

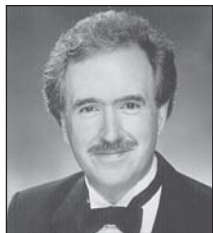
the Liturgy and Music of the Church." He did summer post-doctoral conducting studies with Wilhelm Ehmann and Helmuth Rilling. Since 1996 Finster has been an annual visiting fellow at St. Vladimir's Orthodox Theological Seminary in Crestwood, New York, where he has pursued research in the liturgical theology, spirituality, and music of the Eastern Orthodox Church, particularly the traditions of the Russian Church.

Finster has held organist and choirmaster positions in Episcopal, United Methodist, Presbyterian, and Roman Catholic churches in California, New York, Colorado, Texas, and Illinois. The major venues served include a six-year tenure at St. John's Episcopal Cathedral, Denver, and nine years at St. Luke's Episcopal Church, San Antonio. In 1976 he founded the Texas Bach Choir in San Antonio. The choir of 48 professional and semi-professional singers toured central Europe in 1985 and again in 1990, and produced a recording of the Rachmaninoff *All-Night Vigil* (Vespers) in 1987.

Finster has served as musical director-

clinician for numerous educational entities, including the Episcopal Diocese of California's summer Youth Choir Camp, the Evergreen Conference in Colorado, the Three-Choir Festival in Fort Worth, the Diocese of Texas Youth Choir Festival, and the National Pastoral Musicians Association Conference, and was a member of the Episcopal Church's Standing Commission on Church Music 1974-1976. He is a life member of Phi Mu Alpha Sinfonia Music Fraternity, an honorary trustee of the Ruth and Clarence Mader Memorial Scholarship Fund, and has been an active member of the Association of Anglican Musicians and the American Guild of Organists. He has served or serves on the boards of the American Guild of Organists, the Royal School of Church Music in America (Midwest Chapter), four Episcopal diocesan music and liturgy commissions, the advisory committee for the Leadership Program for Musicians in the Episcopal Diocese of Chicago, and the board of Ars Musica Chicago. He is an editorial assistant for *Psalm Journal* ("PSALM," Pan-

# Concert Artist Cooperative 20<sup>th</sup> ANNIVERSARY



**Colin Andrews**  
*Organist/Lecturer/Recording Artist*  
Lecturer, Organ Performance & Sacred Music Studies  
East Carolina University  
School of Music  
Greenville, North Carolina



**Cristina Garcia Banegas**  
*Organist/Harpsichordist/Conductor*  
Organ Faculty and Chair  
University of the Republic  
Conductor, De Profundis  
Vocal/Instrumental Ensemble  
Director, International Organ Festival  
Montevideo, Uruguay



**Emanuele Cardi**  
*Organist/Lecturer/Recording Artist*  
Organ and Soprano with  
Polina Balva (St. Petersburg)  
Titular Organist  
St. Maria della Speranza  
Battipaglia, Italy



**Shin-Ae Chun**  
*Organist/Harpsichordist/Recording Artist*  
Director of Music and Organist  
Redeemer Lutheran Church  
St. Clair Shores, Michigan



**Maurice Clerc**  
*Interpreter/Improviser/Recording Artist*  
Titular Organist  
St. Benigne's Cathedral  
Faculty  
National Conservatory  
Dijon, France



**Leon Couch**  
*Organist/Lecturer*  
College Organist  
Assistant Professor of Organ and Music Theory  
Converse College  
Spartanburg, South Carolina



**Laura Ellis**  
*Organist*  
Associate Professor of  
Organ and Carillon  
University of Florida  
Gainesville, Florida



**Faythe Freese**  
*Organist/Lecturer*  
Associate Professor of Organ  
School of Music  
University of Alabama  
Tuscaloosa, Alabama



**Johan Hermans**  
*Organist / Lecturer / Recording Artist*  
Conservatory of Music  
St. Quintinus Cathedral  
Organ Concert Series  
Civic Organist  
Hasselt, Belgium



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



**Angela Kraft Cross**  
*Organist/Pianist/Composer/Recording Artist*  
Organist  
Congregational Church  
San Mateo, California



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



**Tong-Soon Kwak**  
*Organist*  
Professor of Organ  
College of Music  
Yonsei University  
Artistic Director  
Torch International Organ Academy  
Seoul, Korea



**David K. Lamb**  
*Organist/Choral Conductor/Oratorio Accompanist*  
Director of Music/Organist  
First United Methodist Church  
Columbus, Indiana



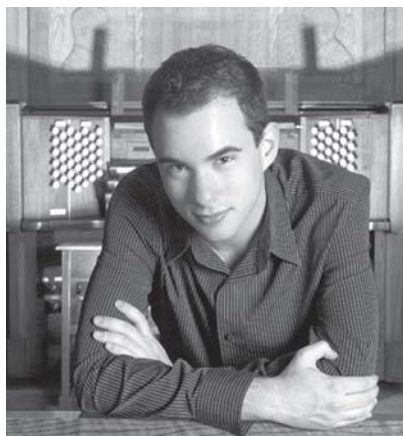
**Maija Lehtonen**  
*Organist/Pianist/Recording Artist*  
Senior Lecturer, Organ Faculty  
Oulu Polytechnic  
Organ and Violin  
with Manfred Grasbeck  
Helsinki, Finland

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

Beth Zucchini, Founder and Director  
7710 Lynch Road, Sebastopol, CA 95472  
PH: (707) 824-5611 FX: (707) 824-0956  
Established in 1988

Orthodox Society for the Advancement of Liturgical Music).

In anticipation of the 100th anniversary of the birth of Olivier Messiaen, the organ studio of the University of Texas at Austin, under the direction of Drs. **Judith and Gerre Hancock**, performed the complete *La Nativité du Seigneur* on the Visser-Rowland organ in the university's Bates Recital Hall. The program took place on December 7.



**Christopher Houlihan**

**Christopher Houlihan** is featured on a new recording, *Louis Vierne: Second Symphony for Organ*, on the Towerhill label (TH-72018). Recorded on the Austin organ (op. 2536) at Trinity College Chapel, Hartford, Connecticut, the program also includes Vierne's *Carillon de Westminster* and two works by Widor: *Allegro (Sixth Symphony)* and *Andante sostenuto (Gothic Symphony)*. Houlihan is currently assistant cathedral musician at the American Cathedral in Paris through August 2008, and is a student of John Rose at Trinity College. For information: <www.towerhill-recordings.com>.

**Scott Lamlein** is featured on a new recording, *The Organ at Worship*, on the North Forty Road label. Recorded on the 1927 E. M. Skinner organ at Wesley



**Scott Lamlein**

United Methodist Church, Worcester, Massachusetts, the program includes works by Kodály (*Organoedia ad missam lectam*), Bach, Brahms, Shearing, Duruflé (*Veni creator*), and Innes. Lamlein is director of music ministries at Wesley UMC and is represented by Ingrassia Artist Management. For information: <www.scottlamlein.com>.

Organist and composer **Aaron David Miller** has been busy putting the finishing touches on several commissioned works this year. Commissions have come from various choral societies and churches. Notable among them is a complete Latin Mass titled *A Mass for Passion Sunday*, commissioned by the Monroe Street United Methodist Church of Toledo, Ohio, which will be premiered on March 16 at the church. The work is scored for chorus, organ and full orchestra. Dr. Miller has also written a *Sonata for Oboe and Organ*, commissioned by oboist Holly Dalager, who will premiere the work at Our Savior's Lutheran Church in Aus-



**Aaron David Miller**

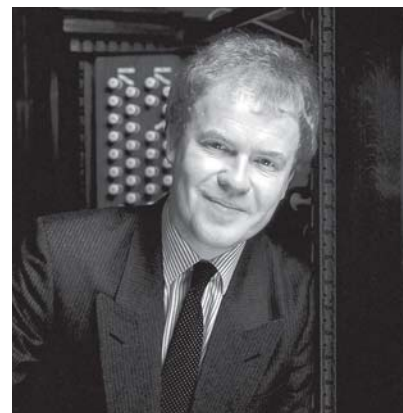
tin, Minnesota, on February 24, with the composer at the organ.

First Presbyterian Church of Lockport, New York, has commissioned a new anthem based on Maltbie Babcock's familiar poem, "This Is My Father's World." Pastor Babcock was minister of First Presbyterian Church in the late 19th century. The anthem, *My Father's World*, will be premiered this spring. A work for chorus, piano, cello and percussion titled *Sweet Breezes* was commissioned by the Valley Chamber Chorale of Stillwater, Minnesota. The text of the piece celebrates the heritage of the St. Croix River Valley. It will be premiered at the Stillwater Courthouse Theater the weekend of April 19.

United Lutheran Church of Red Wing, Minnesota, has commissioned an anthem to celebrate their 150th anniversary. Entitled *Fantasy on "Herre Gut,"* the piece is based on the Norwegian hymn of the same name. It is scored for chorus, trumpet and organ and will be premiered in fall 2008. Recently published by Augsburg Fortress is a new Festival of Advent Lessons and Carols, *Prophets and Angels*, composed by Aaron David Miller with text by poet Herbert Brokering.

In addition to his work as a composer, Dr. Miller is a frequent organ recitalist and will be visiting assistant professor of organ at St. Olaf College this spring, as well as being director of music at the Lutheran Church of the Good Shepherd in Minneapolis. He is represented by Penny Lorenz Artist Management; <www.organists.net>.

history, design and care of the organ at Saint-Ouen. Numerous photos are included in the booklet along with notes by Stephen Tharp and an essay by Joe Vitacco on the week the JAV team spent in the town of Rouen. For information: <www.pipeorgancds.com>.



**John Scott**

**John Scott** is featured on a new recording, *On a Sunday Afternoon*, Volume 7, on the JAV label. Recorded live during a recital at Washington National Cathedral on June 25, 2006, the program includes works by Wagner, Handel, Bach, Mozart, Harvey, Reger, Jongen, Wammes, and Vierne. For information: <www.pipeorgancds.com>.

## Nunc Dimittis



**Elise Cambon, June 23, 1944**

**Elise Murray Cambon** died December 30, 2007, at Touro Infirmary, New Orleans, Louisiana. Dr. Cambon received a B.A. from Newcomb College in 1939, a Master of Music in organ from the University of Michigan (1947), and a Ph.D. from Tulane (1975). For 62 years she served St. Louis Cathedral as organist, music minister, and director of the St. Louis Cathedral Choir and Concert Choir. She was named Director Emerita in 2002.

A Fulbright Scholar, Dr. Cambon studied in Germany in 1953, attended Hochschule für Musik in Frankfurt-am-Main, and continued her studies in organ with Helmut Walcha, harpsichord with Marie Jaeger Young, and conducting with Kurt Thomas. She also did post-graduate work at Syracuse University, Oberlin College, and Pius X School of Liturgical Music in Purchase, New York. She spent a summer at the Benedictine Abbey of Solesmes, France, studying Gregorian chant.

Dr. Cambon was a professor in Loyola's College of Music (1961 to 1982), founding their Department of Liturgical Music, and also taught music at the Louise S. McGehee School and Ursuline Academy. She was one of the founders of the local chapter of the American Guild of Organists. She received the Order of Chevalier des Arts et des Lettres from the French government for encouraging French music in New Orleans. She led the St. Louis Cathedral Concert Choir on five pilgrimages to Europe, where they sang at St. Peter's in Rome, Notre Dame de Paris, and other famous cathedrals.

## WINTHROP UNIVERSITY

Rock Hill, South Carolina

The work of the Æolian-Skinner Organ Company under the leadership of G. Donald Harrison (1889-1956) has garnered much interest in the past decade, though the number of instruments remaining in unaltered condition from his tenure is lamentably few. Winthrop University's Opus 1257 was an all-new instrument when completed in 1955 and has seen only two minor changes since then, showing a respectful awareness of this instrument's value.

The D. B. Johnson Memorial Organ is located in the resonant Byrnes Auditorium and displays all of the hallmarks of Harrison's style, including a relatively mild Great division without reeds; several mixtures with each providing a different texture; a powerful Swell division with French-inspired reeds; and a general emphasis on tonal clarity over density.

We are honoured to have been selected by Winthrop University to carry out a mechanical restoration of this exceptional instrument. At the completion of our work in the fall of 2008, every aspect of Æolian-Skinner's Opus 1257 will have been examined, documented and conservatively restored without tonal changes. Throughout this project, it is our pleasure to work in close consultation with the instrument's curator and Professor of Music Emeritus at Winthrop, Dr. David Lowry.



## ORGUES LÉTOURNEAU LIMITÉE

United States  
1220 L Street NW  
Suite 100 - No. 200  
Washington, DC  
20005-4018  
Tel: (800) 625-PIPE  
Fax: (202) 737-1818  
LetoUSA@aol.com



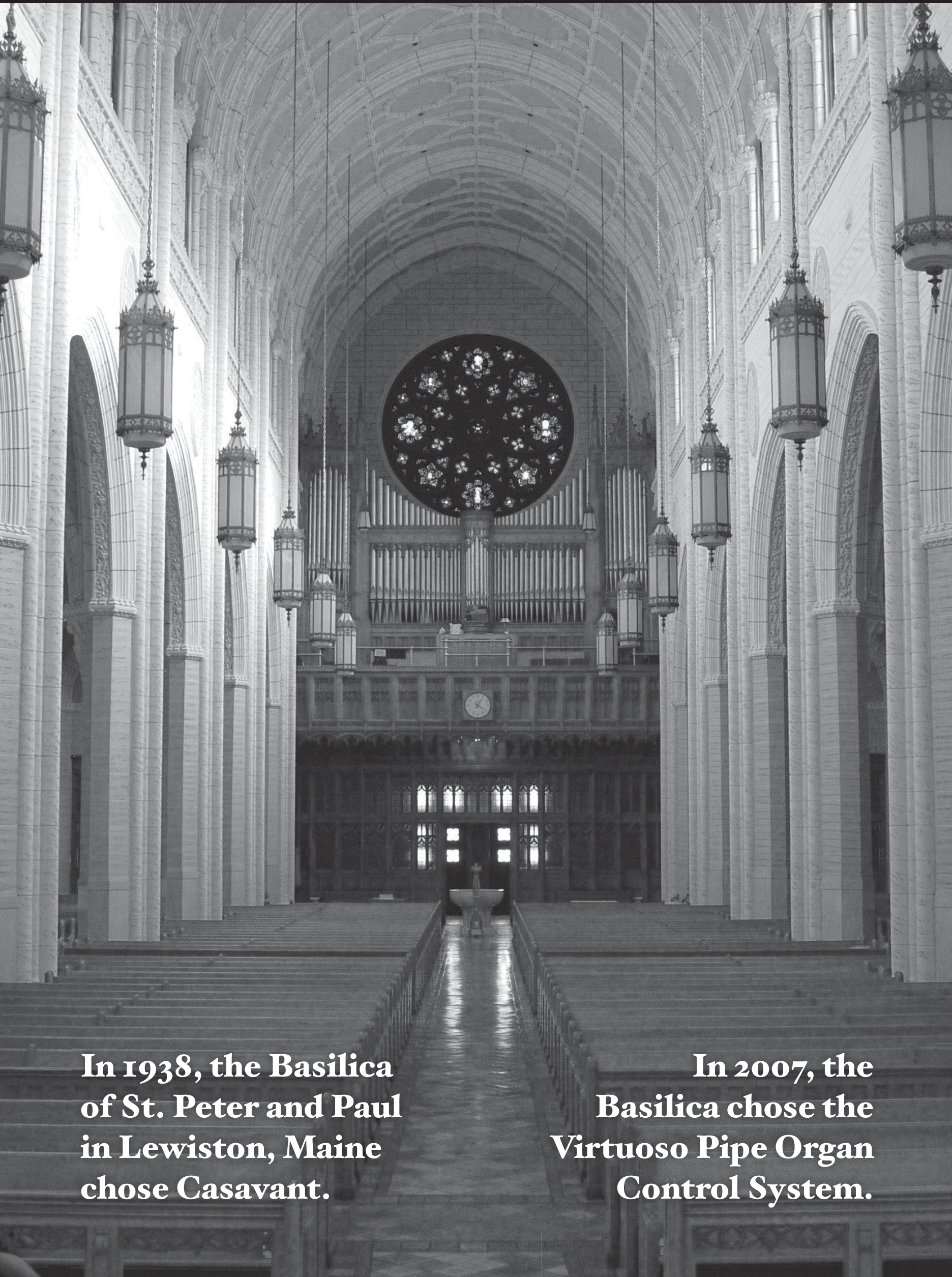
Canada  
16355 avenue Savoie  
St-Hyacinthe, Québec  
J2T 3N1  
Tel: (450) 774-2698  
Fax: (450) 774-3008  
mail@letourneauorgans.com  
www.letourneauorgans.com



**Daniel Roth**

**Daniel Roth** is featured on a new recording on the Cavallé-Coll organ at the church of Saint-Ouen in Rouen, France, on the JAV label (JAV 165). The program includes works by Guilment, Boulanger, Vierne, Alain, Messiaen and one of Roth's compositions based on the Magnificat. The recording was made in Surround Sound by Christoph Frommen. The SACD layer has a special bonus narrated tour of the stops at Saint-Ouen, in which Daniel Roth talks about different individual stops and groups of stops and then improvises on them.

Included in the 32-page booklet that accompanies the CD is an interview with Denis Lacorre, the organbuilder who cares for the instrument, discussing the



**In 1938, the Basilica  
of St. Peter and Paul  
in Lewiston, Maine  
chose Casavant.**

**In 2007, the  
Basilica chose the  
Virtuoso Pipe Organ  
Control System.**

drals and churches. In 2004, she made a gift of a new Holtkamp organ for the cathedral. Dr. Cambon was interviewed by Marijim Thoene for *THE DIAPASON* ("Her Best Friends Were Archbishops—An interview with Elise Cambon, organist of New Orleans' St. Louis Cathedral for 62 years," October 2004).

**Anita Jeanne Shiflett Graves** died September 16, 2007, at age 86. Born September 20, 1920, in Lincoln, Illinois, she attended Macalester College in St. Paul, Minnesota, and earned a master's degree in music at Northwestern University. She had worked as a church organist, choir director and funeral home organist, and taught at Drake University and San Jose State University. A funeral service was held at Campbell United Methodist Church in Campbell, California.

**Kay Wood Haley** died July 10, 2007, at age 90 in Fairhope, Alabama. Born March 26, 1917, in Sumner, Illinois, she began playing for church services in Flora, Alabama, at age 14. She attended Stephens College in Columbia, Missouri, and then transferred to the Eastman School of Music, where she studied with Harold Gleason and graduated in 1938. From 1939–1983, Mrs. Haley was organist at Judson College in Marion, Alabama, and at First Baptist, First Presbyterian, and St. Paul's Episcopal churches, all in Selma, Alabama. She helped found the Selma Choral Society and the Selma Civic Chorus, and helped lead the Alabama Church Music Workshop.

**Gerald W. Herman Sr.** died August 25, 2007 at age 81 in Gainesville, Florida. Born November 9, 1925, he began his 61-year organist career on April 28, 1946, at Rockville United Brethren Church in Harrisburg, Pennsylvania, and played for several other churches in the area. A job transfer with Nationwide Insurance in 1979 brought him to Gainesville, Florida, where he served as organist at Kanapaha Presbyterian Church and then at Bethlehem Presbyterian Church in Archer, Florida. He is survived by his wife of 61 years, Charlotte, a daughter, and a son.

**Theodore C. Herzel** died September 28, 2007, in York, Pennsylvania. Born October 10, 1927, in Conshohocken, Pennsylvania, he held church positions in Lynchburg, Virginia, and Detroit, Michigan, and served as organist-director of music for 28 years at First Presbyterian Church, York, Pennsylvania, retiring in 1988. He earned a bachelor's degree at Westminster Choir College and a master's at the Eastman School of Music. He was an active member of the York AGO chapter and the Matinee Music Club.

**H. Wiley Hitchcock**, musicologist, author, teacher, editor and scholar of American as well as baroque music, died December 5 at the age of 84. In 1971 he founded the Institute for Studies in American Music at Brooklyn College of the City of New York, and in 1986 he edited, with Stanley Sadie, the *New Grove Dictionary of American Music*. He retired from CUNY in 1993 as a Distinguished Professor, but maintained a consulting relationship with ISAM until the end.

Born on September 28, 1923, in Detroit, Michigan, Hitchcock earned his B.A. in 1944 from Dartmouth College and served in the military during WW II. After the war he studied music with Nadia Boulanger at the Conservatoire Américain and at the University of Michigan, from which he earned his Ph.D. in 1954. His dissertation was on the sacred music of Marc-Antoine Charpentier.

He started teaching in 1950 at Michigan and in 1961 moved to Hunter College in New York. A decade later he went to Brooklyn College and became founding director of ISAM. In his honor, the ISAM is to be renamed the Hitchcock Institute for Studies in American Music. In addition to his work on *Grove*, Hitchcock edited numerous publications. His last book, *Charles Ives: 129 Songs (Music of the United States of America)*, was published by A-R Editions in 2004.

**Everett W. Leonard** died June 9, 2007, in Katy, Texas, at age 96. Born March 4, 1911, in Franklin, New Hampshire, he began piano lessons at age nine and organ lessons in high school. He worked for 40 years for the U.S. Postal Service in Washington, DC. In addition, he served as organist at Central Presbyterian Church and Mount Olivet Methodist Church, both in Arlington, Virginia, and at the Episcopal Church of the Good Shepherd, Punta Gorda, Florida, and at the Lutheran Church of the Cross, Port Charlotte, Florida. A longtime member of the AGO, he served as dean of the District of Columbia chapter.

**W. Gordon Marigold**, longtime author and reviewer for *THE DIAPASON*, died November 25, 2007, in Urbana, Illinois. Born May 24, 1926, in Toronto, he earned a B.A. and Ph.D. from the University of Toronto, and earned an M.A. from Ohio State University. He also studied in Munich, Germany. Dr. Marigold taught German at the University of Western Ontario, Trinity College Schools, the University of Virginia, and at Union College in Barbourville, Kentucky. At Union College, he was a department head, division chairman, and college organist, and he supervised the



W. G. Marigold

installation of a new organ by Randall Dyer in 1991. He retired as professor emeritus of German in 1991, and moved to Urbana, Illinois.

Dr. Marigold received his musical training in piano, organ, and voice at the Royal Conservatory of Music in Toronto, and in Munich. He served as organist at churches in Toronto, at First Methodist Church in Charlottesville, Virginia, where he gave an annual series of recitals, and churches in Columbus, Ohio. He was heard in radio organ recitals broadcast by station WOSU in Columbus, and played on the annual Bach recital at St. Andrew's Lutheran Church in Champaign, Illinois.

Professor Marigold was an internationally known scholar of German Baroque literature and music, and author of five books, countless articles in scholarly journals (including *THE DIAPASON*, *Musical Opinion*, and *The Organ*), hundreds of reviews of German literature for *Germanic Notes and Reviews*, and countless reviews of recordings and books for *THE DIAPASON*. He was a recipient of many research grants for study and research in Germany.

Dr. Marigold is survived by his wife Constance Young Marigold, whom he married on August 22, 1953. A Requiem Eucharist was celebrated on December 1 at the Chapel of St. John the Divine in Champaign, Illinois. Linda Buzard, parish organist and choirmaster, provided music by Bach, Purcell, Byrd, and Willan, along with hymns *LOBE DEN HERREN*, *AUSTRIA*, *SLANE*, and *DARWALL'S 148TH*.

In addition to numerous reviews of new recordings and books, Dr. Marigold's *DIAPASON* bibliography includes:

- "Max Drischner and his organ writings: a neglected modern," Oct 1955;
- "Austrian church music experiences extensive revival," May 1956;
- "The organs at the Marienkirche at

Lübeck," Dec 1969;

"A visit to Preetz, Germany," April 1971;

"Some interesting organs in Sweden," May 1971;

"Organs and organ music of South Germany," Oct 1974;

"Organs in Braunschweig: some problems of organ placement," Aug 1982;

"18th-century organs in Kloster Muri, Switzerland," Feb 1986;

"Organ and church music activity in Munich during the European Year of Music," Aug 1986;

"A variety of recent German organs," April 1989;

"Dyer organ for Union College, Barbourville, KY," Dec 1991.

(Dr. Marigold continued to write reviews to within weeks of his death. *THE DIAPASON* will publish these reviews posthumously.—Ed.)

**Johnette Eakin Schuller** died September 21, 2007, at age 66 in Brewster, Massachusetts. She earned degrees from the College of Wooster, Ohio, and the Eastman School of Music. She and her husband, Rodney D. Schuller, served for 31 years as ministers of sacred music and organists at the Reformed Church of Bronxville, New York. Johnette Schuller also held positions at Andrew Price Memorial United Methodist Church in Nashville, Tennessee; the Presbyterian Church in Bound Brook, New Jersey; the Post Chapel in Fort George G. Meade, Maryland; and Calvary Lutheran Church in Verona, New Jersey.

## Here & There

**Bärenreiter** announces the release of *Choralvorspiele des 19. Jahrhunderts; Band IV: Alphabetische Liederanfänge M–Z* (BA 8455). The collection, edited by Andreas Rockstroh, offers chorale

bedientorgan.com  
800-382-4225

**tictactoes**  
MADE IN USA

*Pro-Model™*  
Men's & Women's  
Performance Footwear  
For Organists

"Amour" #774  
Asymmetrical  
Pump

All shoes  
manufactured  
in our factory

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

1 Hamilton Street • PO Box 953  
Gloversville, New York 12078-0953

Call or Write for Free Catalog: 1-800-648-8126  
Visit us at [www.tictactoes.com](http://www.tictactoes.com)

## OTTO HEUSS ORGAN PARTS Tradition and Progress

For more than 50 years we have been designing and building organ consoles, chassis and parts as well as complete mechanical and electrical tracker and registration systems for pipe organs.

Our enthusiasm – coupled with the opportunities provided by modern technology and fuelled by our genuine excitement for experiments – finds expression in the continuous further development of the OTTO HEUSS range of products and services.

Whatever you touch and hear in organ building:  
You'll always come across one of our ideas.

Everywhere and around the world:  
OTTO HEUSS – Your creative partner in organ building.

OTTO HEUSS GmbH – Germany  
Phone: +49 – 64 04 91 69 0 • Fax: +49 – 64 04 91 69 50  
e-Mail: [hallo@ottoheuss.de](mailto:hallo@ottoheuss.de) • Internet: [www.ottoheuss.de](http://www.ottoheuss.de)



OTTO  
HEUSS  
ORGELTEILE

Tradition  
und Fortschritt



LAVISH APPOINTMENTS ~ EXCEPTIONAL TONALITY ~ ARTISTIC INTEGRITY

# OPUS I OPUS II OPUS III OPUS IV

## TONAL SCHEME BY ARP SCHNITGER

### PEDAL

- 16 Subbass
- 16 Oktave
- 8 Oktave
- 4 Oktave
- 2 Nachthorn
- Mixture VI-VIII
- 16 Posaune
- 8 Trommet

### RUCHPOSITIV

- 8 Principal
- 8 Gedackt
- 4 Octave
- 4 Blockflöht
- 2 Octave
- 2 2/3 Nasat
- 1 1/3 Siffloit
- Scharff VI-VIII
- 16 Dulcian
- 8 Bahrpfeiffe
- 8 Trommet
- Tremulant

Considering the overwhelming response to our Elite design philosophy, we are building a unique two-manual instrument, Opus IV, for concert and demonstration purposes. Opus IV will be installed in Octave Hall in our International Headquarters building in Macungie, Pennsylvania. Octave Hall is also home to the larger, more eclectic three-manual Opus I.

Allen Elite™ Opus IV will be a two-manual instrument with 30 stops and 20 channels of audio. It will be a recreation of an Arp Schnitger organ with samples taken from one of this famous builder's North German-style organs. If your church is considering a tonally-unique, custom digital instrument, we encourage you to contact your local Allen representative to arrange a trip to Allen to hear and play these two fine instruments.

Allen  
*Elite*™

**THE GOLD STANDARD OF ORGAN BUILDING**  
for discerning customers

### HAUPTWERK

- 16 Quintadena
- 8 Prinzipal
- 4 Octave
- 2 Octave
- 8 Holzflöht
- 4 Rohrflöte
- 2 2/3 Quinte
- Mixture VI-VIII
- Sesquialtera II
- Rauschpfeife II
- 8 Trommet
- Tremulant

### COUPLERS

- 8 Hauptwerk/Pedal
- 8 Ruchpositiv/Pedal
- 8 Ruchpositiv/Hauptwerk
- Tunings

### Console Description:

- Walnut/Oak two-tone finish
- Walnut stem/Maple insert
- "Elite-style" drawknobs
- Walnut sharps/Ivora natural keyboards
- Reed Switch keying
- Console Controller™ with Transposer, Acoustic Portrait™ and Real Xpression™

Allen organs®

Allen Organ Company LLC

150 Locust Street, P. O. Box 36, Macungie, PA 18062-0036

Phone: 610-966-2202 • Fax: 610-965-3098

E-mail: aosales@allenorgan.com

Web site: [www.allenorgan.com](http://www.allenorgan.com)

preludes from the late 19th century, equally suitable for Protestant or Roman Catholic services. All four volumes are arranged alphabetically according to text incipits. Each volume includes a foreword with hints on performance practice and detailed indexes. For information: <www.baerenreiter.com>.

**Boosey & Hawkes** has announced the release of *Boosey & Hawkes: The publishing story*, by Helen Wallace. The book presents the untold story behind the infamous publishing team of Boosey and Hawkes, publishers of such composers as Copland, Rachmaninoff, Strauss, and Stravinsky, based on previously unavailable correspondence and interviews with employees who worked for the company throughout its 75-year history; 256 pp., \$24.95 paperback. For information: <www.boosey.com>.

**The Church Music Association of America** announces the release of *The Bugnini-Liturgy and the Reform of the Reform*, by László Dobszay, Hungarian musician and liturgist. The book assesses the 1970 Missal in light of the Second Vatican Council and the preconciliar form, and deals with the problems inherent in the Bugnini reform, especially the relationship between the music of the Mass and the liturgical structure itself; softcover, \$22.00. For information: <www.musicasacra.com/books>.

**Fruhauf Music Publications** has released *Grand Rondo on Simple Gifts and Bourbon* for orchestra, by Ennis Fruhauf. The work is an orchestration of one of the settings for organ that appear in Fruhauf Music Publications' collection entitled *Early American Hymn Tunes*. It received its premier performance by the Divertimento Orchestra under the direction of Gordon Slater on November 16 in Ottawa, Ontario, Canada. For information: <www.frumuspub.net>.

**The Library of Congress** has announced a new website devoted to the history of the hymn *Amazing Grace* that documents the song's origins from the late 1700s to the current century. The site, <http://memory.loc.gov/cocoon/ihis/html/grace/grace-home.html>, a joint venture of the Motion Picture, Broadcasting and Recorded Sound Division, the Music Division, and the American Folklife Center, presents items in the Library of Congress's collections.

The Library's Chasanoff/Elozua *Amazing Grace* Collection comprises 3,049 published recordings of the hymn. The audio collection (available for listening in the Recorded Sound Reference Center in the library's Madison Building in Washington) and database, compiled by Allan Chasanoff and Ramon Elozua and given to the library in 2004, is in the *Guinness Book of World Records* as the largest collection of recordings of a single musical work. The website includes a number of selections from the collection, from gospel renditions by Sister Rosetta Tharpe and the Mighty Clouds of Joy, to an Elvis Presley recording, country versions by Johnny Cash and Willie Nelson,

to rock versions by the Byrds and the Lemonheads. A database for the collection can be searched on the site.

The website also contains early and unpublished recorded versions of *Amazing Grace*. The familiar melody, known as "New Britain," was first recorded by Brunswick Records, which in 1922 released a small series of recordings of so-called *Sacred Harp* songs. Recordings from the American Folklife Center made by folklorists Herbert Halpert, John A. Lomax and Alan Lomax, among others, give insight into local traditions of *Amazing Grace* performances during the 1930s, '40s and '50s.

The website contains the very first printing of *Amazing Grace*, in *Olney Hymns in Three Books*, by Englishman John Newton, published in 1779. Newton worked as a slave trader early in his life, yet he later became rector of a parish in Olney, England, and fought for the abolition of slavery. The site also includes an illustrated timeline, essays on the history of *Amazing Grace*, a discography and a selected bibliography.

The Board of Directors of **The Wicks Company** announces the following organizational changes. Mrs. Barbara Wick, currently president, is appointed to the position of chairman of the board. Concurrent with this change, Mary Wick Haberer is appointed president—custom woods; Mark Wick is appointed president—organ; and Scott Wick is appointed president—aircraft. Tom Briggs, the business consultant to Mrs. Wick, has been appointed to the board as an outside director.

These changes are consistent with the company's plan of transitioning the management team at the 101-year-old company and strengthen the ability of each business to grow and prosper while maintaining the long-held traditions of the company. The creativity of the Wicks Organ Company produced the patented Direct-Electric® Action. Third generation Wick family members now lead the company into the 21st century. For information: <www.wicksorgan.com>.

**Taylor & Boody Organ Builders** of Staunton, Virginia has signed a contract to carry out the restoration and rehabilitation of the 1962 Rudolf von Beckerath organ at St. Paul Cathedral, Pittsburgh, Pennsylvania. Currently, only half of the organ is playable. Restoration will include replacement of the largest pipes, which have been suffering the result of collapse under their own weight, and of many of the instrument's failing electrical systems, such as the pneumatic stop motors, stop-knob mechanisms, and the combination action. The interior components of the organ, the mechanical key-action, and the pipes will all be cleaned and receive necessary adjustment.

The restoration will begin following Easter 2008 and will be completed by the following December, the instrument's 45th anniversary. The St. Paul Cathedral organ is considered to be one of the finest examples of Rudolf von Beckerath's early work. George Taylor, co-founder

of Taylor & Boody, was an apprentice to Herr Beckerath following the completion of the Pittsburgh organ, and has earned a reputation as proponent and expert of the principles and ideals of von Beckerath. For information: <www.taylorandboody.com>.

**John-Paul Buzard Pipe Organ Builders** announces completion of its newest instrument, three manuals, 37 stops, and 44 ranks, for King Avenue United Methodist Church, in Columbus, Ohio. This instrument was designed in conjunction with architect Phillip Markwood's renovation of the chancel, and the tastes and preferences of the church's organ committee. This organ also has the distinction of being the 100th new pipe organ built and installed by Buzard's executive vice-president and general manager, Charles Eames. Mr. Eames undertakes all the mechanical design, shop management, and installation of all new Buzard organs. He was formerly the director of the small organ department of Visser-Rowland & Associates, and began his career with Charles McManis.

Buzard has also completed a new and rebuilt instrument for St. Peter's Episcopal Church, in Chicago, Illinois. The organ project came about with the concurrent relocation of the choral singers from the chancel to a position at the rear of the nave. The new portion of the instrument is an expressive Choir Organ, divided in two cases on either side of the church's entry door and center aisle, connected to the church's existing McManis organ, played through a new Buzard three-manual console. The divided arrangement allows for the Choir Organ to accompany itself on any keyboard the organist chooses, keeping all the accompanimental sound adjacent to the choral singers. The new Choir Organ also includes unenclosed 8' and 4' Principals, playable on the Great, for true surrounding of the parishioners with organ sound. Buzard's tonal director, Brian Davis, supervised tonal re-engineering of the McManis organ, by replacement of all the zinc pipes and reeds, as well as restoration of the original McManis flue voicing to marry the two instruments. For information: <www.Buzardorgans.com>.



Louie Patterson shows Jack Bethards, for the third time, the special functions of the pneumatic computer. (Photo by Louie Patterson)

To followers of the pipe organ industry, it has seemed paradoxical that **Schoenstein & Co.**, considered by many to be the leader in innovative tonal design, has been the very last of the major builders to have a presence on the worldwide web! While their instruments are clearly in the 21st century, why is their office practice stuck in the 19th? The answer lies in the almost paranoid aversion to computers on the part of company president, Jack Bethards, who insists that the office still maintain 3x5 cards and hand-written ledgers for most of its business and archival record keeping. Schoenstein was also last to get a fax machine, still uses the prefix M1550 for its San Francisco telephone number, and reluctantly gave up its cable address. Younger members of Jack's staff convinced him that they had run out of excuses to explain to clients why the firm was not represented on the web.

The new website took forever to develop because we insisted on taking part

in the process. A computer was equipped with special electric-pneumatic operating aids developed by the Schoenstein staff to help ease Jack's transition into the computer world, but his exasperation was only partly reduced by the contraption and the website continued development at a snail's pace (the same rate that prepared-for organ stops are installed). All is well now, however, and the website is available for viewing at <www.schoenstein.com>. The website includes a good deal of technical information about the Schoenstein system of organ design, as well as the usual pictures of organs and consoles, opus list, company history, articles about Schoenstein organs and links to other sites. Company vice president, Louie Patterson, said upon viewing the completed site that he "would rather do all the Christmas tunings himself than go through this ordeal again, but it was worth it."

—William Vaughan

**AUSTIN ORGANS, INC.**

New Organs ~ Genuine Austin Parts ~ New Pipework  
reasonable delivery

**Pipe Organ Architects & Builders Since 1893**

www.austinorgans.com info@austinorgans.com  
phone: (860) 522-8293 - 156 Woodland Street, Hartford, Connecticut 06105

FREE INFORMATION ABOUT  
BELLS AND CARILLONS

The Guild  
of Carillonneurs  
in North America

37 Noel Drive  
Williamsville, NY 14221

**PACCARD**

Cast bronze bells  
Digital carillons

www.christophpaccard.com  
800/849-6670

**Organmaster Shoes**

FAST Delivery • 3 Widths  
HALF Sizes Available

Call us: 1 (413) 773-0066 95 EST  
FAX 1 (413) 773-0166  
organmastershoes.com

**Quimby Pipe  
Organs, Inc.**

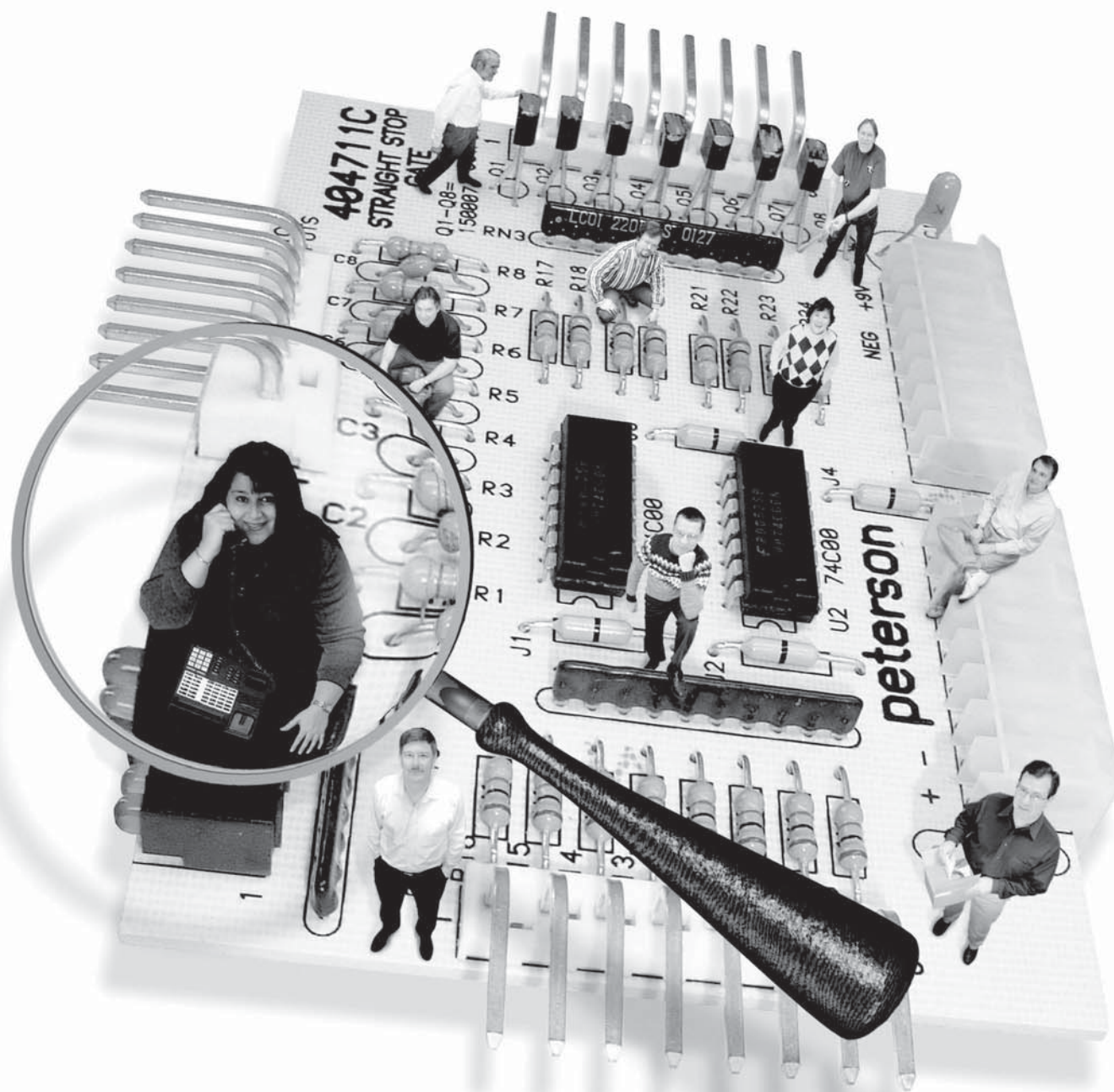
208 Marshall Street  
P O Box 434  
Warrensburg, MO 64093

Ph: 660.747.3066  
Fax: 660.747.7920

Email: qpo1@earthlink.net  
www.quimbypipeorgans.com

**BUILDING-RESTORATION  
REBUILDING-TUNING**

# It's Easy to See What Sets Us Apart



*Caryn Kay- An important part of the Peterson team for over eighteen years!*

Calls to the Peterson shop during business hours are answered by friendly, knowledgeable people...never by machines!

## Our people make the difference!

**peterson**  
ELECTRO MUSICAL PRODUCTS, INC.

11601 S. Mayfield Avenue Alsip, Illinois 60803-2476 USA  
Phone 800.341.3311 Fax 708.388.3367 email@petersonEMP.com  
www.PetersonEMP.com

## Carillon News

by Brian Swager

### New world-standard console in Victoria, British Columbia

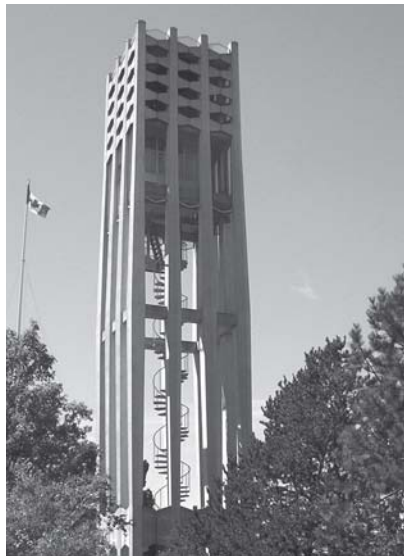
Rosemary Laing, carillonneur of the Netherlands Centennial Carillon in Victoria, British Columbia, sends news of the installation of a new playing console. The donor who underwrote the project wished for the most part to remain anonymous and chose August 1, 2007, for the dedication ceremony and inaugural recital in honor of his wife's birthday. It came as a complete surprise to her, and she was moved to tears as the crowd belted out a rousing chorus of "Happy Birthday" accompanied by the carillon. She had been told that she was attending just another museum function. It was Victoria's best-kept secret.

Several dignitaries were on hand, along with invited guests, the family of Carillonneur Emeritus Herman Bergink, patrons of the Royal British Columbia Museum, and a handful of the original Dutch donors who had made the Netherlands Centennial Carillon a reality in the late sixties. The media was out in full force, and the carillon was featured in all types of coverage, from live CBC radio interviews, to an article in *The Globe & Mail*, a national newspaper. A lavish catered reception followed the outdoor ceremony and carillon recital on a lovely summer's afternoon in Victoria, a gentle breeze blowing off the water, the scent of flowers in the air.

But for Rosemary Laing, the story began in the dead of winter, when she was awakened from a deep sleep in the middle of the night by a phone call from the Royal Eijsbouts Bellfoundry in Asten, the Netherlands. Victoria was in the midst of a rare snowstorm, and the city had been at a complete standstill for days. When the phone rang, she panicked, afraid that it might be heralding the early arrival of her first grandchild, during a blizzard. Fortunately, it wasn't her grandchild, but rather, a birth of a different sort. The voice on the other end excitedly spoke about a new carillon console soon to be on its way, and in her shock and disbelief the next morning, she wondered if it had been a dream. In fact, it wasn't until she actually saw the new console in the tower that she was convinced that it was real.

The Royal BC Museum had gone shopping for a new automatic playing system to replace the broken original roll-type player, and, thanks to the Royal Eijsbouts Bellfoundry, had come home with a lovely new baton playing console, which conforms to the newly developed world standard, as well as an automatic player controlled by a MIDI system utilizing the clappers inside the lower 48 bells. Rosemary finds that the new console is aesthetically appealing and a real pleasure to play. Victoria is indeed fortunate to have this new instrument. Many thanks to the donor for his wonderful generosity!

The Netherlands Centennial Carillon was a gift from British Columbia's Dutch community to honor Canada's



The Netherlands Centennial Carillon, Victoria, British Columbia, Canada

100th anniversary in 1967 and in recognition of Canada's role in the liberation of the Netherlands during World War II. The tower stands 90 feet high, and the carillon is composed of 62 bells cast by the Petit & Fritsen Royal Bellfoundry in Aarle-Rixtel, the Netherlands. The original 49 bells were installed in 1968, and 13 bells were added in 1971. The tower is located on Victoria's Inner Harbour, in front of the Royal BC Museum and Provincial Archives.

Send items for "Carillon News" to Dr. Brian Swager, c/o The Diapason, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005-5025; <brian@allegrofuoco.com>. For information on the Guild of Carillonneurs in North America: GCNA, 37 Noel Dr., Williamsville, NY 14221; <www.gcna.org>.

## Harpichord News

by Larry Palmer

### "With a Lot of Help from Friends"

Post-Christmas desk clearing always reminds me not only of how cluttered my working space is, but also how much I owe to the generosity of friends and correspondents as they "keep me in the loop" about matters of mutual interest. So here follows a miscellany of unrelated, but (hopefully) fascinating items, brought to my attention because of a friend's initiative.

#### Oscar Peterson

The death on December 23 of jazz great Oscar Peterson brought to a close the far-ranging career of this major keyboard artist. Richard Severo, writing in *The New York Times* for December 25, 2007, commented "Mr. Peterson was one of the greatest virtuosos in jazz, with a piano technique that was always meticulous and ornate and sometimes overwhelming. . . . One of the most prolific major stars in jazz history, he amassed an

enormous discography. From the 1950s until his death, he released sometimes four or five albums a year. . . . Norman Granz, his influential manager and producer, helped Mr. Peterson realize [his] success, setting loose a flow of records on his own Verve and Pablo labels."

One of the more unusual of these Pablo records was made in Los Angeles on January 26, 1976: with guitarist Joe Pass, Peterson played music from George Gershwin's *Porgy and Bess* in instrumental arrangements for acoustic guitar and CLAVICHORD. The digital re-release of this rare duo [Original Jazz Classics OJCCD-829-2] was brought to my attention by friend Linda Raney, the director of music at First Presbyterian Church, Santa Fe, NM, who had received it as a gift from a retired Episcopal priest.

Not the least of the joys of this disc comes from reading the original liner notes by Benny Green, who relates "The genesis of this album is wildly improbable, even by jazz standards. In the late summer of 1975 Oscar Peterson talked on BBC-TV with a succession of guests whose only common denominator was their commitment, either as amateurs or professionals, writers or performers, to problems of keyboard technique. One of these guests was Edward Heath, one-time Prime Minister of Great Britain. . . . [who] turned up with an instrument called the clavichord. . . . an instrument that presents intriguing enigmas, the most challenging of all being its dulcet tonal quality which defies the resources of sound recording engineers; there are times when music played on this instrument seems less like an act of premeditated artistic execution than a musical enchantment of silence."

Peterson was so captivated by the clavichord's musical capabilities that he determined to acquire one, with a view to making jazz on it. The Gershwin album was the result of this aural infatuation. Peterson's inspired arrangements of Gershwin's immortal music survive as a touching, gentle memento from this great keyboard master of jazz.

#### 19th-Century Harpichord Citings

From John Carroll Collins, Dallas bibliophile and reliable purveyor of esoteric musical knowledge, come these references to harpichord connections for two outstanding Romantic-era composers: Georges Bizet and Frédéric Chopin.

"Once when we were discussing the use of the harpichord in Paris toward the middle of the 19th-century, you asked about my sources, which at the time I could not remember. I have tried to check back on them, and following is what I was able to recover.

I found the reference to Bizet's early keyboard instruction on the harpichord in *Bizet and His World* by Mina Curtis (New York, 1958). Curtis apparently was not a musician herself, but taught in the English department at Smith College, where she counted among her devoted students the young Anne Morrow, later the wife of Charles Lindbergh. Curtis had a wide knowledge of the historical and biographical aspects of her subject, and during the preparation of her beautifully written and thoroughly researched

study she amassed an impressive collection of autograph letters by Bizet and other members of his circle. On pages 13 and 14 she tells of Bizet's early keyboard training.

One of his first teachers was his uncle, François Dalsarte (born 1811), who taught voice at the Conservatoire. This was in 1846 and 1847, when Bizet was eight and nine years old and thus too young for admittance there. At their home he shared lessons with Dalsarte's children, Bizet's cousins. For their lessons they used Dalsarte's favorite instrument, a harpsichord that had belonged to Hortense de Beauharnais (1783-1837), wife of King Louis Napoleon of Holland and mother of Napoleon III [of France]. Curtis is sometimes vague about her sources, but I gather she found her information on Dalsarte in a book by his student Angélique Arnaud (*François Dalsarte*, Paris, 1882).

Jean-Jacques Eigeldinger, on page 184 of his *Chopin: Pianist and Teacher* (translated from the French, Cambridge University Press, 1986), mentions a harpsichord performance at a private concert in Paris on 25 December 1852. A group of Bach fugues was played on an early 18th-century harpsichord by one of Chopin's students, the Norwegian Thomas Dyke Acland Tellefsen (1823-1874), this being just over three years after Chopin's death. Eigeldinger gives as his source the *Revue et gazette musicale de Paris*, 1852-1853, page 447."

#### Historic Harpsichordists in Hungary, Italy, and the Czech Republic

Robert Tiftt (Dallas), long fascinated by the recordings of Hungarian revival harpsichordist János Sebestyén, provides comprehensive information about this highly-regarded artist in a remarkable website: <<http://www.jsebestyen.org>>. Sites devoted to other lesser-known figures of European revival history may be accessed from the same address: Italian Luciano Sgrizzi (1910-1994); Landowska disciple Ruggero Gerlin (1899-1983); the "dean of Italian harpsichordists" Egidia Giordani Sartori (1910-1999)—also interesting as the close friend and biographer of legendary soprano Toti Dal Monte; younger Hungarian artist Agnes Varallyay; and, added most recently, an accurate, complete discography and biography of leading Czech harpsichordist Zuzana Ruzickova.

Robert also sent a notice of the passing, on June 5, 2007, at age 64, of Hungarian harpsichordist Zsuzsa Pertis, a student of Isolde Ahlgrimm.

#### Fernando Valenti's Scarlatti

Harpichord aficionado and record collector David Kelzenberg ([david-kelzenberg@uiowa.edu](mailto:david-kelzenberg@uiowa.edu)) has completed his exhaustive project of locating all the Scarlatti recordings committed to long-playing discs by Fernando Valenti for Westminster Records beginning in 1951. Although the project was not ever to be comprehensive, Kelzenberg recently wrote, "To this day musicians wonder if Valenti actually managed to record all of the 545 sonatas in the Longo Edition [plus the *Menuet in F*]. After years

## Atlanta First United Methodist Church



A.E. Schlueter Pipe Organ Company and Atlanta First United Methodist Church are pleased to announce the recent completion and dedication of their new pipe organ.

This instrument features a 5-manual console and 93 ranks of pipes in 9 divisions. The complete specification is available at [www.pipe-organ.com](http://www.pipe-organ.com) for this and other projects.



**A.E. Schlueter Pipe Organ Co.**  
P.O. Box 838, Lithonia, GA 30058  
800-836-2726 ♦ [www.pipe-organ.com](http://www.pipe-organ.com)

## Elsener Organ Works, Inc.



Dedicated to the creation and preservation of the world's finest instrument.

**Elsener Organ Works, Inc.**

120 East Jefryn Blvd, Deer Park, NY 11729

Tel: (631) 254-2744 - Fax: (631) 254-8723

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

*You're invited  
to our new home*



...that is, our new home page. We'll be launching our redesigned and improved [www.rodgersinstruments.com](http://www.rodgersinstruments.com) website on February 1, 2008, with the addition of new worship resources, organ forum discussions and more. We invite you to visit us online to hear the spectacular sound of Rodgers.

**Rodgers Instruments LLC**  
**A Member of the Roland Group**  
1300 NE 25th Avenue  
Hillsboro, Oregon 97124  
503.648.4181 • fax 503.681.0444  
Email: [marketing@rodgers.rain.com](mailto:marketing@rodgers.rain.com)  
On the Web: [www.rodgersinstruments.com](http://www.rodgersinstruments.com)

of collecting scrounging, horse trading, and begging, I believe I have assembled all of [Valenti's] Domenico Scarlatti that was ever commercially released by [the company]: 359 sonatas in all."

David recently sent me eleven copied compact discs of these exciting, intensely musical performances. It has been a tremendous "labor of love" on Dave's part to assemble and digitize such an extensive collection, and his gracious gift of these discs has brought much delight to this listener. Kelzenberg requests that any collector who knows of additional releases in the series contact him at the address printed above.

### Trombones in *Dido and Aeneas*? Remembering Albert Fuller

The September 22, 2007 death of Albert Fuller brought back warm memories of several visits the fine American harpsichordist and educator made to Dallas. Perhaps the most memorable, amusing, and culinarily satisfying one occurred during the rehearsal period for the Dallas Opera's production of Purcell's *Dido and Aeneas* in 1972. Although I had recently played harpsichord continuo for a *Dido* performance in Norfolk, the Opera in those days disdained local artists if they could import someone at great expense from Milan or New York. The management did, however, deign to rent my Dowd harpsichord since neither Opera nor Symphony owned such an "off-beat" instrument.

Albert had called me from New York to ask "why [the hell] they would bother to fly him such a distance when I was already there?" but I assured him that the discrimination was general, not personal, and that he should just enjoy the production (which turned out to be costumed in futuristic, space-age costumes), and charge them a high fee.

One evening Albert arrived at the Fair Park opera theatre to tune the harpsichord, but became alarmed when two trombonists entered the pit and began warming up. Perhaps, he thought, the scoring has been altered to match the costumes? But when a tuba player joined in he decided it was time to ask the musicians what was going on.

The brass players informed him that it was not *Dido* that was to be rehearsed that evening, but its companion work, Leoncavallo's *I Pagliacci* (nearly as strange a coupling as the costumes and staging). Albert was quite incensed that the management had changed the rehearsal schedule without informing him, thus resulting in his flying (first class) from New York when he would not be needed.

I received a telephone call relating this sequence of events, concluding with "Well, I'm here, so before I fly back home let's have dinner at the best restaurant in Dallas—and charge it to the Opera!"

I had dined only once previously at The Old Warsaw, then considered one of the finest culinary experiences available in the city, so that's where we had our leisurely and memorable meal. I don't know if this was a prime example of "turning annoyance into pleasure" or simply the best way to ignore a scheduling snafu, but it was certainly a civilized

way to deal with the matter, and remembering it reminds of a happy conversation with a distinguished fellow musician. Ave Albert, et vale. ■

*Comments or news items for these pages are always welcome. Please address them to Dr. Larry Palmer, Division of Music, Southern Methodist University, Dallas, TX 75275; <lpalmer@smu.edu>.*

## In the wind . . .

by John Bishop

### Bridging generations

My mother's maternal grandmother was born in 1884 and passed away in 1988 at the age of a hundred-and-four. We visited her each year, so I knew her well through my childhood, adolescence, and adulthood. Her husband (who died many years earlier) was a silk merchant. When they were first married, she joined him on trips to China, traveling on the last clipper ships. My sons were five and six years old when she died, so for six years there were five generations of our family alive at the same time. Unusual enough, but what really excites my imagination is the fact that she was thirteen years old when Brahms died. While I know she played the piano (I have her piano and her collection of sheet music), I'm certain she never heard Brahms play—but she could have. When she was born, Chester Allen Arthur was president of the United States. Friedrich Nietzsche wrote *Also sprach Zarathustra* in 1883, Louis Pasteur administered a successful rabies vaccination in 1885, and the Apache chief Geronimo surrendered in 1886. My great-grandmother lived nineteen years after the first man walked on the moon. She lived through the Spanish-American War, and the Vietnam War, and the invasion of Grenada. She saw a lot of change.

I was about eight years old when my mother's paternal grandmother died—she was in her late nineties. The family took care to note that her grandmother was alive during the American Revolution, so we can link 1775 to 2008 through the life spans of three overlapping family members.

I got thinking about the passage of generations last month when I wrote about the death of G. Donald Harrison, the great organbuilder who as artistic leader of Aeolian-Skinner created so many extraordinary instruments. I mentioned that his death occurred a couple months after I was born. A week or two after I wrote that column, we heard of the death of Sidney Eaton, a significant and eccentric but mostly unknown figure in the organ world. Sid lived in North Reading, Massachusetts, for his entire life, and was known to a few of us 21st-century Boston organ-guys as Ernest Skinner's pipe maker. Sid told us stories that let us picture him in a workroom near Mr. Skinner's voicing room, where he was available to make up the latest new-fangled pipe coming from Skinner's

fertile imagination. For example, why can't we solder together two metal cones (wide-end to wide-end) and then solder that to a narrow tapered tube to form a reed resonator—the English Horn, voila! Sid claimed that he made the first.

Sid was 99 years old when he died, and it's safe to say he was a little nutty. Maybe he spent too much time alone during his life, and maybe he blew on a few too many lead pipes. (Remember the Mad Hatter in *Alice in Wonderland*? That was an early recording of occupational illnesses—hat-makers used mercury as an agent for brushing felt; the mercury damaged their brains.) A conversation with Sid Eaton was a little like a cubist painting—each sentence was both upside-down and inside-out, but if you stood back and listened from a figurative distance, you could tell what his point was.

I lived in North Reading for several years, and when I met Sid I felt I'd found a gold mine of organ-lore, and also the most easily accessible pipe-maker ever. I could stop at his house on my way home to drop off pipes needing repairs, reeds to be mitered, or for advice about how to treat a particular problem. But I could never assume a quick stop—Sid always had something on his fuzzy mind that would take longer than I intended. Once when I knocked, he came to his door in his birthday suit. I suggested he might put on some clothes, but he protested it was too hot. He sent me letters that were unique because he used five or six different colors of ink to accentuate his points, and wrote poems and drew pictures on the envelopes.

I loved visiting with him because he had so many stories about people I would never have met. He admired Mr. Skinner and was devoted to the memory of working with him. He knew that what they were doing was important, even revolutionary, and he was proud to be part of it.

I met Jason McKown in 1987 when he was in his late eighties and retiring from the organ maintenance business. He had cared for the organs at Trinity Church, Copley Square in Boston for more than fifty years, and for those at the First Church of Christ Scientist (The Mother Church) for more than thirty. But more to my current point, he too had worked directly and personally with Mr. Skinner. He helped with the installation of the Skinner organ in the West Medford Congregational Church, West Medford, Massachusetts (Opus 692, 1928). At the same time, he started caring for the Skinner organ at the First Church of Christ, Scientist in Reading, Massachusetts (Opus 236, 1915). I took over the care of those organs as Jason retired and have been conscious ever since that the only person between me and Mr. Skinner was Jason McKown. (By the way, both of those organs still have their original leather and are played regularly.) It was a privilege to spend so much time with him, and a thrill to hear the stories he had to tell. He was present when Louis Vierne played the organ at Trinity Church, Boston, and he tuned the Skinner organ at King's Chapel in Boston in preparation for a recital played by Marcel Dupré.

Jason's wife Ruth was a classmate of former AGO president Roberta Bitgood. She was a church organist most of her life and she often held keys for Jason when he was tuning. The McKowns were members of Centre Methodist Church in Malden, Massachusetts, where they lived—Ruth was organist there for some time. In 1972 the church purchased a three-manual organ from Casavant (Opus 3178); Jason took meticulous care of the organ until his death in 1989.

Centre Methodist Church closed in 2006, and the Organ Clearing House relocated the organ to Salisbury Presbyterian Church in Midlothian, Virginia, completing the installation in November 2007. It was fun to continue my relationship with Jason in this way, and my memories of him were strengthened by the time I spent in his church last year.

I know that many of my colleagues share with me the view that the church of Saint-Sulpice in Paris is an important destination for organists and organbuilders. Any organist attending Mass there can easily pick out the other organists in the congregation. They are the ones who obviously know the music being played. They are the ones with tears in their eyes. They are the ones reveling in the opportunity to hear such an influential organ, there to be inspired by the same sounds that inspired Dupré and Widor. The first time I attended Mass at Saint-Sulpice, I paid special attention to the elderly parishioners, knowing that some of them must have been there with Marcel Dupré as their parish organist. I wonder which of them told him that the organ was too loud!

The people of that wonderful church are well aware of its musical heritage. The last Mass on Sunday morning includes a spoken welcome to any organists who may be visiting, and the organ loft is open to visitors afterwards. What a wonderful feeling it is to climb the stairs to the loft knowing how many of our idolized musicians did so earlier. Think of the famous photo of Albert Schweitzer sitting on the bench next to Marcel Dupré . . .

In November 1974, the new Flentrop organ was dedicated in Warner Concert Hall of the Oberlin College Conservatory of Music. That was my freshman year, and a mighty exciting time it was. Marie-Claire Alain played the recital, and a terrific cast of characters was assembled to participate in the festivities, which included a round-table discussion with Charles Fisk, E. Power Biggs, Dirk Flentrop, and others. One evening, a classmate and I had the thrill of giving Mr. Biggs and his wife Peggy a tour of the conservatory's facilities. I was eighteen years old and thought I knew a lot more than I do now, but I sure remember how exciting it was to spend a few hours with someone so influential in my field.

### The past becomes the future

Many of us who build and play pipe organs are purposefully informed by the past. We study the work and writings of composers, organists, and organbuilders, trying to understand how they thought

# Lewtak

PIPE ORGAN BUILDERS




**The best of the European tradition**  
Proudly made in America

1003 Barnwood Lane  
Camillus, New York 13031

(315) 751-0505  
www.lewtakorgan.com

## MANDER ORGANS



*New Mechanical  
Action Organs*



*Exquisite  
Continuo Organs*



*Imaginative  
Reconstructions*

St. Peter's Square  
London E 2 7AF • England  
[t] 011 44 20 7739 4747  
[f] 011 44 20 7729 4718  
ManderUK@mander-organs.com  
www.mander-organs.com

and what they meant. We travel great distances to hear music played on the instruments and in the acoustics known by the composers. (I've written before about how Widor's "Toccata" doesn't sound the same at the First Congregational Church—you name the town—as it does in Saint-Sulpice.)

Ten years ago, I restored a beautiful organ built in 1868 by E. & G. G. Hook of Boston. It was informative to find the pencil marks of the original builder—they had very hard pencil leads, and they got them very sharp—as they gave insight into how precisely they worked. It was sometimes hard to see their marks under modern workshop lighting—I wondered how they did it without fluorescent tubes overhead. During this restoration project, the organ was 129 years old.

### Keep the flame alive

Shortly before he died, Marcel Dupré wrote down a lot of his personal and musical memories in a simple book entitled *Recollections*, published by Belwin-Mills. In the author's preface, Dupré writes that he had for years ignored requests that he write his memoirs, but that on the occasion of his eighty-fourth birthday he received so many encouragements that he acquiesced. It's a simple small book, a quick and delightful read, and today there are two copies available at Amazon.com. Dupré tells stories of encounters with Saint-Saëns, Fauré, and Guilmant, among others, and of course a great deal about his teacher and advocate, Charles-Marie Widor. While these are no more than the jotted-down memories of an old man, they are of immense historical value to us.

Here's my confession. During all the time I spent with Sidney Eaton and Jason McKown, I never wrote anything down. I remember they each had special phrases they liked to use, and particular stories they told over and over. I remember that Sid liked eating peaches, particularly because he once offered me one that was so rotten I couldn't imagine eating it. While I know I ate dozens of workday lunches with Jason, I can't remember anything about what he liked to eat, or what he might have said about what Mr. Skinner liked to eat. I should have a couple notebooks full of direct recollections of Mr. Skinner and I don't. That could have filled a whole lot of monthly columns.

I hope that this confession in writing will spur me to take advantage of the next time I realize I'm with someone who forms a meaningful link to the past. And I hope you will not miss opportunities as I have. Are you close to a former teacher who's a generation older than you? I bet that teacher has memories of his teacher, of the installation of an important organ, of an earlier generation's opinions about musical matters. Give a gift to those who follow you. Get it written down. Or get it on tape. There are any number of pocket-sized recording gadgets available now. Invite the *maître* to lunch, turn on the machine, and reap an historical document that will excite and inspire future generations.

## On Teaching

by Gavin Black

### Pedal playing, part IV: real music

As stated in earlier columns, I am convinced that everyone works better when working on something that is of interest to them and, as much as possible, fun. Part of the point of the approach to pedal learning that I have outlined in the last three columns is to make every step of the process seem natural and comfortable, and also engrossing. The latter is achieved in part by allowing the student to grapple with—and indeed make decisions about—issues of posture, leg position, foot position, and so on. (Any task is likely to be more interesting if it involves thinking and making judgments rather than just implementing things that someone else tells you to do.) At the same time, the exercises that I have suggested are meant to have enough me-

lodious interest so that most students will find them at least not too boring.

However, it is certainly true that the sooner a student can begin working with pedal material that is musically rewarding, the more satisfying the experience of working on pedal playing will be, and, for most students, the sooner real results will flow. The autonomy in thinking about technical and logistic aspects of pedal playing that a student gains by approaching the early stages of study as outlined in the three previous columns should enable that student to figure out how to practice any existing pedal part systematically enough to use it as the next step in learning to play the pedals. It doesn't matter whether such a pedal part was written as an exercise, as a pedal solo, or as part of a bigger texture. It also doesn't matter how easy or hard—how "beginner" or "advanced"—it is, as long as it is approached in a manner that is a logical extension of the way that the earlier exercises were approached—and as long as it is practiced enough, and practiced carefully enough. This column is devoted primarily to examples of this process.

The piece known as Bach's *Pedalexercitium*, BWV 598, is a 33-measure incomplete pedal solo, probably written as an exercise, and probably written by J. S. Bach. (The sources are sketchy and not entirely clear.) In any case, it is an exercise that follows an interesting technical path, and it is a catchy piece that people

### Example 1



### Example 2



almost always enjoy. The piece begins as shown in Example 1 and continues for 18 measures in unbroken sixteenth notes. After that it switches to eighths, then a mix of eighths and sixteenths. All of the sixteenth-note passages are written in such a way that the two feet are clearly meant to alternate. Each foot thus moves at the pace of an eighth note. During eighth-note passages one foot often, though not always, plays two or more notes in a row. There is no place in the piece where one foot has to move any faster than the speed of an eighth note. For the first several measures, each foot is asked to move almost entirely by step or over the interval of a third. The left foot is first asked to move over the interval of a fourth going from measure three to measure four, and then again going from measure six to measure seven. The first larger intervals than that—a major seventh, then an augmented octave (!)—occur in measures 11 through

15, introduced at first with the notes of arrival being adjacent to the note just played by the other foot. The point is that, viewed through the lens of "one foot at a time," the exercise introduces intervals carefully and systematically. (In fact, an even more detailed analysis reveals subtleties such as first introducing a new interval with the note of arrival being an easy-to-find flat and then extending it to a harder-to-find natural.)

The eighth-note pattern that begins in measure 19 (see Example 2) invites the left foot to take on the challenge of a descending major seventh, but also offers the opportunity to practice it over and over, ten times in a row! The right foot is given intrinsically easier intervals, but less chance to repeat them. (Obviously one can and should repeat, i.e., practice, the whole thing, but I think that it is interesting that the composer has built in repetitions of the harder material.)

The last several measures are the most

... the passion for your song

www.johannus.com

the JOHANNUS revolution

**Example 3**



mixed, both rhythmically and as to intervals, and are also the most difficult, so that the whole piece is set up almost as a graded course in pedal playing. Measures 27 and 28, for example, contain elements of three earlier sections of the piece, and the most diverse collection of (one foot at a time) intervals yet.

A new element is introduced very near the end with the passage in Example 3 (pedaling by GB). With the pedaling that I have suggested, this is a remarkably smooth-feeling exercise in passing one foot over the other.

The pedal solos near the beginning of Bach's *Tocatta and Fugue in F Major*, BWV 540, are well designed to use as pedal exercises. The right foot moves by the following number of steps in the first few measures of the first solo, beginning at measure 55:

1-3-2-1-3-2-1-3-2-1-3-2-1-2-3-1-2-3-1-3-5-1-4-5-1-4-5-1-3-4-

(where 1 means a repeated note, 2 moving one step, 3 moving two steps, etc.)

The pattern for the left foot in the same measures is:

3-4-1-4-5-1-2-3-1-3-4-1-2-1-1-2-1-1-2-2-1-2-1-1-2-1-1-2-3-5-

That is, both feet move primarily over very short intervals. Incidentally, the interval pattern for both feet together—that is, what the listener hears—for this passage is:

2-2-4-6-3-2-2-2-5-7-3-2-2-2-3-5-3-2-2-2-4-6-3-2-2-2-3-4-4-2-2-2-3-4-4-2-2-2-3-5-6-2-2-2-3-6-6-2-2-2-3-6-6-2-2-2-3-5-6

There are plenty of 2's and 3's, but many larger intervals as well.

Another pedal passage in which looking at each foot by itself simplifies things quite a lot is this excerpt from the Buxtehude *Praeludium in e minor* (see Example 4). This line seems to be all over the place, and is sometimes considered to be difficult enough or awkward enough that it is assumed that it cannot really be a pedal line. (Often we do not know for sure which notes in Buxtehude's music are meant to be played by the feet.) However, after the first interval in the left foot, each foot moves by no interval greater than a third, and the two feet follow similar patterns to each other. Looked at this way it is actually rather easy to learn.

Each of these examples can and should be practiced the same way. First the student should—probably with the help of the teacher—make choices about which

**Example 4**



foot should play which note. (In these examples, those choices are not very complicated—almost obvious.) Second, the student should practice each foot separately, as slowly as necessary to make it seem easy. This should be done without looking at the feet, using the approach to monitoring and correcting wrong notes that has been outlined in the last few months' columns. Each foot should be practiced more than the student or teacher thinks is necessary. If the part for each foot is practiced enough that it really becomes second nature, then the act of putting the two feet together, which is of course the next step, will be smooth, easy, and natural, like ripe fruit falling from the tree. This is the most sound, solid way to learn a given piece or passage, and it is, most especially, the best way to use a given passage as a stepping stone towards mastery of the pedal keyboard.

The famous Widor *Tocatta* is another example of a pedal line that seems almost to have been written to demonstrate the advantages of considering the feet separately in learning pedal lines. When the pedal enters in measure 9, the interval between the first two notes is two octaves. The interval sequence for the first several notes of the pedal line is as follows:

15-14-14-13-13-14-14-15-15

However, the sequence for the right foot is all 2's, and for the left foot it is all 1's. This same situation, or something like it, prevails for most of the piece. When the main theme appears in octaves in measure 50, it draws our attention to the close relationship between the practice of analyzing pedal parts through separate feet and the art of double-pedaling. In fact, conceptually, double-pedaling is nothing unusual, difficult, or intimidating if you are already accustomed to keeping track of each foot separately. There are circumstances in which the need for each foot to play its own line while the other foot is also playing a line might affect pedaling choices, in particular as to use of heel, or might affect choices or possibilities as to articulation. In Widor's own recording of his *Tocatta*, the articulation of the octaves from measure 50 to measure 61 is ever so slightly, and very consistently, detached. If he was using heel, it was apparently not to achieve a full legato, but rather because that is

what he found easier or more natural as a way of dealing with the logistics of playing the notes. (Widor was 88 years old when he made this recording, and it is often speculated that his age may have caused him to play the piece more slowly than he would actually have wanted it played. His tempo in the recording is approximately 94 quarter notes per minute. There is no reason to think that his age would have caused him to change his pedaling choices or his articulation.)

With this column I will leave pedal playing for a while. Next month's column will be about the teaching of registration. I will return to pedal playing in a later column, in particular to discuss heel playing in great detail, with thoughts about when in the process of learning to introduce heel playing, about its history and its implications for interpretation, and with beginning heel exercises.

A special note: Following up on Paul Jordan's three fascinating articles about Helmut Walcha, which recently appeared in THE DIAPASON, I have posted on the Princeton Early Keyboard Center website a rare and interesting recording made in late 1927. The Choir of St. Thomas Leipzig performs the Bach motet excerpt *Dir, Dir Jehovah* under the direction of Karl Straube. The recording begins with a brief improvised chorale prelude played by Walcha, who was 19 years old and still a student at the time. This is of course by far the earliest recorded example of his playing, and one of the very few recordings of his improvisation. You can hear it by following the link at <www.pekc.org>.

Gavin Black is the director of the Princeton Early Keyboard Center in Princeton, New Jersey. He is at work on a pedal-playing method that will probably be available in the fall of 2008. He welcomes feedback by e-mail at <gavinblack@mail.com>. Expanded versions of these columns with references and links, along with downloadable PDFs of these and other pedal exercises, can be found at <http://www.pekc.org>.

THE DIAPASON'S 2008 *Resource Directory* was mailed with the January issue. Additional copies of the *Directory* are available for \$5 each. For information: 847/391-1045; <jbutera@sgcmail.com>.

**Music for Voices and Organ**

by James McCray

**An early Easter**

*The Christian church has designated Sunday in various ways. It is the day of resurrection, when the boundaries of time and space were shattered by Christ's rising from the dead. Each Sunday (therefore) is a little Easter.*

—Paul Westermeyer  
*The Church Musician*

As mentioned in last month's column, Easter in 2008 bursts forth on March 23; thus, an early Easter is filled with challenges for the church choir director. The rehearsals for Palm Sunday/Holy Week and the exit of choir members after Easter both arrive sooner than usual.

Here in the north, our Easter lilies may be adorned with a late snow! By the time you read this column, choir directors should have chosen and distributed the music, hired the extra instrumentalists, and begun rehearsals for Holy Week. Writing this on the first week of December to meet publication deadlines gives this author a cold chill.

Some church choirs find their year book-ended by a September Rally Sunday and Pentecost. So this early Easter results in a very early Pentecost, which adds to the dilemma of retaining a full choir of singers. The year tends to wind down quickly after Easter for volunteer singers, so Easter's March arrival results in a Pentecost date of May 11. Historically, the 50 days of Easter constitute the oldest season of the church year, corresponding to the Jewish "feast of Pentecost [Shavuot], which is the holy feast of seven weeks, from the Feast of the Unleavened Bread to the Feast of First Fruits." Directors should anticipate the probable loss of some singers in April and May as spring finally takes hold. If choirs take a summer hiatus, this is all the more reason to bring them together at least once a month during the summer to enjoy the music and social fun that links them as a church choir.

It should be remembered that before the fourth century, the great celebration of redemption was not split into Good Friday and Easter Day, but instead on the eve of Easter there was a celebration of the Christian Pasch, a representation of the whole drama of salvation. Today, Holy Week has an abundance of musical responsibilities for most church choirs, so post-Easter is often seen as a time of "rest," vocal and otherwise.

Directors need to hope for a result similar to that wonderful story regard-

**Log On and take the tour!**

**ANNUAL AND ONE-TIME COPYRIGHT PERMISSIONS WITH THE CLICK OF A MOUSE**



- **EASY**—online permission and reporting
- **ECONOMICAL**—based on average weekend attendance
- **THOROUGH**—your favorite songs
- **CONVENIENT**—includes a growing list of publishers

**LOG ON TODAY! WWW.ONELICENSE.NET**

**RONALD CAMERON BISHOP**  
Consultant  
Pipe Organs  
Digital Enhancements  
All-digital Instruments  
8608 RTE 20, Westfield, NY 14787-9728  
Tel 716/326-6500 Fax 716/326-6595

**Bond**  
ORGAN BUILDERS, INC.  
2827 NE Glisan Street Portland, OR 97232  
bondorgans.com 503.238.3987  
Member: Associated Pipe Organ Builders of America

**Bunn-Minnick Pipe Organs**  
875 Michigan Avenue  
Columbus, Ohio 43215  
800-292-7934  
WWW.BUNNMINNICK.COM

**ROBERT I. COULTER**  
ORGANBUILDER  
Atlanta, GA 404.931.3103  
Coulterorgans.com



ing Pope Gregory I. In 586 Gregory was appointed abbot of the monastery of St. Andrew's in Rome. The traditional story is that he happened to see some beautiful Angle children put up for sale as slaves in Rome's market. Struck by their appearance, he asked what nation they come from, and was told they were Angles. "Non Angli, sed angeli (not Angles, but angels)," said Gregory. Inspired by the sight of the Angle children, Gregory received permission to lead a mission to England. The party had not gone far when Gregory was halted by a sign: a locust dropped onto the Bible he was reading. "Locusta!" he exclaimed (*locusta* means remain in your place). He returned to Rome instead of leading that mission, and, thus, was soon elected Pope. Gregory I is, of course, the saint who helped establish what came to be known as Gregorian chant. Today's choir directors need to find ways of having their singers "remain in their place" in this early Easter year, and they too will be rewarded. Happy Easter, readers.

**Sound the Trumpet, Mark Patterson. Two-part mixed with piano and B-flat trumpet, Choristers Guild, CGA 1117, \$1.95 (E).**

This easy, happy setting is perfect for small church choirs; the addition of the trumpet adds a festive spirit to an Easter service unable to sustain larger works where a brass choir would cover the limited voices. This also serves well as an Introit and is subtitled "An Easter Proclamation." The trumpet part is included on the back cover. All parts are easy with frequent unison singing and a jaunty piano part. Delightful music that will be learned quickly.

**Hail Thee, Festival Day, Joseph Wilcox Jenkins. SATB, congregation, brass quartet, timpani, and organ, MorningStar Music Publishers, MSM-20-72, full score and parts, \$25.00 (includes reproducible pages for the choir) (M-).**

Here is a work that has all the Easter bravura that choirs want, yet is very easy for the singers. The full score and parts include reproducible pages for the choir and for the congregation, so it is a real bargain. There are textual versions for Easter, Ascension, and Pentecost, making it even more useful and frugal. The music is based on the tune "Salve Festa Dies" by Vaughan Williams, which is included in various hymnals (Lutheran, Methodist, and Presbyterian). The brass and organ have significant passages, including a long instrumental introduction. There are four verses and each is followed by a refrain. The final refrain moves into four parts; it is the only section that is not unison for the singers. The work closes with block chords of Amen and Alleluia. Here is a work that is very easy for everyone to sing, yet has exciting music for the instrumentalists, and also brings in the congregation. Highly recommended for choirs of all sizes!

**Christ Is the World's Redeemer, John Ferguson. SATB, brass quartet, organ, and congregation, GIA Publications, Inc., G-6665, \$1.60 (M).**

Based on the traditional Irish melody "Merville," this setting has four verses, two in unison. The brass music is easy and often provides brief interludes. The choir has some brief divisi and moments of unaccompanied singing in the third verse. Brass parts are available separately (G-6665INST, \$12.00). A reproducible page for the congregation is included on the back cover; the congregation sings in unison on the second and fourth verses. The modal folk-melody is easy to sing.

**Help Roll the Stone Away, Sten Halfvarson. SATB unaccompanied, Alliance Publications, Inc., AP-1540, \$1.10 (E).**

There are three verses with refrain in this four-page setting, which has a feeling of a spiritual. The music is syllabic, chordal, and very easy, moving primarily in half and whole notes throughout.

**Alleluia, Diana Burrell. SATB divisi unaccompanied, United Music Pub-**

**lishers Ltd (London), distributed by Theodore Presser (512-00536), \$9.50 (M+).**

"Alleluia" is the only text used in this contemporary, challenging setting. Full voice ranges, divisi for the women, and changing meters with syncopated rhythms make this a work for solid choirs. Written as a concert piece, the music is very exciting, yet often has the women and men singing in parallel sixths.

**The Lord of Victory, George Frederick Handel (1685-1759), arr. by Walter Ehret. SATB and keyboard, Abingdon Press, 0687007356, \$1.85 (M-).**

This is an arrangement of the final chorus of Handel's *Resurrection Oratorio*, with the keyboard part a faithful reduction of the chamber orchestra accompaniment. The music is easy and in da capo structure, with the middle section at a slower tempo. The choir sings throughout, sometimes with the women's sections singing alone. A very functional Easter anthem.

**Three Hymns for Easter Day, arr. Craig Courtney. SATB congregation and organ, with optional brass quintet, cymbals, timpani, and handbells, Beckenhorst Press, Inc., BP1687-2, \$1.75 (M).**

The three hymns are *Christ the Lord Is Risen Today*, *The Strife Is O'er*, and *I Know That My Redeemer Lives*; each

is about 3-4 pages in length. The music is mostly in a block-chord, syllabic style, and set on two staves for the choir. There are four verses to the same music for two of the settings. The brass quintet requires three trumpets and two trombones; they provide a simple accompaniment for the voices. The music is not difficult, will be suitable for most church choirs, and is a bargain for the cost.

**An Easter Song of Praise, arr. A. Steven Taranto. Unison/two-part and piano, Choristers Guild, CGA1115, \$1.85 (E).**

This happy German folk song's melody has been set to new words by the arranger. Designed for children's voices, the three verses are in unison with an optional second voice for the middle verse. Easy, diatonic music that will be useful for those churches wanting to present a children's choir for Easter.

**Easter Proclamation, arr. Eugene Butler. SATB and keyboard with optional brass quartet, timpani, and congregation, Coronet Press of Theodore Presser, 392-42365, \$1.50 (M-).**

The occasionally modal music is based on the 15th-century melody, "Puer Nobis." Added to the four primarily unison, simple verses, one of which is unaccompanied, is a setting of "At the Lamb's High Feast We Sing." This begins with an instrumental introduction, then con-

tinues first with the instruments doubling the voices and finally in a bold version with the congregation joining the choir. The work closes with loud staccato eruptions of "Alleluia."

**Christ, by Whose Death the Church on Earth Was Born, Nancy Galbraith. SATB and organ, Subito Music, 492-00069, \$1.75 (M-).**

The organ part usually doubles the voices. Except for one brief contrapuntal passage, the choir sings in homophonic chords and rhythms throughout. Easy music with an interesting text.

## Book Reviews

**Heinrich Scheidemann's Keyboard Music—Transmission, Style and Chronology, by Pieter Dirksen. Ashgate Publishing Company 2007, \$99.95; <www.ashgate.com>.**

Pieter Dirksen is well established as an expert on the 17th-century Dutch and North German repertoire for keyboard instruments, collaborating with Harald Vogel in the new edition of Sweelinck's keyboard works for Breitkopf & Härtel. He has also published Scheidemann's works for harpsichord, and in this new book gives us the first comprehensive history of this remarkable composer—a

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

TAYLOR & BOODY

SCHOENSTEIN

SCHANTZ

REDMAN

QUIMBY

PARSONS

OTT



## The Future of Church Music is in These Fingers

Share a 10 year-old's sense of wonder as she first touches an organ's keys! Delight in a 12 year-old's steady concentration, as he learns the pedals. Watch a 14 year old mature before your eyes during his first recital!

Young people are forever changed when they play the pipe organ! Join APOBA in supporting AGO outreach programs to the next generation of organists!



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

■ NOACK ■ MURPHY ■ L&TOURNEAU ■ KEGG ■ IAECKEL ■ HOLTkamp ■

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

pupil of Sweelinck and perhaps the most important predecessor of Buxtehude in North Germany—along with analysis of his music, style and the instruments he would have known and played.

After details of the source sigla used and a catalogue of Scheidemann's works, the book is divided into three parts, the first of which, containing six chapters, discusses in great detail the several sources where his surviving works are to be found, with cross references and copious comments on the provenance of the sources, nearly all of which are contemporary to him. Divided into early, middle-period and late, these include meticulously detailed accounts of the contents of the MSS in Wolfenbüttel, Berlin, Zellerfeld, Lüneburg, Pelplin and the several *Clavierbuch* anthologies that contain works attributable to Scheidemann, including an account of the history of their scribes and owners. A useful summary of dated pieces is included.

The second part discusses the repertoire in detail, including the possible chronology of the works, with six chapters each treating an individual genre and the final chapter charting Scheidemann's development as a composer. There is much interesting information on the models on which Scheidemann based some of his own compositions, such as Bull's *Galliard in D minor*, which provided the impetus for Scheidemann's own galliard in the same key; also discussed is his use of similar figuration in different pieces in different genres (as, for example, the galliard already mentioned and one of the Magnificat settings). The pieces in each genre are placed in context of similar works by Scheidemann's contemporaries and predecessors, as well as pointing out some of the features taken over by his pupil Reincken and by Buxtehude. The toccata, fantasia and secular variations are given extensive treatment, but the greatest attention is paid to the chorale variation style, the central genre of Sweelinck's North German pupils, and to Scheidemann's individual development of the chorale fantasias and Magnificat cycles. The long-neglected examples of intabulations are given due importance, the skill to improvise such still being a requirement in Hamburg in 1655.

The third part contains special studies, including an in-depth appraisal of the Düben tablature. Of great value is the discussion on the fingerings preserved in the sources, including the first publication of the instructions for both hands preserved in a MS now in Brussels. These instructions are typical of the Sweelinck school, concentrating primarily on paired fingering, but also using continuous use of 4-1 in the LH ascending. A differentiation between two types of trill is important for performance, as is the fingering for consecutive thirds and sixths. Another MS contains passages fingered in the Italian style of using 2 as the strong finger, producing an across-the-beat effect. Ulf Grapenthin contributes a valuable monograph on the Catherinenkirche organ during Scheidemann's tenure, and Dirksen concludes the book with a detailed description of the Otterndorf organ, a report of the dedication including the contribution of Scheidemann as organist—and, incidentally, shedding considerable light on the use of the organ during such a service. Dirksen comments that it is highly probable that Scheidemann was involved in advising on the instrument, built by Hans Riege on the basis of a two-manual organ of 1596 by Wilde from Otterndorf, if not actually designing it. Nothing concrete has survived of Scheidemann's registrational practices, not one piece of his music carrying stop indications, but Dirksen offers some cogent arguments to the way in which the manuals could well have been employed in the chorale works, using a great predominance of

reed stops. A schematic overview of the manual interplay in *Jesus Christus unser Heiland* offers much to consider regarding the relative importance of the different manuals, and can be used as a guide for other chorale-based settings.

Each chapter is fully annotated, with notes here placed conveniently at the bottom of the page to which they relate. There are three appendices, the first offering a tentative chronological classification of Scheidemann's works. The second is a map of northern Germany of the time that shows the tentative origins of the MSS and the musicians associated with them, as well as other places of relevance to Scheidemann. Also given are dates of the organists' posts in the towns in question. The third appendix contains fragments of two works by Scheidemann preserved in the Zellertal MS that unfortunately are not known from other sources; they include the incipits to six verses of *O Lux beata Trinitas* and three verses of the *Te Deum*.

An extensive bibliography is followed by a comprehensive index of Scheidemann's works, the chorales and Latin chants and intabulations in alphabetic order, the Magnificats, praeambula and dances by key. The book is well illustrated throughout, with the well-known engraving of the subject by Fleischberger having pride of place; there are numerous photos of original MSS as well as of the Catherinenkirche organ. Also of great value are the plentiful tables of contents of various MSS.

With nothing printed in his lifetime, much of Scheidemann's work has probably been lost over the centuries, and some pieces may well have been misattributed in various MSS and additionally by modern editors (in particular Dirksen cites two chorale fantasias from the Pelplin MS that Beckmann has published under the name of Tunder), but this splendid book gives the most comprehensive information about the surviving works and their sources, and also makes deeply insightful comments about the influences on his work and the change in compositional techniques in the course of the 17th century. It will be essential reading for all with an interest in performing the North German keyboard repertoire and is most highly recommended.

—John Collins  
Sussex, England

## New Recordings

**Dupré: *The Stations of the Cross*, Opus 29. Stephen Tharp, organist. Recorded on the Cavallé-Coll organ at Saint-Sulpice, Paris, France. JAV Recordings JAV 161; <www.pipeorgancds.com>.**

The French poet Paul Claudel (1868–1955), who among other things was the French Ambassador to the United States from 1928 to 1933, published an extended poem entitled *Le Chemin de la Croix* in 1911. The poem was a series of meditations on the traditional fourteen Stations of the Cross. In 1931 Marcel Dupré performed an improvisation based on Claudel's meditations during a recital at the Royal Conservatory of Music in Brussels. Dupré's *Le Chemin de la Croix* was in the form of an extended symphonic poem made into a unified whole by several musical themes that reappear and are developed throughout the composition. The reception of the improvisation was overwhelmingly positive, and many of the audience at the recital begged Dupré to write it down. During the next year he attempted to reconstruct the improvisation as a written composition, and on March 18, 1932 he gave the finished composition its first performance in Paris on the Cavallé-Coll organ in the

Trocadéro. A more suitable instrument could hardly be found than the one that is used for this recording—the Cavallé-Coll organ at St. Sulpice, Paris, where Marcel Dupré himself was *titulaire* for nearly 40 years.

The first station of the cross, "Jesus is condemned to death," was doubtless inspired by the opening of Claudel's first meditation, which at once identifies the crucifixion of Jesus theologically as being on a cosmic plane: "It is done. We have passed judgment on God, and we have condemned him to death." The somber mood of the opening *Maestoso* quickly gives way to a brilliant and dramatic *Agitato*. The somber mood returns in the second meditation, "Jesus is given his cross," and the agitated feeling in turn gives way to a foreboding *Lento, pesante*. The fervent feeling of the movement captures Claudel's yearning for "the cross that I have long desired" with a passion "consummated this day in Paradise." The third station, "Jesus falls for the first time," begins with a slow constant beat similar to a funeral march, inspired by the opening words of Claudel's third meditation, "March away!" The march becomes ever more unrelenting and insistent as the piece progresses until it reaches a climax on full organ and then dies away into the distance.

The character changes dramatically with the fourth station, "Jesus meets his mother." This is an attractive *Andante cantabile* on the strings with a solo on the Flûte harmonique, and it provides comfort and relief from the somber mood of what has gone before. Its wistful character seems in some ways prophetic of the sorrows of World War I as Claudel in his poem addresses himself to mothers who have lost their first and only child. This is a thought that was probably very much in Dupré's mind, composing the work as he did in the years following the Great War. In the fifth station, "Simon of Cyrene helps Jesus to carry his cross," the warmer feeling of the previous movement is maintained, although with a feeling of movement and pressing ahead as Simon enables Christ's journey to Calvary to continue. Claudel's poem universalizes this by speaking of the way that God's help sometimes comes to us at times when we feel we can continue no more by our own efforts. In the sixth station, Dupré has changed Claudel's title for the meditation: Claudel has "St. Veronica wipes the face of Jesus," whereas Dupré has changed this to "A woman wipes the face of Jesus." In doing so Dupré emphasizes the universality of Christ's death even more than the original poem does. The warmth of the fourth and fifth stations is continued although a sense of foreboding begins to creep back in the form of some rather dark-sounding pedal notes before the piece ends quietly on the strings.

The somber mood of the first three stations returns with station seven, "Jesus falls for the second time." This is a march very similar in character to the one in the third station. The unrelenting character is once more present as Dupré reflects on Claudel's comments about the road being long. Dupré has again changed the title of the eighth meditation, and has "Jesus comforts the daughters of Israel who are following," whereas Claudel simply had "Jesus meets the women of Jerusalem." In doing so Dupré reintroduces some warmth to an otherwise barren scene by portraying God in Jesus as offering comfort rather than just greeting. Meditation nine, "Jesus falls for the third time," introduces a note more frenzied than the first and second falls. "This time it is the end," writes Claudel. This forms the central climax of *Le Chemin de la Croix* and contains some brilliant and exciting writing, superbly executed by Stephen Tharp on this recording.

Dupré's interpretation of the tenth

station of the cross, "Jesus is stripped of his clothes," again departs somewhat from the emphasis of Claudel's poem, which is entitled "Jesus' garments are divided," and mentions the rending of the veil of the Temple. The restless mood of the ninth meditation is continued in a movement that emphasizes the violence of the action. This leads to the eleventh station, symbolizing "The nailing of Jesus to the cross." The feeling in this very short movement is less of violence than of desolation, "God is no longer with us!" as Claudel proclaims. The gentle, mystical feeling of this movement emphasizes the way in which "God hangs from four nails." The gentleness then gives way, in the twelfth station, "Jesus dies on the cross," to great drama, emphasized in enormous crashing chords on full organ, pointing, as Claudel's poems puts it, to "the cross as a dazzling sign of God's glory." For both Claudel and Dupré what is important about Christ's death is that it represents a victory over the powers of darkness, and for them Jesus's death is a moment of excitement.

For the thirteenth station, Claudel has "Jesus is taken down from the cross," whereas Dupré emphasizes the presence of Mary, adding "and laid in Mary's bosom," an idea that is central to Claudel's meditation, although omitted from its title. The organ takes on a meditative mood since "the Passion is over, but the compassion continues," as Mary dresses the body with myrrh. The movement builds up to a brilliant climax that includes some very fine virtuosic playing before dropping down into silence once more. The final fourteenth station, "The body of Jesus is laid in the tomb," has a cheerful, ebullient opening, before a more gentle mystical mood returns as the body of Jesus waits quietly in the tomb in preparation for the Resurrection.


Possessing as it does a profoundly theological nature, *Le Chemin de la Croix* is unique among Marcel Dupré's organ compositions, and in many ways its character is closer to the deeply theological approach of his former student Olivier Messiaen than to Dupré's other works. Stephen Tharp's performance of it on this compact disc is brilliant, and I thoroughly recommend it. Because of its deeply theological nature, *Le Chemin de la Croix* is not an easy work to understand, and in attempting to grasp the meaning it is helpful to relate the music to Claudel's original poetic meditations. If I have one criticism it is that the notes accompanying this recording fail to do this in any significant degree. For that reason, in reviewing this compact disc I have gone to some pains to try to relate Marcel Dupré's music to the theology of Claudel's poem.

—John L. Speller  
St. Louis, Missouri

**Johann Kaspar Kerll. *Sämtliche Werke für Tasteninstrumente*, Vols. 1 and 2. Played by Bernhard Billeter. Motette CD 12161 & 12171. Available from the Organ Historical Society; <www.ohscatalog.org>.**

The two CDs are available separately, but are treated here as a unit. Vol. 1, played on the main organ of the monastery church in Rheinau, Switzerland (near Schaffhausen), contains *Toccatas* 1–8; *Canzonas* 1–6; *Ricercata*; *Passacaglia*; *Capriccio sopra il Cucu*; *Battaglia*; *Ciacona*. The last piece is played on the clavichord. Vol. 2, played on the choir organ at Rheinau (the magnificats) and clavichord (the four suites), contains eight magnificats from *Magnificat Primi Toni* through *Magnificat Octavi Toni*; *Suite in D-Dur*; *Suite in F-Dur*; *Suite in g-Moll*; *Suite in G-Dur*. The Choral-schola (three men) performs the relevant parts of the magnificats. The total playing time is 70 minutes, 32 seconds, and

 **Fischer Organ Company**  
Pipe Organ Services 2107 W. 12th St.  
Allen Digital Organs Erie, PA 16505  
Insurance Appraisals (814) 833-8863

 **Lois Fyfe Music**  
Specialists in Choral and Organ Music  
2209 Crestmoor Road, Suite 220 Ashville, TN 37215  
615-386-3542 & 800-851-9023 & 615-297-4291 Fax  
www.loisfyfemusic.com

**David Petty & Associates**  
Organbuilders  
  
27 Marlboro Lane • Eugene, OR 97405  
(541) 521-7348 d.r.petty@att.net

**THE WANAMAKER ORGAN**  
Listen to it worldwide over the Internet! Hourlong streamcasts are featured at 5pm ET the first Sunday of each month at [wrti.org](http://wrti.org)

73 minutes, 37 seconds, respectively.

Kerll (1627–1693) was active chiefly in Munich and Vienna. His best-known compositions are certainly the *Capriccio sopra il Cucu* and the impressive *Passacaglia*. Billeter studied in Zürich, Basel, and Vienna, where he was a student of Anton Heiller. He is a church organist in Zürich, where he also teaches at the university and the Hochschule für Musik. He is widely known as a recording artist and recitalist. Anyone performing Kerll's works has a pretty free hand in choosing both tempi and registrations. While the tempi are in most cases determined, within limits, by the music itself, the performer can choose registrations. Billeter brings an astonishing array of varied and stylistically appropriate registrations, which are given in the accompanying notes. All this, together with careful attention to phrasing and articulation, yields stylish, musically interesting performances.

An analysis of Kerll's work would require a book, not a brief review. The fairly recently rediscovered suites—the first two are four-movement, the others standard six-movement compositions—compare well to the famous suites of Froberger. They are short, almost miniatures, and the longest of the suites, the one in D-major, is almost exactly the same length as the longest of the works on the magnificats. Kerll was always concise, and his most impressive work, the great passacaglia, consists of 40 variations on a four-note theme and has a total length of little over seven minutes.

The main organ at Rheinau was built 1711–1715 by Johann Christoph Leu. After relatively gentle rebuilds in the 19th century, the organ was carefully renovated by Kuhn in 1988–1990. It is now a three-manual of 36 stops (about 49 ranks). The choir organ (10 manual and 2 pedal stops) was rebuilt by the same firm 1990–1991. It was originally built by Johann Christoph Albrecht in 1709–1710 and is one of the largest organs I know in "sarcophagus" form. The main organ, an extremely successful renovation, is clearly South German in style—the paucity of reeds, for example—except for a well-developed Pedal.

It should be mentioned that there is a CD by Martin Haselböck (Novalis 150094-2) containing 16 pieces by Kerll, played on the splendid baroque organ of Klosterneuburg. My review appeared in THE DIAPASON of September 1995. The two performances are remarkably similar in all respects. Haselböck favors very slightly faster tempi and he has the advantage of the Klosterneuburg instrument.

The leaflet (German, English, French) contains excellent notes on Kerll and his music and on the organs. The specifications include indications of the new pipework by Kuhn and of the registrations actually used in this recording.

This two-CD set belongs in every serious collection of organ music. It is a pleasant combination of scholarly and musically interesting and appealing performances. Heartily recommended.

—W. G. Marigold

May 24, 1926–November 25, 2007  
(See *Nunc Dimittis*, page 8.)

**My Spirit Rejoices. Christ Church Cathedral (Indianapolis) Choir of Men and Boys; Frederick Burgomaster, organist/choirmaster; Alistair Reid, assistant. Recorded in the Chapel of St. John the Divine, Champaign, Illinois. Gothic Records, Inc. G 49115; <www.gothicrecords.com>.**

Here is generally familiar repertoire sung by one of America's rare choirs of men and boys, around 38 in number. This is not a resonant building; why the long trek from Indianapolis to Champaign is not explained, unless it be to take advantage of the John-Paul Buzard organ of approximately 37 ranks, which is beautifully played by Alistair Reid.

The choir performs expressively and pitch is excellent. In many instances, however, the balance is off, and I am inclined to blame the recording engineers. The Vicar Choral, Thomas Woody, sounds as if he is singing in another room somewhere. The trebles are unduly prominent once in a while, as in

the Tomkins *When David Heard*. I cannot imagine this is the case if one were hearing the group in person.

The second half of the disc is taken up with performances of standard repertoire, such as S. Wesley's elegant *Blessed Be the God and Father* and Stainer's *How Beautiful Upon the Mountains*, a brief and lovely choral gem. Mr. Reid plays the "Toccatina" from Whitlock's *Plymouth Suite* to conclude. I cannot help but think that you ought to hear this group in person.

**Paul Jacobs Plays Bach. Rudolph von Beckerath organs in St. Paul Cathedral, Pittsburgh; St. Michael's Church in New York City; and the Dwight Memorial Chapel at Yale University. JAV Recording #145; <www.pipeorgancds.com>.**

The huge von Beckerath in Pittsburgh's St. Paul Cathedral (not "St. Paul's" as erroneously stated each time in the notes) is a landmark instrument in the United States, existing as it does in a palatial setting with some 6–8 seconds of reverberation time. My inclination would have been to record the entire disc there, although the other two smaller instruments certainly are up to the paces Mr. Jacobs puts them through. Pittsburgh gets the *Fantasy and Fugue in G Minor* and two choral preludes, including *O Lamb of God, Unspotted*, one of my all-time favorites. Played in New Haven are

the *Prelude and Fugue in A Minor*, the fugue being given a very brisk and perky tempo, and the *Trio Sonata in C Major*. The trio sonata receives a sparkling and clear performance, although the manual registration in the Largo movement suffers from too similar stops, rendering it a bit unclear. New York gets only one piece, but it's a biggie: the *Passacaglia and Fugue in C Minor*. It is good that the selection of repertoire is not chronological, but obviously was chosen to please, as it certainly does.

**Dan Locklair Chamber Music. Various combinations of flute, cello, piano, clarinet, violin, viola, percussion, harp, organ; two CDs, Albany Records, Troy 701/2; <www.albanyrecords.com>.**

*Reynolda Reflections, In the Almost Evening, Music of Quince, "... the moon commands . . .", Dream Steps, Constellations.*

Perhaps this is not strictly within our purview, but it is important and beautiful music by a foremost American composer. Many movements are based upon a painting or poem, and welcome notes are written by Locklair giving us the why and wherefore, which is most helpful. The concluding *Constellations* is a concerto for organ and percussion in four movements, rippingly well played by George Ritchie and Albert Rometo. There is much variety in the selections;

for example, *Dream Steps*, a dance suite for flute, viola and harp, is "... to be danced, especially in small spaces, such as art galleries," according to the composer. Don't miss this wonderful and imaginative music.

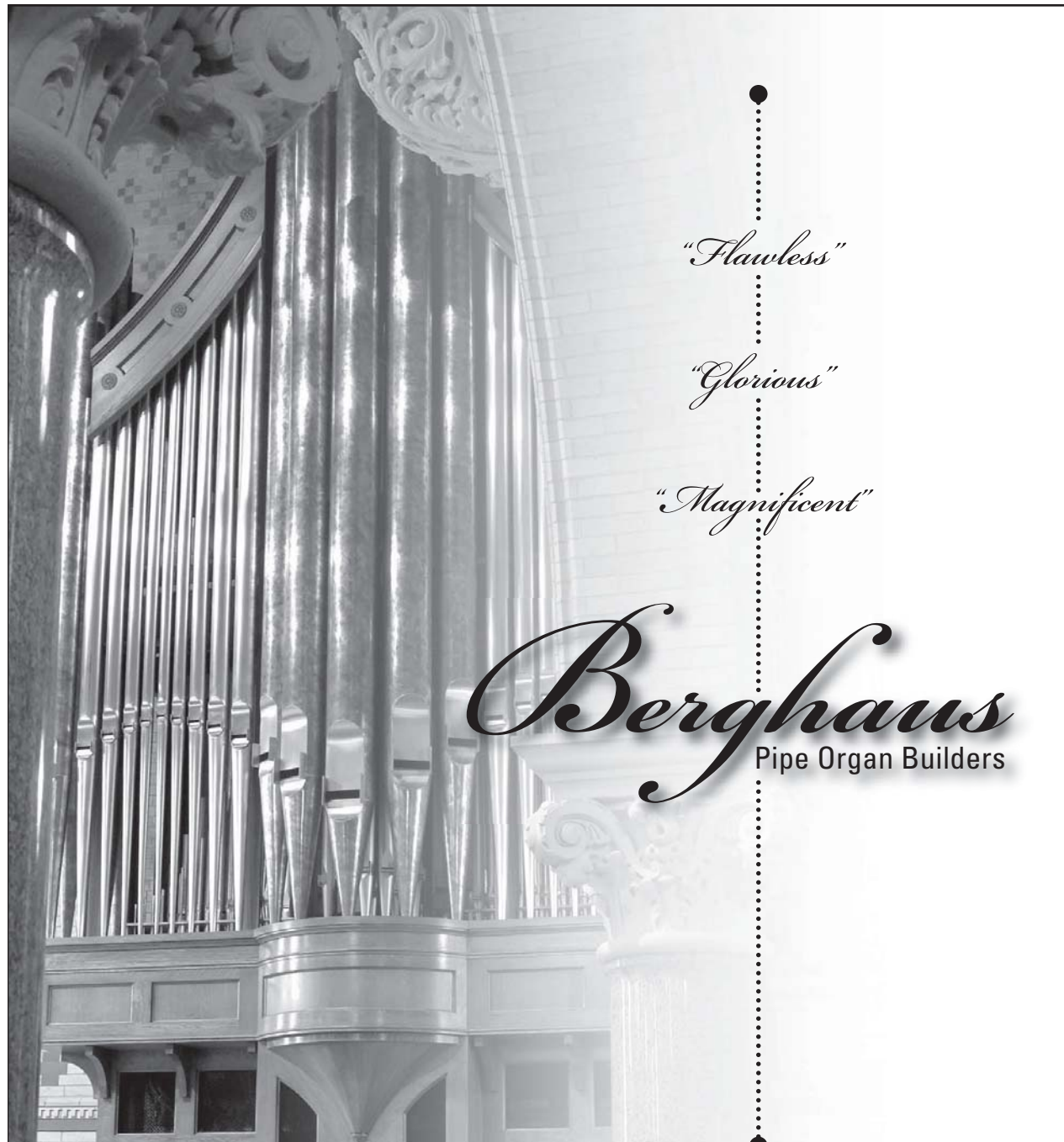
—Charles Huddleston Heaton  
Pittsburgh, Pennsylvania

## New Organ Music

**Dennis Johnson, Communion and Advent Medleys. Harold Flammer, Inc., HF-5157, \$6.50.**

These pieces are divided into two sections: Communion Medley and Advent Medley. The Communion Medley includes two hymns: "Must Jesus bear the cross alone" and "Let us break bread together." The Advent medley's three hymns are "Comfort ye my people," "O come, O come, Emmanuel," and "Sleepers wake." These pieces are not really communion meditations, but rather are full-blown works with a wide dynamic range. They are moderately difficult with some double pedaling. A two-manual organ will suffice.

**Raymond H. Haan, Pilgrimage: A collection for funerals and memorial services. Augsburg Fortress, 0-8006-7752-8, \$16.00.**



"Flawless"

"Glorious"

"Magnificent"

**Berghaus**  
Pipe Organ Builders

Direct inquiries to:

**BERGHAUS PIPE ORGAN BUILDERS**  
2151 Madison Street  
Bellwood, IL 60104  
708-544-4052  
[www.berghausorgan.com](http://www.berghausorgan.com)

This collection consists of the following titles: *Elegy*, *Passacaglia*, *Deep river*, *For all the Saints, I know of a sleep in Jesus' name*, *Oh, what their joy and their glory must be*, and *Ubi caritas*. A tune index is included on the final page. The compositions in this collection follow a romantic style and are of moderate difficulty. They are quite accessible to various levels of players and should hold listeners' interest. A two-manual organ will provide the tonal resources required for these pieces.

**Raymond H. Haan, *Be Present Now—Five Hymn Meditations for Organ*. MorningStar, MSM-10-566, \$15.50.**

The five meditations in this collection are useful to church organists for service playing, and are moderately easy. The hymn tunes are clearly and completely presented and consist of the following: *Beach Spring*, *Herr Jesus Christ, dich zu uns wend*, *Pleading Savior*, *Resignation*, and *Seelenbrautigam*. A two-manual organ will accommodate these selections.

**Raymond H. Haan, *Four Quiet Hymn Settings*. MorningStar, MSM-10-804, \$8.00.**

This collection offers four quiet hymn preludes and harmonizations, including one with an instrumental descant. There are actually eight short settings, because of the four alternate harmonizations. The hymns in this collection are: "Come, ye disconsolate," "Abide with us, our Savior," "The Lord is my Shepherd," and "Holy God, we praise your name." The hymn tunes are *Consolation*, *Christus, der ist mein Leben*, *Crimond*, and *Grosser Gott*. These pieces are moderately easy to play making them accessible to most performers. A two-manual organ will provide the tonal requirements for these hymn settings.

**Edward L. Good, arr., *O for a Thousand Tongues to Sing—Ten favorite hymn settings for organ*. H. W. Gray (Warner Bros. Publications), GB 0108, \$9.95.**

Herein is a wide variety of forms of hymn-related pieces—two chorale preludes, three postludes, one toccata, one set of variations, and two other pieces. The hymn tunes represented are *Hymnfrydol*, *Lonesome Valley*, *Rendez à Dieu*, a Shaker hymn, and a Ukrainian carol (*The Carol of the Bells*). Edward L. Good is a graduate of Pittsburg State University in Kansas; currently he serves as director of music and organist at the First Christian Church, and is manager of a local music store, both in Pittsburg. Five of the pieces need a three-manual organ, the other five can be played on

a two-manual instrument. The difficulty level is moderate.

—David A. Gell  
Santa Barbara, California

**Samuel Adler: *Wind Songs*. Wayne Leupold Editions, WL600066, \$16.25.**

**William Albright: *Flights of Fancy (Ballet for Organ)*. C. F. Peters Corporation, No. 67560, \$35.00.**

**William Bolcom: *Borborygm*. Hal Leonard, HL00220145, \$12.95.**

**Pamela Decker: *Passacaglia on BACH*. Wayne Leupold Editions, WL710003, \$25.00.**

**Naji Hakim: *Salve Regina*. Schott, ED9818, \$12.95.**

Naji Hakim's *Salve Regina* was premiered by the composer in Liebfrauenmünster, Ingolstadt, Germany, on August 1, 2004. It is a meditative work that quotes the plainsong in its entirety. There is an introduction of three measures that is repeated and expanded at the end. In conclusion there is a short melismatic cadenza and a coda. The sound is typically French. The Gambe is used for the accompaniment in the left hand and pedal, while the flute soars above with the melody. The style of writing reminds one the music of Dom Paul Benoit, but it is more sophisticated.

Hakim's *Salve Regina* is the only work discussed here that could be performed as part of a church service. The other works are all concert pieces, secular in their concepts and mostly intended as performance showpieces. They are written for a large organ. One can imagine the Hill Auditorium organ in Ann Arbor in the back of the minds of Albright, Bolcom and Decker.

*Borborygm* comes from the Latin *borborygmus*—a rumbling of the bowels. The music leaves little doubt about its relationship to this title. It is fragmentary in nature and will require some effort by a performer to shape it into a well-concatenated whole. This fragmentary nature is a result of its origin. When William Albright died, Bolcom wanted to write a memorial piece for his friend and colleague. This piece is primarily a result of Bolcom writing connective tissues between the many sketches that Albright had created.

According to Bolcom, he would have preferred the printed edition to acknowledge the composer(s) as: William Albright/William Bolcom.\* A third colleague at the University of Michigan,

Marilyn Mason, has added her thoughts and ideas about the registration to those provided by Albright himself. *Borborygm* was commissioned by the American Guild of Organists and premiered at the 2002 national convention in Philadelphia.

Pamela Decker's 2004 *Passacaglia on BACH* is dedicated to Faythe Freese. The first four notes of the four-measure theme heard first in the pedal are those that spell the name BACH (namely, B-flat, A, C, B-natural). The subsequent notes are derived from this shape and are manipulated in various ways to create a tightly knit theme that serves as the basis for this composition. The use of accelerating note values is one technique found in passacaglias to create larger sections and forward motion—such a technique is used here. There are two variations in quarter notes, two in eighth notes, and two with mixed eighth and sixteenth notes, at which point there is a retreat to quarter notes. Then there are two variations with sixteenth notes culminating in a chorale-like quarter-note passage followed by a free pedal solo in which both feet are frequently playing at the same time. While the previous sixteenth-note passage introduced thematic canons, a rhythmic diminution of the theme serves as the subject of a fugal passage. The following variations pick up from the sixteenth-note speed and increase it to thirty-seconds, ultimately concluding with a "French toccata" variation. Passacaglias frequently manipulate texture as a method of variation. Here, too, such manipulation takes place.

The harmonic language is mildly dissonant. This dissonance is usually a result of the shape and logic of the contrapuntal melodic lines. A curious notation feature is that the first section up to the pedal solo contains many phrase marks, while there are no such markings from the fugal variation to the end. The registration indications are quite specific. While this piece would be most effective on a large organ, it can clearly work well on a more modest-size instrument.

William Albright's suite *Flights of Fancy: Ballet for Organ* combines a wide variety of dances and styles in its eight delightful movements. Each dance is dedicated to one or two people, and the pairing of the dance, style and person is most interesting. The "Curtain Raiser," dedicated to Fred and Louise for their wedding, presents F major as the primary key of the entire work. "Valse Triste," in memory of Gretchen Finney, is rather melancholy in mood with a harmonic language located somewhere between Mussorgsky and Gershwin. The "Tango Fantastico," with its opening gesture—a glissando on the

black keys in the pedal culminating with a three-note C major chord—can immediately bring to mind Hector Olivera (and Michael Lorimer), to whom it is dedicated. This dance bristles with virtuoso footwork and rhythmic energy. Its colorfully belligerent sounds are produced by its strident harmonic language and registration choices. The "Pas de deux" in memory of Leonard Raver and George Cree begins with the right hand playing four individual short notes on the Cornet, while the left hand sustains each note on a soft stop, thus producing a harmony. This effect is used throughout the piece along with glissando-like chords and clusters. The tempo is marked 'Lacrimoso'. The fifth dance, "Ragtime Lullabye" to Karen McFarlane, is a distinct change in mood. It is sophisticated, charming and too interesting to use as a sleeping aid. "Shimmy," for Philip Brunelle, with its roving pedal line, has quite a bouncy character. 'Quasi "Hammond" solo, electric!' along with 'swing' are the directions for the sound and performance of its main melodic line. Covering a wide dynamic range, "Hymn," in memory of Albright's mother, is written in half and whole notes, making the page look very white, referencing early notation. It is to be played innocently, like a choir. The "Alla Marcia—The A.G.O. Fight Song" amuses with many references—Sousa being the most prominent—and with performance directions such as 'Slow descent into "Fight Song Hell"' or '(Obligatory citation of Movement I)'. After a long introduction, the fight song arrives with the text "A.O.K. I'm A.G.O." Of course the repetition has the obligatory piccolo counter melody.

The registration suggestions are generally clear, although there are some puzzles with regard to the pedal. For example, is the very first entrance of the pedal to be played on the same registration as the manual, or by a separate 8' or with a 16' stop? Other puzzling places can be explained if it might be presumed that the pedal always needs a 16' stop unless otherwise directed.

Samuel Adler's *Wind Songs* is in four movements. "The Wind at Peace" consists of a beautifully sculpted melody with a minimal amount of accompaniment. "Spun Upon a Whirling Star" is toccata-like with figuration in the hands and the melody in the feet. Unlike most toccatas, this ends softly. "Secrets Lost in the Wind" has an atmospheric beginning and end with a louder middle section whose harmonic language is frequently polychordal. "Smile, O Voluptuous Cool-Breath'd Earth" is characterized by rhythmic irregularity and energy. Its central section is a fugato whose theme gives a nod to Hindemith. Each of these movements has a remarkable arc or thread that stretches from the beginning to end, which makes this music seem inevitable. The writing is idiomatic for both manuals and pedal.

While the music itself may suggest the use of certain kinds of sounds, the composer has given very little evidence as to how he thinks it should sound. It is fairly clear that *FF* would probably indicate that most of the stops of the organ should be used. And the use of *PP* might indicate a single 8' flute stop, although this might be presuming too much. While it is true that the use of dynamics can in some circumstances provide a sufficient amount of information about registration and sound, using only dynamics can be less than helpful, especially when there is no extensively studied history of performance practice. A performer of this music will need to be an imaginative registrant.

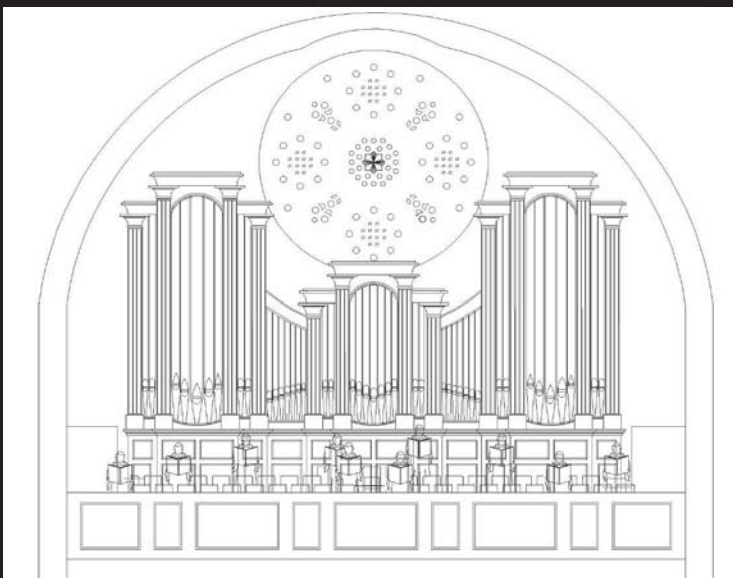
All five of these works will certainly be enjoyed by a wide range of audiences and should be frequently programmed and performed. The performance difficulties are no greater than many other works that consistently show up on recital programs.

—James Callahan  
Professor Emeritus  
University of St. Thomas  
St. Paul, Minnesota

\*Author's conversation with William Bolcom 4/23/07.

## Goulding & Wood, Inc.

PIPE ORGAN BUILDERS



### Loyola University Madonna della Strada Chapel

Goulding & Wood is pleased to announce the signing of a contract for a new organ (Opus 47 III•69) for the rear gallery of this historically significant chapel on the university's Lakeshore Campus. Installation is scheduled for Fall of 2008. For more information, please visit our website.

823 Massachusetts Avenue • Indianapolis, Indiana 46204  
800.814.9690 • www.gouldingandwood.com

# A conversation with James Kibbie

Joyce Johnson Robinson

James Kibbie is perhaps best known through his position as professor of organ at the University of Michigan, where he has served on the organ faculty since 1981. Also quite active as a performer and clinician, Kibbie is at present involved in a project to record all of J. S. Bach's organ works, with the recordings to be made available, free of charge, through Internet distribution rather than CDs (see [www.blockmrecords.org](http://www.blockmrecords.org)). A portent of this is Kibbie's own website ([www-personal.umich.edu/~jkibbie/](http://www-personal.umich.edu/~jkibbie/)), where the professor has presented a yearly "Christmas card" of a downloadable performance, recorded on the Létourneau instrument at his home. We talked with James Kibbie during a visit he made in May 2007 to Northwestern University in Evanston, Illinois to present a recital and masterclass.

**Joyce Robinson:** Let's begin by asking how you got "the bug."

**James Kibbie:** I'm from Iowa! A lot of organists are from Iowa, and the way I got interested in the organ was the way that every single organist does, by hearing it played in church. It is a really valuable thing for churches to allow young musicians access to the organ. That was the case in the congregation where I grew up, and I think that experience is what creates organists.

**JR:** Did you come from a musical home? Were your parents musicians? Did they encourage your musical studies?

**JK:** My mother was a pianist, and I begged her to teach me to play. She was a school teacher, and she knew kids pretty well. She was smart enough not to try to force me to practice. Instead, the rule was that either I practiced regularly, or I had to give up completely and never touch the piano. That was enough motivation (sometimes just barely). My father was also a teacher, and he believed fervently that young people should pursue their own dreams and goals, wherever that led them. He always encouraged me, though I think it was a surprise to him to have a musician for a son.

**JR:** I notice you are wearing a POE shirt!

**JK:** This is from Sioux Falls, South Dakota, a couple of years ago. I am so hot on this idea of pipe organ encounters! They have been enormously successful. I've taught at a number of them with somewhat different formats, and it turns out that any format for the POE works, because if you just bring young people together with the organ, the instrument sells itself.

**JR:** AGO statistics don't show college enrollments going up. By now POEs should have had an effect, but they don't seem to be increasing enrollment in organ programs.

**JK:** We're doing well with enrollment at the University of Michigan. Not just in numbers, but in terms of quality—phenomenally gifted students, particularly undergrads. We routinely see now on résumés from students who are applying that they have as high school students attended at least one, many times more than one, POE. We definitely see the results—not just in numbers, but in the level of preparation for students.

**JR:** That's reassuring. Now where did you get your bachelor's degree?

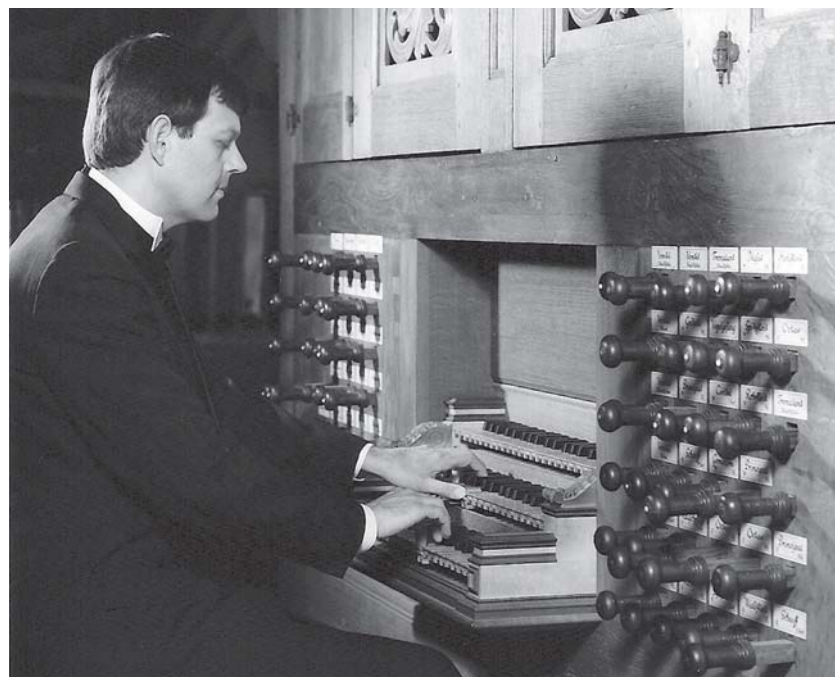
**JK:** What at that time was called North Texas State University. It's now the University of North Texas. I got bachelor's and master's there, with Donald Willing.

**JR:** And then you went on to Michigan, and you studied with Marilyn Mason—who's now your colleague!

**JK:** Yes. I was really lucky—I had those



In Hill Auditorium at the University of Michigan, 1997



In 1987 at the Schnitger in Norden

two master teachers, who are very different as musicians and as people, but they were both so kind to me. And it turned out later that they were both *exactly* the right teacher for me at that particular time in my development.

**JR:** You went on to win some competitions—the Grand Prix de Chartres and the Prague competition. You had recorded and played music of Czech composers—Ropek, for example—was that an outgrowth of the competition?

**JK:** This was in 1979, at the height of the Cold War, so it was a very different place than the Czech Republic is now. After the winner's recital at Dvořák Hall in Prague, Jiří Ropek came up and introduced himself and invited me to have dinner with him and his family. He was professor of composition at the Prague Conservatory and also organist at St. James Church, which is a historic church in the Old Town section of Prague. That started a long, warm friendship. In fact, one of the pieces I'm playing tonight is his variations on *Victimae Paschali*—he gave me a copy of the score to those variations at that first dinner, and said that he hoped maybe I would learn them and perform them, and I have performed them many times over the years. He passed away in 2005.

During the first years that I knew him, we corresponded—though not too often, because he said if he received too many letters from the West, it was a red flag

to the Communist authorities, and he got in trouble, because he was a known opponent of the Communist regime, so it was certainly easier for him after the fall of Communism. He had earned a doctorate at the Carolinian University in Prague, but the Communist government had prevented it being awarded. Finally, in 1990, when Communism ended, the university could officially award him the doctorate that he earned over 40 years earlier. It's remarkable!

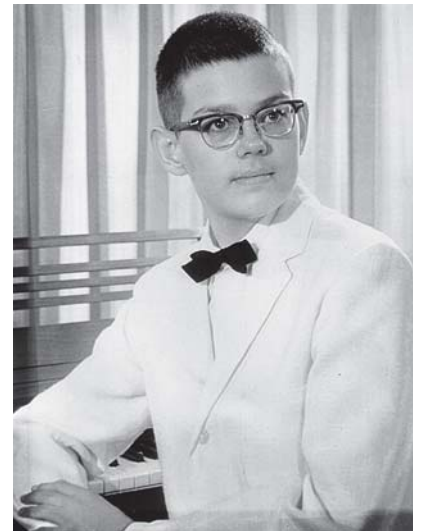
**JR:** You've been at the University of Michigan now for over a quarter of a century!

**JK:** That's right, 26 years. I love it! I get up most mornings looking forward to most of the things I'm going to do that day. I realize that's a gift that not everyone has.

**JR:** Over the course of over a quarter of a century you must have noticed some changes, both in the program and in the students.

**JK:** There have been big changes in the field of church music, and all of us are either working as church musicians, or teaching students who will work as church musicians, so it's central to everything that we do. I don't think anyone of us could have foreseen all of the ways that church music has changed over the past 25 years. That means we can't foresee how it's going to change in the next 25 years.

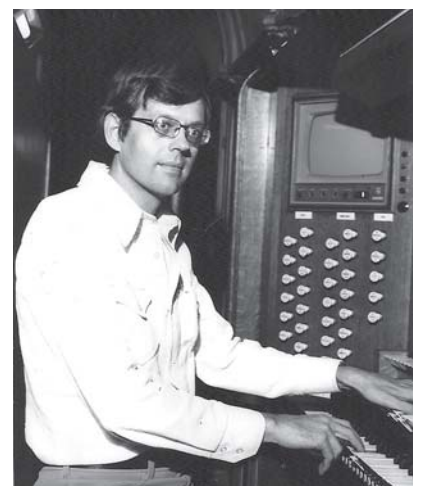
I've been thinking about this—how do



James Kibbie ca. 1960



At Holy Family Church, Fort Worth, 1976



At 1980 Chartres competition

I prepare my students when I can't foresee exactly all of the ways they're going to need to change and adapt professionally? The answer must be to return to core values—to teach the commitment to excellence. If I can communicate to students that there's one standard of music-making for everything that we do—our best effort—that is the thing that will serve them well no matter how the field changes.

If I'm coaching how you play an ornament in Bach, or how you achieve a legato line in Franck, I'm not just dealing with that repertoire, I'm modeling for the student this attention to detail and integration of all of the elements of performance that they're going to have to rely on to create music in ways that I might not be able to imagine right now.

**JR:** Do you talk with your students about the job situation in church music?

**JK:** Yes, and without apology, we position our students to compete for the jobs at the top end. There the situation is quite favorable—salary, working conditions, the artistic content of the

jobs—can be very satisfying. Where our profession is really struggling is in the part-time positions, particularly in some communities where there is not a tradition of paying well for church musicians. Those aren't the kind of jobs necessarily that our graduates from the University of Michigan apply for, but they're the jobs that the majority of our professional colleagues nationally are holding.

**JR: Have any of your prior students been in touch with you and communicated that a church job they were in was starting to go in the "happy-clappy" direction?**

**JK:** Oh my, yes, sure! (laughter) But if nothing else, we can take Johann Sebastian Bach as our model—if things don't go well in a church job, you look for another one, but you don't quit the present job until you find the new job first, which is what he did!

**JR: Can you discuss the imbalance of today's high level of talent, yet fewer college teaching positions and fewer upper-rank positions for church musicians?**

**JK:** I recall something that I heard about the American jurist Daniel Webster. When he was a young man, he apparently wanted to become a lawyer. He went to his father and said, "I'm interested in the law as a profession, but it's very crowded. I'm not sure about the job prospects." His father said, "Remember—there's always room at the top." I've told that story to my students countless times. The answer for them is that they have to position themselves in terms of their abilities and their résumé and their preparation to compete at the top.

**JR: How has your teaching changed over the last 25 years? Do you use different method books now?**

**JK:** The longer I've taught, the more comfortable I've become communicating my own point of view. That's what students come to their teacher for, and ultimately it's all the teacher has to offer. I've used several method books successfully, but I keep coming back to *The Organist's Manual* (love the pun) by Roger Davis. It has a superb selection of repertoire and just the right amount of technical exercises and explanations. If students balk at the price, I explain how expensive it would be to buy all of the repertoire separately.

When I was a freshman organ major, I assumed I'd study the "canon" of great organ music. Most organ students still expect that today, but there has to be room in our canon for great, noble music by living composers, including women, and music from many cultures and traditions—African-American composers, for example.

**JR: At the University of Michigan there is a scholarship fund established in your name. How's that going?**

**JK:** It's going very well! It's endowed permanently, so we award it in perpetuity every year. It's one of a number of named scholarships that we have and it is

so necessary. You know that the costs of education are far beyond many families' ability to pay, and church musicians don't have the potential for large income after graduation the way some other fields do, so we have to have scholarship funding for our students. It's essential.

**JR: That's quite a tribute. It was your students who set that up.**

**JK:** They did, and it was done at the conclusion of the complete Bach works series that I played in 2000. It was announced at the final concert of that Bach series. They "passed the hat" at that concert, and then one of my alums, Dr. Edward Maki-Schramm, led the fund-raising, and it's done very well since.

**JR: As musicology evolves there's always something new in performance practice. Do you keep integrating this with your teaching?**

**JK:** I do, and particularly for older music—Bach and Buxtehude—there are so many questions that all of us have that must be answered just to play the piece. That's what I concentrate on—the practical performance-based decision-making that performers must face. I have gradually come to understand that some of those questions—for example, in Bach's time—had a precise answer. Whether or not I can discover it after more than 250 years is another question. Some of those questions never had a single answer. There was a range of possibilities open to the performer, and the individual performer was expected to make personal choices from that range of what was possible or appropriate.

That's what resulted in a unique personal performance, which is so vital to all music, especially Baroque music. Performing Bach or Buxtehude is more of a partnership between the composer and the performer than is true of music of some later generations. I have increasingly moved in teaching to encouraging students to identify what that range of possibilities, historically, is, and to make their own choices within that range to create a performance that might be very different from my conception of a work—or someone else's—but still faithful to the intent of the composer.

**JR: Do you have an overall philosophy of performance practice?**

**JK:** What I value most in music performance is the sense of certainty—a compelling performance, a convincing performance: "This is the way it goes!" Dr. Karl Schrock, one of my doctoral students years ago, said to me, "I think the most authentic performance is a convincing performance." I have decided that what creates that sense of being so convincing is not just making effective decisions about all of the issues of performance—registration, tempo, ornamentation, articulation, nuance—but that intuitive ability of some performers to integrate all of their choices into a single vision of the music.

That's what I concentrate on in teaching. When I judge competitions, I think that's what I respond to—not necessarily looking for somebody who plays the

piece the way I do, but who creates that sense of certainty.

**JR: Some performers maintain that Bach, for instance, should be played in a certain way.**

**JK:** Anybody who knows the nature of the historic record has to acknowledge that there is so much we don't know. The answer to so many of these questions is—we don't know. If anyone pretends to know how Bach played the organ, they're deluding themselves. We have to be intellectually honest enough to be able to say the words "I don't know."

**JR: Bach was such a musician and so knowledgeable about the organ; if he had the instruments and technology we have today, would he have used them?**

**JK:** He might have written very different music. All of these people—Bach, Buxtehude, Franck, Dan Locklair—are using the materials that they have at hand to create great music: the kind of organs, the way people play the organ, the abilities of the musicians they're working with. And because they're geniuses, they use that raw material to create great musical works. So then if, after the work is created, I depart from that, I introduce anachronisms—the word means "out of time," something that doesn't belong to the time of the composition—I weaken it.

Even though it's true that Bach might have used different sorts of organ effects that weren't available to him then, the fact is that not having had them, he wrote music that doesn't need them. Actually, by introducing them, we're weakening the musical content of what he provided us. Our generation's contribution to the understanding of performance practice has been that the music sounds best if you hear it approximately in the context of how the composer conceived it. Within that, as I said, there's so much that we don't know.

Our generation hasn't grappled with what may be the central question: if I can create a 100% authentic performance, if I could play the organ exactly as it existed, the instrument that Bach knew, in exactly the acoustics, and play every detail of the performance exactly as Bach did it, my audience would be listening to it with 21st-century ears, not 18th-century ears. As a result, it's a radically different piece of music.

We have not begun to address that limit on authenticity, and I think it's probably the next generation that's going to have to grapple with that. Our generation seems not to have been willing to think about that.

**JR: One of the current trends in organ building is in the direction of larger scales and higher wind pressures—we've moved away from the Orgelbewegung and now we're in another direction. Is this a fad?**

**JK:** The best organ builders may draw inspiration from various historic periods, but they invariably build instruments that are of their own time and their own place, and that reflect the personality of that builder. The artistic direction of the particular builder doesn't come essentially from historic models; you can learn from E. M. Skinner or Arp Schnitger or whomever, but the finest builders must gradually develop their artistic personality. I am not as interested in historic modeling as I am in the quality mechanically and tonally of the instruments, judged by contemporary standards.



James Kibbie in 1982



In 1990, back(stage) in the USSR



New Year's Eve 1991, in the USSR

**JR: You have a Létourneau instrument.**

**JK:** In my house—I'm so proud of it. We have another Létourneau at the University of Michigan. My colleague Michele Johns recently led a project to relocate that organ to a newly created small concert hall that's a joint project of the School of Music, Theatre & Dance and the School of Public Health. It will be the focus of an ongoing series of chamber music concerts and will also be used for teaching and practice. The room is great—cabaret seating, a catering kitchen, and even a rose garden.

**JR: Let's talk about the instruments at the University of Michigan.**

**JK:** Our students typically have some of their lessons on the big four-manual E. M. Skinner/Aeolian-Skinner organ in Hill Auditorium, some lessons on our Fisk in the style of Gottfried Silbermann, and some lessons on one of the two studio organs. We also have the Létourneau organ in its beautiful new hall, and we have a number of tracker and electric-action practice organs. All are pipe organs, of course. That's what students expect, and

**North Meets South**  
**Buxtehude and the North German School**  
**Keyboard Music of Domenico Scarlatti**  
*An Early Keyboard Conference*  
*Honoring Two Significant Recent Anniversaries*  
**2008 Annual Meeting of the**  
**Midwestern Historical Keyboard Society (MHKS)**  
**University of Iowa, Iowa City, IA USA – May 21-24, 2008**  
**Papers, Lectures, and Concerts**  
**Exhibits of Harpsichords, Clavichords, Fortepianos**  
**For Registration Information, contact:**  
**David Kelzenberg <david-kelzenberg@uiowa.edu>**  
**2801 Highway 6 East, #344**  
**Iowa City, IA 52240 USA**  
**(319) 351-3926**  
**Additional Information: <www.mhks.org>**



# Keggs

pipe organ builders

1184 Woodland St. SW, Hartsville, Ohio 44632  
350-966-2499 www.keggsorgan.com



At the Alain organ in 1991



In Dresden, 2007



Shoe endorsement

only a pipe organ allows for performance of the repertoire to the standards we require. We also have access to some fine organs in local churches—Ann Arbor is a great “organ town.”

**JR: Did you choose a Létourneau for yourself because of the one at the university?**

**JK:** Yes, and because I had worked as consultant on a number of projects where Létourneau had been the builder chosen, and I developed a particular fondness and respect for his instruments. When I got this house organ in 2000, I wanted to make a little recording—sort of like a baby picture, you know, the proud parent!—so I recorded a partita Hugo Distler had written for his own house organ and put it on my website as a free download at Christmas time. That began what's now an annual tradition.

**JR: Your Christmas card!**

**JK:** Yes! And I tracked the month-by-month downloads for those various recordings, and where the requests for downloads were coming from. It's phenomenal, the number of people that month after month download these little house organ recordings—from Romania, China, western Europe, South Africa—all over the world! That's what alerted me to the importance of this field of Internet downloads, and it's one of the things that made me decide to release the Bach recordings as free Internet downloads rather than as commercial CDs.

**JR: Do you have a grant for the Bach recordings?**

**JK:** It's very expensive, about \$60,000



James Kibbie at the Létourneau organ in his home

over three years to make the recordings, plus the expenses connected with the website. I puzzled a long time over how it could be possible. Then Dr. Barbara Sloat came to see me. I hadn't met her before, but she explained she wanted to do something to honor her husband Barry, who was nearing the end of his life. He had attended all 18 recitals in the complete Bach series I had given at the University of Michigan in 2000. She wanted particularly to recognize Barry's interest in the organ and in Bach, and she offered a very generous donation toward my Bach recording project. The University of Michigan has provided the remainder of the funding.

It's a three-year project to record the complete organ works of Bach on historic 18th-century organs in Germany. As the recordings are made and mastered, they're put on this website ([www.blocknrecordings.com](http://www.blocknrecordings.com)), sponsored by the University of Michigan, so that they can just be downloaded free by anybody, anywhere in the world.

**JR: Your project is recording Bach on historic instruments. What were the criteria you used for choosing instruments to record on?**

**JK:** There's no single “Bach organ,” because he wrote for such different instruments over the course of his life, from the North German organs he knew in his youth to the late Baroque organs of his Leipzig years. I haven't tried to make my recordings an anthology of historic organs. I've chosen a limited number of instruments, so I can deal with each instrument in detail. The 2007 recordings are on three Silbermann organs, the one-manual and two-manual instruments in Rötha, and the magnificent three-manual organ in the Dresden Kathedrale. About seven hours of repertoire on these organs is now posted on the website.

**JR: Robert Clark recorded on the organ at Naumburg. Is that one of the instruments?**

**JK:** No, instead I'm using two Trost organs next year that have a similar late-Baroque character, in Waltershausen and Grossengottern. But I love that recording of Robert Clark! I think the performer, the repertoire and the organ all match perfectly. He must have thought a long time in putting it together—select-

ing not only the organ, but the pieces that would go with the organ and go with him and what he wanted to do. I think it's one of the great Bach recordings.

**JR: What will you tackle next after your Bach project on the Internet?**

**JK:** Bach is enough to think about

right now, but I've already decided that my reward in 2009, when I finish all of the Bach recordings, is going to be particularly to go back to the organ works of Franck. It's been several years since I've performed *Grande pièce symphonique*, for example. I've performed all of the Franck works, but I'm looking forward to going back to them as a sort of reward for finishing the Bach project.

**JR: Do you have any favorite instruments that you like to play, besides your own?**

**JK:** Instruments that belong to the time and place where they were built, not instruments that try to do everything, but instruments that do one thing, or one slice of the pie, particularly well. If you have a beautiful instrument, it lends its beauty and its integrity to anything that you play on it. Silbermann never thought of his organs playing anything other than contemporary music—music of 18th-century Germany—and yet churches with Silbermann organs have very multifaceted musical programs, and the organ is central to that music program now in the 21st century as much as it was in the 18th, in ways that Silbermann couldn't imagine. Because the instrument is so beautiful and so well built, it becomes flexible over time.

**JR: Do you have an overall hopeful view of the organ world, especially in our culture? Ours is a culture of mediocrity, feeding off the bottom. How do we who feed off more lofty things deal with this?**

**JK:** I'm enormously optimistic. The level of organ performance right now in this country is the highest that it's been, I think anywhere, historically. The students, particularly the undergraduate students that we're getting at the University of Michigan, are some of the finest talents that we've ever had. The quality of organ building is as high as it's ever been in this country; there are new pipe organs being built all the time, including some really significant instruments in high-visibility venues. I am not worried!

The Second Decade

# Albert Schweitzer Organ Festival

A Weekend in Celebration of Excellence in Organ Music:  
A Gala Concert, ORGAN COMPETITION, Services, and Masterclass

---

**High School Division** *Panel of Judges*

---

First Prize: \$2,000 Provided by Ahlborn-Galanti Organs, Other prizes awarded

---

**College/Young Professional\***

---

First Prize: \$3,500 Other prizes awarded

---

This includes an appearance on our 2008-2009 Concert Series

\*Through age 26


**AUDITION TAPES/CDS:**  
Due on June 1, 2008

**THE COMPETITION:**  
September 5-7, 2008


For Information & Application:

**First Church of Christ**  
250 Main Street  
Wethersfield, CT 06109


[www.firstchurch.org/asof](http://www.firstchurch.org/asof)  
860.529.1575 Ex. 209  
[music@firstchurch.org](mailto:music@firstchurch.org)



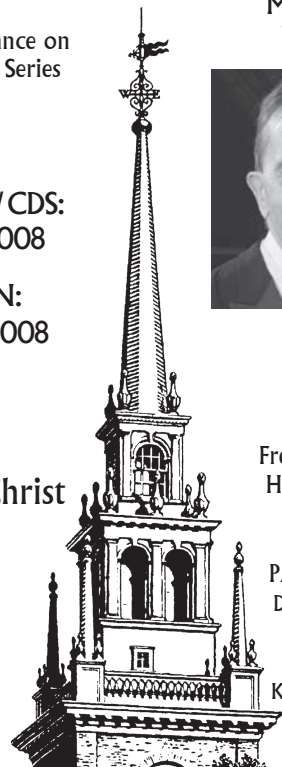
Marilyn Mason



Gerre Hancock



Frederick Hohman



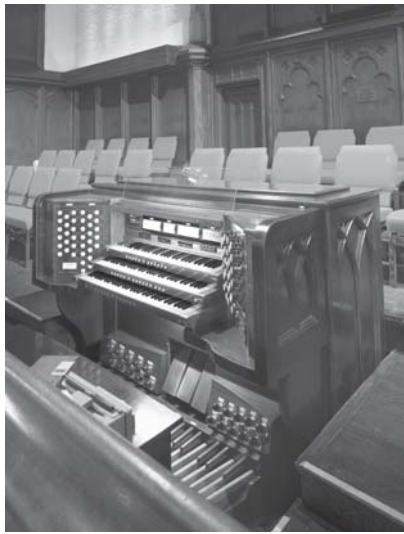
PAST JUDGES: Colin Andrews, Diane Meredith Belcher, Benjamin Doby, Paul Fejko, Janette Fishell, Paul Jacobs, Marilyn Mason, Katharine Pardee, Cherry Rhodes, Catherine Rodland, John Rose, John Walker and John Weaver

# OHS 52nd Annual National Convention July 11–17, 2007, Central Indiana

Frank Rippl

When an organist thinks of Indiana, many things come to mind: the long history of fine organ teaching at Indiana University; the famous Fort Wayne Competition; the large Schlicker/Dobson organ in the Chapel at Valparaiso University; the three modern tracker organs in Christ Church Episcopal Cathedral in Indianapolis; plus two new organs at Goshen College (Taylor & Boody) and at Notre Dame University (Fritts); and the list goes on.

So it was with that abundance of riches in mind that the Organ Historical Society gathered at the Sheraton Hotel in Indianapolis for its 52nd annual convention to seek out the historical roots of such a strong heritage and affection for the pipe organ. It was a "Hoosier Holiday" on the banks of the Wabash with a wealth of music, organs, beautiful venues, corn and soybean fields, and gracious hospitality!



Reynolds Associates, 2001, Broadway United Methodist, Indianapolis

This year's pre-convention event was a festive concert at Broadway United Methodist Church in Indianapolis with the Broadway Festival Chorus and Orchestra led by **Jack L. Fox**, minister of music at the church, and organist **Christopher Schroeder**, who presided over the 2001 Reynolds Associates Inc. organ. The evening began with Mr. Schroeder's fine arrangement of the hymn *O God Beyond All Praising*, sung to the tune THAXTED by Gustav Holst (from: *The Planets*—"Jupiter"). The church is a very attractive English Gothic building completed in 1927 with a high ceiling and resonant acoustics. The combined forces performed Rheinberger's *Mass in C Major*, op. 169, and Widor's *Symphonie pour orgue et orchestre*, op. 42. The choir and orchestra were adequate to the task and Fox led with sure command. The music is lovely, and it was a real treat to hear it live. Mr. Schroeder played the many fast passages of the Widor with great confidence.

## Thursday, July 12

The actual start of the convention was Thursday July 12 with an ambitious program by **Marko Petricic**, who teaches organ at the University of Indianapolis. The venue was the elegant Second Presbyterian Church, founded in 1838 in Indianapolis. The present building, completed in 1959 in French Gothic style complete with an intricate flèche, has very fine windows including, above the altar, a Tiffany window brought from their previous building showing the Ascension of Christ. The organ is a large 4-manual, 80-rank Aeolian-Skinner from 1968, renovated in 2002 by the Schantz Organ Company.

Petricic began with the second movement of Messiaen's *L'Ascension*, "Alléluias seréins." The effect was pure magic as



Aeolian-Skinner, 1968, Second Presbyterian, Indianapolis

we all silently enjoyed the serene beauty of the gorgeous Tiffany window rising in front of us into the bright clear sunshine during Petricic's beautiful playing. An OHS tradition is to sing a hymn or song at each concert facing the organ. So we rose, turned round and were bathed in the pastel light of the high clerestory windows as we sang *LOBE DEN HERREN* to Petricic's masterful accompaniment.

Then *Soliloquy* by David Conte gave us a good tour of this fine organ, while a video projection of the performer provided a helpful visual image. Petricic is a brilliant player with a great sense of color. He next played Petr Eben's "Moto ostinato" from *Nedělní hudba*, and then ended his recital with the *Prélude et fugue sur le nom d'Alain*, op. 7, by Maurice Duruflé. It was electrifying. I hope we can have him do a full evening recital some year!



Holtkamp, 1987, Christian Theological Seminary, Indianapolis

Our next concert was on the famous 1987 Holtkamp tracker organ (3m, 44rks) at Sweeney Chapel of the Christian Theological Seminary in Indianapolis. We were to have heard Marilyn Keiser, of Indiana University and the consultant for this instrument. She, sadly, had been in an automobile accident ten days earlier, and while not seriously injured, was unable to play. **Eddie Johnson**, organist at the chapel, filled in with an interesting and well-played program. The visually stunning chapel, designed by Edward Barnes, was completed in 1987. It is essentially a concrete cube with five seconds of reverberation when empty, and 2.8 seconds when full. The organ rises along the wall to the right of the altar.

Johnson opened with Bach's *Fantasy and Fugue in C Minor*, BWV 537. She gently unfolded the Fantasy on the beautiful Principal stops, and used the fine plenum on the Fugue. We next heard the organ's Cornet in Buxtehude's chorale prelude on *Ein feste Burg ist unser Gott*. Then came the second movement of Pamela Decker's *Río abajo Río* (1999), "Diferencias," showing us the strings and what I think was the Krumhorn. This is gorgeous music that I highly recommend.

The hymn was the rousing *TORAH SONG*, introduced on the fine Trumpet stop. Ms. Johnson closed her program with a superb performance of Mendelssohn's *Sonata in F Minor*. The audience gave loud and sustained applause to this talented performer! Following a tasty boxed lunch from Wolfgang Puck, we had the opportunity to tour the Indiana Museum of Art and its extensive collection.



A. B. Felgemaker, 1905, Bethel A. M. E. Church, Indianapolis

OHS favorite **MaryAnn Crugher Balduf** gave the first recital of the afternoon, playing the 1905 Felgemaker organ (2m, 16rks) at Bethel A. M. E. Church in Indianapolis. **Steven Schnurr**, chair of the Historic Organ Citations Committee, presented the church with an OHS citation in recognition of the historic merit of their organ. The altar table stands at the center of a long wall of this rectangular-shaped room, and the organ is in a balcony above the altar. MaryAnn began with "Allegro Agitato" from *Fifteen Inventions*, op. 1, by Joseph Callaerts (1838–1901), and followed with *Offertoire* by Theodore Dubois. She was then joined by her daughter, **Sara Balduf Adams**, soprano, in five beautiful early art songs by Alban Berg. We heard several combinations of the softer sounds of the organ as MaryAnn demonstrated her strong accompaniment skills. Sara has a lovely voice, and it was a treat to hear something besides just the organ at one of our recitals. Next up was *Arietta* by Horatio Parker. I love Felgemaker flutes: their sweet, round, ringing quality is unique. Next, in Frederick Newell Shackley's *Prelude in E*, the variety of registrations gave us a good aural tour of the organ. MaryAnn ended with a charming *March* by John S. Camp, which she played in memory of a recently departed friend who was to have played a duet with her on this recital.

Stepping outside we had the chance to admire Indianapolis's beautiful Venetian-style canal that flows past this church and through downtown. It must be seen to be truly appreciated—gondolas and all! We next paid a visit to the shop of organbuilders Goulding & Wood, who gave us an opportunity to view a large Aeolian-Skinner they were in the process of rebuilding for East Liberty Presbyterian Church in Pittsburgh—a fascinating operation.



Thomas Sanborn, 1892, Old Centrum, Indianapolis

The afternoon's last concert was at Old Centrum, formerly the Central Avenue Methodist Episcopal Church, a grand old 1892 auditorium plan building. It ceased being a church in 2000, and is called today The Old Centrum. Sixteen nonprofit organizations are housed there or offer services there. The organ stands front and center behind the altar table. This had been the home church of Senator Richard Lugar. Thaddeus B. Reynolds, Indiana organbuilder, did restoration work on this historic 1892 instrument and discovered that it was built by 19th-century Indiana organbuilder Thomas Prentice Sanborn & Son. There being no proper identification on the organ case, Reynolds ceremoniously attached a Sanborn nameplate to the organ case before the concert began. Sanborn had studied with the Hook brothers. This organ shows that influence with its bold, powerful and rich tone.

Our recitalist, **Charles Manning**, began with Louis Couperin's *Chaconne in G Minor* demonstrating the organ's full plenum. By way of contrast, he followed with Brahms's *Schmücke dich* on a perfectly lovely flute that sang out with uncommon sweetness. He followed with the always-welcome *Berceuse* of Louis Vierne, a haunting evocative work. We then took a leap into the late 20th century with a piece by Arvo Pärt, *Trivium for Organ: II* (1988). I always love to hear new music on an old instrument. Quality organ building is a timeless art. I've become a big fan of Pärt's music and was so glad to hear this piece. The old organ held its own against the mighty blast of OHS hymn singing with the hymn *Praise, My Soul, the King of Heaven* (LAUDA ANIMA). Manning ended his concert with *Intrada in E-flat Major* by Grayston Ives, b. 1948. He played very well for us, and gave us an interesting and varied program!



Wm. H. Clarke & Co., 1876, Roberts Park United Methodist, Indianapolis

The afternoon ended with the only lecture of the convention, **Michael D. Friesen** on 19th-century Indiana organbuilders William Horatio Clarke and Thomas P. Sanborn, held at Roberts Park United Methodist Church. This was a



perfect example of Friesen's detailed research complete with photographs of the two men's boyhood homes, early shops, and the ways in which they connected with the organ building world in the Midwest of the late 19th century. In addition to Michael's fine commentary, we had the added pleasure of gazing upon a glorious black walnut organ case built by W. H. Clarke topped by two carved angels blowing on horns. The instrument was rebuilt by E. M. Skinner and then by Reuter, but the Clarke case remains.



W. W. Kimball, 1931, North United Methodist, Indianapolis



Gallery organ, Holloway, 1965 / Reynolds Associates, 2004, North United Methodist, Indianapolis

The big evening event was a concert by **Carol Williams**, civic organist and artistic director of the Spreckels Organ Society, Balboa Park, San Diego—the first female ever to hold that position or any other similar position in the country. It was held at North United Methodist Church, Indianapolis, on the church's large 4m Kimball organ from 1931, enlarged and rebuilt by E. H. Holloway Corp., Reynolds Associates, and Goulding & Wood. There are many beautiful and ravishing sounds on this big organ, most of which is at the front of the church in chambers on opposing sides of the altar area, and Dr. Williams made good use of them. I'm sure most of us showed up that night expecting to be entertained, and we certainly were. She presented a varied program that included Louis Marchand, Purcell, and a very romantic interpretation of Bach's *Fantasia in c*, Lefébure-Wély, Rachmaninoff (!), and *Mozart Changes* by Zsolt Gárdonyi, with sections that sounded like Hammond organ jazz. She also played her own arrangement of *Roller Coaster*. The hymn was *Amazing Grace*, which she played from an arrangement by George Shearing. The final selection was her arrangement of *Sabre Dance* by Aram Khachaturian. Williams has good rapport with the audience and I'm sure her audiences at Balboa Park are very entertained as we were. However, her playing that night had a number of rhythmic instabilities that lessened the impact of what she had hoped to present. The organ has a thrilling set of horizontal fanfare trumpets in the rear gallery, and she fell prey to the temptation of using them too often. Another case of less is more.

#### Friday, July 13

This very lucky Friday the 13th saw us take our longest bus ride of the conven-



Erben (?), 1845, St. Patrick's, Lagro

tion—two hours through the beautiful countryside of Indiana to our first stop: the sweet little town of Lagro, and St. Patrick's Church, dedicated in 1873. Today it exists as an oratory, or place of prayer, as it lost its status as a parish in 1997. Mass is celebrated once a month by a priest from a nearby town.

The organ is a beauty, believed to be an Erben from 1845. The 1m, 5-stop organ with pull-down pedal was in two other Indiana churches before it arrived at St. Patrick's between 1884–1888. It was restored by Hal Gober of Elora, Ontario, Canada, in 2004. It was one of my favorite organs at the convention!

Our recitalist was **Gregory Crowell**, director of publications for the OHS, and university organist of Grand Valley State University in Allendale, Michigan, who played a sprightly program for us on this tiny organ. One could easily discern his pedigree: Heiller students Yuko Hayashi, Bernard and Mireille Lagacé, and Harald Vogel. His playing was clear, clean and very musical. He opened with Handel's *Overture to Ottone*. We then heard the lovely 8' Principal play a *Voluntarie from My Ladye Nevilles Booke*, by William Byrd. A charming 4' flute was used for Krebs's *Praeludium: Jesu, meine Freude*. Other small pieces followed, giving us a fine tour. We sang the hymn *Hail Glorious St. Patrick* to the tune HEMY.

Three little Mozart pieces followed including *Adagio for Glass Harmonica*, K. 356, which again featured the extraordinary flutes on this organ. Crowell closed with C. P. E. Bach's *Organ Sonata in F Major*, Wq 70, 3. I loved this organ. The pride the people who worship at St. Patrick's have in their organ and lovely church was evident at every turn. We then had the treat of a tasty hog roast at the nearby Methodist church.

Our buses then took us to Peru, Indiana (hometown of Cole Porter!) and the wedding cake-like Catholic Church of St. Charles Borromeo (1863) and its commanding 183-foot steeple, for an outstanding recital by the young and very talented **Karen Schneider Kirner**, assistant organist for the Basilica of the Sacred Heart at the University of Notre Dame. The organ is an 1893 Louis H. Van Dinter with 2m and 19rks, and was given an OHS Historic Merit plaque before the program began.

Kirner began with the stately *Processional* by César Franck, and then played *Praeambulum Festivum*, op. 64, by Sigfrid Karg-Elert, another fine demonstration. Next up was Liszt's arrangement of Arcadelt's *Ave Maria*, which took me back to my youth. It was followed by



Louis H. Van Dinter, 1893, St. Charles Borromeo, Peru

Bach's *French Suite No. 5 in G Major*, BWV 816, which worked quite well on this organ as a demonstration. Kirner is a very fine player. Her sure and nimble fingers carried us along in the final Gigue such that one wanted to dance! Her final selection on this historic instrument was the *Passacaglia* from Rheinberger's *Sonata 8 in E Minor*, op. 132, which she played with effortless expertise!



Carl Barckhoff, 1883, St. James Lutheran, Logansport

On we went to Logansport, Indiana, to hear the 1883 Barckhoff organ at St. James Lutheran Church. The church was dedicated in 1868, but was largely destroyed by fire in 1883. It was rebuilt that same year along with the new Barckhoff organ. Various things were done to it over the years as the result of water damage. John-Paul Buzard Pipe Organ Builders restored it to its original condition as much as possible, adding an 8' Great Trumpet, which had been prepared for but never added. Buzard copied a Barckhoff Trumpet from an organ in Lancaster, Pennsylvania. The 2m, 23-stop organ stands in the rear gallery.

Following a mayoral proclamation by the mayor of Logansport, and a peal of the three tower bells, we heard a fine recital by organist **John Gouwens**, organist and carillonneur of the Culver Academies. He began with *Allegretto grazioso* by Frank Bridge, demonstrating a range of sounds from *mf* to *pp*—lovely quality to those sounds! He next played Pachelbel's *Chaconne in D Minor* starting on the Dulciana and building from there. He continued with *Three Chorale Improvisations* by Karg-Elert—nice pieces. I especially enjoyed hearing the very beautiful 8' Oboe & Bassoon with tremolo. The hymn was "A mighty fortress"—the last verse was sung a cappella, which was fun for us! There followed the only improvisation of the convention—on EIN' FESTE BURG. We finally got to hear the new Buzard Trumpet, but only coupled to the Pedal. The improvisation started with strong sounds, and then drifted nicely into quietness at the end. I had hoped to hear more of the Trumpet, but Gouwens may have wished only to show the Barckhoff bits.

The final recital of the afternoon was in Frankfort at the First Presbyterian Church (est. 1831). **Mary Gifford**, direc-



Lancashire-Marshall, 1901 / Holloway, 1959, First Presbyterian, Frankfort

tor of music at St. Mary Catholic Church in Des Plaines, Illinois, performed for us on the 1959 E. H. Holloway Corporation rebuild of a 1901 Lancashire-Marshall opus 131: 3m, 36rks. It now has electric key and stop action. She played several character studies from the early 20th century beginning with "Sunrise" from *A Pastoral Suite* (1913) by Clifford Demarest, which built up a healthy crescendo. Then *Bells in the Distance* by Camil Van Hulse, which featured the chimes. (If you have chimes on your organ, this is not a bad piece.) Next came *The Tragedy of a Tin Soldier* by Gordon Balch Nevin, which induced many a smile with its melodramatic four movements. I love these old gems. When she finished, she stepped away from the console drying her "tears" with a white hanky. Following that was a chorale prelude on *What a Friend We Have in Jesus* by Van Denman Thompson, which featured the lovely Doppel Flute in an obbligato section and the Clarinet in the tenor at the end. Nice sounds all around! The hymn that followed was, of course, "What a friend." Gifford had the tenors sing the soprano part and the sopranos sing the tenor line in their own range. It was a nice touch and just the thing to keep us on our toes at the end of a long day.

Gifford closed her very entertaining concert with two movements from Edward Shippen Barnes's *Symphony No. 2: III. Intermezzo*, and V. Final. The Final used several devices Vierne used in the famous Final to his First Symphony. It was a real rouser, and she played it straight, giving it integrity.



Goulding & Wood, 1999, St. Luke's United Methodist, Indianapolis

Following dinner at our hotel, we bused to the relatively nearby St. Luke's United Methodist Church for our grand evening recital by **Thomas Murray**, university organist and professor of music at Yale University. He of course is widely known as a concert organist and recording artist specializing in the Romantic repertoire and his own astonishing orchestral transcriptions. St. Luke's is a huge new church with a narthex bigger than most of the churches we would visit at this convention. The choir room alone seats 130 people. The organ is a large 4m, 80rk Goulding & Wood from 1999.

Murray began with his own transcription of a piano work by Mendelssohn: *Prelude and Fugue in E Minor* (no opus

no., 1841). We all marveled at Murray's seamless transitions between keyboards and effective use of the expression pedals. The work has a fascinating fugue subject that begins with a descending major 7th. Next we heard *Summer Sketches*, op. 73, by Edwin H. Lemare: "Dawn," "The Bee," "The Cuckoo," "Twilight," and "Evening"—charming pieces. Murray used all the resources of this large organ to lift these pieces off the page. I especially enjoyed the bee buzzing away on the Vox Humana! The Great, Swell, Choir and Pedal divisions are spread out horizontally across the front of the church, while the Antiphonal is on the side wall to the left of the congregation. High overhead, and I do mean high (!), is the very powerful Trompette en Chamade, which is available on all manuals. The surround sound was magic with birds and bees twittering and buzzing away all over the place.

Murray then played one of Seth Bingham's most famous pieces, *Roulade*. It does indeed roll over the place, and this was a masterful performance. Between numbers, he spoke to the audience in a direct, humorous, and engaging manner. He crowned the first half with Liszt's *Prelude and Fugue on B-A-C-H*, with all of his spectacular skill of orchestration, pacing, musical architecture, color and nuance in full play! The organ was ablaze with drama! The hymn preceding the intermission was, I blush to admit, new to me: Ken Naylor's marvelous setting (COE FEN) of John Mason's hymn *How shall I sing that majesty*. Murray accompanied it in grand Anglican style. After intermission we returned to our seats to hear him play an astonishing piece by Jean Berveiller (1904–1976), *Mouvement*, which has a virtuoso pedal part punctuated by syncopated rhythms in the hands. After working up all that steam, it then ends rather gently.

Murray closed his recital with the *Suite*, op. 5, by Maurice Duruflé. The very fine Goulding & Wood organ was a good match for his program and style of playing. The *Prelude* was replete with dark foreboding sounds, while the *Sicilienne* was all flowing liquid grace that poured out of this fine and colorful pipe organ. The formidable *Toccata* was played with pure fire and splendid energy. Thomas Murray's approach to the organ is like that of a composer or conductor leading an orchestra. Melodic lines come in and out and are given uncommon shadings and nuance. Whenever I hear him play, I am reminded that he gets to preside over the huge, magnificent E. M. Skinner organ in Woolsey Hall at Yale. I wonder to what degree that instrument informs his playing when he is on the road. What does his inner ear hear? His playing takes us on journeys filled with wonder and astonishment!

#### Saturday, July 14

Another bright sunny morning took us to Acton, Indiana, not far from Indianapolis, to Acton United Methodist Church and Robert Schilling's demonstration of a relocated 1895 Hook & Hastings organ, 2m, 11rks, Opus 1671. It came from Fletcher United Methodist Church in Indianapolis after that church closed. The Acton church is a simple modern structure along the highway. This organ has its original stenciling and looked right at home in its new surroundings. The church had banners and pulpit hangings that matched the colors of the pipes. The organ has a bold, room-filling sound that Schilling used very well. Its commanding presence at the front of the church allows it to speak clearly into the nave.

Schilling had played the rededication recital on this organ after it was moved to Acton, so he was quite familiar with it. He opened with Brahms's *Mein Jesu, der du mich*, op. 122, no. 1. It was very well played and allowed us to hear many shadings of color. The hymn was by Charles Wesley: *And Can It Be That I Should Gain* (SAGINA). His next piece was S. S. Wesley's *An Air Composed for Holsworthy Church Bells*, which demonstrated the lovely Stopped Diapason with tremolo. He then played *Theme, Arabesques* [7 variations] and *Fughetta* by Van Denman Thompson, giving us a



Hook & Hastings, 1895, Acton United Methodist, Indianapolis

fine sampling of what can be done with eleven good ranks! The program closed with *Postludium in C* by Helmut Walcha, a former teacher of Mr. Schilling's.



A. B. Felgemaker op. 908, Trinity Presbyterian, Rushville

Our bright green buses took us to Rushville and Trinity Presbyterian Church located in a very attractive neighborhood of 19th-century brick Italianate houses. Yun Kyong Kim demonstrated another great Felgemaker organ: Opus 908, 2m, 10rks. The church is a charming old Akron-plan building with large, colorful windows. This sweet, mint-condition Felgemaker still has its original leathers. Kim began her recital with the organ's gentle sounds playing Vierne's "Méditation" from *Trois improvisations pour grand orgue* (1929), which she played very well with great sensitivity. The hymn was *We Thank you, Lord of Heaven* (SHINING DAY). It was followed by *Sarabanda con Partite*, BWV 990, parts 1, 2, 3, 6, 7, 10, and 12, by J. S. Bach. I especially enjoyed her use of the 4' Harmonic Flute. Yun Kyong Kim performs with great élan.

She followed that with a piece I'd not heard in years and was sure I'd never hear again: Indiana composer Joseph Clokey's "Jagged Peaks in the Starlight" from *Mountain Sketches*. But times have changed and what was once corny, darn it, sounded rather pretty! Perhaps it was the Felgemaker's warm Dulciana that got to me! This led us to Horatio Parker's *Festival Prelude*, op. 66, no. 1. The Diapasons had their day to shine surrounding a middle section on the flute stops. But she saved a fun surprise for last. Indiana native Wendell Willkie ran his 1940 election campaign for president from Rushville, Indiana. So, led by the organ, we sang his campaign song: "We Want Willkie." It was loads of fun and a real period piece.

After a fine fried chicken luncheon, we continued on down the road to East Germantown and Zion Lutheran Church, where longtime OHSer Karl Moyer demonstrated an 1898 M. P. Möller tracker, Opus 188, 2m, 16rks. It stands in the front of the church on the right side. He opened with a Beethoven *Scherzo* (no opus no.), using the Doppel Flute with echoes on the swell Stopped



M. P. Möller, 1898, Zion Lutheran, East Germantown

Diapason—nice sounds; I'm a real sucker for Doppel Flutes! Then came a chorale prelude by Parry on the tune *Martyrdom*, for which he managed the buildup of sounds nicely!

The hymn was VALET WILL ICH DIR GEBEN ("All Glory Laud and Honor"). We sang the first two verses in German (When in Germantown . . .). There followed three chorale preludes on that tune by Drischner, Guilman, and Reger. The Aeoline stop on the Swell was especially nice—barely a whisper it seemed. The *Manz Chorale Improvisation on "Wie schön leuchtet der Morgenstern"* used the 4' Harmonic Flute in the hands with the Great 15th coupled to the Pedal, producing a very agreeable sound. His final selection was Bach's well known *Fugue in G* ("a la Gigue"). In spite of a few dead notes, he was able to give us a fine, controlled and cheerful performance of this tricky work.

David Kevin Lamb performed for us at St. Paul's Episcopal Church in Richmond, Indiana. We completely filled this smallish church, which has a Tiffany style window that I liked. The organ is a 1966 Holloway, Opus 12, 3m, 31rks, E-P action. Ernest White was working with Holloway, and this organ bears his imprint at the time (heavy on the top, light on the bottom).

Dr. Lamb began with Guilman's *Marche Religieuse in F*, op. 15, no. 2. The bright mixtures were a bit of an aural shock after a day of more restrained sounds. He moved next to four pieces by Denis Bédard. First was *Andantino* (1993), parts of which reminded me of Vierne's *Berceuse*. It is a surprisingly tonal work that Lamb played quite nicely. Next were *Variations on Sine Nomine* (1998), which, among other things, featured a lovely Gemshorn Celeste. The next Bédard pieces were "Ode" (2001) and "Grand Jeu" from *Suite du premier ton* (1993), all in a neo-romantic style that worked quite well on this organ, which is spread horizontally, wall to wall across the rear balcony. It is quite a loud sound. The hymn was *O Praise Ye the Lord* (LAUDATE DOMINUM) in an arrangement by Michael Burkhardt.

Lamb closed with an old favorite of mine, Dubois' *Grand chœur in B-flat*. He seemed to use full organ a bit more than necessary. Organists would do well, sometimes, to parcel out those *fff* sounds more conservatively. Otherwise they lose their effectiveness.

A short stroll down the street in Richmond took us to Reid Memorial United Presbyterian Church. As we made the two and a half block trek, we were treated to Reid's tower chimes playing a series of hymn tunes. And that was just the start of the treasures to be found here. The building is a very attractive Gothic structure made of Indiana limestone. We entered a large stone porch with two mighty gothic arches and a mosaic tile floor. The interior was filled with light from 62 Tiffany windows. The somewhat fan-vaulted white ceiling gave a wonderful lightness to the space, which was dominated by the gorgeous Hook organ standing in two matching, solid mahoga-

ny cases on either side of the altar area, "plus," in the immortal words of Madame Arnfeldt, "a tiny Titian" (!) that hangs in the back of this remarkable church. The 1906 Hook organ comprises three manuals and 66 stops. It was rebuilt by the Henry Pilcher company in 1937, and in 1958 the Wicks company did further work. Most of what remains is Hook, however. It has my favorite stop name of the convention, however, that would appear to have been added by Wicks to the pedal: "Voce de Tomba" a 32' resultant ("Voice of the Tomb").

Bruce Stevens, a longtime favorite of OHS conventions, was our recitalist. He began with a brief chorale prelude by Max Reger, *Ach bleib mit deiner Gnade*, op. 135a, no. 1, which was also the hymn that followed, after which we heard another setting, this one by Karg-Elert, which featured the celestes and the beautiful Clarinet stop, now named Krumhorn. Stevens always plays with the musical line carefully in mind, fingers and toes. The composer, the music and the instrument all shine through him, and not the other way around. I highly recommend his recording on the large Hook organ in St. Mary's Church, New Haven, Connecticut! He thanked the women of the church who carefully dusted and polished all the tall gorgeous and elaborate casework—no small feat!

The next selection was Buxtehude's ("Jig"), BuxWV 174, in which the strong pulse was tossed to and fro with ease and style. Then came a perfectly splendid performance of Bach's great *Prelude and Fugue in B Minor*, BWV 544, in which his Anton Heiller pedigree showed through with every note! Then we visited with the flutes of this organ in Mozart's *Adagio and Allegro in F Minor*, K. 594, in which he displayed a marvelous poetic delicacy. His final selection was the great *Sonata 7 in F Minor*, op. 127, by Josef Rheinberger. It was a first-rate performance with broad and spacious sounds.

After a delicious and bountiful dinner at Guy Welliver's Smorgasbord in Hagerstown, Indiana, we returned to Indianapolis for a most entertaining event: a theatre organ concert! It was held in the Warren Center for the Performing Arts, which is part of Warren Central High School. The organ came from the huge 3200-seat Indiana Theatre; it has 3m, 17rks on 19" of wind pressure, and a 15-horsepower blower! I feel a real affinity for Barton organs as they were made in Oshkosh, Wisconsin, just 15 miles from where I live.

Our soloist on this fine instrument was young Mark Herman, who at age 19 is well known in ATOS circles. He gave us a wonderful evening of music from "The Great American Song Book": Gershwin, Cole Porter, and the like. He plays with an infectious, enthusiastic style and has a fine understanding of jazz harmonies. I especially liked his version of Cole Porter's *My Heart Belongs to Daddy*. It was saucy and sassy—full of humor punctuated by the kettledrums and the huge English Post Horn. He also played pieces he wrote that displayed that same playfulness, charm and humor.

Herman possess a great color sense—using all the resources of this very elegant instrument mounted in chambers on either side of the auditorium, the console rose out of the pit on the orchestra lift. Lighting effects were used with colorful projections on the chambers. His "If I Loved You" from *Carousel* was drop-dead gorgeous: lush colors and harmonies that belied his youth. Throughout the evening, he was witty and engaging in his remarks. He ended with a riotous performance of *Roller Coaster*. We were happy folk as we filed out to our buses.

#### Sunday, July 15

We were given a blessed free morning. Many people chose to worship at some of the churches we'd visited. I slept in and enjoyed my pleasant room, with newspaper and coffee, and Sunday talk shows: an indulgence I can never enjoy back home—church musician that I am. A fine luncheon was served at the hotel, followed by the annual meeting of the OHS.

At 2:10 pm we boarded our buses



Hook & Hastings, 1906 / Pilcher, 1937 / Wicks, 1958, Reid Memorial United Presbyterian, Richmond

and went to the rather spectacular 1929 R.C. church of St. Joan of Arc, a grand Italianate building made of Indiana limestone. It is striking for its 140-foot campanile and a 90-foot wide portico with five huge arches. The monumental interior has a flat ceiling. The side aisles are separated from the nave by 22 single-piece stone Corinthian columns that support the clerestory windows. Six marble columns support the baldacchino over the altar. Mosaics abound, especially St. Joan of Arc in the baldacchino, and St. Mary and St. Joseph above their respective side altars.

The organ, a 1929 Kilgen, Opus 4367, 3m, 33 stops, sits in a balcony to the left side of the altar, and speaks through a carved wooden screen. It enjoys a sumptuous acoustic! Basic repairs were made over the years and the Great Tuba was changed to a Trumpet, but otherwise it is as it was in 1929.

**Rosalind Mohnsen**, director of music and organist at Immaculate Conception Church in Malden/Medford, Massachusetts, and another OHS favorite, played a very fine concert. Organ, acoustics, player, and program all fit together perfectly. She began with the great "Choral varié" from Duruflé's *Prélude, adagio et choral varié sur le thème du "Veni creator,"* op. 4, which swept over us like a warm blanket. Her own arrangement of Saint-Saëns' "O Salutaris" from his *Messe*, op. 4, was next, with the huge Doppel Flute gurgling away beneath the melody on the Vox Humana, Stopped Diapason and Flute with tremolo. It was a wonderful effect. It was followed by the "Prelude" from Charpentier's *Te Deum* and her own arrangement of Verdi's "Marcia funebre" from his opera *Giovanna d'Arco* (Joan of Arc), a nod to this parish and its glorious building. The piece is quite good and very idiomatic for the organ.

The hymn she chose was also appropriate for the setting, *The Maid of France, with Visioned Eyes* (NOËL PROVENÇAL), which came out of the old *St. Gregory Hymnal*. Nice touch, Rosalind! There followed a Krebs *Trio*, which nicely featured the Choir Corno di Bassetto. Next came a quiet bit of whimsy: Indiana composer Joseph Clokey's "The Wind in the Chimney" from *Fireside Fancies*, op. 29, a charming display of the soft sides of this organ. She closed her exceptional recital with "Canticle of the Sun" by Richard Purvis from his *Saint Francis Suite*. The warm and powerful sounds of this fine organ were a joy to listen to on a

sunny Sunday afternoon.

The only other musical event of the day was a glorious one: Choral Evensong sung by the Christ Church Cathedral (Episcopal) Choir of Men and Boys. Many of us would have liked to have heard them in their home setting, but the cathedral was having renovation work done. Therefore we did not get to hear any of the fine organs they have there. However, all was not lost because they relocated the event to the Church of St. John the Evangelist a few blocks away. St. John's is the oldest Roman Catholic parish in Indianapolis (founded in 1837), and their building boasts very fine acoustics. The organ is a hybrid of sorts. It started out as a 1894 J. G. Pfeffer & Son with a Gothic case standing 26 feet high in the rear gallery. (Anyone who had the good fortune to be at the Iowa convention back in the 1980s will remember those wonderful Pfeffer organs we heard.) In 1923 a hailstorm damaged the organ and rose window. The Wicks company rebuilt the old organ in 1935 retaining many of the old Pfeffer pipes and adding four new ranks. Goulding & Wood rebuilt the Wicks organ as its opus 14 in 1989, retaining eight old ranks and the case. It now has 2m, 36rks of pipes plus nine digital ranks.

Choirmaster **Frederick Burgomaster** led the men and boys with all that marvelously understated yet dynamic style of the English Cathedral choir. All was in exquisite taste and control. The literature was first-rate: Stanford, Near, Josquin Desprez, Gibbons, Stainer, Bruckner, Sowerby, Grayston Ives, and Jonathan Dove. The *Preces* and *Responses* were by Philip Moore. The *Magnificat* and *Nunc Dimittis* were by Herbert Howells (*St. John's Service*).

The choir was very well prepared and sang with clarity, conviction, and all the appropriate drama and color. Organist **David Sinden** provided masterful accompaniment for the choir—shading all the crevices, plumbing the depths, and exalting the peaks. The hymn singing in that exceptional space was among our best. My only complaint was that at times the organ and the men slightly overpowered the boys. But, it being summer, I expect that the boys may not have been able to gather their full number. Kudos to those young men who gave of their summer time in order that we might have such an inspiring, spiritual, and musically uplifting experience. Mr. Sinden sent us out with his postlude: *Kyrie, Gott, heiliger Geist*, BWV 671 by

J. S. Bach. It was an afternoon of indescribable beauty and stimulation for all the senses!

We then enjoyed a free evening in downtown Indianapolis. Many of us ganged up to find some of the many fine eating establishments in that most attractive city, and had a grand time talking of what we had just heard!

### Monday, July 16

Monday morning our buses took us to the First Presbyterian Church, Franklin, Indiana, where we attended a hymn-sing. The Akron-style building has large side windows through which the morning light poured in. They helped enhance the title of the service: "Christ, the Light of the World: Yesterday, Today, and Forever." It was led by organist **Robert Hobby**, director of music at Trinity English Lutheran Church, Fort Wayne, Indiana, and **Rev. Robert A. Schilling**, AAGO, a distinguished clergyman and organist who performed at this convention in Acton, Indiana. The nicely designed service featured reflections, hymns and organ voluntaries all focusing on God's light. The reflections were well chosen, and the hymns were all beloved tunes and texts. Mr. Hobby played with a fine energetic style but was often louder than necessary—I believe it was Tom Murray who, at his own recital, referred to that kind of hymn playing as being in "attack mode." We OHSers love to sing hymns and are pretty loud. When WE are drowned out, then the organ is too loud. The organ is a 1912 Steere, 3m 38rks, rebuilt in 1988 by Goulding & Wood. Rev. Schilling delivered the non-scriptural readings, tracing the concept of light as it is manifested throughout the church year. Hobby played several of his own compositions, which I thought were very effective. His improvisation teacher was the legendary Paul Manz.

We then drove down to Columbus, Indiana, a city renowned for its stunning collection of buildings designed by some of the finest architects of the 20th century. Our concert was at the First (Tabernacle) Christian Church, Disciples of



J. W. Steere & Son, 1912 / Goulding & Wood, 1988, First Presbyterian, Franklin

Christ, to hear **Daniel Jay McKinley**, who had been organist at this church from 1978–1998, but who now is organist/choirmaster of Christ Church, Hamilton and Wenham, Hamilton, Massachusetts. The building was designed by Eliel Saarinen, and ground was broken in 1940. The tapestry that hangs to the right of the altar that Saarinen designed was woven by his wife, Loja. It is thought to be the largest tapestry with a religious theme woven in the United States. Lighting fixtures and some of the liturgical furnishings were designed by Charles Eames and Eliel's son, Eero Saarinen. One could easily discern how this building, essentially a long rectangular box, has influenced mid 20th-century church architecture all across America.

The organ was built by Aeolian-Skinner (4m, 80rks) as their opus 993. It would be the last, large A/S completed before WWII shut down organ building in America. There were problems and some criticism of the instrument as being

# The OHS Catalog

SHEET MUSIC ♦ BOOKS ♦ RECORDINGS

### NEWLY RE-ISSUED!

#### Cochereau La Legende

Re-issued from famous recordings made by Phillips, this CD indeed captures the legendary facility at improvisation which was Cochereau's. Beginning with a four movement symphony, the recording continues with thirteen improvisations on Vespers verses proving not only mastery of varied forms, but also the colors of the organ of Notre-Dame as it was in 1964. A bolero, improvised with percussion in 1973 and based on a theme of Charles Racquet, who was organist of Notre-Dame from 1618-1664, is also included. Improvised and recorded in a single take, the piece is a magnificent chromatic arc of sound. A transcription of the Boléro by son Jean-Marc Cochereau is available [EC-116]. *Symphonie en Improvisation; Treize Improvisations sur des Versets de Vêpres; Boléro Improvisé sur un thème de Charles Racquet*



SOCD237

\$14.98 to OHS Members, \$16.98 to others

#### Jean Langlais: A Centenary

George C. Baker performs works of his teacher at St.-Sernin de Toulouse. With obvious admiration for the great variety of moods, themes and colors found in the works of Langlais, George Baker records works "from simple to complex, from softest to loudest, from slow to fast, from monophonic to homophonic to polyphonic," including two less well-known works Langlais dedicated to Baker. The 1889 Cavallé-Coll organ at St.-Sernin was a favorite of the composer and was carefully chosen by Baker as the venue for this recording. The fine result shows Baker's dedication to his teacher's work. *Prélude grégorien\**; Tiento; Chant de paix; Thème et variations; Prélude au Kyrie; Incantation pour un jour Saint; Plainte; Mors et Resurrectio, Op. 5, No. 1; Ave Maria, Ave Maris Stella Op. 5, No. 2; Hymne d'actions de grâces (Te deum) Op. 5, No. 3; Méditation sur les jeux de fonds; Jésus, mon sauveur béni\*; Mon âme cherche une fin paisible; L'Annonciation; La Nativité; Les Rameaux



SOCD240

\$14.98 to OHS Members, \$16.98 to others

**IN STOCK FOR IMMEDIATE SHIPMENT!**  
**NOW CHOOSE FROM OVER 5,000 TITLES!**  
**Order online: <http://www.ohscatalog.org>**

UPS shipping to U.S. addresses, which we recommend, is \$7.75 for your entire order. Library rate shipping is \$4.50 for your entire order. Shipping outside U.S. is \$4.50, plus the cost of air postage, charged to your VISA or MasterCard.



## Organ Historical Society

P. O. Box 26811 • Richmond, VA 23261  
Open Monday-Friday 9:30am - 5:00pm ET  
Telephone (804) 353-9226  
E-mail: [catalog@organsociety.org](mailto:catalog@organsociety.org)

too shrill, so it was softened a bit, but by 1969 it had deteriorated and was in need of an updated electrical system. To the rescue in 1980 came Goulding & Wood, who had done some tonal improvements on the instrument in the 1970s. It sounds quite grand today, and is admired throughout Indiana—a blending of the best of English, German and American organ building.

A projected image allowed us to watch Mr. McKinley play, as he was not visible to us. The organ is in the front of the church with the pipes in a chamber to the left of the altar. The acoustics are excellent. He opened with Wagner's Prelude to *Die Meistersinger von Nürnberg*, a marvelous and entertaining exploration of this large and colorful instrument. It was brilliantly played, inspiring awe! Following was a series of 16th-century dances by Tielman Susato and Pierre Phalèse. The first showed us the fine chorus reeds, while the second used the various 8' principals ending with the chimes (!). Flutes, salicional, harp, soft reeds, even strings were used. Not correct stylistically, but fun to hear. Fine sounds all around.

Bach's great *Fantasy and Fugue in G Minor*, BWV 542, came next. I felt that the louder portions of the fantasy seemed a bit hurried, but he made it work. The fugue was well played with lots of dash and energy. The hymn, *O God who brought the light to birth*, by Timothy Dudley-Smith (b. 1926), was commissioned for this church in memory of an infant daughter of choir members (husband and wife), and was sung to SUSSEX CAROL. It was quite touching.

McKinley closed his program with Franck's *Grande pièce symphonique*, op. 17. He made the most out of this church's generous acoustics. In the fifth section (Andante) he used all the string stops to great effect. It was a first-rate performance of this difficult-to-hold-together piece. The church's elegant simplicity is almost startling. It should be a place of pilgrimage for anyone interested in church architecture and in fine organs.

After lunch our caravan of buses took us west to the outskirts of Bloomington and a large A-frame church, St. Mark's United Methodist Church, to hear the very talented **Christopher Young**, assistant professor of music at Indiana University School of Music in Bloomington. He performed on the church's 1883 Thomas Sanborn organ, 2m, 14rks, which came from the Lockerbie Central United Methodist Church of Indianapolis. St. Mark's is its fourth home. Interestingly enough, it is owned by the UI School of Music and placed in St. Mark's with the agreement that it is to be shared by the church and the university students and faculty. The *Convention Atlas* states that the organ "is believed to be the only virtually tonally and mechanically intact example of this builder." It is a beauty, sitting all shiny and buffed to the right side of the altar and pulpit.

This concert was unique in its use of visual media. As we entered, a PowerPoint presentation was giving information and photos about the organ's restoration and installation. When the concert began the presentation went further, showing us pictures of each composer and the registration being used—changing as the performer changed them. It was a really helpful and riveting feature!

Dr. Young played very well, opening with S. S. Wesley's "Choral Song" from *Three Pieces for a Chamber Organ*. It was followed with a Horatio Parker *Scherzo*, and then two Hoosier composers: Ned Rorem's *There Is a Spirit That Delights to Do No Evil* . . . and William Albright's charming "The Flues Blues" from *The King of Instruments*. The Albright piece was played with clever winks, nudges and wit. The hymn by William Albrecht, *Father, We Thank Thee* (ALBRECHT), was very effectively played, with loads of sonority. Next up was Vierne's virtuosic "Impromptu" from *Pièces de fantaisie*, 3rd suite, op. 55, which he tossed off with great ease, grace and élan. The Oboe blended very well as a chorus reed. He closed his stimulating concert with Dudley Buck's *Variations for Organ on Foster's Melody "Old Folks at Home."*

The Oboe with tremolo was sweet and sentimental, accompanied by the Dulciana, which had a warm presence. The third variation featured some brilliant pedal solos. Hearty congratulations to Michael Rathke, organbuilder of Greens Fork, Indiana, for his superb job in restoring this fine instrument.



Wm. Schuelke, 1899 / Wicks, 1940, Sacred Heart Church, Indianapolis

We then headed east to Indianapolis and Sacred Heart Church for a recital by **Tom Nichols**, music director at St. John the Evangelist Catholic Church in Indianapolis (where we attended Choral Evensong the night before). The 19th-century gothic church is a feast for the eyes, with a nave and two side aisles. There are five beautifully carved altars across the front, a communion rail and a pulpit complete with winding staircase, and elaborate canopy. Imagine our surprise when we read our atlas carefully and learned that the interior had been destroyed by fire on April 27, 2001, and had been completely restored to its former appearance! Amazing dedication of numerous artisans, and a wisely chosen diocesan insurance policy, plus a great deal of love and dedication of the parishioners made it possible. The organ was built in 1899 by Milwaukee, Wisconsin's William Schuelke, Opus 146. It was also worked on by Pilcher and Wicks. The fire destroyed all but seven ranks, and caused partial destruction of a few others. Wicks has rebuilt the instrument salvaging what they could. The sound in that resonant acoustic is very good.

Nichols began with the hymn *The King of Love My Shepherd Is* (ST. COLUMBA), which soared and rang through this gorgeous church with its wall-to-wall terrazzo floor. He then played two movements from Dupré's *Fifteen Pieces for Organ Founded on Antiphons*, op. 18, nos. 5 and 7. That was followed by the G-major Prelude from "Bach's" *Eight Little Preludes and Fugues*. Eight little gems!

Next came a great demo of the flutes in Dan Locklair's beautiful "Silence may be kept" from *Rubrics*, which he played with great sensitivity. Then came an old favorite of mine, *Cantilène* by Gabriel Pierné. The Cornopean and Doppel Flute were quite wonderful, as were the lush strings. Emma Lou Diemer's setting of the *Battle Hymn of the Republic* gave us another chance to enjoy the strings and Doppel Flute. Nichols performed his own set of variations on the tune SLANE (*Make Us True Servants*) that was quite a good piece. His final selection was by Matthew Dickerson, a lively, dance-like setting of LASST UNS ERFREUEN that showed the organ well. As we left we enjoyed looking again at the twin 165-foot steeples of this venerable building.

But the day was not done. More wonders awaited us at one of Indianapolis's most magnificent buildings: the Scottish Rite Cathedral, an immense Gothic structure built with Indiana limestone and looking, for all the world, like Riverside Church in New York City. It is believed to be the largest building in the world dedicated to Freemasonry. We stepped out of the buses into the late afternoon sun-

shine and took up benches in a huge park across the street and listened to a concert played for us on the cathedral's 63-bell carillon housed in the 212-foot central tower. The carillon was cast by the Taylor Bell Foundry, Loughborough, England. The concert was expertly played for us by **John Gouwens**, whom we had heard in an organ recital on Friday—a man of many talents, he. His program included *Pealing Fire* by Libby Larsen, *Impromptu* by Léon Henry, Stephen Foster's *Beautiful Dreamer*, a piano piece, *Charmes* by Federico Mompou, which Gouwens transcribed, and his own *Sicilienne ronde*. It was a very agreeable change of pace for us to sit in that beautiful park, which is an urban mall, containing numerous huge monuments to honor war dead. If you've never been to Indianapolis, I highly recommend a visit!

We then entered the cathedral, passing through one stunning room after another, finally making our way to the large ballroom where we enjoyed a bountiful buffet. We then went upstairs to the 1300-seat auditorium, where we heard a great recital by **Martin Ellis** playing the glorious 1929 Skinner organ (5m, 71rks), Opus 696. The auditorium is a step back in time to an opulent world of deep reds and a forest of dark and gleaming walnut. Huge carved angels act as brackets supporting the ceiling. The seating is horseshoe shaped around a platform that leads to a stage. The organ console is placed in and among the seats at the opposite side of the room from the stage. The pipes are all in the ceiling and speak through a grille. There are Antiphonal and Stage divisions in a separate locations. Originally the organ had a four-manual console. The Reisner company provided a new five-manual console in 1969. The sound is powerful and has an amazing presence in the room.

Ellis opened with the hymn *God of Grace and God of Glory* (CWM RHONDDA), which was followed by a grandiose arrangement by Richard Ellsasser of a Frescobaldi *Introduction and Toccata*. Bach's *Toccata in F Major*, BWV 540, worked surprisingly well on this very orchestral organ. He followed that with *Seven Sketches of Utrillo* by Robert Hebble, in which we could hear many of the beautiful solo stops on this huge instrument as it evokes Parisian scenes. Next up was his own arrangement of Manuel de Falla's *Ritual Fire Dance*; coming out the ceiling as it was made the colors and rhythms very intoxicating. Mr. Ellis is a very youthful, energetic performer, who is organist and assistant director of music for North United Methodist Church in Indianapolis.

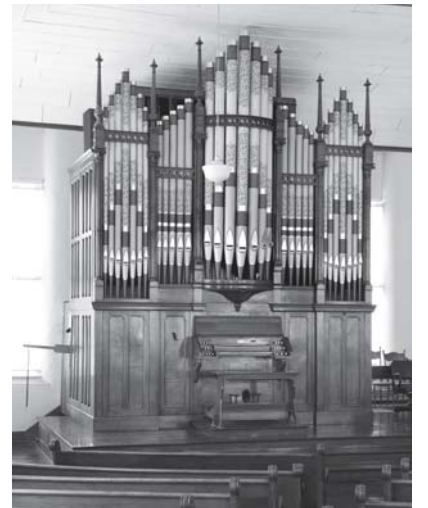
After intermission we again heard Vierne's *Berceuse*, a piece I never tire of hearing, followed by Ellis's arrangement of Louis Adler's novelty tune *High Hat*. He played it in pure theatre organ style, which was delightfully refreshing. His talented fingers and musicianship ruled the day! He also played a piece by Indiana composer Janet Louise Mauzi entitled *Momento*. As it happened, the composer (b. 1916) was present at this recital. The ever gallant Mr. Ellis paid tribute to her. The work was a sweet-cup-of-tea sort of piece—utterly beguiling. Ellis closed with Elgar's famous *Pomp and Circumstance in D Major*, which he tore into with bold, muscular energy, performing it with great style, spaciousness and nobility. His encore was the late Welsh composer William Mathias's *Recessional*—a strong and lively piece that made a nice aperitif. It was an altogether thrilling concert—a perfect ending to a long but pleasant day.

## Tuesday, July 17

The convention, on its final day, was joined by the first rainfall we'd seen all week. It was most welcome as grass everywhere was going dormant from lack of rain. Our first stop was Calvary United Methodist Church in Brownsburg, Indiana, a suburban area of Indianapolis. The congregation was begun in 1828, but the building we entered was built in 2006. From their previous building, they brought with them their organ built by Charles Ruggles in 1994: three manuals, although the Rückpositif is prepared for.

It has a commanding position on a platform behind and about eight feet above the altar, and has a fine North German tonal palette. The handsome stop knobs are of brass.

Our soloist was **Carla Edwards**, professor of organ and associate dean of the School of Music at DePauw University in Greencastle, Indiana. She began with Brahms's *Praeludium in G Major*. It was well played and, among other things, gave us a good hearing of the elegantly voiced 8' Principal. The mixtures are quite good. I especially enjoyed the pedal's full-length, deep-throated 16' Trombone. She next gave us Daniel Pinkham's *Variations on Wondrous Love*, followed by Gerald Near's *A Triptych of Fugues*. The second fugue, marked "Slowly, expressively," nicely demonstrated the rich, full flutes of this fine organ. The hymn was another Wesley hymn, *Praise the Lord Who Reigns Above* (AMSTERDAM). We sounded grand singing in the resonant acoustics of this attractive worship space.



August Prante & Sons, 1899, Western Yearly Meetinghouse, Plainfield

The next stop was a unique experience for most of us: a visit to a Quaker Yearly Meetinghouse. Upon entering we were immediately struck by the peaceful simplicity of the place. Smooth wooden floors and pews stretched out along the width of this rectangular structure with simple tables at the front. On the left side stood an attractive 1899 August Prante organ, 2m, 16rks, which had been relocated by the Organ Clearing House in 1999 from the former Assumption of the Blessed Virgin Mary Church in Indianapolis. It was restored and installed by Goulding & Wood. The case has honey-colored wood and the façade pipes are in shades of cream and maroon.

**William Aylesworth**, distinguished organist from Chicago, and longtime OHSer, was the performer. We began with the singing of *My Country, 'tis of Thee*, but from then on all the music was by Chicago composers. His first selection was by Robert John Lind (b. 1940), *Festludium in C*, a fine contrapuntal piece. The next pieces, also by Lind, were a smart set of variations on *Nun danket alle Gott*, newly composed for Mr. Aylesworth to use at this concert.

Next came a sweet and gentle piece, *In Summer* by Charles Albert Stebbins (1874–1958). After a *pp* beginning, it grew into a larger, expansive sound, coming back down to an Oboe solo with tremolo and to the softest sounds again. *Meditation* by Rosseter G. Cole (1866–1952) was one of those dreamy, wandering little pieces that I found to be charming. He closed this program of good music unknown to most of us with another Cole piece, *A Song of Gratitude*, a joyous work. We were then served cookies and lemonade at which time we could enjoy the beauty of the grounds with large, lush, well-shaped trees. It was a refreshing pause for all of us.

After lunch at DePauw University in Greencastle, we gathered at St. Andrew's Episcopal Church, a small building with a lively acoustic, that is adjacent to the campus. **Kirby Koriath** performed on the 2002 Zamberlan organ (2m, 23rk), Opus 1. Mr. Koriath is coordinator of graduate programs and professor of or-

gan, church music and harpsichord at Ball State University, Muncie, Indiana. The organ stands in a rear balcony in a modern case. Nearly all the pipework was vintage pipework obtained from the Organ Clearing House. Some of the old pipes came from the 1870 E. & G. G. Hook Opus 555 built for the Methodist Episcopal Church of Jamaica Plain, Massachusetts, and from a ca. 1855 George Stevens or Stevens & Jewett organ.

Koriath began with Simon Preston's *Alleluys*. It was clear that this is not a shy organ and a bit on the strong side for such a small room. Next he played Pachelbel's *Wie schön leuchtet der Morgenstern* in which we heard the beautiful Stopped Diapason (Hook) with the cantus in the Pedal on the Hautboy. Then more Pachelbel, his *Toccata in D Minor*. The loudness of this organ was particularly apparent in this piece and the hymn *ES SUNGEN DREI ENGEL*, a carol I fondly remember from my study of Orff-Schulwerk many years ago. He ended with a three-movement work on the hymn we had just sung: *Orgelkonzert über die Weise "Es sungen drei Engel"* by Hans Friedrich Micheelsen (1902–1973). I enjoyed the second movement's use of the flute stops. Mr. Koriath played very well, and I enjoyed the pieces he chose. More variety and restraint in dynamics would have left a better impression.

Our next event was back on the DePauw campus in a large room on the second floor of the oldest building on campus, Meharry Hall. The rectangular room has a horseshoe balcony. Large portraits of past presidents line the walls above and below the balcony. The organ was at the rear in the balcony—an Aeolian-Skinner that was originally built as an antiphonal division for a large Kimball and was probably one of the last instruments Aeolian-Skinner built before the Second World War. All the pipework for the 2m, 13rk instrument was exposed.

The organist was **Kristi Koriath** (wife of Kirby Koriath whom we had just heard!), organist at Grace Episcopal Church in Muncie, Indiana. She began her program with a *Partita on "Auf, auf, mein Herz, mit Freuden"* by Flor Peeters, in which we could hear the fine voicing of this Aeolian-Skinner: it was clear, refined, and never forced. Next we heard a fine performance of Vierne's "Scherzetto" from *24 Pièces en style libre*, op. 31, which worked very well on this attractive little organ.

Ms. Koriath introduced our hymn *EIN' FESTE BURG IST UNSER GOTT* (rhythmic) with a chorale prelude by Buxtehude. Verse three was an organ solo: a chorale prelude by Jan Bender that used a 4' reed in the Pedal. On verse four we joined her, but her accompaniment did not work so well as it had in the other verses. I'm not sure what happened, but we never got back on track. Hymns are funny things. Next came a Bach chorale prelude, *Mit Fried' und Freud' ich fahr' dahin*, BWV 616, which was very enjoyable. She closed with a lively reading of Bach's *Prelude in G Major*, BWV 541. We left with happy faces—not the easiest thing to summon up on the last day.

We then bused to Wabash College in Crawfordsville, one of the few remaining all-male undergraduate colleges in the country (850 students), to hear the 3m Aeolian-Skinner organ in the college's chapel. Our soloist was the tireless **Stephen Schnurr**, director of music for St. Paul Catholic Church, Valparaiso, Indiana, secretary of the OHS National Council, and chair of the Historic Organ Citations Committee, and who, with Dennis Northway, is author/publisher of the book *Pipe Organs of Chicago*. As if that weren't enough, Dr. Schnurr also wrote all the convention venue histories for the 300-page *Organ Atlas 2007*, which is an extraordinary and invaluable resource. Oh, and he is an excellent organist and teacher!

He opened with the hymn *Love Divine, All Loves Excelling* (BEECHER) because of Henry Beecher's connections to this chapel. The chapel is in New England Meeting House style with horseshoe balcony and clear Palladian windows. The colors blue and white predominate. The barrel-vaulted ceiling



**Aeolian-Skinner, 1935, Wabash College, Crawfordsville**

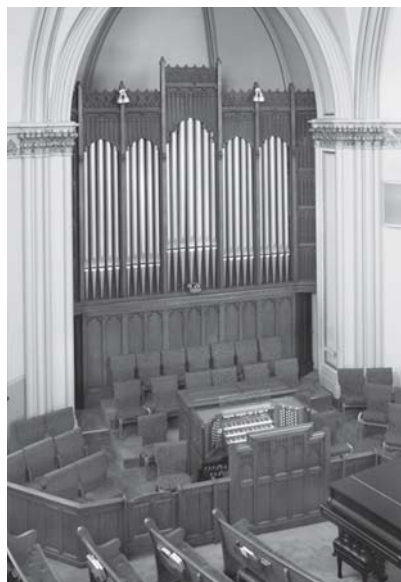
gave our singing much resonance. The console, rebuilt by Goulding & Wood, was moved front and center on the stage. The pipes are in chambers on either side of the stage. The auditorium's walls are lined with portraits of past presidents. Schnurr continued with Mendelssohn's *Sonata in B-flat Major*, op. 65, no. 4, which he played with great energy. He generously shared the program with his student, **Micah Raebel**, who will be a senior at Kankakee Valley High School, Wheatfield, Indiana. Micah performed the second and third movements of the Mendelssohn with great clarity—a talented young man, he! He used the Oboe stop to great effect. Dr. Schnurr played the final movement.

Next up was Indiana composer Joseph Clokey's *Jagged Peaks in the Starlight*, which sounded very well on this organ—the Clarinet is a dream of purity. That was followed by another Indiana composer, H. Leroy Baumgartner (1891–1969), with his *Prelude and Fugue on the Tune "Laudes Domine,"* op. 42, no. 7. Dr. Schnurr and young Mr. Raebel sat down together on the bench for a 4-hand, 4-foot piece by Gustav Merkel (1827–1885), *Sonata in D Minor*, op. 30: Allegro moderato. This is a good duet if you are looking for such a thing. They played it very well. A fine and interesting recital with which to end the afternoon!

Back in Indianapolis, we all looked forward to dinner at The Rathskeller, a great old building that looked like a German Rathaus, with an interior decked out in all things Germanic. The food, served buffet style, was very good, but alas, none of it was German! Nevertheless, no one went away hungry. We then walked two blocks, passing a huge Shriners temple, to Zion Evangelical UCC Church for the closing recital of the convention by **Ken Cowan** on the church's 1933, 4m, 63rk Kimball, with an antiphonal division added by Casavant in 1955. The organ stands in a chamber to the left side of the front of the church, speaking into the church at an angle. Renovated by Reynolds Associates in 1999, it is quite a beautiful-sounding instrument and a favorite of Indianapolis area organists.

It is difficult to find enough adjectives to describe Ken Cowan's playing. He is simply one of the best anywhere! He began with Mendelssohn's *Sonata in F Minor*, op. 65, no. 1. I especially enjoyed the soft whispering sounds of the sweet Erzähler and Swell strings. In the third movement he used the fine Clarinet, and the final movement moved along with great momentum with its arpeggios and chromatic passages. The hymn was *All Things Bright and Beautiful* (ROYAL OAK), which bubbled along merrily under his care. He spoke before each piece he played; his charming, boyish manner belied the blazing musicianship that streams out of the pipes at every turn.

His next piece was *Fugue, Canzone, and Epilog* by Karg-Elert. Now, Cowan



**W. W. Kimball, 1933/Reynolds Associates, 1999, Zion Evangelical UCC, Indianapolis**

is a master colorist, but he had a surprise for us when suddenly we heard a real violin begin to play from within the organ chamber. It was soon joined by a trio of women's voices. The magical effect was enchanting. When it was over, he brought out the trio, and the violinist, Lisa Shihoten, whom he introduced as his wife. We cheered. Before intermission, Ken and his wife played a great violin/organ duet, *Chaconne in G Minor for Violin and Organ* by Tommaso Antonio Vitali (1663–1745) in an arrangement by Leopold Auer. This is a very good piece and Mr. Cowan gave it the full romantic orchestral treatment. Ms. Shihoten is a superb player who brought great passion to the music.

Following intermission, Mr. Cowan and Ms. Shihoten returned for two more pieces together: *Caprice for Violin and Organ* by Naji Hakim, and the second movement of *Violin Concerto in D Minor*, op. 47, by Jan Sables. The Hakim piece was commissioned by the AGO, and Cowan described it as being "light hearted." It is that in spades, sounding like an audience of laughing people. In places it reminded me of Puccini's *Gianni Schicchi*, with the occasional Cuban or Latin American rhythm. The organ part seems not for the faint of heart, but it sure sounds like fun. The music sparkles. I don't think the audience stopped smiling once from beginning to end. The Sibelius movement was quite a contrast—all warm and low in the violin with luscious string tone in a bit more movement supporting, building to

a climactic *forte* then pulling back for the violin entrance. The Kimball's gorgeous tone embraced the violin and all of us. It is a marvelous instrument.

For the next item on the program, Ken came out alone to play Vierne's *Naiades*. But, before he could start he had to fetch his wife who he had "engaged as a page turner." They came back out and she had her violin bow in hand because she could not reach all the way across the wide pages on the wide music rack. She demonstrated her technique much to the merriment of all of us. *Naiades*, a difficult work, was played effortlessly. Cowan closed with his arrangement of Franz Liszt's *Mephisto Waltz No. 1*. Needless to say it was utterly fantastic! I've heard him play many times and each time I come away wondering how he could ever "top this," and every time he manages to do it! We leapt to our feet amid shouts of "Bravo!" He came back and gave us a charming bonbon of an encore, *Gigue* by Bossi.

It was a stunning end to a convention that was well run, on time, gracious, and friendly. Many of us come each year, finding that it is always a pleasure to be among our own kind—people who love the organ, instruments old and new. People who love history, love to get a feel for a particular area of the country and to learn about how pipe organs, and the buildings in which they stand, are a part of the fabric of communities large and small. Being fans of architecture plays a key role as does curiosity about local cuisine. On the bus rides, we like to sit with different people each time we board. It is fascinating to discover all their backgrounds. We find professors, cathedral organists, parish organists, organ builders, organ historians, and some who don't play at all, but just like to listen to organ music. With 25 concerts one certainly has an opportunity for that! We come from all over the world to experience the American organ. There is much to be proud of here, and it was on fine display in the long history of superb organs in the Central Indiana region at this summer's convention. Bravo to the committee and to the Organ Historical Society!

*Frank Rippl is a graduate of Lawrence University Conservatory of Music, where he studied with Miriam Clapp Duncan and Wolfgang Rübsam. He is co-founder of The Appleton Boychoir, coordinator of the Lunchtime Organ Recital Series in the Appleton, Wisconsin area, and has been organist/choirmaster at All Saints' Episcopal Church in Appleton since 1971.*

*Photo credit: William T. Van Pelt*

Fratelli Ruffatti invests its time and money in research to make a better pipe organ.

We've been working for years with noted institutions in Italy and Germany, inventing and testing new ideas for making better and more efficient pipe organs.

Considering that your new pipe organ is one of the biggest investments you'll ever make, what does that mean to you?

*Fratelli Ruffatti*

Your international investment firm.

www.ruffatti.com Via Facciolati, 166 • 35127 Padua, Italy organs@ruffatti.com  
Telephone (39-049) 750-666 Telefax (39-049) 850-483 In the U.S. 330-867-4370

## Cover feature

### John-Paul Buzard Pipe Organ Builders, Champaign, Illinois First Presbyterian Church, Lexington, Kentucky

#### From the organ builder

Organ projects take a long time. In the case of this undertaking, it can perhaps be said that this project has taken 110 years! It was in 1897 that the W. W. Kimball Co. of Chicago installed a two-manual and pedal tubular pneumatic action pipe organ in First Presbyterian Church. In 1936, Kimball revisited their then 40-year old instrument, converting the action to electropneumatic action and making some minor tonal changes. Subsequent alterations and repairs, not up to the quality of the original work, led to the decision to pursue a comprehensive rebuilding.

It was in May 2004 that Buzard Pipe Organ Builders first inspected the organ and met with the church's organ committee. Our enthusiasm for the project and approach to the particular requirements of the project were a good fit with the church's desires, and after jointly refining our vision a contract was signed on June 6, 2005 for a complete rebuilding of the church's pipe organ. The organ was removed to the Buzard factory in February 2006, with re-installation beginning just about a year later and taking about two months on site.

This project is not a restoration. Many changes had already been made to the instrument over its first 100 years, and although the organ made some nice sounds, it could not provide the full tonal palette that is desired for what this instrument is called upon to do. In addition, the mechanical systems of the organ were neither in good condition nor adaptable to the tonal changes being made.

The new wind system retains and supplements the original Kimball reservoirs and tremolos, with new wooden wind trunks throughout the organ. A completely new console and switching system have been crafted, incorporating preparations for future installation of an Antiphonal division in the gallery (the location of the church's first pipe organ).

New electric pull-down slider and pallet windchests have been constructed for the straight manual stops, and new electropneumatic action windchests have been constructed for the unit stops. A new building frame and structure has been constructed behind the original casework, with new enclosures incorporating the Kimball shutter frames.

Twenty-five stops of Kimball pipework have been retained, supplemented with 11 ranks of new pipework. All of the existing pipes have been carefully repaired and revoiced, and all the new pipes were custom scaled and built for this project under the watchful eyes (and ears) of the Buzard Company's tonal director, Brian K. Davis, with all tonal finishing completed on site by Mr. Davis and Mr. Buzard. The visible façade pipes, containing basses of the 16' and 8' Diapasons, have been brilliantly decorated using the original patterning.

The organ is now in as-new condition, ready to sound forth in its second century with both bold new voices and sounds that echo from its past. Everything old is new again!

—Keith Williams and David Brown  
Buzard Pipe Organ Builders  
Service Department

#### From the organ consultant

In March 2004, I was invited by the director of music and arts, Marlon Hurst, to advise the organ committee of the First Presbyterian Church with regard to their organ. On visiting the church, I found a rather decrepit instrument, originally built in 1897 by the noted Kimball firm, which had subsequently been repaired, patched, altered and added to on several occasions by various people. Kimball had electrified the action (originally tubular) and replaced the console in 1936, but both action and



Buzard organ, First Presbyterian Church, Lexington, Kentucky, Easter 2007

console were now rapidly deteriorating, resulting in dead notes, loose pedal keys, and an erratic combination action. Examination of the interior revealed obsolete windchests, a patchwork electrical system with components ranging from the 1936 electrification to recent solid-state, a replacement (and slow) swell shade motor, inoperative top-note pedal extensions, leaky windlines patched with duct tape, recently recovered reservoirs and winkers, and evidence of some re-leathering of primaries.

Even visually, the organ had been changed, the casework darkened, and the display pipes (along with much of the rest of the church interior) painted a dull off-white to match the sanctuary's then rather drab interior. Tonally, there had been a few substitutions, along with various additions and extensions on off-set chests, most of them done at different times and by different people. The original Kimball pipework was, however, reasonably intact and in good condition, although generally in poor tonal regulation and tune, some stops showing evidence of less than successful revoicing attempts. Yet despite the gradual disintegration of the organ's original integrity, this pipework, with all its defects, still gave a strong and admirable impression of the original rich Kimball sound.

The committee had been wrestling with various approaches, from possible restoration to more patchwork repairs and additions to total replacement. After discussion with this very motivated committee, a more attractive option emerged. Because of all the changes and additions, restoration as an authentic Kimball was really out of the question. More patchwork could be dismissed on the basis of the dubious results it had achieved in the past. An entirely new organ was an option, but the most costly one. And then there was the matter of all of that excellent Kimball pipework with its distinctive character, which all of us agreed that we liked. Since the faults of the organ as it stood were primarily mechanical, we eventually agreed to focus

on a new option, that of retaining and respectfully treating the Kimball pipework, possibly with a few carefully integrated new stops, but replacing all of the mechanical components with new, excepting perhaps the console shell and a few reservoirs. The hoped-for result would be a reliable and essentially new organ with a "vintage" sound.

The committee's eventual choice of the Buzard firm was based not only on their favorable impressions of the quality of the firm's work, but also on the builder's willingness to make the most of the Kimball pipework in a tonal design that also included some additions to expand the overall usefulness of the organ in the church's very active and vital music program.

Because the organ project was to be integrated into a larger plan of renovating and redecorating the church interior under the direction of Terry Byrd Eason, making more space for the choir was strongly recommended by all involved and was included in this plan. Once a builder had been chosen, he and the architect worked together on renovating the organ chamber and certain other details. Eventually it was discovered that Kimball's display pipes had originally been colorfully stenciled, and, with the enthusiastic agreement of all involved, restoration of this element was added to the project and executed by Kristin Farmer, one of the most highly respected practitioners of this rather arcane art-form. Along with the restoration of the pulpit furniture to its original finish and a warmer and more historically authentic color scheme, the stenciled pipes have added considerably to the visual interest of the room.

Throughout the three years of the organ project, the committee and I were in regular communication as questions arose and some minor changes were considered. Indeed, I will have to say that Marlon Hurst and his committee comprised one of the most conscientiously dedicated groups that I have ever worked with. That their dedication paid off abundantly was demonstrated on Sunday,

April 29, 2007, when the organ and the beautifully refurbished sanctuary—complete with improved acoustics—were dedicated in a unique festival of psalms, hymns and spiritual songs that included hymn-singing, choral music and organ music (both solo and with brass) impressively performed by John D. Schwandt. In one nicely orchestrated and well-attended event, the organ was put through its paces in all of its varied functions, and came through with flying colors. Its Kimball antecedents were clearly present in the warm foundations, lush strings and colorful solo stops, now all well-regulated again. Buzard's new mixtures dovetailed seamlessly into the well-balanced choruses and the powerful new Tromba rank proved a successful "climax" stop. Musicians, clergy, architect, consultants and builders alike came away happy with what had been accomplished. But of greatest importance will be the far-reaching effects of a more welcoming sanctuary and a well-crafted and versatile organ for the church's future worship and outreach.

—Barbara Owen  
organ consultant

#### From the director of music and arts

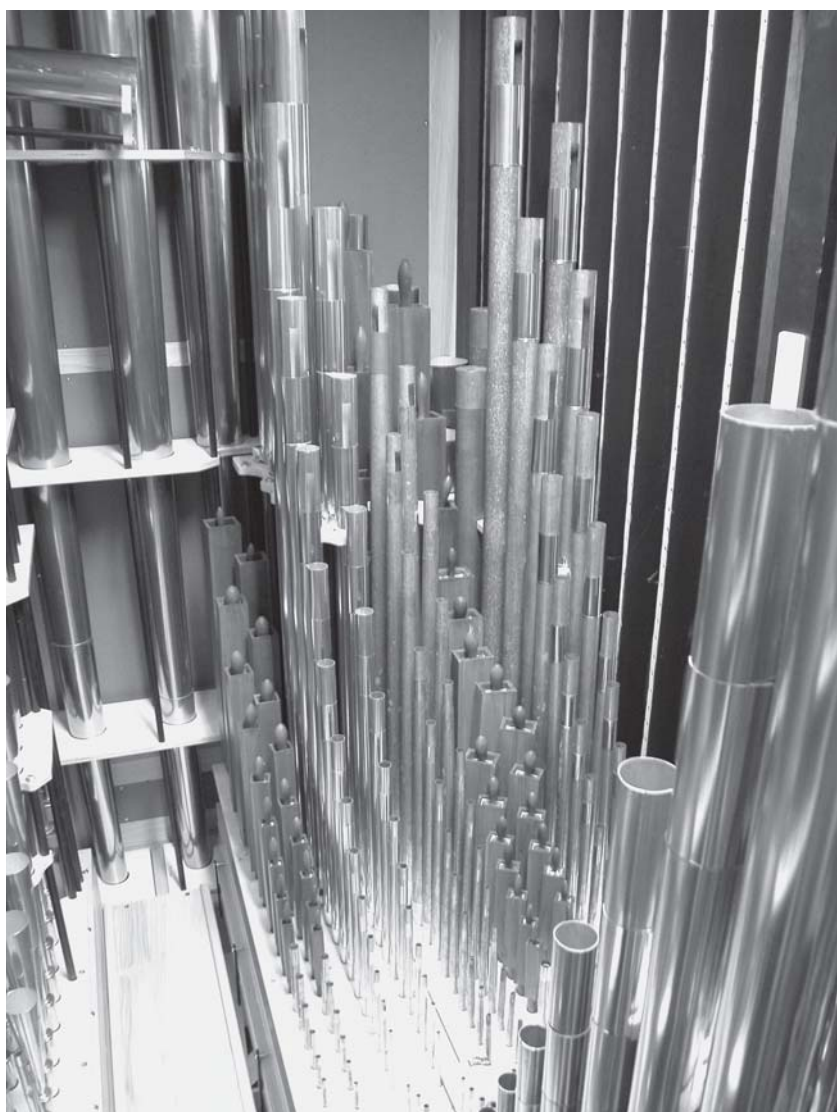
The consideration of a major renovation—or replacement—of the pipe organ proved to be the impetus for examining other areas of concern in the 1874 sanctuary—issues of acoustics, chancel design, lighting, structural integrity and aging HVAC systems. Much like the maintenance history of the organ, each of these areas had received varying degrees of attention and improvement during the past century, but none of the improvements had been made in the context of a comprehensive plan.

With the identification of such a potentially comprehensive restoration project to the organ and sanctuary, a long range planning team (LRPT) was formed with the charge to thoroughly investigate the needs of the sanctuary and organ in the context of the overall ministry of the congregation. The LRPT enlisted the services of two consultants who would prove to be crucial to the direction of the project: Terry Byrd Eason, liturgical design consultant; and Barbara Owen, organ consultant.

Ms. Owen visited the church in March, 2004 and spent a day examining all aspects of the organ. The LRPT was reluctant to completely replace the instrument since it was installed during the same general period of construction as the church's sanctuary. Furthermore, the warm Kimball sounds were valued by both the church's members and music staff. Given Ms. Owen's high estimation of the integrity of the existing Kimball pipes, it was decided that the church would seek a builder who would agree to build a new mechanical instrument, and who would combine the best of the existing Kimball pipe work with certain ranks of new pipes in a tonal scheme that would broaden the tonal palette and provide more timbral cohesiveness in the instrument.

At Ms. Owen's recommendation, proposals and bids for the rebuilding project were solicited and received from five regional organ builders. In turn, trips were made to Atlanta, Cincinnati and Indianapolis to listen to representative work of each builder who submitted a proposal. Under the continued (and always impartial) guidance of Barbara Owen, we narrowed the field to two builders. A larger organ committee was formed to visit representative rebuilding work of our two final candidates. After hearing the tonal work of John-Paul Buzard, the committee unanimously agreed that it was Mr. Buzard's work and proposal that best matched the goals stated by the LRPT.

In February 2006, the organ was sent to the Buzard shop. In the year following, the church underwent a restoration that included a complete redesign of the chancel and choir areas, the replacement of the church's HVAC systems—including the re-routing of the HVAC ductwork



Old meets new: the enclosed portion of the Great



Old meets new: the Pedal 16' Open Diapason bassettes behind the Trombone



Stuart Weber and David Brown assemble the façade

for both efficiency and acoustic purposes—a complete scaffolding of the sanctuary to repair and replace sagging plaster in the drop-vaulted ceiling, the addition of new lighting and sound/recording systems and, most important to the organ project, the replacement of wall-to-wall carpeting in the chancel and nave with an oak hardwood surface. The combination of plaster repair and the installation of a hardwood floor in the choir, chancel and nave created an acoustic space that is now resonant and warm—an ideal environment for congregational song and



Old meets new: new wood trunks to original Kimball reservoir



Pedal cantus chest under the Swell

prayer, choral singing and “the playing of the merry organ.”

At some point in the mid-20th century, the organ façade pipes (a functioning 16' Open Diapason) had been painted over to match the color of the sanctuary walls. There was some photographic evidence from the early 20th century that the façade had originally been stenciled, though the details of the pattern were not discernible from the quality of the extant photographs. As the paint was being stripped from the pipes, the “shadow” of the original ornate stencil-

ing pattern was discovered—and it was found intact to such a degree that its restoration was made possible.

Careful consideration was given to the color choices so that they would be consonant with the overall color scheme in the sanctuary. It was further decided that a large wooden cross, designed by Terry Byrd Eason, would be commissioned to hang in front of the façade pipes.

After all of the planning and careful consideration that led to the selection of a builder had been completed, we could only rest in the faith that we had been thorough in our process and that we had made the right choice in John-Paul Buzard. When John-Paul completed his work on the organ in April 2007, it was confirmed that we had chosen well. His respect for the pre-existing voicing found in the Kimball pipes guided his approach to the voicing of the entire instrument. Now, the old pipework blends with the new in a seamless way that is at once identifiably Kimball, while being skillfully broadened beyond the constraints of late 19th-century American tonal philosophies.

The end result of the project is that we have preserved the best of what we had inherited from our predecessors and have provided for those who worship in this place now and in the years to come an instrument that is capable of accompanying a wide variety of choral and congregational song, and on which can be faithfully played the broad spectrum of historic and modern organ repertoire. Soli Deo Gloria.

—Marlon Hurst, director of music and arts

Tina Wagoner, organist

Dr. Ben Arnold, Sara Holroyd, Jack Lansill, Renée Smith, organ committee

#### Regarding the restoration of the stenciled façade

The exciting call from Terry Byrd Eason (liturgical design consultant for the First Presbyterian Church, Lexington project) came in early January 2007. He explained that he was working with a church that had an 1897 Kimball façade, which needed to be re-stenciled with its original patterns. The façade had been painted over several times, but was now thoroughly stripped down to the bare zinc. He assured me that the Kimball designs were all on the pipes, etched into the zinc. Not being one who is afraid of a challenge, I took on the job.

The pipes arrived via an 18-wheel tractor-trailer—all 41 of them! My mind could only think, “where am I going to put all these pipes?” And they were huge. Eventually we got them all stored away.

The process began with just looking at the pipes. I wanted to recreate the façade accurately, but having no idea of the original, I was hesitant to just dig in immediately. So I “looked” at the pipes for two weeks. I laid the pipes from each flat side by side, and walked past them several times a day. Finally, I began to comprehend the original layouts and relationships of designs—from one pipe to another and from one flat to another.

I traced the designs, drew them on paper, and then cut stencils. Some stencils were 51" long and 15" wide! When the stencils were ready to use, the pipes, one by one, were primed and sanded to a smooth finish. A scale stick was made for each of the pipes so the designs would be placed back in the exact original position.

Colors for the pipes were selected by Terry Byrd Eason to match the walls and interior colors of the sanctuary, leaving the exact disposition of the colors to my discretion. Luckily, in working with the pipes I did find indications of the original colors hidden in nooks and crannies of the pipes. Bright red and green were found, telling me that we were in keeping with the original spirit of the façade design.

First the body of each pipe was painted with five different colors and banded with 24-carat gold. Second, the stencils were applied, some applied by pouncing with a stencil brush while others were gold leafed. These leafed designs had to be traced on the pipes with a pencil, and the gold size was applied with an artist's brush. The mouths of all the pipes were gold leafed. The bodies of the pipes were

nearly completely covered by stenciled designs, and hand painting was required in some areas.

After nine weeks of painting (I saw the sunrise many days), the pipes were finished and ready to go home to Lexington. They now stand proudly in their home and will once again play for at least one hundred years.

My thanks to Terry Byrd Eason for his expert help and to David Brown of Buzard Organ Builders who did the tracings of the original designs.

—Kristin Farmer

**John-Paul Buzard Pipe Organ Builders**  
**First Presbyterian Church, Lexington, Kentucky**  
**28 straight stops, 35 ranks**  
**(with preparation for 7-stop, 9-rank Antiphonal division)**

#### **GREAT (Manual II)** **Underlined stops enclosed** **4" wind pressure** **12 stops, 15 ranks**

- 16' Double Open Diapason° (façade 7–30; 1–6 from Bourdon)
- 8' First Open Diapason° (façade 1–15)
- 8' Second Open Diapason° (from 16')
- 8' Viola da Gamba
- 8' Doppel Flute°
- 8' Dulciana°
- 8' Unda Maris°
- 4' Principal°
- 4' Flute d'Amour°
- 2¾' Twelfth
- 2' Fifteenth°
- Mixture IV
- 8' Trumpet°
- 8' Trombas (from Pedal)
- Tremulant
- Chimes (25 notes, old tubes, new action)
- Great to Great 4-UO
- Enclosed Great to Great 16-UO-4
- Swell to Great 16', 8', 4'
- Antiphonal to Great 8'

#### **ANTIPHONAL (Manual I)** **(in balcony, preparation in console & switching)** **7 stops, 9 ranks**

- 8' English Open Diapason
- 8' Melodia
- 8' Flûte à Bibéron
- 4' Principal
- 4' Suabe Flute
- Mixture III
- 8' Corno di Bassetto
- 8' Trombas (from Pedal)
- Antiphonal Unison Off
- Great to Antiphonal 8', 4'
- Enclosed Great to Antiph. 16', 8', 4'
- Swell to Antiphonal 16', 8', 4'
- Cymbalstern (toe piston)

#### **SWELL (Manual III)** **Enclosed, 4" wind pressure** **12 stops, 16 ranks**

- 16' Liebllich Gedeckt°
- 8' Violin Diapason°
- 8' Stopped Diapason°
- 8' Salicional°
- 8' Voix Celeste° (GG)
- 4' Principal°
- 4' Harmonic Flute
- 2' Flautina°
- Sesquialtera II°
- Mixture IV
- 8' Cornopean
- 8' Oboe°
- Swell to Swell 16-UO-4
- Antiphonal to Swell 8'

#### **PEDAL** **Trombone enclosed** **4" wind pressure** **4 stops, 4 ranks**

- 32' Bourdon (ext, 1–12 digital)
- 32' Liebllich Gedeckt (ext, 1–12 digital)
- 16' First Open Diapason°
- 16' Second Open Diapason° (Gt)
- 16' Bourdon°
- 16' Liebllich Gedeckt (Sw)
- 8' Principal°
- 8' Bass Flute° (ext, 12 new pipes)
- 8' Bourdon (ext)
- 8' Gedeckt Flute (Sw)
- 8' Violoncello°
- 4' Choral Bass°
- 4' Open Flute (ext Bdn, 24 new pipes)
- 16' Trombone
- 8' Trombas (ext)
- 4' Clarion (ext)
- 16' Antiphonal Gedeckt (ext)
- 16' Antiphonal Bassoon (ext)
- Great to Pedal 8', 4'
- Enclosed Great to Pedal 8', 4'
- Swell to Pedal 8', 4'
- Antiphonal to Pedal 8'

An asterisk (°) denotes pipework retained from the existing organ and restored for the new tonal context.

Photo credit: John-Paul Buzard

## New Organs



**Schoenstein & Co., Organ Builders, San Francisco, California  
Christ Church Episcopal, Cambridge, Massachusetts**

Schoenstein & Co., Benicia, California, were honored to be invited by one of the nation's oldest and most famous parishes to propose a new organ, but the situation gave us pause: a very dry acoustic; a convoluted, L-shaped, deep,

side chamber with poor tone openings; an historic church that could not be changed; and a hard act to follow—Aeolian-Skinner. (The organ to be replaced was the Aeolian-Skinner where E. Power Biggs had served as organist and which had been featured on Aeolian-Skinner's recording, *Studies in Organ Tone*.)

The organ chamber is located in an addition off of the right side of the chan-

cel with an extension tone chute over an entry hall. The chamber speaks not directly into the chancel, but into the side aisle. It was a tonal prison cell. Given the need for strict historical preservation of the building, there was no opportunity to create space for a large free-standing instrument or a new chamber.

The client's request was for an Anglo-American symphonic-style organ to lead and support their modern Anglican services. Obviously, the architecture and the nature of the parish called for tone of nobility and refinement. Getting the sound out of the chamber, without it sounding harsh and forced, was the problem.

Certain design principles produce successful enchantered sounds. These include stoplists emphasizing bright, colorful diapason tones, strings and open flutes, with the main power of the ensemble dominated by chorus reeds rather than high mixtures. High pitches do not travel well around corners! An acoustically dry room reacts well to tone that is smooth, warm and rich. It helps to make up for the lack of resonance. Adequate wind pressure to provide intensity and projection of tone—not loudness—is vital. Pipe scaling and voicing must be bold. Finally, the organ must be laid out so that the sound gets out of the chamber through a large, fully opening shade front.

To ensure the success of the new organ, major renovation work was accomplished in the existing organ chamber and blower room. The largest and most important division in the organ, the Swell, was placed along the entire front section of the chamber, parallel to the front wall of the chancel. The main Swell windchests are placed in the full-height area of the chamber, with the double enclosed Inner Swell behind this. The double expression system of the Swell makes available a very broad dynamic range without changing stops. It is possible to add just a touch of reed tone (so little that the youngest soloist would not be overpowered), to hush the Flute Celestes to less than a whisper, and to harness the 32' reed so that it may accompany even gentle string-toned stops; and yet its batteries enable the organist to achieve enormous power when necessary. Such tools for subtle beauty and precise control elevate the value of the organ in accompanying a service.

The Great and Choir divisions are located at floor level parallel to the side aisle and partially below the case impost level. All but two of the Great stops are

enclosed, adding to the versatility and dynamic range of the organ.

The large wood Pedal pipes are stacked horizontally on the roof of the organ. This allows the manual divisions a more spacious layout and puts the bass pipes in a favorable position for a direct line of sight projection into the church.

Of the finished result, Stuart Forster, the director of music and organist, said: "It is necessary to document what a pleasure it is to play, and to listen to, this organ. The splendor of its individual voices (note the variety of flutes!), the cohesion and clarity of its choruses, the many effects and and, of course, its colossal variety of expression in timbre and dynamics unite to create a musical instrument surpassing every hope of the committees, parishioners, donors, musicians, observers and visitors involved in this organ's creation and service."

—William Vaughan

### GREAT

- 16' Gamba
- 8' First Open Diapason
- 8' Second Open Diapason
- 8' Harmonic Flute
- 8' Gamba
- 8' Gamba Celeste (TC)
- 8' Bourdon
- 4' Principal
- 4' Bourdon
- 2½' Twelfth
- 2' Fifteenth
- 1½' Seventeenth
- 1½' Mixture III-IV
- 8' Trumpet (Choir)
- 8' Clarinet (Choir)
- 8' Tuba (Choir)
- Chimes (Walker)
- Cymbelstern

### SWELL

- 16' Lieblich Bourdon
- 8' Open Diapason
- 8' Stopped Diapason
- 8' Echo Gamba
- 8' Vox Angelica
- 4' Gemshorn
- 4' Harmonic Flute
- 2' Flageolet
- 8' Oboe
- Tremulant

### Stops Under Double Expression

- 8' Flauto Dolce
- 8' Flute Celeste (TC)
- 4' Flauto Dolce
- 4' Flute Celeste
- 2' Mixture III-V
- 16' Contra Fagotto
- 8' Cornopean
- 4' Clarion
- 8' Vox Humana

### CHOIR

- 16' Dulciana
- 8' Open Diapason (Great)
- 8' Concert Flute
- 8' Lieblich Gedeckt
- 8' Dulciana
- 8' Unda-Maris (TC)
- 4' Fugara
- 4' Forest Flute
- 2½' Nazard
- 2' Harmonic Piccolo
- 1½' Tierce (TC)
- 8' Trumpet
- 8' English Horn
- 8' Clarinet
- Tremulant
- Tremulant B Variable
- 8' Tuba
- 8' Tuben (III)
- Harp (Walker)
- Celesta (Walker)

### PEDAL

- 32' Sub Bass
- 16' Open Wood
- 16' Sub Bass
- 16' Gamba (Great)
- 16' Dulciana (Choir)
- 16' Lieblich Gedeckt (Swell)
- 8' Principal
- 8' Flute (Great)
- 8' Stopped Diapason (Swell)
- 8' Dulciana (Choir)
- 4' Fifteenth
- 4' Flute (Great)
- 32' Contra Fagotto (Swell)
- 16' Ophicleide (Choir)
- 16' Contra Fagotto (Swell)
- 8' Tuba (Choir)
- 8' Trumpet (Choir)
- 4' Tuba (Choir)
- 4' Trumpet (Choir)



**ORGAN  
SUPPLY  
INDUSTRIES**

# DEPENDABLE

**Trustworthy; reliable; unflinching.**

**T**housands of organ professionals across America and around the world have come to depend on Organ Supply Industries for all their organ building and maintenance needs. Our experienced craftsmen are without equal in the industry. Whether your project involves a simple repair part or the materials for a complete reconstruction, you can rely on us to supply quality products and unsurpassed service. Give us a call.

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



# Calendar

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

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

## UNITED STATES East of the Mississippi

### 15 FEBRUARY

**Yuko Hayashi**; Old West Church, Boston, MA 8 pm  
ensemble amarcord; Central Baptist, Hartford, CT 7:45 pm  
**Todd Davis**; Holy Trinity Lutheran, Lancaster, PA 12:30 pm  
**Craig Williams**; Holy Trinity Lutheran, Akron, OH 8 pm  
**Janet Hamilton**; Our Lady of Perpetual Help Catholic Church, New Albany, IN 12 noon

### 16 FEBRUARY

ensemble amarcord, workshop; Connecticut Convention Center, Hartford, CT 11 am  
The American Boychoir, with St. Paul's Choristers; St. Paul's Episcopal, Alexandria, VA 7 pm

### 17 FEBRUARY

**Henry Lowe**; All Saints, Worcester, MA 5 pm  
Choral concert; First Church, Wethersfield, CT 4 pm  
Affabre Concinui; St. James's Episcopal, West Hartford, CT 7:30 pm  
**David Pickering**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
**Clyde Holloway**; Church of St. Mary the Virgin, New York, NY 8 pm  
**Stefan Engels**; Miller Chapel, Princeton Theological Seminary, Princeton, NJ 7:30 pm  
**Eric Plutz**; Christ Church, New Brunswick, NJ 6:30 pm, following 6 pm Vespers  
**Marilyn Keiser**; Washington National Cathedral, Washington, DC 5 pm  
The American Boychoir, with Misericordia University Choir; St. Nicholas Roman Catholic Church, Wilkes-Barre, PA 7 pm  
**John Scott**; Duke University Chapel, Durham, NC 5 pm  
**Janette Fishell**; St. James Parish, Wilmington, NC 5 pm  
**Paul Jacobs**; First Presbyterian, Naples, FL 4 pm  
Atlanta Baroque Orchestra; Peachtree Road United Methodist, Atlanta, GA 3 pm  
**Marko Petricic**; Cathedral of St. Philip, Atlanta, GA 3:15 pm  
Choral Evensong; Cathedral of St. Philip, Atlanta, GA 4 pm  
Daniel Pinkham Memorial Concert; Church of the Covenant, Cleveland, OH 3 pm  
ensemble amarcord; Wright State University, Dayton, OH 7:30 pm  
**Adrian Lucas**; Park Congregational, Grand Rapids, MI 4 pm  
Music of the Baroque; First United Methodist, Evanston, IL 7:30 pm  
**William Aylesworth, John Bryant, Christine Kraemer, Merlin Lehman, Leon Nelson, Kirstin Synnestevedt & Chris Urban**; First Presbyterian, Arlington Heights, IL 4 pm  
**Lizz Kjos**, with handbells, electronic tape; St. Paul's Lutheran, La Crosse, WI 3 pm  
VocalEssence; Ordway Center for the Performing Arts, St. Paul, MN 4 pm

### 18 FEBRUARY

**Roberta Gary**, workshop; Old West Church, Boston, MA 9:30 am  
•**Tom Trenney**, improvisation masterclass; Immanuel Lutheran, Grand Rapids, MI 7 pm  
Music of the Baroque; Harris Theater, Chicago, IL 7:30 pm

### 19 FEBRUARY

ensemble amarcord; Episcopal Church of the Ascension, Knoxville, TN 7:30 pm  
**Velda Graham**; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

### 20 FEBRUARY

**Frederick Teardo**; Cathedral Basilica of the Sacred Heart, Newark, NJ 12 noon  
**John Matthews, Jr.**; Grace Lutheran, Columbus, IN 12 noon

### 21 FEBRUARY

**Johannes Unger**; Williamsburg Presbyterian, Williamsburg, VA 7:30 pm

**Carol & James Hawkinson**; Christ Church, Bradenton, FL 12:15 pm  
Choral Evensong; Cathedral of St. Philip, Atlanta, GA 5:45 pm

### 22 FEBRUARY

**Karel Paukert**; Christ Church Cathedral, Hartford, CT 8 pm  
**Gary Garletts**; Holy Trinity Lutheran, Lancaster, PA 12:30 pm  
**Nathan Laube**; Emmanuel Church, Chestertown, MD 8 pm  
**John Scott**; St. John's Cathedral, Jacksonville, FL 7:30 pm  
**Judy Diekhoff & Marci Dickinson**; First Presbyterian, Jeffersonville, IN 12 noon  
**David Lamb**; Fourth Presbyterian, Chicago, IL 12 noon

### 23 FEBRUARY

**Peter Planjavsky**, masterclass; St. Peter's by-the-Sea Episcopal, Bay Shore, NY 10 am  
•**Joyce Jones**, "Pedals, Pipes & Pizza" workshop; Wilson College, Chambersburg, PA 10 am  
**Craig Cramer**, with South Bend Symphony; Morris Performing Arts Center, South Bend, IN 8 pm  
La Crosse Chamber Chorale, All-Night Vigil; Mary of the Angels Chapel, St. Rose Convent, La Crosse, WI 7:30 pm

### 24 FEBRUARY

**Edward Broms**, with trumpet; Holy Name Parish, West Roxbury, MA 4 pm  
**Douglas Major**; St. John's Episcopal, Gloucester, MA 4 pm  
**Adrian Lucas**; All Saints, Worcester, MA 5 pm  
**Peter Planjavsky**; St. Peter's by-the-Sea Episcopal, Bay Shore, NY 6 pm  
**Johannes Unger**; St. Ignatius Loyola, New York, NY 4 pm  
**James Bobb & Rick Erickson**; Holy Trinity Lutheran, New York, NY 5 pm  
**Patrick Hawkins**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
**John Burkhalter & Gavin Black**; Christ Church, New Brunswick, NJ 6:30 pm, following 6 pm Vespers  
**Joyce Jones**; Wilson College, Chambersburg, PA 3 pm  
**Stefan Engels**; First Presbyterian, West Chester, PA 4 pm  
**Scott Montgomery**; Heinz Chapel, University of Pittsburgh, Pittsburgh, PA 4 pm  
Master Singers of Virginia; St. Luke Catholic Church, McLean, VA 4 pm  
**Jonathan Moyer**; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm  
**David Brock**; Cathedral of St. Philip, Atlanta, GA 3:15 pm  
Choral Evensong; Cathedral of St. Philip, Atlanta, GA 4 pm  
**Tom Trenney**, silent film accompaniment; Hiram College, Hiram, OH 3 pm  
**Tom Trenney**; United Methodist Church, Painesville, OH 7:30 pm  
ensemble amarcord; Secrest Auditorium, Zanesville, OH 3 pm  
Choral Evensong for Lent; Cathedral Church of the Advent, Birmingham, AL 4 pm  
Affabre Concinui; Church of the Holy Spirit, Lake Forest, IL 4 pm  
**Diane Meredith Belcher**; Rammelkamp Chapel, Illinois College, Jacksonville, IL 4 pm  
La Crosse Chamber Chorale, All-Night Vigil; Mary of the Angels Chapel, St. Rose Convent, La Crosse, WI 3 pm

### 25 FEBRUARY

**Bruce Barber**; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

### 26 FEBRUARY

**Donald Armitage**; St. Paul's Episcopal, Winston-Salem, NC 7 pm  
**Jonathan Tuuk**; Park Congregational, Grand Rapids, MI 12:15 pm  
**Kirsten Uhlenberg**; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

### 27 FEBRUARY

**Edward Broms**; Cathedral Church of St. Paul, Boston, MA 12:15 pm  
**David Hughes**; Cathedral Basilica of the Sacred Heart, Newark, NJ 12 noon  
**Charles Huddleston Heaton**; East Liberty Presbyterian, Pittsburgh PA 12 noon  
**Olivier Vernet**; Oberlin Conservatory of Music, Oberlin, OH 8 pm  
High Ground Men's Chorus; Central Presbyterian, Terre Haute, IN 3:30 pm  
**Lisa Lohmeyer**; St. Peter's Lutheran, Columbus, IN 11:45 am  
**Mark Davidson**; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

### 28 FEBRUARY

St. Luke's Choir, with period instrument orchestra; Church of St. Luke in the Fields, New York, NY 8 pm  
**Janette Fishell & Colin Andrews**; St. Paul's Episcopal, Greenville, NC 8 pm

## Bert Adams, FAGO

Park Ridge Presbyterian Church  
Park Ridge, IL  
Pickle Piano & Church Organs  
Bloomingdale, IL

## WILLIAM AYLESWORTH

D. M.

EVANSTON, ILLINOIS

Peter J. Basch

261 7<sup>th</sup> St. Hoboken, NJ 07030  
Cordibus@aol.com 201-653-5176

Director of Music & Organist Holy Redeemer Parish  
6502 Jackson St West New York, NJ 07093

Curator, J.W. Steere & Son Organ  
The Baptist Temple, Brooklyn, NY

Keith Bigger



Phone 718/528-9443  
E-mail k\_bigger@yahoo.com

## Dean W. Billmeyer

University of Minnesota  
Minneapolis 55455 • dwb@umn.edu

## THOMAS BROWN

UNIVERSITY  
PRESBYTERIAN CHURCH  
CHAPEL HILL, NORTH CAROLINA

## DAVID CHALMERS

CONCERT ORGANIST  
GLORIAE DEI CANTORES  
ORLEANS, MA

## DELBERT DISSELHORST

A. Mus. D.  
UNIVERSITY OF IOWA

## STEVEN EGLER

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

## JOHN FENSTERMAKER

TRINITY-BY-THE-COVE  
NAPLES, FLORIDA

ELLEN KURTZ

FUNK  
M.Mus., A.A.G.O.  
Concord, California

Organist / Pianist

## Michael Gailit

gailit@aol.com  
http://www.gailit.at  
St. Augustine's Church  
Conservatory / University (Vienna)

## CHRISTOPHER GARVEN

Organist & Music Director  
Church of the Good Samaritan  
Paoli, Pennsylvania

## John M. Gearhart III

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

## ROBERT GLASGOW

PROFESSOR EMERITUS  
The University of Michigan  
Ann Arbor

## Antone Godding

Nichols Hills  
United Methodist Church  
Oklahoma City

## JAMES HAMMANN DMA-AAGO

University of New Orleans  
Chapel of the Holy Comforter

## LORRAINE BRUGH, Ph.D.

Associate Professor  
University Organist  
Valparaiso University  
Valparaiso, IN  
www.valpo.edu

219-464-5084  
Lorraine.Brugh@valpo.edu

## A two-inch Professional Card in THE DIAPASON

For information on rates and  
specifications, contact:

Jerome Butera  
jbutera@sgcmail.com  
847/391-1045

## WILL HEADLEE

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

## MICHELE JOHNS

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

## KIM R. KASLING

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

## DAVID K. LAMB, D.MUS.

Director of Music/Organist  
First United Methodist Church  
Columbus, Indiana  
812/372-2851

## David Lowry

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

## Christopher Marks

University of Nebraska-Lincoln  
csmarks.organ@gmail.com  
(315) 278-1410



## Sue Mitchell-Wallace

A.S.C.A.P.  
FELLOW, AMERICAN GUILD OF ORGANISTS  
345 SADDLE LAKE DRIVE  
ROSWELL-ATLANTA, GEORGIA 30076  
(770) 594-0949

## Harry H. Huber

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

## Brian Jones

Director of Music Emeritus  
TRINITY CHURCH  
BOSTON

## JAMES KIBBIE

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

## RICHARD LITTERST

First Church of Christ, Scientist  
Rockford, Illinois

## BETTY LOUISE LUMBY

DSM • FAGO  
UNIVERSITY OF MONTEVALLO  
MONTEVALLO, AL 35115

## JAMES R. METZLER

PARK CONGREGATIONAL CHURCH  
GRAND RAPIDS, MICHIGAN

## William H. Murray

Mus.M., F.A.G.O.

Fort Smith, Arkansas

## MARILYN MASON

CHAIRMAN, DEPARTMENT OF ORGAN  
UNIVERSITY OF MICHIGAN  
ANN ARBOR

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

## LARRY PALMER

Professor of  
Harpsichord and Organ  
Meadows School of the Arts  
SOUTHERN METHODIST UNIVERSITY  
Dallas, Texas 75275  
Musical Heritage Society recordings



## Mary Mozelle

Associate Organist

The National  
Presbyterian Church  
Washington, DC  
703.898.9609

www.PipeOrganPro.com

"The Sights and Sounds  
of the Pipe Organ"

## Arthur LaMirande

*LaMirande must be complimented upon investing music that few of his fellow organists have had the foresight to examine and to bring before the public.*—American Record Guide

*L'organiste traversa son programme entier avec une autorité, une solidité technique et une fraîcheur de registration qui, loin de faiblir en fin d'exercice, accompagnèrent les deux rappels d'ailleurs accordés sans la moindre hésitation.*—La Presse, Montréal

461 Fort Washington Avenue, Suite 33  
New York, NY 10033  
212/928-1050 alamirande2001@yahoo.com



Robert Reeves; Christ Church, Bradenton, FL 12:15 pm

Cj Sambach, school Informances; St. Dominic Roman Catholic Church, Mobile, AL 9:30, 11 am, 1 pm

Cj Sambach, pipe organ Informance; Dauphin Way United Methodist, Mobile, AL 6:30 pm

29 FEBRUARY

Roger Kurtz; Holy Trinity Lutheran, Lancaster, PA 12:30 pm

Affabre Concinui; Church of the Good Shepherd, Jacksonville, FL 8 pm

Olivier Vernet; First Wayne Street United Methodist, Fort Wayne, IN 7:30 pm

David Lamb; St. Mary's Catholic Church, New Albany, IN 12 noon

1 MARCH

Solemn Evensong; St. Paul's, Doylestown, PA 5 pm

Stephen Hamilton, church music workshop; Court Street United Methodist, Lynchburg, VA 10:30 am

Kimberly Marshall, masterclass; Christ Church, Bradenton, FL 9 am

Todd Wilson, with Dayton Philharmonic; Masonic Temple, Dayton, OH 8 pm

2 MARCH

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

Scott Lamlein; Wesley United Methodist, Worcester, MA 12:15 pm

Choral Evensong; All Saints, Worcester, MA 5 pm

Marjorie & William Ness; St. Matthew's United Methodist, Acton, MA 4 pm

Choral concert; Woolsey Hall, Yale University, New Haven, CT 3 pm

Stainer, *The Crucifixion*; Church of St. Vincent Ferrer, New York, NY 3 pm

Choral Evensong; Grace Church, New York, NY 4 pm

Bach Vespers; Holy Trinity Lutheran, New York, NY 5 pm

Brennan Szafron; St. Thomas Fifth Avenue, New York, NY 5:15 pm

David Higgs; West Side Presbyterian, Ridge-wood, NJ 4 pm

The American Boychoir; First Presbyterian, Haddonfield, NJ 4 pm

Evensong; Christ Church, New Brunswick, NJ 6:30 pm

Ken Cowan; Bomberger Hall, Ursinus College, Collegeville, PA 4 pm

Nathan Laube; Bryn Mawr Presbyterian, Bryn Mawr, PA 4 pm

Stephen Hamilton; Holy Trinity Lutheran, Lynchburg, VA 4 pm

Thomas Baugh; Christ Church Episcopal, Roanoke, VA 4 pm

Kimberly Marshall; Christ Church, Bradenton, FL 4 pm

Albert Ahlstrom; Cathedral of St. Philip, Atlanta, GA 3:15 pm

Lessons & Carols for Lent; Cathedral of St. Philip, Atlanta, GA 4 pm

Todd Wilson, with Dayton Philharmonic; Masonic Temple, Dayton, OH 3 pm

Jean-Baptiste Robin; Central United Methodist, Lansing, MI 4 pm

St. Lorenz Wind Ensemble; St. Lorenz Lutheran, Frankenmuth, MI 4 pm

Michael Dirk; Trinity United Methodist, New Albany, IN 4 pm

Zvonimir Nagy; Glenview Community Church, Glenview, IL 4 pm

Affabre Concinui; Trinity Evangelical Lutheran, Peoria, IL 7:30 pm

Louise Temte, with chorus; Our Savior's Lutheran, La Crosse, WI 3 pm

University of Minnesota Choirs; Cathedral of St. Paul, St. Paul, MN 2:30 pm

3 MARCH

Alamire; Harkness Chapel, Case Western Reserve University, Cleveland, OH 7:30 pm

Mary Preston; Cincinnati Museum Center, Cincinnati, OH 7:30 pm

4 MARCH

Affabre Concinui; St. Simons Presbyterian, St. Simons Island, GA 8 pm

The Gough Duo; St. Paul's Episcopal, Augusta, GA 12 pm

Michael Dirk; First United Methodist, Columbus, IN 8 pm

5 MARCH

Preston Dibble; Cathedral Basilica of the Sacred Heart, Newark, NJ 12 noon

Ed Bruenjes; Asbury United Methodist, Columbus, IN 12 noon

6 MARCH

William Holt; Christ Church, Bradenton, FL 12:15 pm

7 MARCH

Olivier Vernet; Trinity College, Hartford, CT 7:30 pm

Ross Ellison; Holy Trinity Lutheran, Lancaster, PA 12:30 pm

Paul Jacobs; Church of the Redeemer, Sarasota, FL 7:30 pm

Gary Pope; Old Capitol United Methodist, Corydon, IN 12 noon

Tallis Scholars; Rockefeller Chapel, Chicago, IL 8 pm

8 MARCH

Bach, *St. Matthew Passion*; Holy Trinity Lutheran, New York, NY 7 pm

9 MARCH

David Chalmers; St. Anthony of Padua, New Bedford, MA 3 pm

David Kazimir; Ascension Memorial Episcopal, Ipswich, MA 4:30 pm

Daniel Stipe; All Saints, Worcester, MA 5 pm

Bach, *St. Matthew Passion*; Holy Trinity Lutheran, New York, NY 3 pm

Brian Harlow & Christopher Jennings; St. Thomas Fifth Avenue, New York, NY 5:15 pm

Jack Grebb; Christ Church, New Brunswick, NJ 6:30 pm, following 6 pm Vespers

Singing Boys of Pennsylvania; Dunmore United Methodist, Dunmore, PA 2 pm

Nathan Laube; Holy Trinity Lutheran, Lancaster, PA 4 pm

Frederick Swann; Washington National Cathedral, Washington, DC 5 pm

Lenten concert; Church of St. John the Evangelist, Severna Park, MD 7 pm

Thomas Murray; Whitley Auditorium, Elon University, Elon, NC 3 pm

Hector Olivera; Curtis Peterson Auditorium, Lecanto, FL 3 pm

Paul Jacobs; Rollins College, Winter Park, FL 3 pm

Carol Williams; Atlanta First United Methodist, Atlanta, GA 3 pm

Atlanta Flute Ensemble; Cathedral of St. Philip, Atlanta, GA 3:15 pm

Choral Evensong; Cathedral of St. Philip, Atlanta, GA 4 pm

Karel Paukert, organ and harpsichord, with cello; St. Paul's Episcopal, Cleveland Heights, OH 3:30 pm

Scott Montgomery; St. Mark's Lutheran, Evansville, IN 3 pm

Cj Sambach; First Presbyterian, Columbus, IN 11 am Informance, 3 pm recital

Wesley Roberts; Church of the Holy Spirit, Louisville, KY 3 pm

Todd Wilson; First Presbyterian, Bristol, TN 3 pm

10 MARCH

Hector Olivera; Central State Community College, Ocala, FL 7 pm

Marilyn Keiser, improvisation workshop; Roberts Park United Methodist, Indianapolis, IN 7:30 pm

11 MARCH

Ray Cornils, with Portland Ballet, works of Bach; Portland City Hall, Portland, ME 7:30 pm

Theresienmesse & Schöpfungsmesse; Trinity Wall Street, New York, NY 7:30 pm

Choral concert; Annett Recital Hall, Center for the Arts, University of Wisconsin, La Crosse, WI 4 pm

Chris Ganza; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

12 MARCH

Nancianne Parrella; Church of St. Ignatius Loyola, New York, NY 7 pm

Choral concert, with orchestra; Church of St. Ignatius Loyola, New York, NY 8 pm

Andrew Kotylo; Cathedral Basilica of the Sacred Heart, Newark, NJ 12 noon

Jeffery Shaw; Morrison United Methodist, Leesburg, FL 12 noon

John Simpson; Sandy Hook United Methodist, Columbus, IN 12 noon

13 MARCH

Roger Roszell; Christ Church, Bradenton, FL 12:15 pm

Wesley Roberts; Campbellsville University, Campbellsville, KY 8 pm

14 MARCH

Brian Jones; St. Andrew's, Wellesley, MA 7:30 pm

Peter Brown, with violin; Holy Trinity Lutheran, Lancaster, PA 12:30 pm

S. Wayne Foster; Parish Church of St. Helena, Beaufort, SC 12 noon

Todd Wilson; Mees Hall, Capital University, Columbus, OH 7:30 pm

Joseph Galema; Holy Trinity Lutheran, Akron, OH 8 pm

Judith Miller; Trinity United Methodist, New Albany, IN 12 noon

15 MARCH

Patrick Allen, Dupré, *Symphonie-Passion*; Grace Church, New York, NY 4 pm

Choral concert, with orchestra; Bryn Mawr Presbyterian, Bryn Mawr, PA 7:30 pm

Northwest Choral Society; Edison Park Lutheran, Chicago, IL 7:30 pm

16 MARCH

Choral Evensong; Grace Church, New York, NY 4 pm

Bach, Cantata 182; Holy Trinity Lutheran, New York, NY 5 pm

Palm Sunday Vespers; Christ Church, New Brunswick, NJ 6:30 pm

Ken Cowan; Emmanuel Church, Chestertown, MD 4 pm

Choral Evensong; Cathedral of St. Philip, Atlanta, GA 4 pm

**Aaron David Miller**, *A Mass for Passion Sunday*; Monroe Street United Methodist, Toledo, OH 7 pm

North Shore Choral Society, with orchestra, Poulenc, *Gloria*; Pick-Staiger Concert Hall, Evanston, IL 2:30 pm

**Chris Urban**, with piano; First Presbyterian, Arlington Heights, IL 4 pm

**Sue Walby**; First Presbyterian, La Crosse, WI 3 pm

17 MARCH

Bach, *Jesu, meine Freude*, BWV 227; Grace Church, New York, NY 7 pm

18 MARCH

Bach, *Ich ruf zu dir, Herr Jesu Christ*, BWV 227; Grace Church, New York, NY 7 pm

19 MARCH

Office of Tenebrae; St. Peter in Chains Cathedral, Cincinnati, OH 7:30 pm

**Ed Bruenjes, James Guyer, David Lamb, Lisa Lohmeyer, John Matthews, & John Simpson**; First Christian Church, Columbus, IN 12 noon

20 MARCH

**Joan Lippincott**; Peristyle Theater, Toledo, OH 8 pm

Stainer, *The Crucifixion*; First United Methodist, Columbus, IN 7 pm

21 MARCH

Lessons & Carols for Good Friday; All Saints, Worcester, MA 7:30 pm

Rutter, *Requiem*; First Church of Christ, Wethersfield, CT 7 pm

Fauré, *Requiem*; Church of the Holy Trinity (Episcopal), New York, NY 12 noon

Erickson, *St. John Passion*; Holy Trinity Lutheran, New York, NY 12 noon

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

**Robert Parris**; Christ Church Episcopal, Macon, GA 12 noon

Bach, *St. John Passion*; First Presbyterian, Birmingham, MI 7:30 pm

**Thomas Weisflog**; Rockefeller Chapel, Chicago, IL 8 pm

23 MARCH

**Frederick Teardo**; St. Thomas Fifth Avenue, New York, NY 2:30 pm

**Patrick Allen**; Grace Church, New York, NY 4 pm

Bach, *Easter Oratorio*; Holy Trinity Lutheran, New York, NY 5 pm

24 MARCH

**Stephen Alltop**; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

25 MARCH

**Jean Krinke**; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

26 MARCH

**Stephen Powers**; Cathedral Basilica of the Sacred Heart, Newark, NJ 12 noon

28 MARCH

**Cj Sambach**, school Informances; Wesley United Methodist, Worcester, MA 10:30 am, 1 pm

**Edward Broms & Peter Krasinski**, *Organ Symphony*; Holy Name Parish, West Roxbury, MA 7:30 pm

University of Montevallo Concert Choir; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

29 MARCH

**Edward Broms & Peter Krasinski**, *Organ Symphony*; Holy Name Parish, West Roxbury, MA 7:30 pm

Calmus Ensemble Leipzig; Marquand Chapel, Yale University, New Haven, CT 8 pm

**John Weaver**; Proclamation Presbyterian, Bryn Mawr, PA 7 pm

**Ken Cowan**; Cabell Hall Auditorium, University of Virginia, Charlottesville, VA 8 pm

30 MARCH

**Cj Sambach**; Wesley United Methodist, Worcester, MA 2 pm

**Paul Jacobs**; St. John's Episcopal, Waterbury, CT 4 pm

**Alan Morrison**; St. Paul's on the Green, Norwalk, CT 4 pm

**Anthony & Beard**; First United Methodist, Schenectady, NY 3 pm

Choral Evensong; Grace Church, New York, NY 4 pm

Bach, Cantata 67; Holy Trinity Lutheran, New York, NY 5 pm

**Oliver Brett**; St. Thomas Fifth Avenue, New York, NY 5:15 pm

The American Boychoir and Alumni Chorus; Richardson Auditorium, Princeton, NJ 3 pm

Choral concert; Christ Church, New Brunswick, NJ 6:30 pm, following 6 pm Vespers

**Tom Trenney**; Allegheny College, Meadville, PA 3 pm

Bells in Motion Handbell Ensemble; Shadyside Presbyterian, Pittsburgh, PA 4 pm

**Thierry Escaich**; St. Paul's, Doylestown, PA 4 pm

**Jeremy Filsell**; National Shrine of the Immaculate Conception, Washington, DC 7 pm

**Wayne Wold**; Coffman Chapel, Hood College, Frederick, MD 3 pm

**Robert Parkins**; Duke University Chapel, Durham, NC 5 pm

**Gillian Weir**; First Presbyterian, Gainesville, FL 4 pm

Atlanta Baroque Orchestra; Peachtree Road United Methodist, Atlanta, GA 3 pm

Clayton State Chorale; Cathedral of St. Philip, Atlanta, GA 3:15 pm

Choral Evensong; Cathedral of St. Philip, Atlanta, GA 4 pm

**Clive Driskill-Smith**; First Congregational, Columbus, OH 4 pm

**Richard Steinbach & Howard Helvey**, piano; Church of the Holy Spirit, Lake Forest, IL 4 pm

Bach, *St. Matthew Passion*; First United Methodist, Evanston, IL 7:30 pm

31 MARCH

The American Boychoir; First Church of Christ, Congregational, Farmington, CT 7 pm

Bach, *St. Matthew Passion*; Harris Theater, Chicago, IL 7:30 pm

UNITED STATES

West of the Mississippi

17 FEBRUARY

Bach, Cantata 18; Christ the King Lutheran, Houston, TX 5 pm

**LEON NELSON**

FIRST PRESBYTERIAN CHURCH  
ARLINGTON HEIGHTS, IL 60004

NORTH PARK UNIVERSITY  
CHICAGO, IL 60625

**STEPHEN G. SCHAEFFER  
D.M.A.**

The Cathedral Church  
of the Advent  
Birmingham, Alabama 35203

**Stephen Tappe**

Organist and Director of Music  
Saint John's Cathedral  
Denver, Colorado  
www.sjcathedral.org

**Marcia Van Oyen**

First United Methodist Church,  
Plymouth, Michigan  
mvanoyen.com

**KEVIN WALTERS**

M.A., F.A.G.O.  
Rye, New York

**KARL WATSON**  
STATEN ISLAND

**Davis Wortman**

ST. JAMES' CHURCH  
NEW YORK

**CHARLES DODSLEY WALKER, FAGO**

ARTIST-IN-RESIDENCE  
SAINT LUKE'S PARISH  
1864 POST ROAD  
DARIEN, CT 06820  
(917) 628-7650

FOUNDER/CONDUCTOR  
CANTERBURY CHORAL SOCIETY  
2 EAST 90TH STREET  
NEW YORK, NY 10128  
(212) 222-9458

**SYLVIE POIRIER  
PHILIP CROZIER**

ORGAN DUO

3355 Queen Mary Road, Apt 424  
Montreal, H3V 1A5, P. Quebec  
Canada

(514) 739-8696

Fax: (514) 739-4752

philipcrozier@sympatico.ca

Cathedral Church of St. John  
Albuquerque, New Mexico  
www.stjohnsabq.org  
505-247-1581



Iain Quinn  
Director of Cathedral  
Music & Organist



Maxine Thevenot  
Associate Organist-  
Choir Director

**DAVID SPICER**

First Church of Christ  
Wethersfield, Connecticut



House Organist  
The Bushnell Memorial  
Hartford

**Carol Williams**

San Diego Civic Organist

Website: www.melcot.com

E-mail: carol@melcot.com



AMERICAN  
PUBLIC MEDIA™

CELEBRATING 25 YEARS

**Pipedreams®**

A radio program for the king of instruments

F  
E  
B  
R  
U  
A  
R  
Y  
  
2  
0  
0  
8

**#0805 - In the Spotlight...**we've circled the globe to bring you this collection of concert performances featuring the pipe organ in solo, in ensemble, with piano, and with choir.

**#0806 - The Spirit of Youth...**these talented musicians, all in their twenties, demonstrate again that the future of the pipe organ is in good hands.

**#0807 - The English Concerto...**history accords the 'invention' of the organ concerto to Handel, whose example inspired many more composers in his adopted homeland.

**#0808 - A Musical Menagerie...**birds and bees, squirrels and wolves bring a smile as we listen to the sounds of this fanciful bestiary.

From American Public Media, *Pipedreams®* is public radio's weekly program dedicated to the artistry of the pipe organ. Host Michael Barone's celebration of the "king of instruments" is heard on stations nationwide. Visit [www.pipedreams.org](http://www.pipedreams.org) to locate a broadcast station in your area.



APOBA is a proud supporter of *Pipedreams®*  
[www.apoba.com](http://www.apoba.com)

SPREAD THE WORD. PROMOTE THE SHOW. SUPPORT PUBLIC RADIO

**Paul Keith**; Bates Recital Hall, University of Texas, Austin, TX 3 pm  
**Byron Blackmore**; American Lutheran Church, Sun City, AZ 3:30 pm  
**Yoon-Mi Lim**; Knox Presbyterian, Santa Rosa, CA 5 pm  
Choral festival; Cathedral of Our Lady, Los Angeles, CA 7 pm

18 FEBRUARY  
**Gerre Hancock**; St. Andrew's Episcopal, Amarillo, TX 7 pm  
**Alison Luedecke**, with Millennia Consort; First Congregational, Berkeley, CA 4 pm

19 FEBRUARY  
**Gerre Hancock**, lecture; St. Andrew's Episcopal, Amarillo, TX 9 am

20 FEBRUARY  
**Iain Quinn**; Cathedral Church of St. John, Albuquerque, NM 12:30 pm  
Affabre Concinui; Bishop Union High School Auditorium, Bishop, CA 7:30 pm

22 FEBRUARY  
**Jan Kraybill**, masterclass; Shaw Center Auditorium, Graceland University, Lamoni, IA 4 pm  
**Stefan Engels**; Ed Landreth Auditorium, Texas Christian University, Fort Worth, TX 7:30 pm  
**Thomas Joyce**; St. Mark's Cathedral, Seattle, WA 7:30 pm  
Affabre Concinui; St. Mark's Episcopal, Medford, OR 8 pm

23 FEBRUARY  
**Jan Kraybill**; Shaw Center Auditorium, Graceland University, Lamoni, IA 7:30 pm

24 FEBRUARY  
VocalEssence; Hopkins High School Auditorium, Hopkins, MN 4 pm  
**Elizabeth & Raymond Chenault**; Cathedral Basilica of St. Louis, St. Louis, MO 2:30 pm  
**James David Christie**, masterclass; School of Music Organ Hall, Arizona State University, Tempe, AZ 10:30 am masterclass, recital 7:30 pm  
**Peter Westerbrink**; Grace Lutheran, Tacoma, WA 3 pm  
California Baroque Ensemble; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm  
**Jeffrey Smith**; Grace Cathedral, San Francisco, CA 4 pm, following 3 pm Evensong  
**Frederick Swann**, with orchestra; St. Margaret's Episcopal, Palm Desert, CA 4 pm

**Stephen Tharp**; Neighborhood Church, Palos Verdes Estates, CA 3 pm  
**Paul Jacobs**; St. Mark Evangelical Lutheran, Anchorage, AK 4 pm

25 FEBRUARY  
**Mary Preston**; Meyerson Symphony Center, Dallas, TX 12:30 pm  
Affabre Concinui; St. Timothy Lutheran, Houston, TX 7 pm

26 FEBRUARY  
**Bradley Hunter Welch**; St. Olaf College, Northfield, MN 7:30 pm

27 FEBRUARY  
**Scott Raab**; Cathedral Church of St. John, Albuquerque, NM 12:30 pm  
**Gary Quamme**; Pinnacle Presbyterian, Scottsdale, AZ 11:30 am

28 FEBRUARY  
**David Pickering**; Libby Gardner Concert Hall, University of Utah, Salt Lake City, UT 7:30 pm

29 FEBRUARY  
**David Heller**; First Plymouth Congregational, Englewood, CA 7:30 pm

1 MARCH  
**David Heller**, masterclass; First Plymouth Congregational, Englewood, CA 9 am

2 MARCH  
La Follia Austin; Christ the King Lutheran, Houston, TX 5 pm  
Choral Evensong; Cathedral Church of St. John, Albuquerque, NM 4 pm  
Choral concert; Cathedral of the Madeleine, Salt Lake City, UT 8 pm  
**Christoph Tietze**; Grace Cathedral, San Francisco, CA 4 pm, following 3 pm Evensong  
•Wittenberg University Choir; Newport Harbor Lutheran, Newport Beach, CA 3 pm  
Choral concert, with orchestra; St. Alban's, Westwood, CA 4 pm

4 MARCH  
**Craig Cramer**; Shrove Memorial Chapel, Colorado College, Colorado Springs, CO 7:30 pm

5 MARCH  
Cathedral Chamber Choir; Cathedral Church of St. John, Albuquerque, NM 12:30 pm  
**Craig Westendorf**; Pinnacle Presbyterian, Scottsdale, AZ 11:30 am

7 MARCH  
**John Friesen**, organ demonstration concert; St. Paul United Methodist, Lincoln, NE 12:10 pm  
•**Douglas Cleveland**; Pinnacle Presbyterian, Scottsdale, AZ 7:30 pm  
Choral Evensong; All Saints' Episcopal, Beverly Hills, CA 7:30 pm

8 MARCH  
**James David Christie**, masterclass; Trinity Lutheran, Lynnwood, WA 10 am

9 MARCH  
**David Pickering**; Community of Christ Auditorium, Independence, MO 3 pm  
**S. Wayne Foster**; Moody Memorial First United Methodist, Galveston, TX 4 pm  
Las Cantantes; St. John's United Methodist, Albuquerque, NM 2 pm  
**Ken Cowan**; Sunnyside Seventh-day Adventist, Portland, OR 8 pm  
**James David Christie**; Trinity Lutheran, Lynnwood, WA 7 pm  
**Rupert & Rachel Gough**; Grace Cathedral, San Francisco, CA 4 pm, following 3 pm Evensong  
Choral Evensong; St. Francis Episcopal, San Francisco, CA 5:30 pm  
**Angela Kraft Cross**; St. Mark's Episcopal, Berkeley, CA 6:10 pm, following 5:30 pm Evensong  
**Christoph Bull**, silent film accompaniment; Royce Hall, UCLA, Los Angeles, CA 2 pm  
**Melvin Butler**; Bridges Hall of Music, Pomona College, Claremont, CA 3 pm  
Lenten Evensong; All Saints Episcopal, Pasadena, CA 5 pm  
Bach birthday concert; Trinity Episcopal, Santa Barbara, CA 3:30 pm

12 MARCH  
**Maxine Thevenot**; Cathedral Church of St. John, Albuquerque, NM 12:30 pm  
**Marilyn Hylton**; Pinnacle Presbyterian, Scottsdale, AZ 11:30 am

14 MARCH  
Las Cantantes; Keller Hall, University of New Mexico, Albuquerque, NM 7:30 pm  
Choral Meditation; All Saints Episcopal, Beverly Hills, CA 7:30 pm

15 MARCH  
**Paul Woodring**; Cal Poly Foundation for the Performing Arts Center, San Luis Obispo, CA 8 pm

16 MARCH  
Bach, *St. Matthew Passion*; Christ the King Lutheran, Houston, TX 5 pm  
**Christopher Marks**; Lagerquist Hall, Pacific Lutheran University, Tacoma, WA 3 pm

17 MARCH  
**J. Melvin Butler**, Dupré, *Stations of the Cross*; St. Mark's Cathedral, Seattle, WA 7:30 pm  
**Alan Jones & Jeffrey Smith**; Grace Cathedral, San Francisco, CA 6 pm

18 MARCH  
Bach, *St. Matthew Passion*; Christ the King Lutheran, Houston, TX 7 pm

21 MARCH  
Bach, *St. Matthew Passion*; Christ the King Lutheran, Houston, TX 3 pm  
**Maxine Thevenot**, Messiaen, *Les Corps glorieux*; Cathedral Church of St. John, Albuquerque, NM 8:45 pm

27 MARCH  
**Jeremy Bruns**; First Presbyterian, Midland, TX 7:30 pm

30 MARCH  
**Pavel Cerny**; Christ the King Lutheran, Houston, TX 5 pm  
**Scott Montgomery**; Holsclaw Recital Hall, University of Arizona, Tucson, AZ 7 pm  
**Roger Sherman**, with viola; St. Mark's Cathedral, Seattle, WA 2 pm  
**Leonard Danek**; First Baptist, Seattle, WA 3 pm  
**Ian Tracey**; Grace Cathedral, San Francisco, CA 4 pm, following 3 pm Evensong

Hymn Sing; Trinity Episcopal, Santa Barbara, CA 3:30 pm

31 MARCH  
**The Chenaults**; Hendrix College, Conway, AR 7:30 pm

#### INTERNATIONAL

16 FEBRUARY  
Affabre Concinui; Hi-Way Pentecostal Church, Barrie, ON, Canada 8 pm

19 FEBRUARY  
**Stephanie Burgoyne & William Vandertuin**; St. Paul's Cathedral, London, ON, Canada 12 noon

20 FEBRUARY  
**David Titterington**; Southbank Centre, London, UK

21 FEBRUARY  
**John Belcher**; St. Martin's, Dorking, UK 1 pm  
**Stephanie Burgoyne & William Vandertuin**; St. Mark's Anglican, Brantford, ON, Canada 12:15 pm

22 FEBRUARY  
**Olivier Latry**; Southbank Centre, London, UK  
**Rachel Laurin**; Holy Rosary Cathedral, Vancouver, BC, Canada 8 pm

23 FEBRUARY  
**David Sanger**; St. Peter's, St. Albans, UK 5:30 pm

24 FEBRUARY  
**Andreas Strobelt**; Kirche "Zur frohen Botschaft," Berlin Karlshorst, Germany 5 pm  
**Gillian Weir**, with the William Byrd Singers; Royal Northern College of Music, Manchester, UK 7:30 pm  
**Sylvie Poirier & Philip Crozier**; Eglise Saint Anges, Lachine, Montreal, QC, Canada 3 pm  
**Olivier Vernet**; Westminster United Church, Winnipeg, MB, Canada 2:30 pm

27 FEBRUARY  
**Hatsumi Miura**, with trumpet and oboe; Minato Mirai Concert Hall, Yokohama, Japan 12:10 pm  
**Darius Battiwalla**; Temple Church, London, UK 1:15 pm  
**Steven Grahl**, with New London Chamber Choir; St. Marybone Parish Church, London, UK 7 pm

29 FEBRUARY  
**Matthew Larkin**; Christ Church Cathedral, Vancouver, BC, Canada 7:30 pm

1 MARCH  
**Oliver Brett**; King's College Chapel, Cambridge, UK 6:30 pm

4 MARCH  
**Olivier Vernet**; St. Matthew's United Church, Halifax, NS, Canada 7:30 pm

5 MARCH  
**Robert Quinney**; Temple Church, London, UK 1:15 pm

6 MARCH  
**Martin Ellis**; St. Martin's, Dorking, UK 1 pm  
**Roger Sayer**; St. Matthew's Westminster, London, UK 1:05 pm

7 MARCH  
**Christopher Moore**; Parish Church of SS. Peter and Paul, Godalming, UK 1 pm

12 MARCH  
**Andrew Sampson**; Reading Town Hall, Reading, UK 1 pm  
**Peter Wright**; Temple Church, London, UK 1:15 pm

16 MARCH  
**Nigel Ogden**; Alexandra Palace, London, UK 2:30 pm

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

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

**RANDALL DYER & ASSOCIATES**  
PIPE ORGANS OF QUALITY AND DISTINCTION  
BOX 489 JEFFERSON CITY, TENNESSEE 37760  
865-475-9539 www.RDyerOrgans.com  
MEMBER FIRM: THE ASSOCIATED PIPE ORGAN BUILDERS OF AMERICA

**Parkey**  
OrganBuilders  
Distinguished Pipe Organs  
3870 Peachtree Ind. Blvd. Voice 770-368-3216  
Suite 150-285 Fax 770-368-3209  
Duluth, Georgia 30096 www.parkeyorgans.com

**FABRY**  
PIPE ORGANS  
NEW INSTRUMENTS  
MAINTENANCE  
RESTORATIONS  
974 AUTUMN DRIVE  
ANTIOCH, ILLINOIS 60002  
847-395-1919  
FAX 847-395-1991  
www.fabryinc.com

**sound INSPIRATION**  
Acoustical Design & Testing • Organ Consultation & Inspection • Organ Maintenance & Tuning • Sound & Video System Design, Evaluation & Training  
www.riedelassociates.com • (414) 771-8966  
email: consult@riedelassociates.com  
819 NORTH CASS STREET • MILWAUKEE, WI 53202  
**RIEDEL**  
hear the difference.

**Hupalo & Repasky**  
Pipe Organs  
1785 Timothy Dr. Unit 4  
San Leandro, Calif. 94577-2313  
510 483 6905  
www.hupalorepasky.com

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

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

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

Advertise in  
**THE DIAPASON**  
For rates and digital specifications,  
contact Jerome Butera  
847/391-1045  
jbutera@sgcmail.com

**WOLFF & ASSOCIÉS**  
Facteurs d'orgues Organbuilders  
info@orgelwolff.com www.orgelwolff.com  
450-661-2073  
1260, rue Tellier, Laval QC Canada H7C 2H2

**CORNEL ZIMMER ORGAN BUILDERS**  
FOURTH GENERATION BUILDER . . .  
A NEW GENERATION IN  
EXCEPTIONAL QUALITY,  
CREATIVITY AND INTEGRITY.  
731 CROSSPOINT DRIVE  
DENVER, NC 28037  
PHONE: 1-866-749-7223  
FAX: 704-483-6780  
WWW.ZIMMERORGANS.COM • MAIL@ZIMMERORGANS.COM

19 MARCH

**Yuko Sakiyama**; Minato Mirai Concert Hall, Yokohama, Japan 12:10 pm  
**James Vivian**; Temple Church, London, UK 1:15 pm  
**Steven Grahl**; St. Marylebone Parish Church, London, UK 7 pm

21 MARCH

**Alexander Baboschkin**, with soprano; Kirche "Zur frohen Botschaft," Berlin Karlshorst, Germany 5 pm  
Telemann, *Lukas-Passion*; Stadthalle, Bad Hersfelder, Germany 7 pm

22 MARCH

**Christoph Bergner**, harpsichord; J. S. Bach-Haus, Bad Hersfelder, Germany 4:30 pm, 7 pm

23 MARCH

Bach, *Osterkantaten*; J. S. Bach-Haus, Bad Hersfelder, Germany 7 pm

28 MARCH

**Rupert Lang**, with brass; Christ Church Cathedral, Vancouver, BC, Canada 7:30 pm

29 MARCH

**Anne Page**; St. Saviour's Church, St. Albans, UK 5:30 pm

MICHAEL GAILIT, Cathedral, Brussels, Belgium, September 4, and Lausanne, Cathedral, September 28: *Prelude in D*, BuxWV 139, Buxtehude; *Magnificat du premier ton*, Corrette; *Variations on a theme by Paganini*, Thalben-Ball; *Symphony IV in g*, op. 32, Vienne.

DAVID A. GELL, Trinity Episcopal Church, Santa Barbara, CA, October 21: Pastoral Song, Pasticcio (*Organ Book*), Chant de Paix, Chant Héroïque, Dans une douce joie (*Neuf Pièces*), Cantilène, Dialogue sur les Mixtures (*Suite Brève*), *Prelude on Coronation*, *There Is a Fountain Filled with Blood*, *On Jordan's Stormy Banks I Stand*, *Suite Médiévale*, Langlais.

STEVE GENTILE, House of Hope Presbyterian Church, St. Paul, MN, September 30: *March in F*, op. 46, no. 5, Guilman; *O Gott du frommer Gott*, Bach; *Eclogue and Fugue in A-flat*, *Sonata Brève*, Sanders; *Pièce d'orgue*, Chavet; *Magnificat Primi Toni*, Buxtehude; *O Sacrum Convivium*, Messiaen, arr. Bauzin; *Scherzo-Cats*, Langlais; *Variations on Sakura (Cherry Blossoms)*, Nosetti.

GUIDO GRAUMANN, Irvington Presbyterian Church, Irvington-on-Hudson, NY, November 18: *Toccata and Fugue in F*, BWV 540, *Das alte Jahr vergangen ist*, BWV 614, *Vater unser im Himmelreich*, BWV 682, *Prelude and Fugue in d*, BWV 539, *Meine Seele erhebt den Herren*, BWV 648, *Allein Gott in der Höh sei Ehr*, BWV 662, *Prelude and Fugue in b*, BWV 544, Bach.

RICHARD BARRICK HOSKINS, St. Simon's Episcopal Church, Arlington Heights, IL, November 18: *Plein Jeu*, *Récit de Chromorne*, Dialogue, *Élévation: Tierce en Taille*, *Offertoire sur les Grand Jeux (Messe pour les Couvents)*, Couperin; *Carillon*, Sowerby; *Nun danket alle Gott*, *Von Gott will ich nicht lassen*, *Ach bleib bei uns*, *Herr Jesu Christ*, *Allein Gott in der Höh sei Ehr*, Bach; *Choral varié sur le Veni Creator*, Duruflé; *Tuo Preludes*

*founded on old Irish Church Melodies*, Allegro, Stanford; *Fantaisie-Improvisation sur le Ave Maris Stella*, Tournemire; *Allegro (Symphonie No. 6)*, Widor.

JEANNINE JORDAN, Mt. Angel Abbey, St. Benedict, OR, July 26: *Concerto in a*, BWV 593, Bach; *Prelude in D*, C.P.E. Bach; *Fugue in D*, W.F. Bach; *Prelude and Fugue in D*, BWV 532, Bach.

DEREK NICKELS, Glenview Community Church, Glenview, IL, November 4: *Pièce Héroïque*, Franck; *Passacaglia in d*, BuxWV 161, Buxtehude; *Wer nur den lieben Gott lässt walten*, BWV 647, *Ach bleib bei uns*, *Herr Jesus Christ*, BWV 649, *Kommst du nun*, *Jesu, vom Himmel herunter*, BWV 650, Bach; *Ein feste Burg (Cantata 80)*, Bach, arr. Nickels; *Moderato cantabile (Symphonie VIII)*, Widor; *Roulade*, op. 9, no. 3, Bingham; *Requiescat in pace*, H. 159, Sowerby; *Final (Première Symphonie)*, Langlais.

MASSIMO NOSETTI, with Ercole Ceretta, trumpet, Cattedrale, Aosta, Italy, August 11: *Thème et Variations sur le Psaume 149 Chantez à Dieu chanson nouvelle*, Cellier; *Prelude No. 2 (Three Preludes)*, Starer; *Allegretto*, op. 92, no. 3, Bossi; *Okna (Windows—after Marc Chagall)*, Eben; *Introduction, Passacaglia and Fugue in b*, Willan; *Le Chant d'Echallot*, Saglietti.

ANDREW SCANLON, Cathédrale Notre-Dame, Paris, France, November 11: *Incantation pour un jour saint*, Langlais; *Choral No. 3 en la mineur*, Franck; *Prélude et fugue en si mineur*, BWV 544, Bach; *Prélude XX*, Leguay; *Final (Symphonie I)*, Vienne.

CARL C. SCHWARTZ, Temple Emanuel, Greensboro, NC, November 4: *Canzona, Trio and Allegro*, Rossi; *Passacaglia in d*, BuxWV 161, Buxtehude; *Voluntary VI in F*, Stanley; *Psalms Prelude (Psalm 37, Verse 11)*, Howells; *Festival Prelude on Kol Nidre*, Berlinski; *Hasidic Interlude (Six Pieces)*, Fromm; *Ballade*

*en Mode Phrygien*, Alain; *Pastorale*, Milhaud; *Sonata V in D*, op. 65, no. 5, Mendelssohn; *Sketch in D-flat*, Schumann; *Prelude and Fugue in C*, BWV 531, Bach; *Finale—Andante (Concerto VI in g)*, Handel.

J. RICHARD SZEREMANY, with Randall K. Bush, piano, East Liberty Presbyterian Church, Pittsburgh, PA, October 14: *Introduction and Toccata in G*, Walond; *Andante Cantabile (Symphony IV)*, Widor; *Scherzo (Symphony II)*, *Carillon de Westminster*, Vienne; *Largo*, *Presto (Concerto in f)*, Bach; *Carillon*, Sowerby; *Roulade*, Bingham; *Prelude on Iam sol recedit igneus*, Simonds; *Sweet Sixteenths*, Albright; *Sonata on the 94th Psalm*, Reubke.

MAXINE THÉVENOT, Westminster Abbey, London, UK, August 12: *Symphonie III*, op. 28, Vienne.

STEPHEN THARP, Kaiser-Wilhelm-Gedächtnis-Kirche, Berlin-Charlottenburg, Germany, July 29: *Toccata Labyrinth*, Briggs; *Ave Maria, Consolamini, Prélude et Fugue en Ut majeur*, op. 13, Demessieux; *Allegro deciso (Évocation)*, op. 37, Dupré; *Ave Maria, Ave Maris Stella (Trois Paraphrases Grégoriennes)*, op. 5, Langlais; *Te Deum*, Hakim.

MARIJIM THOENE, with Audrey Boyle, St. Paul's Episcopal Church, Bakersfield, CA, October 7: *Fantasy in G*, Bach; *Mary of Graces*, Quilling; *Ave Maris Stella*, Tournemire, arr. Duruflé; *Cantilena for Flute and Organ*, Bourland; *Concerto in a*, BWV 593, Bach.

ANITA EGGERT WERLING, First Presbyterian Church, Macomb, IL, November 2: *Praeludium in g*, BuxWV 149, *Ich ruf zu dir, Herr Jesu Christ*, BuxWV 196, *Ein feste Burg ist unser Gott*, BuxWV 184, Buxtehude; *Choral No. 2 in b*, Franck; *Prelude and Fugue in G*, BWV 541, Bach; *Ich ruf zu dir, Herr Jesu Christ*, *Ein feste Burg ist unser Gott*, *Was Gott tut, das ist wohlgetan*, *Sei Lob und Ehr dem höchsten Gut*, Walcha; *Suite Médiévale (en forme de Messe basse)*, Langlais.

## Organ Recitals

PHILIP CROZIER, Kath. Pfarrkirche St. Wolfgang, Munich, Germany, July 11: *Air*, *Gavotte*, Wesley; *Passacaglia in d*, BuxWV 161, *Fugue in G*, BuxWV 175, Buxtehude; *Chant de Paix (Neuf Pièces)*, Langlais; *Petite pièce*, JA 33, Alain; *A Trumpet Minuet*, Hollins; *Allegretto*, Folk Tune, *Scherzo (Five Short Pieces)*, Whitlock; *Prelude in C*, Bairstow; *Psalms Prelude (op. 32, no. 2)*, Howells; *Prelude and Fugue in G*, op. 37, no. 2, Mendelssohn; *Andantino*, Bédard; *Gaudeamus*, Campbell.

Member APOBA (317) 637-5222

# Goulding & Wood, Inc.

823 Massachusetts Ave. Indianapolis, IN 46204

### Advertise in THE DIAPASON

For information on rates and digital specifications  
contact Jerome Butera  
847/391-1045, <jbutera@sgcmail.com>

### BERGHHAUS ORGAN CO.

2151 Madison Street, Bellwood, IL 60104  
phone 708-544-4052 • fax 708-544-4058  
email: dmccleary@berghausorgan.com berghausorgan.com

### NICHOLS & SIMPSON, INC.

ORGANBUILDERS  
P. O. BOX 7375  
LITTLE ROCK, AR 72217  
501-661-0197

C. JOSEPH NICHOLS WAYNE B. SIMPSON, III

## ROSALES

### PIPE ORGAN SERVICES, INC.

3020 EAST OLYMPIC BLVD.  
LOS ANGELES, CALIFORNIA 90023  
323-262-9253

### TAYLOR & BOODY

ORGANBUILDERS

George K. Taylor John H. Boody

8 Hewitt Road Phone: 540-886-3583  
Stunton, VA 24401 Fax: 540-886-3584  
e-mail: organs@taylorandboody.com  
website: www.taylorandboody.com

### LEVSEN

ORGAN COMPANY

ISO • OHS • AIO • AGO  
Website: <http://www.LevsenOrg.com/>  
email: [LevsenOrg@AOL.com](mailto:LevsenOrg@AOL.com)

P.O. BOX 542 • BUFFALO, IOWA 52728 • 800-397-1242

### J.F. NORDLIE COMPANY

PIPE ORGAN BUILDERS

504 South Charlotte Avenue • Sioux Falls, SD 57103-2612  
(605) 335-3336 (800) 456-0834 Fax (605) 334-8843

email: [jfnordlie.com](mailto:jfnordlie.com) <http://www.jfnordlie.com>

### Visit The Diapason website:

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

## WAHL ORGANBUILDERS

320 N. DURKEE ST. - APPLETON, WI 54911  
[WAHL@ATHENET.NET](mailto:WAHL@ATHENET.NET) - 920.749.9633  
[WWW.WAHLORGANBUILDERS.COM](http://WWW.WAHLORGANBUILDERS.COM)

## CLASSIFIED ADVERTISING RATES

# THE DIAPASON

• 3030 W. Salt Creek Lane, Suite 201 • Arlington Heights, IL 60005  
847/391-1044 • [jrobinson@sgcmail.com](mailto:jrobinson@sgcmail.com)

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

January  February  March  April  May  June  July  August  September  October  November  December

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

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

**PAYMENT MUST ACCOMPANY ORDER**

Name \_\_\_\_\_ Phone \_\_\_\_\_  
Address \_\_\_\_\_ Total Enclosed \_\_\_\_\_  
City/State \_\_\_\_\_ Zip \_\_\_\_\_ E-mail \_\_\_\_\_

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

Non-subscribers wanting single copies of the issue in which their advertisement appears should include \$4.00 per issue desired with their payment.

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

# Classified Advertising

Classified Advertising Rates  
will be found on page 37.

## POSITIONS AVAILABLE

**Goulding & Wood, Inc.**, of Indianapolis, is seeking a service technician for immediate employment. A minimum of three years prior experience is required. Starting salary well above industry standards. The successful applicant will have general knowledge of various action designs, extensive tuning background, and strong interpersonal skills. Voicing skills a plus. Please submit résumés or requests for more information to: 823 Massachusetts Avenue, Indianapolis, IN 46204. Fax: 317/637-5236, e-mail: brandon@gouldingandwood.com, web: www.gouldingandwood.com.

## MISCELLANEOUS

**Estey Organ Museum Organ Tour: April 22-May 2, 2008.** SW Germany, Lichtenstein, NE Switzerland. Georg Steinmeyer, guide. Limited openings (group size: 14). Telephone: 802/254-4280; fax: 802/257-1855.

## PUBLICATIONS/ RECORDINGS

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

## PUBLICATIONS/ RECORDINGS

**Great organ music from the past** is available again: American, Romantic, transcriptions, even decadent! Ketelbey, Buck, Thayer, Hollins, and many more. Original size, highest quality. michaelsmusicservice.com; 704/567-1066.

**The OHS Catalog** is online at [www.ohscatalog.org](http://www.ohscatalog.org). More than 4,000 organ and theatre organ CDs, books, sheet music, DVDs and VHS videos are listed for browsing and easy ordering. Use a link for adding your address to the OHS Catalog mailing list. Organ Historical Society, Box 26811, Richmond, VA 23261 E-mail: [catalog@organsociety.org](mailto:catalog@organsociety.org).

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

**CD Recording, "In memoriam Mark Buxton (1961-1996)."** Recorded at Église Notre-Dame de France in Leicester Square, London, between 1987 and 1996. Works of Callahan, Widor, Grunewald, Salome, Ropartz, and Boëllmann, along with Buxton's improvisations. \$15 post-paid: Sandy Buxton, 10 Beachview Crescent, Toronto ON M4E 2L3 Canada. 416/699-5387, FAX 416/964-2492; e-mail [hannibal@idirect.com](mailto:hannibal@idirect.com).

## PUBLICATIONS/ RECORDINGS

**Aging of Organ Leather** by Harley Piltlingrud tells how to test and select organ leathers for longevity of 60 years or more. Treats other aspects of leather production and the history of testing for longevity. New 48-page edition in 1994, \$9.95 + \$4 shipping for entire order (within USA). Order online at [www.ohscatalog.org](http://www.ohscatalog.org).

**Classified ads must be prepaid** and may be ordered for 1, 2, 3, 4, 5, or 6 months. For information, contact associate editor Joyce Robinson, 847/391-1044, e-mail [jrobinson@sgcmail.com](mailto:jrobinson@sgcmail.com).

**Send recital programs** to THE DIAPASON, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005.

**Request a free sample issue** of THE DIAPASON for a student, friend, or colleague. Write to the Editor, THE DIAPASON, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005; or e-mail: [jbutera@sgcmail.com](mailto:jbutera@sgcmail.com).

## PIANOFORTE FOR SALE

**Brown and Allen/Boston square grand piano-forte.** 73 keys. Very good condition. Best offer. Nelson, 847/367-5102 or 312/304-5287.

## PIPE ORGANS FOR SALE

**Three-rank tracker organ.** 1975 Hendrickson. Two manuals and pedal, solid red oak cabinet, excellent condition, \$20,000. Located in ZIP 54650. Telephone 608/779-5857, or [wtemte@msn.com](mailto:wtemte@msn.com).

## PIPE ORGANS FOR SALE

**Continuo organ,** 8', 4', 2', 8' principal c1-3 playable at A-440 or A-415; portable. \$39,000. A. David Moore Inc., telephone: 802/457-3914.

**W. Zimmer & Sons 2-manual organ;** 11 ranks unified to 21 stops. Principal, Gedackt, Sesquialter, Mixture III, Rohrflöte, Gemshorn, 16' Fagott, 16' Subbass. Built 1987, case-work with hand-carved pipe shades. Southern Michigan. Photos and stoplist available. 951/452-0339.

**Van Daalen 19-rank tracker organ.** \$50,000 or best offer. Contact for stoplist. Gary Thorn, 507/288-6430, [thorn@bethellutheran.com](mailto:thorn@bethellutheran.com).

**1927 Moller pipe organ**—electropneumatic action, four manuals, drawknob console, 28 ranks. Available for removal immediately. Buyer to remove. Make offer. Currently in use. Contact Salem United Church of Christ, 435 South 9th St, Quincy, IL 62301, 217/222-0601, office@saalemquincy.org.

**1976 Schantz**—19 ranks, 2 manuals and pedal. Pristine condition; playable. Asking \$185,000 + cost of removal. For details contact Pastor Judy Anderson at [jmajaa@aol.com](mailto:jmajaa@aol.com).

**Atlantic City Pipe Organ Co.**—2-manual, 8-stop, 10-rank 1976 Joseph Chaplin tracker in good playable condition. \$8000. Check website for pictures, specs. <http://mywebpages.comcast.net/acorgan>. 609/641-9422.

**Be sure to check your listing in The Diapason 2008 Resource Directory.** To update information at [www.TheDiapason.com](http://www.TheDiapason.com), click on Supplier Login, then follow the appropriate prompts.



**Attention Organbuilders**  
For information on sponsoring a color cover for THE DIAPASON, contact editor Jerome Butera, 847/391-1045, [jbutera@sgcmail.com](mailto:jbutera@sgcmail.com)

Send a copy of THE DIAPASON to a friend: Editor, The Diapason, 847/391-1045; e-mail: [jbutera@sgcmail.com](mailto:jbutera@sgcmail.com)

**For Sale: This Space**  
For advertising information contact:  
**The Diapason**  
**847/391-1045 voice**  
**847/390-0408 fax**  
**jbutera@sgcmail.com e-mail**

For Pipe Organ Parts:  
**arndtorgansupply.com**  
Or send for our CD-ROM catalog  
**Arndt Organ Supply Company**  
1018 SE Lorenz Dr., Ankeny, IA 50021-3945  
Phone (515) 964-1274 Fax (515) 963-1215

**THE DIAPASON** 3030 W. Salt Creek Lane Suite 201 Arlington Heights, IL 60005 ph 847/391-1045 fax 847/390-0408 e-mail [jbutera@sgcmail.com](mailto:jbutera@sgcmail.com) web [www.TheDiapason.com](http://www.TheDiapason.com)

# Classified Advertising

Classified Advertising Rates  
will be found on page 37.

## PIPE ORGANS FOR SALE

**Casavant pipe organ for sale.** View [www.casavantorganforsale.com](http://www.casavantorganforsale.com). 706/453-0980.

**1960s Walcker (German) 14-rank tracker organ.** Open toe voicing on 2" wind pressure. Reverse console built into case. Footprint is 6' wide by 11'6" deep (including console and pedal stops), 9'10" tall. All encased with 4' Principal façade. Manual I—8' Gedackt, 4' Octave, II Sesquialtera, II-III Mixture. Manual II—8' Gemshorn, 4' Rohrflöte, 2' Principal, 1-1/3' Quinte. Pedal—16' Bourdon, 8' Flute, 4' Choralbass. Playing and in use regularly. Asking \$28,000. For recordings and pictures contact [djgeslin@gmail.com](mailto:djgeslin@gmail.com).

**1999 Morel & Associates organ.** Two manual and pedal, 17 stops, 20 ranks. Originally built for a chamber installation, organ has a handsome colonial-style case front. Excellent condition. Brochure and demonstration CD available. Call 303/355-3852, or e-mail [morel8645@msn.com](mailto:morel8645@msn.com).

**A college in Nashville** closed its music program in 1988 and is offering two practice organs for sale (a 2-manual and pedal Schlicker—SOLD, and a 2-manual and pedal Zimmer and Sons). Contact Milnar Organ Co. 615/274-6440 or [www.milnarorgan.com](http://www.milnarorgan.com) for details.

**Bedient "Lincoln" practice organ, Opus 62, 1999.** Manual I: Rohrflöte 8, Manual II: Gedackt 8, Pedal: pull-down from II. Mechanical action. Fits under 8' ceiling. White oak case. Located near New Haven, CT. \$30,000. [merema@sbcglobal.net](mailto:merema@sbcglobal.net); 203/481-8139.

## ELECTRONIC ORGANS FOR SALE

**Allen Renaissance R-350.** 3-manual, 71 voices, playback, MIDI, 16 memory levels, 7 alternate tunings, and many extras. Excellent condition. 8 cabinet speakers. 2 quad amplifiers, 485 watts each. Only 4 years old. \$55,000. 703/356-0670 or [montre3@comcast.net](mailto:montre3@comcast.net).

## REED ORGANS FOR SALE

**Mason and Hamlin, three manual and pedal.** \$3,500, including blower. Rare. A.D. Moore Inc., 802/457-3914.

**Mason and Hamlin reed organ, 10 stops plus forte stop and octave coupler, with bench.** Excellent condition. Best offer. Nelson, 847/367-5102 or 312/304-5287.

## MISCELLANEOUS FOR SALE

**Wood pipes.** Missing pipes made to match. Damaged pipes in any condition repaired. Over 25 years experience. Filip Cerny, 814/342-0975.

**Vintage consoles, pipes, relays, magnets** and numerous miscellaneous parts. Let us know what you are looking for. E-mail [orgnblldr@comcast.com](mailto:orgnblldr@comcast.com) (not comcast), phone 215/353-0286 or 215/788-3423.

**Laptops, Pocket PCs and Tuning Software—**tune harpsichords and pianos. Herb Huestis, 1502-1574 Gulf Road, Point Roberts, WA 98281. Phone 604/946-3952, e-mail: [hhuestis@mdl.ca](mailto:hhuestis@mdl.ca). Computer tuning software is sensitive to 1/10 cent, much greater than dial tuners. Over 100 programmable temperaments. Check it out on [www.tunelab-world.com](http://www.tunelab-world.com). Pocket PC lpaq 3650 with shareware tuning software, \$150, includes stand, power supply and shipping. 8x10x2 small Toshiba laptop used for shop tuning: \$200 including shipping. Requires external microphone which is included. Spreadsheets of historical tunings showing both aural and electronic tuning data, \$18 including shipping. Improve your tuning skills!

**THE DIAPASON 2008 Resource Directory** was mailed to all subscribers with the January 2008 issue. Additional copies are available at a cost of \$5.00 postpaid. Contact the editor, Jerome Butera, at 847/391-1045, [jbutera@sgcmail.com](mailto:jbutera@sgcmail.com).

## SERVICES/ SUPPLIES

**Austin actions:** Come to the source. Fast delivery. Guaranteed. 860/522-8293; [www.austin-organs.com](http://www.austin-organs.com).

**The Whistle Shop** repairs and rebuilds pipe organs. Southwestern U.S. Also, maintenance and tonal work. Finest materials, expert workmanship. K.E.M. Pipe Organ Builders, Austin, TX. 800/792-8180.

**Highest quality organ control systems** since 1989. Whether just a pipe relay, combination action or complete control system, all parts are compatible. Intelligent design, competitive pricing, custom software to meet all of your requirements. For more information call Westcott Organ Systems, 215/353-0286, or e-mail [orgnblldr@comcast.com](mailto:orgnblldr@comcast.com).

**Columbia Organ Leathers** sells the finest leathers available for organ use. We sell pre-punched pouches and pre-assembled pouches, and we specialize in custom re-leathering services. Call today for a catalogue. 800/423-7003 or e-mail: [darlene@columbiaorgan.com](mailto:darlene@columbiaorgan.com).

## SERVICES/ SUPPLIES

**Top Quality Releathering.** Pouch rails, primaries, reservoirs and any other pneumatic action. Removal and installation service available. Full warranty. Skinner, Casavant and Kimball specialty. Spencer Organ Company, Inc. Call, Fax or visit our website for quotation and information. 781/893-7624 Voice/Fax, [www.spencerorgan.com](http://www.spencerorgan.com).

**RELEATHERING:** also Pipe Organ Rebuilding, Repair and Maintenance Service in New England area. Years of experience, fine workmanship. Reading Organ Works, A. Richard Hunter, 29 Baker Road, Springfield, VT 05156. 802/886-2304. E-mail [rhunter@vermontel.net](mailto:rhunter@vermontel.net).

**Austin actions recovered.** Over 30 years experience. Units thoroughly tested and fully guaranteed. Please call or e-mail for quotes. Technical assistance available. Foley-Baker, Inc., 42 N. River Road, Tolland, CT 06084. Phone 1-800/621-2624. FAX 860/870-7571. [foleybaker@sbcglobal.net](mailto:foleybaker@sbcglobal.net).

**New classified advertising rates** went into effect January 1, 2008. See page 37 for information.

**If your company was not listed in THE DIAPASON 2008 Resource Directory,** be sure to be part of the 2009 issue! Visit our website, [www.TheDiapason.com](http://www.TheDiapason.com), and from the upper left column select Supplier Login. For information, contact Joyce Robinson, 847/391-1044, e-mail: [jrobinson@sgcmail.com](mailto:jrobinson@sgcmail.com).

**Need help with your re-leathering project? All pneumatics including Austin. Over 45 years experience (on the job assistance available). 615/274-6400.**

**ALL REPLIES  
TO BOX NUMBERS**  
that appear  
without an address  
should be sent to:  
**THE DIAPASON**  
3030 W. Salt Creek Lane, Suite 201  
Arlington Heights, IL 60005

Postal regulations require that mail to THE DIAPASON include a suite number to assure delivery. Please send all correspondence to: THE DIAPASON, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005.

# Harris Precision Products *Builders of high quality Pipe Organ Components*

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

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

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

REPAIRING TUNING ADDITIONS  
**R. W. KURTZ ORGAN CO.**  
CONSULTANT SPECIALISTS ON PIPE ORGAN REBUILDING  
P.O. Box 32, Woodstown, N.J. 08098 • 856/769-2883  
Fax 856/769-0025 e-mail: [kurtz2@comcast.net](mailto:kurtz2@comcast.net)

**J. H. & C.S. Odell**  
PIPE ORGAN BUILDERS  
East Hampton, Connecticut • 860-365-0552 • [odellorgans.com](http://odellorgans.com)  
REFINED INSTRUMENTS FOR WORSHIP SINCE 1859

Advertise in  
**THE DIAPASON**  
For rates and digital specifications,  
contact Jerome Butera  
847/391-1045  
[jbutera@sgcmail.com](mailto:jbutera@sgcmail.com)

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

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

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

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

**CHARLES W. MCMANIS**  
*In Memoriam*  
March 17, 1913–December 3, 2004

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

**Michael Proscia**  
Organbuilder, Inc.  
Box 547 Bowdon, GA. 30108  
770-258-3388  
[Prosciaorgans.com](http://Prosciaorgans.com)  
Pipe Organs - Reed Organs

**THE DIAPASON**  
3030 W. Salt Creek Lane, Suite 201 • Arlington Heights, IL 60005

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

NEW SUBSCRIBER  
 RENEWAL

**ENCLOSED IS**  
 \$70.00—3 YEARS  
 \$55.00—2 YEARS  
 \$35.00—1 YEAR

**FOREIGN SUBSCRIPTIONS**  
 \$85.00—3 YEARS  
 \$65.00—2 YEARS  
 \$45.00—1 YEAR

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

**Jacques Stinkens**  
Organpipes - since 1914  
Flues - Reeds  
Bedrijvenpark "Seyst"  
Woudenbergseweg 19 1515 NL - 3707 HW Zeist  
Tel. +31 343 491 122 info@stinkens.nl  
Fax +31 343 493 400 [www.stinkens.nl](http://www.stinkens.nl)

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

# Karen McFarlane Artists

33563 Seneca Drive, Cleveland, OH 44139-5578  
 Toll Free: 1-866-721-9095 Phone: 440-542-1882 Fax: 440-542-1890  
 E-mail: john@concertorganists.com karen@concertorganists.com  
 Web Site: [www.concertorganists.com](http://www.concertorganists.com)



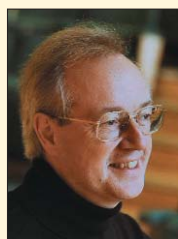
George Baker



Diane Meredith Belcher



Guy Bovet\*



Stephen Cleobury\*



Douglas Cleveland



Ken Cowan



Scott Montgomery  
 AGO National  
 Competition Winner  
 Available 2006-2008



Vincent Dubois\*



Stefan Engels\*



Thierry Escaich\*



László Fassang\*



Janette Fishell



David Goode\*



Gerre Hancock



Judith Hancock



Martin Haselböck\*



David Higgs



Marilyn Keiser



Susan Landale\*

## CHOIRS AVAILABLE

The Choir of Saint Thomas  
 Church, NYC  
 John Scott, Director  
 April 21-27, 2008

The Choir of St. John's College  
 Cambridge, UK  
 West Coast USA Tour  
 Spring 2009

\*=European artists available  
 2008-2009



Olivier Latry\*



Joan Lippincott



Alan Morrison



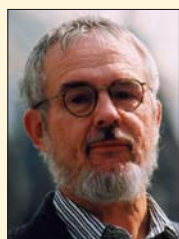
Thomas Murray



James O'Donnell\*



Jane Parker-Smith\*



Peter Planyavsky\*



Simon Preston



Daniel Roth\*



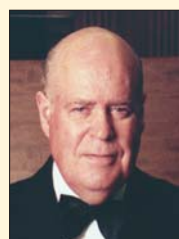
Ann Elise Smoot



Donald Sutherland



Thomas Trotter\*



John Weaver



Gillian Weir\*



Todd Wilson



Christopher Young

**WEB SITE:**  
[www.concertorganists.com](http://www.concertorganists.com)