

THE DIAPASON

NOVEMBER, 2007



St. Mark's Lutheran Church
Aurora, Illinois
Cover feature on pages 26–27



Herndon
Spillman

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“A master organist.” (*The Evening Star*, Washington DC)

“An organist who is as virtuosic as he is sensitive, as brilliant as he is inspired, who excels in interpreting the elegance of these works which are so full of poetry and spiritual exaltation...his was the touch of the master.” (*Le Bien Public*, Dijon, France)

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Herndon Spillman is highly regarded as an interpreter of Maurice Duruflé's music. He studied with Duruflé for two years and his doctoral dissertation, *The Organ Works of Maurice Duruflé*, is regarded as an important reference source regarding the interpretation of this literature. Dr. Spillman was the first to record the complete organ works of Duruflé on an album which later received the “Grand Prix du Disque” in France. Prof. Spillman is coordinator of the organ program in the School of Music at Louisiana State University in Baton Rouge.

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THE DIAPASON

A Scranton Gillette Publication

Ninety-eighth Year: No. 11, Whole No. 1176
Established in 1909

NOVEMBER, 2007
ISSN 0012-2378

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

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Cover: Martin Ott Pipe Organ Company, Inc.,
St. Louis, Missouri;
St. Mark's Lutheran Church,
Aurora, Illinois 26

www.TheDiapason.com

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

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Letters to the Editor

Virtual organ

I fully agree with John Bishop's "In the wind . . ." column in the September 2007 issue ("Is it real?"). Since I had an experience with the so-called virtual pipe organ I would like to share it with you.

In December 2005 I received a call from Tim Stella, music director at St. Peter Claver Church in West Hartford, Connecticut, asking my opinion on the virtual pipe organ. Since I was going to have to approve this purchase because of my position with the archdiocese, Tim was checking what my reaction was going to be. I told Tim that I did not know those organs, but that I always prefer a real pipe organ. I must add that Maestro Stella is also the conductor for *Phantom of the Opera* in New York City and he is an outstanding musician who owns many harpsichords, a Bösendorfer piano, and several other great instruments.

In that conversation he also told me that this superb electronic organ that he was considering was going to be a small two-manual one with a price tag of \$250,000. He insisted that I must go to Trinity Church in New York City to hear the larger virtual organ. The stresses of the month of December made a trip to NYC almost impossible. However, he persisted and even mentioned the

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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.

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.

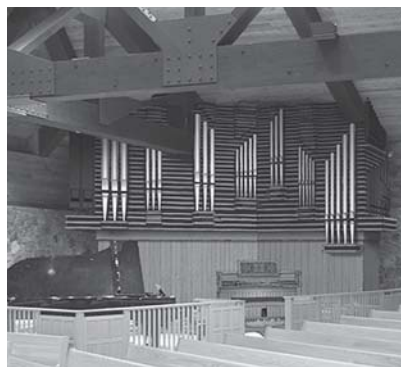
This journal is indexed in the *The Music Index*, annotated in *Music Article Guide*, and abstracted in *RILM Abstracts*.

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names of other respected organists who have played the machine and like it very much. I called these New York organists and they told me that it was a great organ. By this time the cantor, the assistant organist, and both parish priests had visited the organ at Trinity and were all convinced to buy the super virtual organ.

I agreed to go to Trinity to hear and play the virtual pipe organ with one condition: we will also see, hear and play a real pipe organ on the same day. They agreed, and on December 21 we went to New York. The Mander organ at St. Ignatius Loyola Church was my choice. During our time there I asked Marion Maccarone (Peter Claver's superb cantor) to sing Schubert's *Ave Maria* (new piece). I then asked Tim and his amazing assistant, Floyd Higgins, to play only a few stops, and after that we sung a hymn and left.

We then went to Trinity Church by Wall Street and were received by many people, business people . . . We played the organ, and it was not even a close comparison to the real instrument. It seems that men and women have short memories when it comes to sound, so for Tim, Marion, and Floyd to hear one instrument right after the other was an eye-opening experience. We sang the



Dobson organ at St. Peter Claver, West Hartford, Connecticut

hymn and the *Ave Maria*, heard some playing from the representatives of the organ company, and left.

After a long silence in the car, Tim and his people agreed that pipes are pipes, and speakers are speakers. In Spanish we say: *al vino-vino y al pan-pan* (wine is wine and bread is bread).

There is a happy ending to this story: St. Peter Claver Church is getting a fine two-manual, mechanical-action Dobson pipe organ that was installed in October. In addition to the sound aspect we should always remember that organs are also sculptures, an integral part of the architecture of where they are housed. Even though organs are silent much of the time, the great cases and façades are inspirational by themselves. Of course it is always far more inspiring to see a great pipe organ than speakers.

It is very encouraging to see that despite the influence of today's "virtual culture" on the organ world, St. Peter Claver Church recognized the difference and chose to invest in the real thing—a quality pipe organ that will provide glorious music not only for the parishioners of today but also for many future generations.

Dr. Ezequiel Menendez
Director of Music
Archdiocese of Hartford, Connecticut

I appreciate the time and thought John Bishop put into his September column regarding the decision by Trinity Wall Street to keep the Marshall & Ogletree double organ (originally intended to be an interim instrument after the damage to the Aeolian-Skinner organ on September 11, 2001). Torrence & Yaeger represents Marshall & Ogletree worldwide, and so I'm pleased when our instruments get well-written publicity in a major organ world publication.

Of course, I don't draw all the same conclusions that John does; but I do agree that speakers can never make the exact same sounds as pipes! I am more interested in the pleasure a sophisticated listener can experience than in whether or not the "pipes" are real or virtual. Traditional pipe organs ARE different, and sometimes I love them. Too often, I don't; and too often, they can't be easily adjusted to the acoustics of a room.

Here & There

The Dominican Priory and Church of St. Vincent Ferrer, New York City, continue their music series: November 2, Fauré, *Requiem*; December 2, Handel, *Messiah*; 12/16, Lessons & Carols. For information: 212/744-2080 x114.

All Saints' Church, Beverly Hills, California, continues its music series: November 2, Choral Evensong for All Saints; December 7, Advent Lessons & Carols; 12/14, Britten, *St. Nicolas*. For information: www.allsaintsbh.org.

The Church of the Covenant, Cleveland, Ohio, continues its music series: November 4, Britten, *St. Nicolas*; 11/3, Thomas Trotter; December 2, Britten, *A Ceremony of Carols*; February 17, Daniel Pinkham memorial concert. For information: www.covenantweb.org.

Christ Church Cathedral, Lexington, Kentucky, continues its music se-

Trinity's previous "Aeolian-Skinners" were never considered great instruments—partly because of the acoustics, I think. The room, although reverberant, doesn't have rich resonance, compared, for example, to St. Mary the Virgin. The new double organ, however, solves many problems. Being able to have considerable organ sound come from the previously disappointing chancel organ is a great boon. Now the instrument is effective in every part of the church.

Any organist needs to spend time playing an organ in order to understand it fully. So, is the Trinity organ as great, for me, as St. Mary the Virgin, which has long been my favorite New York organ?

Well, possibly not, at least in some repertoire; but I sure like its being in tune in August—and I prefer it in the softest and most colorful music. If given the choice, I'd probably take the Trinity organ—and St. Mary's acoustics!

Trinity did spend an enormous amount of money on maintenance. First, the 1970 organ was in bad condition, as Jack Bethards' 1999 report tells. Second, the outside doors open constantly, winter and summer, hot and cold, and no weekly tuning (which was what was scheduled) could ever insure a Sunday service in tune. Sun, A/C, humidity, people, weather, and artificial heat: all affected the instrument adversely.

Artifice? What are spotlights (shouldn't we only use divine light from the sun, or candlelight at night?), air conditioning, combination action, and sound systems if not artifice? I believe that Trinity now has the best organ it has ever had. So, what difference does it make that it doesn't have real pipes? It's beautiful, musical, and successful.

I do thank John Bishop for his thoughtful column, which was accurate and honest. It isn't for any of us to say what Trinity's vestry should have done. They chose a virtual pipe organ. In the words of one of them, the decision was "a no-brainer."

Now, in someone else's words—which I think describe the Marshall & Ogletree organ just as well as they describe the Aeolian-Skinner at the Church of St. Mary the Virgin—let us contemplate the description of an organ by Oliver Wendell Holmes, Sr. (the jurist's father—who was a poet and hymnist):

It roars louder than the lion of the desert, and it can draw out a thread of sound as fine as the locust spins at hot noon on his still tree-top. It imitates all instruments; it cheats the listener with the sound of singing choirs; it strives for a little purer note than can be strained from human throats, and emulates the host of heaven with its unearthly 'voice of angels.' Within its breast all the passions of humanity seem to reign in turn. It moans with the dull ache of grief, and cries with the sudden thrill of pain; it sighs, it shouts, it exults, it wails, it pleads, it trembles, it shudders, it threatens, it storms, it rages, it is soothed, it slumbers.

Richard Torrence
Director, Torrence & Yaeger

ries: November 4, Schuyler Robinson, followed by Solemn Choral Evensong; 11/18, Choral Evensong; 11/30, *Messiah*; December 2, Advent Procession; 12/6, Nine Lessons and Carols. For information: 859/254-4497 x 117; www.cclex.org.

Christ Church Cathedral, Houston, Texas, continues its music series: November 4, Robert Bates; 11/17, diocesan children's choral festival; December 2, Advent Lessons & Carols; 12/11, Aulos Ensemble; January 6, Rieyee Hong. For information: www.christchurchcathedral.org.

Wichita State University presents the 2007–08 Rie Bloomfield Organ Series, featuring the Marcussen organ in Wiedemann Hall, with the theme, "The French Connection." The series began on September 18 with Wim Viljoen, then on October 9 Thomas Froehlich,

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in art, consists
in knowing
how far we
may go too far.

Jean Cocteau

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Doris Hall, Organist
Birmingham, Michigan

and continues: November 6, James David Christie; February 5, Mary Preston; April 8 (masterclass 4/9), Gillian Weir; 4/23, Lynne Davis. For information: 316/978-6218; <Lynne.Davis@wichita.edu>.

The Church of St. Luke in the Fields, New York City, announces its 2007-08 concert series: November 8, music of Duarte Lôbo and Manuel Cardoso; January 17, David Shuler; February 28, Mexican Baroque liturgical works and villancicos by Manuel de Zumaya; April 10, music of Palestrina, Allegri and Anerio; May 8, Biber: *Rosary Sonatas*. For information: 212/414-9419; <music.stlukeinthefields.org>.

The Illinois College Music Department will present two concerts celebrating the tercentenary of Dieterich Buxtehude's death, featuring major organ works, harpsichord music, and vocal music November 9 and 10. The first part of the program, "Buxtehude and the Stylus Phantasticus," includes organ music performed by Rudolf Zuiderveld on the Hart Sesquicentennial Organ of Illinois College, Jacksonville, and the Brombaugh Opus 35 organ of First Presbyterian Church, Springfield, and harpsichord music performed by Helen Skuggedal Reed on a David Sutherland harpsichord.

An "Abendmusik" will constitute the second half of the program, with organ music played by Reed and Zuiderveld, three cantatas performed by the Illinois College Concert Choir, conducted by Garrett Allman, and the Renaissance Singers, conducted by Addie Gramelspacher, soprano, who will also sing the "Klag-Lied." For information: Rudolf Zuiderveld, 217/245-3410; <rzuider@ic.edu>.

Shadyside Presbyterian Church, Pittsburgh, Pennsylvania, continues its music series, now in its 15th season: November 11, J. Christopher Pardini; December 16, Handel, *Messiah, Part I*. For information: 412/682-4300; <www.shadysidepres.org>.

The Church of St. John the Evangelist, Severna Park, Maryland, has announced its music series: November 11, Kevin Clemens; December 2, Advent Lessons & Carols; January 6, Epiphany choir festival; February 10, penitential procession for Lent; March 9, Pergolesi: *Stabat Mater*, and Dubois: *Seven Last Words*; April 13, Alleluia concert. For information: <www.stjohnmsp.org>.

The Bach Society at Christ the King Lutheran Church, Houston, Texas, continues its series: November 11, Cantata 21; 11/18, Sebastian Knebel; December 2, *Christmas Oratorio*, parts 1-3; January 6, Cantata 152; 1/20, Kristian Oleson. For information: <www.bachsocietyhouston.org>.

The North Shore Choral Society announces its 72nd season, the 24th and final season under the direction of Donald Chen: November 11, at St. Luke's

Church, Evanston (Mozart, Vaughan Williams, Rheinberger); March 16, Poulenc, *Gloria*, at Pick-Staiger Concert Hall, Evanston; June 7, St. Luke's, Evanston, Mendelssohn, *Elijah*. For information: <www.northshorechoral.org>.

First Presbyterian Church, Arlington Heights, Illinois, presents its 2007-08 concert series: November 11, Stephen Tharp; December 9 & 16, Christmas concerts; January 20, Leon Nelson and the Cathedral Brass; February 17, 23rd annual "Organ-Fest"; March 16, pianist Chuck Beech and organist Chris Urban; April 13, choral and orchestra concert, music of Mendelssohn. For information: <www.fpcch.org>.

Park Congregational Church, Grand Rapids, continues its music series: November 13, Joel Vanderzee; 11/27, Chris Dekker; December 2, Advent Lessons & Carols; 12/11, Helen Hawley; 12/16, candlelight concert. For information: 616/459-3203, x 29; <www.parkchurchgr.org>.

The Cathedral Church of the Advent, Birmingham, Alabama, continues its music series: November 16, Richard Webb; December 2, Advent Lessons & Carols; 12/14, Vox Angelica. For information: <www.adventbirmingham.org>.

The Cathedral of the Madeleine, Salt Lake City, Utah, presents its annual concert series: November 16 & 18, St. Cecilia's Day Concert (Britten, *St. Nicolas*; Purcell, *O sing unto the Lord*); December 14 and 12, Britten, *A Ceremony of Carols*; 12/17, 18 & 24, Christmas carol service. For information: <www.saltlakecathedral.org>.

South Church, New Britain, Connecticut, continues its music series: November 18, hymn sing with Alice Parker; December 23, Nine Lessons & Carols. Information: <www.musicseries.org>.

Christ Church, Bradenton, Florida, continues its music series: November 18, W. Dudley Oakes; December 6, Ann Stephenson-Moe; 12/13, Margaret Smith; 12/20, Dwight Thomas; January 20, Ken Cowan. For information: <www.christchurchswfla.org>.

Walt Disney Concert Hall, Los Angeles, presents its 2007-08 organ recital series on its Glatter-Götz/Rosales organ: November 25, Thomas Trotter; January 6, Anthony Newman; February 3, Olivier Latry; and May 25, Terry Riley. For information: 323/850-2000; <LAPhil.com>.

Yale Institute of Sacred Music is presenting a yearlong series of events inaugurating the new Taylor & Boody organ in Marquand Chapel. Taylor & Boody's Opus 55 comprises 35 stops on three manuals and pedal, with mechanical key and stop action, sub-semitones in all manuals, and 1/4 syntonic comma meantone tuning. The celebration series began in October with Harald Vogel, and continues: November 29, Ross W. Duffin, lecture on tuning; 11/30, Sacri affetti musicali; December 9, Martin Jean; January 20, Ja Kyung Oh; April 13, William Porter. For information: <www.yale.edu/ism>.

VocalEssence presents its annual "Welcome Christmas!" concerts December 1, 2, 8, and 9 at three churches in the Twin Cities area. The program will feature Egil Hovland's "The Most Beautiful Rose" for narrator and women's voices, a world premiere by Conrad Susa ("Love-Song Serenade"), and contest-winning carols from the 10th annual Welcome Christmas! carol contest. For information: <www.vocalescence.org>.


Franklin Baptist Church, Franklin, Virginia, presents seasonal music: December 2, Hanging of the Greens; 12/9, choir concert; 12/12, children's and youth Christmas music; 12/16, Lessons & Carols. For information: 757/562-5135; <steve.gibson@franklinbaptist.org>.

Old Salem, Winston-Salem, North Carolina, continues its noon-time recital series on its restored David Tannenberg organ: December 5, Susan Foster; 12/12, Regina Pozzi; 12/19, Scott Carpenter; 12/26, Jane Cain. For information: 336/721-7350; <www.oldsalem.org>.

In celebration of the centenary anniversary of the birth of Olivier Messiaen, the organ studio of the **University of Texas at Austin**, under the direction of Professors Judith and Gerre Hancock, will perform the complete *La Nativité du Seigneur* on December 7 at 7 pm on the Visser-Rowland organ in Bates Recital Hall at the School of Music. The organ studio includes organ performance majors from both graduate and undergraduate divisions, now chaired by the Hancocks. A retrospective of Messiaen's music for the organ, with works representing the different genres and eras in the composer's life and oeuvre, will be performed by students of the organ studio in Bates Recital Hall on January 19, 2008, at 4 pm.

The 12th annual **East Carolina Religious Arts Festival** will be held Janu-

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Cathedral of St. John Choir

On June 10, the **Cathedral Church of St. John**, Albuquerque, New Mexico, presented its second annual "Premieres" concert. The program is devoted entirely to works that are either USA premieres, Southwest premieres, or New Mexico premieres and features the Cathedral Chamber Choir, together with members of the New Mexico Symphony Orchestra. Featured works this year included the USA premieres of *Triptych* (choir/strings) by Tarik O'Regan (Iain Quinn, conductor), *Ave verum corpus* (choir/strings) by Joby Talbot, and *Ave verum corpus* (choir/organ) by Judith Bingham (Maxine Thevenot, conductor); New Mexican premieres of *Explorers* (choir/strings) by Mary Lynn Place Badarak, *Drop down ye heavens from above* (choir) and *My guardian*



Iain Quinn, Mary Lynn Place Badarak, and Maxine Thevenot


angel (choir) by Judith Weir (Maxine Thevenot, conductor). Walter Piston's *Prelude and Allegro for Organ and Strings* was also given its New Mexican premiere (Iain Quinn, organ soloist, Maxine Thevenot, conductor).

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ary 24–26, 2008 in Greenville, North Carolina under the joint sponsorship of East Carolina University School of Music and St. Paul's Episcopal Church. The conference, "King of Kings—Queen of Heaven: A Celebration of the Many Faces of God," will include David Briggs (choral sessions and silent movie accompaniment of Cecil B. DeMille's *King of Kings*), actress Carol Anderson ("A Feather on the Breath of God: the remarkable Hildegard von Bingen"), Stephen Hamilton (Dupré, *Stations of the Cross* and service music repertoire class), Janette Fishell ("Mission Impossible: Console Conducting Boot Camp"), and sessions on liturgical dance and art. For information: <www.ecu.edu/music/organsacredmusic>.

The Association of Lutheran Church Musicians has moved its headquarters to Valparaiso University. David Eicher, interim executive director of the ALCM, said Valparaiso—an independent Lutheran institution with a strong church music program—is a good fit for

the organization and will add a great deal of energy to its work. Helping ALCM with its move to campus is Paula Maust, a junior church music major from Berlin, Pennsylvania, and an officer in Valparaiso's AGO chapter. More information about the ALCM is available online at <alcm.org>.

The National Association of Pastoral Musicians (NPM) is conducting an online survey to find out how NPM members and other Catholics rate the congregational singing in their own parishes or communities and in the United States generally. The survey will be available at the NPM website <www.npm.org> until November 30. Results will be published in the association's journal, *Pastoral Music*, and posted on the NPM website.

Bach Vespers at Holy Trinity Lutheran Church, New York City, has announced the acquisition of a new positiv organ from the Czech organ builder Vladimir Sobatka, who specializes in



Sobatka positiv organ for Holy Trinity Lutheran Church, New York City

building positiv organs at his shop in Olomouc, Czech Republic. This is his first organ built for use in the United States. Holy Trinity's principal organ, a Skinner/Turner instrument, is located in the rear gallery, so the acquisition of the positiv

instrument, which is portable, makes the performance of cantatas from other locations possible. It also allows the director to both play and conduct, as desired.

The organ, almost four feet tall, comprises three stops: Flute Copula Major 8' and Minor 4' and Principal 4'. The case is made of natural oak to match the woodwork in the nave, and the keys are of walnut with maple accidentals. Action is tracker, and the organ plays at a' = 390, 415, and 440Hz, which allows it to be used with both modern and early instruments. The positiv will be used to a large extent in the Bach Vespers, and provides a more complete continuo possible by complementing the newly refurbished Herz harpsichord. The positiv organ was dedicated on Reformation Sunday, October 28, as the 40th anniversary season of Bach Vespers began. For information: <www.bachvespersnyc.org>.

Wanamaker Organ curator Curt Mangel and **Friends of the Wanamaker Organ** president Ray Biswanger drove in the ceremonial "First Nail" for the

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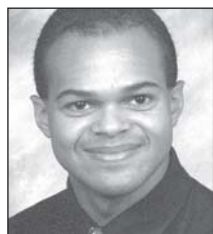
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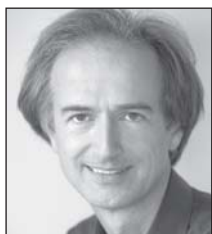
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Wanamaker Organ curator Curt Mangel and Friends of the Wanamaker Organ president Ray Biswanger

new Orchestral Division chamber of the Wanamaker Organ last July. The nail is an original hand-forged nail from the tower of Independence Hall that was discarded by workmen in November 1961. Also built into the new chamber wall was an original John Wanamaker charge token, a piece of a Macy's Thanksgiving Day parade balloon and a sliver of the wood propeller from the airplane "America," a Fokker Trimotor in which Commander Richard Evelyn Byrd flew across the Atlantic days after Lindbergh's historic trip. The plane was financed by Rodman Wanamaker as part of his dream to make commercial passenger service across the Atlantic a reality. The old Orchestral chamber spoke directly into a wall; the new chamber, on the fourth floor of the Wanamaker building, will allow it to be heard clearly in the Grand Court as the original designers intended.



New York Piano-Organ Duo Daniel Sullivan and Jason Cutmore

The New York Piano-Organ Duo will be represented in North America by Phillip Truckenbrod Concert Artists. Its members, organist Daniel Sullivan and pianist Jason Cutmore, met while students at the Oberlin Conservatory of Music in Ohio and continue their collaboration now from the New York metropolitan area where both live.

American organist Daniel Sullivan is regularly engaged across the United States and his performances during sea-

son 2007-08 include venues in St. Petersburg, Denver, Tucson, Washington DC, Reno, New England, Ohio, and in Canada. He also performs music written for two organs with Isabelle Demers. In 2007 they premiered their original two-organ transcription of Prokofiev's *Peter and the Wolf*. A native of Wisconsin, he holds the Artist Diploma from the Juilliard School, where he studied with Paul Jacobs, and degrees from Yale University, where he studied with Thomas Murray, and from the Oberlin Conservatory in Ohio, where he studied with Haskell Thomson. He is currently a C. V. Starr Doctoral Fellow at Juilliard, where he continues his work with Paul Jacobs.

Pianist Jason Cutmore has performed solo recitals and collaborative concerts throughout North America, Europe and Asia. Originally from Edmonton, Canada, where he was a student of pianist and conductor Michael Massey, Cutmore later moved to New York City to continue his studies with Eleanor Hancock. He holds a BMus degree from the Oberlin Conservatory of Music, and is working with Stephanie Brown at the Purchase College Conservatory of Music in New York towards a master's degree. He has recorded Manuel de Falla's *Nights in the Gardens of Spain* with the Edmonton Youth Orchestra, and collaborated with Robert Shannon and Haewon Song on recording the music of George Crumb for Bridge Records. Currently he is awaiting the release of his first solo commercial recording, a CD of Manuel de Falla's piano music.

Appointments



Erik Eickhoff

Erik Eickhoff has been appointed booking director of Phillip Truckenbrod Concert Artists and is directing the agency's calendar during the current season, which is its 40th anniversary season. Eickhoff is a graduate of St. Olaf College in Minnesota, his native state, and went on to earn a graduate degree in music at Yale University.

Before coming to PTCA, Eickhoff worked at the national office of the

American Guild of Organists in New York, and before that served as music director of Christ and St. Stephen's Episcopal Church in Manhattan. He will be in charge of the agency's exhibition next summer at AGO08 in Minneapolis, which will be at least the 50th time the agency has exhibited at AGO national or regional or other national music conferences.



David Enlow

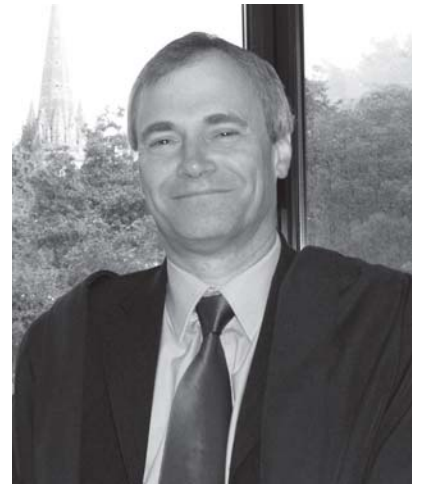
David Enlow has been appointed to the organ faculty of the Juilliard School, where he will teach service playing to organ majors. Working under department chairman Paul Jacobs, Enlow will teach hymn-playing, plainsong and psalm chant accompaniment, choral accompaniment, and other skills necessary in a church setting. He continues as organist and choirmaster of the Church of the Resurrection, New York, where he directs a professional choir in a setting of the Mass every Sunday and on feast days, often with chamber orchestra; organist of the Welsh Church of New York; and director of Cappella New York, a semi-professional choral society. Having studied at the Curtis Institute and Juilliard, he received the BMus and MMus degrees from Juilliard in 2003 and 2005. His teachers were John Tuttle, John Weaver, and Paul Jacobs. For information: <www.davidenlow.com>.



Joseph Gramley and Clive Driskill-Smith

Organ and percussion ensemble **Organized Rhythm's** percussionist, Joseph Gramley, has been appointed professor of percussion at the University of Michigan and director of the university's percussion ensemble. He is featured on the new Sony CD release of Yo-Yo Ma's Silk Road Ensemble with the Chicago Symphony Orchestra. The duo Organized Rhythm features Mr. Gramley performing with English organist Clive Driskill-Smith under the representation of Phillip Truckenbrod Concert Artists.

Lindsay Gray has been appointed director of the Royal School of Church Music (RSCM). Currently headmaster of the Cathedral School, Llandaff, Wales, Gray will take over leadership of the RSCM from John Harper during spring 2008. Brought up in Nottinghamshire, he gained the ARCO organ-playing diploma before he left school, subsequently winning a choral scholarship to King's College Chapel, Cambridge, under the direction of David Willcocks and Philip Ledger. He continued his studies at Durham University, where he sang in the cathedral choir and directed a parish church choir. He was director of music at Queen's College, Taunton (where he also directed the Som-



Lindsay Gray

erset Youth Choir) and at Cheltenham College, before moving into educational leadership and management.

In addition to his role as headmaster at Llandaff since 1994, he founded and directed the girl choristers at Llandaff Cathedral, and was until recently in charge of the music at Peterston-super-Ely Parish Church, where he developed an all-age mixed choir.



David C. Pickering

David C. Pickering, AAGO, has been appointed to the Dwight and Ruth Vredenburg Endowed Chair in Music at Graceland University, Lamoni, Iowa, where he will continue as assistant professor of music, teaching applied organ, music theory, and music history. This position is named after Dwight and Ruth Taylor Vredenburg, Graceland alumni who funded the endowed chair in 1992. Pickering is the fifth music faculty member at Graceland University to hold this position.

Here & There



John Bell

John Bell has been honored by the Hymn Society in the United States and Canada at its annual conference in Ottawa in July, being designated as a Fellow of the Hymn Society. Bell was honored as an innovative worship leader who has been a catalyst for renewal of the church's song.

Born in Kilmarnock, Scotland in 1949, he graduated from Trinity College

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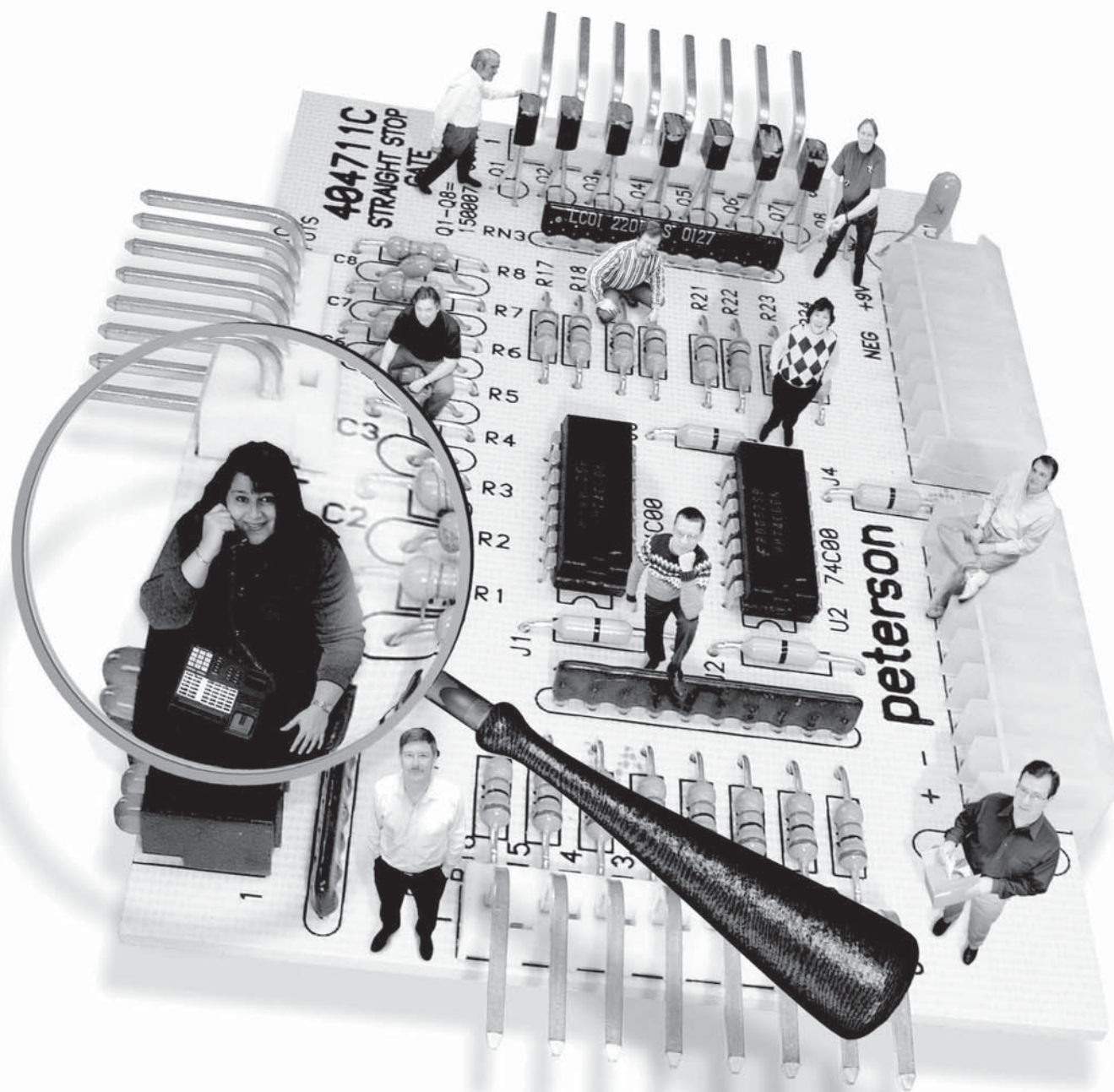
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in 1974, was ordained to the Presbyterian ministry, and worked with English-speaking churches in Amsterdam for two years. In 1980 he became a member of the Iona Community. With his collaborator Graham Maule, he formed the Wild Goose Resource Group, whose mission is to "enable and equip congregations and clergy in the shaping and creation of new forms of relevant, participative worship." Wild Goose Worship Group publications are available through GIA in the U.S. Bell was convener and music editor of the committee for the fourth edition of the Church of Scotland's *Church Hymnary* (2005) and has published many books, song collections and recordings.



Ken Cowan

Ken Cowan is featured on a new recording on the JAV label (*Art of the Symphonic Organ, Vol. 4; JAV 169*). Re-

corded on the 155-rank Quimby organ at First Baptist Church, Jackson, Mississippi, the program includes Wagner, *Overture from Die Meistersinger*; Saint-Saëns, *Danse Macabre*; Karg-Elert, *Three Impressions*, op. 108, *Symphonic Choral "Ach bleib mit deiner Gnade,"* op. 87, no. 1; Rubenstein, *Kamenoi Ostrow*; Moszkowski, *Étincelles*, op. 36, *Concert Etude in F*, op. 72, no. 6; Poulenc, *Presto in B-flat*; Bovet, "Salamanca" (*Trois Préludes Hambourgeois*); and Dupré, "Alle-gro deciso" (*Évocation*).

Included in the 40-page booklet that accompanies the CD is an interview with Ken Cowan, an article about Michael Quimby, and a photo essay on the recording sessions at First Baptist Jackson. For information: <www.pipeorgancds.com>.



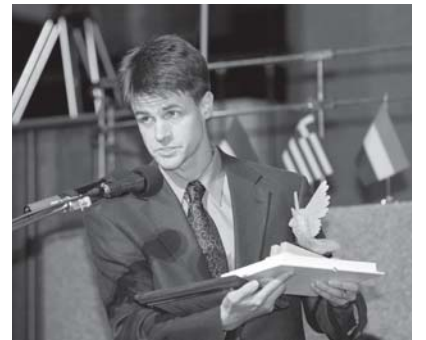
Carl Daw

The Hymn Society in the United States and Canada designated Carl Daw as a Fellow of the Hymn Society at its annual conference in Ottawa in July. Daw was honored for his contributions to the world of congregational song.

Carl Pickens Daw, Jr. was born in Louisville, Kentucky in 1944 and grew up in Tennessee. He earned a BA from Rice University and an MA and PhD from the University of Virginia. Daw taught English at the College of William and Mary. While in seminary at the University of the South, he became involved with hymn editing and writing. Following ordination, Daw served at Christ and Grace Church in Petersburg, Virginia and at St. Mark's Chapel at the University of Connecticut.

Carl Daw's hymn texts appear in most denominational and ecumenical hymnals published in North America, and have also been published in collections. In 1996 he became executive director of the Hymn Society in the United States and Canada.

Robert Horton has won first prize at the 5th Mikael Tariverdiev International Organ Competition in Kaliningrad. Seven finalists competed on September 7; 17 contestants participated in the second round. Horton was awarded both first place and the audience award. He was presented cash prizes, a trophy crafted from the Baltic amber mined in that region, a handcrafted model ship, and an invitation to present solo concerts this year at the Siberian International Organ Festival, the St. Jacobi Kirche in Lübeck,

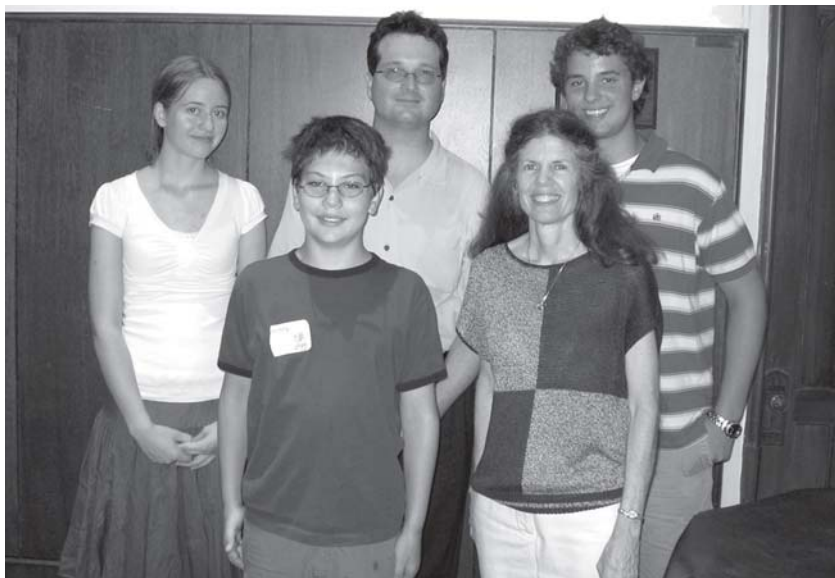


Robert Horton

and Moscow's Cathedral of the Immaculate Conception.

Horton is director of keyboard studies at Dordt College and teaches church music, music history and aural skills. He earned his DMA at the University of Kansas, his MMus at Northwestern University, and his BA at Cornell University. He was also a Fulbright Scholar at Conservatoire National de Région de Toulouse, and studied Japanese language and culture at Stanford Kyoto Japan Center.

Second prize was shared by Julia Yufereva (Russia) and Jens Amend (Germany); no third prize was awarded. Two diplomas went to Anna Karpenko (Russia) and Taras Baginetz (Ukraine). Anna



Jenny Bower, Henry Braeske, Dr. Christopher Anderson, Nannette Tornblom, and John Schneier

Christopher Anderson, associate professor of sacred music at Southern Methodist University's Perkins School of Theology, gave a workshop for organ students in the St. Louis area on August 3. Nannette

Tornblom, organist of Dardenne Presbyterian Church, served as hostess for the event, which was held at University Methodist Church. The students were Jenny Bower, Henry Braeske, and John Schneier.



Members of the Singapore AGO chapter, Dr. Evelyn Lim and Dr. Faythe Freese seated on the first row left and middle

Faythe Freese, associate professor of organ at the University of Alabama, was the first American and the first woman to perform at Keimyung University in Daegu, South Korea, during a concert tour June 1-16, which also included concerts and masterclasses in Pusan, South Korea, and for the Singapore AGO chapter. Organs performed on included the Klais 2-manual, 28-rank mechanical action organ (1987) in Singapore's Victoria Concert Hall, and the Schuke 3-manual, 47-rank, mechanical action organ at Keimyung University. Freese performed works of Bach, Buxtehude, Guilman, Sowerby, Locklair, and Shearing, and she gave the Singapore and South Korean premiere of *Out of Egypt* by American composer John Baboukis. For a review of the Singapore concert see: <<http://www.singaporeago.org/>>.

The students of Evelyn Lim performed works by Bach, Alain, Rheinberger, and Buxtehude during the Singapore rep-

ertoire masterclass, and the students of Choonhae Kim performed works by Duruflé, Mendelssohn, Reger, Bach, and Franck during a six-hour masterclass session. Other masterclass topics included hymn playing skills and improvisation.

Earlier this year, Dr. Freese's concert and masterclass schedule included a performance and masterclass on the Jaekel organ, op. 45 at the Schwartz Center for Performing Arts at Emory University; a performance of *Symphony No. 1* by Alexandre Guilman with the University of Alabama Huxford Symphony under the direction of Carlton McCreery; a performance at St. Luke's Episcopal Church, Dixon, Illinois, on the 102-rank instrument built by Howell Organ Company; and a performance for the Kansas City AGO chapter at St. Andrew's Episcopal Church on the 4-manual, 68-rank Quimby organ. For concert information: <faythefreese@earthlink.net>.

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- 16 Violone (Gt)
- 8 Octave
- 8 Gamba (Gt)
- 8 Flauto Dolce (Ec)
- 8 Gedackt
- 4 Choralbass
- 4 Flute
- Mixture IV
- 16 Bombarde
- 16 Trompette (Sw)
- 8 Trumpet
- 4 Clarion
- 8 Festival Trumpet

SWELL

- 16 Lieblich Bourdon
- 8 Geigen
- 8 Salicional
- 8 Voix Celeste
- 8 Flute Celeste II
- 8 Rohrbourdon
- 4 Geigen Octave
- 4 Traverse Flute
- 2²/₃ Nasard
- 2 Piccolo
- 1³/₅ Tierce
- Furniture IV
- 16 Trompette
- 8 Trompette
- 8 Oboe
- 4 Clarion
- 8 Festival Trumpet (nc)
- Tremulant

GREAT

- 16 Violone
- 8 Diapason
- 8 Metalgedackt
- 8 Harmonic Flute
- 8 Gamba
- 4 Octave
- 4 Spitzflöte
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- 2 Fifteenth
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- 2²/₃ Nasat
- 2 Blockflöte
- 1¹/₃ Quintflöte
- Mixture III
- 8 Clarinet
- Harp—(Skinner)
- Celesta
- 8 Festival Trumpet (nc)
- Tremulant

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- 8 Flauto Dolce
- 8 Flute Celeste
- 8 Muted Strings II
- 8 Vox Angelica
- 4 Orchestral Flute
- Chimes
- Tremulant
- 4 Antiphonal

COUPLERS & GENERALS

- 8 Great to Pedal
- 4 Great to Pedal
- 8 Swell to Pedal
- 4 Swell to Pedal
- 8 Choir to Pedal
- 4 Choir to Pedal
- MIDI on Pedal
- 8 Swell to Great
- 8 Choir to Great
- MIDI on Great
- 8 Swell to Choir
- Choir Unison Off
- MIDI on Choir
- MIDI on Swell

KEY CHEEK PISTONS

- Pedal Divide
- Echo on Swell
- Echo On Great
- Echo On Choir
- All Swells to Swell
- Echo Expression Swell
- Echo Expression Great
- Echo Expression Choir

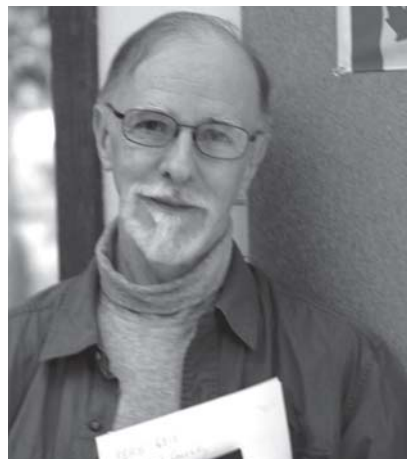
Karpenko received the award for the best interpretation of Mikael Tariverdiv's music. Special Prize Hope of Russia, instituted by Georgy Boos in 1999, was given to Kristina Rotaeva (Russia).

The first round took place in three cities: Hamburg (Germany), Worcester (USA, Massachusetts), and Moscow (Russia). Second and third rounds were held in the concert hall of the Kalinin-grad Philharmonic Society.



James Kibbie

Free downloads of the complete organ works of Johann Sebastian Bach, recorded by **James Kibbie** on original 18th-century organs in Germany, are being made available at <www.blockrecords.org/bach>. The website currently offers 95 Bach works recorded on the Silbermann organs of the Dresden Kathedrale and the Georgenkirche and Marienkirche in Rötha. The remaining works in the Bach catalogue will be added in 2008 and 2009. Organ specifications and the registration for each work are also provided. The project is sponsored by the University of Michigan with support from Dr. Barbara Furin Sloat in honor of J. Barry Sloat.



Larry Palmer (photo credit: Marciem Bazell)

Larry Palmer played his 38th consecutive annual faculty recital in Caruth Auditorium of the Meadows School of

the Arts, Southern Methodist University (Dallas) on Monday, September 10. The first half of the program comprised works by Howells (*Paeon*; *St. Louis Comes to Clifton*), Franck (*Pastorale*), Bingham (*Rhythmic Trumpet*), and François Couperin ("Elevation" and "Offertoire" from the *Mass for Convents*), played on C. B. Fisk's opus 101, a three-manual tracker organ of 51 stops installed in 1993.

After intermission Dr. Palmer played the university's 1981 William Dowd French double harpsichord, introducing a *Sonata in F minor (per il Cembalo, 1781)* by Charles Wesley, Jr. (recently acquired by SMU's Bridwell Library), framed by Buxtehude's *Praeludium in G minor* and Bach's *Tocatta in D*. The current school year is actually Palmer's 45th year of college teaching; he came to SMU in 1970 as professor of harpsichord and organ after seven years as choral director for St. Paul's College (Lawrenceville, Virginia) and for Norfolk State College (now University).



Douglas Reed at the keydesk of John Brombaugh's Opus 37 in the New City Concert Hall, Toyota City, Japan

In 1998, **Douglas Reed**, professor of music and university organist at the University of Evansville, traveled to Yokohama, Japan, to record music by William Albright on a new organ that had just been built by C. B. Fisk, Inc. for Minato Mirai Concert Hall. Before recording the two-CD set, *In Memoriam—William Albright* (available at <www.equilibri.com/>), Reed was invited by Minato Mirai Hall to perform a noontime concert in the 2,000-seat auditorium. An audience of 1,500 attended his concert, part of the popular "dollar series."

In 2007 Reed was invited back to Yokohama to perform an evening concert on July 12 as a part of the events leading up to the 10th anniversary celebration of Fisk Opus 110. Nicknamed "Lucy" (Latin word for "light"), the organ has become the emblem of Minato Mirai Hall. While in Japan, Reed gave a lecture on William Albright's music and performed several other concerts on American-built organs. On July 7 he gave two recitals at Kobe International University on C. B. Fisk's recent Opus 132. On July 9 he presented a lecture for Ferris Women's University in Yokohama and worked with Ferris organ students who performed Albright works. On July 22 he performed in Toyota City on an organ built by John Brombaugh.

Upon his return to the U.S., Reed gave a performance on the outdoor 4,500-pipe Spreckels Pavilion organ (built in 1915) in San Diego on August 5.



Phyllis Stringham receives plaque from Carroll College president Douglas Hastad

Phyllis Stringham, professor emerita of music and college organist at Carroll College, Waukesha, Wisconsin, was honored at the 2007 Founders Day Convention. Dr. Douglas Hastad, college president, presented Ms. Stringham with a plaque honoring her for her longtime dedication and service to the college. The plaque will be placed in the Shattuck Music Center.



Daniel Sullivan

Phillip Truckenbrod Concert Artists announces representation of American organist **Daniel Sullivan**. In addition to widespread touring as a general recitalist, he has become known for his arrangement for organ of Bach's *Goldberg Variations*, and it has become a specialty of his repertoire. In 2005 he toured coast to coast to premiere the arrangement, with financial support from the Eric Thompson Charitable Trust for Organists and Organ Music of England.

He also performs music written for two organs with Isabelle Demers. In 2007 they premiered their original two-organ transcription of Prokofiev's *Peter and the Wolf*. He also collaborates with pianist Jason Cutmore as the New York Piano-Organ Duo, which is also represented by Phillip Truckenbrod Concert Artists, and performs with the Second Instrumental Unit, a chamber ensemble of diverse instruments devoted to playing the new music of current composers.

Sullivan has been a featured soloist at New York City's Basically Bach Festival, the Piccolo Spoleto Festival in

Charleston, and the White Mountain Musical Arts Annual Bach Festival in New Hampshire. He has performed in Scotland, England, and Canada as well as extensively in the United States.

He was the first prize winner in the Gruenstein Competition (Chicago 2002), and has won second prizes at the Miami International Organ Competition (2006), the San Marino Organ Competition (California 2003), and the Arthur Poister Competition (New York 2001). A native of Wisconsin, he holds the Artist Diploma from the Juilliard School, where he studied with Paul Jacobs, and degrees from Yale University, where he studied with Thomas Murray, and from the Oberlin Conservatory in Ohio, where he studied with Haskell Thomson. He is currently a C. V. Starr Doctoral Fellow at Juilliard, where he continues his work with Paul Jacobs.



Carol Williams (photo credit: Christian Stein)

Carol Williams's first DVD of the series "TourBus to the King of Instruments" is now available. The DVD features the Spreckels organ in Balboa Park, San Diego; the Cathedral of Our Lady of the Angels, Los Angeles; the historic church of St. Mary's in Andover in England, and much more, including an interview with Carlo Curley. For more information and to see a trailer, go to <www.carolwilliamsnow.com>.

Nunc Dimittis

Madeline Smith Atkins, of Port Washington, New York, died July 17 at the age of 75. A teacher of English and music in New York City high schools until her marriage to Robert A. Atkins, she shared her husband's interest in pipe organs, and after he and friends restored the organ in Port Washington's Beacon Theatre, she became house organist. She was associate organist at St. Mary's Church in Manhasset, New York, and played in many other Nassau County churches. She frequently played Long Island's only theatre organ, at Chamianade High School in Mineola. Active in numerous organizations, she was secretary of the Nassau AGO chapter. After her children were grown, she earned master's and doctoral degrees in English literature from St. John's University. Her dissertation provided the basis of her book, *The Beggar's "Children": How John Gay Changed the Course of England's Musical Theatre*, published by Cambridge Scholars Press in 2006.

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George Bragg died May 31 in Fort Worth, Texas, at the age of 81. Founder of the Texas Boys Choir and a two-time Grammy winner, he founded the Denton Civic Boys Choir while a freshman at North Texas State College; the choir moved to Fort Worth in 1957 and was renamed the Texas Boys Choir. On the morning of November 22, 1963, the choir sang in Fort Worth for President and Mrs. John F. Kennedy, several hours before the president's assassination.

Mr. Bragg received his first Grammy Award in 1967 for Best Choral Performance for *Charles Ives: Music for Chorus*, and his second in 1968, for *The Glory of Gabrieli*, which was recorded in Venice at St. Mark's Basilica. During his tenure, the choir gave over 3,000 performances, in the U.S. and in Europe, performed on radio and television and with opera companies and symphony orchestras, and recorded 26 albums.

Gene Brooks died July 21 in Edmond, Oklahoma, at the age of 71. He earned a bachelor of music degree from Oklahoma Baptist University and master of music and doctor of music degrees from the University of Oklahoma, and did additional graduate study at the University of Colorado. Dr. Brooks served as choir director and music department chair at Cameron University, Lawton, Oklahoma, and at Midwestern State University, Wichita Falls, Texas, also chairing the music department at the University of Arkansas-Little Rock. He led choirs on numerous tours and at concerts throughout the U.S., including at Carnegie Hall; the show choir he directed, the Singing Texans, presented 25 concerts on a USO tour of the Caribbean.

Dr. Brooks served the American Choral Directors Association in various capacities, including as national treasurer, and as executive director from 1977 until his death. He was active in other music organizations, including MTNA and MENC.

David R. Curfman died July 24 in Washington, DC, at age 65. Dr. Curfman combined a career as a neurological surgeon with his interest in music and history. He was chief of neurosurgery at Providence Hospital, assistant clinical professor of neurological surgery at the George Washington Medical Center, senior attending in neurosurgery at Washington Hospital Center, president of the Washington Academy of Neurosurgery, and maintained a private surgical practice. He had studied piano and organ and since 1969 had been historian and curator at Grace Lutheran Church in Washington, where he had served as organist and choirmaster during medical school and residency.

Dr. Curfman served two terms as president of the Cathedral Choral Society, as chairman of the music and programming committee for the 200-member resident symphonic chorus of Washington National Cathedral, and was active in the AGO.

Steven J. Korte died January 1 in Canton, Ohio, at the age of 49. A graduate of Ohio University, he was a proj-

ect manager with Diebold Corporation and organist for St. Stephen the Martyr Lutheran Church in Canton, Ohio. A member of St. John the Baptist Catholic Church in Canton and the Canton AGO chapter, he enjoyed doing freelance music engineering for local churches and musicians.

Joy E. Lawrence, long-time member of the Cleveland AGO, died on January 27, 2007. She was 81 years old and had been in declining health for a number of years. Lawrence received her MSM degree from the School of Sacred Music of Union Theological Seminary, New York, and her PhD from Case-Western Reserve University, Cleveland, Ohio. She served as organist at several prominent churches in the Cleveland area and as a teacher in the Cleveland Public School system.

Howard Don Small died July 13 in Minneapolis at the age of 74. He earned BM and MM degrees in organ performance from the Eastman School of Music. He taught at Albion College in Michigan and served as choirmaster-organist at St. Mark's Episcopal Cathedral in Minneapolis. Under his direction, the cathedral choir made five recordings, including of William Albright's *A Song to David*, which had its world premiere at St. Mark's in 1983. He formed the Cathedral Choral Society, which gave singers from area churches and the community the opportunity to perform large works. Several of his service music harmonizations appear in *The Hymnal 1982*, and some of his choral compositions have been published by Oxford University Press. Don Small was named Canon Musician of St. Mark's Cathedral in 1989, and was made Canon Musician Emeritus in 2003. He then served for a time as organist at St. John the Evangelist in St. Paul, and was organist-choirmaster at Joyce United Methodist Church in Minneapolis.

Here & There

Breitkopf & Härtel has announced the release of J. S. Bach's *Leipzig Chorale Fughettas, Advent-Christmas-New Year*, for organ or harpsichord. The volume is edited by Pieter Dirksen, who discovered that Bach conceived the eight fughettas as an anthology for Advent (BWV 704, 703, 698, 699), Christmas (BWV 701, 696, 697), and New Year's (BWV 702). For information: <www.breitkopf.com>.

Church Publishing Inc. announces new titles. New psalters include *The Portland Psalter*, books one and two, by Robert A. Hawthorne, with settings for psalms according to the Book of Common Prayer lectionary and the Revised Common Lectionary; *Plainsong Psalter*, by James Litton, settings of plainsong psalm tones with two or more antiphons as appointed; and *Anglican Chant Psalter*, by Alec Wyton, an entire psalter in the Book of Common Prayer translation,

set to Anglican chant, with a congregational and a choral chant for each psalm.

Also available are *The Crowning Glory*, new descants for church choirs for 100 hymns, written by working Episcopal Church musicians; and *Trumpet Descants for 101 Noteworthy Hymns*, by Lorna Tedesco; for each hymn there is one descant appropriate for a student, and another for a professional musician. For information: <www.churchpublishing.org>.

Organlive.com, the Internet's oldest and largest audio station dedicated to classical organ music, has completed its fourth year of broadcasting. The broadcast consists of a 24-hour stream of organ music recorded by the world's best concert organists, as well as tracks recorded and submitted by less-renowned organists. The Organlive library currently holds over 6800 tracks from more than 570 albums of music, recorded on pipe, digital, and combination organs. Included are pairings of organ and orchestra, solo instruments, choir, or vocal solos. The station is completely listener-supported and raises its annual budget each April through a fundraising drive. Library recordings are both submitted by performers and producers and purchased by the station. Record labels that sponsor the station's library include Raven, Delphian, Albany Records, Hyperion, and the newest sponsor, Quantum.

The broadcast is completely free to anyone with a broadband Internet connection and can be accessed via Windows Media Player, WinAmp, iTunes, a browser-based player, or any MP3 player. Listeners can browse the entire library and request specific tracks to be played. Information on the track and album, the organist, and the organ, as well as links to read more about the organist, organ, or to purchase the album or MP3 file, is available. For information: <www.organlive.com>.

Regent Records has announced the release of *Belgian Choral Works* (REGCD241), performed by the Lichfield Cathedral Choir, Lichfield Cathedral Chamber Choir, and Fine Arts Brass Ensemble, directed by Philip Scriven. The CD includes Jongen, *Mass*, op. 130; Peeters, *Missa Festiva*; Franck, *Paris Angelicus*; Peeters, *Aria*; and Jongen, *Chant de Mai*. For information: <www.regentrecords.com>.

Following a year of renovation, the **Schantz Organ Company** will begin the re-installation of the E. M. Skinner pipe organ at Rockefeller Memorial Chapel in Chicago in November. Repairs and replication of the original pipework have been made where necessary, and 22 new ranks of pipes are being added. Included in these is an *en chamade* copper trumpet stop in the south gallery organ.

A new large arch opening in the south wall of the chancel organ chamber will provide a direct projection of organ tone into the nave. Major repairs have also been made to the building, to prevent

water from leaking into the chancel organ chamber. A newly designed roof has also been installed over the organ chamber, and the window over the organ screen is being fully restored. When fully installed, the organ will boast 132 ranks and 8,545 pipes—the largest organ in Chicago. For information: <www.schantzorgan.com>.

Integrated Organ Technologies, Inc. (IOTI) has announced that the company's Virtuoso pipe organ control system has been installed in the 1937 Casavant organ at the Basilica of Saints Peter and Paul in Lewiston, Maine. The special challenge at the Basilica was to link the four-manual console for the 75-rank Casavant Frères gallery organ to the two-manual, ten-rank Casavant chancel organ so that the chancel organ could be played from the gallery console as originally designed. Both Casavant organs, making up Maine's largest church organ, were originally installed in 1937. Over the years, the chancel console had fallen into such disrepair as to render it unplayable. In fact, its original switching system had been previously discarded.

Since the basilica already owned a relatively new Allen digital organ for use in its chapel, IOTI was able to configure its Virtuoso system to also allow it to control the chancel's pipe organ, without any modifications to the Allen. By installing the Virtuoso control system, the basilica was able to bring the chancel organ back to life and prepare the groundwork for the eventual rebuild of the gallery console.

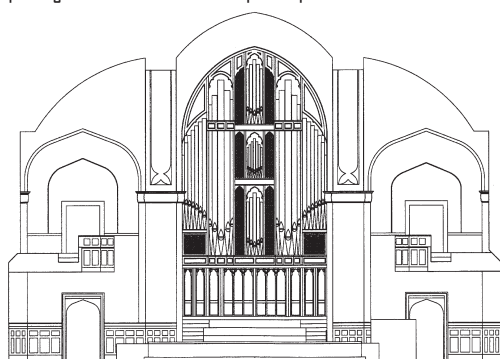
The project did not require a major console rebuild. The electro-pneumatic gallery console was connected to the Virtuoso system using existing junction board outputs, with no changes required. Then the chancel organ was connected to the Virtuoso's pipe interface board. Communication between the gallery console and chancel organ is via 570 feet of fiber optic cable running through the attic. Conventional systems using wire cables would have been too vulnerable to damage from lighting storms, since long runs of wiring act as antennas for static discharges.

The chancel organ can be fully operated by the Allen console wirelessly via an RF signal. The chancel organ is now playable from both the gallery console and the Allen console; organists at both consoles can even play the chancel organ simultaneously. Using a single Virtuoso CPU to operate the entire system eliminated all of the integration issues normally associated with a complex, multi-console configuration.

"Part of the reason I founded IOTI was to satisfy my personal passion for these magnificent musical instruments. It is always a pleasure to bring a masterpiece back to its full and vigorous playing condition," announced IOTI founder Dwight Jones. "We are delighted to have been selected by Faucher Organ Company of Biddeford, ME for this project."

For information: 877/462-4684; <www.IOTI.com>.

A.E. Schlueter Pipe Organ Company and Atlanta First United Methodist Church are pleased to announce that the installation of their new 5-manual, 93-rank pipe organ has begun. Go to www.pipe-organ.com to view the complete specification of this and other projects.



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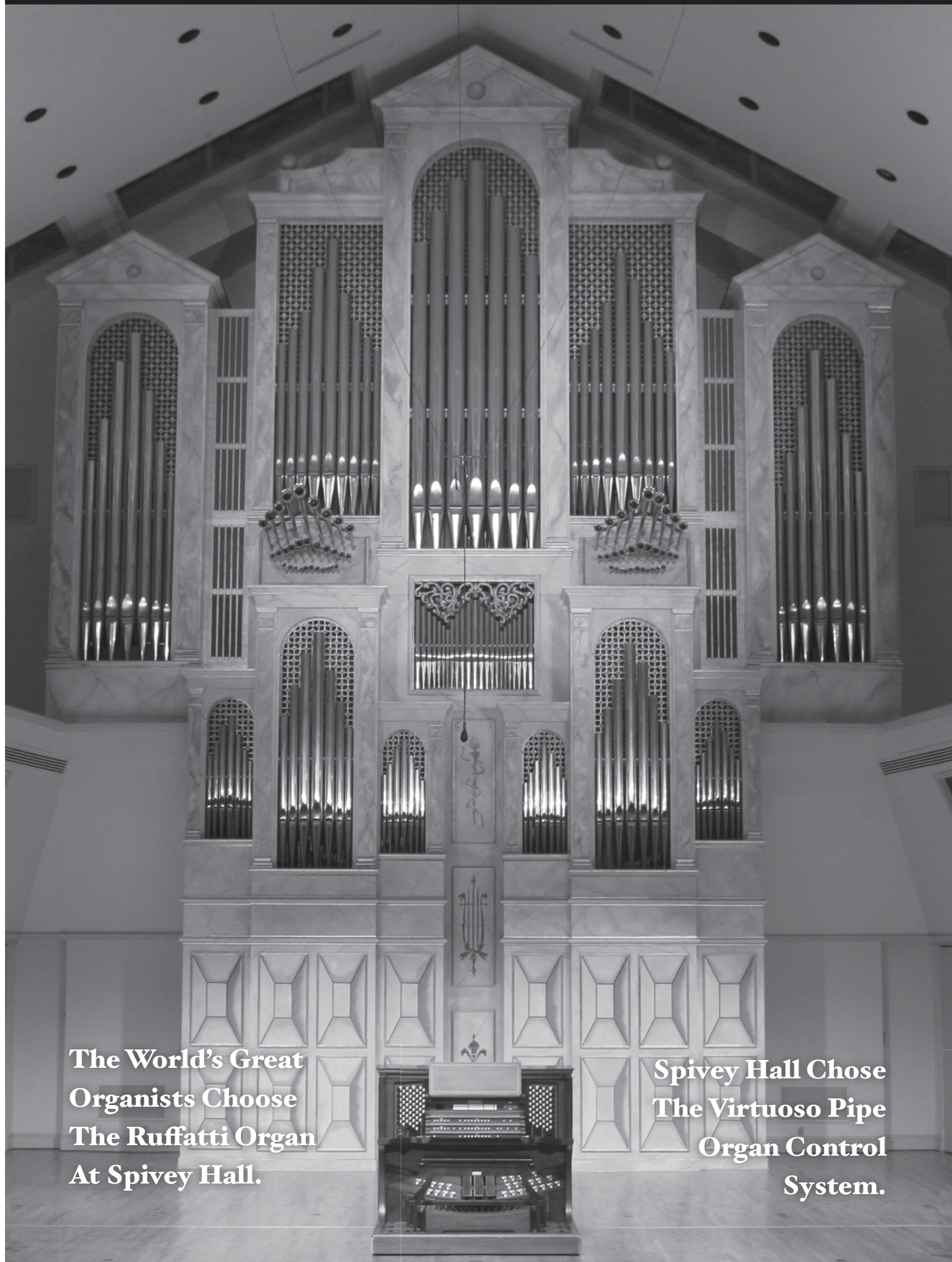


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In the wind . . .

by John Bishop

Home entertainment

In the late 19th and early 20th centuries the Aeolian Organ Company established itself as the leader in the extremely high-end market for residence pipe organs. Their list of clients reads like a “Who’s Who” of wealthy industrialists and financiers: John D. Rockefeller, Charles Schwab, Frank W. Woolworth, Henry Clay Frick, Horace and John Dodge, and Louis Comfort Tiffany, to name a few. Rollin Smith’s exhaustively researched and excellent book, *The Aeolian Organ*, provides a wealth of information about this extraordinary company. I found the appendices to be especially good reading. One is a list of patrons, another is the opus list. I took a walking tour of mid-town Manhattan one afternoon photographing the residences that housed these fantastic organs.

I housed Aeolians on my mind because I’m in the midst of installing their Opus 1014, originally built for the residence of John Munroe Longyear in Brookline, Massachusetts. We got a call from the real estate developer, who was converting that grand and opulent residence into condominiums, offering the organ at no cost providing it could be removed within the week. It could, and a purchaser appeared in short order. I have renovated the instrument, releathered the roll-playing mechanism, and I write from a California hotel room at the end of the fourth day of installation.



Photo 1, half-way done

This is an eight-rank organ (Photo 1, half-way done). There are seven on the manual duplex chest, allowing each to be playable from either keyboard, and there is a substantial pedal Bourdon 16’. There is an ornately decorated keydesk with Aeolian’s particular style of tilting-tablet stop controls mounted obliquely on either side of the keyboards. And above the music rack is the spectacular contraption known as the spool-box.



Photo 2, spool-box

Two rows of holes in a brass bar, known as the “tracker-bar,” represent two 58-note keyboards. The bar is mounted in an airtight box with a sliding glass door. Below the bar is “take-up reel,” above it the spindles that accept the paper roll. To play a roll, you place it in the spindles, draw the paper across the surface of the bar, connect it to the take-up reel, turn on the spool-box motor, close the sliding glass door and turn on the vent that charges the spool-box with air pressure (Photo 2, spool-box).

The pressure inside the spool-box energizes a little brass pointer that causes wonder the first time you see it, but when the blank leader of the paper has passed a red center line appears. The pointer follows the red line allowing the operator to see that the paper is tracking properly. If it wanders to one side or the other, you correct it by turning a little key under the bottom manual that moves the take-up reel to the left or right.



Photo 3, tracker-bar

The next thing you see as the roll passes the tracker-bar is a suggested registration printed on the paper. You select your stops, and when the holes in the paper start appearing they allow the air pressure to pass through the holes in the tracker-bar and notes start to play. As the music progresses registration changes are suggested, and a dotted line moves back and forth across the paper indicating the position of the expression pedal (Photo 3, tracker-bar).



Photo 4, tracker-bar tubing

Behind the tracker-bar is a system of tubing that carries the little puffs of air to the spool-box contact machines, where tiny leather pouches are inflated to activate a pneumatic action that operate the contacts (Photo 4, tracker-bar tubing). The spool-box contact machines perform exactly the same function as the keyboards—both are wired in parallel to the inputs of the relay, so it’s possible to play a duet with the machine.



Photo 5, tempo indicator

There’s a little lever marked “Tempo Indicator” just above the keyboards (Photo 5, tempo indicator). This is in fact not an indicator but a throttle. It operates a sliding valve that controls the amount of air flowing into the motor that turns the spindles in the spool-box. Letting in more air is the equivalent of shoveling on more coal or stepping on the accelerator—the motor speeds up and the music goes faster. Our modern ears are geared to expect the pitch to change when a recording speeds up—but not in Aeolian land. It’s a funny sensation to hear the tempo changing with the pitch staying the same. But the tempo indicator has a very important function. Of course it allows the performer to select the speed, but also gives sensitive control to the tempo, allowing ritardando, accelerando, and rubato.

If the roll is playing a piece of a significant speed that calls for frequent registration changes, you find yourself with your hands full following the leads on the swell pedal, controlling the tempo with musical sensitivity, while all the time taking care that the paper is tracking properly. If you miss the little red line moving away from the pointer you hear the music scramble as the tracking is lost.

At the risk of overusing technical jargon, here’s what happens when the player plays a single note:

1. Air blows through the hole in the paper roll, through the spool-box tubing to the spool-box contact pouch.
2. The pouch inflates, opening a primary valve that exhausts a box pneumatic.
3. As the pneumatic exhausts, it push-

es up a rod that in turn pushes on a brass contact.

4. When the contact is made, electricity travels through the relay to a magnet on the windchest.

5. The magnet is energized, lifting its armature to allow a primary pouch to exhaust.

6. As the pouch exhausts, it opens the primary valve that in turn exhausts the secondary pouch.

7. The secondary pouch draws open the secondary valve.

8. The secondary valve exhausts the key-channel in the windchest.

9. As the key-channel exhausts, the interior of all the pouches for that note (one for each stop) are exposed to the atmospheric pressure.

10. A stop that is turned on has pressure in the stop channel waiting to play notes.

11. When the key-channel is exhausted, the note pouches of any stop that’s on can exhaust.

12. The exhausting note pouch opens the pipe-valve.

13. Air blows into the pipe and the note sounds.

As much as I understand how these actions work, and as much as I know that they work very fast, I’m still amazed that all of those steps working in sequence can possibly work fast enough to make any kind of musical sense—let alone work so fast as to be able produce notes repeating at 20 or 30 times a second.

An organist playing “the old fashioned way” (pushing down keys to make notes play) is limited to three or four notes in each hand and two in the pedals. And think about it, it’s not all that often that you’re really playing ten notes at a time. Turn on couplers and you might be asking the organ to produce 20 or 30 notes at once. The Aeolian player has no such limitations—some of the rolls include complicated chords and passages that could not be played by two organists at once. Stop the roll at a busy moment and count the holes in the paper from left to right—I’ve found places where there are 30 notes playing at once . . .

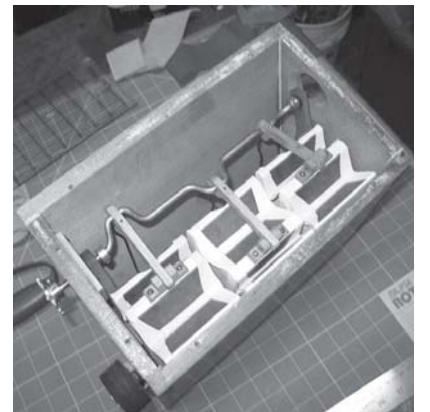


Photo 6, spool-box motor

I’ve tried to give an idea of how the organ’s action works, but I’ve not told you anything about how the paper rolls are driven (Photo 6, spool-box motor). You know about the throttle that controls the flow of air to the motor, but the motor itself is a marvel. It contains three two-part pneumatics connected by a camshaft. On the end of the camshaft there’s a gear that drives a chain that drives a transmission that turns the spool-box spindles (Photo 7, spool-box transmission). The transmission has a feature controlled by a stopknob labeled “Aeolian Re-roll”—a



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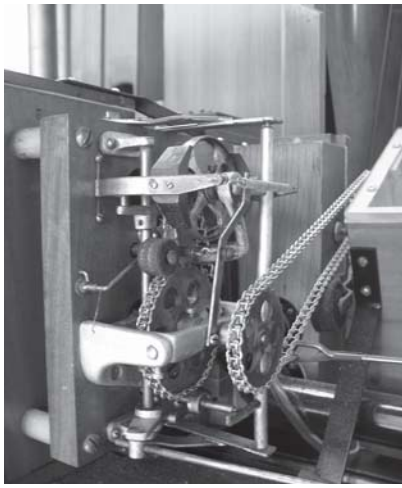


Photo 7, spool-box transmission



Photo 8, spool-box contact pouches before

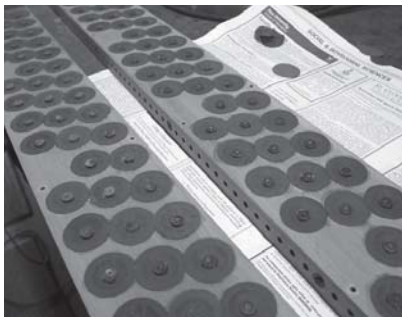


Photo 9, spool-box contact pouches after

rewind function that rolls the paper back onto its original spool at the conclusion of a performance.

It's time for me to make a confession. I have added a solid-state relay with MIDI to this organ. But while confessing, I want to make one thing perfectly clear. I am not using MIDI to add voices to the organ. "MIDI Out" from the organ's relay feeds "MIDI In" of a sequencer. Play the organ either with the rolls or the keyboards and the sequencer captures the music as a data stream that can be played back. So the organ can now be played three ways. This allows the player/operator/performer/musician to rehearse a performance on a roll, master the registration changes, the subtleties of tempo and expressions, and play back the whole performance entirely automatically. And perhaps most important, it allows essentially unlimited repeat performances without exposing the fragile 100-year-old paper to wear and tear (and I do mean tear).

This organ, Aeolian's Opus 1014, was built in 1906. In 1906 Theodore Roosevelt was president, Typhoid Mary was exposed in New York City, six of George Bernard Shaw's (1856–1950) plays were on stage in New York, and 400 people were killed in the great earthquake in San Francisco (Enrico Caruso was in town for that event, and swore that he would never return to a city "where disorders like that are permitted").¹ Automobiles were barely established as a significant mode of transportation, and the railroads were in their heyday. In this context we see how revolutionary was the work of Wilbur and Orville Wright—their first flights at Kitty Hawk, North Carolina were accomplished in 1903.

This Aeolian organ spent last summer in the workshop attached to my house, and the summer-time guests were amazed and amused as I put the organ through its paces—each time causing a "rowdy hour" in the midst of a dinner party. Imagine how it must have astounded Mr. and Mrs. Longyear's guests in 1906. Decades before radio and television, before stereo and compact discs, and most of a century

before home movie theaters, this home-entertainment system represented the very apex of technology. Those fashionable dinner guests would have had nothing against which to compare the organ. I imagine that many were simply bewildered. Some, not all, of my friends were able to follow my explanation of how the thing works. Few of Mr. Longyear's guests would have had technical backgrounds that would have allowed them even the dimmest comprehension.

But, boy, does it work! This was my first experience with an Aeolian player, and while I had it dismantled on my workbench, while I was cutting the tiny pouches for the spool-box contacts, while I was cleaning and assembling the spool-box tubing, I had the intellectual assurance that it would work, but it seemed improbable enough that I was purely delighted when I ran it for the first time (Photo 8, spool-box contact pouches before; Photo 9, spool-box contact pouches after). And I've been dwelling on the mechanical. This is above all a wonderful musical instrument. The voicing is imaginative, clear, and brilliant. The selection of voices is magical. The various combinations of stops are both thrilling and beguiling. What a fabulous appliance to add to the home that has everything. ■

Notes

1. <http://www.trivia-library.com/a/united-states-and-american-history-1906.htm>

On Teaching

by Gavin Black

Pedal playing, part I—overview

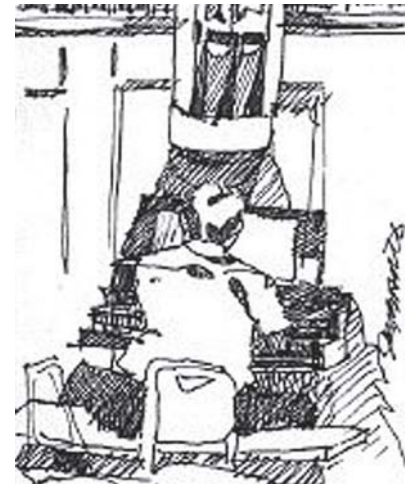
Pedal playing is, in a way, the public face of the organ. It is something that sets organ playing apart from other activities—even, for some, defining it. Writing in 1788, an anonymous author who had undertaken to defend J. S. Bach against the charge that he wasn't as great a composer as Handel had this to say as part of his argument:

Now, if we weigh the organ works of the two men in the same scales, there is a difference as wide as the sky in favor of JSB. The proof of this statement can without any trouble be made convincing even to people who are not experts.

One may assume without fear of contradiction that the pedal is the most important part of an organ, without which it would have little of that majesty, greatness, and power that belong to it alone above all other instruments. Anyone who knows at all what the word "organ" means will grant that.

What shall we say, then, if Handel almost completely neglected and seldom used the very thing that makes an organ an organ, and lifts it so high above all other instruments?

This is not an argument based on anything that we would call compositional



content, but just on proper use of—or proper respect for—the pedal division. It is presented as essentially self-evident ("... without fear of contradiction ... convincing even to people who are not experts"), and as arising from the very definition of the instrument.

Sometimes an organist has the gratifying experience of being approached after a performance by someone who can't quite believe that anyone who actually do all of that with his or her feet. It seems like magic, or at least something beyond just difficult. The fact that there are more pedal solos in the repertoire

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than there are extended one-voice passages meant to be played by the hands probably reflects a general tendency for composers to accept the notion that the pedal division is essential to the nature of the instrument, and also that pedal playing is something that is appropriate, and fun, to show off.

So there is a sense, shared in different ways by many organists, organ composers, and listeners to organ music, that pedal playing is important and special, but also very, very hard. There is a down side to this sense, one that is especially important to organ teachers. Many people who would like to play the organ hesitate or refuse even to try because they are (inappropriately) afraid of pedal playing, while also (appropriately) believing that it is a necessary part of being a good organist. Also, many people who are actively playing the organ are chronically scared of playing the pedals. It is so common to hear someone say something like "If I don't have time to practice I'll just find something for manuals" or "I'll play the hymns on manuals only" that we accept that this makes sense. However, ideally, the more resources one can bring to bear on playing a piece—like ten fingers and two feet rather than ten fingers alone—the easier it should be.

So the teacher's first job in teaching pedal playing to a student who is new to it is to make it not seem intimidating or unnaturally difficult. The key here is that it not be thought of as "unnaturally" difficult. Of course it is hard. It requires lots of practice, and that practice must be along efficient and sensible lines. However, it is a skill that is well tailored to what the human body and mind can do, and in fact anyone who works at it in the right way *will* learn to do it, and do it well, barring a prohibitive physical disability or injury. In this way it resembles two other activities that were once thought of as highly specialized, arcane, and difficult, namely typing and driving a car. The assumption nowadays is that everyone can learn both of these things to a high level of competence as a matter of routine. The same would prove true of pedal playing if everyone chose to learn it. (Or, to put it another way, if pedal playing were a teenager's key to autonomy and freedom, everyone would play pedals!) In fact the physical skill of pedal playing is essentially just an extension of the technique involved in using the brake and the gas pedal in a car. Of course it's more multifaceted than that, but at root it's the same. This admittedly somewhat goofy comparison often allows a student to take a deep breath and give himself or herself permission not to find the whole enterprise so scary.

It can also be useful and reassuring to remind students that for most of the history of organ playing, organists could not practice very much on church organs, for all of the well-known reasons, namely the need to find a helper to pump the organ in order to play so much as one note, and the difficulty of controlling both temperature and lighting in churches. Of course this doesn't mean that organists never practiced on their "real" instrument or never practiced pedal playing. Some organists may have had regular access to a pedal harpsichord or clavichord for practice in the Baroque period or even a pedal piano later on, though the extent of this remains very unclear. But certainly the most common situation over many centuries must have been that organists kept their fingers in shape through regular practice at home, and, having once become skilled at pedal playing, tended to add pedal parts more or less at the last minute before a service or other performance. This suggests that pedal facility was something comfortable, natural, and well-learned enough that it was always there ready to be tapped into at a moment's notice, the way bicycle riding is commonly thought to be.

(Of course no one would suggest that the most demanding and virtuosic pedal passages of Buxtehude or Bach or, especially, many late 19th or 20th century composers can be mastered without dedicated or indeed grueling practice. The above thoughts are intended to address the business of developing good, competent pedal facility and technique in the first instance.)

A second major reason that some students cite for having trouble with pedal playing, or even for giving it up, and therefore in effect giving up trying to learn organ, is that they find it physically uncomfortable. Since playing the pedal keyboard involves almost the entire body—at least more of it than other kinds of music-making do, more like an athletic activity—there is all sorts of room for it to become physically stressful or tense, and to lead to pain in the back, neck, shoulders, legs, feet, etc. Physical tension can always lead to musical problems—a tense sound or a lack of subtle control over timing and articulation—but with pedal playing, since more and larger muscles are involved, it can also lead to a level of discomfort that makes it essentially impossible to go on. I have actually encountered many people over the years who have told me that they are simply not suited to organ playing because they found the physical dimension of pedal playing too awkward and uncomfortable. I am certain that most of them could have found a way of approaching pedal playing that was devoid of any bad physi-

cal feeling and that worked fully to give them command of the pedal keyboard and the repertoire. The teacher's second job, therefore, is to help the student to be comfortable at the pedal keyboard and to develop a technical approach for each student that works for that student's posture and physique.

The teacher's third and most fundamental job, of course, is to give the student the basic tools to learn pedal playing. Next month's column will be organized around specific and detailed suggestions about how to approach this task. I will close this column with some ideas that underlie my way of thinking about the details of teaching pedal playing. This will serve as a background for next month's column and I hope will provide food for thought.

1) If the goal is to allow everyone who is interested in organ playing to become a competent pedal player, and since everyone's individual physique requires a somewhat different posture on the organ bench and a somewhat different relationship to the physical side of playing, there should be as few rules or even presuppositions as possible about how anyone should sit at the organ. If it is possible to develop a way of gaining complete security at the pedal keyboard that does not depend on a particular posture or on a particular physical setup, that would be very desirable.

2) The act of playing pedal keys is simply the act of pushing down a lever with a part of the foot that is small enough to do so without pushing down an adjacent lever. Any part of the foot that fits this description is fine to use in playing notes. This might often include the "big toe" area, the "little toe" area, almost anywhere along the outside of the foot, any part of the heel, and, for players with small enough feet, even the very front of the foot. There is no reason to reject any of these in advance, or to prefer any of them as a matter of principle. There might well be musical, practical, or historical reasons to prefer one or another in a given situation. Each player's posture, and various physical habits, as well as foot size, will often determine what is best in this respect. Students can start to monitor this on their own behalf at the very beginning of the learning process.

3) There are three sound ways of finding the right note while playing pedals:

- a) finding notes from scratch, in relation only to the position of one's body on the bench
- b) finding a note with one foot in relation to the position of the other foot and
- c) finding a note with one foot in relation to where that foot last was or what that foot just did.

Each of these is useful, and they can all be practiced systematically, but the third is the most useful by far. It forms the basis for the exercises and procedures that I use in introducing students to pedal playing. (There are also various unsound or problematic ways, such as sliding or bumping the foot along the keys or just plain looking. These are unsound in part because they tend to cause hesitation and, by adding steps to the process, set a lower ceiling on tempo. But even worse, a reliance on them, especially by beginning students, delays or defeats the establishment of a solid inner sense of the geography and kinesthetics of the pedal keyboard.)

Next month in part II of this series I will continue this discussion, and move on to exercises and suggestions for practice.

Gavin Black is the director of the Princeton Early Keyboard Center in Princeton, New Jersey. He welcomes feedback by e-mail at <gavinblack@mail.com>. Expanded versions of these columns with references and links can be found at <www.pekc.org>.

Music for Voices and Organ

by James McCray

Christmas cantatas and anthems

*Love came down at Christmas
Love all lovely, Love divine;
Love was born at Christmas,
Star and angels gave the sign.*

—Christina Rossetti (1830-1894)

In an Arthur Miller play a day of reckoning always arrives; it usually is at a point in a man's life when truth finally is seen and an uncontrollable, inescapable conclusion occurs. That almost seems to be a description of December for church musicians. Those halcyon days of comfortable fall services of one anthem a week are but a memory as the intensity of compounded musical events overwhelms directors. And, for those who also have musical responsibilities in schools and other community ensembles, December takes on epic proportions. December IS the month of reckoning!

The cosmology of the Christmas season for churches is sometimes tainted because there is an expectation that an extended work, such as a cantata, be performed. This is especially true in Protestant churches. Congregations want to hear Christmas music set to texts about the birth of Christ; liturgically that is a problem because Advent is about anticipation, not the actual birth event. In most churches, Christmas Eve is not a time for the performance of cantatas because with congregational lighting of candles and singing carols, in addition to the myriad of other expected aspects of Christmas Eve for the overflowing congregation, tren-

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chant timing is imperative.

Christmas cantatas, therefore, are usually an appendage to an Advent service, although some churches are large enough to have their own Christmas concert, which solves the liturgical problem. Strict liturgists acquiesce the quotidian rituals for at least one Advent Sunday, in order to satisfy the desire to present a musical version of the story during a service. Bach and other Baroque composers wrote several useful settings of true Advent cantatas, but today's congregations are far less concerned about those matters of strict liturgical formality. After all, congregation members have been hearing Christmas music in stores and elsewhere since the end of October, so hearing a Christmas cantata in a church in December usually is not a problem for them.

As you prepare for the Christmas season, remember that it will be frantic but glorious. The arduous planning of autumn will be rewarded in those tender moments of singing "Silent Night" on Christmas Eve. The Christmas music reviewed below may help you on your way to that goal. Merry, merry!

Holy Night of Miracles, Lloyd Larson. SATB, orchestra or keyboard, Lorenz Publishing Company, 65/1968L, \$8.95 (M).

An SAB edition (65/1978L) also is available. The work consists of eight movements with a paragraph of narration separating each movement. The text begins with an Advent adaptation of "O Come, O Come Emmanuel" and the Magnificat, then moves to the story of the birth and the angels as it weaves in "Angels from the Realms of Glory." The music is not difficult, with the choir's part on two staves in a primarily syllabic structure. The last movement is based on "O Come, Let Us Adore Him." The orchestra needed is quite large, so many churches may prefer the keyboard version. Charming music that will be useful for most church choirs, especially since familiar material is used; the SAB version makes it adaptable for smaller choirs.

Season of Wonders, Joseph Martin. SATB, orchestra or keyboard, Harold Flammer Music (Shawnee Press) A8668, \$7.95 (M).

Narrators who are messengers provide Biblical information before each of the nine movements. The large orchestra provides lots of color to the music. Choral parts are on two staves and are mostly syllabic for the texts written by Martin, which describe traditional events surrounding the birth of Christ, particularly those relating to miracles. The music will be easily learned and warmly received by the congregation and singers.

The Babe of Bethlehem, Samuel Gordon. SATB and chamber instruments with piano, National Music Publishers (Emerson Music) SGC-100, \$5.40 (M-).

Technically this is a suite of seven carols, not a cantata. The instruments needed are flute, oboe, violin, cello, bells, piano and percussion, which makes this very pragmatic for church or school performances. The music is dominated by a folk style and includes one spiritual. There are solo sections, a sparse orchestration that places the emphasis on the voices, and a delightful innocence to the music that gives it an early American spirit. The carols may be traced back to various 17th-18th century American publications.

The Children of Christmas, John Leavitt. Two-part treble, piano, optional percussion and optional string bass, Concordia Publishing House, 97-6961, \$5.00 (M).

This is a musical for children, with stage directions and soloists in roles such as Hannah, Micah, Leah and Nabal who have brief speaking parts. There is an adult narrator; however, the emphasis is clearly on the choral singing of the children. The music is light and jaunty in style, with the choir often in unison. The text, by Phil Speary, provides six movements that tell various aspects of

the Christmas story (angels, visit of the Kings, etc.), and two movements have a children's prayer and a children's promise. Although not difficult, much time will be required for the children to learn the nearly 40 pages of music, but it will be well worth the effort.

Christmas Eve anthems

All Christendom Be Merry, Daniel Pinkham. Unison, keyboard, optional guitar and handbells, ECS Publishing, 6302, \$1.95 (E).

The text by Miles Coverdale (1487-1568) is set in a modal, lyric melody above chords in ostinato-like patterns, but without a true rhythmic feeling so that accents shift and there is even a hint of jazz. The guitar and handbell parts are included on the back cover. Only three bells are used; the guitar is also in a modified ostinato style that is always linear, no chords. This has an ethereal character that remains gentle throughout.

Tenderly Mary Sings to Sleep, Paul Bouman. SATB and organ, Alliance Publications Inc., AP 1380, \$1.35 (M).

The arrangement of a 17th-century carol is also available with an orchestral accompaniment. The carol consists of two large sections that have different melodies but are similar. The choral parts begin with the first verse in a

soprano unison that then is heard in a four-part unaccompanied setting for the second verse. The last verse is accompanied, with the organ music on two staves. Sweet, easy music.

Away in a Manger, Jim Taylor. SATB, soprano solo, oboe, and keyboard. Roger Dean Publishing Co., 10/2224R, \$1.95 (M-).

A separate version is available for strings, harp, and oboe; however, the oboe part is included at the end of the choral score for use with keyboard. There is a long oboe introduction followed by the first verse as a soprano solo using straight tone. The traditional text is given a new melody that is very gentle yet similar to the familiar tune. The unaccompanied four-part verse is linked to an instrumental coda.

From Heaven Above to Earth I Come, Howard Helvey. SAB, keyboard with optional flute, viola (or clarinet), cello (or bassoon), and three-octave handbell choir, Beckenhurst Press, Inc., BP 1638, \$1.40 (E).

Based on a 19th-century melody, there are four verses with only the last two for full SAB choir; the third verse is unaccompanied. The easy music is syllabic with a keyboard accompaniment on two staves. A useful, tender setting of the Martin Luther text for small church choirs.

A Stable-Lamp Is Lighted, David Conte. SATB and organ, ECS Publishing, 5332, \$2.85 (M).

Conte's setting of the Richard Wilbur poem in four verses often has divisi in the parts; it is a dramatic work that would be of particular interest for concerts with large choirs. The accompaniment adds considerably to the setting and it remains very independent of the voices, with extensive solo interludes between the verses, which are not strophic in design. Solid, effective writing.

Cradle Hymn, James E. Clemens. Unison/two-part and piano, Choristers Guild, CGA996, \$1.60 (E).

This simple setting of the Isaac Watts text (*Hush! My Dear, Lie Still and Slumber*) retains the same melody for the verses, with an optional second part that contrasts as a counter-melody. The very easy keyboard part is merely background for the voices.

Book Reviews

Rehn, Wolfgang (ed.). *Dokumentation von Orgelrestaurierungen.* Berlin: Pape 2006. 168 pp., €36 plus postage. Available from Pape Verlag, Prinz-Handjery-Straße 26a, D-14167, Berlin, Germany; <www.pape-verlag.de>.

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The volume is the report of the meeting of the *Internationale Arbeitsgemeinschaft für Orgeldokumentation* ("International Society for Organ Documentation"), held in Männedorf, Switzerland, in 2004, and it contains most, but not all, of the discussion papers given there. The society is not concerned primarily with restoration of organs as such, but rather with the documentation of such restorations. "Restoration" is here a broad concept that includes enlarging, changes to the specification, revoicing, etc., as well as actual restorations. The ideal of the IAOD is to compile complete records of everything affecting the substance of the organ. It is, I think, fair to say that serious restorations of instruments, ranging from the Baroque period to the years immediately after the Second World War, are much more common in various parts of Europe, particularly Germany, than they are in North America.

The core of the book is the double paper of Niclas Fredriksson, who discusses and summarizes the aims of the society. He speaks of three stages of a desirable documentation: documentary records, printed specifications, church records, builders' records, and the like; the present state of the instrument based on descriptions, records, etc.; and the aim of the restoration, i.e., does it involve returning the organ in question to its original state, to the state resulting from some later alterations, or whatever. For example, many small Silbermann organs are more or less routinely restored to the state that resulted from the addition of an independent Pedal in the late 18th or 19th century.

Fredriksson's paper assumes that the ideal is a documentation so complete and so reliable that one could literally recreate the organ. However, he rightly points out the realistic limits. Here I list only a few examples. It is rarely possible to analyze the metal content of every pipe, desirable though this may be, particularly for older organs that have undergone many additions, alterations, and so on. The use of recordings to document organ sound is obviously helpful, but for various reasons recordings are not perfect. In the case of pictures, there is a considerable question about the use of color photography, in part because of the fairly rapid deterioration typical of color film.

A really major problem facing the organ builder who in theory wants to create a full documentation of his work for the use of future builders is economics. Analyzing and/or photographing every pipe requires an expenditure of time and resources that would be possible only with the aid of massive government funding of a magnitude not found even in areas where documentation is strongly encouraged or required. The result is that firms like Kuhn (Switzerland) that are champions of careful documentation develop a sampling method that, hopefully, gives an accurate picture. Two forms designed to be used in surveying organs are given in a long appendix to the book.

Shorter essays are devoted to the state of affairs in France, Holland, Sweden, and Switzerland, all of which have some kind of regulations requiring documentation of organs, and a brief examination of conditions within the church. There are a few cases where conditions are less

rosy than they may appear, particularly, perhaps, in France, where the treatment of the often state-owned instruments is sometimes strange.

A brief summary of the discussion at the meeting is so brief that it is in fact useless. It would be welcome if it were much longer, since I feel sure that there was in fact considerable discussion. The book contains three indexes and a number of beautifully reproduced illustrations, graphs, and drawings.

Among private firms, the Swiss builder Kuhn has led the way in providing as much documentation as economically as possible. Germany is not represented among the countries dealt with here, in part, perhaps, because of unpublished contributions. I might mention, however, that I have read some rather impressive records of restorations published by the Klais firm.

In theory, every organ-builder would enjoy and profit from this book. Those who read German certainly should investigate it.

—W. G. Marigold
Urbana, Illinois

New Recordings

The Glory of Grosvenor: The Organ of Grosvenor Chapel. Richard Hobson, organ. Regent Records compact disc REGCD 234, <www.regentrecords.com>

Voluntary in G minor, set 1, no. 10, William Russell; *Voluntary in D minor & major*, op. 1, no. 4, William Walond;

Sonata No. 6 in E minor, Thomas Gladwin; *Voluntary in C major*, set 1, no. 1, William Russell; *Voluntary in D minor*, op. 1, no. 3, William Walond; *Voluntary in F*, John Keeble; *Dirge for the burial of Lord Viscount Nelson*, Thomas Attwood; *Voluntary in G major*, John Keeble; *Voluntary in F*, John Bennett.

Grosvenor Chapel, situated in the Mayfair district of the affluent west end of London, is a chapel-of-ease within the parish of St. George, Hanover Square. The church was built in 1730, and the organ case remains from Abraham Jordan's original organ of 1732. Nothing else worthwhile remained of Jordan's instrument, and when the church decided to obtain a new organ in the late 1980s they commissioned an instrument in the 18th-century English style to be in keeping with the building and the surviving case from the old Jordan organ. William Drake of Buckfastleigh in Devon, who specializes in this style of instrument, completed the new organ for Grosvenor Chapel in 1991. It is a superb recreation of a two-manual 18th-century English instrument of two dozen stops, complete with G-compass Great Organ, although with a couple of concessions to modernity in the form of a full-compass Swell and a small Pedal division. The temperament, devised by Joost de Boer, Mark Lindley and William Drake, is also somewhat milder than a 1/5-comma meantone tuning such as would have been used in 18th-century England, but it sounds to me much more convincingly authentic for the period than other compromise unequal temperaments I have heard. The general effect of the organ, indeed, is of an extremely fine 18th-century English instrument—just the kind of thing that might have been constructed by Abraham Jordan. The player on the recording, Richard Hobson, who has been organist of Grosvenor Chapel since 1981, was intimately involved in the planning and construction of the new Drake organ.

Organs capable of giving an authentic performance of old English organ music are few and far between. A more suitable instrument for the performance of 18th-century English organ music could therefore hardly be imagined than the Grosvenor Chapel organ, and it is good that Richard Hobson has chosen to perform 18th- and early 19th-century English repertoire on this compact disc. Such repertoire is eminently suited to this style of instrument and is far too infrequently played. Hobson begins with a voluntary by William Russell, organist of the Foundling Hospital, who was one of England's foremost composers for the organ during the austere days of the Napoleonic Wars at the turn of the 19th century. William Russell's father, Hugh Russell, was a partner in the leading London organbuilding firm of England & Russell, and his brother Timothy was also an organbuilder, so organs seem definitely to have been in the family's blood. William Russell was held in a particular regard for his ability to improvise fugues, and this voluntary, in the typical English *Introduction and Fugue* form, is a fine example of the type of voluntary that Russell would normally have played at the end of services.

The next piece on the recording is William Walond's op. 1, no. 4, a voluntary consisting of an introductory slow movement in D minor for the Open and Stopt Diapasons and an *Allegro* movement in D major where the mounted Great Cornet stop alternates with the 4-foot Flute. This is typical of the type of voluntary that would have been played in English churches during the 18th-century after the Psalm and before the First Lesson at Morning and Evening Prayer.

Richard Hobson follows Walond's voluntary with Thomas Gladwin's *Sonata No. 6 in E minor*. Not a great deal is known about Gladwin, but he is of considerable interest so far as Grosvenor Chapel is concerned, since he was the organist there around 1760. He also performed at Vauxhall Gardens, one of the leading "pleasure gardens" in London, where the wealthy classes were entertained by music and other cultural events. In 1755 Gladwin published *Eight*

From *Das Orgeleinbuch*, by Leonard Ciampa (Op. 193, No. 9)

IX TANTVM ERGO

21.III.07 O.H.

Lessons for the Harpsichord or Organ. Three of which has [sic.] an Accompaniment for the Violin. Thomas Gladwin must have been well thought of by his colleagues, since John Stanley and William Boyce both contributed toward the cost of this publication. The *Sonata in E minor* is the sixth of the eight "lessons" and is perhaps the kind of concerto that Gladwin might have performed on the organ in Vauxhall Gardens. It consists of four movements: *Largo*, *Allegro*, *Affetuoso* and *Minuet*. This sonata is a good illustration of the way that 18th-century English organ technique was often much closer to the harpsichord than the organ music of other national schools, which is especially apparent in the organ works of Thomas Roseingrave. As the notes observe, the "wide leaps" in the *Allegro* movement of Goodwin's sonata are very similar to the kind of writing that is found in the harpsichord music of Scarlatti.

Next on the compact disc comes another voluntary by William Russell. This one is something of a *tour de force* in four movements—*Adagio*, *Spirituoso*, *Gratioso* and *Allegro Moderato*. A soft Diapason movement leads into a movement for the Great Trumpet, which adheres to the 18th-century convention of keeping the Trumpet in C major or D major and switching to another registration in order to modulate to other keys. Thus the Trumpet stop on the organ is not asked to do anything that a typical valveless orchestral instrument of the day might not also be able to accomplish. The third movement forms a kind of slow echo to the second movement and makes use of the softer Trumpet stop on the Swell. The voluntary rather surprisingly concludes with an impressive movement for full organ, rather than a fugue such as would normally have been expected. This is the kind of concerto for organ that might have been written for some special occasion, such as the dedication of a new organ.

Another of William Walond's Cornet voluntaries follows Russell's second piece: the *Voluntary in D minor*, op. 1, no. 3. Though one of the outstanding works of its period, this piece is sadly neglected, and I know of no other recordings of it. The first movement is a *Siciliano* (actually here called *Siciliana*), similar to the one that Stanley wrote around the same time for his op. 6, no. 1, and featuring the very fine Hautboy stop on the Swell. This leads into the Cornet movement. Here, unlike op. 1, no. 4, where the Cornet stop alternates with the Flute, in this voluntary the mounted Great Cornet alternates with the echo Cornet on the Swell.

John Keeble was an almost exact contemporary of John Stanley, and spent much of his career as an organist at St. George's, Hanover Square. He began as Thomas Roseingrave's assistant in 1744, a post whose duties may have included playing the organ at the chapel-of-ease, Grosvenor Chapel. Following an unhappy love affair, Roseingrave began to suffer from acute depression and was eventually unable to continue playing the organ; he was forced to retire to a more secluded life in Dublin. St. George's Church, however, took pity on him and continued to pay him half his salary until his death in 1766, paying the other half to Keeble, who took over as titular organist of St. George's in 1752. Keeble also performed on the organ at Ranelagh Gardens, the most fashionable of the London pleasure gardens. Handel himself belonged to the parish of St. George's, Hanover Square, and seems to have held both Roseingrave and Keeble in high regard as fellow musicians. Keeble's *Voluntary No. 3 in F major* is a work in four movements: *Grave*, [*Allegro*]-*Largo*, *Andante Cantabile* and *Fugue*. In fact, the *Allegro* section of the second movement as well as the last movement contain fugal writing, and the voluntary as a whole is characteristic of Keeble's serious and academic outlook. This in some ways heralds the 19th-century attitude toward the organ by eschewing the fripperies of Cornet movements and the like. As with the second of Russell's voluntaries, it is not so much a normal church voluntary as a concerto probably intended for some

special occasion such as a recital.

Thomas Attwood (1765–1838) was a favorite of the Prince of Wales, later King George IV, and through the prince's influence Attwood became organist of St. Paul's Cathedral in 1796. A student of Mozart, Dr. Attwood is mostly remembered today for his anthems such as "Teach me, O Lord, the way of thy statutes," and as the dedicatee of Mendelssohn's *Three Preludes and Fugues for Organ*. He is not generally noted for his organ music, but Attwood's *Dirge* is, if nothing else, a very interesting period piece. Britain's naval hero, Admiral Lord Horatio Nelson, was fatally wounded on October 21, 1805, while securing victory over the French in the Battle of Trafalgar, the most important naval engagement of the Napoleonic Wars, but it took until January 9, 1806 to arrange a state funeral for him in St. Paul's Cathedral. The funeral took place, as was common in those days, in the context of Evening Prayer. The *Dirge* would have been used at the end of the service while the coffin was being conveyed to its permanent resting place in the undercroft of St. Paul's, where Lord Nelson still today has pride of place in the center under the dome. The *Dirge* is a stately and dignified piece registered for the diapasons.

Dr. Attwood's *Dirge* is followed by another of John Keeble's voluntaries, again of four movements—*Andante*, *Largo*, *Ad[ag]io ad libitum* and [*Allegro*]. The first movement consists of contrasting passages on full organ with echo passages on the Choir and Swell, and this then leads into a *Largo* movement for the 4-foot Flute. What is very unusual about this voluntary is that the third movement, intended as a bridge from the second movement to the final fugue, is only partly sketched out and the rest is meant to be improvised by the player. Most competent organists in the 18th century improvised their Sunday voluntaries, and it was generally only "beginners at the organ" who made use of published compositions. John Keeble's *Select Pieces* were doubtless published with this end in view, and by only partly sketching out a movement he was helping to teach students how they might begin to sketch out and improvise their own voluntaries. This gives a rare glimpse into the way that 18th-century organists may have worked when composing their voluntaries. I was interested to note that in both this and the other John Keeble voluntary on this recording, Richard Hobson makes some use of the pedal to double the bass of the manual part toward the end of the fugue. This is a practice that was by no means universal, but it is something that late 18th- and early 19th-century organists sometimes did when they had access to a rudimentary pedal organ. The idea was to produce a more even legato effect when playing octaves in the left hand as well as to reinforce the bass.

John Bennett, a student of Johann Christoph Pepusch, became organist of St. Dionis Backchurch, London, in succession to Dr. Burney in 1752. This church's 1724 Renatus Harris organ was among the largest in the country. Bennett was a very competent composer whose works leaned more toward the *galant* style than most of his English contemporaries. He was considered by many one of the outstanding virtuosi of his time, and his organ music is certainly more technically demanding than the work of most 18th-century English composers. His *Voluntary in F major* consists of three movements: *Adagio-Allegro*, *Adagio* and *Allegro*. It culminates in a very fine fugue.

The title of this recording, *The Glory of Grosvenor*, is no overstatement. This is a very interesting compact disc, recorded on a first-rate organ, and displaying the splendors of an 18th-century English organ repertoire that so often gets ignored. I hope not only that many people will buy and listen to this recording, but also that there will be further recordings on this and other suitable instruments to give more of an airing to a repertoire that is also "glorious" and has for far too long been neglected.

—John L. Speller
St. Louis, Missouri

Iain Quinn. The Cathedral Organ. The Reuter organ, Cathedral Church of St. John, Albuquerque. Raven Recordings OAR 880, P. O. Box 25111, Richmond, VA 23260; <www.RavenCD.com>.

Marcel Dupré: *Placare Christe servulis*, op. 38; Ferruccio Busoni: *Praeludium (Basso Ostinato)*, op. 7, *Doppelfuge zum Choral*, op. 67; César Franck: *Pièce Héroïque*; Franz Liszt: *Consolation No. 3*, S. 672d/1, *Tu Es Petrus—Hymne du Pape*, S. 664ii; Konstantin Homilius: *Prelude in G Major*; Edwin Lemare: *Andantino in D-Flat*; Sergei Rachmaninoff: *Barcarolle*, op. 10, arr. Iain Quinn; Herbert Howells: *Master Tallis's Testament*; Leslie Howard: *Preghiera—Praeludium for organ*, op. 26a; Max Reger: *Introduction and Passacaglia*, op. posth.

This is the fourth recording from this brilliant young Welsh-born organist who has been the director of music at the Cathedral Church of St. John, Albuquerque, New Mexico, since 2005. After coming to the United States in 1994, Mr. Quinn has performed extensively both here in the United States and throughout Europe, Australia, South America, Japan, and Hong Kong. After introducing many people to Russian works for the organ on a previous Chandos recording, he continues this tradition of new or arranged pieces presented for the first time with this latest Raven recording: seven of the twelve pieces have never been recorded.

The disc opens with the music of Dupré: *Placare Christe servulis*, which is from a set of twelve chorales based on liturgical hymns and written as homage to the "father" of French organ music, Jean Titelouze. This is the last piece in the set, based on the hymn melody for All Saints day, a toccata-style piece played brilliantly by Mr. Quinn.

Two of the pieces recorded for the first time are those by Ferruccio Busoni, the only works that he wrote for organ although he transcribed many of the monumental Bach organ works for the piano. The *Praeludium (Basso Continuo)* and the *Doppelfuge zum Choral* work

very well together and date from the 1880s. Again, more great bravura playing is heard in the double fugue, with a synthesis of the German and Italian late romantic traditions.

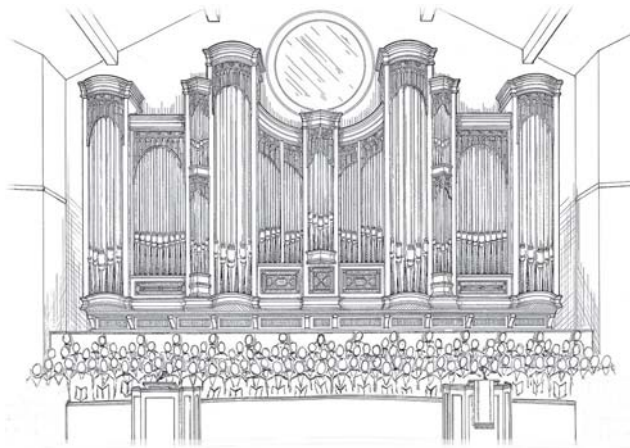
Central to the 19th-century organ literature is the music of César Franck; the *Pièce Héroïque* is from a collection of three pieces that holds a distinct place in the repertoire because it is an early example of the symphonic style of organ composition. Franck said that "the organ is my orchestra," and this music works very well indeed on the new Reuter organ with its warm foundations, complete chorus reeds, and ample pedal. Quinn plays the music with a brisk tempo and a rhythmic pulse that is very engaging and illuminating.

I never cease to be amazed by all of the music by "major" composers that has never been recorded before, and the two pieces by Liszt on this disc fall into that category. The first, *Tu Es Petrus—Hymne du Pape*, S664ii, dates from 1867 and is actually the unpublished second organ version of the eighth movement of the oratorio *Christus!* Although there is a vocal version of this piece and also a version for organ and piano, it appears here for the first time. A multi-section work, the first part portrays the words "You are Peter and on this rock I will build my Church" with hammer-like blows between pedal and manuals; there is a middle section referring to the command by Jesus to "Feed my sheep" with a more pastorate type of writing.

Consolation is a well-known piece for piano from the year 1850 that is in D-flat major, but the transcription has been transposed to the key of A major and has been altered by Liszt himself, although it was first transcribed by his pupil Alexander Wilhelm Gottschalg. Usually Liszt would leave these transcriptions unaltered and allow his pupils to have their names printed on the published score, which was another sign of Liszt's generosity to his students but has been a bane to musicologists and catalogers to decide who should get the majority of the credit for the changes and revisions.



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This time the work should really be credited to Liszt. How fun it is to hear a familiar work that has been changed and adapted by the composer himself and to hear it for the first time in new musical garments. The other famous transcription on this disc is Rachmaninoff's *Barcarolle*, op. 10, arranged by Quinn.

Another rare find on this disc is the short little *Prelude in G Major* by the 19th-century Russian composer Konstantin Feodorovich Homilius, who studied in Dresden and was the organist at the German Reformed church in St. Petersburg while playing violin in the court orchestra there.

Included on this disc is probably the most famous piece of organ music in all of the 20th century—yes, a piece of organ music that sold more than a million copies by the year 1925! Edwin Lemare wrote the *Andantino in D-Flat* when he was organist at the parish church in Sheffield in 1888 and later had it published and was paid a flat fee that would be about 15 dollars in current 2007 currency. The music was given words by Charles Daniels of Oakland, California, who writing under the pen name of Neil Moret, attached the words "Moonlight and Roses." Edwin Lemare threatened legal action and Daniels did end up giving him a percentage of the royalties and placed his name on the sheet music.

What was most surprising to me was to see the music of the pianist Leslie Howard, who has recorded the complete piano music of Franz Liszt and is known for his bravura recordings of the piano literature. The *Preghiera-Praeludium* for organ was composed in Zimbabwe in 1996 for Iain Quinn and was intended, with another work, to frame Howard's setting of a Mass for double choir and organ. The *Preghiera* is based on material from the Agnus Dei of that Mass, and is an andante with a lyrical theme in 5/4 time, with an ostinato figure in fourths heard from the highest and lowest registers in the pedal. What a musical find!

The music of Herbert Howells is represented in the well-known *Master Tal-*

lis's Testament, which is from a set of six pieces for organ completed in 1940 and pays homage to an earlier age. Howells once said that he felt that he actually belonged in some way to the Tudor period, both "musically and every way," although one can often hear influences of American jazz and blues music in many of his pieces.

The disc concludes with the massive *Introduction and Passacaglia in D Minor*, a posthumous work of Reger that begins in the style that is reminiscent of Bach, with each and every variation becoming more ambitious and "Regeresque" than the last. You need a big instrument and a big technique from a true virtuoso player to play this music, and Iain Quinn is more than up to the task to make this a memorable performance.

This is one of two recordings made on the new organ at the Cathedral Church of St. John in Albuquerque. Recorded in April of 2006, it is the companion disc to the Maxine Thevenot recording that was made in the same month. This is another brilliant recording by one of the organ world's greatest young players.

—David Wagner
Detroit, Michigan

J. S. Bach Organ Works, Vol. V: "Orgelbüchlein Plus." George Ritchie, organist; Paul Fritts organ, 1998, Pacific Lutheran University, Tacoma, Washington. Raven OAR-580, two CDs, \$14.98 plus \$2.50 shipping; <www.ravencd.com>.

This series of Bach recordings has been played on various instruments, lending interest to the massive project. In addition to the 45 chorale preludes on these two discs, several additional compositions are included: preludes and fugues in C major and F minor, the *Concerto in C Major*, and *Trio Sonata No. 3 in D Minor*.

The registrational variety throughout is exemplary. It is no simple feat to maintain musical interest while playing 45 chorale preludes in a row, but Prof. Ritchie manages to do it. The 3-manual

instrument has some 70+ ranks. Ritchie plays the adagio movement of the trio sonata using the Positiv Rohrflöte 4' in the right hand an octave lower and the Quintadena 16' an octave higher with the left hand. Bully! Students, pay attention! Shades of the incomparable Lynnwood Farnam.

Gifts from Above. Yoon-mi Lim, organist; Goulding & Wood organ, St. Meinrad Archabbey, Indiana, 1997, 70 ranks. Pro Organo CD-7205; <www.www.zarex.com>.

This CD contains an interesting mix of "standard" classical repertoire and interesting and difficult contemporary works. The building has a lovely reverberation period of some six seconds; the performer pays this priceless advantage little heed. Buxtehude's sectional *Prelude in G Minor* is played so rapidly in some sections that it is difficult to tell what is going on. Ms. Lim has a superb technique; this does not necessarily mandate playing at breakneck tempo when the reverberation muddles the music. The gorgeous Bach trio on "Lord Jesus Christ, Turn Thou to Us" also suffers from a too-soft cantus firmus in the pedal. Ms. Lim dashes to the end without thought of a slight retard.

Her forte at present, judging from this recording, is contemporary music. Alain's *Deuxième Fantaisie*, Guillo's *Ikarus*, James F. Hopkins's *Two Dances*, and the *Sonata III* of Hindemith are all imaginatively played. Registrations, tempi and interpretations are first rate. With the concluding Allegro from Widor's *Sixth Symphony* we again tend to be overwhelmed by the sound and tempo. Buy this disc for the 20th-century music.

Music of Leo Sowerby and Fred-eric Chopin. Charles Callahan and Lorenz Maycher, organ; Gwendolyn Jones, mezzo-soprano; Tana Bawden, piano; 1903 Hutchings-Votey organ, 4m/69r, First Church of Christ, Scientist, New York City. \$16.50, Vermont Organ Academy, P. O. Box 1826, Laurel, MS 39441; <www.vermontorganacademy.com>.

Here is a strange but interesting combination of pieces. Only two of Sowerby's organ pieces are featured, both played by Charles Callahan in a live concert for the 1996 AGO national convention. He leads off with a breathtaking performance of the *Fantasy for Flute Stops* and the familiar *Toccata*. Audience noise is unobtrusive. Six of Sowerby's songs (including *Three Psalms* and *Songs of Faith and Penitence*) and the anthem *I Will Lift Up Mine Eyes* are sung by Gwendolyn Jones, accompanied by Lorenz Maycher. Ms. Jones's voice has considerable vibrato—not my cup of tea. Given that, the performances are well realized.

Rather curiously, the final four selections on the recording are familiar pieces by Chopin, elegantly played by Tana Bawden in an appropriately Romantic style. This is not surprising, given that her teachers include Arrau, Bolet and Rosina Lhevinne.

—Charles Huddleston Heaton
Pittsburgh, Pennsylvania

New Organ Music

Two Mendelssohn Editions

Since the appearance of my article exploring "Mendelssohn the Organist" in the July issue, several have asked about my failure to recognize a recent publication by Breitkopf. This omission resulted purely from my ignorance of the publication, a failure that I now attempt to redress.

My study was based on the five-volume "Complete Organ Works," edited

by Wm. A. Little and issued by Novello over the period 1987–90 (www.chesternovello.com). The newer Breitkopf venture (www.breitkopf.com), edited by Christian Martin Schmidt in two volumes, contains Mendelssohn's "Organ Works," the "Urtext of the Leipzig Mendelssohn Edition," not the original attempt at a critical edition of 1874–77, but its more recent replacement, published by Breitkopf & Härtel; the organ works, edited by Schmidt, are contained in Series IV, volumes 6–8, copyrighted in 2004 and 2005. In fact, the practical edition is simply an offprint of the library edition, which does contain far more extensive notes.

Thus the two practical editions are based on different premises. Dr. Little scoured European libraries for previously unknown material, with the result that his volumes contain 22 pieces not included by Schmidt. Schmidt's first volume (Edition Breitkopf 8641) contains the *Three Preludes and Fugues*, opus 37 and the *Six Sonatas*, opus 65. The second (Edition Breitkopf 8642) includes those pieces contained in the Leipzig edition "without opus numbers." With two exceptions, everything it comprises is available in the Little publication. According to Schmidt, an "Andante sostenuto in F minor" of 65 measures was written for possible inclusion in what became Opus 65. What he has titled an "Andante. Recitative in F minor" dates from early 1845 and thereby may be the last work for the organ penned by Mendelssohn. With its contrasts of *pp* recitative-like statements with big block chords marked *ff*, it is obviously the preliminary version of the third movement of the first sonata.

So, given a choice, which edition is preferable, beyond the obvious distinctions of content? Well, if price is a factor, read no further than these statistics: according to recent information, the five volumes of the Novello edition now retail for a total of \$194.10, while the two volumes from Breitkopf cost \$27.00 and \$29.00 at current rate of exchange. The Breitkopf is printed in a vertical format, making it more compact, but still easy to read. The unnumbered works in volume II are presented in chronological order with the dates of composition placed at the top of each score. As with Little, Schmidt's scholarship (in translations by Roger Clement, although the critical notes are available only in German) is meticulous and lucid. I found his narrative of the evolution of what became the six sonatas particularly helpful, with charts that correlate the parents of their various movements in chronological order, with asterisks referring the reader to those pieces in the companion volume; the reader would know only independently that the others can be found in the Little publication.

As with Little, editorial suggestions are clearly indicated, and I found few discrepancies between the two editions. As one example, in the first 16 measures of the "Andante in D major" Schmidt's version (II, 54) contains intermittent passages for the feet, while Little's (II, 9) restricts everything to what would have to be rather large hands. Little explains in his preface that those measures (the theme of a set of implicit variations) contain "no indication for pedal and therefore [have] been transcribed for manuals alone," reinforcing that decision with the observation that a similar passage toward the end of the piece contains explicit pedal rests.

Thus the Mendelssohn enthusiast now has available two splendid editions, each with its own goals and idiosyncrasies. I applaud this abundance of riches and commend them to your attention.

—William Osborne
Winston-Salem, North Carolina

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In celebration of the 100th birthday, October 27, of Helmut Walcha: Artist-Teacher—Part 2

Paul Jordan

Part 1 was published in the October 2007 issue of *THE DIAPASON*.

Full disclosure

As this second section is more personal, the reader may indulge the author's use of the first person singular. I first heard of Helmut Walcha through another mentor, Tui St. George Tucker, the late composer who not only taught me to play the recorder but was in some ways like a second, or alternate, mother. In my seventeenth summer, which I spent at Camp Catawba in the Blue Ridge mountains of North Carolina, where Tui directed the music, she simply instructed me, one day, to listen to recordings by Helmut Walcha, beginning with the six Trio Sonatas by Bach. At first I did not "get it." Though years before I had been a choirboy and found the organ fascinating, I'd devoted neither systematic nor serious attention to its repertoire. I presumed that the recommended recordings would feature a grand but somewhat opaque, if not "muddy," sound. It was a surprise, at first more puzzling than edifying, to be confronted with clearly inflected and articulated "chamber music" of a bell-like transparency and played, on historical instruments, in rather dry acoustics (e.g., the Schnitger organ "stored"—forever—in the village church of Cappel, north of Bremerhaven). Tui asked me not to be put off but to persist in listening. The revelation, my sudden epiphany of understanding and profound appreciation, came after the third or fourth try; now, I was hooked—as it turned out, for life.

The next spring, almost a year—later, I wrote a fan letter to the player, asking him if, when next in Europe, I could meet him and hear him in person. Walcha replied that I should come to a Saturday afternoon service of Vespers at the Church of the Three Kings (Dreikönigskirche) in Frankfurt and let him know, in advance, both the date and my choice of two pieces; in my response, citing a date in September 1957, I asked for the chorale-prelude *An Wasserflüssen Babylons* (in 4 voices, cantus firmus in the tenor) and the *Passacaglia and Fugue in C Minor*—and was amazed, of course, when, some months later—and without further correspondence—my father and I walked into this church, just across the Main river from the Frankfurt Cathedral, and found both of these works in prominent positions in the printed order of service!

On the gallery afterwards, he recommended that I continue my piano studies in New York and in about three years come to audition for him at the Hochschule für Musik (State Music Academy) in Frankfurt. Nothing was said about organ lessons—nor were there any. The organist of the church where I was then singing allowed me to practice regularly there, on his Austin, after showing me, "Here are the manuals, here are the stop tabs, here are the pedals—you use toes and heels, both." Not until after completing memorization of the *Orgelbüchlein* in the first of my four years of study with Walcha did I confess to him that he was my first organ teacher—a revelation he seemed to take in stride ("I don't object to capable virgin students"); while I did not have a B.A., most of his foreign students had master's degrees and many were on Fulbright scholarships.

Subsequently visiting Europe every summer in the decades following 1966, I saw him each year, at home or in his vacation haunts, until 1989 (two years before his death). It is fair to say that we developed a friendship, and after his own retirement he continued to encourage my work and to take a vivid interest in what I told him of the gratifications and frustrations of church and academic life at home in America. Soon after his 70th



Case of the Arp Schnitger organ in Cappel (photo by Guy Millet, May 1991; courtesy Jérôme Do Bentzinger)

birthday I rendered an oral translation to him of the first portion of this article, in the form in which it had then been published, and was naturally pleased that he found it (while likely somewhat more systematic than had he himself put pen to paper) a valid summary of his views and pedagogical emphases.

Crucial to this full disclosure are, I think, the years of study and decades of friendship and, perhaps more important (or unusual), the fact that it was not only the music of Bach but also specifically its interpretation by Helmut Walcha that, as it happened, both drew me initially to the pipe organ and, in the end, served to nourish a lifelong interest and commitment to this musical medium.

The biography

A first biographical study of the organist, entitled *Helmut Walcha: Nuit de Lumière*, appeared about two years ago (no date is given) in Colmar, France, edited and published by Jérôme Do Bentzinger and authored, in collaboration, by two French organists, Joseph Coppey and Jean-Willy Kunz. To many it may be surprising that theirs should comprise the first available major documentation of so un-Gallic a musician and musical thinker. The book itself offers a list of hundreds of works, by some 30 composers, comprising Walcha's memorized repertoire, but not one is French nor even from outside of the German cultural sphere. M. Coppey got to know his subject during Walcha's few trips to France—he visited the cathedral of Poitiers, dedicated the organ at St. Séverin in Paris, and recorded some of the Bach harpsichord music, including the violin sonatas with Henryk Szeryng, in that city, and did his second—stereophonic—round of Bach organ recordings at St. Pierre LeJeune in Strasbourg—while M. Kunz is the son of a deceased friend who had originally intended to collaborate with Coppey in researching and writing this biography.

The barely 200-page book has some puzzling oddities—it is printed in a font almost as large as that of the *New York Times Large-Type Weekly* (for the sight-impaired), contains no index, and speaks of Helmut Walcha, along with his wife and some of their friends, mostly on a first-name basis. At the same time, the work leaves nothing to be desired in terms of reverence and affection for its subject. The authors—who speak little English, although one of them knows a good deal of German—did extensive research in Germany, tracking down friends, colleagues, pastors, and students of the master and—especially valuable—some of Walcha's former chamber music partners, still lucid but now largely "lost" to the world in senior citizens' centers. They also elicited written testimonials from associates and admirers, including

from within the French cultural sphere (e.g., L. Rogg, M. Chapuis, R. Saorgin, M. Schaefer).

Praiseworthy and useful as these efforts and their results are, it can be said that the story told here really covers only the first half of Walcha's life—the second half, after all, had a lot to do with the United States, via his 50 American students, of whom the evidence provided here is quite spotty. So far as I know, I am the only American student with whom the authors spoke. Among the others, those omitted here, in the published "non-exhaustive" list of students, include Robert Anderson, David Bowman, Edgar Billups, Virginia Banfield Bollinger, Edward Brewer, Larry Cook, Elise

Cambon, Paul Davis, Melvin Dickinson (Margaret got in!), Sheila Beck Dietrich, Delbert Disselhorst, Tony Godding, Barbara Harbach, Philipp Isaacson, Gene Janssen, Lorna DaCosta McDaniel, Margaret Mueller (John did make it), David Mulbury, Doris Parr, Edmund Shay, Bob Thompson, and Nancy Walker! It was good to see in print the names of Frankie Cunningham and Betty Steeb (both among the students sent over early on by the late, and great, Arthur Poister), as well as that of Oberlin's David Boe (who married the second daughter of Walcha's pastor, Pfarrer Paulus North).

There is no sign of the three South African students, including composer Jacobus Kloppers (now in Canada) or Elise Feldtmann Liebergen. Among the Germans, Oda Jürgens (long active in Berlin) and Helmut Röhrig (who settled in Cincinnati) are missing—and, although composer Reinhold Finkbeiner did make it onto the list, there is no indication of his having been interviewed, which would quite likely have provided color and special interest in light of his outspoken dissent from aspects of Walcha's aesthetics and pedagogy. Like Disselhorst, Charles Krigbaum is mentioned once (on page 141), as a contributor to the 70th-birthday Festschrift, but then, 18 pages later, omitted from the list. Yet it has to be said (at least here) that, as the Yale University organist for decades, Krigbaum would appear to have occupied the most prestigious position attained by any of Walcha's students, anywhere.

The American and other omissions are particularly egregious inasmuch as Prof. Walcha himself often remarked (but never in France?) that of his best students a considerable number was to

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Helmut Walcha and Henryk Szeryng recording (Philips) the Bach sonatas for harpsichord and violin, mid-June 1966, in l'Eglise de Liban, Paris (photo by Paulus North; courtesy Jérôme Do Bentzinger)

be found among the Americans. In addition, although the most intense wonder at Walcha's prodigious memory and veneration for his interpretation and technique are expressed repeatedly, the biography lacks the sort of detailed analysis and explanation of these factors that readers would be justified in expecting such a book to attempt. In short, another biography—or at least a “Part Two”—will still be needed. The pictorial material in the book—much of it of an “exclusive” nature—is wonderful and, for those interested in acquiring such (even if nary an American be shown therein), probably worth the price of the volume. We are grateful to M. Bentzinger for the samples he has kindly provided for reproduction in these pages.¹

The historical context

The historical context out of which Walcha and his interpretation emerged was that of the “Leipzig School” of the early 20th century. Thomas-Kantor Karl Straube stood at its center. His own life was marked by the transition from the late-19th-century extravagantly Romantic interpretation of pre-Romantic music to a new, disciplined and “ascetic” neo-Classicism that came to pervade certain, even large-scale, compositions by musicians like Stravinsky and Hindemith no less than the seemingly unrelated arts of organ-building and organ-playing. In Germany it was connected with the destructive caesura of World War I and the hopes aroused by formation of a new, Kaiser-less “Weimar Republic.” In any case it was clear that the old, complacent and hyper-bourgeois order was dead and

nothing would ever be the same again; all was open to reconsideration.

In this context, and parallel to his friendships with outstanding late-Romantic musicians like Reger and Leipzig's own Karg-Elert, Straube opened himself, “midstream,” to the growing interest in early organs and the interpretative concepts seemingly implicit in their structural features (tracker action; *Werkprinzip*; absence of facile electric playing aids; high mixtures and mutations; etc.). Neglected old instruments like the two Silbermann organs in Rötha, just outside of Leipzig, came to set new standards and, once newly playable and audible, imprinted their sonorities indelibly on the minds of aspiring and up-to-date musicians like the young Helmut Walcha.

In the unique atmosphere of “Weimar's” creative ferment—soon to yield to the fanaticism of Nazism and the consequent pervasive chaos of the new German racial, foreign and military policies—it seems highly unlikely that Straube and his own finest pupil (and the next Thomas-Kantor) Günther Ramin, who, though only nine years older, became Walcha's major teacher, could have reached the thorough, “chiselled” and, in time, “settled” concept of virtually every detail of interpretation that came to comprise Walcha's accomplishment and, at least in terms of the applied interpretative *method*, his most specific organic and musical emanation and legacy.

And yet Walcha, who studied theory with Reger's conservatory successor Karg-Elert but was musically involved with the more neo-classical Leipzig

composer Günter Raphael and his pupil Kurt Hessenberg (later Walcha's beloved Frankfurt friend and colleague), attributed to Straube (under whose cantata-conducting in Bach's Thomaskirche he sometimes played continuo) and, especially, to Ramin his life's major organic inspiration—along with that of Albert Schweitzer, through that scholar's early study of both historical organs and the theological and pictorial symbolism in Bach's music. In conversation it was, as Coppey and Kunz have noted, hard to elicit from him the specifics. Detective work, including carefully aimed examination of Straube's correspondence, writings and editions and of Ramin's recordings—perhaps leading to a musicologist's future dissertation—might yet uncover the most critical points of both similarity and difference between Walcha's concepts and those of his early Leipzig models. Lionel Rogg's pronouncement of him as “original” implies, I think, that it was not only in Walcha's sometimes ravishing sonorities that he may—or must—have diverged from his teachers.

In two somewhat ironic ways Helmut Walcha's productivity was framed and promoted by misfortune. In his personal history, the poor eyesight and subsequent blindness (resulting from the teenager's smallpox-vaccination calamity) served both to focus and enhance his musical ear and to promote the uniquely “horizontal” and minutely analytical method of learning (i.e., memorizing) polyphony voice by voice. In the history of his times, the need for safety from the World War II bombings of Frankfurt prompted Walcha's flight to the tranquility of the countryside, where he was able to learn, undisturbed by any urban distractions, the entire *Well-Tempered Clavier*, and doubtless to hone and solidify those more general interpretive concepts that would inform all his concerts, recordings and lessons.

Performing and recording

Among those who became familiar with Walcha's recordings and were also fortunate to hear him in person, many perceived a subtle but unmistakable difference between the two musical experiences. My own observations confirmed the fairly consistent difference and I have, after considerable thought, concluded that it arose from different concepts operative in the artist in the two contexts. For Walcha a recording was foremost a documentation of the score, of the composer's discernible intentions as objectively as possible—it was not intended to be, any more than could be avoided, a record, for eternity, of a particular moment in a particular performer's life; not an attempt, that is, to artificially “freeze” such a subjective human moment beyond the composer's already confirmed success in integrating an original experience, song and form into the enduring work of art. This extrapolation of mine is consonant with Walcha's attitude toward improvisation; he was not opposed to subjectivity and certainly not to spontaneity—but these were of the moment, not of eternity. For this reason he did not improvise in concerts—i.e., in the “presence” of finalized masterful works—nor did he authorize the recording, the “eternalization,” of any of his thousands of glorious subjective and spontaneous liturgical expressions. Those of us allowed to partake of some of his “greater” ritards or other spontaneous rhythmic “bendings” of the moment, in an inimitable and unrepeatable interaction between him and a particular concert audience, would not ever wish to have missed them—yet nor would most of us desire to have such superimposed upon the documentation he chose to leave behind of his underlying, more objective conception.

In addition to the word *Musiker*, for musician, the German language includes a special word, *Musikant*, for the musician—the performer—who feels and transmits the experience of a beguiling spontaneity. Without any part of a doubt, Walcha was a *Musikant* as well as a *Musiker*—yet I can imagine him expressing a view that recordings are not an appropriate place for vagaries of *Musikantentum*. It is quite possible to

believe, as many may, that, on the contrary, recordings, like all performance, can justly be about little else. To this premise I presume to venture no comparably axiomatic rejoinder. In departing this field of contention, however, it may be permissible also to pose a question: Is it possible that subjective spontaneous re-interpretations of particular musical passages, such as inevitably emphasize—more than is usual or ultimately justifiable—particular aspects of a work at the expense of others, may, however enchanting at the moment, when **frequently reiterated through the objectification of recording**, be perceived as grating and finally come to stand, rather than as mediators, as **obstacles** between the listener and the sensibility—as embodied in the work—of the composer?

The poet-singer—communication for the ages

In what I hope is only an apparent paradox, I hasten to affirm that of course the poet-singer in this great artist desired, especially in his work as an interpreter, to communicate with the hearts of fellow humans, both in the moment and across the ages. All the salient features of his performance—the singing, sometimes overlapping legato, interrupted by the “breathing” of the pipes simulating the human lung, the pointed staccato, the gravitas of portato, the nuanced virtuosity of *leggiero* touches, the accentuated highlighting of syncopations and of other rhythmic as well as harmonic tensions, the clear yet sensuous registrations as well as the illumination of form through their changes, the intriguing simultaneity of different articulations, and the “chiselled” or etched identification and re-identification of motivic structures and relationships—were applied to this end. One may differ about the degree of his success, but no one can properly gainsay Walcha the sincerity and intensity of his work toward two goals—of optimal communication with his listeners, and of endurance of the insights he believed to have achieved especially about the music of Bach and the conditions for its fullest realization.

This may be the place for three suggestive and all somewhat surprising quotations. It is no German, but René Saorgin, writing in French in his testimonial (on pg. 199) in the book by Messieurs Coppey and Kunz, who declares that “Helmut Walcha was quite certainly the greatest organist of our time.” Lionel Rogg, when I drove him from Kennedy Airport to New Haven some 35 years ago, told me plainly that “Walcha is a great romantic” (I don't believe he meant it with a capital R, but rather that he was referring to the poetic intensity he felt communicated in Walcha's renditions). And the late Robert Baker emerged from Walcha's summer 1963 concert of pre-Bach masters on his then new Karl Schuke church organ to tell me, in considerable excitement, “He's a colorist—like Clarence Dickinson!” (I don't believe Bob really meant quite like Clarence Dickinson—but the colors he surely heard.)

Playing!

While seeking to zero in yet further on “what made Walcha Walcha,” it is useful to recall that over the centuries German philosophers—such as Schiller, Nietzsche and H. Marcuse—have repeatedly emphasized the relationship of play, and indeed the playfulness of the child, to the work of the “serious” artist. That art is always, to a significant extent, play, or that the artist's “work” is, itself, a kind of play, was—contrary to a common false impression—well manifested in our subject. He had no children, but he took a lively interest in them, in particular in the children of his friends (e.g., making reference to them in occasional poems he wrote); he had a ready sense of humor, enjoyed funny stories and sported a hearty and infectious laugh; he identified better than many a musician with the more humorous elements in Baroque music, e.g., fresh, somewhat insolent repeated notes, or certain bold leaps, or fast—and jocular—alternating neighboring tones; he understood the provocative

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The Dreikönigskirche in Frankfurt/Main (photo by Guy Millet, May 1991; courtesy Jérôme Do Bentzinger)

capriciousness of the *stylus phantasticus* passages in 17th-century music (though the term itself was not yet in common circulation); and he loved and liberally employed the airy playfulness intrinsic to many of the applications of high-pitched, “Baroque” flutes and principals, of mutations such as sundry fifths and thirds, and of bright Zimbel-type mixtures or Tertian combinations. It will be apparent,

indeed, that this artist’s playfulness plays right on into our next subject.

The Walcha organ

Touring throughout Germany, as well as in the Netherlands, Scandinavia, England and France—and recording on historical organs—Walcha came to know an extraordinary number and variety of instruments. He could master, and more

quickly so than most sighted musicians (and—also—later recall!), the intricacies of any console—the precise distance between manuals, the instrument’s specifications, and the locations of the stop (and of any combination) mechanisms, and the different structures among the key- and pedal-boards of new and old organs. Most importantly, he could always find, and usually did use—as was said of J. S. Bach—unconventional, hitherto untried combinations of stops, and he thus drew from most instruments sonorities previously unheard and yet uncannily apt for the composition to be realized. He looked always for emotional expression and warmth in addition to the clarity required for following the polyphony, and he certainly displayed no fear of a good tremulant.

By the end of the 1950s, in recognition of his sustained and extraordinary contributions to the cultural life of Frankfurt am Main, the city fathers determined to have built for installation in Helmut Walcha’s church an instrument of his own design and specifications. After Walcha, who had an excellent von Beckerath organ at his disposal in the large recital hall of the Hochschule, and who had enjoyed instruments by Karl Schuke in Berlin and elsewhere, apprised the city government that he would find either of these builders suitable for the Dreikönigskirche, the mayor and councillors arrived at a decision to afford special consideration to the delicate needs of the isolated city of West Berlin—i.e., for ongoing political, moral and financial support from West Germany—and thus, all else being equal, to award the commission to West Berlin’s Schuke (rather than to von Beckerath, of Hamburg in West Germany).

Following its dedication in 1961, and for the rest of his public musical life, this three-manual Schuke was Walcha’s “home” instrument. It is likely that he explored all of his then still current repertoire—notably including many 17th-century works as well as the late(st) works of Bach, including, e.g., the *Art of the Fugue* and the *Musical Offering’s* Six-Part Ricercar—with its resources. And

of course he exploited it no end in delicious and brilliant free and chorale-related liturgical improvisations. The organ, while ample for the sympathetic room, was never over-aggressive, and featured a rich pedal palette complemented by a deeply resonant, (relatively) foundation-strong Hauptwerk, a lyrical Oberwerk with Krummhorn, and a bright and playful Brustwerk. Interestingly, however, this latter division includes no principal (a 2’ one would have been “normal”) and only a very high mixture, but instead features such (playful!) “gourmet specialties” as a 4’ Quintadena and a 4’ Regal!

I personally have found an interest in such stops elsewhere only in the work of the late M. Searle Wright, coming from a quite different aesthetic—as in his partial revision of the specifications of an organ Edwin Link had assembled and donated to the old chamber hall of S.U.N.Y. in Binghamton, Searle’s home town. Though I enjoyed (as did Robert Baker) Walcha’s idiosyncratic application of these sonorities in Frankfurt, I would (and recently did, on the Dreikönigs organ in its currently refurbished and very slightly altered condition) not find much use for them for my own musical purposes.

Yon Brustwerk division—by no means all bad!—does represent a triumph of Helmut Walcha’s playfulness (and his especially playful relationship to some of other composers’ and his own music) over certain organ-structural considerations that, for most other artists, would in the end take precedence . . . That, at least, is the only way that I can understand it. It was/is his instrument—and did/does he not deserve to have (had) it? A monument to playfulness—how many of those are there? ■

This article will be continued.

Notes

1. *Helmut Walcha: Nuit de Lumière* may be ordered directly from the publisher, Jérôme Do Bentzinger, 8, Rue Roesselmann, F-68000 Colmar, France; Tel: 03 89 24 19 74; Fax: 03 89 41 09 57; E-mail: <jerome-do.bentzinger-editeur@wanadoo.fr>.



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Trio Sonatas of Dieterich Buxtehude— Stylistic Traits

Olga Savitskaya

The end of the 17th century through the beginning of the 18th century was a period of development for the trio sonata and its two varieties: *sonata da chiesa* and *sonata da camera*. Being formed in the works of Corelli, “the typical form of a church sonata of four contrasting parts: *Grave* (homophonic or imitative, C), *Allegro* (treated fugally, C), *Adagio* (homophonic, 3/2), *Allegro* or *Presto* (treated fugally or homophonic, C or 3/2)”¹ appeared to be one of the most universal and flexible formulas of musical-logical development of the large instrumental concept in the baroque period. Influenced by the principles of the cyclic organization of the church sonata, the structure of the violin solo sonata and the *concerto grosso* evolved. Thus, the musical-historical phenomenon of the church sonata appears in the combination of two aspects: 1) as a genre during the 17th and early 18th centuries, moving from the bounds of church music into the sphere of secular concert music; 2) as a type of the baroque large instrumental form whose organizational principles (primarily crystallized in the genre of a church trio sonata) were adapted and developed at the end of the 17th century through the first half of the 18th century.

The highest achievements in this sonata form are connected to the prominent masters—Corelli, Purcell, Couperin, Biber, Buxtehude, Bach, and Handel, etc.—whose works in many aspects have defined both the character of the baroque era as a whole, and the national and regional schools that developed in this period. The Italian sonata, embodied in the sonatas of Corelli, undoubtedly had a great influence on composers throughout Europe. But much more notable is finding the “national appearance” of the sonata in England, France, and Germany.

One of the high points in the history of this genre is seen in the 14 trio sonatas for violin, viola da gamba and harpsichord of Dieterich Buxtehude, which were quite original when they were published in 1696.

The main features of Buxtehude’s sonatas are their general structure and non-specific number of movements, from three to seven. The sonata movements are mainly differentiated by tempo, style and degree of independence. The fantasy style of composition abounds in unexpected changes of rhythm, contrasted with strict fugues, improvisational interludes, and juxtapositions of different manners of writing. And though the contrast of polyphony and homophony as one of the basic traits of the sonata da chiesa retains its significance, fugues do not always take the central place. All this testifies to the fact that trio sonatas by Buxtehude are oriented not so much to the Corelli pattern, but to the German tradition of violin writing, where the principle of free thematic development and improvisational character of performing fuses with compositional techniques.

The fugues included in each of Buxtehude’s 14 sonatas are very different, ingenious, and exhibit the individual style of the composer, as well as a definite stage of evolution of this polyphonic form prior to the art of Bach.

The instrumental ensemble fugues reveal one of the bright sides of the complex, many-sided Buxtehude fugal style, which includes also his organ and vocal compositions. As V. Protopopov noted, their typical features are “vividness of themes, ease of motion, and a lack of concentrated philosophical musical images . . .”² As a rule, the fugal subjects of trio sonatas are rather extensive, intonationally expressive, and based on the structure of core-development. The elements of dance music and style-intonation figures representing performing

technique of stringed instruments give a special shape to them.

Two-voice fugues predominate, where the theme is expressed by solo instruments; the basso continuo functions as accompaniment (op. 1: no. 1 Presto, no. 3 Allegro, no. 5 Vivace, no. 6 Allegro; op. 2: no. 2 Allegro, no. 4 Allegro I, no. 5 Allegro I). However, three-voice fugues in which the harpsichord participates in concertante alongside the two soloists (op. 1: no. 1 Allegro; op. 2: no. 2 Vivace, no. 6 Vivace, Poco Presto, no. 7 Allegro) are also frequently used. In some cases three-voice fugues are used only in the exposition, subsequently replaced by two-voice fugues with accompaniment (op. 2: no. 1 Allegro).

According to the tradition of pre-Bach fugues, in Buxtehude’s trio sonatas the tonic-dominant alternation of subjects is mainly a result of the interchange of expositions and counter-expositions that becomes the basic structural characteristic. However, even in rather small and “simple” fugues, expansion of the texture and attention to the architectural aspect of composition is obvious. An essential role belongs to episodes.

As an example we shall give the scheme of the three-voice fugue of the *Sonata in F Major*, op. 2, no. 7, Allegro I (Example 1). At the same time in trio sonatas of Buxtehude, fugues having two or three parts are also frequent. Such are the two-voice fugues of sonatas in C Major (op. 1, no. 5), E Minor (op. 1, no. 7), and A Minor (op. 1, no. 3).

All these examples show a definite development: from a fugue as the combination of expositions and counter-expositions by means of episodes to three-part fugue with functional differentiation of sections and exceeding the limits of tonic-dominant relations through modulation. Such development, which looks forward toward Bach’s fugues (especially chamber-instrumental), is not, however, the single one for Buxtehude.

The unrestrained imagination of the baroque artist and the aspiration to the new and unusual are manifested also in the interpretation of a fugue, resulting in expansion and complication of its structure and assimilation of the elements of other genres and forms. The structure and organizational logic of these Buxtehude fugues are not repeated, but as a whole one can see a similarity to his organ works, the successive line from which leads to grandiose Bach organ fugues. Let us examine specific examples.

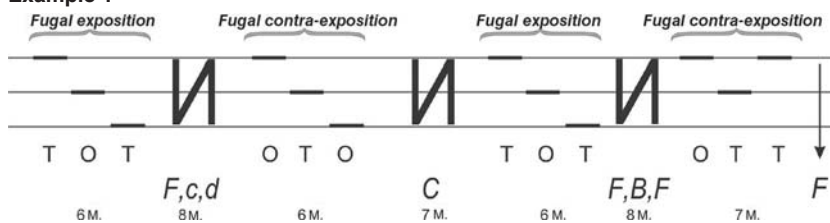
Sonata in G Major (op. 1, no. 2)

Its structure emphasizes a cyclic three-part form, while the weakened role of polyphony and significant role of dance themes testify to the effect of an instrumental concerto. The principle of composition “in mixto genere” (in a mixed form) is in part I, the result of synthesis of two forms: a complex double fugue with a joint exposition and the concerto form.

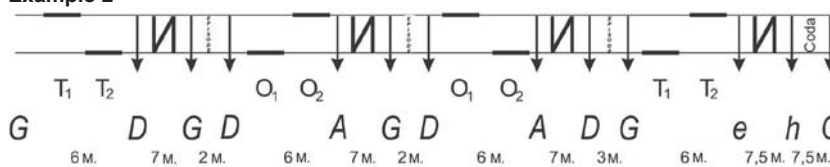
Lively dance themes do not contrast but supplement each other in free development when complementary rhythms underline the linear independence of the voices, with homophonic duplication of the melodic motives in tenths and thirds. Development of themes in exposition and counter-exposition, which constitute a fugue itself, is divided by the episodes based on the new material in the manner of the homophonic ritornellos of the violin concerto. (Example 2)

In essence, in this work, and in the entire cycle, not only interaction of various musical forms takes place but also the more complicated synthesis of “the old” and “the new” genres: the church sonata, which has reached its full maturity, and the young instrumental concerto, which rapidly developed in Europe at the end of the 17th century.

Example 1



Example 2



Example 3

Sonata in B Major (op. 1, no. 4)

Another combination features the interaction of a fugue and basso ostinato. In the *Sonata in B Major* (op. 1, no. 4) the element of ostinato seems “to be splashed out” outside of 32 variations of part I by subordinating a final fugue. In its middle section Buxtehude, being the master of musical rhetoric, specially combines two principles of organization—fugue and ostinato. At first the brief fugal subject is stated by the solo instruments. Then it dissolves in the thematic process temporarily transfers to the basso ostinato. The final section again affirms the fugue, but a reminiscence of the basso ostinato returns in the last bars of the coda.

The ostinato principle takes a special place in Buxtehude’s compositional technique. The German master’s adherence to ostinato seems to be consistent even against the background of its pervasive occurrence in music of the 17th century (perhaps only Purcell can be compared with him in this respect). Buxtehude makes use of basso ostinato in organ compositions: *Chaconnes in C Minor* (BuxWV 159), *E Minor* (BuxWV 160), *Passacaglia in D Minor* (BuxWV 161), *Preludes in C Major* (BuxWV 137) and *G Minor* (BuxWV 149); and in the cantatas *Jesu dulcis memoria* (BuxWV 57), *Laudate pueri* (BuxWV 69), *Liebster, meine Seele saget* (BuxWV 70), etc.

In the 14 trio sonatas, basso ostinato is almost as necessary as fugue (the ostinato is absent only in two sonatas). Its various forms can be divided into two groups—the less numerous so-called arias for bas-

so-ostinato (*Strophenbas arie*), and the basic group, consisting of basso-ostinato forms of passacaglia type.

Basso ostinato is employed in lively (op. 2, no. 3 Vivace) and slow (op. 2, no. 3 Andante), outside (op. 2, no. 6 Allegro) and middle (op. 1, no. 1 Andante) movements. In some sonatas (op. 1, no. 4; op. 2, no. 5), the basso ostinato principle appears to be the predominant compositional idea and is implemented under different tempo and texture conditions.

A variety of basso ostinato uses derives from the character and structure of ostinato themes and the whole ostinato layer of basso continuo, thematic peculiarities of the high voices, structural-semantic interaction of the ostinato and upper voices, and, lastly, inclination to this or that type of composition—closed, precisely structured or free, and contrasting-compound.

At the same time all of these serve as the concentrated expression of the musical thinking of the composer. Thus, a fugue and a basso ostinato are the dominant constants of Buxtehude’s trio sonatas. The presence of a fugue is proof of observance of the major genre standards of sonata da chiesa, whereas the constancy and skilfulness of use of basso ostinato in the greater extent reflect the individual principles typical of Buxtehude’s style, which was based on the North-German tradition.

Other elements in Buxtehude’s trio sonatas

Other movements illustrate an extremely wide spectrum of genre, composition, and textural-timbral com-

Example 4

binations. It is difficult and hardly reasonable to generalize the principles of cyclic organization in Buxtehude's sonatas. The architectonics of any of them do not repeat exactly in any other, and each composition demands analysis of its individual logic. Besides a fugue and ostinato variations, these are small, without reprise, strophic, general and mixed forms. Among genre prototypes and patterns one finds the jig, chaconne, "echo," chorale prelude, dialogue, toccata, "signal trumpet," etc. The "formulas of imagination" acquire special significance, these indispensable attributes of improvisational style—passages, recitatives, arpeggio—creating, according to M. Lobanova, the "illusory, imaginary disorder" or the "intense pathetic development."³ The sonatas combine genres, styles, affects and rhetorical figures.

In this "game of senses" the important role belongs to the thematic ties within the cycle. Strictly speaking, such ties characterize the sonata da chiesa, with its origins in the mono-thematic, multi-part canzona. But that sequence and ingenuity with which the thematic unity is realized in the sonatas of Buxtehude testifies that its role by no means is restricted to ensuring formal compositional integrity but acquires a distinct symbolic sense. Here it is reasonable to appeal to one of the central concepts of the baroque poetics being defined as the "witty conception." The delicate, veiled differentiation of the themes in different parts of the cycle acts as a manifestation of baroque "wit," whose purpose seems to display the obvious or hidden similarity, in what seemed to be on the surface, completely unrelated.

Sonata in C Major (op. 1, no. 5)

One of the instances is the *Sonata in C Major*, op. 1, no. 5. In this four-part cycle the first and the final fugues symmetrically frame the contrasting middle parts—an aria of a solo violin with a bass, and an ensemble jig (Vivace—Violino Solo; Allegro—Largo; Allegro—Adagio; Allegro).

Fugues are connected tonally. The source of their common material is the initial subject. Their motives and sub-motives, like the elements of a mosaic, are easily combined and rearranged to form new thematic configurations. The initial sections and the end of the final fugue are especially distinguished, serving to express a rhetorical idea of "connection," the "concatenation" known under the name of *symploce*, or repetition (see Example 3).

The middle parts are also connected thematically: the motive of the second strophe of the aria with bass is unexpectedly "recalled" in the theme Allegro (Example 4). Finally, all thematic material of the sonata reveals as its basis a uniform intonational pulse, active, exclamatory (*exclamatio*) fourth (fifth) interval motion, a sort of the "intonational monad" as an indivisible core encompassing the whole world in it.

Sonata in A Minor (op. 1, no. 3)

The other example of thematic ties is found in the *Sonata in A minor*, op. 1, no. 3. The general idea is disclosed gradually, from movement to move-

ment, revealing a semantic potential concealed within it.

In the melodic lines of the Adagio gradual downward motion (f-e-d-c-b-a-g#-a) covering a diatonic hexachord with adjoining introductory material is "summarized" by compact expressive formula *saltus duriusculus* (f-g#-a) (see Example 5a). Both elements are marked also in the themes of the Allegro: in the capacity of one of the motives of the fugue subject (hexachord by parallel sixths) and as the hidden voice of counter-subject (f-e-d-c-g#-a) (Example 5b). Further, the diatonic hexachord (including that which has been expressed by parallel sixths) becomes the thematic basis of the Vivace. Supplemented up to heptatonic, it is continuously exhibited in different voices, like a migrating cantus firmus in a chorale prelude (similar to its textual coincidence with the final phrase of Buxtehude's organ chorale variations *Wie schön leuchtet der Morgenstern*, BuxWV 223) (Example 5c). Descending scale-like motion is retained in the finale (Presto), but already against a background, not in the parts of melodic instruments but in the basso continuo. The most characteristic baroque style figure—*passus duriusculus*, appearing in slow modulation binding sections (Lento, Largo) as ascending and descending pieces of a chromatic scale—is brought to the forefront. Only in the final Lento is the semantic orientation of the general thematic process "explained." The descending chromatic motion, trebled by imitations that embrace all verticals of the ensemble compass and saturated with rhetorical figures of grief (*catabasis*, *passus duriusculus*, *catachresis*, *parrhesia*), closes the sonata. (Example 5d)

Example 5

Conclusion

Dieterich Buxtehude's trio sonatas are among the high points in the history of the genre. Standing out against the background of the rich tradition of ensemble music at the end of the 17th—beginning of the 18th century, they testify to the exclusive originality of the North German model of the baroque sonata. Created in the period of, probably, the greatest "purity" of the style, the sonatas of Buxtehude embody the baroque world image itself—which has lost its Renaissance integrity, being woven of "incongruous combinations" of contrasts opening into infinity by the kaleidoscopic unsteadiness of existence and at the same time blessed by the supreme harmony of all-reconciling unanimity. ■

Notes

1. Ursprung, Otto. *Die Katholische Kirchenmusik*. Potsdam: Potsdam Akademische Verlagsgesellschaft Athenaion, 1931; p. 217.
2. Protopopov, Vladimir. *West-European Music of XVII – the first quarter of XIX century*. Moscow: Music, 1985; p. 115.
3. Lobanova, Marina. *West-European Baroque Music: Problems of Aesthetics and Poetics*. Moscow: Music, 1994; p. 199.

Olga Savitskaya was born in Minsk (Belarus) and earned a Ph.D. with a specialty in musicology at the Belarusian State Conservatory, where she is now assistant professor and music theory chair. A member of the Belarusian Union of Composers, she lectures on harmony, form and analysis, and polyphony. Her research interests include instrumental music of baroque period, Belarusian symphonic music, and modern composition techniques. Her publications include many books and articles.

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Cover feature

**Martin Ott Pipe Organ Company,
Inc., St. Louis, Missouri
St. Mark's Lutheran Church,
Aurora, Illinois**

From the builder

When a church expresses interest in a new pipe organ for their sanctuary, the organ builder will visit the client's building and pay careful attention to the acoustical and visual environment so that the new instrument will fit both the building's architecture and the congregation's musical needs. Our design philosophy has always been to match the organ to the room; it is tailored tonally and visually to the space. We cannot overstate the importance of the acoustics of the building in organ design. A properly designed room yields an environment that enhances the sound of the organ—allowing stops to blend when needed yet allowing solo stops to speak above the accompaniment. The most successful design produces an instrument that complements the architecture and has just the right balance of sound.

In designing our instrument for St. Mark's Lutheran Church in Aurora, Illinois, we faced challenges from multiple unknowns: the church was not yet built. There were detailed plans from architect Richard Kalb, of Cone, Kalb & Wonderlick, Architects, Chicago, Illinois, and preliminary proposed surface response analysis from liturgical acoustician Scott Riedel, of Scott R. Riedel & Associates, Ltd., but some site-specific challenges could not be properly resolved until the building was completed. It is not uncommon for contractors to fall behind schedule during construction due to the nature of the work, and consequently the organ builder must be flexible and willing to alter the organ's design if necessary.

We were first approached for this project by organist Rosalie Cassidy, of Aurora, who served as advisor to the organ committee. She and the organ committee had visited our Opus 89 at Marmion Abbey, also in Aurora. The abbey hosts an annual Bach concert that draws a full house. It should be noted that the Marmion Abbey organ is smaller than the one designed for St. Mark's Church. But after hearing the instrument at the abbey, Ms. Cassidy and the organ committee were very enthusiastic about our visual and tonal proposal for St. Mark's.

Working from the architect's plans, we designed an organ case that would be proportional to the room. The sanctuary at St. Mark's has primarily a linear design, which led us to introduce curves as a contrasting feature in the organ's design. For the quarter-sawn cherry pipe shades, we designed a vine that divides into three branches and winds throughout the organ. Pipes were omitted from the façade and placed inside so that the vine appears to grow from the impost toe-boards through the three towers of the organ. Mr. Kalb adapted this motif and incorporated it into the liturgical furniture. During the design phase of the pipe shades, each leaf was individually drawn in AutoCAD so that no two leaves are alike. The file was then converted to CNC code and cut by a CNC router. The organ case is built of red oak with a clear finish. The curves of the three towers were created by gluing thin planks of solid oak around a form.

The Ott organ was delivered in early October on a Sunday after the church service, and the congregation helped carry in the organ in parts into the newly constructed nave.

One of the unforeseen challenges we faced during the organ installation was the HVAC system, which needed some fine-tuning. At start-up, HVAC system components were too loud and introduced intrusive ambient noise. Happily, this was corrected, with input from acoustical consultant Scott Riedel. After the noise difficulties were solved, we were able to focus on voicing the instrument.

A well-made organ is comfortable



Martin Ott Pipe Organ Company Opus 106, St. Mark's Lutheran Church, Aurora, Illinois



Keydesk

to play, pleasing to the ear even after lengthy practice time, and encourages the organist to grow in technique and artistry. An organist will not want to practice if the instrument is awkward to play and the stoplist does not support the vast majority of organ literature. Few organists have the time to seek out a variety of instruments upon which to practice, so they need an instrument that is artistically beautiful and stylistically practical. Literature is not the only important factor in tonal design. Today, we are seeing a resurgence in the art of improvisation. A well-made organ will encourage the organist to try new ideas and sounds in improvisation. Practicing upon a limited instrument or a poorly constructed one will limit the organist's imagination and prevent the growth of improvisation skills.

The stoplist can adequately support a wide variety of organ literature and provide fertile ground for improvisation. Many times the same stop can be used in a chorus or as a solo voice. For example, the 4' Harmonische Flöte could be played down an octave as a solo flute voice or used with 8' stops for accompaniment. Our instruments reflect the varied cultural background of our American musical heritage, which is a consortium of multiple ethnicities and traditions.

We were indeed fortunate to have good working relationships with architect Richard Kalb, acoustician Scott Riedel, and music director Kristin Young. Moreover, Senior Pastor Wayne Miller, who is now Bishop of the ELCA, Metropolitan Chicago Synod, was very supportive of the pipe organ selection and design process and made the instru-

**Martin Ott Pipe Organ Company
St. Mark's Lutheran Church, Aurora,
Illinois
26 stops, 32 ranks**

GREAT		
16'	Lieblich	61 pipes cherry
8'	Prinzpial	61 pipes 75% tin
8'	Rohrflöte	61 pipes 60% tin
4'	Oktave	61 pipes 75% tin
4'	Nachthorn	61 pipes 40% tin
2'	Oktaveflöte	61 pipes 40% tin
1½'	Mixture IV	244 pipes 75% tin
8'	Trompete	61 pipes 75% tin
	Tremulant	
	Sw to Gt	
SWELL		
8'	Viola	61 pipes 75% tin
8'	Viola Celeste tc	49 pipes 75% tin
8'	Gedackt	61 pipes 40% tin
4'	Prinzpial	61 pipes 75% tin
4'	Harmonische Flöte	61 pipes 40% tin
	Kornett II	122 pipes 40% tin
2'	Oktave	61 pipes 75% tin
1½'	Larigot	61 pipes 40% tin
2'	Plein Jeu III	183 pipes 75% tin
16'	Bombarde	61 pipes 75% tin
8'	Trompete	61 pipes 75% tin
8'	Oboe	61 pipes 75% tin
	Tremulant	
PEDAL		
16'	Subbass	32 pipes spruce
8'	Oktavbass	32 pipes 75% tin
8'	Pommer	32 pipes 40% tin
4'	Choralbass	32 pipes 75% tin
16'	Posaune	32 pipes 75% tin
8'	Trompete 1-12 Gt	20 pipes 75% tin
	Gt to Ped	
	Sw to Ped	

Mechanical key action
Electric stop action, incorporating a combination action with 32 levels

Photo credit: Thorsten Ott

ment a priority of the St. Mark's building project, not an afterthought.

—Martin Ott

From the consultant

When Kristin Young, director of music, asked me to be a consultant to the organ committee in selecting a new pipe organ, I was pleased to accept. This vibrant and growing parish needed a new worship space and wisely planned for a new and larger pipe organ from the beginning of their building project. The organ would need to: 1) be an assertive and warm leader of congregational singing; 2) accompany choral and instrumental ensembles with sensitivity and flair; and 3) possess the beauty and brilliance to play a wide variety of organ repertoire.

The committee considered several builders in the United States and Canada. We visited churches in Wisconsin and Illinois, and the committee decided on mechanical action for its beauty of sound, ease of playing, and long life of the instrument. The Martin Ott Pipe Organ Company of St. Louis was chosen to build an organ of three divisions with two manuals and 32 ranks.

The new organ is a delight to both the ear and the eye. The rich and warm principals, gentle yet lively flutes, colorful solo stops, and fiery reeds create an ensemble of surpassing beauty. When the pedal reeds are added to the plenum, the effect is electrifying; heads turn in the congregation. The organ case is striking and elegant and brings visual pleasure to the listener.

As an organist, it is rewarding to hear and feel the beautiful sounds of this instrument. The console is easy to play, and 30 minutes easily stretches into an hour or more. Congratulations are due to the people of St. Mark's and also the builder, Martin Ott.

—Rosalie Cassidy

From the pastor

"Through the grapevine"

As a parish pastor and as a former professional musician, it has always been one of my deepest hopes that I might have a chance to provide a home for a fine pipe organ. But the practicalities of



Façade detail



Façade



Martin Ott Pipe Organ Company Opus 106

congregational life in our post-modern North American environment work relentlessly to make that hope a dim and remote possibility. For those of us working to energize and renew traditional mainstream Christian life, there has been, for many years now, tremendous pressure to abandon traditional musical and liturgical styles in favor of something that feels more immediate and accessible to popular culture.

But in 1994, God was kind enough to call me to serve a congregation in Aurora, Illinois, that was not particularly attached to the idea of cutting itself off at the root from tradition. To the contrary, in fact, we found that our growth (doubling in attendance from 250 to 500 in ten years) came largely from those who were seeking the depth and breadth they experienced in a warm but distinctly liturgical worship experience.

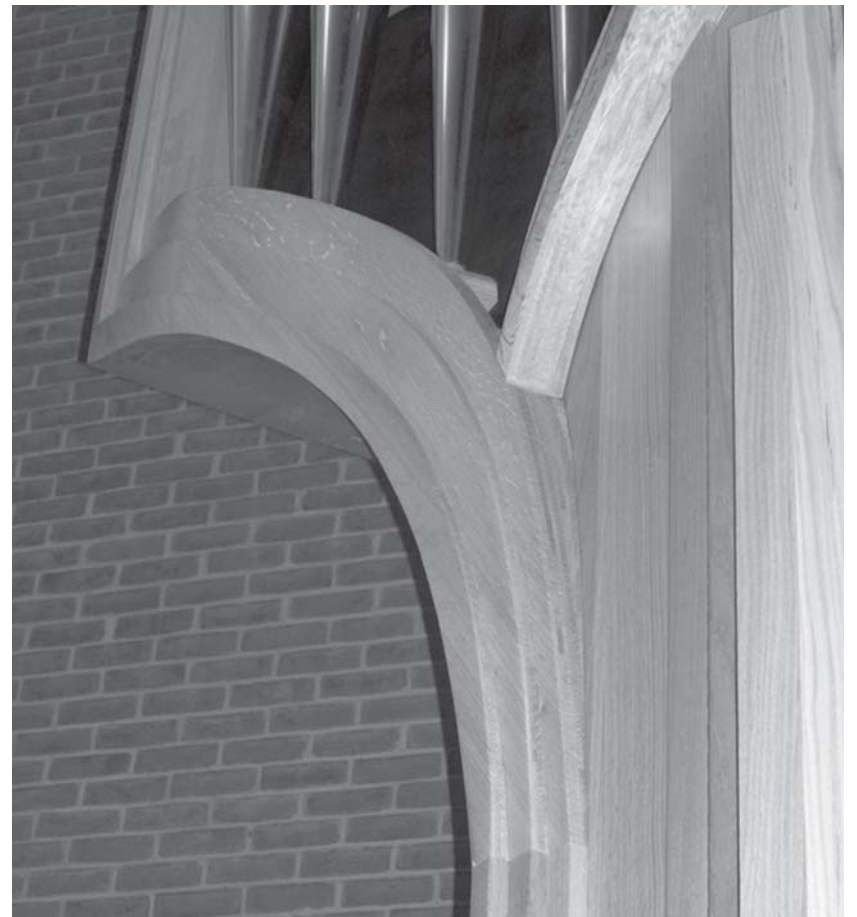
This appreciation for “rootedness” led us to an organic understanding of the church and its ministry, which seemed to us to be eloquently expressed in Christ’s image of his relationship to the disciples as a living grapevine. The grapevine, in fact, has provided the metaphor for St. Mark’s entire organizational structure. And it has indeed proven to be fruitful. It should not be surprising then, that in 2003, as we designed and planned a new 600-seat worship space, the energy of the congregation returned to a valuing of both life and rootedness, and there was

never a serious question that a fine pipe organ would be an essential element in the vision.

When our organ search team was finished with its exploration of fine organs and *Orgelbaumeisters*, the contract was awarded to Martin Ott of St. Louis, and Martin graciously invited our staff and me, as well as our architect, into a collaborative design process. This process led to the creation of Opus 106. The creation of the instrument was itself an expression of the ideals of life, growth, transformation, and adaptation that we have tried to capture visually in the grapevine patterns of the screening and in the organic shape of the triune casework. But for all its visual beauty, the true depth and wonder of the power of life embodied in this extraordinary instrument can only be experienced in listening to it speak, and proclaim its profound witness as it leads the people of St. Mark’s in prayer and song.

I have now moved on to become a synodical bishop in our church, a leave-taking that involved no small amount of grief and loss. But I have moved on with a great dream fulfilled and a new world of friendship and collegiality with Martin and his staff. These things now are also deeply rooted in my heart as we grow each day toward the promise of resurrection.

—Bishop Wayne N. Miller
Metropolitan Chicago Synod, ELCA



Casework detail



Keydesk

New Organs



**J. Zamberlan & Co.,
Wintersville, Ohio
Oakmont Presbyterian Church,
Oakmont, Pennsylvania**

The firm's Opus 2 began as a two-manual Möller of 16 ranks and 1,054 pipes, built in 1991 as Opus 11826—quite possibly one of the last instruments produced by Möller. When inspected in the spring of 2004, several of the principal ranks already exhibited signs of collapse; in addition, the 4' chest cantilevered out over the choir had begun to droop, and access within the chamber was a challenge.

The church expressed interest in expanding the instrument to three manuals. A new Great, securely cantilevered out from the chamber façade, is now ideally located to lead congregational song.

All pipework of this division is new except for the mixture, which was retained but rescaled with some new pipework, to be lower in pitch. Five decorative panels from previous choir light enclosures were refinished and the highlights gilded before being attached to the front of the Great casework. The old Great chest inside the chamber has become a Positive, with the locations formerly occupied by the collapsing Principal 8' and Octave 4' now filled by a Viola 8' and Prestant 4', which are much happier in the allocated space. The low octave of the Viola is on an offset chest with the new Trompette 8'. A 3-rank Scharff was installed on a new toeboard where the old mixture was located. The Swell was retained as is, due to restricted space.



Although not part of the original proposal, in the end the wind system within the chamber was essentially rebuilt, replacing long runs of Flexaust with solid conductors and adding winkers to all divisions. Although the bottom part of the chamber now includes a full-length Bombarde 16' (the low 18 resonators are mainly of copper and lie on their sides) unified to 8' and 4', access is much easier. Wind pressures are 75 mm for the Great, 87 mm for the Swell, 76 mm for the Positive, and 80 mm for the Pedal.

A new three-manual console was provided as well. Its curved, terraced stopjamb places a large number of stops within convenient reach of the organist, while also providing for a lower overall profile. The shell is of quartersawn white oak, stained and finished, while the interior is of Honduras mahogany, including the music rack, finished with oil and paste wax. Stopknobs, piston bodies and expression shoes are of bocote, while the stopknob disks, toe stud labels, piston faces and nameplate are laser engraved on certified legal ivory. The keyboard naturals are of fine-grained bone, with sharps of ebony. The compasses are 61/32 and the temperament is Kellner.

The organ now comprises 25 ranks and 1,551 pipes. It was dedicated on Sunday, June 26, 2005, by Dr. David A. Billings, director of music and organist at the church.

—Joseph G. Zamberlan
740/765-9028
jzandco@aol.com

SWELL (Manual III, enclosed)

- 8' Rohrflöte°
- 8' Gemshorn°
- 8' Gemshorn Céleste (from c13)°
- 4' Spitzprincipal°
- 4' Rohrflöte (ext)°
- 4' Gemshorn Céleste (ext)°
- 2' Spitzoctave (ext)°
- 1½' Quinte (ext)°
- 16' Contre Trompette°
- 8' Petite Trompette (ext)°
- 4' Clarion (ext)°
- Tremulant°

POSITIVE (Manual I)

- 16' Bourdon°
- 8' Viola
- 8' Gedackt (ext)°
- 4' Prestant
- 4' Gedackt (ext)°
- 2' Gedackt (ext)°
- 2½' Sesquialtera II (from c13)°
- 1' Scharff III
- 8' Trompette (Gt)
- 8' Schalmey°
- Tremulant°

PEDAL

- 16' Principal°
- 16' Bourdon (Pos)
- 8' Octave (ext)°
- 8' Gedackt (Pos)
- 8' Rohrflöte (Sw)
- 4' Choralbass (ext)°
- 4' Gedackt (Pos)
- 32' Bassoon (electr)°
- 16' Bombarde
- 16' Contre Trompette (Sw)
- 8' Trompette (ext)
- 4' Clairon (ext)


°from Möller

- Swell to Great
- Positive to Great
- Swell to Positive
- Swell to Swell 16'
- Swell Unison Off
- Positive to Swell
- Great to Pedal
- Swell to Pedal
- Positive to Pedal
- Positive to Pedal 4'

Tutti
Manual transfer switch I/II

GREAT (Manual II)

- 16' Bourdon (Pos)
- 8' Diapason
- 8' Bourdon
- 8' Viola (Pos)
- 8' Gemshorn (Sw)
- 4' Octave
- 2' Fifteenth
- 1½' Mixture III-IV°
- 8' Trompette
- Cymbelstern
- Chimes°



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Paul Jacobs GLATTER-GÖTZ/ROSALES
7pm at Augustana Lutheran,
West Saint Paul, MN

NOVEMBER 6
Hans Fagius KNEY
8:15pm at the University of St. Thomas,
Saint Paul, MN

NOVEMBER 9
Stephen Tharp BLACKINTON
7:30pm at Bethel University,
Arden Hills, MN

NOVEMBER 11
Jean-Baptiste Robin FISK
4pm at House of Hope Presbyterian,
Saint Paul, MN



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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 NOVEMBER
David Lamb; Calvary Church, Charlotte, NC 11 am
David Higgs, masterclass; St. Thomas Episcopal, Coral Gables, FL 7 pm
Choral Evensong; Cathedral of St. Philip, Atlanta, GA 5:45 pm
Jeremy Bruns; St. Francis Xavier, Alexandria, LA 7:30 pm

16 NOVEMBER
Lois Regestein; Old West Church, Boston, MA 8 pm
Chandler Noyes, silent film accompaniment; Methuen Memorial Music Hall, Methuen, MA 8 pm
Todd Wilson; Slee Hall, SUNY Buffalo, Amherst, NY 8 pm
Thomas Trotter; St. Paul's Episcopal, Norfolk, VA 7:30 pm
Brian Jones; Church of the Nativity, Raleigh, NC 7 pm
David Higgs; Wertheim Performing Arts Center, Florida International University, Miami, FL 8 pm
Douglas Cleveland; St. Joseph's Cathedral, Columbus, OH 7:30 pm
Richard Webb; Cathedral Church of the Advent, Birmingham, AL 12:30 pm
Choral concert; Northbrook Presbyterian, Bloomfield, MI 7:30 pm
Huw Lewis, with the Grand Rapids Symphony; DeVos Performance Hall, Grand Rapids, MI 8 pm
Mary Preston; First Baptist, Peoria, IL 7:30 pm

17 NOVEMBER
Elizabeth Harrison, Buxtehude workshop and recital; Christ Church, New Brunswick, NJ 9 am
Huw Lewis, with the Grand Rapids Symphony; DeVos Performance Hall, Grand Rapids, MI 8 pm

18 NOVEMBER
Choral Evensong; First Baptist, Worcester, MA 5 pm
Alice Parker, hymn sing; South Church, New Britain, CT 4 pm
Guido Graumann; The Presbyterian Church, Irvington-on-Hudson, NY 4 pm
Choral Evensong; St. Peter's by-the-Sea, Bay Shore, NY 5 pm
Bach, Cantata 183; Holy Trinity Lutheran, New York, NY 5 pm
David Shuler; Christ Church, New Brunswick, NJ 6:30 pm
Thomas Trotter; Washington National Cathedral, Washington, DC 5 pm
Gerre Hancock; St. James Lutheran, Concord, NC 11 am, 3 pm
Cj Sambach; American Baptist Church of the Beatitudes, St. Petersburg, FL 3 pm
W. Dudley Oakes; Christ Church, Bradenton, FL 4 pm
Peter Richard Conte; St. Gregory's Episcopal, Boca Raton, FL 4 pm
University of Cincinnati-College Conservatory of Music Chamber Choir, with orchestra; St. Peter in Chains Cathedral, Cleveland, OH 3 pm
Todd Wilson; Westminster Presbyterian, Akron, OH 5 pm
Choral concert, with orchestra; St. Peter in Chains Cathedral, Cincinnati, OH 3 pm
Choral Evensong; Christ Church Cathedral, Lexington, KY 5 pm
Richard Pilliner; Cathedral of St. Philip, Atlanta, GA 3:15 pm, Evensong at 4 pm
Ken Cowan; Independent Presbyterian Church, Birmingham, AL 4 pm
Kammerchor and the Alleluia Ringers; Concordia University Wisconsin, Mequon, WI 3:30 pm
•Works of Langlais; Trinity United Methodist, Wilmette, IL 4 pm
Bede Parry; St. Luke's Episcopal, Evanston, IL 5 pm following 4 pm Evensong
Richard Hoskins; St. Simon's Episcopal, Arlington Heights, IL 4 pm
•**Timothy Albrecht**, hymn festival; Westminster Presbyterian, Elgin, IL 3 pm

19 NOVEMBER
St. Andrew Chorale & Orchestra; Madison Avenue Presbyterian, New York, NY 3 pm
•**James David Christie**; Church of the Holy Trinity (Episcopal), New York, NY 8 pm

20 NOVEMBER
Craig Cramer; Reyes Organ and Choral Hall, University of Notre Dame, South Bend, IN 8 pm
David Jenkins; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

21 NOVEMBER
Thanksgiving Evensong; Emmanuel Church, Chestertown, MD 6 pm
Christopher Urban; First Presbyterian, Arlington Heights, IL 12:10 pm

25 NOVEMBER
Bach, Cantata 116; Holy Trinity Lutheran, New York, NY 5 pm
David Schelat; Cathedral of St. Philip, Atlanta, GA 3:15 pm, Evensong at 4 pm
Bradley Hunter Welch; Independent Presbyterian, Birmingham, AL 4 pm

26 NOVEMBER
Bruce Stevens; Cannon Chapel, University of Richmond, VA 7:30 pm
Marsha Webster; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

27 NOVEMBER
Works for brass, organ, and choir; Cathedral of Mary Our Queen, Baltimore, MD 7:30 pm
Donald Sutherland; Morningside Presbyterian, Atlanta, GA 7:30 pm
Vienna Boys' Choir; St. Peter in Chains Cathedral, Cincinnati, OH 7:30 pm
Chris Dekker; Park Congregational, Grand Rapids, MI 12:15 pm
David Saunders; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

28 NOVEMBER
Yale Camerata; Beinecke Library, Yale University, New Haven, CT 5:15 pm
Andrew Henderson; Interchurch Center Chapel, New York, NY 12:05 pm
Kathy Heetland & Joyce Robinson; First Presbyterian, Arlington Heights, IL 12:10 pm

29 NOVEMBER
Brass, organ, and choral concert; Greene Memorial United Methodist, Roanoke, VA 6:30 pm, also 11/30

30 NOVEMBER
True North Brass; First Presbyterian, Lockport, NY 7:30 pm
The American Boychoir; St. Therese Roman Catholic Church, Succasunna, NJ 7:30 pm
Handel, *Messiah*; Christ Church Cathedral, Lexington, KY 7:30 pm
Christmas concerts; Concordia University Wisconsin, Mequon, WI 7:30 pm, also 12/1
Handel, *Messiah*; Rockefeller Memorial Chapel, Chicago, IL 8 pm

1 DECEMBER
Organ and brass concert; Methuen Memorial Music Hall, Methuen, MA 8 pm
Yale Camerata; Battell Chapel, Yale University, New Haven, CT 8 pm
The American Boychoir; Christ Episcopal, Poughkeepsie, NY 7 pm
Handel, *Messiah*; St. Vincent Ferrer, New York, NY 3 pm
Verdi, *Requiem*; Church of the Immaculate Conception, Montclair, NJ 8 pm
Choral Evensong; St. Paul's Church, Doylestown, PA 5 pm
David Higgs; Peristyle Theater, Toledo, OH 8 pm

2 DECEMBER
Paul Jacobs; Mead Chapel, Middlebury College, Middlebury, VT 3 pm
Organ and brass concert; Methuen Memorial Music Hall, Methuen, MA 2 pm
Advent Lessons & Carols; All Saints, Worcester, MA 5 pm
Handel, *Messiah*; Cadet Chapel, USMA, West Point, NY 1:45 pm rehearsal, 4 pm performance
Handel, *Messiah*; The Presbyterian Church, Irvington-on-Hudson, NY 4 pm
The American Boychoir; St. Peter's Episcopal Church, Albany, NY 4 pm
Handel, *Messiah*; Church of St. Vincent Ferrer, New York, NY 3 pm
Advent Lessons & Carols; Grace Church, New York, NY 4 pm
Bach, Cantata 90; Holy Trinity Lutheran, New York, NY 5 pm
Handel, *Messiah*; Christ Church, New Brunswick, NJ 6 pm
Gerre Hancock; Lutheran Church of the Good Shepherd, Lancaster, PA 5 pm
Schubert, *Mass in G*; Old Presbyterian Meeting House, Alexandria, VA 8:30 am, 11 am
Hanging of the Greens; Franklin Baptist, Franklin, VA 6 pm

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Advent Lessons & Carols; Church of St. John the Evangelist, Severna Park, MD 7 pm
Advent Procession; Cathedral of St. Philip, Atlanta, GA 4 pm
Britten, *Ceremony of Carols*; Church of the Covenant, Cleveland, OH 4 pm
Advent Lessons & Carols; St. Peter in Chains Cathedral, Cincinnati, OH 3 pm
Advent Procession; Christ Church Cathedral, Lexington, KY 5 pm
Advent Lessons & Carols; Park Congregational, Grand Rapids, MI 4 pm
Advent Lessons & Carols; Cathedral Church of the Advent, Birmingham, AL 9 am, 11 am
Advent Vespers, with Baroque Band; Rockefeller Memorial Chapel, Chicago, IL 5 pm
Advent Lessons & Carols; Lutheran School of Theology, Chicago, IL 7 pm

3 DECEMBER

The American Boychoir; St. Mary's Roman Catholic Church, Auburn, NY 7 pm
Craig Cramer; Reyes Organ and Choral Hall, University of Notre Dame, South Bend, IN 8 pm

4 DECEMBER

The American Boychoir; Baker Memorial United Methodist, East Aurora, NY 7 pm
Richard Spotts; St. Paul's Church, Doylestown, PA 12:30 pm
Thomas Wikman; Lutheran School of Theology, Chicago, IL 12:20 pm
Kristina Langlois; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

5 DECEMBER

The American Boychoir; First Presbyterian, Lockport, NY 7 pm
Susan Foster; Old Salem, Winston-Salem, NC 12 noon
Terry Yount; Morrison United Methodist, Leesburg, FL 12 noon
Ann Stephenson-Moe; Christ Church, Bradenton, FL 12:15 pm
Donald Mead; First Presbyterian, Arlington Heights, IL 12:10 pm

7 DECEMBER

The American Boychoir; Asbury First United Methodist, Rochester, NY 7 pm
George Krejci; Immanuel Lutheran Church of the Upper Keys, Tavernier, FL 8 pm
Lessons & Carols; Holy Trinity Lutheran, Akron, OH 7:30 pm

8 DECEMBER

Christmas concert; St. Lorenz Lutheran, Frankenmuth, MI 6:30 pm

9 DECEMBER

Peter Stoltzfus Berton, with choristers; St. Joseph's Chapel, College of the Holy Cross, Worcester, MA 3 pm
Hector Olivera; Hendricks Chapel, Syracuse University, Syracuse, NY 4 pm
The American Boychoir; St. James Episcopal, New York, NY 3 pm
Bach Vespers; Holy Trinity Lutheran, New York, NY 5 pm
Advent Lessons & Carols; St. Peter's by-the-Sea, Bay Shore, NY 5 pm
Advent Procession with Carols; Christ Church, New Brunswick, NJ 6:30 pm
Advent Lessons & Carols; Camp Hill Presbyterian, Camp Hill, PA 8:30 am, 11 am
Singing Boys of Pennsylvania; Bethany Presbyterian, Lancaster, PA 4 pm
Choral concert, with instruments; Franklin Baptist, Franklin, VA 4 pm
Choral concert, with brass; St. Peter in Chains Cathedral, Cincinnati, OH 3 pm
Christmas concert; Peachtree Road United Methodist, Atlanta, GA 5:30 pm
Christmas concert; St. Lorenz Lutheran, Frankenmuth, MI 1:30 pm, 4:30 pm
Christmas concert; First Presbyterian, Arlington Heights, IL 4 pm
Christine Kraemer; St. Luke's Episcopal, Evanston, IL 3:45 pm, Lessons & Carols follows
Drew Rutz; St. Mary's Church, Port Washington, WI 3 pm

10 DECEMBER

Lessons & Carols; Morrison United Methodist, Leesburg, FL 7:30 pm

11 DECEMBER

Lee Milhous; St. Paul's Church, Doylestown, PA 12:30 pm
Messiah Sing-along, with orchestra; St. Luke Catholic Church, McLean, VA 7:30 pm
Helen Hawley; Park Congregational, Grand Rapids, MI 12:15 pm
Christopher Wallace; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

12 DECEMBER

Children's Christmas concert; Franklin Baptist, Franklin, VA 6:30 pm
Regina Pozzi; Old Salem, Winston-Salem, NC 12 noon

13 DECEMBER

Pinkham, *Christmas Cantata*; Basilica of the Assumption, Baltimore, MD 7:30 pm

Margaret Smith; Christ Church, Bradenton, FL 12:15 pm
Music of the Baroque; Grace Lutheran, River Forest, IL 8 pm
Handel, *Messiah*; Cathedral of St. Paul, St. Paul, MN 7:30 pm

14 DECEMBER

Menotti, *Amahl and the Night Visitors*; St. Ignatius Loyola, New York, NY 8 pm
Atlanta Boy Choir; Peachtree Road United Methodist, Atlanta, GA 7 pm, also 12/15
Christmas concert; First Presbyterian, Birmingham, MI 7:30 pm
Vox Angelica; Cathedral Church of the Advent, Birmingham, AL 12:30 pm
Music of the Baroque; St. Michael's, Chicago, IL 8 pm

15 DECEMBER

The American Boychoir; Princeton University Chapel, Princeton, NJ 8 pm

16 DECEMBER

Choirs of All Saints Church, Worcester; Worcester Art Museum, Worcester, MA 3 pm
Christmas Choral Evensong; First Baptist, Worcester, MA 5 pm
Lessons & Carols; The Presbyterian Church, Irvington-on-Hudson, NY 4 pm
Lessons & Carols; St. Vincent Ferrer, New York, NY 3 pm
Menotti, *Amahl and the Night Visitors*; St. Ignatius Loyola, New York, NY 4 pm
Festival of Nine Lessons & Carols; The Church of the Holy Trinity (Episcopal), New York, NY 4 pm
Britten, *A Ceremony of Carols*; Grace Church, New York, NY 4 pm
Bach Vespers; Holy Trinity Lutheran, New York, NY 5 pm
Handel, *Messiah*; Trinity Wall Street, New York, NY 3 pm
The American Boychoir; Richardson Auditorium, Princeton, NJ 4 pm
Lessons & Carols; Christ Church, New Brunswick, NJ 6:30 pm
Lee Milhous; St. Paul's Church, Doylestown, PA 3:30 pm, Lessons & Carols at 4 pm
Handel, *Messiah*, Part I; Shadyside Presbyterian, Pittsburgh, PA 4 pm
Singing Boys of Pennsylvania; First United Methodist, Wilkes-Barre, PA 4 pm
Lessons & Carols; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Lessons & Carols; Franklin Baptist, Franklin, VA 11 am
Advent Lessons & Carols; University Presbyterian, Chapel Hill, NC 8:30 am, 11 am
Hector Olivera; Grace United Methodist, Atlanta, GA 3 pm
Brandon Beachamp; Cathedral of St. Philip, Atlanta, GA 3:15 pm
Choral Evensong; Cathedral of St. Philip, Atlanta, GA 4 pm
Christmas concert; Ward Presbyterian, Northville, MI 7 pm
Nine Lessons & Carols; Christ Church Cathedral, Lexington, KY 7 pm
Advent Lessons & Carols; First United Methodist, Columbus, IN 9 am
Candlelight concert; Park Congregational, Grand Rapids, MI 4 pm
Christmas concert; First Presbyterian, Arlington Heights, IL 4 pm
Lessons & Carols; Cathedral of St. Paul, St. Paul, MN 3 pm

17 DECEMBER

Todd Wilson, with the Burning River Brass; Severance Hall, Cleveland, OH 7:30 pm

18 DECEMBER

Ray Cornils, with brass; Portland City Hall, Portland, ME 7:30 pm
Handel, *Messiah*; Trinity Wall Street, New York, NY 7:30 pm
Lee Milhous, with soprano; St. Paul's Church, Doylestown, PA 12:30 pm
Todd Wilson, with the Burning River Brass; Severance Hall, Cleveland, OH 7:30 pm
Robert Vickery; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

19 DECEMBER

Community carol sing; Grace Church, New York, NY 12:15 pm
Choral carol concert; Madison Avenue Presbyterian, New York, NY 7 pm
Scott Carpenter; Old Salem, Winston-Salem, NC 12 noon

20 DECEMBER

Dwight Thomas; Christ Church, Bradenton, FL 12:15 pm

22 DECEMBER

Music of the Baroque; Divine Word Chapel, Techny, IL 3 pm, 8 pm

23 DECEMBER

Lessons & Carols; South Church, New Britain, CT 4 pm
Lessons & Carols, with Bach, *Magnificat*; Holy Trinity Lutheran, New York, NY 5 pm
Thomas Spacht; Christ Church, New Brunswick, NJ 6:30 pm, following 6 pm Vespers

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Lessons & Carols; Cathedral of St. Philip, Atlanta, GA 4 pm
Music of the Baroque; Divine Word Chapel, Techny, IL 3 pm

24 DECEMBER
Lessons & Carols; Camp Hill Presbyterian, Camp Hill, PA 5 pm, 7 pm, 9 pm
Lessons & Carols; Rockefeller Memorial Chapel, Chicago, IL 4 pm
Lessons & Carols; Cathedral of St. Paul, St. Paul, MN 10:45 pm

26 DECEMBER
Jane Cain; Old Salem, Winston-Salem, NC 12 noon

30 DECEMBER
David Lamb; St. Mary the Virgin, New York, NY 4:40 pm
Bach, Cantata 152; Holy Trinity Lutheran, New York, NY 5 pm

31 DECEMBER
Choral concert; Church of St. Joseph, Bronxville, NY 8 pm
Tom Trenney; Central Reformed Church, Grand Rapids, MI 9 pm

UNITED STATES
West of the Mississippi

16 NOVEMBER
Choral concert; Cathedral of the Madeleine, Salt Lake City, UT 8 pm

17 NOVEMBER
Children's Choral Festival Evensong; Christ Church Cathedral, Houston, TX 3 pm
Paul Jacobs, masterclass; First Presbyterian, Rochester, MN 10:30 am

18 NOVEMBER
Paul Jacobs; First Presbyterian, Rochester, MN 4 pm
Richard Elliott; St. Martin's Episcopal, Houston, TX 3 pm
Sebastian Knebel; Christ the King Lutheran, Houston, TX 5 pm
David Hurd; St. Mark's Episcopal, San Antonio, TX 4 pm
Choral concert; Cathedral of the Madeleine, Salt Lake City, UT 8 pm
Marian Metson; Grace Lutheran, Tacoma, WA 3 pm
Angela Kraft Cross; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm
Leo Abbott; Grace Cathedral, San Francisco, CA 4 pm
Michael Munson; First United Methodist, Escondido, CA 3 pm

25 NOVEMBER
Vincent de Pol; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm
Benjamin Bachmann; Grace Cathedral, San Francisco, CA 4 pm
Thomas Trotter; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm

29 NOVEMBER
Christoph Bull; Royce Hall, UCLA, Los Angeles, CA 8 pm

30 NOVEMBER
Chanticleer; Cathedral Basilica of St. Louis, St. Louis, MO 8 pm

1 DECEMBER
VocalEssence; Trinity Lutheran, Stillwater, MN 7:30 pm

2 DECEMBER
VocalEssence; Plymouth Congregational, Minneapolis, MN 4 pm
Bach, *Christmas Oratorio*, parts 1-3; Christ the King Lutheran, Houston, TX 5 pm
Advent Lessons & Carols; Christ Church Cathedral, Houston, TX 5 pm
Advent Lessons & Carols; Cathedral Church of St. John, Albuquerque, NM 4 pm
Advent Lessons & Carols; All Saints' Episcopal, Las Vegas, NV 10:30 am
Advent Procession with Carols; Grace Cathedral, San Francisco, CA 3 pm
Arthur Johnson; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm
Hector Olivera; First Congregational, Los Angeles, CA 4 pm

4 DECEMBER
James Welch, with soprano; Church of Jesus Christ of Latter-day Saints, Palo Alto, CA 7 pm

5 DECEMBER
Byron Blackmore; Pinnacle Presbyterian, Scottsdale, AZ 11:30 am

7 DECEMBER
Messiaen, *La Nativité du Seigneur*, Gerre Hancock's Organ Studio; Bates Recital Hall, The University of Texas, Austin, TX 7 pm
Las Cantatas; Alumni Chapel, University of New Mexico, Albuquerque, NM 7:30 pm
Lessons & Carols; All Saints' Episcopal, Beverly Hills, CA 7:30 pm

8 DECEMBER
VocalEssence; Normandale Lutheran, Edina, MN 7:30 pm
Las Cantatas; St. Luke's Lutheran, Albuquerque, NM 7:30 pm

9 DECEMBER
VocalEssence; Plymouth Congregational, Minneapolis, MN 4 pm
Scott Kennebeck; Cathedral Basilica of St. Louis, St. Louis, MO 2:30 pm
Gerre Hancock, Choral Evensong; St. Mark's Episcopal, San Antonio, TX 4 pm
Advent Lessons & Carols; Christ Church, Episcopal, Tacoma, WA 5 pm
Vytenis Vasyliunas; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm
John Karl Hirten; Grace Cathedral, San Francisco, CA 4 pm

11 DECEMBER
Jeff Benson, Kendra Bishop, Benjamin Brummit, Charissa Hamel, Sally Norton, Nathaniel Ralston, Brady Seaver, & Ilona Tauraa; Graceland University, Lamoni, IA 2:15 pm

12 DECEMBER
David Higgs; Walt Disney Concert Hall, Los Angeles, CA 8 pm

14 DECEMBER
Britten, *A Ceremony of Carols*; Cathedral of the Madeleine, Salt Lake City, UT 12:15 pm

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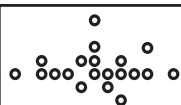
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Christmas carol sing-along; Trinity Episcopal, Santa Barbara, CA 7:30 pm
Choral concert; All Saints' Episcopal, Beverly Hills, CA 8 pm

15 DECEMBER
Christmas choral concert; Grace Cathedral, San Francisco, CA 3 pm
David Higgs; Davies Symphony Hall, San Francisco, CA 8 pm

16 DECEMBER
Christmas choral concert; Grace Cathedral, San Francisco, CA 3 pm
Matthew Walsh, with soprano; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm
Lessons & Carols; St. Alban's, Westwood, CA 4 pm
Advent Evensong; All Saints, Pasadena, CA 5 pm

17 DECEMBER
Christmas carol service; Cathedral of the Madeleine, Salt Lake City, UT 8 pm

18 DECEMBER
Christmas carol service; Cathedral of the Madeleine, Salt Lake City, UT 8 pm

19 DECEMBER
Polyphony; St. Francis Auditorium, Museum of Fine Arts, Santa Fe, NM 7 pm

21 DECEMBER
Polyphony; Cathedral Church of St. John, Albuquerque, NM 7:30 pm
Britten, *A Ceremony of Carols*; Cathedral of the Madeleine, Salt Lake City, UT 12:15 pm
Christmas choral concert; Grace Cathedral, San Francisco, CA 7 pm

22 DECEMBER
Christmas choral concert; Grace Cathedral, San Francisco, CA 3 pm

23 DECEMBER
Lessons & Carols; Cathedral Church of St. John, Albuquerque, NM 4 pm
Christmas choral concert; Grace Cathedral, San Francisco, CA 3 pm

24 DECEMBER
Christmas carol service; Cathedral of the Madeleine, Salt Lake City, UT 4 pm

30 DECEMBER
Norma Aamodt-Nelson; Trinity Lutheran, Lynnwood, WA 7 pm

31 DECEMBER
James Welch; St. Mark's Episcopal, Palo Alto, CA 8 pm

INTERNATIONAL

18 NOVEMBER
Armin Thalheim, with oboe; Kirche "Zur frohen Botschaft," Berlin Karlshorst, Germany 5 pm
Vincent Dubois; St. Joseph, Bonn-Beuel, Germany 7 pm
Carol Williams; Notre Dame Cathedral, Paris, France 4:30 pm
Keith Hearnshaw; Lincoln Cathedral, Lincoln, UK 5:15 pm

21 NOVEMBER
Ian le Grice; The Temple Church, London, UK 1:15 pm

25 NOVEMBER
Ralph Morton; St. John's Cathedral, Brisbane, Australia 3 pm
Dvorák, *Requiem*; St. Katharinen, Oppenheim, Germany 6 pm
Laurent Martin; Church of Saint-Sulpice, Paris, France 4 pm
Ken Cowan, with violin; St. Andrew's Presbyterian, Thorold, ON, Canada 7 pm

28 NOVEMBER
Greg Morris & David Gibbs; The Temple Church, London, UK 1:15 pm
Gillian Weir; St. Giles-in-the-Fields, The City, London, UK 7 pm

2 DECEMBER
David Di Fiore; Velke Kostol, Bratislava, Slovak Republic 4 pm
Gillian Weir; Fagerborg Kirke, Oslo, Norway 7:30 pm

6 DECEMBER
Ko Zwanenburg, with saxophone; Orgelpark, Amsterdam, The Netherlands 8:15 pm

5 DECEMBER
James Vivian; The Temple Church, London, UK 1:15 pm
Donald Mackenzie; Alexandra Palace, London, UK 7:30 pm

6 DECEMBER
Leonore Lub; Orgelpark, Amsterdam, The Netherlands 8:15 pm

9 DECEMBER
David Di Fiore; St. John Cathedral, Trnava, Slovak Republic 4 pm
Anthony & Beard; St. Andrew's Presbyterian, Barrie, ON, Canada 2:30 pm

11 DECEMBER
Hans Leenders, with cello; Orgelpark, Amsterdam, The Netherlands 8:15 pm

13 DECEMBER
Jos van der Kooy; Orgelpark, Amsterdam, The Netherlands 8:15 pm

14 DECEMBER
Keith Hearnshaw; York Central Methodist, York, UK 7:30 pm

16 DECEMBER
Bach, *Christmas Oratorio*; Kirche "Zur frohen Botschaft," Berlin Karlshorst, Germany 5 pm
Daniel Roth & Sophie-Véronique Choplin-Cauchefier; Saint-Sulpice, Paris, France 4 pm

23 DECEMBER
Rupert Jeffcoat; St. John's Cathedral, Brisbane, Australia 3 pm

24 DECEMBER
Beate Kruppke, with soprano; Kirche "Zur frohen Botschaft," Berlin Karlshorst, Germany 10 pm

31 DECEMBER
Katrin Bibiella, with percussion; St. Katharinen, Oppenheim, Germany 10:30 pm

Organ Recitals

ROBERT BATES, Philadelphia Cathedral, Philadelphia, PA, May 13: *Annum per annum*, Pärt; *Second Fantasy*, Danse funèbre (*Trois danses*), Alain; *Last Judgment*, Bates; *Ascent*, Tower; Joie et clarté des corps glorieux (*Les corps glorieux*), Messiaen; Les feux du silence (*Hyperton*, or *The Rhetoric of Fire*), Guillon; Final (*Hommage à Igor Stravinsky*), Hakim.

JULIA BROWN, harpsichord and organ, with Alice Blankenship, violin, Alison Luthmers, violin, Steven Pologe, violoncello, and Jamie Weaver, soprano, St. Mary's Episcopal Church, Eugene, OR, May 11: *Singet dem Herrn*, BuxWV 98, *Toccata in G*, BuxWV 164, *Canzona in G*, BuxWV 170, *Courent zimble*, BuxWV 245, *Uppsala Trio Sonata*, BuxWV 271, *Jesus Christus, unser Heiland*, BuxWV 198, *Fuge in C*, BuxWV 174, *Aria*, BuxWV 249, *Toccata in G*, BuxWV 165, *Also hat Gott die Welt geliebet*, BuxWV 5, Buxtehude.

PHILIP CROZIER, with Petra Veen-swijk, Laurenskerk, Rotterdam, The Netherlands, July 3: *Air*, *Gavotte*, Wesley; *Epigrams*, Kodály; *Herr Jesu Christ, dich zu uns wend*, BWV 655, Bach; *Pasticcio*, Esquisse Romane No. 3 (*Trois Esquisses Romanes*), Langlais; *Ich ruf zu dir, Herr Jesu Christ*, Walcha; *Passacaglia in d*, BuxWV 161, Buxtehude; *Double Fantaisie (Mosaïque, vol. 1)*, Langlais; *Andantino*, Bédard; *Partie diverse sopra De Lofzang van Maria*, Post.

ROBERT DELCAMP, St. Martin Church, Dudelange, Luxembourg, June 8: *Prélude et Fugue Es-Dur*, op. 99, no. 3, Saint-Saëns; *Allegretto en Si mineur*, op. 19, no. 1, *Grand Choeur en Sol mineur*, op. 84, Guilmant; Sicilienne, Marche du Veilleur de Nuit (*Bach's Memento*), Allegro vivace (*Symphony V*, op. 42), Widor; Adagio (*Symphonie III*), Saint-Saëns, transcr. Bernard; Carillon, Souvenir, Canon, Final (*Sept Pièces*, op. 27), Dupré.

RYAN ENRIGHT, St. James United Church, Montreal, QC, Canada, July 10: *Trio Sonata No. 6*, BWV 530, Bach; *Canzona Terza (Second Book of Toccatas)*, Frescobaldi; *Naiades (Pièces de Fantaisie)*, op. 53, vol. 4, no. 4), Vierne; *Prélude et Fugue en Fa mineur*, op. 7, no. 2, Dupré; *Fantasia and Fugue (Sonata No. 9, op. 142)*, Rheinberger.

JAMES FEDDECK, RENÉE ANNE LOUPRETTE, & NANCY ANNE PARRELLA, with the Orchestra of St. Ignatius, directed by Kent Tritle, Church of St. Ignatius Loyola, New York, NY, July 2: *Toccata Festiva*, op. 36, Barber; *Organ Concerto*, Rorem; *Organ Concerto*, Paulus.

KURT-LUDWIG FORG, St. James United Church, Montreal, QC, Canada, June 26: *Prelude and Fugue in D*, BuxWV 139, Buxtehude; Menuetto Pastorello, Scherzo, Menuetto (*Der Morgen und der Abend*), L. Mozart; *Prélude en Ré*, Krebs; *Chant Pastoral, Prélude et Fugue*, Dubois; *Variations on a Theme of Paganini*, Hesford; *Tango*, Utterback.

THOMAS F. FROELICH, First English Lutheran Church, Appleton, WI, June 13: *Suite on the 2nd Tone*, Guilain; *Schmücke dich, o liebe Seele*, BWV 654, *Herr Jesu Christ, dich zu uns wend*, BWV 655, *Toccata and Fugue in d*, BWV 565, Bach.

MICHAEL GAILIT, Church of the Cross, Lahti, Finland, July 30: *Prelude in D*, BuxWV 139, *Erhalt uns Herr, bei deinem Wort*, BuxWV 185, Buxtehude; *Sonata No. 2 in d*, op. 15, van Eyken; *Variations on a theme by Paganini for pedal solo*, Thalben-Ball; *Symphony No. 4 in g*, op. 32, Vierne.

JON GILLOCK, Temple Emanu-El, New York, NY, July 5: *Fantaisie en La-Majeur*, Franck; *L'Orgue Mystique III*, op. 55, Tournemire; excerpts from *Livre du Saint Sacrement*, Messiaen; *Choral No. 1 en Mi-Majeur*, Franck.

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UNITED STATES POSTAL SERVICE Statement of Ownership, Management, and Circulation (All Periodicals Publications Except Requester Publications)

1. Publication Title: **The Diapason**

2. Issue Frequency: **Monthly**

3. Issue Date for Circulation Data Below: **September 2007**

4. Annual Subscription Price: **\$35.00**

5. Number of Issues Published Annually: **12**

6. Annual Subscription Revenue: **\$420.00**

7. Complete Mailing Address of Known Office of Publication (Not printer): **3030 W. Salt Creek Lane, Suite 201, Arlington Heights, Cook County, IL 60005**

8. Complete Mailing Address of Headquarters or General Business Office of Publisher (Not printer): **Same as #7**

9. Full Names and Complete Mailing Addresses of Publisher, Editor, and Managing Editor: **Jerome Butera, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005**

10. Owner (Do not check this box unless the publication is owned by a corporation, give the name and address of the corporation immediately followed by the names and addresses of all individual owners owning or holding a percent or more of the total amount of stock. If not owned by a corporation, give the name and address of the individual owner. If owned by a partnership or other unincorporated firm, give its name and address as well as those of each individual owner. If the publication is published by a corporation or other organization, give the name and address of the organization.)

11. Known Bondholders, Mortgagees, and Other Security Holders Owning or Holding 1 Percent or More of Total Amount of Bonds, Mortgages, or Other Securities. If none, check box.

12. Tax Status (For completion by nonprofit organizations authorized to mail and sell publications at a discount rate): **None**

13. Publication Title: **The Diapason**

14. Issue Date for Circulation Data Below: **September 2007**

15. Extent and Nature of Circulation

a. Total Number of Copies (Net press run)	5,017	5,000
b. Paid and/or Requested Circulation (Net press run)	4,703	4,457
c. Paid Distribution Outside the US (Net press run)	0	0
d. Paid Distribution Outside the US (Net press run)	0	0
e. Paid Distribution Outside the US (Net press run)	0	0
f. Total Paid Distribution (Net press run)	4,703	4,457
g. Total Paid Distribution (Net press run)	200	222
h. Total Paid Distribution (Net press run)	0	0
i. Total Paid Distribution (Net press run)	0	0
j. Total Paid Distribution (Net press run)	13	0
k. Total Paid Distribution (Net press run)	213	222
l. Total Paid Distribution (Net press run)	4,916	4,679
m. Total Paid Distribution (Net press run)	101	321
n. Total paid of net of all	5,017	5,000
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JEANNINE JORDAN, with David Jordan, visual artist, The Old Church, Portland, OR, July 4: *Voluntary in A*, Selby; *Opening Voluntary*, *Festive Voluntary*, Cutler & Johnson's Church Organ Voluntaries; *Trumpet Air*, Bremner; *Lesson*, Palma; *Voluntary*, Linley; *The Battle of Trenton*, Hewitt; *Soft Organ Voluntary*, Emilio; *Loud Organ Voluntary*, Allatt; *Toccata in B-flat*, Barnes; *Trio*, Whitney; *Introduction and Fugue in d*, Zundel; *Prelude*, Foote; *The Star Spangled Banner Concert Variations*, Buck.

ARTHUR LAMIRANDE, Cathedral of the Good Shepherd, Singapore, May 8: *Prelude, Fugue, and Variation*, Franck; *Tryp-tyque*, Vierne; *Meditation on the Gregorian chant for the Feast of the Assumption of the Virgin Mary*, Murgatroyd; *Hymne de gloire à la bienheureuse Marguerite Bourgeoise*, Piché; *Toccata, Adagio, and Fugue, Wacht auf, ruft uns die Stimme*, Bach; *Trois Méditations sur la Sainte Trinité*, Langlais; *Introduction and Fugue on the Missa est*, Piché; *Trois Danses*, Alain.

CHRISTOPHER MARKS, St. Michael's Episcopal Church, New York, NY, July 3: *Fantasia super Komm, heiliger Geist*, Bach; *Nun freut euch lieben Christen g'mein*, Buxtehude; *Baroques*, Bingham; *My Home in Glory*, Larsen; *Fugue à la Gigue*, Johnson.

JAMES R. METZLER, Westminster Cathedral, London, UK, May 6: *Marche de Fête*, Büsler; *Andante Sostenuto (Symphonie gothique)*, Widor; *Chant héroïque (Neuf Pièces)*, Langlais; *Adagio (Troisième Symphonie)* Vierne; *Improvisation sur le Te Deum*, Tournemire, arr. Duruflé.

AARON DAVID MILLER, Monroe Street United Methodist Church, Toledo, OH, May 13: *Festival Alleluia*, Britten; *Fantasy and Fugue in g*, BWV 542, Bach; *Fantasy on Hymn of Promise*, Miller; *Naiades*, op. 55, Carillon of Westminster, op. 54, Vierne; improvised organ symphony.

MASSIMO NOSETTI, Basilica Cattedrale, Messina, Italy, July 25: *Festival Fanfare*, Callahan; *Academische Festouvertüre*, op. 80, Brahms, transcr. Ludwig; *Intermezzo, Cantabile (Symphonie no. 6, op. 42)*, Widor; *Postlude*, op. 105, no. 6, Stanford; *Nimrod*, Elgar, transcr. Harris; *Toccata-Studio*, Esposito.

JONATHAN OLDENGARM, St. James United Church, Montreal, QC, Canada, June 19: *Est-ce Mars*, Sweelinck; *Praeludium und Fuge e-moll*, BWV 548, Bach; *Scherzo*, JA 70, Alain; *Choral No. 3 en la mineur*, Franck.

SUZANNE OZORAK, St. James United Church, Montreal, QC, Canada, June 12: *Batalha de 6. tom, de Araújo; Alman, Wolsey's Wilde, La Volta*, Byrd; *Sur la tombe de Buffalo Bill, Boys town, place of peace (Mosaïque, Vol. 1)*, Langlais; *Sonata No. 1*, op. 65, Mendelssohn.

KAREL PAUKERT, Akureyrarkirkju, Iceland, July 15: *Sonata in A, Sofer; Prelude and Fugue in D*, BWV 532, Bach; *Praeludium und Fuge, über den Namen B-A-C-H*, Liszt; *Adagio, Janáček; Toccata und Fuge in f-moll*, Wiedermann; *Albion II*, D'Alessio; *Final in B-flat*, Franck.

SYLVIE POIRIER & PHILIP CROZIER, St. James United Church, Montreal, QC, Canada, June 5: *Prélude et Fugue en ut majeur, Albrechtsberger; Variations sur un thème original pour orgue quatre mains*, Bédard; *Fugue in G*, BuxWV 175, Buxtehude; *Double Fantaisie (Mosaïque, Vol. 1)*, Cantilène (*Suite Brève*), Langlais; *Polka and Cakewalk (Dance Suite for Organ Duet)*, Kloppers.

CHRISTA RAKICH, with Wendy Rolfe, flute, First Congregational Church, Wellfleet, MA, May 20: *Fantasia super: Komm heiliger Geist, Herre Gott*, BWV 651, Bach; *Herr, ich habe mißgehandelt, Herzlich lieb hab' ich dich, O Herr, Fantasia in C for Flute & Organ*, Krebs; *O Lamm Gottes, unschuldig*, BWV 656, *Komm, Gott Schöpfer, heiliger*

Geist, BWV 667, Bach; improvisation on *Veni Creator Spiritus; Toccata (12 Chorale Preludes, op. 8)*, Demessieux; *Basilica Triptych for Flute & Organ, Sonata in Sea: Cape Cod*, Woodman.

FRANK RIPPL, All Saints Episcopal Church, Appleton, WI, July 4: *Trumpet Air*, Bremner; *A Fuge or Voluntary*, Selby; *Introductory Voluntary*, Linley; *Flute Voluntary*, Carr.

REGIS ROUSSEAU, St. James United Church, Montreal, QC, Canada, July 24: *Sketch in c*, op. 58, no. 1, Schumann; *Choeur des pèlerins (Tannhäuser)*, Wagner, arr. Liszt; *Variations sur l'hymne impérial Gott erhalte*, Haydn; *Adagio for Strings*, op. 11, Barber, arr. Strickland; *Sketch in C*, op. 58, no. 2, Schumann; *Office No. 35 (L'Orgue mystique)*, Tournemire.

NAOMI ROWLEY & GORDON ROWLEY, First United Methodist Church, Appleton, WI, July 11: *Allegro (Voluntary No. 5 in D)*, Stanley; *Chorale and Fugue on You Servants of God, Your Master Proclaim*, Stirling; *El Flautista Alegre*, Noble; *Nocturne*, op. 50, no. 6, Foote; *Petite Suite*, Bédard.

DANIEL SCHWANDT, St. Joseph Catholic Church, Appleton, WI, June 20: *Fanfare*, Cook; *Lilliburlero*, Purvis; *Cornet Voluntary*, Anonymous; *Allegro (Organ Concerto in d, op. 7, no. 10)*, Handel, arr. Keller; *Rhosymedre (Three Preludes on Welsh Hymn Tunes)*, Vaughan Williams; *Chorale Prelude on St. Anne*, Parry.

JOHN SCOTT, St. Thomas Church Fifth Avenue, New York, NY, July 1: *Toccata Settima*, Rossi; *Prelude and Fugue in G*, Bach; *Toccata*, op. 11, Prokofiev; *Scherzo*, Bossi; *Sonata on the 94th Psalm*, Reubke.

JARED STELLMACHER, St. Joseph's Catholic Church, Appleton, WI, July 18: *Prelude and Fugue in d*, BWV 565, Bach; *Tiento*

partido de dos tiples de segundo tono, Cabanilles; *Prelude in e*, Weaver; *Boléro de concert*, op. 166, Lefébure-Wély; *Toccata (Symphony No. 5, op. 42)*, Widor.

STEPHEN THARP, Church of St. Mary the Virgin, New York, NY, July 4: *Easter Fanfares*, Tharp; *Dryden Liturgical Suite*, op. 144, Persichetti; *Prelude and Fugue in C*, op. 13, Demessieux; *Symphonie No. 5*, op. 47, Vi-erne; *Toccata Labyrinth*, Briggs.

MAXINE THEVENOT, St. John's Cathedral, Albuquerque, NM, July 16: *Cortège et Litanie*, op. 19, no. 2, Dupré; *Five Liturgical Inventions*, Togni; *Allelujas*, Preston; *Chant de Paix, Nazard*, Langlais; *Symphonie III*, op. 38, Vierne.

MARIJIM THOENE, Grace Church, Washington, DC, July 11: *Concerto in a*, BWV 593, *Prelude and Fugue in a*, BWV 894, *Fantasy in G*, BWV 572, *Toccata in F*, BWV 540, Bach.

WILLIAM TINKER, Sinsinawa Mound, Sinsinawa, WI, July 25: *Praeludium in g, Variations on the hymn Our Father in Heaven above*, Buxtehude; *Praeludium in d*, Böhm; *A mighty fortress is our God, All glory be to God on high, O sacred head, now wounded*, *Prelude and Fugue in g*, Bach; *Roumanian Folk Dances*, Bartók, transcr. Tinker; *Suite Gothique*, op. 25, Boëllmann.

ROBERT E. UNGER, Faith Lutheran Church, Appleton, WI, June 27: *Trumpet Tune*, Carter; *Ein feste Burg ist unser Gott*, Buxtehude; *Ein feste Burg ist unser Gott*, Walcha; Westminster Fanfare (*Wedding Suite*), Callahan; *Walking in the Air (The Snowman)*, Blake, arr. Gower; *Abide with Me*, Hustad.

PAUL M. WEBER, First Presbyterian Church, Neenah, WI, June 5: *Dieu parmi nous (La Nativité)*, Messiaen; *Variations on a Theme by Haydn*, op. 56, Brahms, transcr. Weber.

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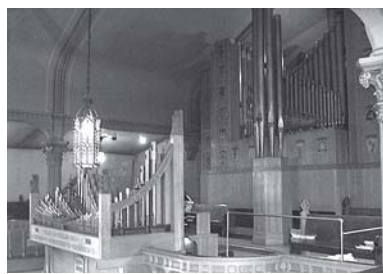
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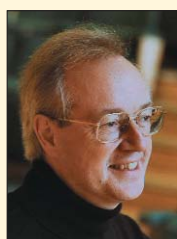
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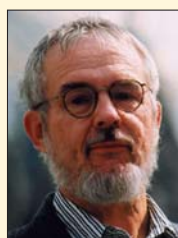
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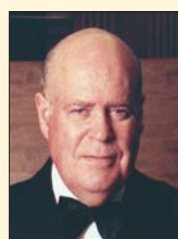
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