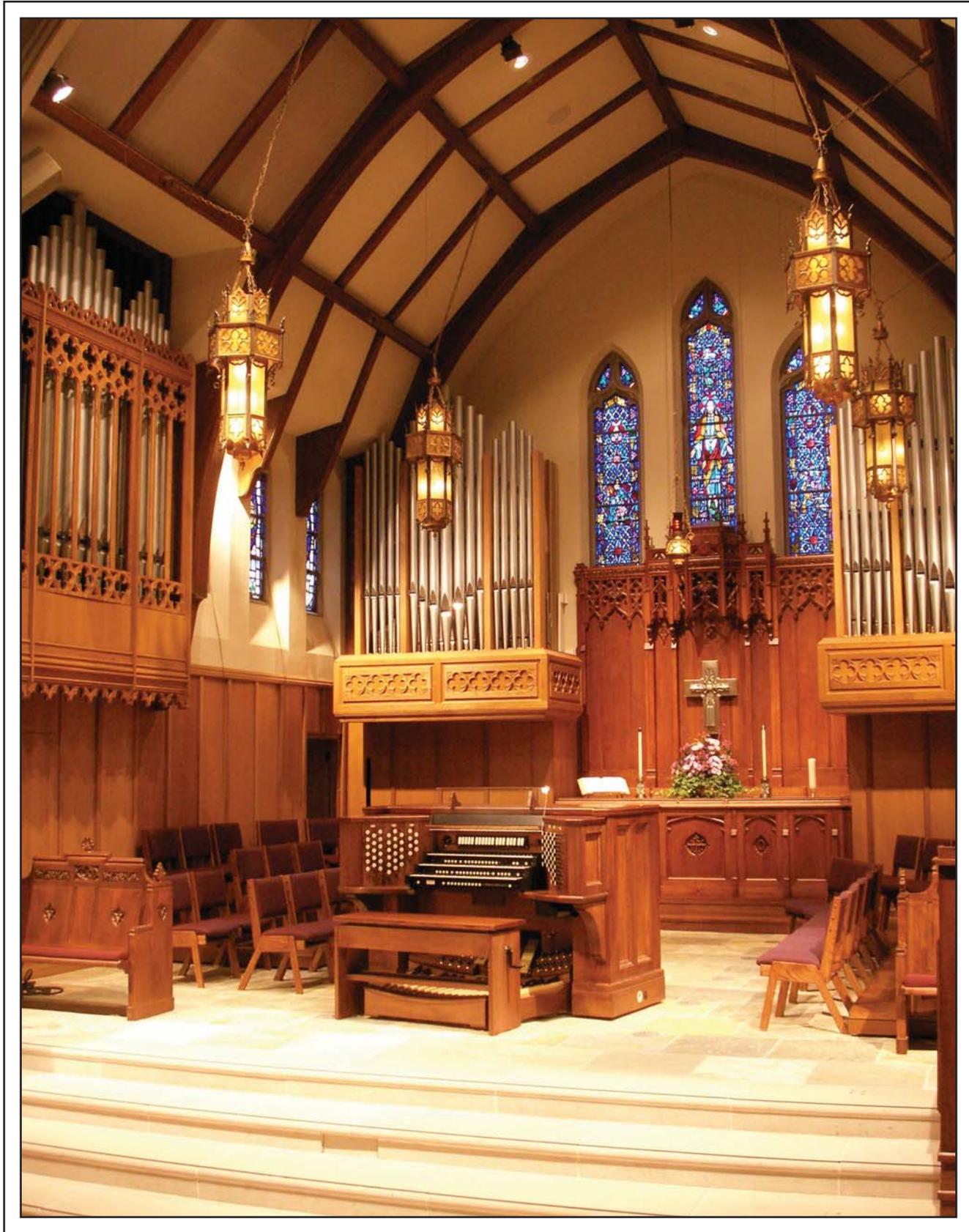


THE DIAPASON

SEPTEMBER, 2007



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the Harpsichord, the Carillon and Church Music

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Here & There

It's time to plan on advertising in **THE DIAPASON 2008 Resource Directory**. Be sure your company is included in the only comprehensive directory and buyer's guide for the organ and church music fields. The *Directory* is printed in a 5½" x 8" handbook format and mailed with the January issue of THE DIAPASON. It features an alphabetical listing of companies and individuals, with complete contact information, including web and e-mail addresses, and a product/service directory.

Advertising deadline is November 1, 2007. Contact the editor, Jerome Butera, at 847/391-1045; <jbutera@sgcmail.com>.

The Church of St. Louis, King of France, in St. Paul, Minnesota, presents its ninth season of Tuesday lunchtime recitals at 12:35 pm: September 4, Bradley Althoff; 9/11, David Bartlett; 9/18, Cathy Rodland; 9/25, Julian Bewig; October 2, John Salveson; 10/9, Lawrence Archbold; 10/16, Diana Lee Lucker; 10/23, Raymond Johnston; 10/30, James Callahan;

November 6, Ralph Johansen, 11/13, Dean Billmeyer; 11/20, David Jenkins; 11/27, David Saunders. For information: <www.stlouiskingoffrance.org>.

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

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through October 28. Concerts take place on historic organs from the 17th and 18th centuries (by such builders as Callido, Nacchini, and De Lorenzi) and also on significant newer instruments (Zanin, Dell'Orto Lanzini, and Carli). Francesco Cera will perform the inaugural concert on September 9; other performers include Michael Harris (9/14), Frank van Wijk (9/22), Liuwe Tamminga (October 19), Andrea Macinanti (10/26), Ludger Lohmann (10/28), and many others. In addition to concerts, there will be a course on interpreting French Romantic organ repertoire, led by Michael Harris and Roberto Antonello. For information: <www.organidimarca.it>.

The Cathedral of St. Patrick, New York City, has announced the fall organ series on Sundays at 4:45 pm: September 16, Karen Beaumont; 9/30, Douglas Bruce; October 28, Robert P. Ridgell; and November 11, Richard Pilliner. For information: 212/753-2261, ext. 245; <www.saintpatrickscathedral.org>.

Music of the Baroque begins its 2007–08 season: Haydn, *The Seasons*, September 16 (First United Methodist Church, Evanston) and 17 (Harris Theater, Chicago); "The French Connection," October 28 (Evanston) and 29 (Chicago); Holiday brass and choral concerts, December 13 (Grace Lutheran Church, River Forest), 14 (St. Michael's Church, Chicago), 22 and 23

(Divine Word Chapel, Techny). For information: <www.baroque.org>.

Christ Church Cathedral, Lexington, Kentucky, presents its fall music series: September 16, Choral Evensong; October 7, The Ashland Trio; 10/21, Choral Evensong; November 4, Schuyler Robinson, followed by Solemn Choral Evensong; 11/18, Choral Evensong; 11/30, *Messiah*; December 2, Advent Procession; 12/16, Nine Lessons and Carols. For information: 859/254-4497 ext. 117; <www.cclex.org>.

Park Congregational Church, Grand Rapids, Michigan, presents its fall recital series on Tuesdays at 12:15 pm: September 18, James R. Metzler; October 2, Michael Stefanek; October 16, John Hamersma; October 30, Joy Schroeder. For information: 616/459-3203, ext. 29; <www.parkchurchgr.org>.

The Dominican Priory and the Church of St. Vincent, New York City, presents its fall music series: September 19, Mark Bani; October 10, John Scott; November 2, Fauré, *Requiem*; December 2, Handel, *Messiah*. For information: 212/744-2080, ext. 114.

The Church of St. Ignatius Loyola, New York City, announces its 19th concert season, celebrating the 15th anniversary of the Mander pipe organ: September 23, Kent Tritle, with baritone Christopher DeVage; November 4,



The Parish Choir of St. Elisabeth's Episcopal Church

The Parish Choir of St. Elisabeth's Episcopal Church, Bartlett, Tennessee, conducted a 10-day pilgrimage to England, culminating in a residency in Taunton in Somerset County. The choir sang Evensong and Eucharist services in St. Mary Magdalene and St. John's Anglican churches, presenting music by Frank Ferko, David Hogan,

Jane Marshall, Craig Phillips, David Ashley White, and other contemporary American composers. The Reverend Karen Barfield, canon for community ministries at St. Mary's Episcopal Cathedral, Memphis, accompanied the pilgrimage. Jim Walsmith is director of music at St. Elisabeth's, and Lynn Bauman is organist.



Music Institute of Chicago

The Music Institute of Chicago, which recently launched an organ and early music program, is the recipient of a 1936 Kimball organ from Vance Fisher of Michigan (fourth from left). The instrument consists of three ranks and is housed in an art deco case. Also pic-

tured (from left) are Robert Beird (organist of the former First Church of Christ Scientist), Margaret Kemper (organ faculty), Jeff Weiler (organ curator), Vance Fisher, Sandy Fisher, and James Russell Brown (organ faculty and head of the department).

INVENTION is one of the great marks of genius, but if we consult experience, we shall find that it is by being conversant with the inventions of others that we learn to invent: as by reading the thoughts of others we learn to think.

Sir Joshua Reynolds

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Friends



David Briggs; February 24, Johannes Unger; April 9, Nancianne Parrella, with violinist Jorge Ávila and cellist Arthur Fiacco; 4/27, Renée Anne Louprette. For information: 212/288-2520; <www.saintignatiusloyola.org>.

St. Lorenz Lutheran Church, Frankenmuth, Michigan, announces its fall music events: September 23, Paul Gerhardt Hymn Festival; October 28, Steven Wente; December 8, 9, 57th annual Christmas concert. For information: 989/652-6141; <www.stlorenz.org>.

Presbyterian Homes, Evanston, Illinois, presents its fall series of organ recitals: September 24, Douglas Bruce; October 5, Uwe Karsten Gross; 10/22, Janette Fishell and Colin Andrews; November 26, Marsha Webster.

St. Luke's Chapel, Medical University, Charleston, South Carolina, presents its fall series of recitals: September 25, Seung-Lan Kim; October 2, William D. Gudger; 10/16, Charles Farley.

The Cathedral Church of the Advent, Birmingham, Alabama, presents its fall music series: September 28, Stephen G. Schaeffer; October 14, Choral Evensong; 10/26, Gene Fambrough, percussion; November 16, Richard Webb; December 2, Advent Lessons and Carols; 12/14, The Cathedral Ringers Handbell Choir. For information: 205/226-3505; <www.adventbirmingham.org>.

The 12th **Toulouse international organ and cultural festival**, *Toulouse les Orgues*, begins September 28 and continues through October 14. Concerts take place at dawn, noontime, evening, or during Mass, and feature works from all periods, for solo organ and organ with symphony orchestra and vocal ensembles. The festival also includes masterclasses, conferences by Nicole Symonot-Gueye and Gilles Cantagrel, a competition sponsored by the Centre d'Études Supérieures de Musique et de Danse de Toulouse, cultural/gastronomic daytrips to nearby regions, and events for children. Toulouse will also host the congress marking the 10th year of ECHO (European Cities of Historic Organs), with representatives from 11 European cities. For information: <www.toulouse-les-orgues.org>.

Washington Cathedral presents its centennial organ series: September 30, cathedral organist; October 14, Olivier Latry; November 18, Thomas Trotter; December 25, Christmas Day organ concert with the cathedral organists. For information: <www.cathedral.org>.

The 47th **Conference on Organ Music** takes place September 30–October 3 at the University of Michigan, Ann Arbor, with the theme "Bach and Buxtehude" in commemoration of the 300th anniversary of Buxtehude's death. Presenters include Michael Barone, Pamela Ruiter-Feenstra, Peggy Kelly Reinburg,

Kerala Snyder, and Christoph Wolff, along with the U-M faculty. For information: <canom@umich.org>.

The Church Music Association of America presents "Missa in Cantu: A Seminar in the Sung Mass for Celebrants," at St. John Cantius parish in Chicago, Illinois, October 17–19 <www.musicasacra.com/celebrant>.

The seminar includes tracks for the new and old forms of the Roman Rite, and covers the basics of common tones; singing the parts of the Mass; musical rubrics for the Roman rite; vocal production and style; and more.

The faculty includes Fr. C. Frank Phillips, C.R., pastor of St. John Cantius; Fr. Scott Haynes, St. John Cantius; William Mahrt, Stanford University (President of the Church Music Association of America); and Scott Turkington, Stamford Schola Gregoriana (Gregorian chant masterclass).

The Instituto de Órganos Históricos de Oaxaca A.C. presents the Sixth International Organ and Early Music Festival, Oaxaca, Mexico, November 8–13. This year's festival will include for the first time concerts on all seven of Oaxaca's restored organs (Oaxaca Cathedral, the Basílica de la Soledad, Tamazulapan, Yanhuitlán, Zautla, Tlacoahuaya and Tlaxiaco), as well as organ masterclasses, a clavichord concert, seminars, and visits to various unrestored organs in the Mixteca Alta region. Presenters include Kimberly Marshall, Bernard Brauchli, Cecilia Winter, Rafael Cárdenas, and others. For information: <www.iohio.org.mx>.

The **Organ Historical Society** has established a new program designed to award recognition to authors and to published work on the history of the organ. Similar to the Bessaraboff and Densmore Prizes of the American Musical Instrument Society, the OHS will award prizes to the most significant article-length and book-length publica-

tions about the organ in the English language in alternating years. The first prize to be awarded will be in 2008 for the article cycle, for articles published in 2005 and 2006. The initial book cycle will occur in 2009 for books published in 2006 and 2007, and thereafter the cycles will repeat accordingly. Copies of the program description and criteria, as well as nomination forms, are available from the OHS at P.O. Box 26811, Richmond, VA 23261, or via e-mail at <publicationsprize@organsociety.org>. The deadline for submitting nominations is November 30, 2007.

The vestry of **Trinity Church Wall Street** has affirmed Trinity's long term commitment to its Marshall & Ogletree virtual pipe organ by authorizing the disposition of the parts from its decommissioned Aeolian-Skinner pipe organ. As a further endorsement of Trinity's virtual pipe organ, the vestry also announced that it would begin a fundraising effort to acquire a similar state-of-the-art organ for St. Paul's Chapel, to replace its decommissioned instrument. Both pipe organs were covered with debris and sustained heavy damage when the World Trade Center towers fell on September 11, 2001.

Following September 11, the church purchased a Marshall & Ogletree virtual organ as a temporary measure, while the Aeolian-Skinner organ was evaluated and restored. Installed in 2003, Trinity's Marshall & Ogletree "Opus 1" instrument is actually two 85-stop organs composed of two consoles, a 2,000-pound tone generation system, two audio systems, and proprietary software operating on the Linux platform. In the more than nearly four years since it was installed, it has gone through many changes and improvements as Marshall & Ogletree has further developed its technology.

Early Music America announces the winners of its 2007 awards recognizing outstanding accomplishments in early music, which were presented at



Craig Denison, Mark Jones, Matthew Steynor, Daniel Copher; in front: Diana Akers

In preparation for their American tour, 46 young gentlemen from Florida's **Singing Sons Boychoir** enjoyed a "Pipe Organ Discovery" at the First Presbyterian Church of Pompano Beach (The Pink Church) on June 7. The program was in honor of the work of Jeffri Bantz as music director of the boychoir.

Mark Jones demonstrated the church's four-manual pipe organ and played Bach's famous *Tocatta in D Minor*. The young men then climbed the pipe chambers to see the thousands of wooden and metal pipes. Then Mr. Jones allowed the "organ scholars" to sit at the console and try the organ sounds.

The discovery was the idea of Daniel Copher, accompanist and director of music at All Saints Episcopal Church in Fort Lauderdale. During their tour, the young men had the opportunity to see, hear, and be accompanied by several famous pipe organs, such as the Wanmaker Organ in Philadelphia.

In the interest of heightening the awareness of the pipe organ, the program was the collaborative effort of



Daniel Copher coaches Singing Sons member

Mark Jones, Daniel Copher, Diana Akers, Matthew Steynor (organist at St. Thomas Episcopal Parish in Coral Gables and Fellow of the Royal College of Organists) and Craig Denison, artistic director of Florida's Singing Sons Boychoir.

the EMA annual meeting during the Boston Early Music Festival on June 15 in Boston.

Mary Springfels received the Howard Mayer Brown Award for lifetime achievement in the field of early music. Musician-in-residence at the Newberry Library since 1982, she is founder and director of the Newberry Consort and a senior lecturer at both the University of Chicago and Northwestern University.

Sarah Mead received the Thomas Binkley Award for outstanding achievement in performance and scholarship by the director of a university or college Collegium Musicum. This year she celebrated her 25th year directing the Early Music Ensemble at Brandeis University, where she also frequently serves as a guest choral conductor. She is the author of *Plain and Easy: A Practical Guide to Renaissance Theory* and a contributor to *Schirmer's Performer's Guide to Renaissance Music*.

The Sarasa Ensemble is the recipient of the Early Music Outreach Award, which honors ensembles or individual

artists for excellence in early music outreach and/or educational projects for children or adults. The ensemble performs music from the early Baroque through the Romantic eras, and produces the Sarasa Chamber Music Series in Cambridge and Concord, Massachusetts, and summer concerts based in Putney, Vermont.

Early Music America also presented scholarships to five outstanding students. Among this year's winners is keyboardist Hsuan Chang, a graduate student at Indiana University, who will attend the Tafelmusik Baroque Summer Institute.

For more information, contact Early Music America at 206/720-6270 or 888/SACKBUT, or visit <www.earlymusic.org>.

The International Organ Festival at St Albans has announced this year's prize winners. German organist Ulrich Walther was the winner of the £6,000 first prize in the interpretation competition. Ulrich, 26, who studies

in Stuttgart, also won the £500 audience prize.

The £2,500 second prize went to South African Rudy de Vos, 26, who is currently studying at the Eastman School of Music. The winner of the £800 Douglas May Award for a competitor giving the best performance on the festival's own Collins organ, but not winning another prize, went to Bálint Karosi, 28, from Hungary.

A special €1,000 prize to mark the 100th anniversary of the birth of the blind French organist Jean Langlais, who died in 1991, was won by Linda Sitková, 26, from the Czech Republic. The prize was donated by Langlais' widow and was presented by festival judge Lynne Davis, who was a pupil of Langlais in Paris.

For the first time in the 44-year history of the St Albans competition, the judges decided not to award a prize in the Improvisation Competition. The judges were Lynne Davis and Paul Jacobs from the USA, Martin Baker and David Titterington from the UK, and Ludger Lohmann from Germany.

Corrections & clarifications

The recital program by Michel Bouvard (Organ Recitals, July 2007, p. 32), listed the wrong composer for *Trois Danses*; it should read Alain.

Sebastian Bach and the organ—another testimony to a living legacy

Most DIAPASON readers are aware that since his 21st birthday in 2006, Felix Hell has performed the complete organ works of J. S. Bach on three separate occasions: in his native Germany, at the Peabody Institute in Baltimore, Maryland, and in "The Bach/Christmas City" of Bethlehem, Pennsylvania. The German project enjoyed packed houses and standing ovations, the Maryland performances received the overwhelming support of his fellow conservatory students, who sported badges reading "I've been to Hell and Bach, again!" and in Bethlehem, Pennsylvania during the year of the 100th anniversary of the Bethlehem Bach Choir Festival, in addition to

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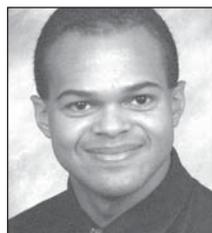
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Rory Lipkis

newspaper and radio interviews in which Felix spoke the praises of our beloved instrument, testimonies such as the following flooded in. Here we have the reaction of a 10-year-old to the performance of a 21-year old, born in the year of the 300th birthday of the great music master. It begins with an introduction by the father of the young Bach/Hell fan, Dr. Larry Lipkis, Professor of Music at Moravian College.

We received a notice in the mail about the Felix Hell concert series and immediately became subscribers. My wife Linda and I are both very involved with the Bach Choir of Bethlehem—she as an alto in the choir, and I as a member of the Board of Managers and pre-concert lecturer—and our children are both fledgling musicians who have already had significant encounters with Bach. We figured this would be an entertaining way to spend a few family evenings together. Rory, our 10-year old who has been studying organ for about a year but is a veteran concert attendee, quickly became enamored of the experience and made it his personal mission to attend all ten concerts! As a musicologist, I appreciated how thoughtfully Felix put together the programs to create musical variety and liturgical sense. Each concert was amazing and revelatory in its own way, and one had to marvel at Felix's remarkable technique, maturity and musicality. Ten-year-old Rory writes:

I feel Felix Hell's concert series was an inspiration to all organists. I have just started studying the organ and I was amazed that Felix Hell could learn all of this very hard music and keep playing piece after piece, concert after concert, without getting tired. I paid close attention to see how he used his hands and feet and what registrations he chose, and I

know I learned a lot from watching him play. People kept telling me how surprised they were to see me, a kid, at yet another concert, but for me it was like being in a special club. I kept seeing the same nice people and we were all enjoying the music together and talking about it at intermission and afterwards. Felix was extremely nice to me. He even showed me some cool card tricks after the very last concert. One man who watched him do these tricks said that he now knew how Felix played all the Bach pieces so beautifully: it was magic!

And so, the legacy is passed on yet again, one young person at a time!

—George Boyer
Organist, director of music,
Park Avenue United Methodist
Church, New York City
Chorusmaster, Allentown Symphony
Orchestra Chorus
Musical Director, Bel Canto Singers
and The Summer Harmony Men's Chorus

Appointments



Scott Hanoian

Scott Hanoian has been appointed Director of Music and Organist at Christ Episcopal Church in Grosse Pointe Farms, Michigan. In addition to serving as the church's organist and choirmaster, he will direct an active music program that includes the Choir of Men and Boys, Choir of Men and Girls, and Christ Church Chorale, a community-based choir that sings major choral-orchestral works throughout the year. He will also oversee the annual Christ Church Concert Series, which consists of special services, recitals, and concerts throughout the year.

Hanoian leaves his post as assistant organist and assistant director of music at Washington National Cathedral, where his duties included accompanying

the choirs, directing the training choir, coordinating the guest choir program, and founding and directing Cathedral Voices, the cathedral's new volunteer choir. Before working at the cathedral, he completed graduate studies at the University of Michigan in choral conducting, organ performance, and church music, having studied with Robert Glasgow, Jerry Blackstone, and Theodore Morrison. Hanoian has recently finished a recording of the complete organ works of Johannes Brahms to be released in the coming months on the JAV label.



Frederick Swann

Frederick Swann has been appointed University Organist, Artist in Residence, and Artist Teacher at the University of Redlands, where he is committed to helping the university restore its organ program. He currently holds the office of National President of the American Guild of Organists, and serves as Organist Emeritus of the Crystal Cathedral, and Organ Artist-in-residence at St. Margaret's Episcopal Church in Palm Desert, California.

In 2001, after completing a 60-year career as a church organist, Swann retired from church work in order to devote his full time to concertizing. His career has included posts as organist at the Riverside Church in New York City (1957–1982), the Crystal Cathedral (1982–1998) and First Congregational Church of Los Angeles (1998–2001). In addition to his prominent church positions, he was for ten years chair of the organ department at the Manhattan School of Music and served on the faculties of the School of Sacred Music at Union Theological Seminary as well as Teacher's College of Columbia University, New York City.

Swann holds degrees from Northwestern University and the School of

Sacred Music at Union Theological Seminary, each granted "with distinction." In 2002 he was named 2002–2003 Performer of the Year by the New York City chapter of the American Guild of Organists.

Frederick Swann, who turns 76 this fall, is keeping a busy recital schedule in his "retirement." Among the recitals this fall are the following: September 9, University of Redlands, Redlands, CA; 9/16, Immaculate Conception, Towson, MD; 9/18, First Presbyterian, St. Petersburg, FL; 9/23, First Congregational, Columbus, OH; October 14, Hosmer Hall, SUNY, Potsdam, NY; 10/16, St. Stanislaus, Buffalo, NY; 10/19, Providence Presbyterian, Fairfax, VA; 10/26, All Saints, Worcester, MA; 10/28, Mechanics Hall, Worcester, MA; November 2 and 4, St. Luke's Cathedral, Portland, ME.

Here & There

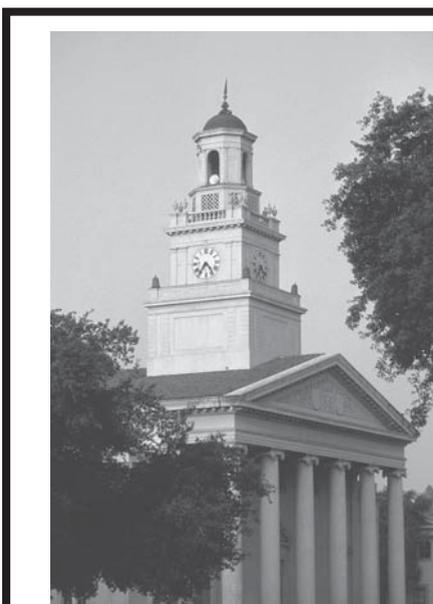


Heinrich Christensen

Heinrich Christensen is featured on a new recording on the C. B. Fisk organ at King's Chapel, Boston (Arsis SACD 402). The program includes Bruhns, *Praeludium in e*; Bach, *Sonata in C*, BWV 529, *Tocatta and Fugue in d*, BWV 538; Pinkham, *A Flourish, a Vision and a Commandment*; Madsen, *Three Chorale Preludes*; Laukvik, *Suite*; and Mozart, *Andante*, K. 616. For information: <www.arsisaudio.com>.

Richard A. Darne, DMA, will be honored by the congregation of the Cedar Lane Unitarian-Universalist Church of Bethesda, Maryland at a special service on September 23, in recognition of his 40 years of distinguished service as their director of music-organist. During that time he developed a large music program, which includes an Adult Choir, Chamber Choir, two Youth Choirs, and Handbell Choir, as well as a long-running concert series. Dr. Darne oversaw the design and installation of a four-manual, 51-rank Cannarsa organ in 1987, and is now involved in planning major additions to the instrument with the Walker Technical Company. His organ studies were at the Curtis Institute with Alexander McCurdy, after which he received the Master of Church Music at the College of Church Musicians at Washington Cathedral. He then attended the Catholic University of America, where he was granted the first Doctor of Musical Arts degree awarded by the university.

Ronald Ebrecht has arranged a program centering on Duruflé for the New Haven Symphony Orchestra scheduled for October 18 in Woolsey Hall, Yale University. This concert is the first with the orchestra's new music director, William Boughton, and will feature the Fauré *Pelleas Suite*, Poulenc *Concerto* (Ronald Ebrecht, soloist), and Duruflé *Requiem*, with the Yale Camerata. The world premiere of Duruflé's orchestration of the *Sicilienne* from the *Suite*, op. 5(b), will also be performed. (The *Scherzo*, op. 2, is the only other organ piece that Duruflé orchestrated.) For information: <newhavensymphony.org>.



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Music at St. Lorenz 2007-2008

September 23, 2007
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Paul Gerhardt Hymn Festival

Honoring the 400th birthday of this great hymn writer and poet
St. Lorenz Mixed Choir
Concordia Chorale, Concordia University, Ann Arbor
Brian Altevogt, Director
Scott Hyslop, Organist



October 28, 2007
Sunday, 4:00 PM



Steven Wente, Organist

Professor of Music and University Organist at
Concordia University, Chicago
Celebrating the 40th anniversary
of St. Lorenz's Casavant Pipe Organ

December 8 & 9, 2007
Saturday, 6:30 PM
Sunday, 1:30 PM & 4:30 PM

57th Annual Christmas at St. Lorenz

A choral and instrumental celebration of
the Nativity of our Lord, Jesus Christ



February 10, 2008
Sunday, 4:00 PM



Paul Jacobs, Organist

Chairman of the organ department at the
Julliard School of Music

March 2, 2008
Sunday, 4:00 PM

St. Lorenz Wind Ensemble

Join us for an afternoon of instrumental fireworks
with the talented instrumentalists of St. Lorenz Church



April 25, 2008
Friday, 7:00 PM



Alleluia! Ringers

Concordia University, Mequon, WI
John Behnke, Director

May 1 - 5, 2008
Thursday - Monday

2nd Annual Bach Week at St. Lorenz

Dr. Christopher Cock, Artist-in-Residence



May 1, 2008
Thursday, 7:00 PM



Ascension Day Bach Vespers

J.S. Bach's Cantata #113, *Herr Jesus Christ, du höchstes Gut*,
presented by the combined choirs of St. Lorenz
Lutheran Church, the Flint Mastersingers and
Valley Lutheran High School with festival orchestra
Please contact the church office or web site for further
information on additional concerts for Bach Week

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For further information call 989.652.6141
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Janette Fishell

Janette Fishell, D.Mus, was honored by East Carolina University as the first recipient of that institution's Centennial Award for Excellence, "in recognition of ambition, as evidenced by an innovative and entrepreneurial mindset, of critical analysis that defies the conventional wisdom, and action that leads to a creation that is beneficial to the larger community." In bestowing this honor, Chancellor Steven Ballard noted Professor Fishell's commitment to building and maintaining a strong program in organ performance and sacred music studies at East Carolina University's School of Music and, most importantly, her leadership in designing and raising funds for the C. B. Fisk Opus 126 organ, which now serves both the university community and St. Paul's Episcopal Church. Janette Fishell is Distinguished Professor of Music, Director of Organ Performance and Sacred Music Studies, and Chair of the Keyboard Department. She concertizes in the United States under the management of Karen McFarlane Artists.



Rossina Vrionides de Gómez

Prolific editor and "Mexico's First Lady of the Organ," **Rossina Vrionides de Gómez** will perform an organ recital at 4 pm on October 7 at First Congregational Church, Waterbury, Connecticut. Her program will include works of Bach, Franck and Mexican composers. This concert is co-sponsored by the

Waterbury AGO chapter. On Thursday and Friday, prior to the public concert, Ms. Gómez will present three concerts for Waterbury public school fifth-grade students. These concerts at First Congregational Church, now in their twelfth year, have introduced more than 30,000 young people to the organ.

Ms. Gómez was born into a musical Long Island family, and began studying organ privately with Bronson Ragan of the Juilliard School at 16. In 1977, she married a Mexican businessman and moved to Mexico City, where, after studying with prominent musicians, she began her career as music editor, organ recitalist, and recording artist. She has both revived historic works and commissioned new works. In 2001, she was named founding president of Organistas de México.



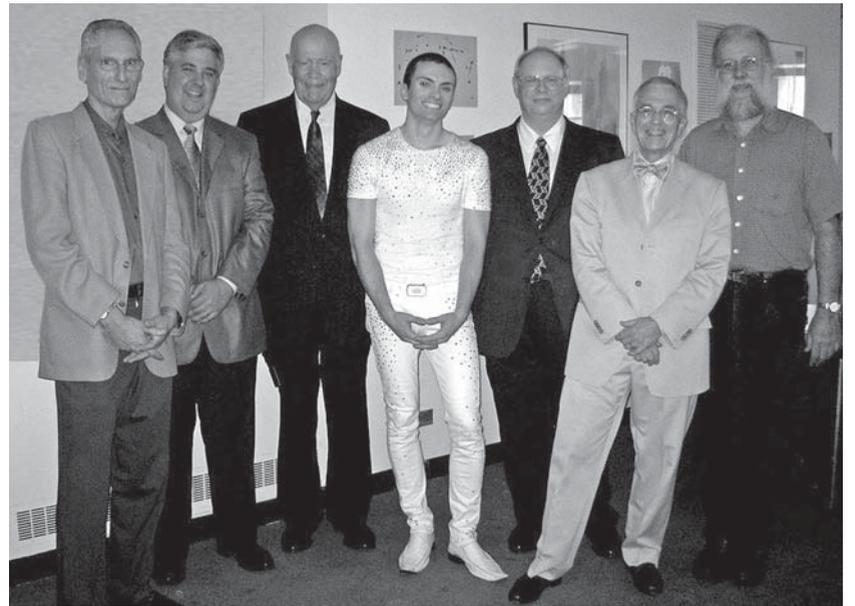
Gerre Hancock

Gerre Hancock is featured on Volume IV of the AGO *Master Series* of educational videos. The DVD profiles the professional and personal sides of Dr. Hancock with interviews and performances, including his performance of *Fête* by Langlais. The video is available from the AGO bookstore (\$25 plus shipping); 212/870-2310, <www.agoHQ.org>.



Nigel Potts

Nigel Potts will perform a series of organ recitals honoring the 150th anniversary of Edward Elgar's birth (June 1857). The series will include recitals at St. Paul's Parish, K St., Washington, DC (October 19); St.



(l to r) **Marshall Yaeger, David Ogletree, John Weaver, Cameron Carpenter, Douglas Marshall, Richard Torrence, Michael Barone** (photo by Len Levasseur)

John Weaver was honored at a reception hosted by Torrence & Yaeger following Cameron Carpenter's July 5 concert to open the Trinity Church Conservatory Stars Organ Festival. Dr. Weaver was head of the Organ Department at the Curtis Institute of Music in Philadelphia from 1972 to 2003, and also chair of the Organ Department at the Juilliard School from 1987 to 2004. Five of the artists involved with the 2007 festival are former Weaver students: Cameron Carpenter, Felix Hell, Alan Morrison, and Paul Jacobs; and David Ogletree of

Marshall & Ogletree, builder of the Trinity Church organ.

The entire festival, which includes Nathan Laube and Tom Trenney, is webcast live and on-demand at <www.TrinityWallStreet.org>. Carpenter's concert was attended by a capacity crowd of 650 people, including delegates to the AGO and ATOS conventions held in New York during the first week of July. Within one week, Trinity's website had more than 21,000 viewers for the opening concert, which was reviewed by *The New York Times* (<www.MarshallOgletree.com>).

Bartholomew's Church, New York City (October 24); and St. Philip's Cathedral, Atlanta, Georgia (November 13). These all-Elgar concerts will include transcriptions and the *Sonata in G major* and are supported by The Elgar Society <www.elgar.org>. For further information: <www.nigelpotts.com>.

Roger Sayer is featured on a new recording, *Roger Sayer plays organ music from Rochester*, on the Regent label (The English Cathedral Series, Vol. XIII, REG CD 227). Recorded on the 1905 J. W. Walker and Sons/1989 N. P. Mander Ltd. organ at Rochester Cathedral (UK), the program includes Dupré, *Deuxième Symphonie*, op. 26, *Prelude and Fugue in A-flat*, op. 36, no. 2; Heiller, *Tanz-Toccata*; Whitlock, *Plymouth Suite*; Ayres, *Exite Fidelis*; and Duruffé, *Suite*, op. 5. For information: <www.regentrecords.com>.

Timothy Edward Smith, minister of music at First Congregational Church in Columbus, Ohio, transcribed *The Carnival of the Animals* by Camille Saint-Saëns and plays it as a featured work on a new two-CD set on the Raven label. The recording features the newly restored 1931 W. W. Kimball organ, op. 7066, of four manuals and 66 ranks at the front of the



Timothy Edward Smith

church as well as the 1972 Rudolf von Beckerath organ in the west gallery. The recording is available online from <www.RavenCD.com> for \$14.98 with free delivery worldwide.

The organ restoration by Peebles-Herzog of Columbus was funded by a bequest from church member Dr. Jean MacNevin in memory of her husband, Dr. William MacNevin. Both were chemists, and he chaired the chemistry department at Ohio State University. During her life, she had provided funds to keep portions of the Kimball playing.

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- 16 Bourdon
- 16 Lieblich Bourdon (Sw)
- 16 Violone
- 8 Octave
- 8 Gedackt
- 4 Choralbass
- 4 Flute
- Mixture IV
- 32 Contre Bombarde
- 16 Bombarde
- 16 Trompette (Sw)
- 8 Trumpet
- 4 Clarion

SWELL

- 16 Lieblich Bourdon
- 8 Robrbourdon
- 8 Salicional
- 8 Voix Celeste
- 8 Geigen
- 4 Geigen Octave
- 4 Travers Flute
- 2²/₃ Nasard
- 2 Piccolo
- 1³/₅ Tierce
- Fourniture IV
- 16 Trompette
- 8 Trompette
- 8 Oboe
- 4 Clairon
- Tremulant

GREAT

- 16 Violone
- 8 Diapason
- 8 Metalgedackt
- 8 Harmonic Flute
- 8 Gamba
- 4 Octave
- 4 Spitzflöte
- 2²/₃ Twelfth
- 2 Waldflöte
- 2 Fifteenth
- 1³/₅ Seventeenth
- Mixture IV
- 8 Trumpet
- Tremulant
- Chimes

CHOIR

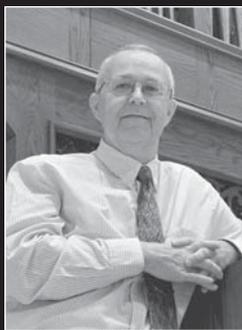
- 16 Violo
- 8 Gedackt
- 8 Violo
- 8 Violo Celeste
- 8 Principal
- 4 Octave
- 4 Koppelflöte
- 4 Violo
- 2²/₃ Quinte
- 2 Blockflöte
- 2 Fifteenth
- 1¹/₃ Quintflöte
- Mixture IV
- 8 Festival Trumpet
- 8 Clarinet
- Tremulant

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Works on the program include "Andante Rustico" (*Sonata Cromatica*), Yon; *Baroques*, Bingham; "Fanfares" (*Suite I*), Hampton; *Le Jardin Suspendu*, Alain; and pieces by Charles Edgar Ford, Frank Howard Warner, H. Leroy Baumgartner, Mendelssohn, Brahms, Buxtehude, Jakob Praetorius, Hanff, and J. S. Bach.

Timothy Edward Smith has served First Congregational since 2003. A native of Cape Cod, Massachusetts, he has appeared twice with the Boston Symphony Orchestra under Seiji Ozawa and has played recitals for eleven national conventions of the Organ Historical Society. He is also an organ-builder and organ consultant.



Thomas Trotter

Thomas Trotter is featured on a new recording, *Chanson de Matin: Sir Edward Elgar—Works for Organ*, on the Regent label (REGCD 256). Recorded on the "Father" Willis organ of Salisbury Cathedral, the program includes *Sonata in G*, op. 28; *Cantique*, op. 3, no. 1; *Vesper Voluntaries*, op. 14; *Sonata No. 2*, op. 87a; *Chanson de Matin* (transcr. Brewer); *Nimrod* (transcr. Harris); and *Pomp and Circumstance No. 4 in G*, op. 39 (transcr. Sinclair). For information: <www.regentrecords.com>.

1920 in Prague, Janacek was the last student of professor Bedrich Antonin Wiedermann at the Prague Conservatory. Already in his student years he made a name for himself as a brilliant organ virtuoso. In 1948, due to severe changes in political events, he did not return from a concert trip to Scandinavia and settled in southern Sweden. From there he continued his concert activities, not only in Scandinavian countries, but also in Western Europe (he played several times at the Royal Festival Hall in London) and in the USA. Later he was active as a church organist in several Swedish churches, notably in the cathedral of Lund, from 1965 until 1985. After one of his concerts in Rome, he met Bohuslav Martinu and inspired him to compose his only organ work, *Vigilia*. Martinu died before finishing the piece and Janacek sensitively completed it, having added a few closing bars.

In the last two decades he dedicated himself to composition and created numerous liturgical and concert works for organ solo, voices and instruments, many of them published in this country by Alliance Publications, Inc., 9171 Spring Road, Fish Creek, WI 54212-9619; <www.apimusic.org>.



Gordon Clark Ramsey

Gordon Clark Ramsey died June 21. He was born on May 28, 1941 in Hartford, Connecticut. A graduate of Westminster School in Simsbury, Connecticut, and Yale College class of '63, Gordon was equally at home in the worlds of academia, history and music. A past president of the Avon Historical Society, he also was historian and director of financial development for the Avon Old Farms School, which named him '80 Honoree. Prior to his retirement, Gordon served the University of Hartford for 18 years as secretary to the faculty senate and adjunct instructor in English, rhetoric, language and culture, history, and the all-university curriculum. His exceptional skills with language were highly regarded; he was Dame Agatha Christie's first biographer and the only one to have known her personally.

Gordon showed an early interest in the organ, writing record reviews for *The American Organist* in the 1960s,

and studying organ playing with Ann Gilman, Richard Griffin, and G. Huntington Byles. In 1983 he was appointed organist of the Second Church of Christ, Scientist in Hartford, a position he held for 24 years, where he very much enjoyed playing the beautiful three-manual 1929 Skinner organ, Opus 793. Gordon also recorded organ music and accompanied soloists for the AFKA label on that instrument.

Well known for his facility with the English language, he amused his friends with original and outrageous stories featuring fictitious characters that were just plausible enough to have been taken from real life. Gordon's sense of humor ranged from the absurd to the mordant. A past president and member of the Jeremiah Wadsworth Branch of the Sons of the American Revolution, he once observed that "conservatives need to adopt a sense of irony, especially about themselves." One of his favorite poems was written by Dame Elizabeth Wordsworth (1840-1932) and titled "Good and Clever:"

If all the good people were clever,
And all clever people were good,
The world would be nicer than ever
We thought that it possibly could.

But somehow 'tis seldom or never
The two hit it off as they should,
The good are so harsh to the clever,
The clever, so rude to the good!

So friends, let it be our endeavour
To make each by each understood;
For few can be good, like the clever,
Or clever, so well as the good.

Gordon managed to be both good and clever; he was a gentleman who appreciated the finest things life has to offer, all the while aware of the value of friendship, integrity and a keenly developed sense of humor. He died on June 21, leaving no immediate survivors; a memorial service will be held in the chapel of Avon Old Farms School at a time to be announced.

—William Nierintz
and Joseph Dzeda

Harriette Slack Richardson died August 8, 2006, after a long battle with Alzheimer's disease. She was 86. Born on July 3, 1920 in Springfield, Vermont, she began piano lessons before she started school and was playing the organ at St. Mark's Episcopal Church at age 11. She graduated from the Eastman School of Music in 1941, where she studied with Harold Gleason and Catherine Crozier, and also received the master's degree and Artist's Diploma from Eastman.

Dr. Richardson served as organist at Emmanuel Lutheran Church in Rochester, New York; Grace Episcopal Church, Hammond, Louisiana; and St. James' Episcopal Church in Alexandria, Louisiana. In October, 1948 she returned to her original position at St. Mark's Episcopal Church in Springfield, Vermont, where she remained as organist-choirmaster and director of music until her retirement with 72 years of service in April 2004.

She was assistant professor of music at Colby-Sawyer College in New London, New Hampshire 1970-78. She taught piano and organ at Southeastern Louisiana University in the early 1940s and also taught at Dartmouth, Vassar and the Community College of Vermont. She leaves her husband of 60 years, Hubbard Richardson, two daughters, a cousin, and several nieces and nephews.

Here & There

Breitkopf & Härtel has announced the publication of Bach's *Mass in B Minor*, BWV 232, in a "definitive version" edited by Joshua Rifkin. The new edition draws on all relevant sources to restore the Mass to its original condition, eliminating the additions by C.P.E. Bach. Rifkin was joined by Alfred Dürr, who provided a piano-vocal score and organ part characterized by textual authenticity and idiomatic keyboard writing. For information: <www.breitkopf.com>.

The Gothic Catalog announces the release of *An Hour to Dance*, a new recording of choral works by American composer Gwyneth Walker. Recorded in 2006 at Whitman College in Walla Walla, Washington, with the choirs directed by Robert Bode, head of choral/vocal studies and professor of music at Whitman, the CD features 17 new works, set to the poetry of Langston Hughes, Thomas Merton, Anne Morrow Lindbergh and others. The compositions range from entirely original works set to evocative American poetry to "contemporary adaptations" of traditional folk songs and spirituals. The CD booklet's notes include full song texts. For information: <www.gothic-catalog.com>.

Lyrichord announces new CD releases. *Baroque Masterworks* (LEMS 8058), performed by the Ama Deus Ensemble, Valentin Radu, conductor and organist, presents favorite 18th-century works, including Bach's *Tocatta and Fugue in D Minor* and *Prelude and Fugue in E-flat Major*, Handel's *Organ Concerto*, op. 4, no. 2, and Vivaldi's *Oboe Concerto in D Minor*, with oboist Sarah Davol. The CD was recorded at Arch Street United Methodist Church in Philadelphia, on its Standbridge organ.

Valentin Radu and the Ama Deus Ensemble also are featured on a new recording of Purcell's *Dido & Aeneas* (LEMS 8057), with Julianne Baird as Dido and Timothy Bentch as Aeneas. For information: <www.lyrichord.com>.

Pro Organo announces the release of *Go Tell it on the Mountain*. This is the premiere CD featuring the Men and Boys of Grace Cathedral, San Francisco, under recently appointed canon director of music and organist, Dr. Jeffrey Smith. The program features an array of Christmas music, including new arrangements of existing standards in the literature, and a brassy jazz trio and choir setting of "Go Tell it on the Mountain." Composers and arrangers include Hancock, Near, Purvis, Sowerby, James Bassi, Hugh Keyte, Andrew Parrott, McNeil Robinson, Jeffrey Smith, and others. Pro Organo CD 7212, \$15.00. For information: <www.zarex.com>.

JAV Recordings has announced the release of *César Franck: Intégrale de l'oeuvre vocale avec orgue*. This Aeolus CD includes Franck's offertories for voice, various organ pieces, and motets for the "devotion to the holy sacrament." The ensemble comprises 14 children from the Maitrise of the Conservatory of Geneva with six tenors and six basses of the "Solistes de Lyon—Bernard Tétu" and soprano, tenor and bass soloists. The surround-sound recording, made in 2006 at St. François de Sales in Lyon,

Nunc Dimittis

Ralph E. Carver, formerly of Boston, longtime resident of Mashpee, Massachusetts, died May 31 at the age of 91. A longtime member of the American Guild of Organists, he helped restore organs in various churches in the Northeast, and was actively involved at the Church of the Advent in Boston. Carver enlisted in the Army during World War II as a surgical technician. He served in North Africa, Sicily, and Italy. Later he served in the Navy as a nurse orderly on a destroyer during the Korean War and then in the Navy Reserve. His career included 30 years as a registered nurse in the Veterans Administration hospitals in Boston and Jamaica Plain.

Swedish organist and composer of Czech origin Bedrich Janacek died June 1, in Lund, Sweden. Born May 18,

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New England Organbuilders portable

New England Organbuilders, LLC, Willimantic, Connecticut, has recently completed a new organ for Dr. Joseph Flummerfelt. A portable organ of two stops, it was used in the performance of the *St. John Passion* at the Princeton (New Jersey) Bach Festival. One of the firm's current projects is the restoration of an anonymous 18th-century German clock organ for the Pease Collection of Historical Instruments, housed in Palmer, Massachusetts. For information: 860/377-4927; e-mail: <NewEnglandOrgan@aol.com>.



David Petty building portable organ

David Petty & Associates, Organbuilders of Eugene, Oregon are currently building two portable organs, one of four stops and one of five stops. Both instruments will feature 8', 4', 2½' and 2' stops; the larger instrument will have an 8' Regal. The four-stop instrument will have a quarter-sawn white oak case with white oak carvings; the five-stop instrument will have a painted case with gilded carvings. All of the flue pipes in both instruments will be of solid hardwoods, which include white oak, cherry and purpleheart. The Regal will have wooden blocks with high-lead alloy resonators. Both instruments will feature quiet electric blowers and 51-

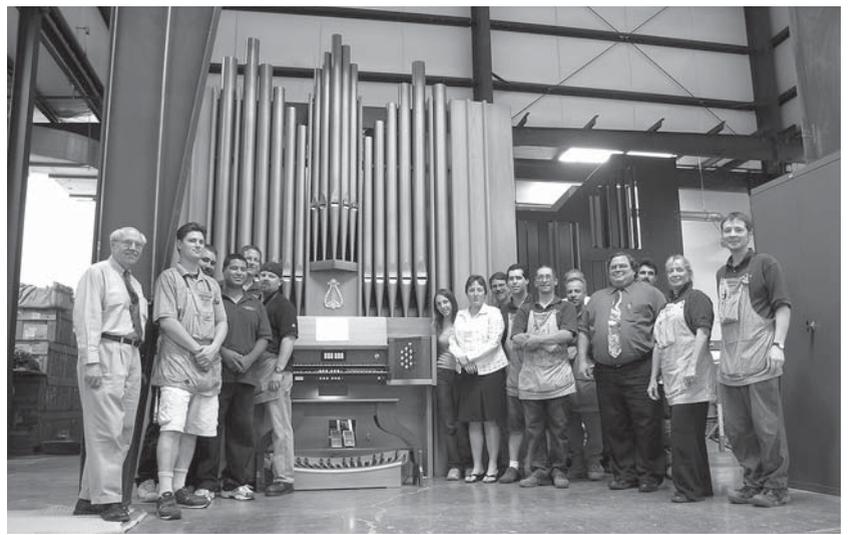
note transposing keyboards and will be available in spring 2008. By visiting the builder's website (<www.davidpettyorgans.com>, click on Project Gallery), readers can see regularly updated photos of the instruments under construction. For information: 541/521-7348; e-mail: <davidpettyorgans@msn.com>.

When the Aeolian-Skinner pipe organ at New York City's Trinity Church was damaged by dust and debris from the terrorist attack in 2001, the church dismantled the instrument and planned to restore or replace it. As a temporary replacement, the church installed a "virtual pipe organ" that uses digital samples of real pipe organ sounds, played through a computerized audio system and nearly 100 speakers hidden behind dummy pipes. The digital organ, built by **Marshall & Ogletree**, has had a thorough workout since its installation in 2003, and Trinity has now decided to make the Marshall & Ogletree its permanent organ, and to commission a second for St. Paul's Chapel. The church will sell off the parts of the lamented Aeolian-Skinner.

The organ was featured in a Conservatory Stars Organ Festival, whose opening concert in July featured Cameron Carpenter, playing at a concert for the regional convention of the American Guild of Organists and the national convention of the American Theatre Organ Society. Both halves of Mr. Carpenter's recital, in a program split between organ classics and audacious arrangements of piano works, orchestral scores, film music and pop songs, drew standing ovations. Also added to the 170 stops normally available on the Trinity organ were another 125 theatre organ stops. For information: <www.VirtualPipe.Org>.

Carlo Curley played a concert July 15 at St. Andrew United Methodist Church in Highland Ranch, Colorado, on a **Rodgers Trillium Masterpiece Series 958** digital/pipe combination organ. The pipe organ was originally built in 1976 by the Layton Organ Company of Denver for the previous church location in Centennial, Colorado. Renovations and additions were made to the organ by Morel & Associates, Inc. Pipe Organ Builders of Denver in the early 1990s. In January 2004, the church moved into Phase I of its new 16-acre campus, which included a multipurpose room to be used as a sanctuary until the planned sanctuary is built. To continue the tradition of a pipe organ in the church, Morel & Associates moved the existing 15-rank pipe instrument to its new location and Church Organs of Colorado replaced the console with the Rodgers console and audio systems, adding digital voices to expand the tonal resources of the instrument to fill the larger space. For information: <www.rodgersinstruments.com>.

Reserve your ad in the 2008 Resource Directory: 847/391-1045; <jbutera@sgcmail.com>.



Schoenstein open house (photo credit: Oliver Jaggi)

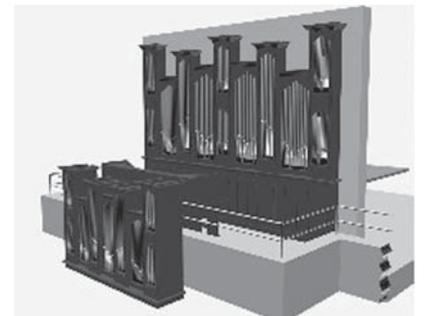
An open bench was the highlight at the open house held at **Schoenstein & Co.** on June 10. Employees welcomed local AGO chapter members and guests to the new plant in Benicia, California (45 miles north east of San Francisco). All were invited to play the newly finished 6-rank organ for the chapel at the Wesley Memorial United Methodist Church in High Point, North Carolina, and view other organs being built for various churches in New York City.

Guests toured the 25,000 sq. ft. facility, including the 42' tall erecting room, the mill shop, metal shop, spray booth, assembly shop, administration offices, and loading docks, and the newly completed 5,000 sq. ft. addition, which will house pipe-making, voicing rooms, a leather-gluing room, archives and storage. Currently, voicing is done in the historic San Francisco factory, built in 1928. For information: <www.schoenstein.com>.



Prof. Daniel Tilford, Shirley Tilford, Susan Tilford, Bradley Tilford and the Rivierstad Organ Consultants dealer Dan Benjamin, and Gert Stoffer, vp of Johannus Orgelbouw b.v.

A **Johannus** organ is planned for the 800-seat chapel of Georgetown College, to be used for worship, convocations, celebrations, and teaching. The new organ comprises two instruments: the Cavallé-Coll, with 112 voices, has 132 ranks, 4 manuals, and an AGO pedalboard; there are 4 independent pipe façades and 158 loudspeakers. The Van Rhijn Baroque Organ has 31 voices, 38 ranks, 2 manuals and a BDO pedalboard. It is sampled from a Silbermann pipe organ of the year 1726 and includes a positive pipe façade. The responsible dealer for this project is Rivierstad Organ Consultants from Kentucky.



The Osborne-Tilford Family Organ

The organ will be named the Osborne-Tilford Family Organ; funding was bequeathed by Mrs. Mildred Osborne and by Bradley Tilford, son of Professor Daniel Tilford, who has taught for 40 years on the music faculty of the college. Prof. Tilford's other son, Stephen, who succeeded his father as

piano teacher on the music faculty of Georgetown College, recently died of cancer. The organ memorializes both Mrs. Osborne and Stephen Tilford. The organ will be inaugurated in September, with celebratory concerts featuring the organ along with instruments and vocal performance. For information: <www.johannus.com>.

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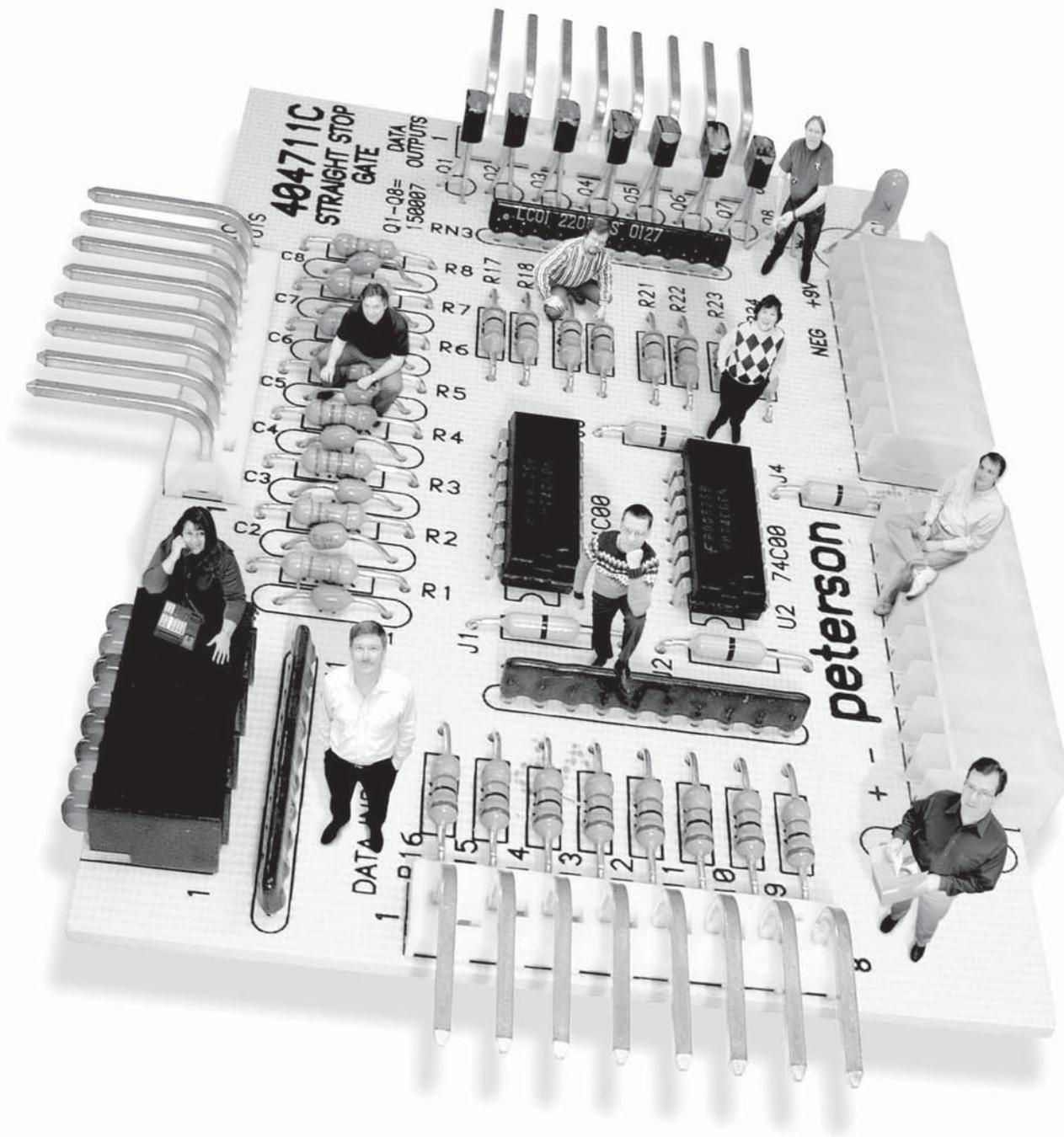
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In the wind . . .

by John Bishop

Is it real?

Fifteen or twenty years ago there was an ad campaign for Memorex® cassette tapes in which various setups were created to compare “live” music with recorded music to see whether both would break a piece of fancy stemware. A popular singer would be featured offering a terrible, powerful high note, and inevitably the glass would shatter.

What did it prove?

I’ve heard some singers who could make me cringe, but how plausible is it that the actual, acoustic human voice would break a glass? Conversely, I wonder if any other recorded sound played back with enough wattage would break the glass—a hummingbird’s wings for example or a cat on a hot tin roof. I think the Memorex demonstration was at least a little bit disingenuous, and of course we heard the whole thing through whatever speakers came with our television set. Television advertisements for televisions imply that what you see on the screen may be better than real life, but again, your appreciation of the ad is limited by the quality of your present TV.

The American Heritage Dictionary (Houghton Mifflin Company, 2000) defines the word *virtual*: “1. Existing or resulting in essence or effect though not in actual fact, form, or name . . .” and “2. Existing in the mind, especially as a product of the imagination.”

I introduce the word *virtual* in this context of what I might call the “unreality of reality.” In recent years we’ve been given the phrase *virtual reality*, defined in the same dictionary as “a computer simulation of a real or imaginary system that enables a user to perform operations on the simulated system and shows the effects in real time.”

An oxymoron is not a person addicted to painkillers, it’s a “rhetorical figure in which incongruous or contradictory terms are combined.” To my ears, *virtual reality* is an oxymoron.

Let’s be real.

We might imagine that Bach would have stopped at 175 cantatas if he had been subject to phone calls from the clergy, or Mozart’s 30th symphony would have been his last had he been distracted by television, or—God forbid—video games. But simple things like hot water in the house and electric lights are taken for granted, and more complicated things like computers have become something close to necessities. I’m in favor of technology. The other day I stumbled over a box of detritus stored in an organ chamber by a long-gone organist. I was amused to see a 56K compact disc. 56K? How Stone Age. There’s a half-used 100-pack of 700MB CDs on my desk. Big deal. I replaced my previous 2GB laptop with a 60GB job because of the number of photos I carry around. There’s a 2GB memory card in my camera. What’s next? Remember NASA engineers using slide rules during Apollo flights? (I know that’s true because I saw it in a movie.) With a \$400 GPS we have more navigation ability in a 20-foot motorboat than the entire British Navy had during the Napoleonic wars. How much more computing speed or data-storage capacity do we need?

Apply that same question to cameras (mine has more mega-pixels than yours), automobiles (mine has more horsepower than yours), or cell phones (mine’s a camera, a calculator, a calendar, an alarm clock . . .). How much more can they offer before they stop getting better?

Many of us in the organbuilding world are devoted to the pipe-organ-technology of the early 20th century—what Ernest Skinner considered adequate console equipment should be good enough for anyone. But let’s remember that hundreds of terrific Hook organs were replaced by Skinner’s new-fangled electric things where the organist was 40 feet away from the instrument. What makes the early electro-pneumatic pipe organ the ideal? How many organbuilders and organists disdained Skinner’s innovations as superfluous or unnecessary? “If God had intended us to push pistons we would have been all thumbs.” At what point in the development of any technology does one take a snapshot and declare the ideal, after which there’s no need for further development?

Electronics in the worship space

It’s more than 50 years since churches began purchasing electronic organs to replace pipe organs. I think many, even most of us will admit that the 30- and 40-year-old models that are still laboring along are pretty poor. While they have pipe organ names on their stop tablets, they never did sound like organs. They were cheaply made and not durable. A church I served as music director had a 20-year-old electronic in the chapel that wasn’t in tune, according to the technician couldn’t be tuned, and needed parts that weren’t available. Have you ever tried to get a three-year-old computer repaired?

While it’s always risky to generalize, it seems to me that the average church that was once proud of owning a modest pipe organ is inclined to buy an electronic console that emulates a 60- or 70-stop “real” organ. What sense does it make to have an “organ” with 32’ sounds, batteries of reeds, and secondary and tertiary choruses in a sanctuary that seats fewer than 200 people? Is it so you can play music that was intended for buildings ten times the size? It’s a violation of scale, an anomaly, and artless expression. As I wrote a couple months ago, “the Widor” doesn’t work in every church.

The Virtual Pipe Organ

Trinity Church (Episcopal), Wall Street, New York, is a prominent, beautiful, historically significant edifice that houses a large and vibrant parish with an extraordinary music program. According to the church’s website <www.trinitywallstreet.org>, the parish was founded “by charter of King William III of England in 1697.” The present Gothic Revival building, designed by Richard Upjohn, was consecrated on May 1, 1846. The website includes an Historical Timeline that tells us that some of the church’s vestrymen were members of the Continental Congresses, that the parishioners were divided politically as the Revolutionary War progressed, but that the clergy sided with the crown. An American patriot, the Rev. Dr. Samuel Provoost, was appointed rector in 1784, and the New York State Legislature “ratifie[d] the charter of Trinity Church,” deleting

the provision that asserted its loyalty to the King of England.

In 1770, just 28 years after Georg Frederick Handel’s *Messiah* was premiered in Dublin, Ireland, it received its American premiere at Trinity Church. Today’s spectacular and highly regarded Trinity Choir is heard on many recordings. Their annual performances of *Messiah* are legendary throughout the city. Bernard Holland of the *New York Times* wrote, “All the ‘Messiah’ outings to come in the next two weeks will have to work hard to match this one.” And in 2005, the *Times* called Trinity’s performance of the great oratorio, “the ‘Messiah’ to beat.” (Now there’s an image!) What a wonderful heritage.

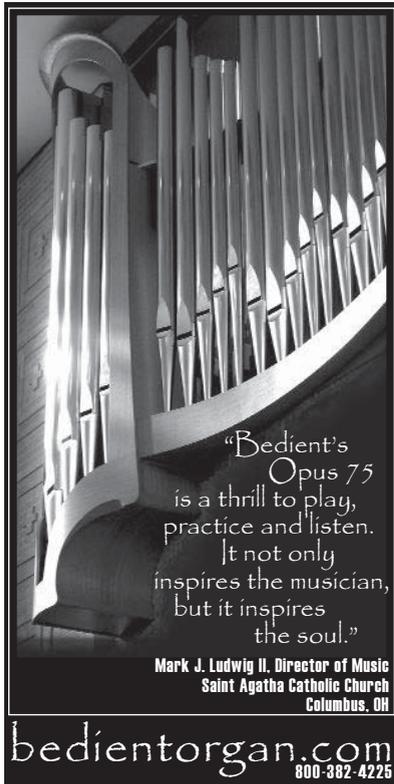
On September 11, 2001, Trinity Church assumed an essential national role by chance of place. Located adjacent to the World Trade Center, the church and its people were thrust into the center of that tragic story. St. Paul’s Chapel, part of Trinity’s “campus” and located a couple blocks away, became an inspiring comfort station for firefighters and other emergency workers. Through the ensuing months, as the rubble was unraveled, the chapel was staffed by the people of the church who provided food, refreshment, and a resting place for the rescue workers. The response of the clergy, staff, and parishioners to that national catastrophe was as inspirational as it was essential.

At the moment of the attack, a service was in progress in Trinity Church, the organ blower was running, and the great cloud of dust that filled the entire neighborhood found its way into the organ. It was later determined that the organ could not be used without extensive cleaning and renovation. A temporary solution was offered. Douglas Marshall and David Ogletree, dealers of Rodgers organs in New England, had been developing the “Virtual Pipe Organ,” using a technology they named *PipeSourced*® voices. A large instrument using this technology was installed at Trinity Church as a temporary solution while the church researched the condition of the Aeolian-Skinner.

A year or so after the Virtual Pipe Organ was installed, I attended a service to hear the instrument and was impressed by the volume and intensity of the sound. The massive building was filled with the sound of an organ. There was no distortion. People were singing, and I’m willing to bet that many of them were well satisfied, even thrilled by the sound. I had not expected to be convinced that the Virtual Organ would really sound like a pipe organ. In fact I’m not sure how I could eliminate the bias of a lifetime as an “acoustic organ guy.” As full and intense as the sound of the Virtual Organ was, it was not the sound of a pipe organ. It lacked the essential majesty of presence, the special physicality, the particular “realness” of the sound of a great pipe organ.

The experience of listening to the Virtual Organ might be compared to listening to a recording of a great pipe organ, as the sound of both comes from speakers. I understand that sampling technology is not the same as recordings, and I expect that proponents of the virtual organ will object to my analogy, but it’s those speakers that make the essential difference. Sound coming from a speaker will always be distinguishable from sound coming from organ pipes.

I can recall the depth of my impressions when as a young teenager I first heard the Boston Symphony Orchestra playing in Symphony Hall. I think I expected the huge volume of sound and the intensity of the differences of the timbres, but I had no way of anticipating the presence, the majesty, the physicality of all that acoustic sound as enhanced by the magnificent room. Oh, those double basses!



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There are few musical presentations more expensive than a symphony orchestra (except opera and ballet in which the symphony orchestra is combined with the theater). A hundred serious musicians on stage in a 300-million-dollar concert hall require important organization to sustain, but we don't hear a move to replace that experience with digital sampling. We want to hear the real thing. The symphony orchestra and the pipe organ are special in our culture because they're so expensive. I don't mean that the money itself is impressive—but that the money represents how majestic the expression is.

In conversations with church members I frequently hear people say that the sound of a digital instrument is "good enough" for the untrained ear. One might respond, unless your fiancée is a jeweler, why bother with a real diamond? She'll never know the difference.

I don't want to eat a chemically produced substitute for lobster. I want the real lobster, and for goodness sake, don't mess with the butter!

I read on Marshall & Ogletree's website <www.marshallogletree.com> that they sample complete pipe organs: "PipeSourced@ sounds, which are skillful note-by-note, stop-by-stop recordings of famous pipe organs (90% of them vintage Aeolian-Skinners), contribute unprecedented virtual reality to Marshall & Ogletree instruments, as well as to its combination organs and custom additions for new and existing pipe organs." That's a long, long way from the previous generation of sampling techniques, and proverbial light-years from the early rounds of tone-generators on which the development of the electronic instrument was founded.

There have been a number of articles written in praise of the Virtual Pipe Organ, including Allen Kozinn's review of a recital played by Cameron Carpenter published in the *New York Times* on July 7, 2007, with the headline: "A 'Virtual' Organ Wins New Converts at a Recital." And Dr. Burdick has written an *apologia* defending the church's decision to sell the dismantled Aeolian-Skinner, retain the Marshall & Ogletree Virtual Organ, and to commission another virtual instrument for St. Paul's Chapel, which concludes,

Trinity Church is proud of its role in developing the "virtual pipe organ," which could only exist in this new century because of the continuing exponential growth of computer speed and memory. Without the brilliance of Douglas Marshall and David Ogletree, whose research began in 1997 to develop an entirely new approach to the digital organ, we could never have achieved an instrument such as this. Furthermore, without Trinity Church having taken advantage of its historic opportunity by daring to consider such an interim instrument, the music world would not now have this dramatic new 21st century success: like an automobile with horsepower but no horses, a virtual pipe organ with musical potentials beyond anyone's imagination.

There's little doubt that Trinity's Aeolian-Skinner organ was not as distinguished as many other instruments produced by that firm. (It's at least a little ironic that there's agreement that Trinity's Aeolian-Skinner organ was less than great, but it's replaced by something based on sampling "vintage Aeolian-Skinners.") There's no doubt at all that the Virtual Pipe Organ represents but a fraction of the cost of commissioning a Real Organ. After all, we live in the age of the seven-figure organ. There's no doubt that Trinity Church has realized a significant short-term economy by eliminating the immense maintenance budget required by a large pipe organ. In fact, Dr. Burdick reports that they had been spending \$56,000 annually to care for the Aeolian-Skinner—a specious argument in that there are many much larger and much older organs that are maintained effectively for less money. The organ world rumor-mill, that most active of subcultures, has reported many different numbers representing the cost of the Virtual Organ. I don't know what the actual price was, but it's safe to guess

that it was a significant number of hundreds of thousands of dollars.

Is it true stewardship of a church's resources to spend such a volume of money on artifice? For centuries, Christians have given their all trying to make their worship spaces approach their respect for their faith. Huge treasures were spent in 12th-century France building cathedrals that still inspire us. Fortunes have been spent on stained-glass that fills church interiors with magical, mystical light. Trinity Church Wall Street is a spectacular edifice with beautiful vaulted ceilings, stained-glass windows, carved wood architectural elements and furniture. Hundreds of important preachers, humanitarians, and politicians have spoken there. To walk inside is to respect the care and vision with which the place was created. To walk inside is to find respite from a frenetic city and inspiration from all that has happened there. To walk inside is to worship. This is not a place for artifice.

As I've spoken about Trinity Church, I encourage you to read about St. Paul's Chapel at <http://www.saintpaulschapel.org/about_us/>. Built in 1766, it's the oldest public building in Manhattan that's been in continuous use. Here's an excerpt from that website:

George Washington worshiped here on Inauguration Day, April 30, 1789, and attended services at St. Paul's during the

two years New York City was the country's capital. Above his pew is an 18th-century oil painting of the Great Seal of the United States, which was adopted in 1782.

Directly across the chapel is the Governor's pew, which George Clinton, the first Governor of the State of New York, used when he visited St. Paul's. The Arms of the State of New York are on the wall above the pew.

Among other notable historical figures who worshiped at St. Paul's were Prince William, later King William IV of England; Lord Cornwallis, who is most famous in this country for surrendering at the Battle of Yorktown in 1781; Lord Howe, who commanded the British forces in New York, and Presidents Grover Cleveland, Benjamin Harrison, and George H. W. Bush.

St. Paul's Chapel stands as a shrine for all that happened in that neighborhood and to this country on September 11, 2001. This is also not a place for artifice.

In his *Apologia*, Dr. Burdick reports, "Because of insurance matters after 9/11, there was no question that we'd have to wait five to seven years for a decent replacement pipe organ, during which time I felt that we'd be starving for good organ sound." Fair enough. That's why the purchase of the Virtual Pipe Organ for temporary use was a good solution. But I am sorry that such a church in such a place with such a history would miss their opportunity to add not to the virtual world, but the real world of the pipe organ. ■

On Teaching

by Gavin Black



Introduction

I'm a firm believer in the theory that people only do their best at things they truly enjoy. It is difficult to excel at something you don't enjoy.

—Jack Nicklaus

I am very pleased to be starting this new column for THE DIAPASON. The

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subject of the column is teaching—specifically the teaching of organ, harpsichord, keyboard-playing as such, and, to some extent, anything having to do with music and musicianship. I will draw on my experience—fast approaching 30 years—in teaching those things to a large number and a wide variety of students, and also on my experience—50 years' worth—of having had many wonderful teachers, in music and in other areas of life.

Each column will be fairly short, but the column will run every month. This will permit and encourage me to let things unfold slowly and naturally. No one column can say everything and solve all problems. (For example, I expect to devote three or four columns to the fascinating and occasionally vexing issue of the teaching of pedal-playing.) It will also make it easy to incorporate feedback. I strongly encourage readers to write to me with any and all reactions—big or small, favorable or unfavorable—and, in particular, to share any of their own experiences. I will incorporate some of these communications in future columns.

This first column will be introductory, touching on my background, experience, interests and biases, and sketching out what the column will be like—the philosophy and overall structure, including some of the specifics that I hope to cover over the first several months. I spend my days teaching organ, harpsichord, clavichord, and continuo-playing, and once in a while something about music history, theory, or instrument maintenance. I do more teaching than practicing and performing, though I try to keep my playing in good shape and to perform as much as my schedule permits. As a performer I am definitely a specialist in music before 1750; I have played later repertoire only somewhat rarely, and more in church than in concert. As a teacher I consider it important to know how to offer students real help with whatever they are interested in studying. Therefore, it is important to know how to find out about things that I don't already know and about which I might not have much experience to date.

I grew up knowing that I wanted to teach. My parents were university professors, as were most of the adults I knew growing up; and many of the people whom I most admired were my own teachers. As I began to take music lessons—especially when I discovered the organ at age 13, and the harpsichord a bit thereafter—I cast most of my casual daydreams about a career in music in images of teaching and of being respected as a teacher, not in winning competi-

tions or becoming a touring virtuoso. (Though very early on indeed I decided that I wanted someday to record the complete organ music of Bach!) I was a bit of a late-bloomer as a player, and it may have been partly my insecurity about the performing life that led me to think so much about teaching, but I believe that it was primarily a real, fervent joy in the idea of teaching itself.

After graduating from college, I spent some time practicing on my own, taking occasional private lessons, and beginning to play concerts and get a sense of where my life as a musician might take me, before thinking about graduate school. This allowed me to observe, as an adult, the progress of my own learning as a musician. Most of what I know about music or can actually do as a player I learned at a time when I was quite conscious of what I was learning and how I was learning it. At this time, just by chance, two people came along and requested lessons. This was in spite of the fact that I had, at the time, no teaching experience and no track record as a performer. Both of these would-be students were friends of mine, and each believed that he was so bad that it would be embarrassing to go to a “real” (i.e., experienced) teacher. That experience got my toes wet as a teacher. In effect, I spent those years teaching myself how to teach others. Partly by necessity, partly because it seemed right to me philosophically, and partly because it increasingly seemed to work, I treated all aspects of teaching as being governed primarily by common sense and by a combination of observation and logical analysis, not by any pre-existing methodology.

Since then I have taught several hundred students, including virtuoso professional performers (often looking to add an instrument, such as a pianist wanting to learn organ, or an organist wanting to learn harpsichord), very accomplished “advanced” students, adult beginners (even a few starting from scratch in their seventies), teenagers, the occasional young child, and more. I am convinced that each student has a particular combination of needs, desires, interests, pre-existing skills, aptitudes, etc., and therefore the best way to teach anyone is to approach the situation as a *tabula rasa*. Of course, many exercises, practice techniques, fingering ideas, etc., end up being right for more than one student, or even for most students. For example, I especially like the Bach *Pedalexercitium* (whether it is really by JSB or not, it's a remarkably efficient and effective exercise). I would guess that about half of the students who have

ever studied pedal-playing with me have used it. However, the priority is the student's needs, not the exercise or my own routine.

This column will be addressed to several sorts of people all at once: very centrally to those who are starting out as teachers of organ or harpsichord, and who want help in learning “how to teach” (or want some ideas and techniques to incorporate into their own teaching); to experienced teachers who are interested in looking over some new ideas; and to students who want to take on some of the joys and anxieties of teaching themselves or of participating as actively as possible in their own learning. I will share ideas that stem from the common-sense, flexible, and in a sense, improvisatory teaching approach alluded to above. This kind of teaching is, in fact, radically anti-authoritarian: I have, as far as I know, never told a student that he or she “must” or even “should” do such-and-such, whether in choice of repertoire, technique, or in matters of interpretation or artistry. Instead, I try to help students understand the likely results of doing one thing or another, and then encourage them to make choices of their own. I believe that this approach is the most interesting and the most fun, both for teachers and for students, and gives the best practical results. I hope in this column to show that this is the case.

Next month, I will write about relaxation, hand position, and posture. I believe that physical relaxation is somewhere between the most important technical imperative in organ and harpsichord playing and the only one. I will also write about the related matter of helping experienced pianists to become comfortable with organ or harpsichord technique. Then, in a multi-part series beginning in November, I will tackle aspects of pedal-playing. ■

Gavin Black is director of the Princeton Early Keyboard Center, Inc. in Princeton, New Jersey, where he teaches organ, harpsichord, clavichord, continuo-playing, and related arts. He also teaches organ at the Westminster Conservatory of Music, and has taught at Westminster Choir College and in the Westminster Summer Session. He has recorded organ music of Buxtehude, Lübeck, Pachelbel and others, and harpsichord music of Buxtehude, Froberger, Kuhnau and others for PGM recordings, music of Sweelinck for Centaur Records, and music of the American composer Moondog for Musical Heritage Society. He is currently at work on a recording of Frescobaldi works, played on a 17th-century Italian harpsichord, also for Centaur. He has performed (but not yet recorded!) the complete organ music of Bach, plus the Art of the Fugue.

He served as assistant university organist at

Princeton University from 1977 to 1979, and as organist and senior choir director at Hillsborough Reformed Church in Millstone, New Jersey, from 1988 to 1994. Gavin Black's principal teachers were Paul Jordan and the late Prof. Eugene Roan. Gavin may be reached by email at <gavinblack@mail.com>.

Expanded versions of each of these columns, with footnotes, other references, and feedback, can be found at the PEKC website <http://www.pekc.org>.

Music for Voices and Organ

by James McCray

Ring and singing: promises kept

Gay bells or sad; they bring you memories Of half-forgotten innocent old places.

—W. B. Yeats (1893)

The Dedication to a Book of Stories of Irish Novelists

Church handbell ringers and choral singers are responsibly loyal to their choirs. Abraham Lincoln could have been referring to them when he said, “We must promise what we ought not, lest we be called on to perform what we cannot.” They promise and they perform! Those in a handbell choir are particularly dedicated since they know that, unlike their choral counterparts, if they miss a performance there may not be someone there to pick up the bell at the right time. In most vocal choirs there are several in a section, so a missing singer does not eliminate those assigned notes as it might in a handbell group.

One problem, however, is that in many churches there are those who participate in both bell and vocal choirs. These dedicated congregation members, who have a love of and background in music, greatly enjoy the weekly rehearsals and service contributions. The conundrum is that when the groups perform together, as in the music reviewed below, their priority must be the bell choir for the reason mentioned above. Does this discourage joint performance? It probably does in smaller churches where ensembles are small.

Another delicate issue concerns the conductors. Typically the choir director serves as conductor when both groups perform, but on some occasions it is appropriate for the handbell director to conduct the combined groups. This clearly will encourage the handbell choir and their director in a very positive way. Avoiding a “worker-bee” status should be a paramount concern, and toward that goal readers are urged to look carefully at the final review

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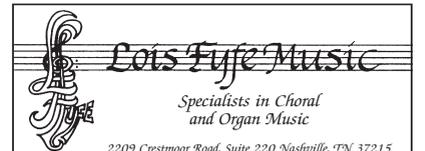
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below, which is for handbell choir with a simple unison choir singing in only about 25% of the arrangement. This arrangement of *Amazing Grace* really puts the focus on the handbells and is the perfect setting for their conductor to be the director.

The amount of repertoire for the combined groups has increased significantly over the past two decades. Publishers have recognized the growth of handbell ensembles and have been quite responsive to them. Although most of the repertoire for combined choirs is of a sacred nature, there are composers who are setting secular texts with bell accompaniment. The beauty of the bells is immediate and should not be limited to church performances; although small in number, community handbell choirs do exist. In the past year I've heard concerts involving bell choirs with a community orchestra, a brass quartet, and with solo piano; none was for a church service.

For those churches having a handbell choir that contributes regularly to worship services, it is strongly recommended that at least once a year the repertoire should include a work with the vocal choir. This is certain to enhance the weekly church service and be welcomed by a grateful congregation. Be reminded of the words of the early 19th-century English essayist and poet, Charles Lamb, who said, "Bells, the music highest bordering upon heaven."

Handbells plus solo instruments

Sing to the Lord a New Song, John Behnke. SATB, 2-3 octave handbells, 2 trumpets, keyboard, cantor, and congregation, Concordia Publishing House, 98-3666, \$1.75 (M-) handbell part, 97-6953, \$3.25.

The 19 bells used have an optional expansion to 28; the music consists primarily of vertical chords. The two trumpets almost always play in unison until near the end of the anthem. Their parts, and that for the congregation, are printed on the back covers. The music is festive with a brief recurring refrain that is sung by the congregation. The choral parts are not difficult, often singing in a two-part texture. This is a charming setting of Psalm 98.

With Joyful Singing, Zollene Reissner. SATB, 3 octave handbells, 2 trumpets, and keyboard, Coronet Press of Theodore Presser Co., 392-42441, \$1.60 (M).

After the instrumental introduction, the handbell material is very limited until the end, consisting of brief chordal shakes. The trumpet part is a bit more lyrical, but follows the same pattern as the handbells; both parts may be purchased separately (392-42441 A handbells, 392-492441 B trumpets). The emphasis in this anthem is on the choir, which sings an adaptation of Psalm phrases. The music is rhythmic and dancelike. The keyboard part is on two staves and not soloistic.

Come, Teach Us, Spirit of Our God, Anna Laura Page. Combined intergenerational choirs (adult, children, and youth), 3, 4, or 5 octave handbells, flute, and piano, Choristers Guild, CGA944, \$1.60 (M).

The children's and youth choirs perform alone, but the anthem could be sung by the adults in the absence of additional ensembles. The tuneful flute part is on the back cover, but the handbell part is published separately (CGB297). The handbell music is an adaptation of the keyboard part, but is more elaborate, with devices such as L.V., shake, and special accents. The Shirley Murray text is set with the choral parts on two staves and is very simple.

Antiphon and Motets for the Lady-mass, Samuel Gordon. SSAA, 2-3 octave handbells and percussion, National Music Publishers (Emerson Music), SGC-113, \$2.40 (M).

There are four movements: Antiphon, Flos regalis-Beata viscera,

Stella coeli-Salve porta paradise, and Gaude virgo gratiosa. The handbell and percussion music is included separately in the score. Percussion includes tambourine or hand drum with optional improvised finger cymbals. The handbells have very few notes and create an atmospheric quality, often merely playing two sustained notes. Both percussion and handbell parts are easy enough to be played by choir members. Very ethereal music with Latin texts taken from Renaissance collections of music dating from the 13th-15th centuries. Highly recommended.

Handbells plus organ

Psalm 34: Drink in the Richness of God, Michael Joncas. SATB, organ, and 21 handbells, GIA Publications, G-4915, \$1.40 (E).

After a soloist (cantor) sings the refrain, it is then repeated by the choir and assembly. There are four verses, which are sung by various combinations of voices, and each refrain also returns in a variety of musical arrangements. Handbells play throughout; their music is published separately (G-4915 INST) and is relatively easy. The assembly refrain is on the back cover for easy duplication.

Prayer of St. Benedict, Robert Benson. SATB, organ, and 24 handbells,

Augsburg Fortress, 0-8006-7554-1, \$1.75 (M).

The handbell part is included separately in the score and doubled in the organ for performance without the bells. The choral music, on two staves, is an easy syllabic setting of the 6th-century text in English. The organ part is also on two staves, with registration suggestions, and functions completely as accompaniment for the voice.

The Lord Is My Light and My Salvation, Robert J. Powell. SATB, organ and 3 octave handbells, Concordia Publishing House, 98-3695, \$1.60 (M-).

The handbells play block chords, usually as a contrasting filler between choral phrases; this part is included separately on the back of the choral score. The choir is on two staves with one extended section without accompaniment; the easy music is in unison for the first verse. Useful for most types of church ensembles.

Handbells plus piano

Psalm 113, Gary Alan Smith. SATB, piano, and handbells, Gamut Music of Abingdon Press, 0687495210, \$2.00 (M).

The handbell music is indicated in the keyboard score and a separate part is available at <www.cokesbury.com/>.

The piano music is busy; however, there are sections for unaccompanied choir. The music incorporates the song *From the Rising of the Sun*, and the melody may be sung by a children's choir in various places throughout the anthem.

Gloria, Debra Lynn. SAB, piano, and handbells, Santa Barbara Music Publishing, SBMP 480, \$1.45 (M-).

A separate handbell part (480.1) will be needed since it is not included in the score; the handbells may be used in addition to the piano or as a replacement for it. Only a Latin text is used. The music is somewhat contrapuntal with unaccompanied choral section. Easy music.

Handbells and unison choir

Amazing Grace, Malcolm C. Wilson. Unison (or solo instrument) and 3-5 octave handbells, Beckenhorst Press, HBSE2, \$4.95 (M+).

This is a setting for a large, experienced handbell choir, and the addition of the unison melody is a wonderful way to feature the handbells. Almost no rehearsal time will be needed for the choir, and this would be an excellent choice for the handbell director to conduct both groups for a worship service. The various possible combinations of bells (26, 34, or 42) are indicated in the score so that these arrangements are



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New Recordings

My Spirit Rejoiceth: Settings of the Magnificat and Nunc Dimittis. Blackburn Cathedral Choir, Richard Tanner, director. Lammas Records LAMM 131D, <www.lammas.co.uk>.

Magnificat and Nunc Dimittis in B-flat, Henry Smart; *Magnificat and Nunc Dimittis (Hereford Service)*, Richard Lloyd; *Magnificat and Nunc Dimittis in E-flat*, Frederick John Read; *Magnificat and Nunc Dimittis in D*, Sydney Watson; *Magnificat and Nunc Dimittis in F*, Herbert Brewer; *Magnificat and Nunc Dimittis in D minor*, Robert Ashfield; *Magnificat and Nunc Dimittis (Collegium Regale)*, John Tavener; *Magnificat and Nunc Dimittis (Collegium Regale)*, Herbert Howells.

Rheinberger Masses: The Choirs of Blackburn Cathedral Sing the Music

of Josef Rheinberger. Richard Tanner, director; Greg Morris, organ. Lammas Records LAMM 156D, <www.lammas.co.uk>

Messe in A, op. 126; *Messe in F*, op. 190; *Missa Puerorum*, op. 62; *Missa Brevis in F*, op. 117.

Blackburn is one of the Church of England's newer cathedrals, having only achieved that status as recently as 1926. Nevertheless it had previously had a long history as St. Mary's Parish Church in Blackburn, of which Sir Henry Smart (1813–1879), composer of the first set of Evening Canticles on this recording, was organist in the 1830s. When Smart left in 1838, Samuel Sebastian Wesley, then a lad of 17 years, was interviewed as a possible successor but rejected on the grounds that he was too young to be able to handle the "bad habits" of the gentlemen of the choir. The cathedral's four choirs featured on these recordings are hopefully devoid of bad habits. They consist of a men and boys' choir, a men's choir, an adult choir of men and women, and a girls' choir. Blackburn Cathedral does not possess an endowed choral foundation with a choir school, so all these choirs are entirely voluntary. Although it has had a number of prominent musicians on the staff over the years, Blackburn Cathedral first really came into prominence under the charismatic leadership of John Bertalot, organist and director of music at St. Mary's Cathedral from 1964 to 1983, and who

was later at Trinity Episcopal Church in Princeton, New Jersey. Mr. Bertalot brought what the leaflet accompanying the first of these CDs describes as "a unique blend of excitement and inspiration." During his tenure the cathedral scrapped its three-manual 1875 Cavallé-Coll organ and replaced it with a new three-manual Walker instrument (subsequently enlarged to four manuals in 2002). Cavallé-Coll's solid tin pipework was melted down to make the pipes for the new organ. Whatever else may be said about this, the new Walker organ was one of the finest instruments built in Britain during the 1960s. The cathedral has fortunately retained and built upon its reputation for fine choral music under Bertalot's successors down to Richard Tanner at the present time.

The first of the two CDs features seven sets of the Evening Canticles, the *Magnificat and Nunc Dimittis*. As already mentioned, the first of these is by Sir Henry Smart, a former organist of St. Mary's Cathedral in Blackburn when it was still a parish church. While he was not one of the world's outstanding composers, Smart enjoyed immense popularity in England in his own day. If this popularity was not entirely warranted in the 19th century, he is probably by contrast considerably less popular in the 21st century than he deserves to be. His setting featured on this recording is certainly positive in its mood and every bit as fine as some of

the much better known settings of S. S. Wesley with which, indeed, with its soaring treble part it has a great deal in common. The fanfare-like bridge passages in the organ accompaniment are particularly effective.

For the second set of Evening Canticles we move forward more than a century to the setting that Richard Lloyd, then organist of Durham Cathedral, wrote for the Three Choirs Festival of 1982. The festival was held in Hereford Cathedral, where Lloyd had previously been organist in 1966–1974. A softly flowing and more introspective setting, Lloyd's is not perhaps the most exciting *Magnificat and Nunc Dimittis* on this CD, although it does have its moments, particularly the climax on "And to be the glory of thy people Israel" at the end of the *Nunc Dimittis*.

The next two settings on the compact disc are actually found in the reverse order from that stated in the leaflet and in the playlist on the back of the jewel case. As actually found on the compact disc, the first is a relatively obscure but extremely fine setting for men's voices, including tenor solo, composed by Frederick John Read, who was organist of Chichester Cathedral from 1887 to 1902 and again from 1921 to 1925. Another 20th-century setting follows, this time by Sidney Watson, director of music at Christ Church Cathedral in Oxford from 1955 to 1970. As the leaflet says, it is a "very simple, through-composed setting" for trebles' voices. The girls' choir performs it on this recording.

Sir Herbert Brewer, organist and master of the choristers at Gloucester Cathedral from 1896 until his sudden death in 1928, was a very fine composer, as well as being the teacher of Herbert Howells. It is therefore unfortunate that for much of his life Sir Edward Elgar, with whom Brewer's style has a great deal in common, should have outshone his lesser-known contemporary. Nevertheless, Brewer was an immensely popular man in his own day, popular enough at one point to be elected Lord Mayor of Gloucester. His music is very fine, and he deserves the credit for being one of Britain's leading composers of organ and choral music in the first quarter of the 20th century. He has fortunately been undergoing something of a revival recently, and his *Marche Héroïque* for organ has been particularly popular of late. Brewer's *Magnificat and Nunc Dimittis in D* is a very dignified and impressive but by no means easy setting in the Imperial style. It deserves to be more widely known.

The recording then returns to the late 20th century for the *Magnificat and Nunc Dimittis in D minor* written by Robert Ashfield, organist of Rochester Cathedral from 1956 to 1977. This is another treble-only setting and is sung by the Blackburn Cathedral Girls' Choir. It is interesting for its wistful character, said to have been intended by the composer to evoke the tension created by "joy at the birth of the new order intertwined with sadness for the old."

We are then treated to John Tavener's magnificent *Collegium Regale* setting of the Evening Canticles, written as its title suggests for the Choir of King's College in Cambridge, who first performed it in 1987. The *Magnificat* is unusual in having appended to it the antiphon from the Orthodox service of Matins, "Greater in honor than the cherubim." With its amazing tonalities and broad spaciousness, this must surely be one of the outstanding settings of the 20th century. The bass drones are particularly effective, and also evoke the Orthodox tradition to which John Tavener is a convert. Although composed only two decades ago, this setting has rightly already achieved a significant place in the choral repertoire of most leading English cathedrals. Blackburn's leading adult choir of mixed voices, the Renaissance Singers, was founded by John Bertalot, and occasionally sings the offices in the cathedral. This choir is responsible for performing Tavener's setting of the Evening Canticles on this recording. The lush texture and rich

From *Das Orgeleinbuch*, by Leonardo Ciampa (Op. 193, No. 8)

VIII

St. Thomas (Wade)

Moderato Solenne

6

10

15

Roman Catholic ending

20

Anglican ending

20

harmonies of the Tavener composition are something that it has in common with the work that follows and completes the recording: another *Magnificat and Nunc Dimittis* written for King's College, Cambridge, Herbert Howells's *Collegium Regale* setting, composed in 1944. This has also become a standard part of the repertoire over the last 60 years, and provides a fitting conclusion to the first compact disc.

Josef Rheinberger is remembered today mostly for his organ music, but he was nevertheless the composer of no fewer than twelve masses, the first of which, a simple mass for three voices, was written at the remarkably early age of eight. At the other end of the scale and of monumental proportions is an *a cappella* mass for double choir composed in 1878—the *Mass in E-flat* or *Cantus Missae* (op. 109). Rheinberger's masses are enjoying something of a revival at the moment, particularly in Europe, and the second of the Blackburn Cathedral compact discs features four of them.

The first of these, the *Messe in A* (op. 126) is sometimes called the *Missa in Nativitate Domine*, but its only connection with Christmas is that it was first performed on Christmas Eve, 1881. Like Rheinberger's juvenile mass of 1847, this work is essentially for three voices, although the organ accompaniment also adds to its polyphonic structure.

The last of Rheinberger's twelve masses was the *Messe in F* (op. 190), written in 1898, three years before his death in 1901. It is noteworthy for the rich, lush harmonies that are so typical of Rheinberger's later work. This is the second of the masses featured on this recording and is interesting for the very effective use to which the tenors and basses are put, particularly in the *Gloria*. It forms an effective contrast with the previous three-part mass, where the lowest part is entirely absent. The *Gloria* builds to a climax with an impressive accompaniment on the full organ at the end. The more somber mood of the *Credo* forms another interesting contrast and contains some finely crafted fugal writing, as does the exquisite *Sanctus* that follows.

The *Mass in F minor* (op. 62), originally known as the *Kleiner und leichter Messgesang* but best known today as the *Missa Puerorum*, is a setting for treble voices and is here sung by the Blackburn Cathedral Girls' Choir, who achieve a remarkably clear sound. It is also remarkably buoyant for a composition that is written in F minor, though it makes fairly frequent excursions into the related keys of F major and A-flat major. According to the notes accompanying the recording, the *Kyrie* was originally sketched out by Rheinberger's wife, Franziska, one Saturday in 1871, and was then completed by Josef, who added the other movements and published it in 1872. Certain voices are particularly suited to certain compositions, and the spectacular way that the girls' voices bring off this mass suggests that there may be good reasons, in addition to gender equality, why several English cathedrals have in the last few years instituted girls' choirs to augment, but not to replace, their traditional men and boys' choirs.

The final mass on this recording once again uses the men and boys' choir and is based on Gregorian chant from the *Missa in Dominicis Adventus*. It is the *Missa Brevis in F* (op. 117), otherwise known as the *Missa in honorem Sanctissimae Trinitatis*. This mass was written in a mere five hours on a single day in 1880. Doubtless partly because of its origins in Gregorian chant, it has less of a Victorian feel to it than the other masses on this compact disc, and it displays Rheinberger's classical leanings at their best.

I recommend these compact discs for three reasons. First, they are good recordings of some very interesting repertoire, not all of which is particularly well known. Second, they show the sort of thing that can be achieved by a relatively small English cathedral with-

out the benefits of a choral foundation. And third, they show how the trend toward multiple choirs in English cathedrals, involving women and girls as well as, but not instead of, the traditional men and boys, can enrich the music program and showcase particular compositions in a most effective way.

—John L. Speller
St. Louis, Missouri

Sounds Spontaneous: Improvisations Through the Church's Year by Malcolm Archer and David Bednall. Lammas Records LAMM 176D, <www.lammas.co.uk>; available from the Organ Historical Society (\$14.98 plus shipping), <www.ohscatalog.org>.

Advent (*Veni Emmanuel*)°, (*Creator alme siderum*)#, Christmas (*Noël nouvelet*)°, Epiphany (*A magi venient*)°, Candlemas (*Ave maris stella*)#, Lent (improvisation on original theme)#, Passiontide (*Pange lingua*)°, Palm Sunday (improvisation on original theme)°, Maundy Thursday (*Ubi caritas*)#, Good Friday (*Passion Chorale*)°, Easter (*Victimae paschali laudes*)#, Ascension (*Llanfair*)°, Pentecost (*Veni Creator Spiritus*)°, Trinity (*O lux beata*)°, Corpus Christi (*Vexilla Regis*)°, All Saints (*Mount Ephraim*)°, All Souls (*Requiem aeternam* and *In paradisum*)#, Christ the King (*Te Deum laudamus*)#.

° = Malcolm Archer

= David Bednall

Sounds Spontaneous consists of improvisations for the principal seasons and holy days of the church year, played by Malcolm Archer, organist and director of music at St. Paul's Cathedral, London, and David Bednall, who is acting assistant organist at Wells Cathedral, where Archer was organist before his appointment to St. Paul's Cathedral in 2004.

Archer and Bednall chose Blackburn Cathedral for the recording because of its organ. In 1969, J. W. Walker and Sons Limited installed a three-manual classical instrument in the cathedral, and in 2002 the same company restored it, adding more stops and replacing the old three-manual console with a four-manual console. The organ certainly sounds wonderful when played by these two very fine organists. Both men show off its excellent versatility, wide range of tone colors, and ability to produce the whole spectrum of dynamics, from soft and subtle to overwhelmingly powerful. In a building with such a generous acoustic, it sounds crystal clear and sumptuous.

The idea for *Sounds Spontaneous* began with Archer and Bednall's mutual admiration for the taped improvisations titled *Un Testament Musical* played by Pierre Cochereau at the end of his life. Subsequently, when they discussed the recording's aims, they decided that the improvisations should not only be pleasing music, but also possibly stimulate church organists, who felt in a rut when improvising, to make their efforts more relevant to, and integrated in, the church's liturgy. Archer and Bednall, unequivocally, may be said to have achieved this aim.

Their musical styles are for the most part post-romantic, with a free use of transient dissonance; and Archer adopts a neo-baroque approach in a few pieces. Eleven improvisations are based on Gregorian chants—an unusually large number, when one considers that the playing is that of performers steeped in Anglicanism. Arguably, being able to envisage liturgies as they are held in the kinds of churches from which Archer and Bednall come—old, venerated Oxbridge college chapels and English cathedrals—will help listeners appreciate what they hear.

The improvisations fall into the two traditional types. The concert improvisation style, in which the improvisation sounds like a composed work, is used by Archer, for example, in his four neo-baroque variations on *Noël nouvelet*, in which echoes of Daquin's *Noëls* may be heard. For his piece based on the ancient Trinity chant *O lux beata*,

Archer reflects the threefold symbolism of the holy day by playing in the manner of a Bachian trio sonata.

The second type of improvisation, the loose fantasy that may or may not end with a conclusive cadence, is illustrated in Archer's Advent improvisation based on *Veni Emmanuel*. This is a dynamically powerful imploration of the coming of the Savior, and could serve well, for instance, as the music for the procession of the choir and clergy into the chancel at the start of a service. Bednall's 13-minute improvisation on the Gregorian chant *Victimae paschali* combines the formal scheme (ternary form) of a concert improvisation, with fantasy elements, and could be performed as a celebratory Easter postlude.

Other pieces simply capture the mood of the season or paint a pictorial element in the liturgical text. An example of the latter type is Bednall's free meditation, titled *Lent*, on Jesus's 40 days in the wilderness being tempted by the Devil. The tutti reeds represent the Devil in the story, the strings Jesus, and flutes symbolize the angels at the end. At the start of Archer's *Palm Sunday*, Christ is portrayed in the distance, walking towards Jerusalem, with music that is soft and has a motoric marching rhythm. This builds gradually to a triumphant end as Jesus enters the city.

Those who are especially interested in organ improvisation will probably be keen to purchase this recording.

—Peter Hardwick
Minesing, Ontario, Canada

The Philadelphia Orchestra, Christoph Eschenbach, conductor; Olivier Latry, organ. Camille Saint-Saëns, *Symphony No. 3* ("Organ"); Francis Poulenc, *Organ Concerto*; Samuel Barber, *Toccata Festiva*. Ondine (ODE 1094-5). Available from the Organ Historical Society, <www.ohscatalog.org>.

This recording is a dream album—three of the most beloved and exciting works for organ and orchestra, per-

formed by one of the world's best orchestras and virtuoso organists, and on one of the world's great new concert hall organs, Dobson Opus 76. This release was created from live performances of the inaugural events of May 2006 when the new Fred J. Cooper Memorial Organ was unveiled in Philadelphia's Verizon Hall at the Kimmel Center for the Performing Arts. Reportedly the largest concert hall organ of this generation, it has 125 ranks, 6938 pipes, and boasts enormous pitch and dynamic ranges. Its extensive palette of colors thrills the listener with full-throated foundations, shimmering mixtures, singing flutes, and brilliant reeds, all undergirded with a huge pedal division that can support any challenge. After hearing the live performances last year, it was a pleasure for me to relive those moments with this excellent recording. (See report, "Dobson Opus 76 Inaugural Concerts, Kimmel Center, Philadelphia," by John Obetz, THE DIAPASON, July 2006.)

Samuel Barber's *Toccata Festiva* opens this recorded concert, and the listener is instantly drawn into the drama of this brilliant work, which was commissioned for the 1960 inauguration of the Aeolian-Skinner organ in Philadelphia's Academy of Music. It's a perfect piece to showcase the panoply of colors and dynamic range of the new Dobson organ. Here the roar of its *tutti* can easily balance, even outshine, the full output of the orchestra. At other moments the gentle célestes fade away into the vapors. Latry's registrations are discreetly and wisely chosen, displaying the organ's brilliant solo reeds, lush strings, and singing flutes. In the dramatic pedal cadenza his colorful registrations and clever articulation even introduce an element of whimsy.

The Poulenc *Concerto* offers the listener quite a contrast of style and sound. With an orchestra reduced to just strings and timpani, the organ as well takes on a much gentler, less bombastic character. The opening of this work instantly calls to mind Bach's great

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Fantasy in G minor, BWV 542, perhaps reflecting Poulenc's association of the organ with the church, perhaps influenced by his so-called "mystical experiences" after a 1936 pilgrimage to Notre-Dame de Rocamadour. It doesn't take long, however, for Poulenc to call upon all his diverse musical language. At its first performance in December 1938 for a private audience in the salon of the dedicatee, the Princesse de Polignac, the organist was Maurice Duruflé and the conductor was Nadia Boulanger. It was not until the following June that it received its first public performance in the Salle de Gaveau in Paris. Again, Duruflé was the soloist, but the conductor this time was Roger Désormière. On this recording Maestro Eschenbach occasionally defers to somewhat more relaxed tempi in the slower sections than one often hears, now and then pushing the faster ones beyond the composer's suggestions, but the performance is compelling and satisfying throughout. The beautiful and refined colors of the Dobson organ are heard to great advantage in this performance, one of the most memorable moments occurring in the 26 measures immediately preceding the final outburst. Here, as the organ's purring célestes and gentle 32' are heard in duet with the orchestra's solo violist, one understands why this work has remained so popular with the general public.

The Saint-Saëns symphony places the Dobson organ in yet another role, that of collaborator as opposed to soloist. True, it has a couple of solo passages, notably the *Poco adagio* that introduces the concluding half of the first movement, and again announcing the concluding *Maestoso* of the second, but otherwise it is just one more—but very essential—voice of the orchestra. It must blend, stand apart, undergird, and finally dominate the full orchestra. One could quibble with balances from time to time—occasionally I wished for more presence of the organ, remembering the live performance as being just right. Perhaps it was a matter of microphone placement, perhaps the taste and opinion of the recording engineer. Otherwise, this is a performance that is better than most others. Tempos were generally deliberate and never rushed, allowing the listener to bask in the lush beauty of the ethereal célestes hovering above the pedal's quiet 32', to be shocked when the brilliant reeds announce the finale with that huge C-major chord, and to applaud the refinement of the organ's splendid voicing as it blends in with the full orchestral ensemble. When, after the pedal roars away on that final descending C-major

scale and the final chords of this great work are sounded, one knows why concert halls need great pipe organs. There's nothing that can compare!

This recording has it all, and I highly recommend it even if you have other recordings of these popular works. The orchestra's performance is impeccable, and Latty's technique is clean and flawless throughout. But don't try listening to this CD in your car with all that ambient road noise, or you'll be constantly fiddling with the volume knob to accommodate the huge dynamic range. Rather, settle into a comfortable chair in front of your home or office sound system—turn off all phones—and settle down for 79 minutes and 11 seconds of pure musical magic. It doesn't get any better than this.

—John Obetz

New Organ Music

G. F. Handel: *Six Concertos for Harpsichord or Organ*, Op. 4 (two volumes), HAOM004/8, \$13.50 each.

Samuel Sebastian Wesley: *Holsworthy Church Bells for the Organ*, HAOM021, \$13.50.

J. G. Albrechtsberger: *Six Fugues for Organ or Pianoforte*, HAOM020, \$25.00.

All edited by Greg Lewin; published by Hawthorns Music and obtainable in the USA from Magnamusic Distributors, Inc.

<www.magnamusic.com>.

Under review are a further four volumes from the desktop publishing enterprise set up by Greg Lewin. All the pieces have been published previously in recent times except, to the best of my knowledge, the Albrechtsberger fugues.

The six organ concerti published as Handel's op. 4, the first of three such sets, are well-known pieces; this edition was made from a publication of 1738 by John Walsh that contains sufficient material to allow the pieces to be played on keyboard alone. According to the title page, Handel supplied the copy corrected by himself. Almost certainly intended as a counterpart to Corelli's concerti grossi and to be performed as interludes between acts of the oratorios, they would have been performed on the theatre rather than the church organ, and were the first of many such examples by Handel's English contemporaries including Arne, Felton and Hayes.

Tutti and solos are clearly marked in this well laid out edition that includes figured bass. Multi-movement in con-

ception, nos. 2 in B-flat, 4 in F, and 6 in B-flat have just three (in volume two the movements are numbered). A wide variety of writing is encompassed in the six concerti, from the dotted rhythms of the Larghetto that opens no. 1 to the scintillating 16th notes in the allegros. No. 1 concludes with an andante in 3/8, the 32nd notes warning against too fast a tempo, and the final allegro of no. 2 is specifically marked "ma non Presto," again including several 32nd-note runs. An attractively melodic Siciliano in 12/8 leads to a gigue-like Presto to make an excellent conclusion to no. 5.

While the printing is clear, the almost complete lack of editorial comments means, regrettably, that the enthusiastic player who is not well versed in the period will not find answers to questions relating to registration—particularly in those passages marked "senza organo" or where there are indications of orchestral instruments such as viols or violins—and how the very few marked ornaments (including examples of the beat in the first and second movements of no. 2 and the first movement of no. 4) are to be played, nor will he or she find any assistance on filling in the harmonies accorded to the figured bass or how to interpret such comments as "Org. Solo ad libitum" in bar 10 of the first movement of no. 1 and at the head of the third movement of the same concerto. There is no information on the origin of many of these concerti—only nos. 1 and 4 are original pieces, nos. 2 and 3 draw on the trio sonatas of op. 2, no. 5 is an arrangement of a recorder sonata, and no. 6 was originally conceived for harp and orchestra, to be played during the ode *Alexander's Feast*. Surely this lack of information represents an opportunity missed to enlighten the would-be explorer of the English concerto repertoire. (There are many articles and books on the concerti including William Gudger, "Performing the Handel Organ concertos in keyboard solos," published in *THE DIAPASON*, December 1981, pp. 6–10.)

Samuel Sebastian Wesley (1810–76) was the son of Samuel, who left London in 1832 and during his life became organist at several cathedrals, leaving a few organ pieces, of which *Holsworthy Church Bells* dated 1874 is one of the best known (Holsworthy is a small market town in northwest Devon), being an arrangement of a piece originally composed for carillon. Requiring three manuals and pedal, this attractively melodic work in 3/8 covers eight pages, and opens with a reflective melody played on the Choir. The second section has a cantabile flowing LH in 16th notes for the Swell Open and Stopped Diapasons and Principal against the RH Choir and

slow-moving pedal part. The 16ths then pass to the RH on the Choir, the LH marked for Swell Oboe. At bar 72 the RH eighth notes on the Choir against the Swell (less the Oboe) move at bar 84 to both hands on the Great (to the Sesquialtera) for a few bars, bar 88 being marked Choir (presumably for both hands). At bar 109 we have Swell with reeds coupled to Great Diapasons with *p* and *f* markings, the piece concluding with three bars of the LH on the Swell reed beneath the Choir Harmonic Flute. This attractive, not too demanding piece is presented in an easy to read text, but there is hardly any information on the composer's life and achievements and none on the work in question and its origin.

J. G. Albrechtsberger (1736–1809) was a most prolific composer of fugues, leaving many such collections in print. Well known in his time as a teacher, he numbered Beethoven among his students, was highly regarded by Haydn, and succeeded Mozart as assistant Kapellmeister at St. Stephen's Cathedral in Vienna. The six fugues in this set were published posthumously, and exhibit the same combination of melodic, rococo writing and learned counterpoint as many of his earlier sets. All of the fugues have indications of "senza and/or con pedale," although how these could have been performed on the average contemporary Austrian organ with its short-compass pedalboard is unclear. Also featured is the instruction "tasto," which indicates hands only. There are several tricky passages that do not lie comfortably beneath the hands, parts regularly pass from hand to hand and must be played smoothly, and there are not infrequently big shifts in hand position as well as 16th-note runs in thirds in nos. 1 and 4; all of these make the pieces considerably more demanding than a first look at the printed page may convey. Occasionally the number of parts is increased for just a beat, but the writing is fluid and controlled. A secondary subject making a brief appearance in no. 1 from the bottom of the second page (no bar numbers in this edition) is the ascending chromatic tetrachord; the last few notes of the subject of no. 2 in D descend from A to E via both the G-sharp and G-natural, and both A-natural and A-flat appear in the subject of no. 3 in E-flat. Fugues 3 and 6 are in cut C and move mainly in half notes and quarters—1, 2, and 4 being in C time with 16th-note writing. No. 5 in G in 3/4 is based on the chorale *Komm heiliger Geist mit deiner Gnad*; it includes a countersubject in eighth notes and is the only piece to include dynamic markings. These pieces deserve to be much better known, and this edition should go some way to addressing this;

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a specification of a contemporary Austrian organ would have helped the player to make an informed choice of how best to use what is available to avoid anachronisms. A discussion of the terms *con/senza pedale* and *tasto* would have also been most helpful, as would a brief guide towards the possible interpretation of ornaments—at the time Gottlieb Muffatt's publication with his table of ornaments was still very much in use in Vienna. The editor's brief comments in the introduction about adding ornaments and harmonic filling would surely have been far more valuable if amplified accordingly.

I have commented in a previous review in *The Diapason* (August 2007) of five titles from Hawthorns Music on some of the shortcomings of this edition in my personal opinion, and unfortunately these apply also to the four titles reviewed here. The Albrechtsberger volume contains a general introduction in which the editor states his aims as being to produce performing editions that present a modern version of the information available to the original players, and they are to be considered as modified urtext editions, not comparative or scholarly editions. In this he is generally quite successful inasmuch as these editions are well produced, and at a reasonable price they do provide a clean text with just a few easily spotted and corrected misprints; but surely more remains to be done to provide the inexperienced performer with the means to interpret these pieces as sensitively as possible from a standpoint of historical knowledge rather than enthusiasm alone.

Each of these volumes could have included extra biographical and piece-related information without overloading the page for the modern performer, who is at a distance of some two or three centuries removed from the time of composition, in which so many facets of performance practice are no longer automatically at the fingers of teachers.

Johann Pachelbel: Complete Works for Keyboard Instruments, Volume 2: Fugues and Volume 5: Magnificat Fugues from the London MS. Edited by Michael Belotti, Wayne Leupold WL600176/177, <www.wayneleupold.com>.

These two volumes are the latest to appear in the set of ten that will cover the keyboard output of the Nuremberg master. Each contains a brief introduction covering Pachelbel's career and comments that recent modern editions are based on Seiffert's editions of 1901 and 1903 with only a few newly discovered pieces being inserted; for this edition all sources have been re-examined. The individual volumes include a comprehensive commentary on their contents, with much information on the

sources. Pachelbel's music was extremely popular well into the 19th century with many individual pieces featuring in manuscripts compiled during his life right up until Ritter's collection of ca. 1870, as well as printed editions from Estienne Roger ca. 1710, up to Franz Commer's anthology of organ music published in 1839. Several pieces also exist in an autograph collection bought from the master by his pupil Johann Eckelt.

Volume 2, entitled *Fugues*, contains 32 pieces, the first eleven being taken from the now lost Sandburger manuscript, 12–22 from the London manuscript, and the remainder from various sources—in total some 22 individual sources were consulted. An appendix presents three further pieces that Michael Belotti considers of doubtful authorship, two of them emanating from the Mylau *Tabulaturbuch*; a fragment in A minor is completed by the editor. The introduction discusses the sources in detail, explaining the editor's decision to include in this volume six of the fugues included in previous modern editions as belonging to those on the Magnificat (three more, including two found only in Anne Marlene Gurgel's edition, will be included in Volume 10).

The three *ricercare* are of an overall high standard, especially the F-sharp minor and the C minor based on the ascending chromatic tetrachord in which a second subject is then combined with the first; a short version in D minor is included. The *ricercar* based on the ascending hexachord has several opportunities for the subject to be given out in the pedals. The fugue in D minor, no. 27, is based on the descending chromatic tetrachord. Double fugues in D minor (no. 8) and G (no. 19), included as Magnificat fugues in previous editions, are both well worth studying.

Three further fugues are given in variants in different keys including no. 6 in the rare key of F minor, and a different prelude to no. 24 in C (in Belotti's edition the different ending from the Berlin manuscript is added to the text, unlike the Gurgel edition where it is relegated to the critical commentary) as well as the prelude by Johann Christian Böhme to no. 2 in F; these are welcome additions.

A wide variety of styles is to be found, including repeated notes (nos. 3 and 9), the *Allabreve ricercar*-like no. 4 in D minor, *bicinia* (nos. 12 and 13) and violin-like figuration (nos. 10, 16, 20, 24 and 30). Fugue no. 26 in D minor is printed here without the *toccata* with which it is paired in the *Andreas Bach Book* (it has been printed in Volume 1). Belotti explains that in the Pachelbel school it was common practice to pair movements, even by different composers, not primarily conceived as a unit. Keys used

range up to four flats (the F minor variant mentioned above) and three sharps (*ricercar* in F-sharp minor and fugue in A major).

The already-issued volumes 3 and 4 contain the first and second series of Magnificat fugues from a manuscript preserved in Berlin; here in volume 5 Belotti has edited the remaining fugues for the Magnificat that are found in Add. MS 31221 in London. A lengthy description of the manuscript and its contents makes fascinating reading. The music presented here includes fugues on six of the church tones, ten on the 1st, one on the 2nd, three on the 3rd, four on the 3rd tone transposed, four on the 6th and four on the 8th tone. There are also 25 bars of an unfinished fugue on the 1st tone and a complete *bicinium* in C modelled after the similar work, no. 3 on the 2nd tone included in Volume 3 (although this piece does have passages in three parts).

What would have been useful, perhaps, would have been a repeat of the comments regarding Seiffert's monument edition of 100 years ago on how he selected the sequence of the pieces, as well as Belotti's excellent concise and helpful section on the Magnificat and the organists' duties at Vespers in a historical context at Pachelbel's church of St. Sebaldus, Nuremberg. From this we glean that the organ is to be heard six times in all during the *alternatim* performance with the choir. The 26 fugues printed here contain much material that is useful today in liturgical settings. The subjects include repeated notes (taken to extremes in no. VIII.11), the ascending chromatic fourth (no. I.16). Two are in a *gigue*-like 12/8 (nos. III.14 and VI.12).

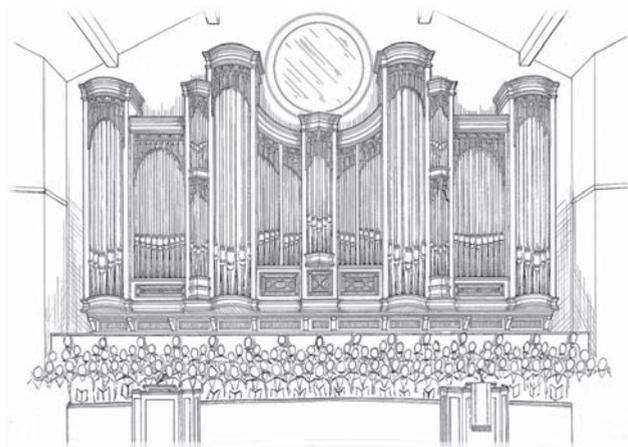
Although for those who already know the fugues in these two volumes from other modern editions there are no new pieces here apart from the variants and Böhme's *Prelude in F* in Volume 2, and the *bicinium* in Volume 5, this edition is highly recommended for its re-evaluation of the sources and painstaking comparisons. The critical commentary is par-

ticularly thorough and there are several pages of facsimiles. In Volume 5 there is a table enabling players to compare Belotti's numbering of pieces with that in the editions of Gurgel (Peters) and Zászkaliczky (Bärenreiter); apparently Gurgel's no. 24 on the 1st Tone is attributed to Johann Michael Bach in the source. Belotti splits one double fugue on the 6th Tone into three separate works, but this still leaves overall a total of 90 fugues in this category, and almost 125 in total. The Gurgel edition in two volumes of the non-Magnificat works does have the advantage of including preludes, fantasias, *toccatas*, fugues and *ciacanas* under the one cover, but for those who have yet to discover Pachelbel's keyboard works (many of these pieces are *manualliter* and sound equally well on harpsichord and especially clavichord), Belotti's two volumes together with the other two volumes of the Magnificat fugues will be well worth purchasing and will provide the player with a first-class introduction to the contrapuntal repertoire of central Germany in the 17th century, pedals being required in only a few places.

All are relatively short, most covering no more than three pages in clearly printed type (five systems to a page, most having only three bars per system), providing excellent practice in contrapuntal works for the less experienced organist; however, these are no amiable miniatures, several of them have runs in thirds and care must be taken especially when the voices pass from hand to hand to ensure no breaks in continuity—many are still suitable for post-service volunteers. It is to be hoped that Michael Belotti's project will enable Pachelbel's music to regain the popularity it held for his contemporaries and successors but which seems, despite several complete sets of recordings, certainly from its absence in recitals in England during his anniversary year, to have been lost in the past 50 years; I await future volumes with great interest.

—John Collins
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Boston 2007: Early Music "A La Carte"

Larry Palmer

"Feast of the Gods," the 282-page program book of the **Boston Early Music Festival** listed a bountiful smorgasbord of musical offerings from which each visitor to this biennial early music extravaganza could construct an individual menu. Stellar offerings at prime afternoon, evening, and late evening times carried the cachet (and financing) of the Festival proper; ancillary events, sponsored (but not paid for) by the BEMF organization, included a plethora of "fringe" concerts (I counted a total of 79 this year) as well as the displays comprising the exhibition, where much of the business of early music is conducted.

Inexpensive housing was available once again at the spartan, but convenient, "Little Building," an Emerson College dormitory, ideally located on Boylston Street at Tremont, across from the Boston Common. The Cutler Majestic Theatre, home to BEMF opera productions, is just around the corner; the Radisson Hotel, site of the exhibition, only several blocks away. A congenial group of players and visitors met and conversed each morning at the bountiful breakfasts, included with the modest room charge.

"Fringe" concerts are often good indicators of the quality of early music performance around the country: a few of the groups selected from venues far distant from Boston were the Chicago-based Trio Settecento, with harpsichordist David Schrader; Colorado soloists from the Chamber Orchestra based in Denver, with harpsichordist Frank Nowell; and two groups from Texas: the University of North Texas Baroque Orchestra and Singers (Lyle Nordstrom, director), who presented two programs, and Fort Worth-based Texas Camerata, with rising (Lone-) star soprano Ava Pine, drew another capacity audience to its program at Emmanuel Church's intimate, but resonant, neo-Gothic Lindsey Chapel, the site of many festival events.

After the Camerata performance on Wednesday afternoon I was eager to sample some music produced by others, starting with my first-ever attendance at a BEMF late-night program, German keyboardist **Alexander Weimann's** "Apollonian" themed concert at New England Conservatory's Jordan Hall. A technically difficult banality by the singularly named composer, "Tubel [London, 1789]," featured fast cross-hand passages at the harpsichord. Pachelbel's *Aria Sebaldina* (Nürnberg, 1699), on a chamber organ, was played so percussively that the chuffy Gedeckt stop sounded more glockenspiel than flute. Mozart's "Jupiter" *Symphony*, in Weimann's transcription for fortepiano, was an amazing tour de force of notes, but left one thankful for the composer's orchestration. While lyric passages worked beautifully on Paul McNulty's splendid Anton Walter-styled fortepiano, fast and full episodes were amazing, but unsatisfying.

A short Thursday morning walk to the north end of the Common, past Freedom Trail Revolutionary-period costumed guides and their clients, led to



Psyché marquee (photo credit: Robin Johnson)

the Paulist Center where clavichordist **Judith Conrad** played an hour of *Music for the Holy Grail* by Juan Bautista Cabanilles on a triple-fretted clavichord by Andreas Hermet (Berlin, 2003) after an instrument by Georg Woytzig (1689). The concert, a benefit for the Iraq Family Relief Fund, gave one the opportunity to acquire a "Clavichordists for World Peace" tee shirt. Who could resist? Ms. Conrad's informal presentation of the Spanish master's learned counterpoint, intermingled with kinetic dances appropriate to the Valencian ecclesiastical rubric for Corpus Christi celebrations ("twelve dances on the altar" required) delighted her capacity audience of 30 in the intimate third-floor library.

An overflow audience greeted Long Island's **Stony Brook Baroque Players** in the Radisson exhibition room of The Harpsichord Clearing House. **Arthur Haas's** student ensemble was this year's winner of Early Music America's grant for bringing a student early music ensemble to BEMF. In a program based on the *Follia*, 19 players showed their prowess in a variety of pieces by Uccellini, Marco da Gagliano, Dario Castello, Falconieri, Merula, and Locatelli. Mezzo-soprano Christine Free captured the text-driven moods and poignant heartbreak of Monteverdi's *Lamento d'Arianna*. Nine players sizzled in Vivaldi's *Follia Variations* (Sonata XII, RV 63), with fine continuo support from harpsichordist Tami Morse and baroque guitarist Jim Smith.

The superb **BEMF Orchestra**, out of the pit and on stage, played Thursday's 8 o'clock sell-out concert in Jordan Hall. Presenting orchestral music from the operas of Jean-Philippe Rameau and a complete performance of *The Judgment of Paris*, a pastoral by John Eccles, the best baroque band in the land displayed its musical precision and exquisitely fine tuning. Under the leadership of festival



Stubbs and O'Dette (photo credit: Robin Johnson)



Concertmaster Robert Mealey, Stubbs and O'Dette with the BEMF Orchestra acknowledge applause. (photo credit: Robin Johnson)

co-directors Steven Stubbs and Paul O'Dette (playing baroque guitars and theorbos) and concert master Robert Mealey, the group didn't miss a musical nuance. The ecstatic audience insisted on an encore, a reprise of the *Tambourins* from Rameau's *Dardanus*.

The same orchestra starred in Jean-Baptiste Lully's 1678 opera *Psyché*, receiving its North American premiere performances. Strong keyboard continuo realizations by Kristian Bezuidenhout (harpsichord) and Peter Sykes (harpsichord and organ), with the plucked strings of O'Dette and Stubbs, stellar strings and woodwinds, and most inventive percussion playing, including the "human" wind machine (a whistle) manipulated by Marie-Ange Petit anchored a spectacular production. Memorable stage moments, many accomplished by "deus ex machina" arrivals and departures, proved remarkably modern in concept (the solo singers wore seat belts as they were flown from or to the fly space above the stage). The sudden appearance of an adult *L'Amour* (replacing the young Cupid), through a double

mirror, elicited a collective gasp, as did the evocative red lighting of the scenic underworld.

So many motives in Thomas Corneille's opera libretto seemed to foreshadow works to come: the forbidden questioning of a lover's name and a swan boat exit (*Lohengrin*); constructing a suitable palace for the gods (*Rheingold*); a vengeful queen raging in coloratura (*The Magic Flute*); or a required trip to Hades to rescue the beloved (*Orfeo*): even though hearing this work for the first time, one felt quite at home in operatic territory. A unit set served the action well: high hedge-ringed garden, fronted by a wrought-iron fence and ornate gates. The eight folding panels were opened and shut as needed by four footmen. Baroque gesture, appropriate choreography, vibrant costumes: I heard more than one listener remark that the "Festival had got this one absolutely right."

Karina Gauvin stormed her way through the vocal histrionics of the jealous Venus. Carolyn Sampson was a sweet and vocally secure *Psyché*. Boy soprano Frederick Metzger negotiated the part of

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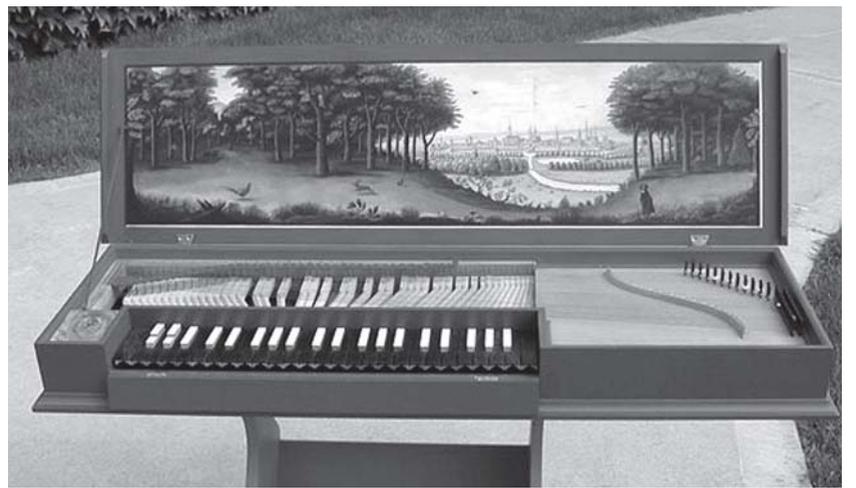
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The Andreas Hermett clavichord (photo credit: Judith Conrad)



Judith Conrad at the clavichord (photo credit: Judith Conrad)

young Cupid with aplomb. Three black-clad Furies (Zachary Wilder, Jason McStoots, and Olivier Laquerre), in black wide-bustled gowns à la Mary Todd Lincoln, were appropriately demonic.

Earlier on Friday the organ took center stage in an all-day mini-festival, **The Organ as a Mirror of Cultural Change**. The morning sessions, at historic Old West Church, celebrated the 1971 C. B. Fisk organ (with its handsome Appleton case), in music of France at the time of Lully, with compositions by d'Anglebert, de Grigny, Chaumont, Dandrieu, Corrette, and both Louis and François Couperin. Two Lully overtures (transcribed from the operas *Bellerophon* and *Cadmus*) celebrated BEMF's poster composer. The stylish players were Jan Willem Jansen and William Porter.

The afternoon sessions, *Signor Buxtehude and Monsieur Böhm*, were held at First Lutheran Church, where the 2000 Richards, Fowkes & Co. organ, in a slightly more resonant space, served well in compositions by Dieterich Buxtehude and Georg Böhm, intersected by Kerala J. Snyder's illuminating talk "What's New in Buxtehude Scholarship?" Dr. Snyder relayed the good news that the post-1685 account books of St. Mary's Church (Lübeck), previously missing, are now returned to Buxtehude's city (after war wanderings), thus allowing more detailed study of expenses for such things as organ tuning and possible changes of keyboard temperament. Several new fragments of Buxtehude works, and even rediscovered compositions, have come to light, and she has had second thoughts on the possible identification of Buxtehude in the 1674 Hamburg painting by Johannes Voorhout, frontispiece to her important study *Dieterich Buxtehude: Organist in Lübeck* (New York: Schirmer Books, 1987)—all reasons enough to offer a revised, expanded edition (2007), now available from University of Rochester Press <www.urpress.com>.

The organ mini-festival programs were dedicated, fittingly enough, to the memory of Daniel Pinkham (1923–2006), Boston musician extraordinaire, who was memorialized in a program book tribute by BEMF board member, organist Lee

Ridgway. Tribute was paid also to harpsichordist and author Howard Schott (1923–2005) in graceful words from Paul Cienniwa.

On the instrument front there was much excitement generated by a new double-manual harpsichord built by Zuckermann Harpsichords International, based on the 1642 Hans Moermans, formerly in the collection of the late Rodger Mirrey (London), now in the Russell Collection (Edinburgh). The design, to drawings by R. P. Hale with Peter Watchorn's input and musical finishing, provides a replica of an instrument that may be the earliest expressive double harpsichord to survive. (For more complete information, see <<http://zhi.net/instr/moermans.shtml>>.)

The Harpsichord Clearing House (Glenn Guitari and Howard Wagner) showed a variety of instruments in their spacious quarters at the Radisson (the Dartmouth Room), where daily concerts also took place. Eagerly anticipated (at least by some of us) is the outcome of the bidding for HCH's desirable antique offering, a 1907 Dolmetsch-Chickering clavichord, held for sale at this year's festival. Bids were to begin at \$25,000.

On a warming, sunny Saturday morning a leisurely stroll to the Goethe Center put me there too late to hear the program: *Handel's Opera—His immortal songs without words, and some other pieces by his musicians*—comprising 18th-century arrangements of popular Handel overtures and arias for recorders and harpsichord. It was a cleverly contrived playlist, and the performers, "Musical Playground," Martina Bley (recorders) and Jörg Jacobi (harpsichord), otherwise were to be seen at the Exhibition as purveyors of their early music publications from "edition baroque" (Bremen).

Too soon it was time to head for Logan Airport, where takeoff was delayed until there was some hope of landing in stormy Dallas. Waiting, however, gave time to reflect on Boston's unique contributions to the world of early music, and to realize again that it is *the* place to be during festival week in June of odd-numbered years. ■

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Healing in the Christian Assembly

The 59th session of the Institute of Liturgical Studies

Cheryl E. Dieter

Meeting on the campus of Valparaiso University in northwest Indiana, the Institute of Liturgical Studies annually gathers pastors, church musicians, liturgical artists, lay worship leaders, and scholars of worship and liturgy for study and reflection on the church's ongoing worship renewal. This year's institute, held April 16–18, focused on healing in the context of the church's worship. A renewed interest in the healing arts in our own time provides a context for the church's ongoing engagement with the multiple ways healing occurs in and around the Christian assembly.

Worship is always a highlight at this annual meeting, and this year was no exception, with themes of healing interwoven throughout all of the worship services. In fall 2006, both the Lutheran Church–Missouri Synod and the Evangelical Lutheran Church in America published new hymnals, *Lutheran Service Book (LSB)* and *Evangelical Lutheran Worship (ELW)*, respectively, and the chapel at Valparaiso University is one of the few places where both hymnals are used. This provided a unique worship environment for the institute, and both hymnals were used extensively for worship, introducing attendees to many of the new “gems” in these two hymnals.

As in past years, plenary sessions served as focal points of the institute, with speakers addressing a variety of issues related to healing. In a departure from recent years, however, two plenary speakers (Martin E. Marty and Arthur W. Frank) shared the podium over a two-day period, with one presenting a series of mini-topics and the other responding. Martin E. Marty is Fairfax M. Cone Distinguished Service Professor Emeritus of the History of Modern Christianity in the Divinity School at the University of Chicago and the Committee on the History of Culture at the University of Chicago. Arthur W. Frank is Professor of Sociology, University of Calgary, Canada. Together they addressed the topic “Awe, Response, and the Generosity of God in Liturgical Action.” Generosity, they maintain, begins in welcome: a hospitality that offers whatever the host has that would meet the need of the guest.

Two other plenary speakers addressed topics related to healing. Christoffer Grundmann, John R. Eckrich Professor of Religion and the Healing Arts at Valparaiso University, presented a theological reflection on the church's ministry of healing in the context of worship. Lizette Larson-Miller, associate professor of liturgical leadership and dean of the chapel, Church Divinity School of the Pacific, examined the church's ministry with the sick



Martin E. Marty



Arthur W. Frank



Lizette Larson-Miller

through some elements of history, theology and ritual, taking into consideration the scriptural challenge, the living tradition of the church, and the human and cultural reality of ritual actions.

Continuing a more recent tradition, four pre-institute seminars were offered on Monday afternoon. Lorraine Brugh, director of the Institute of Liturgical Studies, presented a workshop on “The Changing Face of Song,” which examined the newer additions to current worship resources. Participants were invited to learn techniques for leading multicultural hymnody, for deciding between



The children's choir from Immanuel Lutheran Church in Valparaiso sang at the Wednesday Eucharist.

piano and organ leading, and for training cantors in their expanding role. Lisa Dahill, assistant professor of worship and Christian spirituality, Trinity Lutheran Seminary, Columbus, Ohio, led a seminar entitled “Silence and the Word,” which explored various prayer forms. Participants also discussed means of encouraging contemplative practice within liturgy as well as in personal prayer for clergy and laity. Craig Satterlee, assistant professor of homiletics at the Lutheran School of Theology at Chicago, led a very practical workshop on preaching entitled, “What's Good About This News?” Both *Lutheran Service Book* and *Evangelical Lutheran Worship* offer new core rites for the sick and dying. Mark Strobel, pastor of St. Mark's Lutheran Church, Fargo, North Dakota, presented a workshop on “Pastoral Practice: Rites for the Sick and Dying,” which focused on the pastoral perspective and practice of healing and commendation of the dying in both *LSB* and *ELW*. James Wetzstein, associate director of the Institute of Liturgical Studies, addressed the issue of worship space in his hands-on seminar entitled, “Creative Discontent: Strategies for Change in the Place of Worship.”

Workshops provided opportunities for dialogue related to both theological and practical issues as well as introduction of new worship materials. Both of the new Lutheran hymnals are envisioned as core resources that will be surrounded by an ever-growing and evolving array of supporting and supplemental resources, some of which were introduced in the workshops. Vendors also were present, which allowed attendees opportunities to both review and purchase recently published materials.

Special musical events have long been a part of the Institute of Liturgical Studies experience. In 2005, the first Truemper Memorial Concert was held during the institute. This annual concert honors the memory of David Truemper, director of the institute from 1979 until his death in 2004. This year's concert presented a new dramatic work, *Innocents*, a setting of the libretto “Rachel Weeping for Her Children: A War Oratorio” by Walter Wangerin, Jr., with music by Dennis Friesen-Carper. Wangerin currently holds the Emil and Elfrieda Jochum Chair at Valparaiso University, where he teaches courses on literature, worship, and creative writing, and serves as writer-in-residence. Friesen-Carper is Reddel Professor of Music at Valparaiso University, where he conducts the symphony, opera, oratorio, and musical theatre, and teaches composition. In addition to professional and student soloists, the work featured the Valparaiso University Symphony Orchestra, Chorale, Kantorei, and Bach Choir as well as the Southlake Children's Choir.

Next year's institute, scheduled for March 31–April 2, 2008, will have as its theme, “Liturgy in the Public Square.” Plenary speakers include Gordon Lathrop, Cynthia Moe-Lobeda, and William Cavanaugh. For more information on the Institute of Liturgical Studies, visit <www.valpo.edu/ils> or phone 219/464-5309.

Cheryl E. Dieter served as coordinator for the ELCA's Renewing Worship project from 2001–2006, participating in the development of the ELCA's new hymnal, *Evangelical Lutheran Worship*. She is also minister of worship and music at Trinity Lutheran Church in Valparaiso, Indiana, a position she has held since 1987.

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1932 Kimball Restoration by Reuter Organ Company— Minot State University

David Engen

Introduction

W. W. Kimball of Chicago emerged in the 1920s and 1930s as a major builder of quality pipe organs, both “classic” and “theatre” in style. [See R. E. Coleberd, “Three Kimball Pipe Organs in Missouri,” *THE DIAPASON*, September 2000.] In 1932, Minot Teachers College (now Minot State University, <www.minotstateu.edu>) in Minot, North Dakota, installed a 22-rank Kimball designed by William H. Barnes in the college auditorium. A recent restoration by the Reuter Organ Company of Lawrence, Kansas, has given the organ a second life, and for the first time in over a decade the public can again hear this organ. It now serves as a practice and teaching organ for a new generation of students.

Minot in the 1920s

In the 1880s and 1890s, Minot hosted many gambling houses and saloons. By the 1920s, the city had built new churches, a hospital, established the college as a degree-granting institution, and formed many cultural organizations. By 1928 Minot ranked as one of the most prosperous cities in the country, based on business volume. The Great Northern “Empire Builder” began its Seattle-to-Chicago route in 1929, passing through Minot, and the Soo Line began its “Mountaineer” service between Vancouver and Chicago.

Between 1920 and 1930, Minot’s population increased from 10,476 to 16,099. Music and cultural organizations flourished. As early as 1909, the community presented a December performance of Handel’s *Messiah*. The Teachers College, known first as the Normal School, offered a music curriculum in 1919. In 1921, the community started a Schumann Club and a 40-member community band. Students from the college performed Gilbert and Sullivan’s *Mikado* in 1925. In the summer of 1926 a 150-voice community chorus inspired creation of a permanent Minot Community Chorus, directed by the college’s music department chair. The 60-voice chorus first performed in January 1927. The college orchestra of 52 members first performed in 1929.

The Normal School opened in 1913. Dr. George A. McFarland became president in 1922 at the age of 64 and ran the school until his death in 1938 at the age of 80. By 1924 the Normal School had become Minot State Teachers College and offered a BA degree in education. Old Main had been expanded with a new west wing just before Dr. McFarland began his tenure. By 1925, Old Main had a new north wing housing an auditorium and a gymnasium. The auditorium would later house the Kimball organ and be named for Dr. McFarland.

Purchase

In such a fertile cultural environment, the college and the community of Minot came together to fund the organ project. A \$5 gift by Mrs. Emma Cotton in 1925, earmarked specifically for an organ in the new building, started the fund drive. In 1926 the faculty pledged \$1300, followed by pledges from students and college organizations, but the total fell far short of the contract amount. The college realized they alone could not fund the \$12,500 needed for an acceptable instrument for the auditorium, so they extended the campaign to the business community. As a railroad town, Minot had grown quickly and the business community was active and strong. Pledges reached \$10,000, still short of the goal. A final push by the business community a few years after the 1929 stock market crash allowed the college to sign a contract with Kimball at the beginning of 1932. Harry Iverson, well known for organ service and installation in Minneapolis, installed the Kimball in May of



New Reuter console for the restored Kimball organ at Minot



Kimball Swell chamber opening

that year. Designer William H. Barnes of Evanston, Illinois, dedicated it on June 9. Total project duration, from contract to dedication, was only five months!

At the dedication concert by Dr. Barnes, the following inscription appeared on the front of the dedication brochure:

The Gift Organ . . . is presented to The State Teachers College of Minot, by the Faculty, Alumni and Students of the college and their organizations, generously and appreciatively aided by and supported by citizens of the City of Minot.

In his program, Barnes commented about the tonal design of the organ. His program was as follows:

Grand Choeur Dialogué, Gigout
Reverie, Bonnet
Caprice Héroïque, Bonnet
Choral Improvisation, Karg-Elert
The Legend of the Mountain, Karg-Elert
Andante (Sixth Symphony), Tchaikovsky
Scherzo (First Sonata), James H. Rogers
Pantomime, de Falla
Toccata and Fugue in D Minor, J. S. Bach
Prelude to Lohengrin, Wagner

No other news about the organ is readily available until the departure of the last college organist in 1995. Sixty years after installation, the organ was almost silent. It was rarely used until disassembly in preparation for the building restoration.

One wonders about a possible connection between this Kimball and its much larger cousin 500 miles closer to Chicago, the great Kimball installed in the Minne-

apolis Auditorium in 1928. Separated by only four years, the Minneapolis Kimball has 121 ranks—120 of them playable by the 5-manual “concert” console, and 26 of the unit ranks plus a Kinura playable by the 4-manual “theatre” console. That organ is in storage in the Minneapolis Convention Center, which replaced the old Auditorium, awaiting city funding for restoration. The tonal design of the Minneapolis organ is incredibly complete for an organ designed in the 1920s, with principal, reed, flute and string choruses throughout. Three full-length 32’ stops (Open Diapason, Contra Violone, Contra Bombarde) give the organ majestic weight. Flutes and strings provide a broad range of colors and volumes. Complete principal choruses form a sturdy backbone. Reeds cover the gamut, from soft and imitative to stupendous. Was this design influenced by the local church musicians who had formed the Minot chapter of the American Guild of Organists about a decade earlier, and most of whom had studied in Europe? Did Kimball learn anything while building this huge organ that they applied to the Minot project? We will never know, but the possible connections are intriguing.

Physical layout

The Minot auditorium is much like other theaters built during this era. The main floor and balcony seats face a stage with a proscenium arch and orchestra pit. The backstage area is small. Restrained décor frames the two pipe chambers that face the auditorium from the side walls, just outside the proscenium. One

story above the stage floor, the triangular chambers speak directly into the hall. The large shutter openings hold a double height shutter front. Acoustics are typical of a modest-sized theater, having a “ring” but no distinct reverberation.

This layout is problematic for performances with a chorus on the stage due to the closeness of the chambers to the listeners, which make balance and coordination with the singers a challenge. Discussions to correct this problem included the possibility of sound openings added to the rear of the chambers, and/or possibly a positive organ, able to be controlled from the main console. Funds did not allow this issue to be resolved at the time of restoration.

The left chamber houses the Great/Choir pipes on two levels, with the Pedal 16’ Open Wood on offset chests around the perimeter. The Great, mostly on the lower chest, plays many of the Choir stops as well. The Choir stops and the Harp occupy the upper level.

The right chamber houses the Swell, again on two levels. The upper chest holds the unit stops—the trebles of the Bourdon/Chimney Flute and the Trumpet. Offsets of the 16’ Bourdon, the 16’ Trumpet and other 8’ basses line the perimeter. Below the 16’ Bourdon basses is the “Vox in a box,” with its own tremulant.

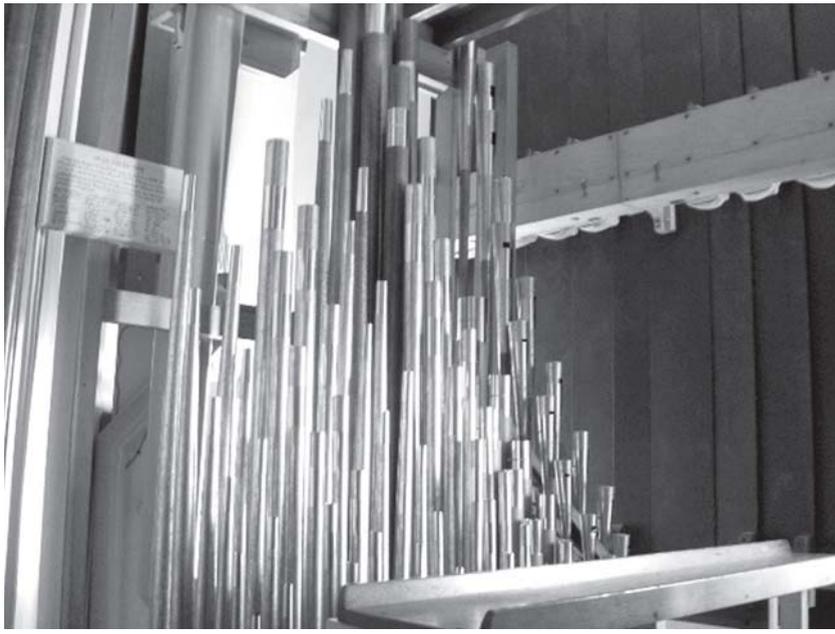
Both chambers are full of pipes. Reservoirs on the floor under the chests make access for servicing a challenge. There are many ladders and walk boards, so the pipes are easy to reach for tuning. Lighting is good.

The need for restoration

After 1995 when the last college organist left the university, visitors played the organ occasionally. When dismantled before the building restoration in 2002, it barely played since the damaged basement wind line restricted airflow. Windchest leather was still intact, although the exposed leather of the high-pressure reservoirs was not in good condition and failed shortly after arrival in Lawrence. Bear in mind the upper Midwest experiences huge temperature and humidity swings each season. Humidity ranges from as low as 5% in the winter to more than 90% in August. This exposed the wood and leather parts to a great deal of stress every year of their life. It is amazing to consider that after 60 years the organ still worked as well as it did. This is a testament to the quality of materials and workmanship of the Kimball Company.

Before his retirement, President Erik Shaar spearheaded a building restoration project, which included the organ. The organ committee selected several regional and national organ building and service companies as possible contractors. Five firms submitted bids, and the committee awarded the contract to the Reuter Organ Company of Lawrence, Kansas. A community and college organ committee, chaired by Dr. Doris Slaaten, Professor Emeritus of Business, undertook the fund-raising. A single pledge of \$100,000 helped kick off the campaign—far more than the original \$5 gift from Mrs. Cotton in 1925! The college renamed McFarland Hall to Ann Nicole Nelson Hall after a victim of the World Trade Center attack of 9/11.

With a decline in the rail industry, Minot has been reasonably successful in finding its fortune in other industries, including hosting a nearby Air Force base and persisting as a major regional shopping destination. While Minot remains a prosperous community of some 35,000, its once large and active churches, many of Scandinavian heritage, are today a shadow of their 1920s glory years. As found in many communities, large buildings built for large congregations with big choirs and active music programs are no longer filled for worship. In an attempt



Pipes of lower Swell: Corno d'Amour on the right, tapered Flute Celeste in foreground

to recapture the crowds, many clergy have resorted to "modern ensembles" and "blended worship," aiming at a new common denominator that theoretically attracts the young. The organ is often not part of the equation.

Interest in the pipe organ is thus waning in Minot as it is in many communities. The small community of organists, all of whom have made their primary living in other occupations, heroically came to the aid of the university's Kimball and helped in the fund-raising.

Reuter today

In its 90-year history the Reuter Organ Company of Lawrence, Kansas (<www.reuterorgan.com>) has grown from a regional firm to an industry-leading builder with a national presence. Like most of the major organ builders in the country, the Reuter shop, founded less than an hour from Kansas City, is now managed by a new generation. Since the life cycle of a pipe organ is so long, changes in administration and philosophy of the builder do not show quickly on the national stage. This is true of Reuter, where Albert Neutel Jr. ("JR") has recently taken over management from his father Albert Sr., who in turn had run the company following the long tenure of Franklin Mitchell. Reuter recently moved out of their downtown Lawrence building into a new shop at the north edge of Lawrence, home of the University of Kansas. The building was designed specifically for organ building. Raw materials arrive at the north end, all manner of manufacturing occurs in the middle, and assembly, testing and shipment occur at the south end. Some of the special features of the building are visible in the high assembly room near the shipping dock. There is a wood floor that allows the workers to screw organ parts in place. A gantry crane at the ceiling positions heavy parts anywhere in the room. Windows admit natural light. A balcony on two sides allows workers to move about without the need to assemble scaffolding. This room is large enough that several instruments could be undergoing assembly simultaneously.

There are many other features of the building worth noting. The large central shop includes space for making both wood and metal pipes, wind chests, casework, consoles, keyboards, and other small parts, as well as a large area devoted to pouch board assembly. Other rooms include the computer-controlled CNC router, metal casting, a large spray booth, drafting rooms, several voicing rooms isolated from shop noise, and executive offices and meeting rooms.

The Reuter crew makes almost all of their own parts. Through engineering and experimentation, the staff incorporates reliability and longevity into all of their components. Extensive testing of parts results in improvements based on scientific evidence and experiment. Rebuilds of older Reuters bring naturally aged parts through the shop. Where they find deficiencies of design in areas such as console construction, the staff can de-

sign in changes so future parts will be better and last longer.

Reuter is a small company with its roots in the heartland, and its people exhibit the common Midwestern traits of honesty and hard work. Their philosophy is inspired by the musical possibilities that present themselves with each project. They seek to build a solid and reliable product based on their own experiences with electro-pneumatic actions, yet informed by the benefits of computerized drafting and scientific inquiry. Some examples of this are:

- Adapting the Blackinton-style slider chest where suitable.

- Exclusive use of welded copper pipes (not soldered) rather than zinc where there is a possibility of pipe collapse during aging.

- A cleverly engineered solution for mounting horizontal trumpet pipes that encourages tuning stability.

- A method of "preplaying" keyboards during construction so keyboards will not need depth adjustment after installation.

- A redundant key contact that almost eliminates the possibility of dead notes caused by contact failure.

Over the decades, Reuter has built hundreds of organs in a wide range of acoustic settings. This experience has defined the pipe materials and scaling schemes. Most clients choosing to go the route of an electro-pneumatic instrument want the flexibility of a movable console, sub- and super-couplers, extensions and duplexing. Today, Reuter is creating both new instruments and rebuilding old ones.

Details of the restoration

This project was not a total historic restoration in the Organ Historical Society sense of the term. The OHS presents the following guidelines for restoration (last revised in 1986) on their website (<www.organsociety.org/html/historic/restore.html>):

- In general, all extant original components should be preserved and properly repaired.

- Pipework should be carefully repaired by a professional pipemaker, replacements for missing pipes being made of the same material and construction details as the originals.

- Keyboards, stop controls, and other console components should be kept in, or restored to, their original condition.

- Pitman, ventil and other forms of tubular-pneumatic or electro-pneumatic wind chests should be restored using original techniques of design and construction and compatible materials and replacement parts.

- Original bellows, reservoirs, wind trunks, concussion bellows, and other components that determine the wind characteristics of any organ should always be retained and releathered.

- It is highly desirable that a restorer keep detailed records, measurements, photographs, etc. during the course of the restoration work.

Original		As Restored	
GREAT			
16'	Diapason	16'	Geigen Diapason
8'	Diapason I (40)	8'	First Diapason
8'	Diapason II (44)	8'	Second Diapason
8'	Doppel Floete	8'	Doppel Flute
8'	Concert Flute	8'	Concert Flute
8'	Dulciana	8'	Dulciana
4'	Octave	4'	Octave
4'	Flute	4'	Concert Flute
2-2/3'	Grave Mixture	2-2/3'	Twelfth
		2'	Super Octave
			Mixture IV
8'	Trumpet	8'	Trumpet
		8'	Tuba
	Tremolo		Tremolo
	Chimes		Chimes
			MIDI
SWELL			
16'	Bourdon	16'	Rohr Bourdon
8'	Diapason (42)	8'	Diapason
8'	Chimney Flute	8'	Rohr Bourdon
8'	Salicional	8'	Salicional
8'	Voix Celeste	8'	Voix Celeste (tc)
8'	Spitz Flute Celeste	8'	Flute Dolce
		8'	Flute Celeste (tc)
		4'	Octave Diapason
4'	Flute	4'	Harmonic Flute
2-2/3'	Nazard	2-2/3'	Nazard
2'	Flautino	2'	Flautino
		1-3/5'	Tierce
			Full Mixture IV
16'	Double Trumpet	16'	Double Trumpet
8'	Trumpet	8'	Harmonic Trumpet
8'	Corno d'Amour	8'	Corno d'Amour
8'	Vox Humana	8'	Vox Humana
4'	Clarion	4'	Trumpet Clarion
	Tremolo		Tremolo
	Vox Tremolo		Vox Tremolo
			MIDI
CHOIR			
16'	Double Dulciana	16'	Double Dulciana
8'	Geigen Principal	8'	Geigen Principal
8'	Concert Flute	8'	Concert Flute
8'	Dulciana	8'	Dulciana
8'	Unda Maris	8'	Unda Maris (tc)
		4'	Geigen Principal
4'	Flute	4'	Concert Flute
4'	Dulcet	4'	Dulciana
2-2/3'	Dolce Twelfth		
2'	Piccolo	2'	Concert Flute
2'	Dolce Fifteenth	2'	Dulciana Fifteenth
		2-2/3'	Dolce Cornet III
8'	Clarinet	8'	Clarinet
		16'	Tuba
		8'	Tuba
	Harp		Harp
	Tremolo		Tremolo
			MIDI
PEDAL			
16'	Diapason	32'	Strohm Bourdon
		16'	Open Diapason
16'	Bourdon	16'	Geigen Principal
16'	Second Bourdon	16'	Bourdon (ext Dopp Fl)
16'	Dulciana	16'	Rohr Bourdon
8'	Octave	16'	Double Dulciana
		8'	Octave Diapason
8'	Flute	8'	Geigen Diapason
8'	Flauto Dolce	8'	Bourdon
		4'	Choral bass
		4'	Rohr Bourdon
		2'	Concert Flute
16'	Trumpet	16'	Wallin Trombone
		16'	Double Trumpet
		8'	Trombone
		8'	Trumpet
		8'	Tuba
		4'	Trumpet Clarion
			Chimes
			MIDI



Reservoirs on the floor under the lower Swell windchest



Upper Swell (Trumpet 16' 8' 4' unit). Note triangular ceiling, showing the shape of the chamber.

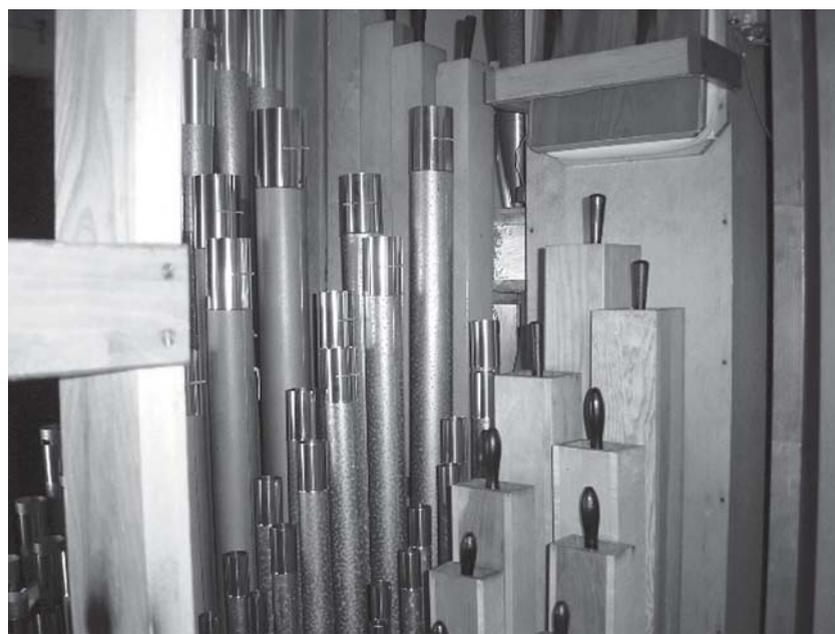
Project organizers not only wanted to return the organ to like-new condition, but they also wanted a reliable instrument that will serve the current and future needs of the college. To that end, a genuine restoration was neither desirable nor practical. The console, for instance, was not salvageable. Reuter and the planners undertook the following, as detailed in the contract:

1. Releather all wind chests, including note pouches (1541), primaries (447), stop actions (15). (Reuter carefully reproduced leather thickness under OHS guidelines. All pouch springs were returned to their original notes. When winded there were no ciphers.)
2. Replace stop action connectors and all pitmans (903).
3. Releather Chime action.
4. Releather Harp action.
5. Releather expression motor power pneumatics (20) and primaries.
6. Releather tremolo motors (4).
7. Releather concussion bellows (4).
8. Replace all chest magnets (943).
9. Replace all tuning slides on metal flue stops with new stainless slides.
10. Repack all tuning stoppers on wood pipes.
11. Repair tuning scrolls on reed stops.
12. Make necessary repairs to any damaged pipes.
13. Provide miscellaneous replacements for missing pipes, made to match. (Only a few were missing.)
14. Clean and revoice all reed stops (5), with new tongues as needed. (In fact, the reeds were in such good condition after cleaning that they needed only minor changes.)
15. Clean all metal pipes.
16. Clean all wood pipes and parts and give all a new coat of lacquer.
17. Build a new 3-manual console with a movable platform and storage closet offstage.
18. New microprocessor solid-state switching and combination action.
19. New DC power supplies (organ, console).
20. At the suggestion of a consultant early in the project a digital 16' extension for Choir Geigen Diapason notes 1-12 was proposed. (A new unit action replaced the straight action. Reuter retained the original action so it can be restored easily in the future if desired.)

A Reuter crew moved the many parts, already in storage, to the shop in Lawrence. There were no drawings of the layout, and none of the Reuter crew had ever seen the organ assembled in its Minot home. They undertook to reassemble everything and succeeded in figuring it out. The crew carefully measured everything, including the rise of the various bellows, before releathering. At the start of the work, plant manager Robert Vaughan told the crew that their charge was to restore all parts to like-new condition, in the style of the original Kimball work. It was not to be "Reuter-

ized." After cleaning, voicers checked the pipes and made only minor changes. Fortunately, the organ had suffered from "benign neglect" and was essentially as Kimball had left it.

The organ stands today in excellent condition. The clean pipes, with shiny



Lower Great; Doppel Flute in foreground. Note the new stainless steel tuning slides.

tuning slides, look new. Even the wood pipes, with a new coat of lacquer, could be mistaken for new. New leather on all exposed reservoirs is clean and supple, and the key action is fast and crisp. The new console is beautiful and convenient to play. It has built-in wheels for move-

ment to offstage storage, with just a few wires to connect to a convenient receptacle backstage. Reuter is justifiably proud of the result.

The restoration shows a few minor changes from the original tonal design. The biggest change was converting the

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8' Geigen Principal of the Choir from a straight stop into a unit stop, thus making it available at several pitches on both the Great and Choir. All parts from the original configuration are in storage, according to OHS guidelines, so it could be restored as a straight stop again in the future.

Rededication

Diane Bish played a dedication concert on October 19, 2004 to mark completion of the project. The well-received program adequately showcased the many colors in this small organ:

Now Thank We All Our God, Karg-Elert
Jesu, Joy of Man's Desiring, Bach
Toccata and Fugue in D Minor, Bach
Bolero de Concert, Lefebvre-Wély
Carillon de Westminster, Vierne
Jubilation Suite, Gordon Young
Three Hymn Improvisations, arr. Bish
Nimrod ("Enigma" Variations), Elgar
Toccata (Symphony V), Widor

In remarks and in the program text, the organ was presented to the community as complete.

Impressions

Kimball was one of the top builders of the era. Beautifully made pipes sit on a solid mechanism. It is no surprise, then, that this organ holds many lovely sounds.

The strings probably are the most satisfying to our ears today. The Salicional and its Celeste are gems, both of construction and of sound. The tapered Flute Dolce and its Celeste are ravishing in their beauty. Coming in third is the delicate Dulciana and its flat Unda Maris.

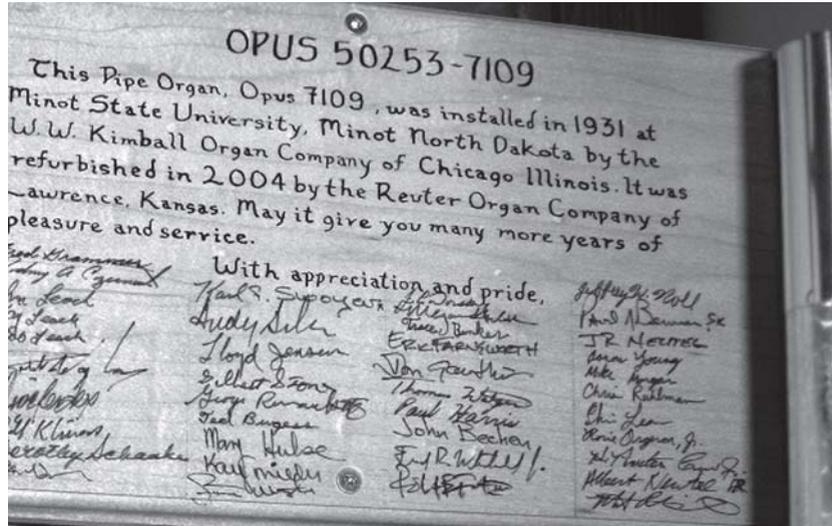
There are just a few flutes on this organ. Most interesting is the Choir Concert Flute, of Melodia form in the tenor range, but double length and over-blowing in the melodic range. It mimics the orchestral flute, yet its tone is mild. The round but delicate Swell Rohr Bourdon is the real workhorse, having to provide six pitches in the Swell. The true solo flute is the Doppel Flute of the Great.

There are eight diapasons of various

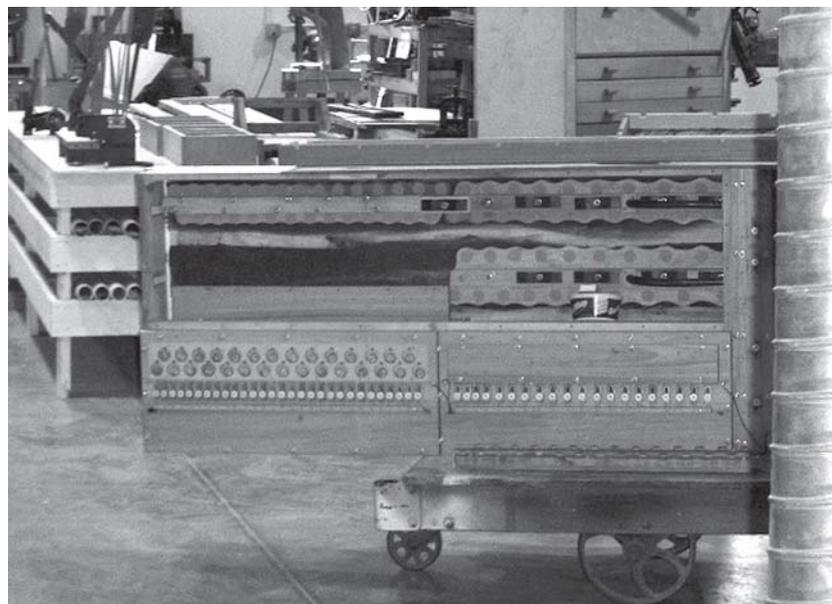


Minot Kimball partially assembled in the Reuter shop

pitches and scales. There is a principal chorus on the Great, with double 8's, a 4', and the original Grave Mixture now available as independent 2-2/3' and 2'. There is no mixture in the organ. The Swell has its own 8' as does the Choir. The Pedal has a 16' Wood Diapason. Note in the original dedication program the scaling of some of the manual diapasons. Great Diapason I is scale 40, Swell Diapason is scale 42, and Great Diapason II is smaller at scale 44.



Signatures of Reuter crew



Bottom of a windchest undergoing restoration

Five reeds occupy positions on all three manual divisions. The Swell Vox Humana and Choir Clarinet are soft and typical of the period. The Swell Corno d'Amour, in the shape of a trumpet, produces the sound of an oboe but with slightly more body. Perhaps because of its unification at three Swell pitches and three Pedal pitches, the large and dark Swell Trumpet dominates the organ.

Through no fault of Reuter, the organ is somewhat disappointing in the room. Reuter did, in fact, bring up the trebles

of many ranks to even them out. This organ was designed to play period literature and transcriptions, but it simply isn't big enough to move the volume of air in the room. A tubby Pedal Diapason, a refined but small Great Diapason chorus, and one dominating reed do not make much of an overwhelming impression in the room. At a recent performance of the Saint-Saëns *Organ Symphony* with the local orchestra, some listeners wondered when the organ was going to come in! This comment may have more

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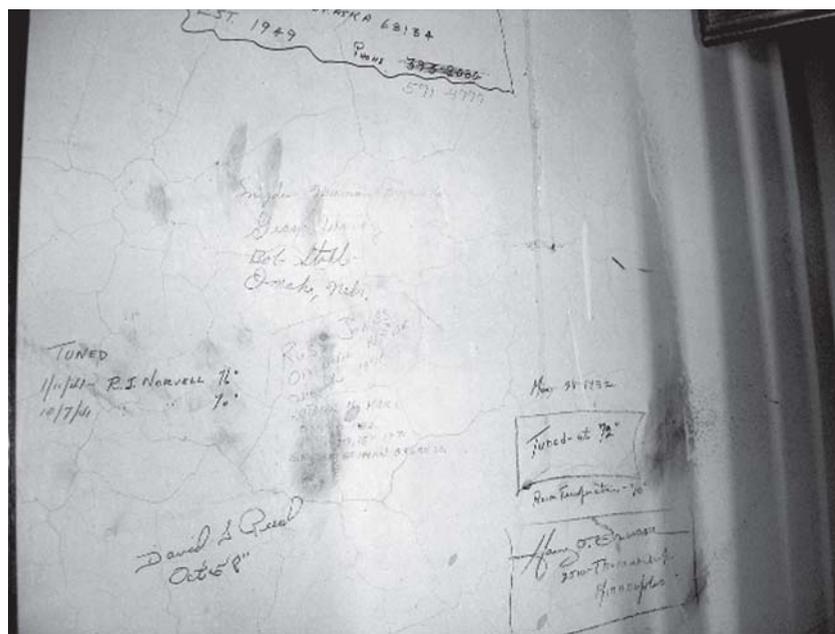


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Great upper (Choir) chest and Harp, view looking up the ladder toward the ceiling. Clarinet in foreground lower left; Pedal Open Diapason (wood) on the right.



Tuning records on the Swell wall, including signature of installer Harry Iverson. When the chamber was painted, this section of the wall was retained.

to do with the Kimball orchestral voicing than with its effect in the room. A similar comment was heard following a performance of the same symphony by the Minnesota Orchestra with the 120-rank Minneapolis Auditorium Kimball, which had no problem making a big impression by itself!

Is it fair to criticize this organ from a 21st-century perspective for being something it was never intended to be? Probably not! It came out of the theatre organ era when the "classics" were largely transcriptions from the orchestral repertoire. Note the literature Barnes played at the first dedication, which included Tchaikovsky, de Falla and Wagner. Yet this is clearly not a theatre organ. Unlike its much larger brother in Minneapolis, there are no complete diapason and reed choruses, and unification provides most of the upperwork. It is a baby symphonic organ, not intended to be loud and not intended to perform what we now con-

sider to be the classics of the organ literature. It came from a different philosophy—but it was built like a tank!

The rebirth of an organ department appears to be on the horizon (there are 3–4 beginners now), and the organ can serve admirably for teaching the basics of technique. Its lovely and subtle colors are appropriate for teaching and the fundamentals of trio playing, hymn playing and registration. Should the department grow, however, teaching the larger repertoire, organ history, and registration would be a challenge. The faculty would need to rely on the use of nearby (and larger) church organs. This idea is not new, and there are several large organs not far from the campus.

Conclusion

In spite of the Great Depression, the community leaders of Midwestern Minot made a major investment in their college in 1932. They could not see into the fu-

ture where, just a few years later, teacher salaries would be cut by 40% and faculty would be required to live on campus. They had the foresight to acquire a top-quality organ, also built in the Midwest, which served for many decades before unavoidable wear required a restoration. The Reuter Organ Company we know today, founded just over a decade before the Kimball's construction, is a company of individuals sharing a similar background. It seems fitting that time should bring the two together. Their meeting was mutually worthwhile: Reuter gained experience from one of the top organ builders of the early 20th century, and Minot got what is essentially a new organ. The community of Minot will be much richer for it. ■

Thanks are due to Prof. Charles Dickson of Minot State University for his 1985 draft of "Minot History 1920–1940," available on the Internet. Thanks also to Kari Files, Selmer

Moen, and Gary Stenehjem for behind the scenes information about the project. Thanks also to the staff of Reuter, and especially to JR Neutel and Robert Vaughan who gave a detailed tour of the Reuter shop.

David Engen holds a Bachelor of Music degree in Church Music, Magna cum Laude, from St. Olaf College (1971), Master of Arts in Organ Performance and Pedagogy from the University of Iowa (1973), and Master of Science in Software Design and Development from the University of St. Thomas (1988). He is a Senior Manager in Sales and Marketing IT at Seagate Technology in Bloomington, Minnesota, and owns David Engen & Associates, Inc., maintainers of pipe organs in the Twin Cities area and western Wisconsin since 1983. He is a member of the Kimball Organ Steering Committee for the City of Minneapolis, contributes occasionally to various music journals, consults on organ design, and is webmaster for the Twin Cities Chapter of the American Guild of Organists (<www.tago.org>).

Photo credit: David Engen



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Cover feature

Raising the roof will not be necessary

Schoenstein & Co. Opus 147 First United Methodist Church, Birmingham, Michigan

Fact: An organ's most important stop is the room in which it plays.

Lesser-Known Fact: Improvement opportunities exist for churches with poor acoustics that go beyond dismissing the carpet and pew cushions.

When First United Methodist Church of Birmingham, Michigan received a generous gift for the replacement of its aging Möller organ, the church quickly realized a careful study of all aspects of the sanctuary should be undertaken. It was felt the new instrument, as well as their entire worship experience, would benefit from an improved acoustical environment.

Church renovation

Our first visit to Birmingham found a 1952 building of fine materials that enveloped an acoustically dead sanctuary. Jack Bethards, Schoenstein & Co. President and Tonal Director, reported that "When I first looked at this room, I wondered if there was any hope. The room had hardly any resonance, and there were frequency hot spots that added a kind of harshness to musical tone. Worst of all, it was tough to sing in the room because people felt isolated from one another."

The new organ could only achieve its potential if the acoustic of the building were improved. Every possible idea was discussed, including raising the roof to increase cubic volume. This would have added millions of dollars to the project, and it was hoped that significant enough improvement could be attained through less invasive methods.

Ultimately a plan of action was decided upon to:

- Install a beautiful and reflective hard-tile floor in the chancel.
- Install new chancel walls with increased organ tone-opening area.
- Change the height of the chamber ceilings to eliminate sound-defeating pockets.
- Install an Electronic Reflected Energy System (ERES) by the Jaffe-Holden Company.

The project also grew in scope to address other needs:

- Improve sight lines for the congregation by raising the chancel floor, along with other changes enabling flexibility for a variety of programs in addition to Sunday morning worship.
- Install an improved, quieter, HVAC system.
- Updates to lighting, the public address system, walls and floor coverings.

The result is one of the finest sanctuary renovations we have seen. The reflective flooring in the chancel has provided a pleasant natural bloom of resonance, and the Jaffe-Holden system has added a tasteful and subtle acoustical ambiance only otherwise possible with a roof raising. The new HVAC system is accurate, well balanced, and above all, silent. The improved temperature and humidity control will positively affect the stability and longevity of the organ. The renovation team did a magnificent job of freshening up and improving the visual elements of the room.

Fact: An organ's most important stop is the room in which it plays.

Lesser-Known Fact: A properly designed and built organ can make a room sound better than its acoustic.

The Schoenstein organ

In the organ dedication program notes, Jack Bethards addressed the organ and its relationship to the church.



Schoenstein Opus 147, First United Methodist Church, Birmingham, Michigan
(photo credit: Chris Hall)



Antiphonal (photo credit: Chris Hall)



Console (photo credit: Chris Hall)

"With all of the elements working together to enhance music, a logical question would be why was a new organ necessary? Certainly the sound of the old organ would have been enhanced, but would it have been enough to solve the various musical problems that faced Doris and Chris Hall (organist and director of music respectively) when they called us in to study the situation? Simply put, the old organ was designed to match a particular approach to a limited part of the organ solo repertoire; the new

organ is designed to accompany the church service."

The new organ (three manuals, 38 voices, 46 ranks) has a vastly different effect in the room from the previous instrument, despite its similar physical layout. The unenclosed Great is divided on either side of the altar and takes advantage of its favorable location, speaking down the axis of the church. The Choir is located in one side chancel chamber and the Swell in the other. A small Antiphonal division across the balcony wall complements the organ

by drawing the sound of the chancel organ rearward to support congregational singing.

According to Bethards, "The biggest concern in a church organ is to have a large variety of different tone qualities. There are two reasons for this. First, the organ is played by and heard by the same people week after week, year after year. To sustain musical interest, the sound can't be the same all the time. Second, a good choir sings just about every kind of choral music written. This demands great subtlety in accompaniment with different tone colors at a multitude of volume levels."

Eight-foot diapasons of various types were used throughout to provide richness and warmth of tone in both melody and bass pitch. The old organ overemphasized upperwork, and the effect of the ensemble was harsh. With the goal being an effect of nobility, full choruses were maintained, but less upperwork was planned and more foundational stops were added to lower the tonal center of gravity and provide contrasting color. Note the Great with its four eight-foot stops, a Harmonic Flute and Gamba in addition to the Open Diapason and Bourdon.

True string stops of varied character complement each division, with an additional hybrid or muted Corno Dolce in the Swell. A wide variety of flutes were employed with the emphasis on full and double-length open construction rather than half-length stopped flutes that are less successful in rooms with drier acoustics.

Solo reeds, including the Oboe and Clarinet, are more orchestral in character than the old organ. There are four chorus reeds, ranging in volume from *mezzo forte* of the Choir Trumpet, through the Swell Trumpet and Contra Fagotto's *forte* to the Tuba's *fortissimo*, vital especially for festive services and weddings.

Schoenstein's double expression system is used in the Swell organ. The softest and loudest stops of the division are grouped in the Inner Swell chamber, behind a second set of expression shades controllable by a separate shoe. This allows for very smooth and dramatic crescendos with a minimum of stop changes.

The new instrument is six ranks smaller than the old, but projects far more effectively due to its energized tone that enables more effective egress from enclambered installations. The highest wind pressure on the previous organ was four inches; this pressure is still found in the new unenclosed Great. Five inches is the lowest pressure for enclosed stops. Enclambered offset basses are on still higher pressure to further help them project, as are the unenclosed Pedal Subbass and Double Open Diapason (the bottom octave of which is an Open Wood).

The double-enclosed Swell chorus reeds and Mixture are on ten inches, as is the Choir Tuba. As Jack Bethards points out, "Pressure does not necessarily affect loudness, but it certainly affects carrying power and smoothness of tone. A selection of stops that are highly energized in tone and, therefore, can project their sound over a long distance, is one of the keys to a successful enclambered organ."

Fact: An organ's most important stop is the room in which it plays.

Lesser-Known Fact: The design elements that favor acoustical projection also favor the variety of tone needed in a church organ.

Todd Wilson played the organ dedication concert in November 2005. Other recent recitalists in the church's *Live at First* concert series include Frederick Swann, Doris Hall, and Tom Trenney.

As is nearly always the case, the success of this project is due to the efforts of too many people to name in this lim-



The unenclosed Great and Pedal divisions (photo credit: Chris Hall)



The Choir chorus reeds and flue work (photo credit: Chris Hall)



The enclosed Choir division (photo credit: Chris Hall)



Part of the flue work of the Outer Swell (photo credit: Louis Patterson)

ited space. We had wonderful support in every area and would like to especially thank the church staff and the dedicated volunteers who worked under organ committee chairperson Dale Parker and project manager Darrell White. We are also appreciative of the church's fine musicians, Doris and Chris Hall, who make the new organ shine.

And raising the roof was not necessary.
—David Beck

*Installation crew leader &
assistant voicer
Schoenstein & Co.*

Cover photo by Chris Hall; other photos by Chris Hall and Louis Patterson

First United Methodist Church, Birmingham, Michigan
Three manuals and pedal
38 voices, 46 ranks
Electric-pneumatic action

GREAT (II – In Display)

16'	Contra Viola (Choir)	
8'	Open Diapason	61 pipes
8'	Harmonic Flute	61
8'	Gamba	61
8'	Bourdon	61
4'	Principal	61
4'	Spire Flute	61
2-2 3/4'	Twelfth	61
2'	Fifteenth	61
2'	Mixture (III-IV)	187
8'	Tuba (Choir)	
8'	Trumpet (Choir)	
8'	Clarinet (Choir)	
	Chimes (Deagan in Choir box)	25 tubes

SWELL (III – Enclosed)

16'	Bourdon (wood)	12 pipes
8'	Open Diapason	61
8'	Stopped Diapason (wood)	61
8'	Echo Gamba	61
8'	Gamba Celeste (TC)	49
8'	Corno Dolce	49
	(Stopped Diapason bass)	
4'	Gemshorn	61
4'	Harmonic Flute	61
2'	Flageolet	61
8'	Oboe	61
	Tremulant	
	Stops Under Double Expression	
2'	Mixture (III-IV) H	209
16'	Contra Fagotto H	61
8'	Trumpet H	61
	H = Heavy Wind	
	Swell 16'	
	Swell Unison Off	
	Swell 4'	

CHOIR (I – Enclosed)

16'	Contra Viola	12 pipes
8'	Viola Pomposa	61
8'	Viola Celeste	61
8'	Concert Flute (wood)	61
8'	Lieblich Gedeckt	49
	(Concert Flute bass)	
4'	Fugara	61
4'	Lieblich Flute	12
2-2 3/4'	Nazard (from Lieblich Flute)	
2'	Harmonic Flute	61
1-3 5/8'	Tierce (TC)	42
2'	Mixture (II-III)	173
8'	Trumpet	61
8'	Clarinet	61
	Tremulant	
16'	Ophicleide H	12
8'	Tuba H	61
4'	Tuba Clarion H	12
	H = Heavy Wind	
	Choir 16'	
	Choir Unison Off	
	Choir 4'	

ANTIPHONAL (Floating – In Display)

8'	Open Diapason	61 pipes
8'	Dulciana (Bourdon bass)	49
8'	Bourdon	61
4'	Principal	61
	Antiphonal 4'	

ECHO (Prepared)

PEDAL (In Display with Great)

32'	Resultant	
16'	Double Open Diapason	12 pipes
16'	Sub Bass	32
16'	Contra Viola (Choir)	
16'	Bourdon (Swell)	
8'	Principal	32
8'	Diapason (Swell)	
8'	Flute (Great)	
8'	Viola (Choir)	
8'	Bourdon (Swell)	
4'	Fifteenth	12
4'	Flute (Great)	
16'	Ophicleide (Choir)	
16'	Contra Fagotto (Swell)	
8'	Tuba (Choir)	
8'	Fagotto (Swell)	
4'	Clarinet (Choir)	

Couplers

Great to Pedal
Swell to Pedal
Swell to Pedal 4'
Choir to Pedal
Choir to Pedal 4'

Swell to Great 16'
Swell to Great
Swell to Great 4'
Choir to Great 16'
Choir to Great
Choir to Great 4'

Swell to Choir 16'
Swell to Choir
Swell to Choir 4'

Antiphonal on Pedal
Antiphonal on Great
Antiphonal on Choir

Echo on Swell
Echo on Choir

Note: Antiphonal and Echo intramanual couplers read through intermanual couplers.

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Mixture Compositions

Great 2' (III-IV)				
C1	D15	B36	G#45	
15	12			
19	15	12		
22	19	15	12	
	22	19	15	

Swell 2' (III-IV)				
C1	B24	F#43	C#50	
15	12	8		
19	15	12	8	
22	19	15	12	
	22	19	15	

Choir 2' (II-III)				
C1	A22	D#52		
15	12			
19	15	12		
22	19	15		

Tonal analysis of manual voices

Pitch summary			
16'	5	13%	
8'	19	50%	
4'	6	16%	
2-2 3/4'	1	3%	
2'	6	15%	
Above 2'	1	3%	
	38	100%	

Tonal families			
Diapasons	14	37%	
Open Flutes	7	18%	
Stopped Flutes	5	13%	
Hybrids	1	3%	
Strings	5	13%	
Chorus Reeds	4	11%	
Color Reeds	2	5%	
	38	100%	



The Inner Swell chorus reeds (photo credit: Louis Patterson)



The Inner Swell chorus reeds looking through to the Outer Swell (photo credit: Louis Patterson)

New Organs



Dobson Pipe Organ Builders, Lake City, Iowa Kenilworth Union Church, Kenilworth, Illinois

Dobson Pipe Organ Builders, Lake City, Iowa, has completed its Op. 81 for Kenilworth Union Church in Kenilworth, Illinois. The church's previous Möller organ, built in 1986, was tonally and mechanically unsatisfactory. Its poor quality indicated that expensive repairs lay ahead, and the church decided that a new instrument of better design and construction represented a wiser use of its resources.

Building an organ for a divided chancel location is fraught with difficulties. Space is at a premium, with clergy, musicians, altar furniture, handicap ramps and organ all vying for the same scarce real estate. Such placement also challenges the projection of the organ's sound into the church, since the organ does not directly face the nave or transept. Many worshipers therefore hear the organ's sound only after one or more reflections from building surfaces, which is why renovations undertaken to improve the acoustics were so important.

Since the church's architectural design strongly recalls historic English parish churches, a case of modern design would appear out of place. Inspired by a 19th-century organ in the parish church of St. Mary Magdalene in Twynning, Gloucestershire, England, Op. 81 has two symmetrical façades that are constructed of white oak and are enriched with painted accents and 24-karat gold leaf. The wood's dark color comes not from an applied stain but from a process called fuming, during which the naturally occurring tannins in the wood are oxidized and darken upon exposure to strong ammonia vapors.

The Great and Swell are located in the case to the left of the altar; the Pedal

is located on the right. The manuals have mechanical action and a detached and reversed console placed in front of the left case; the Pedal has electric action.

Margaret Kemper is the church's organist. Aubrey Swift of OKW Architects directed the renovation, while Carl Giegold of Kirkegaard Associates served as acoustical consultant.

—John Panning

Photo credit: Lynn Dobson

GREAT (58 notes)

- 16' Bourdon
- 8' Prestant
- 8' Chimney Flute
- 4' Octave
- 4' Spire Flute
- 2½' Twelfth
- 2' Fifteenth
- 1½' Seventeenth
- 1½' Mixture IV
- 8' Trumpet
- Chimes
- Swell to Great

SWELL (58 notes, expressive)

- 8' Gedackt
- 8' Salicional
- 8' Celeste FF
- 4' Principal
- 4' Traverse Flute
- 2' Piccolo
- 1½' Larigot
- 2' Mixture IV
- 16' Bassoon
- 8' Oboe

PEDAL (32 notes)

- 16' Subbass
- 16' Bourdon (Gt)
- 8' Prestant
- 8' Gedackt (ext, Subbass)
- 4' Choralbass (ext)
- 16' Trombone
- 8' Trumpet (ext)
- Great to Pedal
- Swell to Pedal

Tremulant
Zimbelstern

Karl Wilhelm Inc., Mont St-Hilaire, Quebec, Canada Asbury United Methodist Church, Livermore, California

This new 24-stop, two-manual organ, Opus 159 for Karl Wilhelm Inc., was made possible by benefactors and contributors from the congregation. The organ committee was chaired by Allen Schell who is also the organist. Twelve years following the completion and dedication of the new Asbury sanctuary, the installation of this organ marks the completion of an important project for the congregation.

The self-contained organ is located in the front of the sanctuary. The casework is made of solid white oak, compatible to this modern church. For seismic reasons, the top of the organ is firmly attached to the wall and rafter behind.

The organ consists of three divisions: the Great which is above the impost, the Swell behind the louvers, and the Pedal, which is with the Great except the Subbass 16' and Posaune 16', which are of poplar wood and are behind the main organ. The playing action is direct mechanical (suspended tracker); stop action is also mechanical. There are one manual coupler and two pedal couplers. The natural keys are plated with cow bone and the sharps are ebony. The pedalboard is concave radiating, 30 notes. The instrument has one wedge-shaped bellows and a winding configuration that creates a flexible wind effect.

Altogether there are a total of 1,441

pipes. Tuning is according to a temperament by Bach/Kellner, which yields seven pure fifths. The metal façade pipes are 70% tin and 30% lead, metal flute pipes are 40% tin and 60% lead. A gilded Zimbelstern with 8 bronze bells is also installed. The dedication recital was given by Susan Jane Matthews from Grace Cathedral, San Francisco.

—Karl Wilhelm

GREAT (56 notes)

- 16' Bourdon
- 8' Principal
- 8' Rohrflöte
- 4' Octave
- 4' Spitzflöte
- 2½' Quinte
- 2' Superoktave
- 1¾' Terz
- 1½' Mixtur IV
- 8' Trompete

SWELL (56 notes)

- 8' Salicional
- 8' Celeste TC
- 8' Hohlflöte
- 4' Principal
- 4' Rohrflöte
- 2' Waldflöte
- 1½' Larigot
- 1' Scharf III
- 8' Oboe
- Tremolo

PEDAL (30 notes)

- 16' Subbass
- 8' Offenflöte
- 4' Choralbass
- 16' Posaune
- 8' Trompete (Gt)

Send materials for "New Organs" to Jerome Butera (photos, hi-res jpg or tif files; text as Word document): <jbutera@sgcmail.com>

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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 SEPTEMBER
Christa Rakich, masterclass; St. Giles Episcopal, Northbrook, IL 10 am

16 SEPTEMBER
Chandler Noyes; Methuen Memorial Music Hall, Methuen, MA 3 pm

Karen Beaumont; Cathedral of St. Patrick, New York NY 4:45 pm

Alan Morrison; Bomberger Hall, Ursinus College, Collegeville, PA 4 pm

+**Frederick Swann**; Immaculate Conception, Towson, MD 7:30 pm

James Vivian; St. James' Church, Hendersonville, NC 5 pm

Carol Williams; Fort Johnson Baptist, Charleston, SC 6 pm

Scott Montgomery; The Charleston Baptist Temple, Charleston, WV 3 pm

Bill Callaway; Cathedral of St. Philip, Atlanta, GA 3:15 pm, Choral Evensong 4 pm

Ralph Tilden; First United Methodist Church of Union County, Blairsville, GA 4 pm

Choral Evensong; Christ Church Cathedral, Lexington, KY 5 pm

•Handbell Festival; St. Mark's United Church of Christ, New Albany, IN 2 pm

Christa Rakich; St. Giles Episcopal, Northbrook, IL 4 pm

Music of the Baroque; First United Methodist, Evanston, IL 7:30 pm

Tom Trenney; St. James' Cathedral, Chicago, IL 4 pm

17 SEPTEMBER
Music of the Baroque; Harris Theater, Chicago, IL 7:30 pm

18 SEPTEMBER
Frederick Swann; First Presbyterian, St. Petersburg, FL 7:30 pm

James Metzler; Park Congregational, Grand Rapids, MI 12:15 pm

Cathy Rodland; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

19 SEPTEMBER
Mark Bani; St. Vincent Ferrer Church, New York, NY 7:30 pm

Drew Rutz; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

20 SEPTEMBER
Mary Mozelle, with trumpet; National City Christian Church, Washington, DC 12 noon

Joseph Gramley, percussion; West Liberty State College, West Liberty, WV 7:30 pm

Choral Evensong; Cathedral of St. Philip, Atlanta, GA 5:45 pm

21 SEPTEMBER
Paul Bisaccia, piano, with soprano; First and Franklin Street Presbyterian, Baltimore, MD 8 pm

Tom Trenney; Centenary United Methodist, Richmond, VA 7:30 pm

Erik Suter; St. Francis in the Fields, Harrods Creek, KY 7:30 pm

22 SEPTEMBER
Ludger Lohmann, seminar; St. Paul's Episcopal, Greenville, NC 7:30 pm

John Gouwens, carillon; The Culver Academies, Culver, IN 4 pm

23 SEPTEMBER
Choral Evensong; Christ Episcopal, Poughkeepsie, NY 5 pm

Kent Tritle, with baritone; Church of St. Ignatius Loyola, New York, NY 4 pm

Justin Hartz; Christ Church, New Brunswick, NJ 6:30 pm

Ann Labounsky; Duquesne University School of Music, Pittsburgh, PA 2:15 pm

David Higgs; St. David's Episcopal, Wayne, PA 3 pm

Paul Bisaccia, piano, with soprano; Trinity Lutheran, Camp Hill, PA 4 pm

Ludger Lohman, masterclass; St. Paul's Episcopal, Greenville, NC 9 am

John Weaver; Porter Center for Performing Arts, Brevard, NC 3 pm

David Arcus; Front Street United Methodist, Burlington, NC 4 pm

Frederick Swann; First Congregational, Columbus, OH 4 pm

Michael McGhee; Cathedral of St. Philip, Atlanta, GA 3:15 pm, Choral Evensong 4 pm

Scott Hyslop, with choir, hymn festival; St. Lorenz Lutheran, Frankenmuth, MI 4 pm

•**Adria Cary**; St. Mary's Church, Port Washington, WI 3 pm

24 SEPTEMBER
Douglas Bruce; Elliott Chapel, The Presbyterian Homes, Evanston, IL 1:30 pm

25 SEPTEMBER
Seung-Lan Kim; St. Luke's Chapel, Medical University, Charleston, SC 12:15 pm

Julian Bewig; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

26 SEPTEMBER
Ken Cowan; Bristol Chapel, Westminster Choir College, Princeton, NJ 7:30 pm

28 SEPTEMBER
Chandler Noyes, silent film accompaniment; Methuen Memorial Music Hall, Methuen, MA 8 pm

Tom Trenney; Westminster Presbyterian, Buffalo, NY 8 pm

Cj Sambach; First Baptist, Henderson, NC 9 am, 11 am, 1 pm INformances

Stephen Schaeffer; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

+**Thomas Murray**; Nichols Concert Hall, Music Institute of Chicago, Evanston, IL 8 pm

Thomas Trotter, with orchestra; Overture Hall, Madison, WI 7:30 pm

29 SEPTEMBER
Nigel Potts; United Methodist Church, Bay Shore, NY 7 pm

Thomas Trotter, with orchestra; Overture Hall, Madison, WI 8 pm

30 SEPTEMBER
Douglas Bruce; Cathedral of St. Patrick, New York NY 4:45 pm

Stephen Rapp; Christ Church, New Brunswick, NJ 6:30 pm

Aaron David Miller; Calvary Episcopal, Pittsburgh, PA 4 pm

Cj Sambach; First Baptist, Henderson, NC 9:15 am INformance, 4 pm recital

John Mitchener; Boone United Methodist, Boone, NC 4 pm

Scott Montgomery; St. Michael's-in-the-Hills Episcopal, Toledo, OH 7 pm

Chanticleer; St. Peter in Chains Cathedral, Cincinnati, OH 3 pm

Rachel Gragson; Cathedral of St. Philip, Atlanta, GA 3:15 pm, Choral Evensong 4 pm

Maxine Thevenot; First United Methodist, Grand Rapids, MI 7 pm

Thomas Trotter, with orchestra; Overture Hall, Madison, WI 2:30 pm

1 OCTOBER
•**Aaron David Miller**, workshop; Calvary Episcopal, Pittsburgh, PA 4 pm

Ann Labounsky, with orchestra; Church of the Epiphany, Pittsburgh, PA 8 pm

2 OCTOBER
William Gudger; St. Luke's Chapel, Medical University, Charleston, SC 12:15 pm

Michael Stefaneck; Park Congregational, Grand Rapids, MI 12:15 pm

John Salvesson; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

3 OCTOBER
Cj Sambach; First Congregational, Searsport, ME 9 am, 11 am INformances

David Hurd; Church of the Holy Apostles, New York, NY 7:30 pm

Julian Bewig; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

Leon Nelson; First Presbyterian, Arlington Heights, IL 12:10 pm

4 OCTOBER
Cj Sambach; First United Methodist, Belfast, ME 9 am, 11 am INformances

5 OCTOBER
Cj Sambach; First United Methodist, Belfast, ME 7 pm INformance

Harald Vogel; Marquand Chapel, New Haven, CT 8 pm

Paul Jacobs; Bishop Janes United Methodist, Basking Ridge, NJ 8 pm

Jeannine Jordan; Old Presbyterian Meeting House, Alexandria, VA 8 pm

Erik Suter; Trinity Lutheran, Akron, OH 8 pm

Uwe Karsten Gross; Elliott Chapel, The Presbyterian Homes, Evanston, IL 7:15 pm

6 OCTOBER
Yale Schola Cantorum, with Piffaro; Marquand Chapel, New Haven, CT 8 pm

Bert Adams, FAGO

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Paul Jacobs, masterclass; Westminster Presbyterian, Dayton, OH 2 pm

7 OCTOBER

Judith Conrad; St. Anthony's, New Bedford, MA 3 pm

Rossina Vrionides de Gómez; First Church, Waterbury, CT 4 pm

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

Felsted, *Jonah*; Holy Trinity Lutheran, New York, NY 5 pm

Federico Andreoni; Christ Church, New Brunswick, NJ 6:30 pm

Jeanine Jordan; Monumental Methodist, Portsmouth, VA 4 pm

Thomas Dressler; Old Salem Visitor Center, Winston-Salem, NC 3 pm

The Chenaults; John Knox Presbyterian Church, Greenville, SC 3 pm

Paul Jacobs; Westminster Presbyterian, Dayton, OH 4 pm

Alvin Blount; Cathedral of St. Philip, Atlanta, GA 3:15 pm, Choral Evensong 4 pm

Choral Evensong; Christ Church Cathedral, Lexington, KY 5 pm

Craig Cramer; Organ Hall, University of Notre Dame, South Bend, IN 8 pm

9 OCTOBER

Brink Bush; King's Chapel, Boston, MA 12:15 pm

Mark Bani; Central Synagogue, New York, NY 12:30 pm

Paul Jacobs; Church of St. Mary the Virgin, New York, NY 8 pm

Tom Trenney; Peachtree Presbyterian, Atlanta, GA 7 pm

Lawrence Archbold; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

10 OCTOBER

John Scott; St. Vincent Ferrer Church, New York, NY 7:30 pm

Michael Batcho, with trombone; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

Christine Kraemer; First Presbyterian, Arlington Heights, IL 12:10 pm

11 OCTOBER

Simon Preston, Poulenc *Organ Concerto*; Symphony Hall, Boston, MA 8 pm

Stephen Hamilton; Queens College, Queens, NY 12:15 pm

David Hurd, masterclass; Christ Church, Macon, GA 10 am

12 OCTOBER

Simon Preston, Poulenc *Organ Concerto*; Symphony Hall, Boston, MA 1:30 pm

Paul Jacobs; Trinity College, Hartford, CT 7:30 pm

Marek Kudlicki; Holy Trinity Catholic Church, Utica, NY 7 pm

David Higgs & Todd Wilson; St. Paul's Episcopal, Rochester, NY 8:30 pm

Choir of St. Thomas Church, New York City; Bridgehampton Presbyterian, Bridgehampton, NY 7 pm

Olivier Latry; Trinity Episcopal, Solebury, PA 7:30 pm

Gillian Weir, masterclass; Peabody Conservatory, Baltimore, MD 7 pm

David Hurd; Christ Church, Macon, GA 7:30 pm

Gerre Hancock; First United Methodist, Johnson City, TN 8 pm

ensemble amarcord; St. James Episcopal, Fairhope, AL 7:30 pm

13 OCTOBER

Simon Preston, Poulenc *Organ Concerto*; Symphony Hall, Boston, MA 8 pm

Frederick Swann, lecture/demonstration; Hosmer Hall, SUNY Potsdam, Potsdam, NY 3 pm

Clive Driskill-Smith; Trinity Lutheran, Lansdale, PA 7:30 pm

Gillian Weir, masterclass; Peabody Conservatory, Baltimore, MD 2 pm

Choral Music of Herbert Howells; Cathedral of St. Philip, Atlanta, GA 7:30 pm

ensemble amarcord; Temple Theatre, Viroqua, WI 7:30 pm

14 OCTOBER

Frederick Swann; Hosmer Hall, SUNY Potsdam, Potsdam, NY 3 pm

Marek Kudlicki; St. Joseph's Catholic Church, Camillus, NY 5 pm

Patrick Allen, with Baroque oboe and trumpet; Grace Church, New York, NY 4 pm

Olivier Latry; Washington National Cathedral, Washington, DC 5 pm

John Weaver; The Episcopal Church of the Redeemer, Baltimore, MD 5 pm

Todd Wilson; Myers Park Baptist, Charlotte, NC 3 pm

Robert Bates; St. James Parish, Wilmington, NC 5 pm

John Walker; Duke University Chapel, Durham, NC 5 pm

Mary Mozelle; First United Methodist, Bradenton, FL 4 pm

Paul Bisaccia, piano; Moorings Park, Naples, FL 4 pm

Bradley Hunter Welch; Monroe Street United Methodist, Toledo, OH 7 pm

David Jernigan; Cathedral of St. Philip, Atlanta, GA 3:15 pm, Choral Evensong 4 pm

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

Paul Jacobs; Westminster Presbyterian, Rockford, IL 3 pm

Christopher Herrick; Concordia University, Mequon, WI 3:30 pm

16 OCTOBER

Lasse Eriksen, with choir; King's Chapel, Boston, MA 12:15 pm

Simon Preston, Poulenc *Organ Concerto*; Symphony Hall, Boston, MA 8 pm

+Frederick Swann; St. Stanislaus, Buffalo, NY 7 pm

Charles Farley; St. Luke's Chapel, Medical University, Charleston, SC 12:15 pm

Clive Driskill-Smith; St. Simons Presbyterian, St. Simons Island, GA 8 pm

Olivier Latry; Savage Chapel, Union University, Jackson, TN 7:30 pm

John Hamersma; Park Congregational, Grand Rapids, MI 12:15 pm

Diana Lee Lucker; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

17 OCTOBER

Martin Jean; The Interchurch Center, New York, NY 6 pm

Winchester Cathedral Choir; Cathedral of St. John the Evangelist, Cleveland, OH 7:30 pm

Gary Wendt; First Presbyterian, Arlington Heights, IL 12:10 pm

18 OCTOBER

Choral Evensong; Cathedral of St. Philip, Atlanta, GA 5:45 pm

19 OCTOBER

The Chenaults; First Presbyterian, Lockport, NY 7:30 pm

John Scott; St. Luke's Episcopal, Lebanon, PA 7 pm

Peter Richard Conte; National City Christian Church, Washington, DC 7:30 pm

Nigel Potts; St. Paul's Parish, K St., Washington, DC 7:30 pm

+Frederick Swann; Providence Presbyterian, Fairfax, VA 7:30 pm

Jeremy Bruns; St. Paul's Episcopal, Alexandria, VA 8 pm

Johnny Bradburn; Christ United Methodist, Greensboro, NC 7:30 pm

Clive Driskill-Smith; First Congregational, Sarasota, FL 7:30 pm

Winchester Cathedral Choir; St. George's Episcopal, Nashville, TN 8 pm

Donald Sutherland; Northminster Baptist, Jackson, MS 7:30 pm

Charles Callahan; First-Trinity Presbyterian, Laurel, MS 7:30 pm

20 OCTOBER

William Ness, with harp and flute; Memorial Congregational, Sudbury, MA 7:30 pm

+Donald Filkins, improvisation workshop; First Presbyterian, Wappingers Falls, NY 10 am

Todd Wilson; Verizon Hall, Philadelphia, PA 3 pm

+Charles Callahan, masterclass/workshop; First-Trinity Presbyterian, Laurel, MS 10 am

21 OCTOBER

Chandler Noyes, with vocalist; Methuen Memorial Music Hall, Methuen, MA 3 pm

Winchester Cathedral Choir; All Saints Episcopal, Richmond, VA 7:30 pm

Jeremy Bruns; Abingdon Episcopal, White Marsh, VA 5 pm

Olivier Latry; St. John United Methodist, Augusta, GA 3 pm

Eric Dombrowski; Cathedral of St. Philip, Atlanta, GA 3:15 pm, Choral Evensong 4 pm

Cj Sambach; Epworth United Methodist, Toledo, OH 3 pm

Alan Morrison; Hyde Park Community United Methodist, Cincinnati, OH 4 pm

Choral Evensong; Christ Church Cathedral, Lexington, KY 5 pm

Britten, *St. Nicolas*; Cathedral Church of St. Paul, Detroit, MI 4 pm

David Higgs; First Baptist, London, KY 3 pm

Thomas Murray; Christ Church Cathedral, Nashville, TN 4 pm

David Lamb; Ancilla College, Donaldson, IN 3 pm

Janette Fishell & Colin Andrews; Kenilworth Union Church, Kenilworth, IL 5 pm

22 OCTOBER

Anthony Newman; Church of the Holy Trinity (Episcopal), New York, NY 8 pm

Janette Fishell & Colin Andrews; Elliott Chapel, The Presbyterian Homes, Evanston, IL 1:30 pm

23 OCTOBER

Martin Rein; King's Chapel, Boston, MA 12:15 pm

Winchester Cathedral Choir; St. Thomas Church, New York, NY 7:30 pm

Olivier Latry; Dimnent Chapel, Hope College, Holland, MI 7:30 pm

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Raymond Johnston; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

24 OCTOBER

Nigel Potts; St. Bartholomew's, New York, NY 7:30 pm

Handel, *Belshazzar*; St. Ignatius Loyola, New York, NY 8 pm

William Aylesworth; First Presbyterian, Arlington Heights, IL 12:10 pm

26 OCTOBER

Tom Trenney, silent film accompaniment; Merrill Auditorium, Portland, ME 8 pm

Chandler Noyes, silent film accompaniment; Methuen Memorial Music Hall, Methuen, MA 8 pm

Frederick Swann; All Saints, Worcester, MA 8 pm

Affabre Concinui, masterclass; Mansfield University, Mansfield, PA 1 pm, concert 7 pm

Winchester Cathedral Choir; Washington National Cathedral, Washington, DC 7:30 pm

Janette Fishell; Trinity Episcopal, St. Augustine, FL 7:30 pm

Paul Hale; First Presbyterian, Evansville, IN 7 pm

Jeff Weiler, silent film accompaniment; Music Institute of Chicago, Evanston, IL 8 pm

27 OCTOBER

+**Daniel Sansone**, with orchestra; Cathedral of Mary Our Queen, Baltimore, MD 7:30 pm

28 OCTOBER

Frederick Swann, with choir and brass; Mechanics Hall, Worcester, MA 6 pm

Joan Lippincott; First Presbyterian, Iliion, NY 3 pm

Ted Barr, with choir; The Presbyterian Church, Irvington-on-Hudson, NY 4 pm

Robert Ridgell; Cathedral of St. Patrick, New York NY 4:45 pm

Bach, Cantata 80; Holy Trinity Lutheran, New York, NY 5 pm

Thomas Murray; Thomson Alumnae Chapel, Wilson College, Chambersburg, PA 3 pm

Winchester Cathedral Choir; St. Stephen's Episcopal, Wilkes-Barre, PA 4 pm

Stephen Hamilton; Trinity Church, Bethlehem, PA 4 pm

Affabre Concinui; St. James Episcopal, Lancaster, PA 4 pm

Erik Suter; Trinity Lutheran, Hagerstown, MD 4 pm

+Vierne, *Messe Solenne*; Cathedral of Mary Our Queen, Baltimore, MD 7:30 pm

Ronald Wise; Boone United Methodist, Boone, NC 4 pm

Richard Rhoads; St. Andrew's On-the-Sound Episcopal, Wilmington, NC 5 pm

Maxine Thevenot; St. Peter's Episcopal Cathedral, St. Petersburg, FL 3 pm

Ken Cowan; Westbrook Park United Methodist, Canton, OH 4 pm

Perimeter Flutes; Cathedral of St. Philip, Atlanta, GA 3:15 pm, Choral Evensong 4 pm

Tom Trenney, silent film accompaniment; University of Louisville, Louisville, KY 7 pm

Steven Wente; St. Lorenz Lutheran, Frankenthum, MI 4 pm

Music of the Baroque; First United Methodist, Evanston, IL 7:30 pm

Olivier Vernet; Court Street United Methodist, Rockford, IL 7 pm

Peter Richard Conte; Weidner Center for the Performing Arts, Green Bay, WI 2 pm

29 OCTOBER

Sietze de Vries; Second Presbyterian, Richmond, VA 7:30 pm

Organized Rhythm, organ and percussion; Tennessee Valley Unitarian Universalist, Knoxville, TN 8 pm

Music of the Baroque; Harris Theater, Chicago, IL 7:30 pm

30 OCTOBER

Affabre Concinui; Ebenezer Lutheran, Columbia, SC 7:30 pm

Joy Schroeder; Park Congregational, Grand Rapids, MI 12:15 pm

James Callahan; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

31 OCTOBER

Dorothy Papadakos, silent film accompaniment; St. Bartholomew's, New York, NY 7:30 pm

Affabre Concinui; Kassab Hall, Hyman Fine Arts Center, Florence, SC 8 pm

Pierre Pincemaille; All Saints' Chapel, The University of the South, Sewanee, TN 7:30 pm

Rich Spantikow; First Presbyterian, Arlington Heights, IL 12:10 pm

•Buxtehude, *Membra Jesu*; St. Mary's Church, Port Washington, WI 7 pm

Mark Konewko; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

UNITED STATES

West of the Mississippi

15 SEPTEMBER

Paul Jacobs, masterclass; First Lutheran, Fargo, ND 10 am, recital 4 pm

Gerre Hancock, improvisation masterclass; Ed Landreth Auditorium, Texas Christian University, Fort Worth, TX 10 am

16 SEPTEMBER

Andrew Peters; Second Presbyterian, St. Louis, MO 4 pm

Paul Jacobs; First Lutheran, Fargo, ND 4 pm

The Chenaults; Highland Park Presbyterian, Dallas, TX 7 pm

Joseph Galema, with brass and chorus; Cadet Chapel, USAF Academy, CO 3 pm

Julia Brown; Central Lutheran, Eugene, OR 7 pm

David Hatt; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm

18 SEPTEMBER

Paul Jacobs, masterclass; Snow Center for the Performing Arts, Rexburg, ID 10:30 am, recital 7:30 pm

21 SEPTEMBER

Alan Morrison; All Saints Episcopal, Fort Worth, TX 7:30 pm

22 SEPTEMBER

James Welch; Bethania Lutheran, Solvang, CA 1 pm

23 SEPTEMBER

Ken Cowan; Graham Tyler Memorial Chapel, Park University, Parkville, MO 3 pm

E. Ray Peebles; First United Methodist, Shreveport, LA 3 pm

Paul Jacobs; St. Martin's Episcopal, Houston, TX 3 pm

Maxine Thevenot; Cathedral of the Madeline, Salt Lake City, UT 8 pm

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David Hatt; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm
Carol Williams; Balboa Park, San Diego, CA 2 pm

30 SEPTEMBER

Gregory Peterson; Union Sunday School, Clermont, IA 2:30 pm
Sven-Ingvart Mikkelsen; Episcopal Church of the Ascension, Seattle, WA 4 pm
Allan Blasdale; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm
•**William Porter**, hymn sing; St. Mark's Lutheran, San Francisco, CA 4 pm
+**John Walker**; First Congregational, Palo Alto, CA 4 pm
William Peterson; Bridges Hall of Music, Pomona College, Claremont, CA 3 pm
Carol Williams; Balboa Park, San Diego, CA 2 pm

1 OCTOBER

Joseph Adam, lecture/demonstration; Benaroya Hall, Seattle, WA 12:30 pm

2 OCTOBER

Cherie Wescott, works of Buxtehude; St. Paul's Episcopal Cathedral, Oklahoma City, OK 7:30 pm

5 OCTOBER

Elisabeth von Trapp, soprano; St. Barnabas Episcopal, Bainbridge Island, WA 7 pm

6 OCTOBER

The Suspicious Cheese Lords; Cathedral Basilica of St. Louis, St. Louis, MO 8 pm
Elisabeth von Trapp, soprano; St. Barnabas Episcopal, Bainbridge Island, WA 7 pm

7 OCTOBER

Bradley Hunter Welch; Plymouth Park United Methodist, Irving, TX 6 pm
Paul Tegels; Lagerquist Hall, Pacific Lutheran University, Tacoma WA 3 pm
Christoph Tietze; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm
James Welch; Cohan Center, California Polytechnic State University, San Luis Obispo, CA 3 pm

8 OCTOBER

Joseph Adam; Benaroya Hall, Seattle, WA 7:30 pm

12 OCTOBER

Douglas Cleveland; The United Churches of Olympia, Olympia, WA 7:30 pm

Craig Cramer; St. Andrew Lutheran, Beaverton, OR 7:30 pm

11 OCTOBER

Anthony & Beard, trumpet and organ; St. Mary Catholic Church, Littleton, CO 7:30 pm

13 OCTOBER

VocalEssence; Ted Mann Concert Hall, Minneapolis, MN 8 pm, also 10/14, 4 pm

14 OCTOBER

Aaron David Miller, hymn festival; St. John's Lutheran, Minneapolis, MN 4 pm
Angelo Castaldo; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm
George Baker; Grace Cathedral, San Francisco, CA 4 pm
Dong-ill Shin; St. James' Episcopal, Los Angeles, CA 6 pm
Elisabeth von Trapp, soprano; Empire Theater, Stockton, CA 4 pm
James Welch; Church of Jesus Christ of Latter-day Saints, Danville, CA 7 pm

15 OCTOBER

•Hymn festival; Orangewood Presbyterian, Phoenix, AZ 4 pm

19 OCTOBER

Olivier Latry; First Presbyterian, Topeka, KS 7:30 pm
Elisabeth von Trapp, soprano; Community Lutheran, Las Vegas, NV 7 pm

20 OCTOBER

Las Cantates; Keller Hall, University of New Mexico, Albuquerque, NM 7:30 pm
Elisabeth von Trapp, soprano; First Presbyterian, Las Vegas, NV 7 pm
Jeannine Jordan, workshop; First Methodist, Toledo, OR 9 am

21 OCTOBER

ensemble amarcord; St. Helena Cathedral, MT 7:30 pm
Douglas Cleveland; Seattle First Baptist, Seattle, WA 3 pm
Emanuele Cardi; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm
Langlais celebration; Trinity Episcopal, Santa Barbara, CA 3:30 pm
Sonoma Chanson; Knox Presbyterian, Santa Rosa, CA 5 pm
Paul Jacobs; First Congregational, Los Angeles, CA 4 pm

22 OCTOBER

Erik Suter; Bates Recital Hall, University of Texas, Austin, TX 7 pm
Julia Brown; Beall Concert Hall, University of Oregon, Eugene, OR 8 pm

23 OCTOBER

Todd Wilson; First Presbyterian, Wichita, KS 7:30 pm
ensemble amarcord; Hampton School of Music, Moscow, ID 7:30 pm

26 OCTOBER

James Welch; Church of Jesus Christ of Latter-day Saints, Scottsdale, AZ 7 pm
Ann Labounsky, works of Langlais; Old First Presbyterian, San Francisco, CA 8 pm

27 OCTOBER

Pierre Pincemille; Festival Concert Hall, Round Top, TX 3 pm
Ann Labounsky, workshop; Old First Presbyterian, San Francisco, CA 9 am

28 OCTOBER

ensemble amarcord; Christ the King Lutheran, Houston, TX 5 pm
Scott Montgomery; Lagerquist Hall, Pacific Lutheran University, Tacoma, WA 3 pm
Douglas Cleveland; Church of the Good Samaritan, Corvallis, OR 4 pm
Michael Peize; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm

29 OCTOBER

John Scott; Trinity Episcopal Cathedral, Portland OR 7:30 pm

30 OCTOBER

August Knoll; Union Sunday School, Clermont, IA 2:30 pm

31 OCTOBER

James Welch; St. Mark's Episcopal, Palo Alto, CA 8 pm
John Scott; The Meyerson Symphony Center, Dallas, TX 8 pm

INTERNATIONAL

15 SEPTEMBER

Mario Duella, with trumpets; Chiesa di S. Maria Vergine Assunta, Ghemme, Italy 9 pm
Nicholas O'Neill; St. George's Cathedral Southwark, London, UK 1:05 pm

16 SEPTEMBER

Christopher Cook; St. John's Cathedral, Brisbane, Australia 3 pm
Thomas Wilhelm, with brass; St. Katharinen, Oppenheim, Germany 7 pm
Gilberto Fischli; Santuario di Sant'Euseo, Serravalle Sesia, Italy 9 pm
Oourania Gassiou; Westminster Cathedral, London, UK 4:45 pm

18 SEPTEMBER

Angelo Castaldo; St. Lawrence Jewry, London, UK 1 pm

19 SEPTEMBER

Peter Yardley-Jones; Blackburn Cathedral, Blackburn, UK 1 pm
Nigel Kerry; St. Michael & All Angels, West Croydon, UK 1:10 pm
Andrew Reid; Grosvenor Chapel, London, UK 7 pm

20 SEPTEMBER

Nico Declerck, harmonium; Orgelpark, Amsterdam, Netherlands 8:15 pm
David Davies; St. Martin's, Dorking, UK 1 pm
Angelo Castaldo; St. Margaret Lothbury, London, UK 1:10 pm
Geraint Bowen; Hereford Cathedral, Hereford, UK 7:30 pm

21 SEPTEMBER

Mario Duella, with trumpets; Chiesa dei SS. Giulio ed Amatore, Cressa, Italy 9 pm
Francesca Massey; Birmingham Cathedral, Birmingham, UK 1 pm
Mark Wardell; St. Stephen Walbrook, London, UK 12:30 pm
Robert Quinney; St. Peter's Limsfield, Limsfield, UK 7:30 pm
Mari Kodama, with instrumentalists; Romsey Abbey, Romsey, UK 7:30 pm

22 SEPTEMBER

Mami Sakato; Minato Mirai Hall, Yokohama, Japan 2 pm
Hansjörg Albrecht; Kirche Nassau, Freiberg, Germany 6 pm
Mario Duella, with trumpets; Chiesa dell'Immacolata Concezione, Portula, Italy 9 pm
Ashley Marshfield; All Saints Parish Church, High Wycombe, UK 12 noon
Peter Wright; St. Margaret's, Blackheath, UK 7:30 pm
Paul Hale; Quorn Parish Church, Quorn, UK 7:30 pm

23 SEPTEMBER

Jean Ferrard; St. Petri, Freiberg, Germany 2 pm
Ralf Bibiella; St. Katharinen, Oppenheim, Germany 6 pm

Jan Van Mol; Cattedrale di S. Stefano, Biella, Italy 9 pm
Olivier Vernet; Église Très-Saint-Nom-de-Jésus, Montréal, QC, Canada 3 pm

24 SEPTEMBER

Christoph Krummacher; Kirche Langhenndorf, Germany 6 pm
Kerry Beaumont; Coventry Cathedral, Coventry, UK 1 pm

25 SEPTEMBER

Michel Bouvard & Jan Willem Jansen; Dom, Freiberg, Germany 8 pm
Hayo Boerema; Orgelpark, Amsterdam, Netherlands 8:15 pm

26 SEPTEMBER

Babette Mondry; Minato Mirai Hall, Yokohama, Japan 12:10 pm
Hansjürgen Scholze, with orchestra; Kathedrale, Dresden, Germany 8 pm
John McCreale; Alexandra Palace, London, UK 7:30 pm
Matthew Martin; Westminster Cathedral, London, UK 7:30 pm

27 SEPTEMBER

Paul Weber, with chorus and orchestra; St. Wenzel, Naumburg, Germany 7:30 pm
Alessio Corti; Dom, Freiberg, Germany 8 pm
Keith Hearnshaw; Christchurch Priory, Dorset, UK 12:30 pm

28 SEPTEMBER

Irene Greulich; St. Wenzel, Naumburg, Germany 12 noon, also 9/29, 9/30
Christoph Brossert; St. Wenzel, Naumburg, Germany 7:30 pm
Christopher Stembridge; Kirche Helbigsdorf, Helbigsdorf, Germany 6 pm
Michael Gailit; Cathedral, Lausanne, Switzerland 8 pm
Jean-Paul Imbert; Chiesa di S. Maria della Pace, Pralungo, Italy 9 pm
Stephen Binnington; Worksop Priory, Worksop, UK 7:30 pm

29 SEPTEMBER

Irénee Peyrot; St. Nicolai, Döbeln, Germany 4 pm
Jean-Pierre Lecaudey; Dom, Freiberg, Germany 8 pm
Hans-Ola Ericsson; St. Katharinen, Oppenheim, Germany 7 pm
Mario Duella; Chiesa di Sant'Eurosia, Pralungo Sant'Eurosia, Italy 9 pm
Barbara Dennerlein; Orgelpark, Amsterdam, Netherlands 8:15 pm
Geoffrey Morgan; St. Michael & All Angels, West Croydon, UK 12 noon
Carlo Curley; Bridlington Priory, Bridlington, UK 6 pm
Alex Mason; St. Matthew's, Wimbledon, UK 7:30 pm
Lee Ward; St. John the Evangelist, London, UK 7:30 pm
Paul Hale; Grantham Parish Church, Grantham, UK 4:30 pm

30 SEPTEMBER

David di Fiore; Assumption of Virgin Mary Cathedral, Roznaza, Slovak Republic 3 pm
Helmuth Luksch; Chiesa di S. Michele Arcangelo, Cavaglià, Italy 9 pm
Philip Rushforth; Albert Hall, Nottingham, UK 2:45 pm
Nigel Kerry; Westminster Cathedral, London, UK 4:45 pm

2 OCTOBER

Jaroslav Tuma; Orgelpark, Amsterdam, The Netherlands 8:15 pm

3 OCTOBER

Holger Gehring; Kreuzkirche, Dresden, Germany 8 pm
Robert Munns; St. Michael & All Angels, West Croydon, UK 1:10 pm

4 OCTOBER

Francesca Massey; Kidderminster Town Hall, Kidderminster, UK 1:10 pm
Per Ryden; St. Margaret Lothbury, London, UK 1:10 pm

5 OCTOBER

Kurt Tschan; Cathédrale, Lausanne, Switzerland 7 pm
Diego Innocenzi, with Ensemble Alternatim; Cathédrale, Lausanne, Switzerland 8 pm
Anne Chollet; Cathédrale, Lausanne, Switzerland 9 pm
Anne-Claude Burnand-Mauri; Cathédrale, Lausanne, Switzerland 10 pm
Keith Hearnshaw; Bournville Friends Meeting House, Birmingham, UK 1 pm
Daniel Cook; Romsey Abbey, Romsey, UK 7:30 pm

6 OCTOBER

+**Mario Duella**; Chiesa di San Francesco, Vergano (NO), Italy 9 pm
Alexander Binns; Halifax Parish Church, Halifax, UK 12 noon

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7 OCTOBER
Robert Crowley; Westminster Cathedral, London, UK 4:45 pm

9 OCTOBER
Keith Hearnshaw; Warwick Road URC, Coventry, UK 1:15 pm

10 OCTOBER
Hansjürgen Scholze; Frauenkirche, Dresden, Germany 8 pm
David Davies; St. Michael & All Angels, West Croydon, UK 1:10 pm
Colin Walsh; The Temple Church, London, UK 1:15 pm

11 OCTOBER
Siu-Wai Ng; St. Matthew's Westminster, London, UK 1:05 pm

12 OCTOBER
Paul Hale; Finningley Parish Church, Finningley, UK 7:30 pm

13 OCTOBER
James Lancelot; Victoria Hall, Hanley, Stoke-on-Trent, UK 12 noon
Martin Ellis; St. John the Evangelist, Upper Norwood, UK 6:30 pm
Adrian Gunning; St. Margaret's, London, UK 7:30 pm
Jonathan Melling; All Hallows by the Tower-London, UK 3 pm
Ken Cowan; St. Andrew's Memorial Presbyterian, Port Credit, ON, Canada 7:30 pm

14 OCTOBER
Daniel Roth; St. Katharinen, Oppenheim, Germany 6 pm
Stephanie Burgoyne; St. Jude's Anglican, Brantford, ON, Canada 2:30 pm

15 OCTOBER
Stephen Farr; All Souls, Langham Place, London, UK 7:30 pm

17 OCTOBER
Matthias Dreißig; Kathedrale, Dresden, Germany 8 pm

Emma Gibbins; St. Michael & All Angels, West Croydon, UK 1:10 pm
Jeffrey Makinson; The Temple Church, London, UK 1:15 pm

18 OCTOBER
Burkhardt Meyer-Janson; St. Margaret Lothbury, London, UK 1:10 pm

19 OCTOBER
Keith Hearnshaw; Usk Priory, Monmouthshire, UK 7:30 pm

23 OCTOBER
Martin Stacey; St. Lawrence Jewry, London, UK 1 pm

24 OCTOBER
Eri Niijama; Minato Mirai Hall, Yokohama, Japan 7 pm
Johannes Strobl; Kreuzkirche, Dresden, Germany 8 pm
David Hirst; St. Michael & All Angels, West Croydon, UK 1:10 pm

25 OCTOBER
David Trendell, with choir; St. Marylebone, London, UK 7 pm

28 OCTOBER
Phillip Gearing; St. John's Cathedral, Brisbane, Australia 3 pm
Paul Jacobs; St. Agnes Church, La Chine, QC, Canada 3 pm

31 OCTOBER
Samuel Kummer; Frauenkirche, Dresden, Germany 8 pm
Keith Hearnshaw; Collegiate Church of Holy Cross, Crediton, UK 7:30 pm
Malcolm Riley; St. Michael & All Angels, West Croydon, UK 1:10 pm
Peter Barley; The Temple Church, London, UK 1:15 pm
David Dunnett; Alexandra Palace, London, UK 7:30 pm
Nicolas Kynaston; Westminster Cathedral, London, UK 7:30 pm

Organ Recitals

STEPHANIE BURGOYNE and WILLIAM VANDERTUIN, St. Jude's Anglican Church, Brantford, ON, Canada, May 4: *Trumpet Voluntary in D*, Johnson; *Allegro (Concerto in g)*, Graun; *Andante (Sonata in d)*, Merkel; *Cantabile (Symphonie No. 6)*, Widor; *Toccata in G*, Dubois; *Charlie Dog Blues*, Dinda.

ROBERT DELCAMP, Dom, Trier, Germany, May 29: *Notre Dieu est une puissante forteresse*, *Post Benedictionem*, *Adoration (Livre oecuménique)*, Langlais; *Praeludium e-moll*, BuxWV 142, *Ich ruf zu dir*, BuxWV 196, *Toccata F-Dur*, BuxWV 156, Buxtehude; *Grand Air*, *Fantaisie ou Caprice*, Delalande; *Sonate in C-Dur*, K.200, *Sonate in a-moll*, K. 188, Scarlatti; *Suite Médiévale en forme de messe basse*, Langlais; improvisation.

RONALD EBRECHT, Glinka Museum of Musical Instruments, Moscow, Russia, March 25: *Scherzo*, op. 2, Duruflé, arr. Ebrecht; *Agnes Dei*, McTee; *Scherzo*, Bernal-Jimenez; *Sonata III*, op. 25, van Eyken; *Prélude Religieux*, Jenkins; *Cod Piece (Fish Music)*, Al-bright; *Passacaglia*, BWV 582, Bach.

CAROLYN SHUSTER FOURNIER, SS. Peter & Paul Church, Lewiston, ME, April 11: *Fantasy and Fugue in g*, BWV 542, Bach; *Sonatina (Actus Tragicus)*, BWV 106, Bach, transcr. Isoir; *Liebster Jesu, wir sind hier*, BWV 731, Bach; *Grand Chorus in D*, op. 18, no. 1, Guilmant; *Organ Piece in g*, Chauvet; *Choral III*, Franck; *Short Canon*, Boulanger; *Cloches*, Fournier; *Wondrous Love*, Pinkham; Westminster Carillon (*24 Fantasy Pieces*, vol. 3, op. 54), Vierne.

MARK KING, Notre-Dame Cathedral, Paris, France, May 6: *Trumpet Tune*, Carter; *Praeludium in D Dur*, BuxWV 139, Buxtehude;

de; Nazard (*Suite Française*), Ave Maria-Ave Maris Stella (*Trois Paraphrases Gregoriennes*), *Incantation pour un jour Saint*, Langlais; *Praeludium Circulare*, Adagio, Final (*Symphony II*), Widor.

ARTHUR LAMIRANDE, Cathedral of St. Patrick, New York, NY, April 29: *Exsultet*, Kropfreiter; *Trois Méditations sur la Saint Trinité*, Langlais; *Rhapsodie du Pâques*, Piché.

JAMES R. METZLER, King's College Chapel, Cambridge University, Cambridge, UK, May 5: *Marche de Fête*, Büsser; *Andante Sostenuto (Symphonie gothique)*, Widor; *Fantasia in G*, BWV 572, Bach; *Chant héroïque (Neuf Pièces)*, Langlais; *Adagio (Troisième Symphonie)* Vierne; *Improvisation sur le Te Deum*, Tournemire, arr. Duruflé.

M. BRETT PATTERSON, Pacific Lutheran University, Tacoma, WA, May 13: *Corrente Italiana*, Cabanilles; *Nun komm, der Heiden Heiland*, BWV 659, Concerto in a, BWV 593, Bach; *Pastorale*, Vierne; *Suite Médiévale*, Langlais.

CAROL WILLIAMS, Heinz Memorial Chapel, Pittsburgh, PA, April 22: *Fantasia in c*, BWV 562, Bach; *Voluntary for Double Organ*, Z 719, Purcell; *Overture to Egmont*, Beethoven, arr. Stewart; *Mozart Changes*, Gardonyi; *Theme from Palladio*, *Trumpeting Organ Morgan*, Jenkins; *Toccata (Gothic Suite)*, op. 25, Boëllmann; *En Bateau*, Debussy, trans. Roques; *Carillon de Westminster*, op. 54, Vierne; *The Washington Post*, Sousa, arr. Williams; *The Entertainer*, Joplin, arr. Williams; *Sabre Dance*, Khachaturian, arr. Williams; *Toccata "Store Gud, vi lover deg."* Kleive.

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Blessed Assurance, Were You There, Just a Closer Walk, plus two others in tasteful duets for organ and piano. See samples at www.michaelsmusicsservice.com. 704/567-1066.

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

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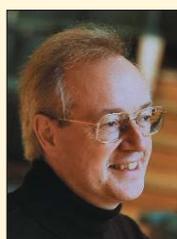
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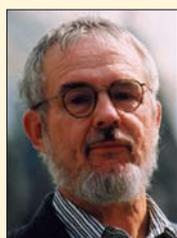
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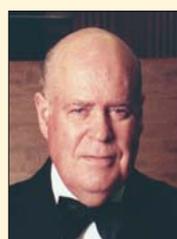
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