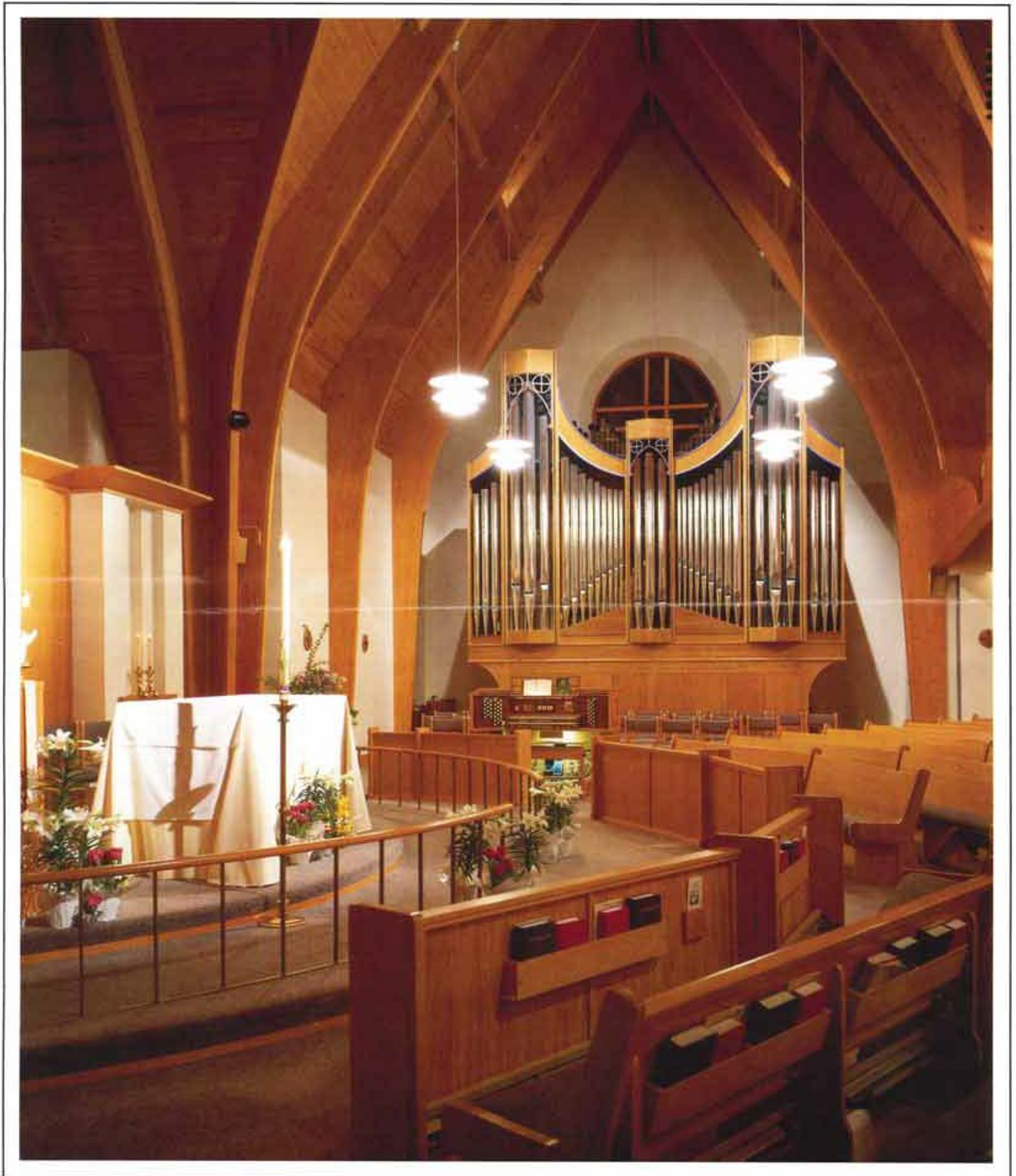


THE DIAPASON

APRIL, 1999



St. George's Episcopal Church, Belleville, Illinois
Specification on page 19

Editor's Notebook

As announced last month, the present issue marks a departure from THE DIAPASON's black and white format of the past 89 years. We welcome John-Paul Buzard Organ Builders as the first sponsor of a color cover for THE DIAPASON. Other organbuilders interested in sponsoring a color cover should inquire of the editor regarding particulars.

This month we note the 80th birthday of Heinz Wunderlich and add our congratulations to those in the tribute by David Burton Brown (p. 18). On a sad note, shortly before press time word was received of the death of Lawrence Phelps (Nunc Dimittis, p. 6). Elsewhere in this issue, a flourishing recital activity can be observed in the large calendar section. Further, the listing of summer institutes, workshops and conferences invites consideration in planning summer travel.

As THE DIAPASON approaches its 90th anniversary in December, one goal is to continue to expand our readership. Current subscribers are encouraged to request a free sample issue for a friend, colleague, or student via phone, fax, e-mail, or post. This will help ensure that THE DIAPASON continues its mission well into the next century.

—Jerome Butera

Letters to the Editor

Economics of Pipe Organ Building

The author replies:

In the March edition of this journal, Mr. Pierre Dionne, the chief executive of the Casavant Company, contributed a Letter to the Editor, "The real story of pipe organ imports" (pp. 12-13). His effort to dispel and refute the statistics and arguments in my article, "The Economics of Pipe Organ Building: It's Time to Tell the Story" (January), was joined in letters by builders Jack Bethards (Schoenstein) and Herbert Huestis and by Professor Robert Ebert of Baldwin Wallace College, the official statistician of APOBA. Together they endeavored to countermand my contention that Canadian imports pose a serious threat to the American organ industry. Their perspective adds to the dialogue on this important and ongoing question.

I argued that the thirty percent price advantage afforded Canadian builders by the current exchange rate constitutes an insurmountable obstacle to domestic builders in the American marketplace for new instruments and increasingly also for rebuilds. My position is that of the wheat farmers in the Dakotas and the Coalition For Fair Lumber Imports.

Dr. Ebert speaks of the long-term advantages of free markets and international trade, quoting the late economist George Stiger. The acknowledged gains from international specialization and trade accrue from differing factor endowments across nations and the resulting comparative advantage in the production of specific goods and services. When, however, exchange rates diverge markedly, these economically efficient trade flows are badly distorted. This is the crux of the problem. Prof. Ebert comments that the U.S. and Canadian dollar were at par in the 1970s and the current Canadian advantage may well be reversed sometime in the future. Who knows? In the meantime, let me quote another famous 20th century economist, John Maynard Keynes, who said "In the long-run we are all dead, it's the short-run that counts."

The gains from free trade in rising per capita real income are realized when the playing field is level. The playing field with our northern neighbor Canada is not level thanks to the substantial exchange rate differential. How also does one explain why Canadian organbuilders systematically and regularly underbid American builders and why purchasers today are buying Cana-

dian instruments primarily if not exclusively on price?

R. E. Coleberd
Mission Hills, CA

Canadian imports

The Associated Pipe Organ Builders of America acknowledged the continental scope of our craft when they invited Canadian organbuilders, first Casavant Frères, then our own firm to become members. The welcome, it seems, has not been unanimous, judging from the article by the economist R.E. Coleberd ("The Economics of Pipe Organ Building," January 1999). . . .

By Mr. Coleberd's account, Canadian organbuilders during the 1980s were delivering 43 organs per year to the U.S. but only charging an average of \$88,400 apiece for them. Then by some miracle, in 1990-97 our sales fell more than half, to 19 organs a year, but our prices almost trebled to an average of \$221,000 per instrument. . . .

The waters only get murkier when we try to correct Mr. Coleberd's figures for inflation and for exchange rates. As a professional economist, Mr. Coleberd might have done his readers the service of getting everything into constant dollars. But then it would have been plain that he doesn't have much of an argument. To take only one example, if the figure given in "Table 4" for Canadian imports in 1997 is corrected for the 25% inflation that took place in Canada over the previous ten years, it is seen to be \$3.84 million—equal to the average for the 1980s. In short, the constant dollar value of Canadian organs imported into the U.S. has not grown at all.

Worst of all, Mr. Coleberd does not give us any figure for the total annual sales of pipe organs in the United States. "Table 4" shows only that Canadian organbuilders have increased their share of the market at the expense of Dutch and German competitors (which is surely yesterday's news). In fact there is no way of telling . . . what share of the total market Canadian builders enjoy, still less whether our share is increasing. . . .

The reality is that over the past two decades, real wages and material costs in the Canadian organbuilding industry have risen dramatically. Since Canadians' standard of living is comparable to that of Americans, the skilled worker who gets \$12 per hour in Lawrence, Kansas, must be paid \$17 in Laval, Québec. . . . The same falling dollar that supposedly confers such an advantage has increased the cost of hardware and pipework imported from Europe by almost 30%. The cost of hardwood lumber imported from the U.S. has likewise skyrocketed. A foot of quarter-sawn white oak now costs us more than five dollars! We won't even touch the subject of Canadian taxes. . . .

If we Canadian organbuilders are still able to compete under these conditions it is because we have learned to work efficiently while making products of very high quality. That is the only reliable basis of long-term competition in any market, regardless of the product. As for the Canadian market being "hermetically sealed against the American builder," we can reply that in recent years it has been pretty well sealed against us Canadian builders too! The fact is that the Canadian market is just about dead. This is especially so for new tracker-action organs, the mainstay of all the Canadian shops, except for Casavant. But whenever a little life revives, there is no exclusion of those American builders, who have something interesting to offer. Schoenstein's organ in Toronto is a case in point. Another is Martin Pasi, of Washington, who last year completed a fine new organ in Vancouver.

A few years ago our local newspapers reported that 70% of the string players of the Montreal Symphony Orchestra had been trained at the School of Music in Bloomington, Indiana. We certainly did hear some Canadian musicians complain about this. The fact remains that Indiana University has a wonderful

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CONTENTS

FEATURES

- A Performer's Guide to Schoenberg's Opus 40, Part 2
by Ronald J. Swedlund 14
- 21st Annual Organ Conference
University of Nebraska
by Marcia Van Dyen 16
- 80th birthday tribute — Heinz Wunderlich
by David Burton Brown 18

EDITOR'S NOTEBOOK

LETTERS TO THE EDITOR

NEWS

- Summer Institutes, Workshops & Conferences 2
- Appointments 3
- Here & There 4, 6
- Nunc Dimittis 6, 7
- Carillon News 7, 8

REVIEWS

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

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school of music, whose graduates hold symphony chairs all over the world, on their merits. The challenge for Canada is to train musicians who are equally good, not to keep American players out. Likewise the challenge for American organbuilders is to match the quality and the productivity of Canadian firms—as many already do, to be sure.

No doubt Mr. Coleberd will continue to believe what he pleases, but we fervently hope that APOBA and THE DIAPASON will no longer give him a forum for his protectionist doctrine. . . .

Hellmuth Wolff
James Louder
Wolff & Associés Ltée
Laval, Québec

Summer Institutes

Workshops & Conferences

Association of Anglican Musicians Conference

June 13-18, Boston, Massachusetts.

Annual conference; choirs of Church of the Advent, Cathedral Church of St. Paul, Trinity Church, Copley Square; recitals at Harvard University, Old North Church; evensong at King's Chapel.

Contact: 617/482-4826 x1104.

Montreat Worship & Music Conferences

June 20-26, June 27-July 3. Mon-

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treat, NC.

Choirs, seminars, worship; Stefan Engels, Dennis Keene, Malcolm Archer, Alan Morrison, John Bell, others.

Contact: Presbyterian Association of Musicians, 800/572-2257, 828/669-2911.

Berkshire Choral Festival

July 4-11, 11-18, 18-25, 25-August 1, August 1-8, Sheffield, MA.
July 25-August 1, Canterbury, England.
June 6-13, Sante Fe, NM. September 26-October 3, Salzburg, Austria.

Week-long sessions of rehearsals and concerts.

Contact: Berkshire Choral Festival, ph 413/229-8526.

Summer Harpsichord Workshops

July 5-9 and 12-16, University of Michigan.

For harpsichordists, organists and pianists; taught by Edward Parmentier. First week: German harpsichord music before Bach; performance, and no-fear improvisation; 2nd week: Bach's *Clavierübung*.

Contact: Edward Parmentier, University of Michigan, School of Music, Ann Arbor, MI 48109-2085; ph 734/665-2217; e-mail <eparment@umich.edu>.

Pipe Encounter '99

July 5-9, Drake University, Des Moines, IA.

Instruction for beginning and advanced students, classes in improvisa-

tiou, practice techniques, musicianship skills. Delbert Disselhorst, Davis Folkerts, Phillip Gehring, Ann Marie Rigler, Carl Staplin, Lynn Zeigler, others.
Contact: Carl Staplin, 515/225-2852.

1999 RSCM Training Courses

July 6-August 29, various locations in US and Canada.

Week-long courses for girls, boys, adults; Carol Foster, Richard Webster, Geraint and Lucy Bowen, James Litton, Jeffrey Smith, Andrew Lunisden, Benjamin Hutto, David Hill.

Contact: Benjamin Hutto, ph 704/333-0378 x235.

Conference on Liturgy and Music

July 7-10. Dordt College, Sioux Center, IA.

Co-sponsored by the journal *Reformed Worship*, the Calvin Institute of Christian Worship, and Dordt College. Sessions on worship, music, drama, dance, theology. Emily Brink, Judy Britts, David Chervien, Bert Polman, Joan Ringewole, others.

Contact: COLAM '99, Dordt College, 498 - 4th Ave., Sioux Center, IA 51250; 712/722.6221.

Westminster Conference on Worship and Music

July 11-17. Westminster College, New Wilmington, PA.

"Turn to God. Rejoice in Hope." Seminars, choral and instrumental ensembles, youth and children's programs. David Messineo, Sandra Willetts, Schuyler Robinson, Helen Kemp, others.

Contact: Mary Baber Reed, 606/253-3202, or Presbyterian Association of Musicians, 502/569-5288.

XX Course in Interpretation of Spanish Organ Music

July 12-20. University of Salamanca.

Dedicated to Iberian music of the 16th, 17th and 18th centuries. Classes take place on the historic instruments at the Cathedral Nueva, the University, and the Cathedral Vieja. Classes, lessons, concerts. Guy Bovet and Montserrat Torrent.

Contact: Cours d'Interpretation, Ms. Marisa Aubert, CH-1323 Romainmôtier, Switzerland; ph 41 24 453 14 16.

49th Annual Sewanee Church Music Conference

July 12-18. Monteagle, TN.

Liturgical and musical continuing education for organists, choir directors, singers and clergy. Huw Lewis, David Hurd, Keith Shafer, others. The University of the South and the DuBose Conference Center.

Contact: James Brinson, 901/767-6987, or Keith Shafer, 706/724-2485 x215.

NPM National Convention

July 12-16. Pittsburgh, PA.

National Association of Pastoral Musicians; 250 sessions to choose from, handbells, choirs, liturgy; 35 demonstrations of new music products; worship services.

Contact: Lisa Tarker, 202/723-5800; <www.npm.com>.

Oundle International Summer School for Young Organists

July 18-25. Oundle, England.

Four courses: new repertoire, style and technique, prospective organ scholars, advanced academy. Organs by Frobenius, Bower, Walker, Church, Woodstock, Collins. Faculty: James Parsons, Ludger Lohmann, David Higgs, Kevin Bowyer, David Briggs, Peter Hurford, Thomas Trotter, others.

Contact: Oundle International Summer School for Young Organists, ph/fax 01832 272026; e-mail <OIF@btinternet.com>.

Albuquerque Conference on Worship & Music

July 18-23. Albuquerque, NM.

Seminars, classes, rehearsals, worship; Michael Burkhardt, Melva Costen, Ken Medema, John Hornan, others.

Contact: Mark Zwilling, 702/384-4554.

Romainmôtier Interpretation Course

July 22-August 1. Romainmôtier, Switzerland.

Lessons, classes, concerts; Lhôte organ (IV/34) at the Abbey Church, Alain family organ (IV/45), and 1706 Italian organ; 10 organs available for practice. Courses on music of Alain, Franck, Bach, early Italian. Marie-Claire Alain, Lionel Rogg, Luigi Ferdinando Tagliavini, Guy Bovet.

Contact: Cours d'Interpretation d'Orgue, Ms. Marisa Aubert, Place du Prieur, CH-1323 Romainmôtier, Switzerland; ph 41 24 453 17 18.

36th Early Music Festival Bruges

July 24-August 7. Bruges, Belgium.

Early Music Competition, exhibitions, seminars, lectures, demonstrations, recitals, concerts.

Contact: ph 00 32 50/33 22 83; fax 00 32 50/34 52 04.

International Summer Organ Conservatoire

August 4-16. Isère, France.

Seminars on French and English Baroque music and improvisation classes. Aubertin organ (4-manual) at St-Antoine L'Abbaye. Nigel Allcoat.

Contact: ph (44) 1455 632464; e-mail <secretary@isoc.demon.co.uk>; web site <www.isoc.demon.co.uk>.

International Organ Week

August 9-14. Grote Kerk Vlaardingen.

Courses on Bach, Titelouze, Couperin; faculty: Jean Boyer. Organ by Pieter van Peteghem, 1763, restored by Vermeulen in 1993.

Contact: ph 10 435 6177; fax 10 434 3691.

Calgary Organ Academy International Summer School

August 9-17. Mount Royal College Conservatory.

Three classes: the emerging organist, the advanced student, and the young artist. Artistic director is Simon Preston; faculty includes David Higgs, Sarah Baldock. III/27 Létourneau organ.

Contact: The Conservatory, Mount Royal College, 4825 Richard Rd. SW, Calgary, Alberta, Canada T3E 6K6; ph 403/240-6591; e-mail <lyoung@mtrouy.al.ab.ca>.

Corsi di Musica Antica a Magnano

August 19-29. Magnano, Italy.

Sixteenth to 18th-century keyboard music, organology, organ building, choir; Bernard Brauchli, Paolo Crivellaro, Georges Kiss, Alberto Galazzo, Jörg Gobel, Thomas Wälti, Giulio Monaco.

Contact: Corsi di Musica Antica a Magnano, Via Roma 48, I-13887 Magnano (BI), Italy; ph 39 015 67 92 60; e-mail <bbrauchli@worldcom.ch>.

Ethics and Organs: Conservation and Restoration of the Organ in Britain

August 23-26. Liverpool, England.

Organ conservation from inception to completion: planning, report writing, archaeology, materials, environmental concerns, funding, repertoire, liturgy, and performance. Visits include the Conservation Centre, Liverpool, and St. George's Hall.

Contact: ph 0171 222 3793; e-mail <liverpool99@ccc.clara.net>.

Rouen International Organ Academy

August 29-September 1. Normandy.

International Conference for the Cavallé-Coll Centenary in Normandy takes place on major Cavallé-Coll organs there: St-Jean in Elbeuf, the Cathedral of Notre-Dame in Bayeux, St-Etienne in Caen, and St-Ouen in Rouen; in-depth study of the instruments, lectures, demonstrations, discussions, concerts; Georges Lartigau, Kurt Lueders, Ton van Eck, Joris Verdin, Daniel Roth.

For information: Le Puy Musical, 1, rue Eugène Dutuit, F-76000 Rouen; ph (33) 02 35 71 09 09.

Choirsters Guild 50th Anniversary International Festival and Directors Conference

September 24-26. Dallas, TX.

Hyatt Regency, Dallas; rehearsals, worship, festival and reception; Michael Jothan, Helen Kemp, Allen Pote, Anton Armstrong, John Ferguson, Harriet Ziegenbals, many others.

Information: Barbara Merry, registrar, Choristers Guild, 2834 W. Kingsley Rd., Garland, TX 75041-2498.

Appointments



David Burton Brown

David Burton Brown has been appointed Director of Music of Idlewild Presbyterian Church, Memphis, Tennessee. Brown holds degrees in sacred music and organ from Westminster Choir College, a doctorate in organ and choral conducting from Indiana University, and has completed post-doctoral study in organ and conducting at the Staatliche Hochschule für Musik, Hamburg, Germany. He has studied organ with Marguerite Scheifele, Joan Lippincott, John Weaver, Donald McDonald, Eugene Roan, Robert Rayfield, Wilma Jensen, and Heinz Wunderlich. For the past decade he has toured extensively, performing over 100 recitals in Europe, as well as recitals in the US, and has made several recordings, most recently on the Klais organ at Grosse Pointe Memorial Church, Grosse Pointe Farms, Michigan. In addition to the church post, Brown will teach at the University of Memphis and has plans for a recording on the Bedient organ at Idlewild Church.



Faythe Freese

Faythe Freese has been appointed Assistant Professor of Organ at Concordia University in Austin, Texas, and Artistic Director of the Austin Children's Choir. Freese holds degrees from Valparaiso University and Indiana University. As a Fulbright scholar and an Indiana University/Kiel Austausch Programme participant, she studied the works of Jean Langlais with the composer in France, and the works of Max Reger with his former student Heinz

Wunderlich in Germany. Her organ teachers have included Marilyn Keiser, Robert Rayfield, William Eifrig, and Phillip Gehring. Dr. Freese has held faculty positions at Indiana University, the University of North Dakota-Williston, and Andrew College. She has held church music and symphony orchestra positions in Georgia, Illinois, Indiana, North Dakota, and Ohio. Her compact disc, *Sowerby at Trinity*, will be released on the Albany and Musical Heritage Society labels.



Iain Quinn

Iain Quinn has been appointed full-time Director of Music and Organist at Trinity Episcopal Church in Hartford, Connecticut, where he directs the Trinity Choir (adults) and Trinity Youth Choir and directs a music and arts series of 6-8 events per year. In the past year, Quinn has performed at the Hong Kong Cultural Centre, the Gulbenkian Foundation, Lisbon, international organ festivals in Arcore (Italy) and Cracow (Poland), St. John's Smith Square, London, and St. Thomas Church, New York City. He recordings include those at Methuen Memorial Music Hall, the Church of the Intersession in New York, and Winchester Cathedral. Bardic Edition (U.K.) has recently published Quinn's arrangement for organ of Percy Grainger's "Early One Morning."



Frederick Teardo

Frederick Teardo has been appointed Albert Schweitzer Organ Scholar at the First Church of Christ in Wethersfield, Connecticut. He will assist David Spicer, Minister of Music, as accompanist for the choirs and play the Austin organ opus 2402. Teardo is a senior honor student at Crosby High School in Waterbury, and has been studying organ and piano with Stephen Roberts and figured bass with Britt Wheeler. A member of the Waterbury AGO chapter, he has performed for the Greater Hartford, Northeastern Connecticut, Waterbury, and Worcester chapters of the Guild, and has attended three AGO pipe organ encounters. As a freshman, Teardo was a finalist in the 1996 L. Cameron Johnson Memorial Organ Competition for high school students and in 1997 won first place. He placed second in the 1997 AGO regional competition for young organists, and won third place in the high school division of the 1998 Albert Schweitzer Organ Festival/USA.

Here & There

The Cathedral of St. Jude the Apostle, St. Petersburg, Florida, continues its concert series: April 11, William Picher; 4/18, NPM Diocesan Musicians Showcase; 4/23, Dan Miller; 4/25, pianist Michelle Reatini and friends; 5/9, St. Petersburg Junior College Madrigalians; and 5/16, William Picher with soprano Rose Posno. For information: 727/347-9702 x308.

John Gouwens will play recitals at Culver Academies in Culver, Indiana: April 11 (organ); April 24, May 15, June 5, and June 26 (carillon). For information: 219/842-3311.

St. Mary's Cathedral, San Francisco, continues its concert series: April 18, Christoph Tietze; 4/25, Cathedral Choir of Boys and Girls; 5/2, David Hatt and Christoph Tietze; 5/9, Christoph Tietze; 5/16, San Francisco Choral Artists; 5/23, St. Mary's Cathedral Choir; and 5/30, soprano Emory Ruiz. For information: 415/567-2020 x213.

Fourth Presbyterian Church, Chicago, Illinois, continues its series of concerts: April 18, The Cathedral Singers; May 2, Janette Fishell & Colin Andrews; 5/16, Chicago Chamber Orchestra; 5/23, The Chicago Three Choirs Festival; and June 11, Craz Gregorian Chant Schola. For information: 312/787-2729.

Illinois College, Jacksonville, Illinois, will host a recital and masterclass by Catharine Crozier on April 23-24. The recital takes place Friday, April 23, on the Holtkamp organ in Rammelkamp Chapel, and will include works of Pachelbel, Bach, Rorem, Sowerby, and Liszt. The masterclass is Saturday morning. For information: Dr. Rudolf Zuiderveld, 217/245-3410.

The Plymouth Music Series of Minnesota will present "Music of the Heavens" on April 24 at the Basilica of St. Mary in Minneapolis. The concert features the 24-voice Ensemble Singers and 100-voice Chorus in a cappella music by Poulenc, Parry, and Paulus. For information: 612/547-1459.

The Gallery at Old Salem Restored Moravian Congregation Town in Winston-Salem, North Carolina, has announced that it is extending the dates of its pipe organ exhibits. "Festival Organ: King of Instruments" and "Pipes, Pedals, Keys & Bellows: The Puzzle of Salem's Tannenberg Organs" exhibits, originally set to close on March 14, will remain open to visitors through June 13. The exhibits include a 24-foot long graphic timeline of the organ's 2,600 year history; text and photographs of European and American organ installations; and interactive elements which allow visitors to operate a hand pump, crawl inside a crosssection of a 32' pipe, play a range of pipes on a rectangular wind chest, and experience various tools that make an organ create music. For information: 888/328-5361.

The Southeastern Historical Keyboard Society will present its annual conclave August 6-13, SEHKS in London '99, at Florida State University London Study Centre. The schedule includes British and Victoria & Albert Museums; evensong and organ recital at St. Paul's Cathedral; Finchcocks instrument demonstration; Fenton House keyboard collection; N.P. Mander organ shop; concerts, papers, an organ tour, and optional trips to Oxford and Cambridge. For information: 850/877-6904.

The XVII Swiss Organ Competition takes place September 24-October 1 in Geneva. The schedule includes concerts, masterclasses and competition rounds. The competition is open to all organists; no age limit. First prize 10,000 Swiss francs; 2nd prize 5,000 Swiss francs; 3rd prize 3,000 Swiss

francs. The deadline for cassette recordings and application forms is May 1. Contact: Ms. Marisa Aubert, CH-1323 Romainmôtier, Switzerland; ph 41 24 453 17 18; fax 41 24 453 11 50.

The Dallas Symphony Association has announced the **Second Triennial Dallas International Organ Competition**, March 11-21, 2000. Twelve semifinalists selected from screening auditions held in Asia, Europe and Dallas in the fall of 1999 will be invited to Dallas in March 2000 to compete before an international jury. Chaired by Robert Anderson, professor emeritus at Southern Methodist University, the jury includes John Scott, Guy Bovet, Luigi Tagliavini, Jon Laukvik, Yuko Iiyashi, and Lynne Davis. Of the 12 preliminary contestants, six will advance to the semifinals, and three to the finals. Prizes include First Prize \$30,000; Second \$10,000; Third \$5,000; and audience prize of \$5,000. For information: John Baer, 214/871-4055.

Karen McFarlane Artists has announced a new web site <www.concertorganists.com>. The new site will list calendar dates as well as give biographical information of the agency's artists and choirs and listing availability.

The American Boychoir sang with the New York Philharmonie in four performances of Franz Liszt's *Dante Symphony* on February 25, 26, 27 and March 2. On March 6 the choir sang with Irish tenor Frank Patterson at Carnegie Hall.

Agnes Armstrong is featured on a new recording, *Romantic Noëls for Organ*, on the Richardson label (RR-1001). The program was performed on the 1995 Akerman & Lund organ (3 manuals, 48 stops) of the Kallio Church in Helsinki, Finland, and includes 20 noëls of Alexandre Guilmant, op. 60. Available from the Organ Historical Society; 804/353-9266.

Philip Crozier and Sylvie Poirier are featured on a new recording, *Duos pour Orgue*, on the Amerola label (AMB CD 7106). The program was performed on the 1915 Casavant organ (opus 600) at the Church of Très-Saint-Nom-de-Jésus in Montréal (four manuals, 70 stops), and includes organ duets by Denis Bédard, J.C. Albrechtsberger, Ralf Bötting, Samuel Wesley, Adolph Hesse, and the premiere recording of *Dance Suite for Organ Duet* by Jacobus Kloppers. Available for \$17 (postpaid); for information: ph 514/739-8696; fax 514/739-4752.

Festivo has re-issued a recording by **Jeanne Demessieux** (1921-1968) of the complete Franck organ works. The two-CD set includes *Six Pieces*, *Three Pieces*, and *Three Chorals*, recorded on the Cavallé-Coll organ at the Church of the Madeleine in Paris in 1959; \$26.98 plus \$2.50 shipping. Organ Historical Society, 804/353-9266.



Marie-Louise Langlais

Marie-Louise Langlais is featured on a new recording, *Orgue de Roquevaire*, on the Festivo label (FECD 164). The program was recorded on the 5-manual, 72-stop Birouste organ at the Church of St. Vincent in Roquevaire, France, and includes works of Franck,

Pienné, Tournemire, and Langlais. \$14.98 plus \$2.50 shipping. Organ Historical Society, 804/353-9266.

Dan Locklair's organ music was the focus of a weekend seminar sponsored by the Birmingham (AL) AGO chapter. Dr. Locklair conducted a masterclass on January 23, where he coached organists who performed his music. On January 24 a concert included Locklair's *Phoenix Fanfare and Processional* (for brass, organ, and percussion), *A Spiritual Pair (Diptych for Organ)*, *Rubrics*, *Windows of Comfort*, and *Organbooks I and II* (with Locklair performing *Organbook II*).

David W. Music is the author of a new book, *Instruments in Church: A Collection of Source Documents*, published by Scarecrow Press. The book traces the philosophy and use of musical instruments in the Christian church through documents drawn from various eras, countries, and traditions. The book begins with Old Testament passages relating to the use of instruments in worship and proceeds through the late 20th century. David W. Music is professor of music at Southwestern Baptist Theological Seminary, where he has taught since 1990; 240 pp., \$40 cloth, Scarecrow Press, Inc., 4720 Boston Way, Lanham, MD 20708; 800/462-6420.

Vincenzo Ninci is featured on a new recording, *Joseph Bonnet: In memoriam Titonic*, on the Dynamic label (CDS 230). Recorded on the Cavallé-Coll organ of St. Antoine des Quinze-Vingt in Paris, France, the CD was released in collaboration with the Association Joseph Bonnet (92329 Chatillon, France). The program includes *In memoriam "Titanic"*, *Poèmes d'autonne*, *Ariel*, *Légende symphonique*, *Intermezzo*, *Deuxième légende*, *Chant triste*, and *Variations de Concert*. Vincenzo Ninci is professor of organ and Gregorian chant at the Conservatory of Ferrara, and holds regular master classes at the Accademia Musicale di Firenze. For information: Dynamic Srl, Via Mura Chiappe 39, 16136 Genoa, Italy; ph 010 272 2884; fax 010 213 937.

Katherine Roberts Perl is featured on a new recording, *Harpsichord Music of Jacques Duphy (1715-1789)*, on the Dorian label (DOR-93169). Performed on a harpsichord by John Phillips after a 1707 French double by Dumont, the program includes 13 selections by Duphy. For information: Dorian Recordings, 8 Brunswick Rd., Troy, NY 12180; 518/2745475; 800/DORIAN-6.



James O'Donnell

Karen McFarlane Artists has announced the addition of **James O'Donnell**, Master of Music at Westminster Cathedral, London, to the roster. Born in Scotland, Mr. O'Donnell studied at the Royal College of Music, and was then elected Organ Scholar of Jesus College, Cambridge University, where he graduated with numerous academic awards. He studied organ with Peter Hurford, Nicholas Kynaston, and later, with David Sanger. After leaving Cambridge, he was appointed Assistant

Master of Music at Westminster Cathedral; he succeeded to his current post in 1988.

Foremost among James O'Donnell's responsibilities at Westminster Cathedral is the direction of its internationally known choir. Under his leadership it has recorded many CDs for Hyperion, one of which won Gramophone's "Record of the Year" in 1998. He has worked as a conductor with many other distinguished groups as well, including the Orchestra of the Age of Enlightenment, Florilegium, the BBC Singers, the City of London Sinfonia, and the Hanover Band.

Mr. O'Donnell has developed an international reputation as an organist and has given recitals in Britain, Europe, Australasia, and the US, as well as having made solo appearances at the Proms and broadcasts for BBC Radio 3. In 1987 he won first prize in the competition for the Royal College of Organists' Performer of the Year award. He has also appeared as soloist and continuo player in recordings and concerts with many period-instrument ensembles, notably the King's Consort and the Gabrieli Consort and Players. In 1997 he was appointed Professor of Organ at the Royal Academy of Music.

Karel Paukert is featured on a new recording, *Karel Paukert plays the Hradetzky Organ at St. Christopher's by-the-River*. The church is located in the village of Gates Mills, east of Cleveland, Ohio. The 15-stop, 18-rank organ was built by Gerhard Hradetzky, a third-generation Austrian organbuilder. The program includes works of Bruna, Pasquini, Couperin, Pachelbel, Seixas, Kuchar, Scarlatti, Bach, Lefébure-Wély, Noble, Shearing, and Verschraegen. For information: 216/831-3780.



Lou R. Steigler

Lou R. Steigler recently marked his 40th anniversary as Minister of Music at First Church of Christ, Congregational (UCC), in Pittsfield, Massachusetts. The congregation held a celebration dinner which included a musical program in which various soloists at First Church, past and present, performed. Mr. Steigler was first called to First Church in 1958 from South Congregational Church (UCC) in Andover, Massachusetts, where he was minister of music. A native of Meriden, Connecticut, he received his education at the Hartt School of Music at the University of Hartford and the School of Sacred Music at Union Theological Seminary, where he received a Master's degree. His organ teachers have included Edward H. Broadhead and Robert Baker, and he studied conducting with Margaret Hillis. Steigler is founder and director of the Oratorio Choir, a community choir that has performed a major choral work each spring since 1958. From 1965-89 they collaborated a number of times with the choir from Wesley United Methodist Church in Worcester, Massachusetts, performing major works. Steigler has also directed the Sanctuary and Chorister Choirs of First Church as well as the Handbell Choir. He has twice been Dean of the Berkshire AGO chapter and is executive director of South Mountain Concerts, a full chamber music series in Pittsfield.

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(OnCenter Arts Quarterly, Hilton Head, South Carolina)

“A pianist who injects fun into performances.”

(Kent Kimes, *The Augusta Chronicle*, Georgia)

“Earnest vivacity and sparkling virtuosity.”

(*Union News*, Springfield, Massachusetts)

“The crowd was mesmerized and entertained!”

(Steven R. Jobman, First Presbyterian Church, Davenport, Iowa, presenter)

“We could not be happier about the concert!”

(Alan Chambers, First United Methodist Church, Warsaw, Indiana, presenter)

“It went even beyond my wildest expectation.”

(Charles E. Page, First Church of Christ, Springfield, Massachusetts, presenter)

“Paul Bisaccia’s concert was incredible!”

(Keith Shafer, St. Paul’s Episcopal Church, Augusta, Georgia, presenter)

“Deeply felt playing.”

(*The Island Packet*, Hilton Head, South Carolina)



PAUL BISACCIA

connects with his audiences in a way which makes presenters start thinking about return engagements before the performance is over. Not only does he deliver “A stunning display of virtuosity accomplished with style...playing of the highest caliber,” (*Lakeville Journal*, Connecticut) but his own joy and enthusiasm for the music is contagious. He is a charismatic performer whose highly accessible programs appeal to a wide audience—one of those rare recitalists who can be entertaining without compromising the music or his artistic standards.

Paul’s public television special has aired all over the country and most recently has been dubbed in Mandarin Chinese for broadcast in China. It has introduced millions of viewers to the pianist’s highly entertaining and accessible style, and his rich anecdotal program commentary.

It is these qualities of accessibility and educational commentary delivered as beguiling entertainment that have made Paul Bisaccia a favorite with concert series presenters and their audiences in characteristic programs such as “Waltzes Rare and Familiar,” “Ragtime Lullabies,” or his trademark “Rhapsody in Blue” all-Gershwin program—sure-fire audience pleasers all.

“The audience was absolutely thrilled....He is a phenomenal pianist with an engaging style.”

(The Rev. Mr. Gary L. McCann, The New England Congregational Church, Aurora, Illinois, presenter)

“George Gershwin would have joined the audience in the standing ovation.”

(*The Hartford Courant*, Connecticut)

“His fabulous encore with plenty of scintillating, puckish fingerwork on the ivories.”

(*The Straits Times*, Singapore)

“How wonderful! Consummate musicianship.”

(Michael Feinstein, celebrity cabaret singer/recording artist)

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(Victor Janusz, Triad Ensemble Theater, Seattle, Washington, presenter)

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Wendy Barton Silhavy, Mark Kieffer, and Lynn Trapp at the Oberlinger organ at Church of the Dormition in Jerusalem

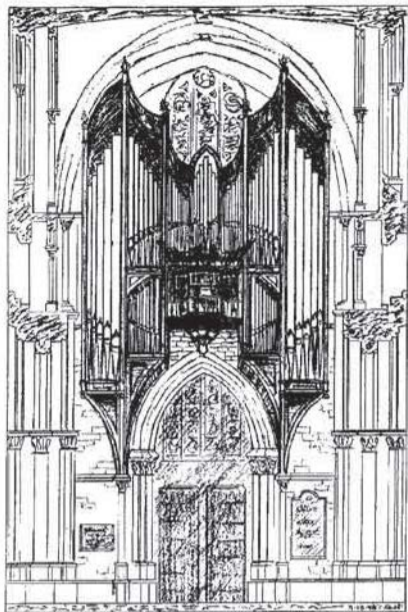
Lynn Trapp, Wendy Barton Silhavy, and Mark Kieffer performed in a concert last January at Church of the Dormition in Jerusalem. The concert featured solo organ works and sacred choral music sing by the Epiphany Chorale, a U.S. midwest choir which tours abroad, founded and conducted by Lynn Trapp with co-director Wendy Barton Silhavy.



Gordon Turk

Gordon Turk is featured on a new recording, *French Masterworks on the Great Auditorium Organ*, on the Dorian label (XCD-90267). The disc includes works of Widor, Vierne, Mulet, Boëllmann, Guilmant, and Lesébure-Wély, and represents the first release by a major recording company of the 152-rank organ at Ocean Grove (NJ) Auditorium. In addition to his duties as Auditorium organist, Dr. Turk is artistic

director of the Ocean Grove Summer Music Festival, organist/choirmaster of St. Mary's Episcopal Church, Wayne, Pennsylvania, and professor of organ at West Chester University. For information: 518/274-5475.



C. B. Fisk design by Charles Nazarian for the Cathedral of Lausanne, Switzerland

C. B. Fisk, Inc., of Gloucester, Massachusetts, has been chosen to build a new pipe organ for the Cathedral of Lausanne, Switzerland. The massive instrument, scheduled for delivery in 2003, will be the largest ever built by Fisk and the first organ in a European cathedral by an American organ builder. The Commission of Organs of the Canton of Vaud, of which Lausanne is the capital, chose the 105-stop, four-manual Fisk design from an international field of builders. The new organ will replace a 1955 instrument in the west gallery of the 13th-century Gothic cathedral. The Fisk company recently completed its first overseas instrument at the Minato Mirai Concert Hall in Yokohama, Japan, in addition to many landmark organs in the United States. Charles Fisk, who founded the company in 1961, helped lead the return to mechanical action. The Fisk firm went on to construct the largest four-manual mechanical action organs built in America in this century, first at Harvard University in 1967, then again at House of Hope Church in St. Paul, Minnesota, in 1979. The 30-member firm has also built a number of instruments based on historical organs, including those for Wellesley College,

the University of Michigan, and Rice University, and also built the monumental organ at Meyerson Symphony Center in Dallas. Design and construction of the Lausanne organ, Fisk opus 120, will commence in three years after the company has completed instruments already commissioned by Benaroya Symphony Hall in Seattle, Washington; Christ Church Episcopal in Macon, Georgia; Oberlin Conservatory in Oberlin, Ohio; Pomona College in Claremont, California; and the First Presbyterian Church in Gainesville, Florida.

The Muller Pipe Organ Company of Toledo, Ohio, is celebrating its 80th anniversary this year. Formed in 1919, the company specializes in new organ design and construction as well as organ restoration and service. The firm is headed by Mark A. Muller, a fourth generation organbuilder whose grandfather and great-grandfather both worked closely with E.M. Skinner during the early part of this century. Muller is celebrating the anniversary in several ways, including the growth of its shop and office facilities. The expansion will assist with its most important project to date, the new organ for Trinity Episcopal Cathedral in Little Rock, Arkansas. The 82-rank organ, designed to emulate the Aeolian-Skinner "American Classic" style, has a specification drawn up in collaboration with James R. Metzler, organist and choirmaster of the cathedral. The scaling and voicing are based on research done at G. Donald Harrison Aeolian-Skinner organs at All Saints Church, Worcester, Massachusetts, and St. John's Chapel at the Groton School. The new electro-pneumatic organ will have six divisions on four manuals and pedal, and the cabinet of the fully-equipped solid state console will replicate the Aeolian-Skinner style. Installation began in March. This summer Muller will rebuild the organ at Trinity Lutheran Church in Wauseon, Ohio. The work will include installation of an exposed Great Principal chorus, reconfiguration of the enclosed divisions, and conversion of the two-manual console to solid state. Recent work done by the firm includes revoicing and expansion of the Pedal to the 1928 3-manual E.M. Skinner organ at Grace Episcopal Church in Port Huron, Michigan; an installation of 35 ranks on three manuals at Solomon Lutheran Church in Woodville, Ohio; restoration of the 2-manual Möller at Bethel Lutheran Church in Toledo, Ohio; and reconfiguration of the 2-manual Möller for the remodeled St. Joseph Catholic Church in Monroe, Michigan. For information: 419/382-6761.

Nunc Dimittis

Gordon W. Brooks died on January 20 in Warren, Ohio, at the age of 82. He was born on February 22, 1916 in Mineral Ridge, Ohio, attended Niles McKinley High School, and earned the BA in organ from YSU Dana School of Music. He was a piano and organ teacher for many years and was organist at Indianola Methodist Church in Youngstown; organist at several Lutheran churches in the Youngstown and Niles area; music director at First Presbyterian Church in Warren for 14 years; and organist at Robert H. Roberts-Clark Memorial Home for 10 years. An Army Air Corps veteran of World War II, he was a member of the National Gwanfa Ganu Welsh Society, where he was organist for 50 years and formed the Welsh quartet "Cor Bach Cymreig."

Patricia "June" Kean died last November in Springfield, Missouri. She was born on June 22, 1933, in Fort Worth, Texas, and was married to Barry Kean in 1959. She was preceded in death by her husband, and is survived by three sons, three grandchildren, and two sisters. Dr. Kean completed the BMus at Oklahoma City University in 1954, the MMus in piano at Eastman School of Music in 1957, and the DMA at North Texas State University in 1973. She served for many years as organist at University Heights Baptist Church and Minister of Music at Calvary Temple, as well as organist for King's Way United Methodist Church in Springfield. She had played recitals in Argentina, Austria, Germany, Poland, Ukraine, China, and the US. A long-time member of the AGO, Dr. Kean served as Dean of the Springfield chapter. She was also a member of Pi Kappa Lambda, the Springfield Music Club, and the Missouri Teachers National Association.

Lawrence I. Phelps died on February 22 of double pneumonia at a hospital in Boston. He was 75 years old. He was born on May 10, 1923 in Boston, and studied conducting and organ at the New England Conservatory of Music. He apprenticed with G. Donald Harrison at the Aeolian-Skinner Organ Company in 1944 and worked for the company for five years, and then spent a year as a voicer and tonal finisher with Walter Holtkamp. In 1949 he became an independent consultant and was engaged by the Christian Science Board of Directors to oversee the design, installation and tonal finishing of two organs for the First Church of Christ,

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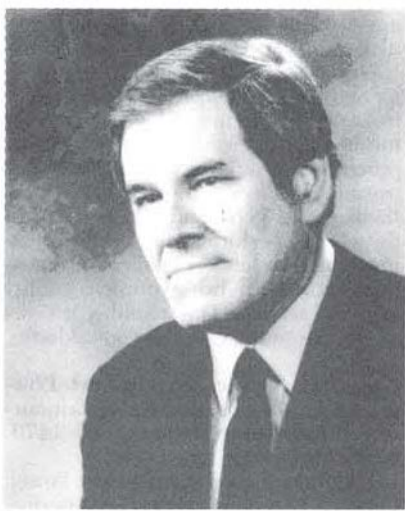
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Lawrence Phelps

Scientist, Boston. He was appointed tonal director of Casavant Frères in 1958, set up a division at Casavant for

mechanical action organs in 1961, and remained with the firm until 1971. Phelps operated his own firm in Erie, Pennsylvania 1973-78. Among the organs he built are the IV/74 mechanical action organ for the Cathedral of SS. Peter and Paul in Providence, Rhode Island, and the 1973 installation at St. Luke's Church, Ft. Collins, Colorado. From 1982-1995 he was tonal director of Allen Organ Company. Prior to this he was responsible for nearly 800 pipe organs, 60 of which were mechanical action. He left Allen to become curator of organs at the Mother Church in Boston. His first marriage was to Ruth Barrett, organist of the Mother Church, Boston. He later married British organist Gillian Weir. He was a frequent lecturer at organ builder conferences and wrote many articles for a number of organ journals including THE DIAPASON. A memorial service will be held on April 17 at 2 pm at Trinity Church, Copley Square, Boston.

Ted Alan Worth died at his home in San Francisco on December 27 at age 63 of cancer. Active as a concert organist, he was for many years a representative for both the Rodgers Organ Company and Fratelli Ruffatti.

Born in Chicago in 1935, he lived for some time with his maternal grandmother, who was manager of The Palmer House. His grandmother, after retirement, moved to the Bay Area in the early 1950s. There Worth joined the choristers of Grace Cathedral and studied both piano and organ with Richard Purvis. After studying at the Peabody Conservatory in Baltimore, he moved to New York to become console assistant to Virgil Fox at The Riverside Church. One of the few organists to make his living as a concert organist. Worth played as many as 60 concerts per year and made many recordings. In the late 1980s, he began a book about Virgil Fox. The book, "Virgil Fox/As Only We Knew Him," will be completed by Robert Hebble and Richard Torrence,

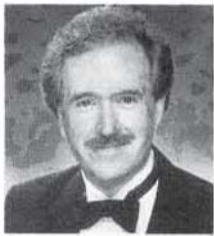
and is scheduled for publication in the year 2000, the 20th anniversary of Fox's death. Worth was known for voicing and playing the Rodgers Touring Organ in the 1960s and '70s, and continued with Rodgers as a designer and a representative in the Bay Area. He also represented Ruffatti in the United States and was involved with installations at Davies Hall and St. Mary's Cathedral, both in San Francisco; The Crystal Cathedral in Garden Grove, California; the Cathedral of Christ the King and Spivey Hall in Atlanta, Georgia; and Coral Ridge Presbyterian Church in Fort Lauderdale.

Carillon News

by Brian Swager

Next GCNA Congress

Iowa State University and University Carillonneur Tin-shi Tam will host the



Colin Andrews

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



Nancy Joyce Cooper

Organist/Lecturer
Visiting Assistant Professor of Music
The University of Montana
Organist/Choir Director
Holy Spirit Episcopal Church
Missoula, Montana



Mary Ann Dodd

Organist/Lecturer
University Organist Emerita
Colgate University
Hamilton, New York



Linda Duckett

Organist
Professor of Music
Department of Music Chair
Minnesota State University
Mankato, Minnesota



Margaret R. Evans

Organist/Lecturer
Professor of Music
Southern Oregon State College
Ashland, Oregon
Director of Music
St. Mark's Episcopal Church
Medford, Oregon



Janette Fishell

Organist/Lecturer
Associate Professor of Music
East Carolina University
Greenville, North Carolina



Michael Gailit

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Wesley Theological Seminary
Washington, D.C.



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Organist
College Organist
Professor of Music
Luther College
Decorah, Iowa



Larry Palmer

Harpichordist/Organist
Professor of Harpichord and Organ
Meadows School of the Arts
Southern Methodist University
Dallas, Texas



Clair Rozier

Organist
Director of Music
Arlmore Presbyterian Church
Ardmore, Pennsylvania



Martha H. Stehl

Organist/Harpichordist
Soloist and Continuo Player
Milwaukee Symphony Orchestra
Milwaukee Chamber Orchestra
Wisconsin Baroque Ensemble
Milwaukee, Wisconsin

57th Congress of The Guild of Carillon-neurs in North America from Wednesday, June 16 through Saturday, June 19. The congress will be part of the celebration of the centennial anniversary of the Bells of Iowa State.

The Bells of Iowa State were donated to the University by Edgar Williams Stanton, who graduated with the first class in 1872. Including his years as a student, Stanton spent a half century on campus, becoming a faculty member, head of the department of mathematics, secretary of the Board of Trustees, Dean of the Junior College, Vice President and, on four different occasions, Acting President.

Stanton's first wife was Margaret Price MacDonald Stanton, the University's first Dean of Women, who was a part of Iowa State for almost twenty-five years. When she died in 1895, her husband decided to establish a monument—a freestanding tower with a chime of ten bells. With the help of University President William M. Beardshear, Stanton chose a site for the tower on central campus, and the state legislature appropriated \$7,500 for the construction of the tower and its clock.

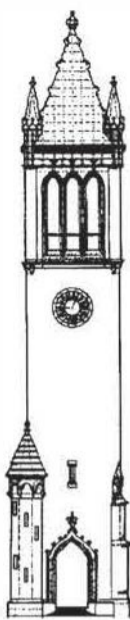
The Campanile was built in 1897, designed by an architect from Des Moines, George E. Hallett. The bells were installed in the newly built campanile in 1899. They were the first scientifically tuned bells to be exported by John Taylor & Company of Loughborough, England.

When Stanton died in 1920, his will provided for a second memorial. At the request of his second wife, Mrs. Julia Ann Wentch Stanton, and their children, the university installed twenty-six additional bells and a playing console in the campanile in 1929. The structure thus became known as the Edgar W. and Margaret MacDonald Stanton Memorial Carillon.

In 1954, the trustees of the Stanton Memorial Estate joined with others to create the Stanton Memorial Carillon Foundation, further advancing the carillon at Iowa State. Soon after the foundation was formed, it purchased thirteen additional treble bells, along with a new playing console. These were installed in 1956, bringing the total number of bells to forty-nine. In 1967, a fiftieth bell was added.

The carillon and campanile were renovated from 1992 to 1994. The renovation of the carillon was completed by the U. T. Verdin Company and Meeks, Watson & Company. The work included a redesign of the framing and positioning of the bells, new clappers for all bells, a new transmission system (radial action) for the instrument, and new playing and practice consoles. The campanile received a new roof, the exterior bricks were repaired, and new clock movements and a digital control system were added to coordinate the operation of the clock and chimes.

Of the fifty bells cast by John Taylor & Company, the heaviest weighs 5,484 pounds and the smallest weighs 9 pounds. The total weight of the bells is 30,855 pounds. The pitches range from



Stanton Memorial Carillon Tower, Iowa State University

the second B-flat below middle C, then chromatically, four octaves from C to C4. The playing console is made according to the North American standard with a two-octave pedalboard (C-C2).

Next year is the centennial anniversary of the Bells of Iowa State. The university is delighted to have the congress as part of the celebration. Located in Ames, Iowa State University is the nation's oldest land-grant university. Its campus covers nearly 2,000 acres and includes 154 buildings, many of which are on the National Register of Historic Places. Ames is easily accessed by Interstates 35 and 80. The Des Moines International Airport, located 45 minutes south of Ames, is served by major commercial airlines.

Congress lodging will be in the Iowa State Memorial Union, located across the street from Stanton Memorial Carillon and within walking distance to campus buildings; phone: 515/292-1111; fax: 515/294-1105. Other accommodations are available at Friley Hall, a campus residence hall; phone: 515/294-8384; fax: 515/294-0623. Also available is Iowa House, a guest house located one block south from Iowa State University; phone: 515/292-8870; fax: 515/292-8870.

Inquiries may be directed to the University Carillon, Department of Music, Iowa State University, Ames, Iowa 50011; phone: 515/294-2911; fax: 515/294-6409. E-mail: <tstam@ias-tate.edu>. Further information about the Congress is available on the ISU Homepage: <http://www.music.ias-tate.edu/carillon>.

Jenny King appointed in Michigan

Jenny Lungershausen King is the new carillonist at Christ Church Cranbrook in Bloomfield Hills and at Jefferson Avenue Presbyterian Church in Detroit. Serving as interim carillonist at Christ Church Cranbrook since the fall of 1995, King was appointed to

the re-instated position last year. At Cranbrook she plays twice a month for Sunday morning worship services; for weddings, funerals and memorial services, and for special programs. She is responsible for coordinating the church's long-standing summer carillon series, initiated in 1928 by Anton Brees.

The Wallace carillon at Christ Church Cranbrook was originally installed in 1928. It now comprises 50 Taylor bells and a new keyboard designed and installed by Rick Watson.

King founded an annual summer carillon series at Jefferson Avenue Presbyterian Church in 1995. She became the official carillonist at the church last year. The church's 23-bell Gillett and Johnston instrument was installed in 1925 in honor of Henry Russel. The oldest carillon in Michigan and to date the only carillon in Detroit, the Jefferson Avenue Presbyterian instrument likewise is played before and after Sunday worship, for special events and in recital. It features its original playing console.

King studied with Bill De Turk at Grosse Pointe Memorial Church and played her GCNA examination recital in 1991 at Baylor University in Waco, Texas. A graduate of Oberlin College, she is a freelance writer who covers the auto and commercial real estate industries for several publications. In September she took delivery of a 1998 VW New Beetle and figures she may be the first GCNA member to own one. "Hug it, drive it—either way it's great," she said.

Music for Voices and Organ

by James McCray

Choir with flutes

Flute. n. A variously perforated hollow stick intended for the punishment of sin, the minister of retribution being commonly a young man with straw-colored eyes and lean hair.

Ambrose Bierce
The Enlarged Devil's Dictionary

Flutes are handy; they are small, have a sweet yet penetrating sound, and tend to have abundant players in most churches. Many choral scores call for flute or other C instrument (flute, violin, oboe, etc.). The instrumental line usually takes two shapes. It may add brief flourishes during instrumental interludes or present a solid obbligato line which recurs throughout the music and adds color to the choral sound. Flute players develop great fluency and in bands/orchestras often have very busy music requiring fast finger skills; however, most of their music found in church choral scores tends to be somewhat less taxing often within the scope of average players. Frequently a member of the choir can play the flute.

Directors should check carefully to see what special musical backgrounds

are available to them through their regular choir personnel. If someone in the choir has solid background in an instrument (flute, oboe, etc.) then program toward that feature. Identify the performers and their level of playing, then purchase music which draws on this resource. Choose music that makes them sound good and adds quality to the choir's performance. Using instrumentalists within the choir is an inexpensive way to bring musical variety into the service. This month's reviews all feature music with flute solos/duos.

Beautiful Savior, arr. Robert Powell. SATB, organ, and flute, Concordia Publishing House, 98-3473, \$1.25 (M-).

Subtitled *Fairest Lord Jesus*, Powell provides two different texts for performance. The choral parts are block chords with each stanza having a separate setting. The flute is soloistic, yet not difficult; it plays throughout, often between choral statements, and is important. The organ, with registrations, is on two staves. Beautiful, sensitive music which will appeal to singers and congregations.

Behold, the Best, the Greatest Gift, Howard Helvey. SATB, piano, and flute, Beckenhurst Press, BP1544, \$1.50 (M).

The choral parts, notated SATB on two staves, are not difficult and tend to be syllabic. There is a busy piano part with rapid sixteenth notes that add flow to the music. The flute always plays with choir and/or piano, and functions as an obbligato line. The music has a folk-like character.

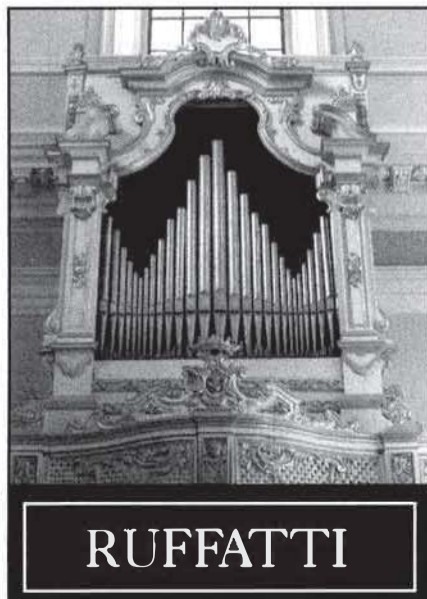
Angels of the Wind, Allen Koepke. TTBB, piano 4 hands, flute, oboe (opt. 2nd flute) and clarinet, Santa Barbara Music Pub., SBMP 200, \$1.50 (M+).

Although this setting is not liturgical in the strictest sense, it would, nevertheless, make a useful anthem because of its message. The two piano lines are busy throughout, especially the upper line which has running sixteenth notes to create a wind-like spirit. This version is for men's voices and there is a separate one (SBMP 202) for three-part women.

Filled with the Spirit's Power, David Cherwien. Unison or two part, organ, and optional flute, Logia of Concordia Pub. House, 98-3469 (M-).

The driving 10/8 rhythms give an energetic background for the simple unison vocal lines; the organ has registration suggestions and is the dominating feature of the piece. The flute is soloistic as a countermelody with extended trills. Written for a youth choir, this setting fits many occasions and would work well on those Sundays when attendance is limited. It will be a fun/exciting anthem.

Psalms 19, Richard Proulx. SATB, cantor, organ, congregation, and



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four flutes, G.I.A. Publications, G-3490, \$90 (E).

Subtitled *The Lord Is Kind and Full of Mercy*, this simple anthem has three stanzas sung by the cantor (soloist) with a choral refrain (SATB). The fourth stanza is sung by the choir in parts. The flute parts could be played by organ and are listed as ad lib. Their music provides the background for the solo areas, and they play on the refrain doubling the organ part.

• *Oh, How Beautiful*, John Horman. SATB, keyboard, opt. flute, and opt. handbells. Choristers Guild, CGA773, \$1.30 (M-).

There are 18 optional handbells used for this adapted setting of Psalm 84. The choral parts, while not difficult, are contrapuntal and moderately chromatic, and tend to be doubled in the keyboard. The flute is used only on the last half of the setting, and it plays an obbligato part in a high range that soars above the voices.

How Lovely Are Your Dwellings, Jacobus Kloppers. SATB, organ, and flute, Gordon V. Thompson Music (Warner Bros.), VTS-4012, \$2.25 (M+).

This setting of Psalm 84 is longer and more involved than the previous one. The organ, on three staves, has separate music which offers an interesting syncopated background for the other performers. The flute part, listed as obbligato, seems to have a stronger role than that; its music is not difficult but remains prevalent throughout, and a separate part is included at the end. There are several tempo changes and brief interludes in this 15-page setting. Charming music.

Let the Children Come, Michael Patrick Murphy. SATB, keyboard, and optional flute, Coronet of Theodore Presser Co., 392-42138, \$1.30 (M).

The flute part could be played by violin and has a separate score at the end. Some of the singing is in unison and there is also a solo for soprano or tenor. The harmony is traditional and the music tends to be a bit sentimental.

Many and Great O God, arr. Dan Damon. SATB, piano, hand drum and flute (or recorder), G.I.A. Publications, G-4350, \$1.20 (E).

There are four stanzas with the men, women, two-part women/men, performing before the last stanza which is SATB. The hand drum has a steady rhythmic pattern that is consistently used and the arranger suggests that any kind of object could be used such as cardboard boxes or five-gallon water containers; it is the rhythmic pulse that is important. The flute part is the top hand of the keyboard and its melodic part is very easy. The modal tune/harmony with the instruments gives this setting a folk-like character.

Book Reviews

A History of Music for Harpsichord or Piano and Orchestra, by John M. Harris. Lanham, MD, & London: The Scarecrow Press, 1997. xiv + 473 pages. \$69.50, cloth.

Serendipity or inevitability? Within the past year or so, reviews of several books relating to the harpsichord or piano have appeared in these pages: *Makers of the Harpsichord and Clavichord 1440-1840*,¹ *Piano: A Photographic History of the World's Most Celebrated Instrument*,² and *A History of Keyboard Literature: Music for the Piano and Its Forerunners*.³ Whether the publication of these apparently related books within this brief period is purely coincidental or a matter of historical determinism is a matter for speculation. While the connection between the present book and the two dealing with the manufacture of the keyboard instruments in question is peripheral at

best, there is a complementary relationship with the third volume, since both are historically oriented. The expressed aim of *A History of Keyboard Literature* is to provide a reference text that presents a comprehensive account of that portion of the literature that is studied and played by pianists. The present book both broadens and narrows the scope of the historical overview: it extends the survey to include the harpsichord, but restricts the field to deal only with the aspect of orchestral accompaniment to the two keyboard instruments. "Orchestra" here includes "compositions titled 'concerto,' compositions for any ensemble a composer considers an orchestra, and compositions accompanied by ensembles larger than those appropriate for chamber music" (p. xi).

This book brings together an immense body of information from a variety of sources, including ones that treat the music for these instruments as components of symphonic literature or as part of the music for various solo instruments and orchestra. The material is presented in four parts: Part I: J. S. Bach To Mozart (ca. 1713-1770); Part II: Mozart Through Beethoven (ca. 1770-1827); Part III: After Beethoven Through Brahms (ca. 1827-1897); Part IV: After Brahms To the Present (ca. 1897-1992). A consistent pattern of organization prevails throughout: each part begins with Germany and Austria, followed by Italy, eastern and western European countries, and United Kingdom countries; the United States, Canada, and various middle-America/South Hemisphere countries; and Pacific Rim/Orient/Asian countries, as appropriate to the era under consideration. Parts I, II, and III, taken together, occupy about one-third of the book, while Part IV accounts for the major concentration of attention in terms of sheer quantity of information relating to the past hundred years.

As for its contents, the book's index includes the names of 3,641 composers. About one-half of these (1,797) are merely identified by name, biographical dates, and compositions in 45 tables of "Additional Composers." The remainder that are treated in the body of the text receive commentaries from one line to several pages in length, depending on their compositional output. Entries are arranged chronologically according to the birth dates of the composers. In general, these entries may include minibiographies; number, identification, and dates of compositions; references to formal or structural compositional features; stylistic origins, borrowings, interminglings, and tendencies; individualistic, regional, or nationalistic characteristics; traditional, mainstream, or avant-garde orientations; the composer's intentions for public performances and their reception; passing references on the evolution of forms; and any unique features of individual works.

The succinct factual presentation is frequently enlivened by anecdotal items of passing interest; for example, John Field was an apprentice demonstrator in Clementi's piano warehouse in the 1790s in exchange for piano lessons; Jan Dussek was a favorite of Marie Antoinette while in Paris in the 1780s, and he was perhaps the first to establish the practice of placing the piano on the stage so that the sound would be projected to the audience (and also that his attractive right profile could be admired by the people as well); Thomas Wright's 1795 concerto was perhaps the earliest one with metronome markings (he used a weighted string arcing over a measured scale for the purpose); Louise Farrenc was the only woman to hold a permanent teaching position at the Paris *Conservatoire* in the 19th century; Arvo Pärt wrote a composition, *If Bach Had Raised Bees*, based on "B-A-C-H" and scored for harpsichord and electronic instruments (1978/80); Emanuel Moór developed and produced a double-keyboard piano in 1921; Mrs. H. H. A. Beach (1867-1944) was the first American woman to compose a symphony; Rudolph Ganz used his car's

licence plate numbers as a basis for one movement of his 1941 concerto; Ethel Liggins/Leginska (1886-1979), who organized the Boston Philharmonic Orchestra, adopted her Polish-sounding name to help her musical career, and later acquired the title "disappearing pianist" for her habit of not showing up at her own scheduled concerts.

In the early years of this century, several composers experimented with "personal scales" inspired by mathematical possibilities (31-tone scales), the principles of physics and biology ("germ-cell theory"), and socialist political philosophy. On the practical side, the plight of the one-armed pianist engaged the attention of several composers: Geza Zichy composed and performed works for the left hand, including a 1902 concerto, to compensate for his own injury; Richard Strauss composed a work for piano and orchestra (1927) for the left-hand pianist, Paul Wittgenstein, which the pianist later modified with the approval of the composer. Ravel examined left-hand piano compositions by Saint-Saëns, Godowsky's transcriptions of Chopin's *Études*, Czerny, Alkan, and Scriabin in preparation for his commissioned 1930 concerto for Wittgenstein; Prokofiev accepted a similar concerto commission in 1931 from the same pianist, who later rejected the work.

Some errors, oversights, and irregularities are perhaps inevitable in a project of this ambitious scope.⁴ In particular, a number of the biographical dates seem incomplete with respect to the omission of the death dates of individuals who were born around the turn of the century. If these are accepted, it would seem that an unusually large number of composers are centenarians!⁵ Nevertheless, these blemishes do not diminish the general usefulness of the book as a whole, which includes an extensive discography of 458 sound recordings and a bibliography of 492 titles. The assessment of the significance of this work reiterates the concluding lines of the review of its complementary volume, *A History of Keyboard Literature: Music for the Piano and Its Forerunners*: "An indispensable reference work, it belongs on the shelves of all friends of the piano [and harpsichord] and its literature, as well as in the libraries of teaching institutions."

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

Notes

1. Third edition, by Donald Borch and edited by Charles Mould (Clarendon Press, 1995), reviewed by the present writer in the September 1997 issue.

2. By David Crombie (Freeman Books, 1995), reviewed by the present writer in the January 1998 issue.

3. By Stewart Gordon (Schirmer Books, 1996), reviewed by the present writer in the April 1998 issue.

4. The name of the Canadian composer Gerald Bales (p. 339) is misspelled (not "Bale"), and the context of the composition of his *Fantasy* (1939) for piano and orchestra ("while employed as an organist at the Rosedale United Church") is incorrect. Bales held that post from 1941 to 1943. He played his composition with the Chicago Philharmonic Orchestra in 1948 (as well as with the Ottawa Philharmonic Orchestra in the same year; not mentioned by Harris).

5. The Canadian-born composer Violet Archer (p. 305) is listed in the chapter on the United States, perhaps because her concerto (published in 1956, not 1957) is said to have been written while at the MacDowell Colony. She taught at several U.S. colleges and universities for a time, after 1947, returning to Canada around 1961. Her biography appears in the *Encyclopedia of Music in Canada* (Second edition, 1992), pp. 35-37, which does not mention the MacDowell Colony connection.

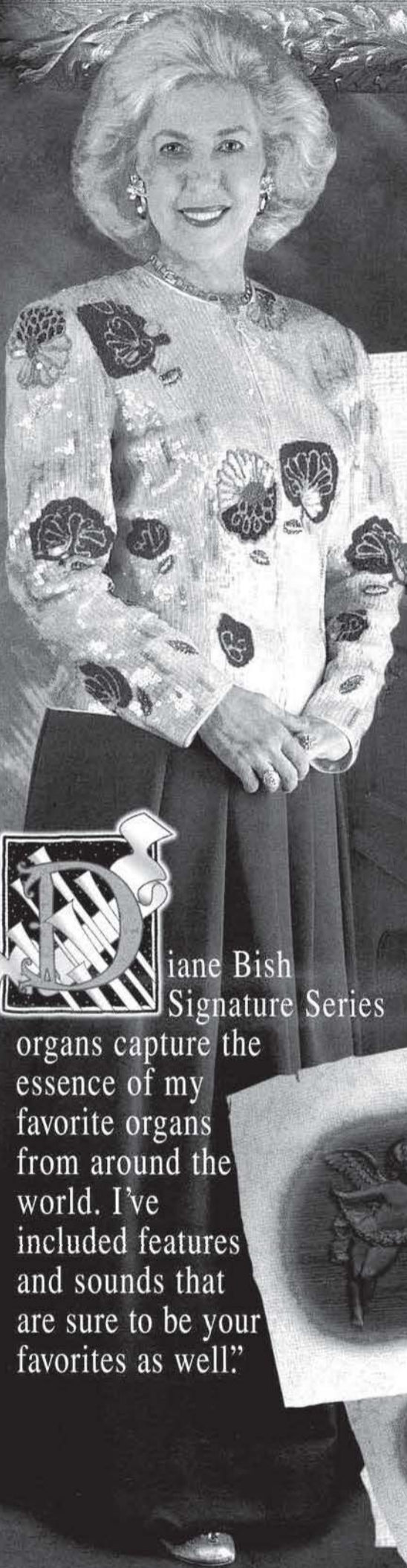
6. In particular, in chapter 16. The United States, for those listed composers born before 1920 there are 17 incomplete biographical dates: Zimbalist (p. 286) d. 1985; Sessions (p. 290, not "Session") d. 1985; Bacon (p. 291) d. 1990; Rieti (p. 292) d. 1994; Krenek (p. 293) d. 1991; Alexander (p. 298) d. 1989; Ley (p. 298) d. 1985; Phillips (p. 299) d. 1988; Stevens (p. 300) d. 1989; Robinson (p. 302) d. 1991; Smith (p. 304) d. 1989; Ussachevsky (p. 304) d. 1990; Glanville-Hicks (p. 305) d. 1912; Effinger (p. 307) d. 1990; Surinach (p. 308) d. 1915; Kay (p. 309) d. 1995; Yardumian (p. 309) d. 1985. These updates are derived from *The Harvard Biographical Dictionary of Music* (1996), although some of this information might not have been available to the author at the time of compilation (ca. 1992), but this possibility is not acknowledged in the preface where dating problems are discussed (p. xi).

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Walter, *Concerto en si mineur "del signor Meck"*; Krebs, *Fantasia a gusto italiano, Fantasia in Fa*; CPE Bach, *Adagio per il organo*; JS Bach, *Pastorella*; Galuppi, *Sonates*; Gherardeschi, *Versetti concertati*; Froberger, *Capriccio V*; Ferrini, *Corrente, Balletto, La Rotta*; Frescobaldi, *Bergamasca*; Anonymes, *Per l'Offertorio, Elevazione, Post Communio*; Paganelli, *30 Arie pro organo et cembalo*.

I suppose one should refrain from a review if all that can be said is uniformly negative or positive—in this case, I shall let my enthusiasm go unfettered. Karl Wilhelm built for Église Madonna della Difesa, in Montréal PQ Canada, a magnificent organ of 15 stops in the Italian style. While not an exact copy, the sonorities of the Italian instruments inspired this organ through and through. It is delicate and assertive at the same time. This organ balances charm and energy in such a way that a player such as Catherine Todorovski can work small miracles with the music of 16th, 17th, and 18th century Italian composers.

Todorovski's approach to this organ music is obviously through the eyes and ears of a harpsichordist. She was born in Toulouse, France and studied harpsichord with Kenneth Gilbert in France and the late Scott Ross and Rejean Poirier in Québec. She was an organ student of Antoine Bouchard. Her playing was influenced by Gustav Leonhardt and Luigi Tagliavini, and she received awards in playing from conservatories in Toulouse and Paris. She was a graduate student at Laval University in Québec City and received a Doctorate in Harpsichord Performance from the University of Montréal in 1992.

The musical energy of her performance keeps the listener's attention throughout the broad scope of the German and Italian music on this CD. There is the well-known music of Frescobaldi, Froberger, Walthier, Krebs, and the Bach family but the joy of the album comes with the music of little known Italian composers: Baldassare Galuppi, Giuseppe Gherardeschi, Giovanni Ferrini and Giuseppe Paganelli. The unknowns are just as fresh as the essential stock-in-trade stable of composers that every organist knows and expects to hear.

This is a marriage of organ, acoustic, and performer that may only be possible in a few of the richly ornate and acoustically "perfect" churches in a city like Montréal. The delicacy of the organ is offset by a rich reverberation that assures the ambiance the listener would expect for Italian literature. Combined with Todorovski's intuitively musical playing, the listener's attention never

flags. That is high achievement for many an organ recording! Highly recommended.

—Herbert L. Huestis, PhD
Laduer Village, British Columbia

The Organ: Karl Wilhelm 1993

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2' Decimaquinta
1 1/2' Decimanona
1' Vigesimaseconda
3/2' Vigesimasesta
8' Voce Umana (c'-g''')
8' Tromboncini

Clavier II (56 notes)
8' Flauto in selva
4' Flauto in ottava
2 3/4' Flauto in XIa
2' Flauto in XVa
1 3/8' Cornetto (l-g''')

Pedale (30 notes)
16' Contrabassi
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Tremolo
Usignoli
I/Ped II/Ped II/1
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The works performed on this seventy-two-minute compact disc recording include *Chorale Fantasia, "Halleluja! Gott zu loben,"* op. 52, no. 3 by Max Reger; *The Despair and Agony of Dachau* by Paul Siffer; *Hymn Tune, Psalm 36* by Matthäus Greiter; *Chorale Prelude on "Jauchz', Erd', und Himmel, jubel!"*, op. 67, no. 15 by Max Reger; *Rondo from Flöten-Konzert for Organ*, op. 55 by Johann Christian Heinrich Rinck; *Partita in C* by Josef Doppelbauer; and *Sonata on the Ninety-Fourth Psalm* by Julius Reubke.

Mary Preston is resident organist of the Dallas Symphony Orchestra and curator of the Lay Family Concert Organ in the Meyerson Symphony Center in Dallas, and is also Director of Music and Worship at King of Glory Lutheran Church in Dallas. She has concertized widely throughout North America and in central and western Europe. During the 1998 AGO National Convention in Denver, she appeared as organ soloist with members of the Colorado Symphony Orchestra in the well-received world premiere of Gerald Near's *Concerto for Organ and Orchestra*, a work that she had commissioned for the convention. At the 1994 AGO National Convention, Preston performed on the Meyerson Symphony Center organ heard in this recording, the C.B. Fisk, Inc., op. 100 instrument

of 81 stops built in 1992. In addition to this recording, she has previously recorded a compact disc of selected works of Durufé and Widor for Gothic Records, Inc., CD49079, also on the Meyerson Fisk organ.

The *Chorale Fantasia, "Halleluja! Gott zu loben,"* the last of seven large chorale fantasias that Reger composed between 1898 and 1900, makes a dramatic beginning for this recital comprised largely of works of Germanic influence. Preston generates excitement in the bravura introduction and other climactic points in the work, and effectively sculpts phrasing to accommodate registration and manual changes. She nimbly negotiates the demanding pedal voice in the brightly-paced fugue, and uses clean, light articulation in the manual voices. The fugue culminates in a furious drive, accompanied by incremental dynamic increases, toward the final *allargando* statement of the chorale melody.

Written by Paul Siffer in 1975 and subtitled "As envisioned by Psalm XXII," *The Despair and Agony of Dachau* is a programmatic work depicting the tragedy of the Dachau concentration camp in World War II. The neotonal work is dissonant and melancholy in character, with occasional palm and pedal clusters used to evoke images of the furnaces at Dachau. Other manual figuration represents the scurrying of rats and barking of dogs. The organ's small reeds, including the Hautbois, are used extensively throughout. Preston's expressive playing is notable for sensitivity to the plaintive character of the piece, as evinced in the careful phrasing and registration.

Preston introduces a second chorale-related work of Reger, the *Chorale Prelude on "Jauchz', Erd', und Himmel, jubel!"*, by playing a harmonization of the original hymn tune by Strasbourger cantor Matthäus Greiter (c. 1495-1550). This hymn setting, used by John Calvin to set Psalm 36 in the Huguenot Psalter, is widely known today as Old 113th. In the Reger chorale prelude, the chorale melody is stated throughout in the pedals, in contrast with elaborate flourishes in the manuals. Both Preston and the Fisk instrument are at their best in this frenzied virtuosic display, which ends *tutti* with the addition of the 32' Tuba Profunda.

A variety of the Fisk's flutes are heard in Rinck's *Rondo*, a short work in the vein of Classic period clock pieces. Preston handles the difficult right-hand part with aplomb, and her charmingly sassy interpretation, punctuated by birdcalls and bells, makes the piece sound deceptively simple. Josef Doppelbauer's five-movement *Partita in C*, composed in 1955, exhibits neo-Baroque formal characteristics, but the tonal structure is strikingly similar to the neo-Classicism of Hindemith—in particular the *Sonata No. 1*. Preston expertly registers the work to augment textural clarity and she performs the work with articulative and rhythmic clarity as well. The alluring *Canzona* movement is especially memo-

orable, with the Positive Cromorne heard in the solo melody.

The disc concludes with the well-known programmatic psalm setting *Sonata on the Ninety-Fourth Psalm* by Julius Reubke. In Preston's interpretation the expository *grave* section is appropriately slow and brooding, the *allegro con fuoco* is brash, and the *adagio* is supremely calm. Reubke's Lisztian pianistic writing in this 1857 composition affords the opportunity for a fine technical display, and Preston's prodigious scale and arpeggio technique allows her a daring tempo and fiery playing in the fugal *allegro* and *allegro assai*. A wide palette of the Fisk organ's tonal colors is assembled for this work, including the delicately-voiced Swell *voix humaine* in the *adagio* section.

Mary Preston's playing is convincing, polished, and often exciting throughout this demanding recording. Solid technique allows her to take bright tempos when appropriate, and her playing effuses confidence. In addition, her obvious familiarity with the Meyerson organ results in a capable demonstration of virtually all the tonal resources available on that significant instrument. This recording is highly recommended.

—Earl Holt
North Harris College
Houston, Texas

New Organ Music

Six Hymn Preludes. Settings by Richard Proulx. Concordia Publishing House, 97-6641. \$10.95.

Proulx demonstrates his compositional versatility and skill within these six settings. Included are "Trumpet Tune on Llanfair," "Prelude on St. Thomas," "Two Versets on Bunesan," "Fughetta on Engelberg," "Rondo on Song of St. Patrick," and "Canzona on Victory." As their titles indicate, each setting is constructed according to a different structural principle (fugue, rondo, variation) or historical style (canzona, trumpet tune, prelude). Colorful but non-threatening harmonies, rhythmic variety, and tempos and textures that reflect the Affekt of each hymntune characterize these pieces. It may be only overactive imaginations that can hear the lush green hills of Ireland reflected in the warm harmonies of Bunesan or see a medieval round dance taking shape in the hypnotic rhythms and sparse open fifths and fourths of Song of St. Patrick (b.372-d.466), but anyone familiar with 16th-century instrumental music will appreciate the canzona rhythm with which Palestrina's tune Victory begins. Highly recommended.

Boundless Grace. Five Hymn Preludes for Organ by Wayne Wold. AMSI OR-26, \$9.50.

O Christ, Our Light, O Radiance True (O Jesu Christe, Wahres Licht), Father of Mercies, in Your Word (Detroit), Now Thank We All Our God (Nun danket alle Gott), O God of Earth and Altar (King's Lynn), and Praise and Thanks and Adoration (Freu dich sehr) are the tunes represented in this collection. Shorter and more compact than the aforementioned settings, these are interesting and readily playable service pieces. The hymntunes come from a variety of sources—17th-c. German Lutheranism, traditional English folk music, early American hymnody—which makes for an eclectic modern mix. As in the previous collection, Wold crafts his settings with skill, taking care to make them rhythmically and harmonically interesting without being overly difficult. He borrows forms and styles from the past: Now Thank We All Our God intersperses ritornelli between statements of the tune in the manner of a Bach chorale prelude, and Praise and Thanks and Adoration makes use of the late medieval technique of isorhythm. Recommended.

—Sarah Mahler Hughes
Ripon College
Ripon, Wisconsin

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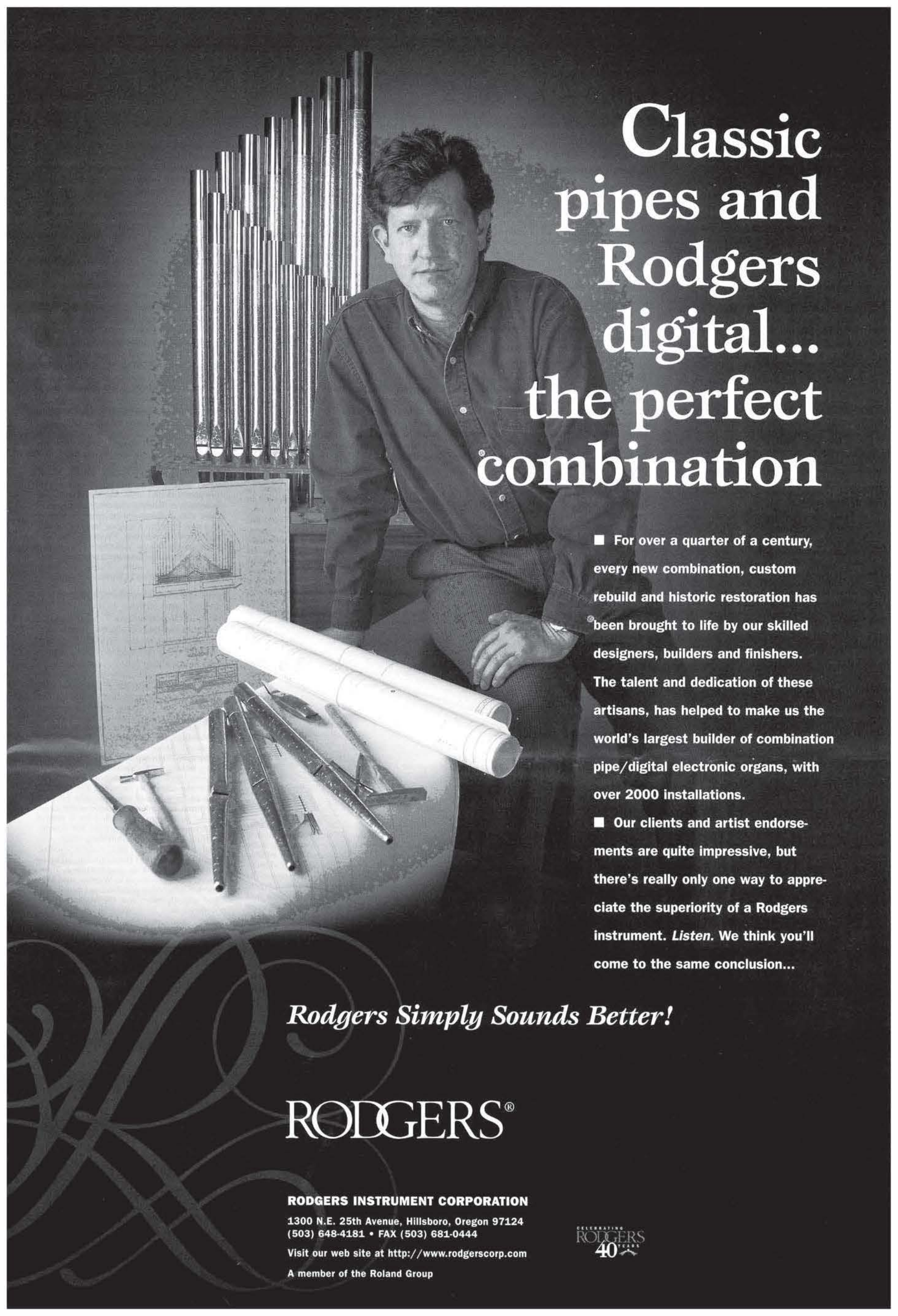
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A Performer's Guide to Schoenberg's Opus 40, Part 2

Ronald J. Swedlund

Part 1 of this article appeared in the *March*, 1999, issue, pp. 16–18.

The four orchestral transcriptions cited above share the following trait: a sharp delineation both of the works' counterpoint and of the phrases and motifs which constitute the works' often long, soaring contrapuntal lines. This delineation occurs through the juxtaposition of contrasting colors—colors garishly brilliant and psychedelically beautiful! Schoenberg noted, "today's organists cannot [achieve this delineation]"⁴⁹ and that, indeed, such clarity "seems to be impossible on the organ."⁵⁰

Schoenberg's avoidance of octaves in atonal composition influenced his thinking in regard to organ registration. Concerning the registration of his op. 40, he writes,

I am not very fond of unnecessary doublings in octaves. I realize that the organ can become louder only by the addition of upper or lower octaves. I realize that one must allow an organist to do this if there is no better way of balancing the voices according to their structural importance. But I would like to have such doubling avoided if clarity and transparency can be achieved without addition of octaves.⁵¹

Schoenberg particularly advises caution about using manual 16' stops. Referring to a specific, now unknown place in the organ variations, Schoenberg writes,

It is one of the basic principles of my instrumentation to give every voice or group a space where it can be—if possible undisturbed by the other voices. But here the lower octave (16') would interfere with the harmonies of the left hand and obscure both.⁵²

Speaking of his oeuvre, however, Schoenberg states,

you find in all the works between 1906 and 1921 occasional doubling in octaves . . . The fear that it might produce similarity to tonal treatment proved to be an exaggeration, because very soon it became evident that it had—as a mere device of instrumentation—no influence upon the purposes of construction.⁵³

Later, Schoenberg became even more lenient about octaves:

avoiding doubling of octaves was certainly a kind of exaggeration because if the composer did it, nature denied it. Every single tone contains octave doubling. Curiously, I still do it not all too frequently, though I am today conscious that it is a question merely of dynamics: to emphasize one part more distinctly.⁵⁴

In regard to the organ, Marilyn Mason reports that Schoenberg

did not care for a forte sound, except in certain dramatic, intense spots which demanded it. He especially liked the brilliance of the reed choruses. To the flutes and strings he was partial, saying that these sounds were pleasing to the ear. "Whatever you do," he would remind me, "choose a sound that is pleasing to the hearer." . . . He was highly conscious of the 8' tone, always urging the use of a

strong basic tonal line, and preferring it to the brighter mixtures.⁵⁵

Schoenberg realized that

a powerful forte cannot be attained [on the organ] by stronger wind pressure, not by adding more pipes of the same kind, but only by adding heterogeneous sounds. Also, for the main part to stand out, a more piercing colour is needed, since there are no individual dynamics [as in an orchestra].⁵⁶

Schoenberg stated, however:

I am little interested in . . . [the organ's] colors—for me, colors have in general only the one meaning to make the idea clear—the motivic and thematic ideas are eventually its expressions and character.⁵⁷

Thus, Schoenberg implores the organist to use all the color resources at his command ("the organist . . . must use all registers and change them frequently") to clarify motivic and thematic ideas,⁵⁸ but absolutely prohibits the use of color as an end in itself. Schoenberg was "concerned that [his organ variations] . . . be played simply."⁵⁹

Schoenberg wished for each performer to have freedom to choose his (or her) own tone colors. Referring to the unedited manuscript of his op. 40, he says, "my version was so that every organist could make his own registrations."⁶⁰

What sort of instrument did Schoenberg envision? He writes in 1949:

I have set down my views about the organ more than forty years ago . . . Among other things, I demanded that such a huge instrument should be playable by at least two to four players at once. That eventually a second, third or fourth set of manuals could be added. Above all, the dynamics of the instrument was something very important to me, for only dynamics make for clarity and this indeed cannot be achieved on most organs.⁶¹

Schoenberg knew of and was interested in double touch.⁶² He continues,

If one did not remember the splendid organ literature and the wonderful effect of this music in churches, one would have to say that the organ is an obsolete instrument today. No one—no musician and no layman—needs so many colors (in other words, so many registers) as the organ has. On the other hand, it would be very important to have the instrument capable of dynamically altering each single tone by itself (not just the entire octave coupling)—from the softest *pianissimo* to the greatest *forte*.

Thus, I believe too that the instrument of the future will be constructed as follows: there will not be 60 or 70 different colors, but only a very small number (perhaps 2 to 6 would certainly be enough for me) which however would have to include the entire range of 7 to 8 octaves and a range of dynamic expression from the softest *pianissimo* to the greatest *fortissimo*, each for itself alone.

The instrument of the future must not be essentially more than, say 1½ times as large as a portable typewriter. For one should not strike too many wrong keys on a typewriter either. Why should it not be

possible for a musician, also, to type so accurately that no mistakes occur?

I can imagine that, with such a portable instrument, musicians and music lovers will get together in an evening in someone's home and play duos, trios, and quartets; they will really be in a position to reproduce the idea content of all symphonies. This is, naturally, a fantasy of the future, but who knows if we are all so far away from it now? If tone can be transmitted quite freely into one's home (such as the radio transmits tone now) all that will probably be possible. . . .

Please do not consider that what I say about the organ is an unfriendliness. I would certainly not have written an organ piece if I didn't imagine that I could myself derive some pleasure from it, but I believe the instrument is in need of some improvements.⁶³

Schoenberg thought of the organ as a large orchestra controlled by a console—or as a synthesizer capable of realizing complex polyphony.

Schoenberg's ideal led him to write a work which some commentators find unsuited for its instrument. Jan Mægaard writes,

when I began to study [Schoenberg's op. 40] . . . a question immediately came to mind: how can this texture, so dense, so rich in contrapuntal implications be rendered faithfully by one player with ten fingers and two feet at the organ? This question still remains open to me although, meanwhile, I have heard five or six performances of the work, some of them by brilliant performers, and each time I have observed that I could see more in the score than I could hear. Such observations can be made about many fine pieces of music. What is unique in this instance is the great discrepancy between the music read and the music heard. That led me to the conclusion that, however the performance is organized and carried out—and the ones I have heard differ significantly—it is not possible for one player to convey to the listener the wealth of counterpoint which the composer has poured into his score. The rhythmic shaping and contrapuntal intricacies obscure one another, and the voice leading is blurred. Quite often the result is a massive sound which may be rich enough in itself, but in which one cannot follow the composer's musical thought as he wanted the listener to follow it, and the way it appears to the eye in the score.⁶⁴

Robert Nelson concurs:

the particular mark of [the organ variations] . . . is the fashioning of a motivic counterpoint so intricate that the thematic succession all but disappears as an audible element. In spite of the musical and technical merits of the Organ Variations, its style is not always well suited to the organ: the score demands nuances of color and dynamics beyond the instrument's capacity to provide. One wishes for the impossible: an orchestral version by Schoenberg's own hand.⁶⁵

Schoenberg may have realized his op. 40 was unidiomatic. He writes, "I considered the possibility of making one or perhaps two transcriptions of this piece: (1) for two pianos (2) for orchestra."⁶⁶

The purpose of this article has been to address—through primary sources—the issues of edition choice, articulation and phrasing, tempo and rhythm, registration, and instrument choice as they apply to Schoenberg's Variations on a Recitative, op. 40. These sources provide the following information: 1) Schoenberg found fault with the H. W. Gray edition and preferred an edition

such as the Belmont edition; 2) he expected the articulation and phrasings in his score to be rendered exactly—with clarity, artistic intelligence, and creativity; 3) he paradoxically suggested through exact rhythmic indications (which may specify tempos faster than he intended) the inspired, spontaneous performance of a great artist; 4) he implored the organist to use all the colors at his command (preferring unison tone) to clarify motivic, thematic, and contrapuntal aspects of the composition, while absolutely forbidding the use of color as an end in itself; and 5) he envisioned an instrument which would have keyboards of at least modern compass,⁶⁷ would offer a wealth of unison tone, and would embody the virtue of clarity coupled to enormous flexibility of timbre and dynamics.

Schoenberg viewed his op. 40 as a return—epitomized by the work's D minor tonality—to an outmoded, archaic style:

The organ piece represents my "French and English Suites," or, if you want, my Meistersinger-Quintet, my Tristan-Duet, my Beethoven and Mozart Fugues (who were homophonic-melodic composers): my pieces in Old Style, like the Hungarian influence in Brahms. In other words, as I have stated often, almost every composer in a new style has a longing back to the old style (with Beethoven, Fugues). The harmony of the Organ Variations fills out the gap between my Kammer-symphonies and the "dissonant" music. There are many unused possibilities to be found therein.⁶⁸

Nevertheless, Schoenberg's op. 40 is cerebral and often inaccessible to human aural perception.⁶⁹

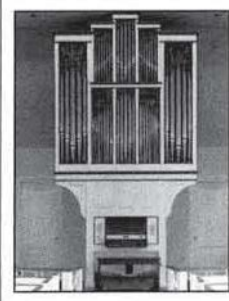
Written in 1941, the piece stands as a grim testament to the unfolding events of World War II, and to the anxious dread Schoenberg felt:

[Schoenberg's] distress at the course of events was as deep as that of many other Austrian and German exiles (including Alma Mahler, her husband Franz Werfel and the novelist Thomas Mann) who were gathering in California. Though he assumed American citizenship in 1941, Germany's corruption and subsequent long, bitterly fought defeat could not fail to arouse his fascinated sorrow, quite apart from the blows he received through the loss of friends and relatives. His brother Heinrich, long an opera-singer under Zemlinsky in Prague, was killed by a poison injection in a Nazi hospital; his cousin, Arthur, died in a concentration camp; several of his pupils met violent deaths, including the gifted Hannehheim, killed in an air-raid, the Pole Josef Koffler, murdered by the Gestapo in Warsaw, and Viktor Ullman, who perished in Auschwitz. Just after the war came the tragic death of Webern, shot by mistake by an American sentry. And Zemlinsky, a shadow of his former self, died in New York in 1942, never having attained the recognition Schoenberg felt was his due. His reaction to events can doubtless be sensed in the upheavals which wrack the Variations on a Recitative . . .⁷⁰

The work's difficult and often inaccessible idiom invokes the alienation symptomatic of the twentieth century. Addressing mankind in 1955, Erich Fromm writes,

We are not any more in the center of the Universe, we are not any more the purpose of Creation, we are not any more the masters of a manageable and recognizable world—we are a speck of dust, we are a nothing, somewhere in space—without any kind of concrete relatedness to anything. We speak of millions of people being killed, of one third or more of our population being wiped out if a third World War should occur; we speak of billions of dollars piling up as a national debt, of thousands of light years as interplanetary distances, of interspace travel, of artificial satellites. Tens of thousands work in

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one enterprise, hundreds of thousands live in hundreds of cities.⁷¹

Turning to mankind's creative achievements, Fromm observes that

whether we think of our new cosmological picture, or of theoretical physics, or of atonal music, or abstract art—the concreteness and definiteness of our frame of reference is disappearing.⁷²

He concludes:

the dimensions with which we deal are figures and abstractions: they are far beyond the boundaries which would permit of any kind of concrete experience. There is no frame of reference left which is manageable, observable . . . While our eyes and ears receive impressions only in humanly manageable proportions, our . . . world . . . does not any longer correspond to our human dimensions.⁷³

In that much of the cerebral richness of Schoenberg's *Variations on a Recitative* often does not "correspond to our human dimensions" (i.e., is inaccessible to human aural perception⁷⁴), the work's effect on the listener represents in microcosm the alienation of contemporary society. Unable to apprehend the work's structure, along with its motivic and thematic development, the listener senses the work's intensity but is unable to partake of it: he is alienated. Cataclysmic and angst-ridden, Schoenberg's variations thus emerge as an expression of the twentieth-century human condition. The performer's challenge is to realize, through the imperturbable tones of the pipe organ, this expression in all of its impotent power. ■

Notes

49. July 31, 1930 letter to Fritz Stiedry. Rufer, p. 94.
50. February 8, 1949 letter to Josef Rufer. Hesselink: 177.
51. May 16, 1944 letter to Carl Weinrich. Hesselink: 161.
52. Undated (c. 1945) letter to Carl Weinrich. Hesselink: 163.
53. October 1, 1945 letter to René Leibowitz. Stein, p. 236.
54. July 4, 1947 letter to René Leibowitz. Stein, pp. 247-48.
55. Mason: 19.
56. Schoenberg, pp. 323-24.
57. May 19, 1949 letter to Dr. Werner David. Hesselink: 178.
58. See the July 31, 1930 letter to Fritz Stiedry, quoted above (Rufer, p. 94).
59. December 28, 1983 letter of Max Miller to Paul Hesselink. Hesselink: 196.
60. February 10, 1949 letter to Donald Gray. Hesselink: 177.
61. May 19, 1949 letter to Dr. Werner David. Hesselink: 179-80.
62. Hesselink: 179.
63. May 19, 1949 letter to Dr. Werner David. Hesselink: 179-80.
64. Jan Maegaard, "Orchestrating Schoenberg's Organ Variations," *Journal of Arnold Schoenberg Institute* 3 (March 1979): 83.
65. Nelson: 160.
66. March 28, 1942 letter to the H. W. Gray Co. Hesselink: 152.
67. Schoenberg writes a manual C[♯] in m. 92 of his variations.
68. July 4, 1947 letter to René Leibowitz. Hesselink: 248.
69. For a penetrating discussion of twentieth-century music idioms as they relate to human perception, see Ray Jackendorff and Fred Lerdahl, *A Generative Theory of Tonal Music* (Cambridge: The MIT Press, 1985), pp. 296-301.
70. MacDonald, p. 47.
71. Erich Fromm, *The Sane Society* (New York: Henry Holt and Company, 1955), p. 119.
72. Fromm, p. 119.
73. Fromm, p. 119. Italics have been added by the author.
74. See Jackendorff and Lerdahl, pp. 296-301.

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Fifty-two registrants from 21 states gathered in sun-soaked Lincoln, Nebraska for the 21st annual University of Nebraska-Lincoln Organ Conference held September 17-19, 1998. The title of the conference was "Perspectives on Recent and Future American Organbuilding," with five organbuilders invited to give lectures: Gene Bedient, John Brombaugh, Steven Dieck of C.B. Fisk, Manuel Rosales, and George Taylor. Gene Bedient immediately answered a question which had been on my mind by saying that all organbuilding is historically informed to some degree, suggesting that a better term would be "historically inspired." In the case of the five builders represented at the UNL conference, being historically inspired indicates producing instruments which emulate specific features of European organbuilding of past centuries. The list of historic attributes these builders employ includes mechanical action, low wind pressure, wedge bellows, stop nomenclature, flat pedal boards, mechanisms such as vents, shove couplers, split keys and short octaves, 56 or 58 note keyboards, elements of case design, and of course, scaling and voicing appropriate to replicating historic sounds. These builders have comprehensive knowledge about historical styles developed through extensive study of instruments built by Schnitzler, Silbermann, Clicquot, and Cavallé Coll, among others, and working under the tutelage of builders such as von Beckerath, Fleutrop, Noack and Fisk.

Each builder was given a two-hour time slot to reflect on his work and to address the following questions:

How have your organs been influenced by historic organs? By today's practices?

What is the future of historically informed organbuilding?

Can you envision your firm being influenced by the American Classic style of organbuilding?

How have your perspectives on organbuilding and your instruments changed over the years?

What organbuilding problems or questions currently interest you?

What new directions might your firm take in the future?

What do you consider to be your most important contributions to American organbuilding?

In the mahogany-paneled conference room of the Wick Alumni Center, armed with slides and specifications, each builder spoke about his background, how he got established in organbuilding, and shared information about his most important projects.

Builders' Lectures

Gene Bedient took the audience on a tour of his opus list, narrating his slide presentation with descriptions of the historic influences and techniques used in building each instrument. Bedient's early work is concentrated on the 18th-century French and North German styles, perhaps culminating in the organ built for St. Mark's Episcopal Church in Grand Rapids, Michigan, an approximation of the French classic style, complete with *marché pied* pedal board. Opus 22, a two-manual organ for the Cathedral of St. John the Baptist in Charleston, South Carolina completed in 1987, brought a transition to the 19th-century French style. Organs for St. Rita Catholic Church, Dallas, Texas (1992), and Idlewild Presbyterian

Church, Memphis, Tennessee (1989), were also built along French 19th-century lines, including vents, orange, and *octaves graves* couplers. Opus 52 and Opus 53, completed in 1996 and 1997 respectively, incorporated American Classic ideas, combining North German elements in the Great and Pedal with French ideas in the Swell, in one case retaining a contrebasse in the pedal on 5" of wind and providing a concave-radiating pedal board. At that time, work was in progress on a Spanish-style instrument for the Cathedral of St. Vincent de Paul in Omaha.

Bedient concluded his lecture by outlining his contributions to the field of organbuilding: educating American organists about French instruments by building historically-inspired instruments, interesting children in the pipe organ, promoting the viability of small instruments, educating people about the cost of a pipe organ, and efficiency and production control. He summarized his view of the American Classic organ as including standard 61-note keyboards, a concave-radiating pedal board, combination action, and equal temperament, with a main goal of the style being accessibility.

John Brombaugh took a conversational approach in his lecture, relating his early fascination with Hammond organs and love for the sound of old organs which developed from listening to recordings made by E. Power Biggs. He has been strongly influenced by North German organs, having spent time working in Hamburg, and receiving training from Noack, Fisk, and von Beckerath. Brombaugh is particularly fascinated with old Dutch instruments, most notably those in Cronigen, which he toured with Harald Vogel.

Reminding the audience that the organ is primarily a musical instrument, one of the oldest types of instruments in existence, Brombaugh asserted that ancient organs were very musical, and music was written for them because of their sounds, rather than the present practice of building organs to accommodate repertoire. He sees great value in studying organs older than those of the North German and French Classic styles. He also added that he believes all major cultural centers need mean-tone organs in order to hear early music in the temperament for which it was written. Brombaugh sees historic instruments as the basis and foundation for his work, and uses them as a guide to help him develop his own style. He believes organs built today according to historical styles will not be exact copies, but will bear the mark of the individual builder, in his case a strong North German accent. This belief influenced his choice of the Italian style for the organ he built for Duke University chapel since he felt he could build an Italian-style instrument most authentically, providing a good contrast to the Fleutrop and Skinner organs already in the chapel.

Brombaugh entertained questions from the audience, one of which spurred a discussion about acoustics in American churches and whether or not they provide a hospitable environment for European/historic organ sounds. He responded by saying American organbuilding has developed and evolved despite acoustical limitations, and organbuilders having developed ways of dealing with those conditions, adding that one has to be realistic about what he's building. He suggested the best way to approach had acoustics is to keep in mind the functions the organ needs to fulfill, especially in relation to congregational singing.

Anticipation was in the air as Steve Dieck approached the podium, tacitly

acknowledging the Fisk company's lofty stature in the organ-building world and expectation that the lecture would be first-rate. We were not disappointed. Dieck laid the groundwork for his remarks by suggesting that Fisk's work has always been influenced by historic instruments. He construes such instruments as tools to help us become informed about a particular style. He believes the American approach is to take elements from the past and combine them into something new, aspiring to create instruments that can "do it all." Citing the work of G. Donald Harrison, Hollkamp, and Schlicker, Dieck proposed that his firm and others are continuing the American Classic style, a remark which elicited a noticeable shuffling among the other builders present. Dieck said that working with clients guides eclecticism through discussions about their needs and wants, adding that organbuilders are always learning. Following his studies at DePaul University, Dieck apprenticed with Charles Fisk. He had originally investigated studying in Germany with von Beckerath, but von Beckerath advised him to work with Fisk.

Pointing out the noteworthy features of each project, Dieck focused his remarks on the innovations and eclectic qualities of the following Fisk instruments, in addition to citing historic influences: Wellesley College, Mount Holyoke College, the University of Michigan, Memorial Church at Stanford University, Meadows School of the Arts at Southern Methodist University, House of Hope Presbyterian Church, Meyerson Symphony Center, and Rice University. Interspersed among his slides of facades and keyboards were many photos of the internal details of the instruments. A highlight of the slide presentation was pictures taken during the assembly of the Meyerson organ, including the 32' pipes being hoisted into place. As we viewed those slides, Dieck mentioned that one of the Fisk company's most important contributions has been success in the concert hall market.

Manuel Rosales began his organbuilding career by working at the Schlicker company, later establishing his own company at the prompting of Charles Fisk. He prefers not to focus on just one style, and has yet to build an organ that can "play it all." He believes it's important to build different types of organs, keeping in mind the needs of the client, especially when the client is a church. Although his earlier projects had been more eclectic, Rosales' Opus 14 for Mission San José in Fremont, California was inspired by the organs of Mexico and Spain, tuned in quarter-comma mean tone, which makes early music come alive. The organ for First Presbyterian Church, Oakland is the largest instrument Rosales has built and was inspired by Fisk's House of Hope organ, with an emphasis on early French and French romantic sounds. Here again, the topic of acoustics surfaced. Given a sanctuary with a dry acoustic, as in the case of First Presbyterian Oakland, Rosales said that to give the impression of a better acoustical environment, he gave the organ more strength to surround the listener with sound. Rosales also shared his thoughts about the organ at Rice University, a collaboration with Fisk, noting that it was his dream organ to build since it is very gratifying to build an instrument for a client whose wishes closely match his own ideas.

Of particular interest were Rosales' plans for an organ for the new Walt Disney Concert Hall in Los Angeles, a performing arts center for the Los Angeles Philharmonic Orchestra. Rosales has proposed an instrument which he

Sidebar: Organ study at the University of Nebraska-Lincoln

The southeast corner of the UNL city campus is beautifully landscaped, planted with ornamental grasses and flowers, and features a water and sculpture garden. This oasis of art is home to the School of Music, Kimball Recital Hall, the Lied Center for Performing Arts, and the Sheldon Gallery. Approximately 300 students are enrolled in the School of Music, pursuing bachelors, masters and doctoral degrees in a variety of specialties, including organ. Quentin Faulkner, George Riddle, Susan Mosser, Gene Bedient, and Margot Woolard comprise the organ department faculty, offering courses in organ design and literature, practical church music, hymnology, and the theoretical relationship of music and the church. Facilities include the 50-rank Miskell Memorial Organ in Kimball Recital Hall, a 27-rank teaching organ, four practice organs (including an 1886 Hook & Hastings mechanical action instrument), a 2-manual and pedal clavichord, a 4-stop continuo organ, and a medieval portative organ. Two Bedient organs based on historical principles of organ building are also available to students. In addition to the annual organ conference, UNL also offers an annual Church Music Workshop to provide continuing education especially geared for volunteer and part-time musicians. Professional church musicians and UNL faculty members collaborate to lead this conference which is given several times, each time at a different location, in order to reach a wide audience. Margot Woolard directs a Church Organist Training program designed for church organists, potential church organists, and people who want to learn to play the organ. It is a non-credit program of private organ lessons, offered at five different locations throughout the state each semester, and can lead to a certificate of achievement. For more information, contact the School of Music, University of Nebraska, 120 Westbrook Music Building, Lincoln, Nebraska, 68598-0100.

describes as French/German/eclectic/traditional/modern, designed to function well with an orchestra, respect the music of the past, and stir up controversial ideas for the future. The *Llamarada* division will feature a battery of southern Californian/Spanish reeds, including a horizontal "Trompeta de Los Angeles." Following the architect's concept for the structure, which is based on curves and a scrupulous avoidance of straight lines, Rosales has explored the possibility of building curved wood pipes which will still be tonally functional.

George Taylor, a native of Virginia, has had a life-long friendship with John Boody, and in his early organ-building days worked with John Brombaugh as well. He spent three and a half years working under von Beckerath in Hamburg, an experience he says taught him the discipline he needed to be a successful organbuilder. Taylor has always been interested in all types of music and has a special fondness for hymn singing. He was initially interested in more eclectic instruments and studied many American Classic stoplists, but soon became disillusioned with the style. The organs tended to "look great on paper," but he generally found the sounds disappointing and began to search for something musically more rewarding.

His early organbuilding days were characterized by experimentation. Recalling his exploration of the use of short keyboards and bone keys, Taylor recounted a memorable episode in which he ventured to the slaughterhouse to acquire the needed bone. Early projects reflected his experimental bent, and he cited organs built for a church in Vincennes, Indiana, for which he developed what he affectionately calls a "Hoosier flute," and a church in

Marcia Van Oyen earned both master's and doctoral degrees in organ and church music at the University of Michigan, where she studied organ with Robert Glasgow. She is the Director of Music at Glenview Community Church (UCC) in Glenview, Illinois and is the Dean of the North Shore ACO Chapter. She also writes reviews for THE DIAPASON.

Charlottesville, Virginia which has shutters on the back of the Brustwerk.

Taylor spoke about his landmark instruments for St. Thomas Church in New York City and Holy Cross Chapel in Worcester, Massachusetts, both of whose cases were modeled on those of early Dutch instruments. He was much more animated, however, when he began to talk about a recent project—the restoration of a two-manual Tannenbergh organ located at the Museum of Southern Decorative Arts in Winston-Salem, North Carolina. Taylor treated the audience to a slide-show, giving us a glimpse into the painstaking work required to decipher the disparate components of the fragile treasure and bring its beautiful sounds to life again.

When the topic of acoustics surfaced once more, Taylor strongly recommended that builders always urge churches to improve their acoustics, even if they are already fairly good. He believes acoustics are 80 percent of the success of any organ. He feels the biggest challenge for contemporary organbuilding in the United States is the wide variety of settings builders must work in. European builders in the past had much more consistency of venue.

Lunchtime Tours

On Friday, the conference schedule included an extended break in the middle of the day for lunch and visits to organs in Lincoln churches, provided one wasn't bothered by extensive walking in the sun and 90-degree heat. For a community of its size, the list of significant instruments in Lincoln is impressive. Participants could choose from the following array: 1969 4-manual Aeolian-Slänner at First Presbyterian, 1998 4-manual Schoenstein (then under construction) at First-Plymouth Congregational, 1991 3-manual Van Daalen at First Lutheran, an 1875 2-manual Kilgen at First Christian Science, 1984 3-manual Rieger, a 1976 3-manual Casavant at Westminster Presbyterian, and four 2-manual Bedient instruments, among others.

Christie Recital

On Friday evening conference participants were joined by a local audience for a recital played by James David Christie on the Hoesch Memorial Organ at Cornerstone Chapel. The instrument is Gene Bedient's Opus 8, a 20-stop, 2-manual tracker organ of 17th-century design. Not surprisingly, Christie's program featured 16th, 17th, and 18th-century music, including works by Buxtehude, Sweelinck, Scheidemann, Scheidt, Johann Bernard Bach, and Christie's own transcription of a Vivaldi concerto. His playing was rhythmically vibrant: spirited and buoyant in the quick tempos, sensitively nuanced on the slow pieces. The most striking element of his playing was the ornamentation. All too often, ornamentation is appended to early literature and the effect is like that of a stylish but ill-fitting suit which merely draws attention to itself. Christie's ornaments were a natural outgrowth of the music, fully integrated into the texture and rhythm. Located in the gallery of the intimate chapel, the Bedient organ has a commanding presence in the room, but is not piercing or overpowering. The sound has warmth and depth as well as an elegant clarity, enhanced by the organ's elevated position and the high ceiling and peaked roof of the chapel, whose acoustics hinted at ambience.

Panel Discussion

Each year, the conference closes with a panel discussion, allowing participants to interact with the lecturers and performers and formulate conclusions about conference topics. George Ritchie opened this year's discussion by suggesting that 20th-century organbuilding has swung back and forth between the eclecticism of the American Classic style and the purity of his toric styles. He asked each of the builders to identify where along that continuum they are most comfortable;

they offered a spectrum of responses.

Dieck said that historic builders continually developed their styles, and he feels that American builders should do likewise, continuing to grow as they interact with clients. Rosales said an organ such as the one at House of Hope goes too far, trying to do too many things. Instruments can be built to do one thing really well and other things reasonably well, though every organ should be suitable for playing Bach. Bedient believes the eclectic organ is a product of the need for organs to do many things since the role of the organ is different now than at any other time in history. He strives to build instruments which will be as useful as possible, serving the needs of his clients, although he admitted that hearing literature on the "right" instruments is preferable. Taylor wants to build instruments designed to accompany hymn singing and have a thrilling sound. He questioned whether certain historical sounds are right for American churches, adding that organs for our time need to be built the way we think they should sound. In small instruments, he noted that consistency is very important, but in larger instruments, eclectic questions have far more flexibility than one might imagine, however, he was quick to add. As he had stated in his lecture, Brombaugh believes that above all the organ

must be a musical instrument and expressed dismay at recent developments which have gotten away from that. He sees the need for many different types of instruments, each of which can handle a specific literature.

When the floor was opened for questions from the audience, a participant commented that bringing the best of the past forward is good, but the use of short keyboards and flat pedal boards is a tragedy. Several others chimed in, expressing frustration with flat pedal boards, short-compass keyboards, and non-adjustable benches, viewing them as impediments. The builders were asked why they build short compass keyboards and flat pedal boards. Steve Dieck responded by saying that whatever we build, we're imitating European models, creating instruments like those for which the music was created. He noted that the concave pedal board is actually English. He prefers a flat pedal board because it's more sensitive with tracker action, adding that he sees a new American standard of building flat pedal boards developing. John Brombaugh gave the example of a project for which he provided two pedal boards—one flat, one concave—reporting that the flat pedal board is the one which is used regularly. His rationale for short compass keyboards is putting your energy where the notes are played most since the uppermost notes of the keyboard

are used only one percent of the time. All of the builders acknowledged the need for the organist to be comfortable, however.

Another participant raised the subject of digital sounds and the use of MIDI. In response, Rosales queried, "Why have samples when you can have the real thing? Electronic sounds, even for 32' stops, are ghastly." Brombaugh agreed, adding his assertion that if an instrument incorporates electronic sounds then it's not truly a pipe organ. His colleagues nodded their assent.

Wanting to delve further into the American Classic issue, I asked the builders if they agreed with a statement Steve Dieck had made in his lecture proposing that their work is continuing the American Classic style. Bedient answered by saying the American Classic style has come to represent thin, uninteresting sounds, a departure from its early, much more colorful manifestations. Dieck reaffirmed the point he had made in his lecture, but also suggested that perhaps historic influences are handled differently now than they have been in the past. Taylor said it depends what you mean by the American Classic style: Does it refer to a console style? What are the style's characteristics in the minds of organists? Rosales thinks C. Donald Harrison was a great innovator and believes that had he lived longer, Harrison might have been build-

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80th birthday tribute Heinz Wunderlich

How does one mark the birthday of a musician with 80 very productive years? Here is an attempt to outline the 80-year life of Professor Heinz Wunderlich, who will enter the decade of octogenarian on April 15, 1999. Professor Wunderlich is a concert organist extraordinaire, has recorded more than once the entire organ works of Bach and Reger, is known as a composer of organ and choral music, is a superb teacher, and is loved and honored as husband, father, and grandfather.

Heinz Wunderlich was born in Leipzig, Germany on April 25, 1919. No stranger to the wonderful musical tradition of Leipzig, which includes such giants as J.S. Bach and Felix Mendelssohn, Wunderlich was lucky to have come from an exceptionally musical family. Both of his parents had musical backgrounds. His great, great grandfather was a musician; one great grandfather and another immediate grandfather were teachers of piano. Wunderlich remembers an aunt in his mother's family who was a professional singer; she also studied extensively in Leipzig. Relatives also include a cousin of his mother who was a conductor in Prague. Following early study at the piano with his own father, Wunderlich was placed in the piano studio of Joachim Voigt, who was the organist in the family parish church. Composition began at age 15. Once accepted as the youngest student ever to the Academy of Music in Leipzig, Heinz Wunderlich studied organ with Karl Straube and composition with Johann Nepomuk David.

An early dismissal from military service due to sickness in 1943 brought Wunderlich to the Moritz Church in Halle, the city of Handel's birth, where he was established as Church Musician until 1958. He also taught at the State Church Music School in Halle. Wunderlich and his first wife Charlotte had three children and seven grandchildren; Charlotte Wunderlich died in 1982. In 1958, Wunderlich and his family escaped to West Germany. He assumed the position as Director of Music at St. Jakobi Church, Hamburg, where he presided over the large Schnitger organ. At the same time, Wunderlich taught at the Staatliche Hochschule in Hamburg. Later he married a second time, to Nelly Sorge-Wunderlich, a famous violinist from Budapest. Together they have performed extensively in the USA, Russia, Poland, and other eastern lands.

In the United States, Heinz Wunder-



lich is known primarily as a concert organist. Internationally known in this capacity, Wunderlich makes the seemingly impossible appear to be easy with his facility for performing large scale works with clarity and formal understanding. As a teacher, Wunderlich is patient, yet demanding. Having studied with him myself for a year, two full summers, and several individual lessons, I feel privileged to have been able to learn various organ works at his hand. Always teaching by pedagogical demonstration, rather than merely talking about the music, Wunderlich is careful to assist the student in sensing the formal structures of large works. In so doing, the student develops an intuitive sense of phrasing and articulation and can later dissect by himself large Romantic works of composers like Reger, Reubke, Liszt, and Rheinberger.

Let us then wish Professor Heinz Wunderlich a most joyous HAPPY BIRTHDAY—80 YEARS! It is my hope that the American organ establishment will better acquaint themselves with this marvelous man, who for nearly four decades has played concert tours in the USA, trained a host of students around the world, glorified God and the organ by contributing brilliant new works for his instrument, and given us a better sense of the organ music of his native land!

—David Burton Brown
Idlewild Presbyterian Church
Memphis, Tennessee

► Nebraska Conference

ing tracker organs. Tracker action is not tied to a particular sound in Rosales' mind.

One particularly astute participant commented that perhaps organbuilding at the end of the 20th century will ultimately define the American Classic style, rather than what has come before. I was left with the impression that there is much more to be explored on the subject, and made work of speaking with each of the builders one-on-one, in order to illuminate the intertwined paths of the so-called "historically inspired" and "American Classic" styles of organbuilding further. My findings will be presented in a future article.

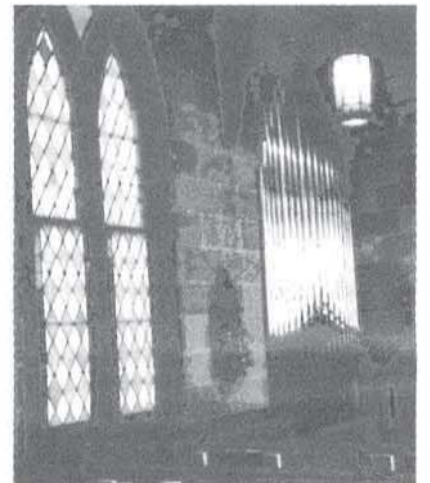
The conference was excellent throughout. The subject matter was thoughtfully conceived and clearly outlined in the brochure promoting the event, and in fact, is what initially

piqued my interest in attending. In just 48 hours, I received a fascinating glimpse into the world of organbuilding and a valuable opportunity to get a personal impression of the builders who are fundamentally shaping the pipe organ scene in this country. The program was ambitious, but the events were sensibly scheduled, allowing adequate time for breaks, meals, a stroll around town, and a peak into the UNL bookstore filled with Cornhusker regalia. The registration fee was an expensive \$40 (\$20 for students) and lodging prices were reasonable. I hadn't previously visited Nebraska and confess to having had stereotypes in my mind, but I was pleasantly surprised when I arrived. The vast flatness of the plains, congestion-free airport, and unpretentious affability of the citizens were refreshing. George Ritchie and his colleagues are providing a great service by offering this high quality educational opportunity each year. ■

New Organs



Lewis & Hitchcock, Inc., Vienna, Virginia, has built a new organ for Christ Episcopal Church, Gordonsville, Virginia. The firm's opus 275 comprises 14 registers, 15 ranks, 859 pipes, and a Zimbalstern of 9 bells, over two manuals and pedal. Seven ranks of pipes were retained from the church's former organ, rebuilt to new standards, along with the console, which was totally rebuilt. The case projects forward slightly into the nave to permit the new facade pipes (the bass of the 8' Principal) to extend up beyond the arch. These were designed in the same style as the former false pipes, with the same mouth line and gilded mouthlis. The Trompette en Chamade, to be mounted above the west door, will be installed later this year.



GREAT
16' RohrGedeckl (from Subbass & Rohrflute)
8' Principal
8' Rohrflute
8' Dulciana
8' Unda Maris (TC)
4' Octave (ext)
4' Rohrflute (ext)
2' Octave (ext)
2' Flute (ext)
1 1/2' Mixture II
2 3/4' Cornet II (from Swell 2% & 1%)
8' Trumpet (Sw)
Gt 16-UO-4
Sw/Gt 16-8-4
Chimes (prep)
MIDI (prep)

SWELL
8' Melodia
8' Salicional
8' Voix Celeste (TC)
8' Unda Maris II (Gt)
4' Principal
4' Flute (ext)
2 3/4' Nazard
2' Principal (ext)
2' Flute (ext)

1 3/4' Tierce (37 pipes)
1 1/2' Larigot (from 2%)
16' Trombone (ext)
8' Trumpet
8' Oboe
4' Clarion (ext)
Tremolo
Sw 16-UO-4
MIDI (prep)
8' Trompette en Chamade (prep)

PEDAL
32' Resultant
16' Subbass
16' RohrGedeckl (from Subbass & Rohrflute)
8' Principal (Gt)
8' Rohrflute (Gt)
8' Dulciana (Gt)
4' Principal (Gt)
4' Flute (Sw)
2 3/4' Mixture II (from Sw Principal & Nazard)
16' Trombone (Sw)
8' Trumpet (Sw)
8' Oboe (Sw)
Gt/Ped 8-4
Sw/Ped 8-4
MIDI (prep)

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Cover From the builder

John-Paul Buzard Pipe Organ Builders, Champaign, Illinois, has built a new organ for St. George's Episcopal Church, Belleville, Illinois. The firm's opus 19 comprises 26 stops, 32 ranks on two manuals and pedal in a free-standing white oak case.

The opportunity to design and build a new pipe organ for St. George's Church came about when the parish built a magnificent new church building, winning architectural awards, and becoming the pride of the diocese. About the time the new church was built, the Buzard Opus 7 organ was being installed at The Episcopal Chapel of St. John the Divine, in Champaign, Illinois. The aging electronic organ at the chapel was sold to St. George's as a temporary instrument while the parish grew into its new worship space.

St. George's and St. Mark's Lutheran Church, an ELCA congregation, share church and office spaces. These two congregations truly live the spirit of "Concordat." Although the organ was to be purchased by St. George's parish, both congregations wanted to be sure that it would be tonally appropriate for Stanford as well as for Bach.

A visit to Champaign by Henry Willis IV in spring, 1997 was the occasion of a visit to St. George's, and collaboration on a new set of Buzard-cum-Willis scalings and mixture compositions subsequently used in the St. George's organ. The Diapason scales themselves are somewhat smaller than found in typical American organs. A warm and grand tone is produced in these smaller scales by higher cut-ups and certain Willis particulars of pipe construction. The flute, mutation, and string scales are more generous, adding to the variety of colors.

This results in a rich and warm fundamental sound, plenty of brightness in the higher pitched stops, beautiful round flutes, spicy mutations and shimmering strings. The Great and Swell choruses balance each other in a classic context, each being of slightly different color, but both being sprightly and buoyant. A darker texture can be created by registering the organ romantically, by doubling up on 8 and 4-foot pitches, leaving the mixtures until last in a seamless, romantic build-up of sound.

The reeds exhibit full, rich colors, usable in chorus or smaller solo roles; the Tuba is in balance to the full organ, usable in ensemble or single notes without obliterating the rest of the instrument. ● of particular note in this instrument is a 1902 Willis 8' Corno di Bassetto which has been restored and included in this organ as an 8' Cremona on the Great Organ. This stop has the warmth and "woodiness" of a Clarinet, but a bit of the pungency of a Cromorne.

The case and console are made of solid white oak and white oak veneers with dark walnut trim. The crosses in the towers echo the circular window muntions and coincidentally, are the same design as St. Mark's processional cross. The casework at the top of the flutes and cove detailing in the towers have purple/blue and gold leaf striping, the color purple being found in a large cross suspended behind the altar and framed in a clear glass arched window.

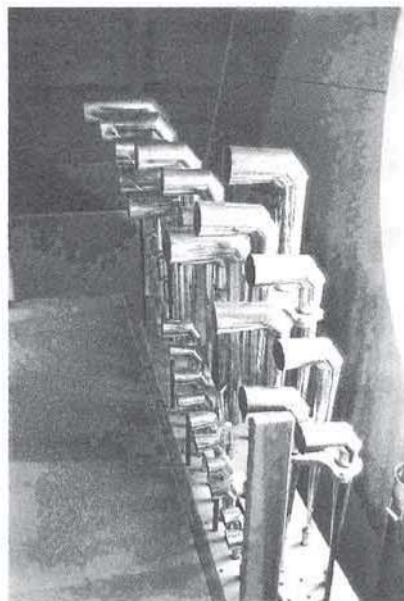
Pipes in the front are 75% English tin, with a lightly polished finish. Inside pipes are mostly of 50% tin, except the flute stops of higher lead content. Wooden pipes are poplar with walnut mouths, including the Great 8' Flute Celeste, a Ludwigtone. The low 6 pipes of the Pedal 16' Open Diapason are made of wood and stand behind the case. Wind pressure: Great 3 1/2", Swell 4", Pedal 3 1/2", 4", 5".

The organ was first played for services on Easter Day, 1998. A Service of Dedication and short recital was held on May 31, played and conducted by the parish's music director, Dr. Nancy Ypma; Thomas Murray inaugurated the organ in a public recital in November.

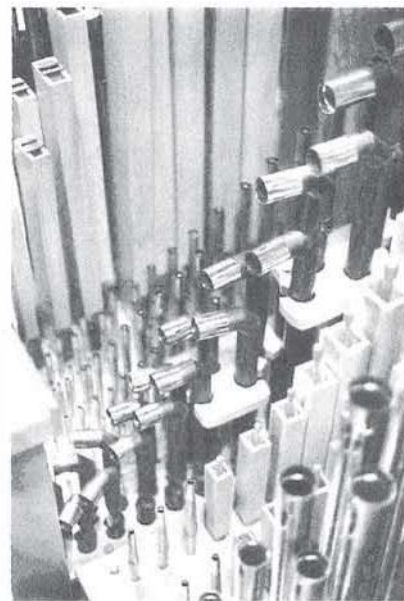
—John-Paul Buzard

From the music director and organist Nancy S. Ypma

St. George's Organ Committee initially came together in 1990 during the planning of our new church building. In order to be sure a new instrument could be housed in the church at a future date, the committee looked at various instruments and considered the acoustics during architectural planning. The new building was dedicated on December 8, 1991 and an 18 year-old electronic organ was temporarily installed.



The Tuba of 50% tin, hooded, at the top of the case



The Great pipework, showing the Flute Celeste and the 1902 Willis Bassett Horn, the pipes of which are all hooded

The committee re-formed in 1995 with the hope that funds would be found for a pipe organ. We researched electronic, combination instruments, and pipe organs. This instrument was not only to serve St. George's Episcopal parish but also St. Mark's Lutheran parish, with which we share our sanctuary, offices and educational building. After much research, visits and presentations, the committee met in August to make a decision. One of the committee members stated the difference between electronic instruments and pipe organs most eloquently: "The electronic organ's sound touches your ears, but the pipe organ's sound touches your soul." A vote was taken and it was unanimous that the instrument was to be built by John-Paul Buzard.

As the committee began to worry about the funds, Mrs. Audrey Marsh-King, a long standing member of St. George's and community business woman, announced that she and her family would like to give the organ to the parish as a gift in memory of her parents, Walt and Pearl Marsh. The room was filled with an awesome silence and then elation. We sang The Doxology and celebrated.

Over the next two and-a-half years the committee worked with John-Paul in planning the specifications, design, and installation of the new organ. The floor in the organ's installation area was reinforced, hanging light fixtures removed, and spotlights installed. Then, on March 10, 1998 the organ arrived and members of both parishes helped carry in all the various components. The organ came together over the next six weeks and was first played at Sunday morning Easter services. It was a glorious morning.

I am delighted that St. George's has such a wonderful organ. So many people worked together to make it a reality. Audrey Marsh-King's generous gift, the committee's hard work, the financial expertise of church members which allowed earnings from the gift's wise investment to add a 16' Open Diapason in the pedal division, and finally and very importantly, the professionalism and expertise of John-Paul Buzard and his staff. I enjoyed working with John-Paul and discussing all the facets of the instrument. The organ is perfect for our Episcopal liturgy and the variety of music we perform, yet also meets the needs of the Lutheran liturgy. The organ was dedicated on Pentecost, May 31, 1998 at an Evensong followed by a concert which I had the honor to perform.

From Elliot H. Blackburn, Rector, St. George's Episcopal Church

St. George's Parish had some unique challenges as we prepared for the selection and choice of a pipe organ for our new church building which was constructed in 1991. Since 1983 St. George's has shared its facilities with St.

Mark Lutheran Church, a parish with a strong liturgical tradition rooted in the heritage of the German Chorale and continental organ music. St. George's liturgical tradition calls more upon an English sound. We knew that this would be a challenge for any organ builder. Additionally, our space could best be described as a contemporary gothic design, with semi circular seating. From the beginning of the design phase of the building, it had been decided, with the architect, that the organ would be located in the north bay. We have been very pleased with the way that John-Paul Buzard and his associates worked with us, our architect, and St. Mark Lutheran Church to meet both our design and tonal specifications. We believe that the result is a magnificent and beautiful instrument.

GREAT

- 16' Lieblich Gedeckt (wood)
- 8' Open Diapason (tin-facade)
- 8' Flûte à Biberon (metal)
- 8' Gedeckt Flute (ext)
- 8' Flute Celestis
- 4' Principal
- 4' Spire Flute
- 2' Fifteenth
- 1 1/2' Larigot
- 1 1/2' Fourniture IV
- 8' Cremona (1902 Willis Bassett Horn)
- Tremulant
- 8' Minor Trumpet (Sw 16')
- Cymbalstern (prep)
- 8' Major Tuba (hooded)
- 8' Tuba Solo (melody coupler)
- Ct 16-UO-4
- Sw/Ct 16-8-4

SWELL

- 8' Stopped Diapason (wood)
- 8' Salicional
- 8' Voix Celeste (TC)
- 4' Principal
- 4' Harmonic Flute
- 2 1/2' Nazard (tapered)
- 2' Flageolet
- 1 1/4' Tierce
- 2 1/4' Full Mixture IV
- 16' Basson (1-12 1/2 lgth)
- 8' Trompette
- 8' Oboe
- 4' Clarion (from 16')
- Tremulant
- 8' Major Tuba (Ct)
- 8' Tuba Solo (Ct)
- Sw 16-UO-4

PEDAL

- 32' Subbass (electr ext)
- 32' Lieblich Gedeckt (Gt electr ext)
- 16' Open Diapason (1-6 open wood, rest tin in facade)
- 16' Bourdon (wood)
- 16' Gedeckt (Gt)
- 8' Principal (ext)
- 8' Bass Flute (ext)
- 8' Gedeckt Flute (Ct)
- 4' Choral Bass (ext)
- 16' Trombone
- 16' Basson (Sw)
- 8' Trumpet (ext)
- 4' Clarion (Sw)
- 8' Major Tuba (Gt)
- Ct/Ped 8-4
- Sw/Ped 8-4

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, * = RCOO 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 APRIL

Organ Concert; St Paul's Chapel, Columbia University, New York, NY noon

16 APRIL

Bradley Welch; Trinity Church, Boston, MA 12:15 pm

Canterbury Cathedral Choir; Trinity Episcopal, Hartford, CT 7:30 pm

Brink Bush; St Anne Church, Rochester, NY 8 pm

Christ Church Cathedral Choir, Oxford; Shadyside Presbyterian, Pittsburgh, PA 8 pm

David Craighead; Highland United Methodist, Raleigh, NC 8 pm

Todd Wilson; St Aloysius Church, Bowling Green, OH 7:30 pm

Bach, *St John Passion*, with orchestra; Divine Word Chapel, Northbrook, IL 7:30 pm

Bach Week Festival Chamber Players; Fourth Presbyterian, Chicago, IL 12:10 pm

Theatre of Voices; Rockefeller Chapel, Chicago, IL 8 pm

Three Choir Festival; MI Carmel Church, Chicago, IL 8 pm

Simon Preston; Court Street United Methodist, Rockford, IL 7:30 pm

Anita Werling, with brass; First Presbyterian, Macomb, IL 8 pm

17 APRIL

Todd Wilson, masterclass; St Aloysius Church, Bowling Green, OH 10 am

Robert Morgan; Conyers Presbyterian, Conyers, GA 8 pm

David Higgs, masterclass; First Presbyterian, Nashville, TN 10 am

Mary Preston; Grace Episcopal, Oak Park, IL 7:30 pm

Christ Church Cathedral Choir, Oxford; St Wenceslaus Church, Chicago, IL 7:30 pm

18 APRIL

Thomas Murray; United Congregational Church, Holyoke, MA 3 pm

Mark Dwyer; St Michael's Episcopal, Marblehead, MA 5 pm

Christ Church Cathedral Choir, Oxford; Yale University, New Haven, CT 7:30 pm

Singing Boys of Pennsylvania; St Francis Assisi Catholic Church, New Britain, CT 7:30 pm (also April 19, 9:30 am)

Bach, *Cantata 134*, with orchestra; Church of the Good Shepherd, New York, NY 11 am

L'antica musica New York; St Bartholomew's, New York, NY 3 pm

Friedhelm Flamme; St Patrick's Cathedral, New York, NY 4:45 pm

David Whitehouse; St Thomas Church, New York, NY 5:15 pm

Lee Dettra, with U.S. Military Academy Concert Band; Cadet Chapel, West Point, NY 3:30 pm

Washington College Early Music Consort; Emmanuel Episcopal, Chestertown, MD 4 pm

Washington Cathedral Girl Choristers; St John's Episcopal, Hagerstown, MD 4 pm

Chamber Arts Guild Chorus, with orchestra; St Paul's, Doylestown, PA 7 pm

Timothy Albrecht; Grace Lutheran, Lancaster, PA 3 pm

Christa Rakich; Calvary Episcopal, Pittsburgh, PA 7:30 pm

Olivier Latty; St James Episcopal, Richmond, VA 5 pm (also April 19)

Peter Conte; Greene Memorial United Methodist, Roanoke, VA 4 pm

Peter DuBois; Trinity Evangelical Lutheran, Charleston, WV 4 pm

Pastoral Musicians Showcase Concert; Cathedral of St Jude, St Petersburg, FL 3 pm

Canterbury Cathedral Choir; Cathedral of St Philip, Atlanta, GA

Shorter College Chorale; Spivey Hall, Morrow, GA 3 pm

David Higgs; First Presbyterian, Nashville, TN 5 pm

Karel Paukert, with soprano & viola; Cleveland Museum, Cleveland, OH 2:30 pm

John Obetz; Blessed Sacrament Cathedral, Detroit, MI 3 pm

MI Zion Church Gospel Choirs; First Baptist, Kalamazoo, MI 4 pm

Eleganza Baroque Ensemble; Trinity Episcopal, Ft Wayne, IN 5 pm

Bach, *St John Passion*, with orchestra; Divine Word Chapel, Northbrook, IL 7 pm

The Cathedral Singers; Fourth Presbyterian, Chicago, IL 3 pm

Cantata Festival; Rockefeller Chapel, Chicago, IL 3 pm

++Stephen Schnurr; St Mary of Perpetual Help, Chicago, IL 4 pm

Crystal Lake Community Chorus, with orchestra; First Congregational, Crystal Lake, IL 4 pm

Calvert Johnson; Sixth Ave Baptist, Birmingham, AL 4 pm

Martin Jean; Cathedral of St Mark, Shreveport, LA 4 pm

19 APRIL

Singing Boys of Pennsylvania; First Congregational, Holden, MA 3 pm

Ellen Espenschied; Yale University, New Haven, CT 12:30 pm

Christopher Pankratz; Yale University, New Haven, CT 8 pm

*Susan Armstrong, lecture-recital; Providence College, Providence, RI 7 pm

Andrew Peters & Todd Wilson, with brass; Church of the Covenant, Cleveland, OH 8 pm

*Minnesota Organ Composers Concert; Cathedral of St Paul, St Paul, MN 7:30 pm

20 APRIL

Carol Williams; St Ignatius Loyola, New York, NY 7:30 pm

Janette Fishell; Church of the Holy Apostles, New York, NY 8 pm

Ann Hood, with trumpet; Medical University of South Carolina, Charleston, SC noon

*Simon Preston; Uihlein Hall, Milwaukee, WI 8 pm

21 APRIL

Stephen Tharp; St Bartholomew's, New York, NY 7:30 pm

22 APRIL

Aaron Miller; National City Christian, Washington, DC 12:15 pm

Simon Preston, masterclass; Wayne State University, Detroit, MI 3 pm

23 APRIL

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

Bach, *Mass in B minor*; Trinity Church, Boston, MA 8 pm

Dana Robinson; Old West Church, Boston, MA 8 pm

+Sean Redrow; St Joseph Church, Worcester, MA 7:30 pm

Jane Parker-Smith; Covenant Presbyterian, Charlotte, NC 8 pm

Catharine Crozier; Illinois College, Jacksonville, IL 8 pm

Dan Miller; Cathedral of St Jude, St Petersburg, FL 7:30 pm

Jefferson State Singers; Cathedral Church of the Advent, Birmingham, AL 12:30 pm



Bedient Pipe Organ Company, Lincoln, Nebraska, has built a new organ for Madonna Rehabilitation Hospital Chapel in Lincoln. The firm's Opus 49 comprises 6 stops, 5 ranks, and 290 pipes over two manuals and pedal; mechanical key and stop action. The case is of oak; pipe shades are of red gum. The hospital is one of the premier rehabilitation centers in the Midwest. The organ is used for all daily and Sunday masses at the hospital chapel. The new chapel, which seats about 150 people, was dedicated in 1996 and features favorable acoustics. The Stopped Diapason, Melodia, and low 12 pipes of the Lieblight Gedackt were recycled from old pipes given to the Bedient Company over the years. The Harmonic Flute is a tapered rank and is harmonic from tenor C to the top. The Salicional 8' is in the facade starting at tenor C. The ivory

covered keyboards were recycled from a discarded Austin console and the pedalboard came from a discarded Schober electronic organ kit. The dedication recital was played in January 1998 by Quentin Faulkner and Mary Murrell Faulkner.

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8' Salicional
8' Stopped Diapason
4' Harmonic Flute

SWELL

8' Melodia
2 2/3' Nazard

PEDAL

16' Lieblight Gedackt

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24 APRIL
Dana Robinson, lecture demonstration; Old West Church, Boston, MA 10 am
 Mendelssohn, *Elijah*, with orchestra; Yale University, New Haven, CT 8 pm
David Hill; Christ & St Luke's Episcopal, Norfolk, VA
John Gouwens, carillon; Culver Academy, Culver, IN 4 pm
 Brit:enFest Choral Concert; Christ Church Cathedral, Indianapolis, IN 7:30 pm
 His Majesty's Clerkes; First Congregational, Evanston, IL 8 pm

25 APRIL
James Christie; St Joseph's Catholic Church, Biddeford, ME 4 pm
Susan Armstrong; Basilica of St Stanislaus, Chicopee, MA 4 pm
Jane Parker-Smith; Reformed Church, Bronxville, NY 4 pm
 BachWorks; St Paul's Evan Lutheran; New York, NY 4:15 pm
David Oliver; St Patrick's Cathedral, New York, NY 4:45 pm
Judith Hancock & Patrick Allen; St Thomas Church, New York, NY 5:15 pm
Bruce Neswick; Cathedral of the Incarnation, Garden City, NY 4 pm
Farrell Goehring, with flute; Bethesda Episcopal, Saratoga Springs, NY 4 pm
Jeanine & Alan Morrison, piano & organ; Longwood Gardens, Kennett Square, PA 3 pm
 Honegger, *King David*, with orchestra; Lutheran Church of the Holy Trinity, Lancaster, PA 4 pm
Cj Sambach; Baughman Mem United Methodist, New Cumberland, PA 3 pm
 Singing Boys of Pennsylvania; Longswamp United Church of Christ, Mertztown, PA 4 pm
Simon Preston; Grace United Methodist, Baltimore, MD 7 pm
 Clayton State Collegiate Chorale; Spivey Hall, Morrow, GA 8:15 pm
Mark Jones, with saxophone; First Presbyterian, Pompano Beach, FL 4 pm
 Vocal Recital; United Methodist Church, Painesville, OH
 ++**Mary Gifford**; Cathedral of the Holy Angels; Gary, IN 3 pm
 Britten, *War Requiem*; SS Peter & Paul Cathedral, Indianapolis, IN 7 pm
 His Majesty's Clerkes; Quigley Seminary Chapel, Chicago, IL 7:30 pm
 Fauré, *Requiem*, with orchestra; Park Ridge Community UCC, Park Ridge, IL 10:30 am

26 APRIL
Douglas Brown; Yale University, New Haven, CT 12:30 pm
Samuel Soria; Presbyterian Homes, Evanston, IL 1:30 pm

27 APRIL
Deborah Bagwell and William Gudger, with brass; Medical University of South Carolina, Charleston, SC noon

30 APRIL
Jared Johnson; Trinity Church, Boston, MA 12:15 pm
 Libana Women's Ensemble; Immanuel Congregational, Hartford, CT 8 pm
Susan Armstrong; Pomfret School, Pomfret, CT 8 pm
Simon Preston; First United Methodist, Waynesville, NC 7:30 pm
 Sovosó; Spivey Hall, Morrow, GA 8:15 pm
Cj Sambach; First United Methodist, Lancaster, OH 9, 10:30 am, 1 pm (also May 1, 7 pm)
 Bach Week Festival; St Luke's Episcopal, Evanston, IL (through May 9)
Richard Clemmitt; Fourth Presbyterian, Chicago, IL 12:10 pm

1 MAY
 Three Choirs Festival; St Peter's Episcopal, Morristown, NJ (through May 3)

2 MAY
Michael Kleinschmidt; Church of the Advent, Boston, MA 6:30 pm
Jane Parker-Smith; St John's Episcopal, Stamford, CT 4 pm
Diane Meredith Belcher; First Congregational, Southington, CT 3 pm
Jane Gamble; St Patrick's Cathedral, New York, NY 4:45 pm
Adrienne Pavur; St Thomas Church, New York, NY 5:15 pm
John Rose; Cathedral of the Sacred Heart, Newark, NJ 4 pm
 Hymn Festival; Lutheran Church of the Good Shepherd, Lancaster, PA 4 pm
Paul Jacobs; Ursinus College, Collegeville, PA 4 pm
Gerre Hancock, hymn festival; St James Episcopal, Richmond, VA 5 pm
 Rocky Mount Flute Choir; Church of the Good Shepherd, Rocky Mount, NC 5 pm
Simon Preston; Spivey Hall, Morrow, GA 3 pm
John Weaver; First Presbyterian, Sarasota, FL 5 pm
 Musica Trinitatis; Trinity Episcopal, Ft Wayne, IN 5 pm
 Bach, *Cantata No.4*; First Presbyterian, Evansville, IN 7 pm

Janette Fishell & Colin Andrews; Fourth Presbyterian, Chicago, IL 3 pm
 Bach, *Cantata No. 4*, with orchestra; Fourth Presbyterian, Chicago, IL 7 pm
Marcia Van Oyen; First United Methodist, Park Ridge, IL 5 pm

3 MAY
Martin Jean; Yale University, New Haven, CT 12:30 pm
John Weaver; First Presbyterian, Sarasota, FL 9 am; workshops 10:15 am, 1:30 pm
 Choral Concert; Church of the Covenant, Cleveland, OH 8 pm

4 MAY
Iain Quinn, with brass; Trinity Episcopal, Hartford, CT 7:30 pm
Simon Preston; Church of the Saviour, Cleveland Heights, OH 8 pm

5 MAY
 Bach Concert; Trinity Episcopal, Hartford, CT 7:30 pm

7 MAY
John Lowe; Trinity Church, Boston, MA 12:15 pm
 Alta Wind Trio; Trinity Episcopal, Hartford, CT 7:30 pm
Simon Preston; Christ Church, Greenville, DE 7:30 pm
Rebecca Kleintop; Emmanuel Episcopal, Cheslerdown, MD 8 pm
 Choral Concert, with orchestra; Lindenwood Christian, Memphis, TN 7:30 pm

8 MAY
Gerre Hancock; First Presbyterian, Bethlehem, PA 10:30 am
Gordon Turk; Elm Park United Methodist, Scranton, PA 7 pm
 Spivey Hall Children's Choir; Spivey Hall, Morrow, GA 3, 7 pm

9 MAY
 Kodaly, *Missa Brevis*; Trinity Episcopal, Hartford, CT 10:30 am
Owen Burdick; St Thomas Church, New York, NY 5:15 pm
 New England Spiritual Ensemble; Cathedral of the Incarnation, Garden City, NY 4 pm
Afan Morrison; Salem United Methodist, Manheim, PA 3 pm
Haig Mardrosian; St Anne Roman Catholic, Washington, DC
Michael Burkhardt, hymn festival; Old Presbyterian Meeting House, Alexandria, VA 8:30, 11 am
 Choral Concert; Cathedral of St Jude, St Petersburg, FL 3 pm
 Festival Choral Concert, with orchestra; First Baptist, Kalamazoo, MI 11 am
William Neil; Rockefeller Chapel, Chicago, IL 3 pm
Robert Glasgow; St Norbert Abbey, De Peter, WI 1:30 pm
Marilyn & James Biery; Cathedral of St Paul, St. Paul, MN 3 pm

10 MAY
 New England Spiritual Ensemble, masterclass; Cathedral of the Incarnation, Garden City, NY 9 am
Michael Burkhardt, workshop; Old Presbyterian Meeting House, Alexandria, VA 8 pm

11 MAY
Harold Stover & Ray Cornils; City Hall, Portland, ME 7:30 pm
Todd Wilson; Trinity Presbyterian, Atlanta, GA 8 pm

13 MAY
 Britten, *Missa Brevis*; Church of the Advent, Boston, MA 6:30 pm
Donald Dumlér; St Mary the Virgin, New York, NY 5:30 pm
Terry Charles; Kirk of Dunedin, Dunedin, FL 8 pm (also May 14)
Mary Preston, with orchestra; Symphony Center, Chicago, IL 8 pm (also May 14, 15)

14 MAY
Ross Wood; Trinity Church, Boston, MA 12:15 pm
Lorenz Maycher; First Congregational, Fall River, MA 7:30 pm
Thomas Strickland & Mark Filbert; Fourth Presbyterian, Chicago, IL 12:10 pm

15 MAY
Gerre Hancock; First Presbyterian, Bethlehem, PA 10:30 am
Terry Charles; Kirk of Dunedin, Dunedin, FL 2 pm
 Bach Cantatas & Concertos; Seventh-Day Adventist, Kettering, OH
John Gouwens, carillon; Culver Academy, Culver, IN 4 pm

16 MAY
 The Boston Camerata; South Church, New Britain, CT 4 pm
Donald George; St Patrick's Cathedral, New York, NY 4:45 pm
Christopher Babcock; St Thomas Church, New York, NY 5:15 pm

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Alan Morrison; United Methodist Church,
Red Bank, NJ 4 pm

Delius Society Concert; Longwood Gardens,
Kennett Square, PA 3 pm

Anthony Ciucci; St Luke's Episcopal,
Lebanon, PA 7 pm

William Picher, with soprano; Cathedral of St
Jude, St Petersburg, FL 3 pm

Bach, Cantata *Jauchzet Gott*; Rockefeller
Chapel, Chicago, IL 11 am

John Sherer, with orchestra; Fourth Presby-
terian, Chicago, IL 3 pm

++Stephen Schnurr, with soprano; Holy
Family Catholic Church, Chicago, IL 3 pm

Carol Britt; Christ Church Cathedral, New
Orleans, LA 4 pm

18 MAY

*Andre Lash; First Baptist, Bristol, VA 8 pm

Lawrence Goering; Church of the Good
Shepherd, Rocky Mount, NC 7:30 pm

Mary Preston, with orchestra; Symphony
Center, Chicago, IL 7:30 pm

21 MAY

Carol Williams; Trinity Church, Boston, MA
12:15 pm

Peter Krasinski; Mem Music Hall, Methuen,
MA 8 pm

Colonial Concert; First Church of Christ,
Wethersfield, CT 7 pm

Michael Farris; St Paul's Episcopal, Albany,
NY 8 pm

Gillian Weir; Second Presbyterian, Balti-
more, MD 8 pm

David Burton Brown; Trinity United
Methodist, Lafayette, IN 7:30 pm

Gregory Hooker, with strings; Cathedral
Church of the Advent, Birmingham, AL 12:30
pm

22 MAY

Swayne, *Missa Tiburtina*; College of DuPage,
Glen Ellyn, IL 8 pm

23 MAY

Stewart Scharch; St Thomas Church, New
York, NY 5:15 pm

Gordon Turk; Monroe Village, Jamesburg,
NJ 3 pm

+Cj Sambach; Christ Memorial Lutheran,
East Brunswick, NJ 10:30 am

Michael Davidson & David Herman; St
Peter's Cathedral, Wilmington, DE 2:30 pm

Timothy Harrell; St Paul's Church,
Doylestown, PA 5:30 pm

Clyde Holloway; St Ann's Catholic Church,
Washington, DC 4 pm

Handbell Concert; First Baptist, Kalamazoo,
MI 4 pm

Bach Concertos Concert; Christ Church
Cathedral, Indianapolis, IN 4 pm

Bach, Cantata *Halt im Gedächtnis Jesum*
Christ; St Luke Lutheran, Chicago, IL 10:30 am

Chicago Three Choirs Festival; Fourth Pres-
byterian, Chicago, IL 3 pm

++Anne Sinclair & Stephen Schnurr, hymn
sing/lecture; Holy Family Catholic Church,
Chicago, IL 3 pm

Fauré, *Requiem*, with orchestra; Cathedral
Church of the Advent, Birmingham, AL 4 pm

24 MAY

Randall Manges; Presbyterian Homes,
Evanston, IL 1:30 pm

25 MAY

David Hurd; Church of the Holy Apostles,
New York, NY 8 pm

Stewart Foster; Peachtree Road United
Methodist, Atlanta, GA 7:30 pm

26 MAY

Christa Rakich; Mem Music Hall, Methuen,
MA 8 pm

28 MAY

Douglas Frew; Trinity Church, Boston, MA
12:15 pm

Wisconsin Baroque Ensemble; Gate of Heav-
en Synagogue, Madison, WI 7:30 pm

30 MAY

Timothy Smith; St Patrick's Cathedral, New
York, NY 4:45 pm

John Lowe; St Thomas Church, New York,
NY 5:15 pm

UNITED STATES
West of the Mississippi

15 APRIL

Christ Church Cathedral Choir, Oxford;
Cathedral of St Mark, Minneapolis, MN 7:30 pm

Michael Bauer; University of Kansas,
Lawrence, KS 1:30 pm

Martin West; University of Kansas,
Lawrence, KS 7:30 pm

Cj Sambach; Westminster Presbyterian,
Oklahoma City, OK 9, 10:30 am, 1 pm (also
April 16 9, 10:30 am, 7:30 pm)

16 APRIL

Rachmaninoff, *Vespers*; St John's Cathedral,
Denver, CO 8 pm

James Higdon; University of Kansas,
Lawrence, KS 1:30 pm

Olivier Latry; University of Kansas,
Lawrence, KS 7:30 pm

18 APRIL

Brahms, *Requiem*, with orchestra; Wayzata
Community Church, Wayzata, MN 3 pm

Art of Sacred Song Concert; Trinity Episcopal,
Iowa City, IA

Stewart Foster; Boston Ave Methodist,
Tulsa, OK 5 pm

Kiyo & Chiemi Watanabe; Midwestern State
University, Wichita Falls, TX 3 pm

Simon Preston; University of Texas, Austin,
TX 4 pm

Martin Rost; Christ the King Lutheran, Hous-
ton, TX 5 pm

Gordon Turk; First United Methodist, Boul-
der, CO 4 pm

Christopher Tietze; St Mary's Cathedral, San
Francisco, CA 3:30 pm

Judith Hancock; First United Methodist, San
Diego, CA 7 pm

19 APRIL

Canterbury Cathedral Choir; Church of the
Incarnation, Dallas, TX

23 APRIL

Matt Curlee; St John's Cathedral, Denver,
CO 7:30 pm

Frederick Swann; First United Methodist,
Lubbock, TX 8 pm

John Scott; St Paul's Methodist, Houston, TX
7:30 pm

24 APRIL

Plymouth Music Series Chorus and Ensemble
Singers; Basilica of St Mary, Minneapolis, MN 8
pm

25 APRIL

Christopher Young; First Presbyterian,
Rochester, MN 4 pm

Elizabeth & Raymond Chenault; First Pres-
byterian, San Antonio, TX 3 pm

John Scott; St Paul's Methodist, Houston, TX
4 pm

Cathedral Choir of Boys & Girls; St Mary's
Cathedral, San Francisco, CA 3:30 pm

Ann Elise Smoot; First Congregational,
Fresno, CA 3 pm

27 APRIL

Simon Preston; St Louis Cathedral, St Louis,
MO 7:30 pm

David Pickering; University of Kansas,
Lawrence, KS 7:30 pm

28 APRIL

Simon Preston, masterclass; St Louis
Cathedral, St Louis, MO 10 am

30 APRIL

Crown College Choir; Wayzata Community
Church, Wayzata, MN 8 pm

Robert Horton; University of Kansas,
Lawrence, KS 7:30 pm

Richard Elliott; Ogden LDS Tabernacle,
Ogden, UT 7:30 pm

2 MAY

Joyce Jones; St Paul's United Methodist,
Lincoln, NE 7:30 pm

Bachathon; Grace & Holy Trinity Cathedral,
Kansas City, MO 2 pm

Janice Beck; University of Arizona, Tucson,
AZ 7 pm

Peter Sykes; Trinity Lutheran, Lynnwood,
WA 7 pm

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

Santa Barbara Boys Choir; Trinity Episcopal,
Santa Barbara, CA 3:30 pm

Choral Concert, with orchestra; All SS Epis-
copal, Beverly Hills, CA 5 pm

3 MAY

Joseph Adam, with percussion; St James
Cathedral, Seattle, WA 8 pm

4 MAY

Raymond Garner & David Hatt; Cathedral of
the Immaculate Conception, Denver, CO 7:30
pm

7 MAY

Susan Ferré; St Mark's Cathedral, Seattle,
WA 8 pm

9 MAY

Christoph Tietze; St Mary's Cathedral, San
Francisco, CA 3:30 pm

11 MAY

Simon Preston; St Mark's Cathedral, Min-
neapolis, MN 7:30 pm

13 MAY

Mel Butler; Pacific Lutheran University, Park-
land, WA 8 pm

16 MAY

John Obetz; Independence Boulevard Christ,
Kansas City, MO 3 pm

*Peter DuBois; Highland Park Presbyterian,
Dallas, TX 7:30 pm

Renaissance Consort of Fort Worth; St
Stephen Presbyterian, Ft Worth, TX 7:30 pm

Bach Cantata Concert; Christ the King Lutheran, Houston, TX 7:30 pm
 San Francisco Choral Artists; St Mary's Cathedral, San Francisco, CA 3:30 pm
 Simon Preston; First Congregational, Los Angeles, CA 4 pm
 Mozart Choral Concert, with orchestra; La Jolla Presbyterian, La Jolla, CA 7 pm

20 MAY
 Phillips, *Missa Brevis*; All SS Episcopal, Beverly Hills, CA 7:30 pm

21 MAY
 Frederick Swann; Our Saviour's Lutheran, Lake Oswego, OR 7:30 pm

22 MAY
 Frederick Swann, workshop; Our Saviour's Lutheran, Lake Oswego, OR 9:30 am

23 MAY
 Kiyoo & Chiemi Watanabe; St Mark's Episcopal, San Antonio, TX 4 pm
 James Denman; Epiphany Parish, Seattle, WA 2 pm
 Palestrina Choral Concert; St Mary's Cathedral, San Francisco, CA 3:30 pm

INTERNATIONAL

16 APRIL
 Martin Neary; Winchester Cathedral, Winchester, England 7:30 pm

17 APRIL
 Joseph Cullen, workshop; Lancing College, West Sussex, England 11 am
 Gordon Stewart, masterclass; St Mary's Church, Weymouth, Dorset, England 2:30 pm

20 APRIL
 James Burchill; Cathedral Church of All SS, Halifax, Nova Scotia, Canada 12:10 pm

23 APRIL
 James Lancelot; Winchester Cathedral, Winchester, England 7:30 pm

24 APRIL
 Martin Baker; Queenswood School, Hertfordshire, England 7:30 pm
 Stephen Disley; St John the Evangelist, Duncan Terrace, Islington, England

27 APRIL
 James Burchill; Cathedral Church of All SS, Halifax, Nova Scotia, Canada 12:10 pm

1 MAY
 Nicholas Page; United Reformed Church, Thetford, England 7:30 pm

2 MAY
 Gillian Weir; Roggenburg Abbey, Roggenburg, Germany 3 pm

3 MAY
 Andrew Lucas; Liverpool Cathedral, Liverpool, England 11:15 am

4 MAY
 Ross MacLean; Cathedral of All SS, Halifax, Nova Scotia, Canada 12:10 pm

7 MAY
 Timothy Byram-Wigfield; Winchester Cathedral, Winchester, England 7:30 pm

9 MAY
 Simon Preston; Westminster United Church, Winnipeg, Manitoba, Canada 8 pm

11 MAY
 James Burchill; Cathedral of All SS, Halifax, Nova Scotia, Canada 12:10 pm

12 MAY
 Gillian Weir; All Saints, Headington, Oxford, England 8 pm

13 MAY
 John Scott; Queenswood School, Hatfield, Hertfordshire, England 7:30 pm

14 MAY
 David Hill, with violin; Winchester Cathedral, Winchester, England 7:30 pm

15 MAY
 Gillian Weir; Wimbome Abbey, Wimbome, England 7:30 pm

18 MAY
 Allen Wayte; Cathedral of All SS, Halifax, Nova Scotia, Canada 12:10 pm

21 MAY
 Sarah Baldock; Winchester Cathedral, Winchester, England 7:30 pm

22 MAY
 Martin Stacey; St John the Evangelist, Duncan Terrace, Islington, England

25 MAY
 James Burchill; Cathedral of All SS, Halifax, Nova Scotia, Canada 12:10 pm

29 MAY
 Gillian Weir, masterclass; Greyfriars Kirk, Edinburgh, Scotland 10 am

30 MAY
 Gillian Weir; Greyfriars Kirk, Edinburgh, Scotland 8 pm

31 MAY
 Peter Wright; Liverpool Cathedral, Liverpool, England 11:15 am

Organ Recitals

CARL L. ANDERSON, First United Methodist Church, Elizabeth City, NC, November 1: *Prelude and Fugue in G*, Bach; *Sonata 1 in f*, Mendelssohn; *Prelude and Arioso*, Roberts; *Rondeau*, Near; *Allegro*, Romance, Final (*Symphony IV*), Vierne; *Variations on "America"*, Ives.

COLIN ANDREWS, Church of the Good Shepherd, Rocky Mount, NC, November 22: *Six renaissance dances*, anon; *Passacaglia and Fugue in c*, S. 582, *Acht Gott und Herr*, S. 692, *Jesus, meine Zuversicht*, S. 728, *Prelude and Fugue in D*, S. 532, Bach; *Psalm-Prelude*, Set 1, No. 1, Howells; *Circination*, Taggart; *Variations de Concert*, op. 1, Bonnet.

SUSAN ARMSTRONG, Holy Mother of the Rosary Cathedral, Lancaster, NY, November 14: *Fanfare*, Cook; *Prelude on Psalm 90*, Zielinski; *We all believe in One God*, Bach; *Prélude*, Pierné; *Sketch No. 3 in f*, Schumann; *Improvisation on a Polish Marian Hymn*, Corecki; *Final (Symphony No. 3)*, Vierne; *Capriccio on Polish Hymns*, Hannals; *Méditation*, Dupont; *Noël Polonoise*, Guilman; *Praise the Lord with Drums and Cymbals*, Karg-Elert; *Sicilienne*, von Paradis; *Festical Toccata*, Fletcher; *Introduction & Passacaglia on a Beloved Lawyer*, Steiner, arr., Peterson.

MAHLON E. BALDERSTON, Trinity Episcopal Church, Santa Barbara, CA, December 6: *Festive Processional*, Lasky; *Blessed are the faithful*, Brahms; *Savior of the heathen, come, God's Son is coming, To God be highest praise, In dulci júbilo*, Bach; *Reflections on a French Noël*, Balderston;

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Arrival of the Queen of Sheba, Handel; Noël of the Flutes, Noël and Variations, Daquin; O come Emmanuel, Upon a midnight clear, In royal David's city, Lo how a rose, What star is this, We come a-cassailing (with David Gell, piano), Graham; Noël Symphonique, Balderston.

JAMES BIERY, Cathedral of St. Paul, St. Paul, MN, December 13: Partita: Nun komm, der Heiden Heiland, op. 8, Ditzler; Es ist ein Ros' entsprungen, Brahms; Vom Himmel hoch, Pachelbel; Ave Maria, Reger; Noël with variations on "Joseph est bien Marie," Balbastre; Silent Night, Barber; Noël VI sur les jeux d'amèles, sans tremblant et en duo, Daquin; Rhapsody on Noëls, Cigout.

JUSTIN BISCHOF, Metropolitan Museum of Art, New York, NY, December 2: Fantasia, Cornet; Toccata secunda tmi, Sweetinck; Improvisation on T.H.A.R.P., Bischof.

LYNNE DAVIS, Christ Church, Pensacola, FL, October 25: Suite du Deuxième Ton, Clérambault; "Nef," "Vitrail," "Rosace," "Tu

es Petra" (Esquisses Byzantines), Mulet; Symphonie Gothique, Widor; Te Deum, Demessieux.

PAMELA K. DAVIS, with Mario Gullo, tenor, Bowling Green State University, Bowling Green, OH, November 15: Gloria (Messe des Paroisses), Couperin; Passacaglia and Fugue in c, S. 582, Bach; Three Rhapsodies, op. 7, Prelude and Fugue, op. 99, no. 3, Saint-Saëns.

DOUGLAS DEFOREEST, St. Martin Church, Sunnyvale, CA, November 22: God of grace, Manz; Prelude and Fugue in e ("Cathedral"), Bach; Folkstone Poem, Of Moor and Fen, Puvis; The Old Refrain, Kreisler; Largo, Handel; War March of the Priests, Mendelssohn; Choral in E, Jongen; Antiphon III, op. 18, No. 3, Dupré; Fanfare, Lemmens.

PETER DUBOIS, Third Presbyterian Church, Rochester, MN, November 6: Prelude and Fugue in D, S. 532, An Wasserflüssen Babylon, S. 653, Bach; L'Ascension,

Messiaen; Scherzo, op. 2, Duruflé; The Ninety-fourth Psalm, Reubke.

STEFAN ENGELS, Schlosskirche Mannheim, Germany, October 18: Toccata, Adagio and Fugue, S. 564, Bach; Fantasia on "Hallelujah! Gott zu loben!", op. 52/3, Reger; O dass ich tausend Zungen hätte, op. 65, no. 40, Karg-Elert; Toccata, Cuillou.

MARY FENWICK, Emmanuel Lutheran Church, Pottstown, PA, November 1: Rumba, Elmore; Sarabande, Rhythmic Trumpet (Baroque Suite), Bingham; There is a happy land, Shearing; Toccata, Adagio and Fugue in C, S. 564, Bach; Trumpet Procession, Frey; Suite, op. 5, Duruflé.

JANETTE FISHELL & COLIN ANDREWS, Highland Park Presbyterian Church, Dallas, TX, November 12: "Procession of the Sardar" (Caucasian Sketches, op. 10), Ippolitov-Ivanov, arr. Fishell; Passacaglia and Fugue in c, S. 582, Bach; Psalm-Prelude, Set 1, No. 1, Howells; Concert Variations, op. 1, Bonnet; "Russian Sailor's Dance" (The Red Poppy), Clèrè, arr. Fishell; Paraphrase sur le Te Deum, op. 43, Dupré; Petit rapsodie improvisée, Improvisation sur le Victimae Paschali Laudes, Tournemire; "Bachmannale" (Samson and Delilah), Saint-Saëns, arr. Fishell.

STEWART WAYNE FOSTER, Independent Presbyterian Church, Birmingham, AL, November 22: Toccata G-moll, S. 915, Bach/Reger; Scherzo, op. 2, Duruflé; Fantasia F-moll, KV 608, Mozart; Fantasia-Improvisation sur l' "Ave maris stella," Tournemire; Concert Fantasy on "O Sanctissima," Lux; Etude in c-sharp minor, op. 10, no. 4, Chopin, arr. Foster.

RAYMOND CARNER, Trinity Lutheran Church, Kalispell, MT, November 13: Suite Gothique, Boëllmann; Fantasia in E-flat, Saint-Saëns; Allegro cantabile (Symphony V), Widor; Fantasia in C, Franck; Sonata I in f, Mendelssohn.

PHILIP GELBING, with Betty Gehring, violin, First Presbyterian Church, Valparaiso, IN, November 1: Fantasia on "Komm, heiliger Geist," S. 651, Bach; Ciacona in f, Pachelbel; Sonata in E, S. 1016, Bach; Praeludium in C, BuxWV 137, Buxtehude; Carilena in C, op. 71, Foote; Improvisation on submitted hymn tunes; Chant de Paix, Langlais; Chorale no. 3 in a, Franck.

DAVID A. GELL, Trinity Episcopal Church, Santa Barbara, CA, November 29: The Cuckoo, Daquin; Pastorale and Aviary, Roberts; Carillon, Delamarier; While shepherds watched, Mauro Cottone; Magnificat secundi toni, anon French 1617; Magnificat octavi toni, Kindermann; Vous qui desirez sans fin, Dandrieu; Où sen vont ces gais bergers, Balbastre; Fantasy on "Wachet auf," Diemer; Variations on "The Echo Carol," Rohde; A Christmas Pastorale, Jeboult; Joy to the world, Konkel; Quem pastores, Cranham; A Virgin most pure, Haan; A Trumpet tune on "The Sussex Carol," Lasky; A Christmas Suite on "Irby," Cell.

JAMES W. GOOD, College Park Baptist Church, Winston-Salem, NC, November 8: Concert Variations, "The Star Spangled Banner," op. 23, Buck; O sacred head now wounded, Bach, Brahms; Fugue in E-flat, S. 552b, Bach; Variations on "Acclamations," Travis; Cortège et Litanie, op. 19, Dupré; New Britain, Caricature of a Sunday School Song, Wood; Finale (Symphony I), Vierne.

CHRISTOPHER HERRICK, St. Joseph Church, Detroit, MI, November 1: Toccata, Dubois; Choral No. 1 in E, Franck; "Rakoczi" March (The Damnation of Faust), Berlioz, arr. Best; Fantasia in f, K. 608, Mozart; Es ist das Heil, S. 638, Herzlich tut mich verlangen, S. 727, Toccata and Fugue in d, S. 565, Bach; Six Romanian Folk Dances, Bartok; Étude Symphonique, Bossi; Arioso, Kuras; "Bridal March and Finale" (The Birds of Aristophanes), Pary; Arclagio in F, Beethoven; Sortie in B-flat, Lefébvre-Wély.

ANDREW PAUL HOLMAN, United Methodist Church, Saratoga Springs, NY, October 23: Toccata on "Now thank we all our God," Howland; Adagio, Sandvold; Four Duettos, Bach; Celebrations, Pinkham; Three Tone-Pieces, Gade; Preludium in g, Buxtehude; Partita on "See the sun's beautiful light and splendor," Karlens; Variations on "O how blessed it will be," Slogedal; Pieta, Nystedt; Sonata I, Mendelssohn.

DAVID HURD, Gloria Dei Lutheran Church, Forestville, CT, November 8: Prelude and Fugue in C, S. 545, Schmücke dich, S. 564, Aus tiefer Not, S. 686, Bach; Sonata VI, Mendelssohn; Phantasie "Ein feste Burg," Karg-Elert; Sonata V in D, CPE Bach; Sombere Muziek over Psalm 103 vers 8, Zwart; Ein feste Burg, BuxWV 184, Buxtehude; Fantasia over "Een vaste Burg," Zwart; Improvisation on submitted themes.

ROBERT SUTHERLAND LORD, Heinz Memorial Chapel, University of Pittsburgh (PA), November 15: Allegro moderato e serioso (Sonata I), Mendelssohn; Fugue in E-flat, Bach; Hymne d'action de Grâces "Te Deum," Langlais; Variations on "Mit Frauen zart," Lord; Capriccio, Ireland; Variations on "Greenleaves," Lord; Pomp and Circumstance No. 1, Elgar, arr. Lemare.

ALAN MORRISON, Independent Presbyterian Church, Birmingham, AL, November 8: Passacaglia C-moll, S. 582, Bach; Prière, op. 37/3, Jongen; Fantasia, Weaver; Roulade, op. 9/3, Bingham; Fantasia en la, Franck; Te Deum, op. 11, Demessieux.

BRUCE NESWICK, St. Mark's Cathedral, Seattle, WA, October 16: Improvisation on a submitted theme: Toccata, Adagio and Fugue in C, Bach; Diptyque, Messiaen; Sonata I in f, Mendelssohn; Symphonie III, Vierne; Improvisation on a submitted theme.

JOHN OBETZ, First Baptist Church, Kalamazoo, MI, October 30: Sonata in A, Mendelssohn; An Wasserflüssen Babylon, S. 653, Passacaglia and Fugue in c, S. 582, Bach; Choral No. 3 in a, Franck; "O God of Love" (The Ghosts of Versailles), Corigliano; "Serene Alleluias," "Outburst of Joy" (L'Ascension), Messiaen.

SYLVIE POIRIER & PHILIP CROZIER, Altenberg Dom, Germany, July 23, 1998: Sinfonietta, Bédard; Méditation Nuptiale, Bölling; Mutations, Eben; A Fantasy for two to play, Tomkins; Martyrs, Leighton; Fuge in e-Moll, op. posth. 152, Schubert; Dance Suite for Organ Duet, Kloppers.

JOHN SCOTT, Cleveland Museum of Art, Cleveland, OH, October 25: Dialogue (Troisième Livre), Marchand; Ciacona in e, BuxWV 159, Buxtehude; Kyrie, Gott Vater in Ewigkeit, S. 672, Christ, aller Welt Trost, S. 673, Kyrie, Gott heiliger Geist, S. 674. Pastorale in F, S. 590, Bach; Variations de Concert, Bonnet; Pastorale, Franck; Two Sketches on BACH, Hendrie; "Offrande et Alleluia final" (Livre du Saint-Sacrement), Messiaen.

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STEPHEN THARP, *Basilique St-Semin*, Toulouse, France, October 16: *Totentanz*, Liszt; *"Meditation" (Trois Improvisations)*, Vierne/Durufle; *Te Deum*, Hakim; *Improvisation on "Alouette, gentille alouette,"* Cochereau/Briggs; *Circus Polka*, Danse Russe, Le Semaine Grasse (Petrouchka), Stravinsky.

MARIJIM THOENE, with Diane Bryan, clarinet, and Robert Petker, cantor, St. Paul's Episcopal Church, Bakersfield, CA, July 31, 1998: *Salve Regina*, Schlick; *Cantilena*, Bourland; *Les Anges*, Messiaen; *Ave maris stella*, Faenza Codex; *Toccata sur "Ave maris stella,"* Peeters; *Ave Maria, ave maris stella*, Langlais; *Habakkuk*, Hovhanness.

MARCIA VAN OYEN, First Presbyterian Church, Joliet, IL, November 1: *Toccata, Adagio and Fugue*, S. 564, Bach; *Psalms Prelude II, op. 32, no. 2*, Howells; *Variations on "Westminster Abbey,"* Proulx; *Grand Choeur No. 2*, Hollins; *Scherzo in E*, Cigout; *Sweet Sixteen*, Albright; *Victimae paschali laudes*, Tournemire.

ANITA ECCERT WERLING, St. John United Church of Christ, Fort Madison, IA, November 15: *Trumpet Tune in D*, Johnson; *Voluntary in G, op. 1, no. 5*, Walond; *Andante with Variations*, Mendelssohn; *Now thank we all our God*, S. 657, *Fantasy and Fugue in g*, S. 542, Bach; *Prelude, Fugue and Variation*, Franck; *Variations on "Wondrous Love,"* Eggert; *Shall we gather at the river*, Wood; *Jesus calls us*, Diemer; *Final (Symphony No. 6)*, Vierne.

TODD WILSON, Independent Presbyterian Church, Birmingham, AL, November 15: *Pageant*, Sowerby; *Voluntary in F*, Stanley; *Tuba Tune in D*, Lang; *Londonderry Air*, arr. Lenare; *Variations on "America,"* Ives; *There is a happy land, I love thee my Lord*, Shearing; *Grosse Orgel-Sonate über der 94th Psalm*, Reubke.

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PIPE ORGANS FOR SALE

1928 E.M. Skinner three-manual, 27-stop electropneumatic organ. Partially rebuilt in 1960. Two chamber facades available free. Best offer. Buyer to remove all parts.—pipes, console, blowers, etc. by June 30, 1999. Phone: 515/381-6341 or contact Dir. of Music, First United Methodist Church, 212 S. Park St., Kalamazoo, MI 49007, 616/381-6340.

Schoenstein pipe organ, from 1917 San Francisco church; two manuals, in playing condition; \$8,000 OBO. Removal can be arranged. 650/261-9512 or jldawes@pacbell.net

1983 Flentrop studio organ, elegant mahogany case, 2 manuals (4', 8'), flat pedal-board (8'), fully coupled, pristine condition, \$36,000. Call 423/272-5609.

2/10, 1911 Hinners tracker surrounded in a beautiful oak case and very good pipework. Laukhuff 1/4 HP silent blower, new-ish reservoir. Actions responsive and easy to play, even when super-coupled. Playable as it stands; regulation, cleaning needed. Well maintained country church closed and consolidated. Want to sell as a unit, excluding oak case and front pipes. We have reduced the sale price of the total components appraisal by 40%. All components removed by purchaser. Total of all components \$2,200. This is an outstanding value. Reply to Michael Masching, 23138 N. 2800 East Road, Emington, IL 60934-4040, 815/934-5542.

1983 Flentrop studio organ, elegant mahogany case, 2 manuals (4', 8'), flat pedal-board (8'), fully coupled, pristine condition, \$36,000. Call 423/272-5609.

1938 Hall 2-manual, 30 ranks available, including five reeds and 16' Open Diapason. Also a Xylophone and Glockenspiel. In Western Oregon. 310/791-0330.

PIPE ORGANS FOR SALE

1978 Moller organ, 3-manual, 35 ranks, excellent condition in daily use. Buyer to remove Fall 1999. \$55,000. Holy Innocents' Episcopal. Atlanta Contact Organ Clearing House at P.O. Box 104, Harrisville, NH 03450-0104. Phone 603/827-3055.

Anon. 1908 two-manual E-P, rebuilt 1970, partial rebuild 1982; 13 ranks; Klann 32 tab console; unused new SSL parts; to be removed by 1 August '99. Info and spec sheet contact 414/771-8966 (agent for client church owner).

Casavant III/32 for sale, complete or in parts. Revised 1976 (with a handsome positiv), 1961, 1949. Needs a console, blower, pedal stops and Gedackt 8'. Professionally crated by Casavant and ready for shipping from Ontario. Call 905/797-2566 or grampa@eagle.ca

1953/3 3-rank/3-manual Moeller pipe organ, 45 drawknobs. Call: Trinity United Methodist Church, Elkhart, IN 219/236-7342 or FAX 219/298-6924. Buyer to remove by May, 1999.

New 1-manual 3-stop Flentrop positive organ with 1-stop Laukhuff 16' pedal reed and blower. From Estate of John M. Crum, completed by Chase Organ Co. Phone 518/234-7901. FAX 518/234-7405.

Kilgen 5-rank petite ensemble organ, chamber install, unified, compact, complete. Ready to load up. \$4,800.00. Lyon Keyboard Instruments, 16144 Veronica, Eastpointe, MI 48021. 810/779-1199.

1926 Casavant 40 ranks including chimes, harp, blower, wall shutters \$10,000 OBO. Contact Ed Evans 562/938-7283, FAX 562/938-7293. enevans@prodigy.net

PIPE ORGANS FOR SALE

Three-manual, 44-rank Austin pipe organ. Circa 1964. Well-maintained and in good condition. Located in SE U.S. For information and specifications contact Mark Repasky 850/222-1120.

1954 Kilgen, 3 manuals, 24 stops, 30 ranks, available summer 1999. Reservoirs need re-leathering, console should be up-dated, otherwise in good condition. Recording available for nominal fee, organ available for examination through June 4. Please contact Mike Shannon, organ committee, or Kent Hill, Director of Music Ministries, at Second Congregational Church, 525 Cheshire Dr. NE, Grand Rapids, MI 49505, 616/361-2629, home 616/361-1232.

1932 Aeolian Skinner Duo-Art, Opus 899 Player Organ, 11 stops with chimes and harp. Two manuals with pedal. Ideal residential organ. Recently re-leathered, pipework in mint condition. Organ is crated and currently in storage. Buyer moves \$30,000 OBO. Contact for specification and dimensions. Direct inquiries to Patricia Schrock, Holy Trinity Church Parish Office, 1000 Potomac St, N.W., Suite 250, Washington, DC 20007.

1963 Moller double artiste 26 stops, 9 extended ranks, chimes, excellent condition, \$39,000 installed in Southeast. 615/274-6400.

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3-rank Wicks, free standing organ; good for home or church. 1-810/622-8032.

REED ORGANS FOR SALE

Estey 2M. P. full 30-note straight pedal board, converted from blow lever/pedals to quiet suction unit. Serial #370543 (1908-1910). Looks a bit like style K59 (not as fancy), but has same stops as T85 (as shown in 'Estey Reed Organs on Parade'). No pipe-top, is playing, mostly cosmetic restoration required; a few reeds missing \$500. Call Dave 519/668-0704, London, Ontario.

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3/22 WurliTzer with large Kimball theatre console. All late model equipment. Instrument will be completely reconditioned and readied for installation by Foley-Baker. A special organ for a special project. Foley-Baker, Inc. 800/621-2624.

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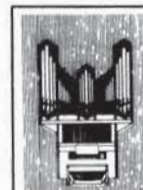
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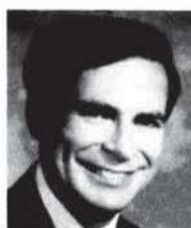
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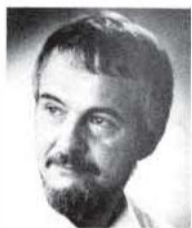
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