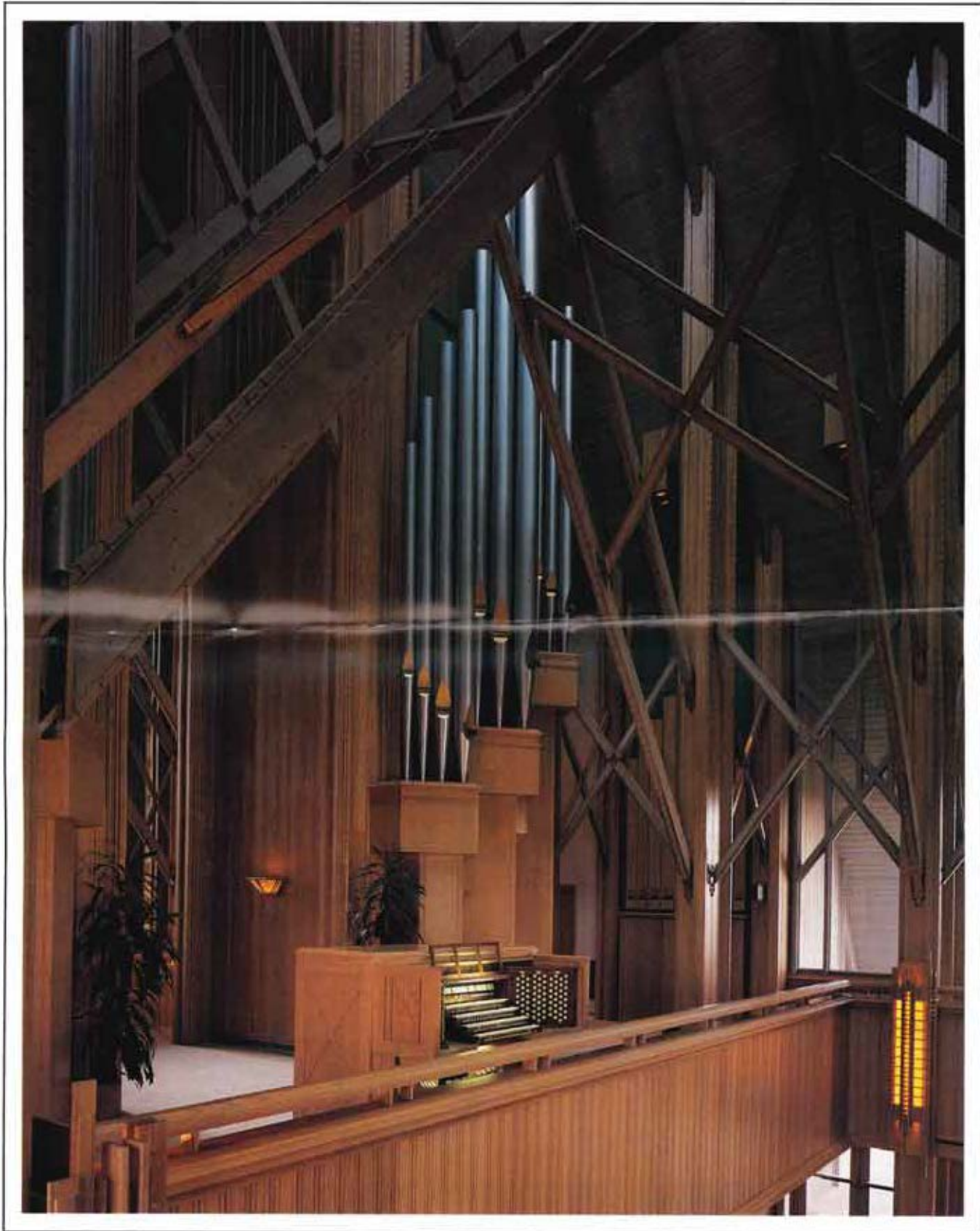


# THE DIAPASON

OCTOBER, 2002



SkyRose Chapel, Rose Hills Memorial Park, Whittier, California  
Specification on page 26

**National City Christian Church**, Washington, DC, continues its Music at Midday series of recitals on Thursdays, from 12:15–12:45 pm. This year marks the series' 20th season: October 3, Christoph Keggenhoff; 10/10, Sylvia Twine (mezzo-soprano); 10/17, Samuel Carabetta; 10/24, Scott Turkington; 10/31, Alessandro Bianchi; November 7, Seo Young Cho; 11/14, Lawrence Schreiber; 11/21, Peter Burroughs (tenor); December 5, Marvin Mills; 12/12, Gail Robinson (soprano); 12/19, Monumental Brass Quintet. For information: <Music@NationalCityCC.org>; 202/232-0323 x103.

**St. Helena's Episcopal Church**, Beaufort, South Carolina, has announced its fall organ recitals: October 11, Adrienne Cox Olson; 10/25, Beverly Everett; November 8, Robert Jan August; 11/22, Lynda Johnson. For information: <adolson@islc.net>; 843/522-1712 x214.

**Trinity Church, Copley Square**, Boston, Massachusetts, continues its Fridays at Trinity series of organ recitals on Fridays from 12:15–12:45 pm: October 11, Christopher Whitton; 10/18, Erik Wm. Suter; 10/25, Brian Jones; November 1, Ray Cornils; 11/8, Brian Jones; 11/15, Claudia Dumschatt; 11/22, Eastman School of Music Chorus; 11/29, Michael Kleinschmidt; December 6, Rosalind Molmsen; 12/13, Daniel Sullivan; 12/20, Brian Jones. Choral events include November 3, Fauré, *Requiem*; December 15, Handel, *Messiah*; 12/22, Candlelight Carol Services. For information: 617/536-0944, x212.

**Old Presbyterian Meeting House**, Alexandria, Virginia, has announced its fall music events: October 18, Joseph Schwartz (pianist); November 24, Miron Yampolsky (cellist); December 15, An Early American Christmas. For information: 703/549-6670; <www.opmh.org>.

**St. David's Episcopal Church**, Glenview, Illinois, will present a workshop and concert by Gerre Hancock to dedicate the church's new 29-rank Buzard organ: October 19, 10 am–12 noon, improvisation workshop, co-sponsored by St. David's and the North Shore AGO chapter; October 20, 4 pm, recital featuring works of Franck, Brahms, Bach, Sowerby, and an improvisation on submitted themes. For information: 847/286-6600.

**Fourth Presbyterian Church**, Chicago, Illinois, has announced its fall concerts: October 19, Zurich Boys' Choir; 10/25, Kiev Symphony Chorus; November 3, *Lux Aeterna* by Morten Lauridsen, sung by The Morning Choir; December 3, 4, Christmas with Chanticleer; 12/6, Chicago a cappella; 12/8, Advent Festival of Lessons and Carols; 12/21, Christmas with the Tower Brass; 12/22, Locklair, *Gloria*. For information: 312/787-4570.

**Ascension and St. Agnes Parish**, Washington, DC, has announced its fall concerts: October 20, Colm Carey; November 2, Mozart, *Requiem*; 11/17, Michael Kaminski; December 29, Christmas Lessons and Carols. For information: 202/347-8161; <h.mardirosian@verizon.net>.

**Camp Hill Presbyterian Church**, Camp Hill, Pennsylvania, has announced its fall music events: October 20, Craig Cramer; December 8, Advent Lessons and Carols, David Binkley, organist and choirmaster; 12/24, Lessons and Carols. For further information: <www.thelchpc.org>; 717/7370488.

**The Church of St. Ignatius Loyola**, New York City, has announced its fall concerts; choral: October 25,

Mozart, *Mass in G*, K. 427; Scarlatti, *Te Deum Laudamus*; Bach, *Cantata 78*; December 13, 14, 15, Christmas Concerts; organ: November 3, Scott Warren; December 22, Nancianne Parrella. For information: 212/288-2520; <concerts@saintignatiusloyola.org>.

**Peachtree Road United Methodist Church**, Atlanta, Georgia, has announced its fall music events: October 25, Atlanta Baroque Orchestra; 10/27, Choral Guild of Atlanta; November 10, Atlanta Symphony Orchestra with PRUMC Choir and the Choir of the Cathedral of St. Philip; 11/23, Atlanta Baroque Orchestra and Emory University Concert Choir in Handel's *Messiah*; December 15, Atlanta Boy Choir; Vaughan Williams' *Hodie*; 12/20 & 21, Christmas with the Atlanta Boys Choir. For information: 404/240-8212.

**The Cathedral of St. Paul in St. Paul**, Minnesota, has announced its fall music events: October 25, Neuss Chamber Orchestra from Neuss, Germany; December 22, A Festival of Carols and Readings. For information: 651/228-1766.

**The Dale Warland Singers**, St. Paul, Minnesota, have announced their 30th anniversary season: October 26 & 27, music of Argento, Hawley, Ying, and other American composers; December 7, 8, 14, Echoes of Christmas; February 1, 2003, Rachmaninoff, *All Night Vigil*; March 22, Cathedral Classics; April 27, 30th anniversary concert. For information: 651/632-5570.

**The Cathedral of St. Patrick**, New York City, has announced its fall organ recitals: October 27, Roger M. Sayer; November 3, Alessandro Bianchi; 11/10, Nigel Potts; 11/24, Federico Teti; December 22, Johannes Somary. Information: <Shespc@aol.com>; 212/753-2261, x245.

**First Congregational Church**, Evanston, Illinois will present an organ recital celebrating the 75th anniversary of its E. M. Skinner organ on October 27 at 3 pm. The program will feature organists David Lornson, Marcia Van Oyen, and Richard Webster performing music from the first dedication recital, music dedicated to Ernest Skinner, and music with an Evanston connection in works by Bach, Vierne, Sowerby, Howells, Mulet, and Tchaikovsky. The Skinner Opus 616 comprises 32 ranks on three manuals and pedal in original condition. For information: 847/864-8332.

**The Orpheus Chamber Singers**, Dallas, Texas, have announced their 2002–2003 concert series: October 27, Handel, *Dixit Dominus* and *Zadok the Priest* at St. Thomas Aquinas Catholic Church, Dallas; December 5 (Christ United Methodist Church, Plano) and December 8 (St. Rita Catholic Community, Dallas), Respighi, *Laud to the Nativity*; March 2, Argento, *I Hate and I Love*; Thompson, *Peaceable Kingdom*, at Preston Hollow Presbyterian Church; April 27, Durufle, *Messe "cum júbilo"* at All Saints Chapel, Episcopal School of Dallas. For information: 214/3529171.

**Friends of the Kotschmar Organ** announce a new season of concerts on the 6.618-pipe Austin organ at Portland City Hall, Portland, Maine: October 29, Halloween silent film night with David Peckham; December 23, Ray Cornils with brass, handbells, and soprano; February 4, John Scott; 2/14, Dennis James with silent film; March 25, Ray Cornils with Windham Chamber Singers, Bach Birthday Bash. For information: 207/883-9525; <www.foko.org>.

**First Presbyterian Church**, Arlington Heights, Illinois, has announced its concert series: November 3, Aaron David Miller; December 15 & 22,

## THE DIAPASON

A Scranton Gillette Publication

Ninety-third Year: No. 10, Whole No. 1115  
Established in 1909

OCTOBER, 2002  
ISSN 0012-2378

An International Monthly Devoted to the Organ, the Harpsichord and Church Music  
Official Journal of the International Society for Organ History and Preservation

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Christmas concert; January 19, Barrington Children's Choir; February 16, 18th annual "Organ-fest" with William Aylesworth, John Bryant, Christine Kraemer, Merlin Lehman, Leon Nelson, Kirstin Synnstedt, and Christopher Urban; March 23, Christopher Urban with other instruments; April 13, Dubois, *Seven Last Words*. For information: 847/2555900.

**The University of Kansas** will present "Couleurs dans le vent: Celebrating the music of Olivier Messiaen," November 4–9. The schedule will feature Olivier Latry, James Higdon, Elizabeth Egbert Berghout, and KU students in recitals and lectures. Topics include music theory (particularly the modes of limited transposition), French literature, theology, and ornithology. The main venue for organ performances will be the Bales Organ Recital Hall with its 3-manual, 45-stop Hellmuth Wolff organ. For information: <dpevans@ku.edu>; 785/8642798.

**The American Guild of Organists and ECS Publishing** have announced the ninth biennial competition for the 2004 AGO/ECS Award in Choral Composition. The winner receives \$2,000, a performance at the 2004 convention in Los Angeles, and publication by ECS Publishing. Submitted works should be

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THE DIAPASON (ISSN 0012-2378) is published monthly by Scranton Gillette Communications, Inc., 380 E. Northwest Highway, Suite 200, Des Plaines, IL 60016-2282. Phone 847/391-1045. Fax (847) 390-0408. Telex: 206041 MSG RLY. Email: jbutera@sgcmail.com.

Subscriptions: 1 yr. \$30; 2 yr. \$40; 3 yr. \$50 (United States and U.S. Possessions). Foreign subscriptions: 1 yr. \$40; 2 yr. \$55; 3 yr. \$75. Single copies \$6 (U.S.A.); \$8 (foreign).

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

Periodical postage paid at Des Plaines, IL, and additional mailing offices. POSTMASTER: Send address changes to THE DIAPASON, 380 E. Northwest Highway, Suite 200, Des Plaines, IL 60016-2282.

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

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

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for SATB choir and organ, with oboe or trumpet; text should be all or part of a single psalm; duration between 3½ and 5 minutes. Deadline for entry forms is December 31. For information: 212/870-2310; <info@agohq.org>.

**Macalester-Plymouth United Church**, St. Paul, Minnesota, and the Presbytery of the Twin Cities Area have announced their seventh international contest for English language hymn writers, with a prize of \$500 for the winning entry. The contest is looking for new texts that call the church to affirm gay, lesbian, bisexual and transgender persons to celebrate their gifts and ministries. The use of familiar meters which may be sung to familiar tunes is encouraged. Deadline for entries is December 31. For information: Hymn Contest, Macalester-Plymouth United Church, 1658 Lincoln Ave., St. Paul, MN 55105-1949; 651/698-8871.

**The Gruenstein Memorial Organ Competition** has announced its 2002 winners. On April 6, three finalists competed at Grace Lutheran Church in River Forest, Illinois. Daniel Sullivan was awarded first place; second place went to Eun Hee Chang, and third place to Nicole Keller. Mr. Sullivan is a graduate of Oberlin Conservatory, where he studied with Haskell Thomson, and is a master's student at Yale University. He



**Gruenstein Memorial Organ Competition:** back row (judges), Marcia Van Oyen, Stephen Schnurr, and Kevin McKelvie; front row (finalists), Daniel Sullivan, Nicole Keller, and Eun Hee Chang

won second prize in the 2001 Arthur Poister Scholarship Competition; second prize in the 1999 Cleveland Chapter AGO Competition; and second prize in the 1998 Albert Schweitzer Organ Festival. He attended the 2000 Oundle Summer School for Organists in Oundle, England, and won first prize in the 1996 Twin Cities AGO Organ Scholarship Competition. Judges for the finals were Marcia Van Oyen, Stephen Schnurr, and Kevin McKelvie. The \$1000 first prize was sponsored by the Berghaus Organ Company; \$400 second prize and \$250 third prize by the Cliff Dwellers Arts Foundation.

**The American Guild of Organists** has announced winners in the National Young Artists Competition in Organ Performance: first prize, Timothy Olsen; second prize, Kola Paul Owolabi; third prize, Christian Schmitt; audience prize, Kola Paul Owolabi. Winners in the National Competition in Organ Improvisation include: first prize, Peter Edwin Krasinski; second prize, Neil Weston; third prize, David McFarlane. For information: 212/870-2310.



**Charles Hendrickson (right), president of APOBA, presents a check to Michael Barone, creator and host of Pipedreams, in support of the program.**

**The Associated Pipe Organ Builders of America** has announced continuation of its sponsorship of *Pipedreams* radio program. APOBA began sponsorship of the program in December 2000; at the annual meeting in May, 2002, the members unanimously agreed to continue sponsorship. *Pipedreams* is celebrating its 20th year on the air and is broadcast on 179 stations, reaching a weekly audience of 270,000 listeners; the program is also web-cast internationally for 24-hour instant access listening. *Pipedreams* is the single most accessible radio broadcast of organ music in the country ([www.pipedreams.org](http://www.pipedreams.org)). APOBA continues to promote the pipe organ through print advertisements, free publications, a website ([www.APOBA.com](http://www.APOBA.com)) and through the *Pipedreams* broadcasts. The association also supports Pipe Organ Encounters and other AGO efforts. APOBA members individually contribute scholarships and sponsor prizes in the AGO organ playing and improvisation competitions. For information: 1-800/473-5270; APOBA, P.O. Box 155, Chicago Ridge, IL 60415.

## Appointments

**The Rev. Dr. James A. Forbes Jr.** has been appointed chaplain of the American Guild of Organists for a term of two years, 2002-2004. The appointment was made by AGO president Frederick Swann at the annual meeting of the AGO on July 6 in Philadelphia. Dr. Forbes is senior minister of the Riverside Church in New York City, an interdenominational, interracial, and international church built by John D. Rockefeller in 1927. Since 1992, Dr. Forbes has also been co-chair of A Partnership of Faith, an interfaith organization of clergy from New York's Protestant, Catholic, Jewish, and Muslim communities. He holds a BS degree in chemistry from Howard University, an MDiv from Union Theological Seminary, and a DMin from Colgate-Rochester Divinity School.



**Daewon Lee**

**Daewon (David) Lee** has been appointed area sales manager for Korea for the Wicks Organ Company of Highland, Illinois. Mr. Lee is an experienced organ and piano technician and accepts this position in one of Wicks' fastest growing areas. Daewon Lee, 5 fl. Damul Building, 636-15 Sinsa dong, Kangnam ku, Seoul, Korea, 135-896; <[wickskorea@hanmail.net](mailto:wickskorea@hanmail.net)>.



**Rich Moser**

**Rich Moser** has been appointed area sales manager for Youngstown, Ohio, Pittsburgh, Pennsylvania and the surrounding areas for the Wicks Organ Company of Highland, Illinois. With an undergraduate degree from the Music Conservatory of the University of the Pacific and a graduate degree in sacred music (organ performance and choral conducting) from Gettysburg College/Seminary, Mr. Moser has been deeply involved in the organ business for over 30 years. For information: Rich Moser, 1496 Yorktown Dr., Lawrence, PA 15055; 724/264-7400; <[churchorgans@hotmail.com](mailto:churchorgans@hotmail.com)>.

**Andrew Scanlon** has been appointed Fellow in Church Music at Christ & St. Stephen's Church (Episcopal), Lincoln Center, New York City. His duties include assisting director of music Robert Russell in all aspects of the church's music program, including planning and coordinating the liturgical



**Andrew Scanlon**

music, directing the professional choir, and playing the 1880 Roosevelt organ. The church is a center for chamber music concerts and recordings, sponsoring approximately 100 annually. Andrew Scanlon is a student of Thomas Murray in the graduate program at the Yale School of Music and Institute of Sacred Music. A native of Methuen, Massachusetts, he holds the BM from Duquesne University as a student of Ann Labounsky, and the AAGO certificate.



**Linda Morgan Stowe**

**Linda Morgan Stowe** has been appointed School Organist/Director of Chapel Music at St. Paul's School, Concord, New Hampshire. St. Paul's is an Episcopal boarding school of 500 students with a performing arts program in music, dance, and theatre. The 2,000-acre campus includes two chapels: the Chapel of St. Paul and St. Peter houses an Aeolian-Slønner organ, and the Old Chapel of St. Paul a Noack organ. Ms. Stowe's duties include planning of liturgical and musical activities in the chapels, playing for five weekly services, classroom and private teaching, and the advising and houseparent duties of a resident faculty member. She leaves St. Andrew's Episcopal Church, Madison, Wisconsin, where she and her husband John Chappell Stowe served as parish musicians. During their tenure a new organ, Taylor and Boody Organbuilders Opus 33, was commissioned and installed, and an RSCM-based chorister program was established. A graduate of Southern Methodist University and Eastman School of Music, Ms. Stowe studied with Russell Saunders, Robert Anderson, and Paul Jenkins. She has held teaching and church music positions in Canton, Texas; Rochester, Houghton, and Olean, New York; and Madison, Wisconsin.

**Cherry Tadlock**, a nationally recognized teacher, clinician and music editor, has joined Carl Fischer as Music Editor for Piano and Choral Music. A graduate of Samford University, Tadlock has previously served as Educational Choral Editor at Warner Bros. Publications and as head of the music department at Dade Christian School, Miami, where she directed six children's choirs. At Carl Fischer, she will develop a comprehensive program for choral and piano publications.

## Here & There

**Anthony Baglivi**, editor of *The American Organist*, is the recipient of the 2002 AGO President's Award. The award is presented biennially to recognize outstanding contributions to the art of the organ in the United States. Baglivi joined the staff of the the AGO's journal, then known as *MUSIC/The AGO-RCCO Magazine*, as editorial assistant and circulation manager in September 1973, was appointed advertising and production manager in 1975, and in 1980 was named managing editor. He was appointed editor, succeeding Charles Henderson, in 1982. Baglivi recently served a term on the governing board of the OHS American Organ Archives. He has served on the board of the New York City AGO chapter and is an honorary member of the St. Wilfrid Club of New York.



**Briarlake Minister of Music and Worship Eddy Card, Art Schlueter of A.E. Schlueter Pipe Organ Company, retiring organist Nancy Blair, and guest organist Dr. Joyce Jones**

**Nancy Jane Blair**, organist of Atlanta's Briarlake Baptist Church, retired in August after more than 30 years of service. Dr. Joyce Jones, head of the organ department at Baylor University in Austin, Texas, played the farewell concert which honored Miss Blair for her many years of service. Nancy Jane Blair began her career as a church organist in Arkansas after graduating from Carson Newman College and Southwestern Baptist Theological Seminary in 1961. She came to Briarlake in 1972 and worked as organist and director of numerous choirs under five different ministers of music. The concert by Dr. Jones included classic, secular, and religious favorites with works of Widor, Bach, and a hymn arrangement by the performer. The church's 42-rank Wicks organ was rebuilt by A.E. Schlueter Pipe Organ Company of Lithonia, Georgia, in 1992. A reception, sponsored by A.E. Schlueter, followed at the home of Miss Blair in Tucker.



**Elizabeth and Raymond Chenault**

**Elizabeth and Raymond Chenault** gave the opening organ concert for the Piccolo Spoleto Festival at First (Scots) Presbyterian Church, Charleston, South Carolina, on May 27. The program included *Rhapsody*, Hakin; *Eclgoue*, Shephard; *Allegra*, Moore; *Shenandoah*, White; and their own arrangement of *Stars & Stripes Forever*.

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chordes

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Christopher Trueblood, Baritone  
Judith Hancock, Organist

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SAINT THOMAS CHURCH  
FIFTH AVENUE

Atlanta, directed by the Chenaults, sang the opening concert for Piccolo Spoleto's Choral Artists Series at St. Matthew's Lutheran Church on May 25. The program featured choral and solo spirituals from the choir's recent CD on the Towerhill label, *Promised Land* ([www.towerhill-recordings.com](http://www.towerhill-recordings.com)). The Chenaults have just completed 27 years as organists & choirmasters of All Saints' Church.

The Lovett School Singers & Madrigalists choral ensemble, Atlanta, under the direction of the Chenaults, won the Grand Championship Chamber Choir Choral title at the 2002 Orlando MusicFest Choral Competition. Prior to this placement, the Lovett School Choirs won first place in every choral category (Men's, Women's, Concert and Chamber Choir) March 15 and 16, the second week of the competition. The Lovett choir also won the Choral Sweepstakes Trophy and Choral Championship titles for highest scores of the competition. The Chenaults just completed 26 years at the Lovett School, where Mrs. Chenault directs the Middle School Choirs and co-directs the Upper School Choirs with her husband, who is also the Director of Fine Arts.

The Chenaults are managed by Phillip Truckenbrod Concert Artists, have commissioned and arranged over 40 organ duets, record for Gothic Records, and *The Chenault Duet Organ Library Collections* are published by Warner Bros. Publications. Their choirs have performed at Carnegie Hall, Lincoln Center, the Cathedral of St. John the Divine in New York, and Washington National Cathedral, as well as for conventions of the American Choral Directors' Association and the Association of Anglican Musicians. All Saints' Church will be installing a new 4-manual organ, opus 29, built by John-Paul Buzard of Champaign, Illinois, on All Saints Sunday in 2003. That Sunday will also feature the premieres of two organ works by Charles Callahan and *All Saints Requiem Mass* by David Briggs of England.



Sylvie Poirier and Philip Crozier

Philip Crozier and Sylvie Poirier have announced their seventh commissioned work for organ duet: *2ème Suite pour orgue à quatre mains*, by French organist-composer Jean-Luc Perrot (b. 1959), in five movements: Prélude, Fugue et Variation, Scherzo, Larghetto, Final. The husband and wife duo will play the world premiere of this work, which is also dedicated to them, on November 4 at Santuario di S. Rita in Turin, Italy, during the XIX International Organ Festival. On June 30 they played the opening concert of the annual Symposium d'Arts du Haut-Richelieu, which took place at the Maison Provinciale des Frères Maristes in Iberville, and in July and August they played eight duet concerts in France, Germany, and Poland.

Ronald Ebrecht is editor of the book, *Maurice Durufle, 1902-1986, The Last Impressionist* (2002, 248 pp., musical illustrations, 18 black/white photos, hardcover \$55 plus \$3 postage USA). For the centenary of the organist/com-



Ronald Ebrecht

poser's birth, Ebrecht has brought together a collection of articles on Durufle's life and works. Contributors include Marie-Claire Alain, James Frazier, Marie Rubis Bauer, Jeffrey Reynolds, Hemdon Spillman, Elaine Chevalier, and Ted Tipton, as well as Ebrecht. Ronald Ebrecht is university organist of Wesleyan University, Middletown, Connecticut, and director of music at First Congregational Church, Waterbury, where his keyboard introductory programs for Waterbury schools have reached more than 22,000 young people. He studied at Southern Methodist University and Yale University in the United States and at the Schola Cantorum and the Sorbonne in Paris, France, and his teachers include Ralph Kirkpatrick, Gerre Hancock, Marie-Madeleine Durufle, and Jean Guillou. His performances have been recorded and broadcast by Radio Suisse, Radio France, National Public Television, Connecticut Public Radio, and others, and also issued by Mode and AFKA. For information: Organ Literature Foundation, 781/948-1388; <[organlitfund@juno.com](mailto:organlitfund@juno.com)>.

Alice Yost Jordan was one of four women inducted into the Iowa Women's Hall of Fame on August 24 at the State Historical Building in Des Moines. The ceremony was held in conjunction with Women's Equality Day, August 26, which commemorates the day in 1920 when American women first obtained the right to vote. An internationally known composer, Alice Jordan is best known for her choral and organ works, which number over 200 and have sold more than 250,000 copies. Her arrangement of *America The Beautiful*, commissioned by the Iowa High School Music Association for the All-State Chorus and Orchestra, opens the All-State Festival Concert biennially. Born in Davenport on December 31, 1916, but a lifelong resident of Des Moines, she graduated from Drake University where she studied composition at the undergraduate and graduate levels with the late Dr. Francis Pyle. Grand View College conferred the honorary degree Doctor of Letters in 1986.



Millennia Consort: (back row) Tad Thompson, Beverly Reese Dorcy, Alison J. Luedecke, John Wilds; (front row) Warren Gref, Richard Gordon, Barry Perkins

Millennia Consort, Organ Plus ensemble from California, welcomes percussionist Beverly Reese Dorcy. The

ensemble features Alison J. Luedecke, organ; John Wilds and Barry Perkins, trumpets; Warren Gref, French horn; Richard Gordon, trombone; and Tad Thompson, tuba. Upcoming concerts include a San Francisco AGO event on January 12 at First Presbyterian Church, Oakland; a March 23 concert at San Diego Guitto Methodist Church, Encinitas; and an AGO Region VI pre-convention concert on June 22 at St. John the Evangelist Cathedral, Cleveland, Ohio. Millennia Consort continues its residence at St. Paul's Episcopal Cathedral, San Diego.



Daniel Roth

Daniel Roth has had several new works published: *Scherzo*, op. 8, no. 5 of Saint-Saëns (from *6 Duos pour Harmonium et Orgue*), transcribed for organ solo; *Messe Brève*, for SATB and organ; and *In manus tuas Domine*, for SATB and organ *ad lib.* For information: <[www.danielrothsaintsulpice.org](http://www.danielrothsaintsulpice.org)>.



Kathleen Scheide

Organist and harpsichordist Kathleen Scheide has joined the Circum-Arts concert booking roster. Her new web site is found at <[www.circum.org/clavier.htm](http://www.circum.org/clavier.htm)>. For further inquiries, Circum-Arts Booking Director Richard Biles may be reached at <[rbiles@circum.org](mailto:rbiles@circum.org)>, or 212/904-1422 x17 (New York), or 415/565-0725 (San Francisco). Dr. Scheide recently returned from her third European concert tour with Czech flutist Zofie Vokalkova.

Lynn Trapp received the 2002 Spirit and Truth Award from the University of Notre Dame on June 17. This international award recognizes his contribution to the field of liturgy and music and fostering the liturgical renewal of the church through his many publications, recordings, performances, workshops, and projects. The award was given in a ceremony at Notre Dame's Basilica of the Sacred Heart, beginning the national conference of the Center for Pastoral Liturgy. Trapp serves as director of worship and music, organist, at St. Olaf Church in Minneapolis, Minnesota.

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"The most successful concert in the history of our series. They were stunning." (Harry Musselwhite, St. Peter's Episcopal Church, Rome, GA, presenter)



Organ & Trumpet

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## Nunc Dimittis

**Elizabeth Birkshire Brothers Sherman**, age 91, of Little Rock, Arkansas, died on July 21. She was a longtime active member of the Central Arkansas AGO chapter and served as Dean from 1970-72. She was organist at various churches in Little Rock, including Pulaski Heights Presbyterian Church and St. Andrew's Presbyterian Church. Mrs. Sherman is survived by two sons, a sister, six grandchildren and four great-grandchildren.

## Here & There

**JAV Recordings** has announced the release of *Comes Summertime—Highlights from Riverside Summer Recitals 1998* (JAV 112). The 2-CD set features Cherry Rhodes, Peter Stoltzfus, James Abbington, Timothy Smith, and Peter Richard Conte, playing works of Bonnet, Vieme, King, Beethoven, Coleridge-Taylor, Widor, Elgar, Eben, Dukas, Wagner, and others on the 5-manual, 207-rank Aeolian-Skinner organ at The Riverside Church, New York City. For information: <www.pipeorgancds.com>.

**The Motette recording label** celebrates its 25th anniversary with the release of a limited edition documentation of Aristide Cavallé-Coll. In the 6-CD set, *L'Orgue Cavallé-Coll*, 12 organists play 34 organs, featuring organ music written by contemporaries of Cavallé-Coll and by 20th century composers. The set includes a 200-page booklet, available from The Organ Historical Society, \$80 (\$75 to OHS members) plus \$2.50 shipping; 804/353-9226; <www.ohscatalog.org>.

**Bärenreiter-Verlag** has announced the publication of *Johann Sebastian Bach: Concertos for Harpsichord*, edited by Werner Breig; Utex of the New Bach Edition; study score TP 410. This study score contains the five concertos for harpsichord and strings, BWV 1052-1056, the concerto for harpsichord, two recorders and strings, BWV 1057, as well as the concerto BWV 1058 also for harpsichord and strings based on the violin concerto in A-minor. In addition, the volume offers another version of the lost violin concerto in D-minor arranged by Carl Philipp Emanuel Bach. For information: <www.baerenreiter.com>.

**CanticaNOVA Publications** has announced new additions to their catalog. New liturgical settings include the third edition of the *Book of Sung Gospels*, and a *Gloria in C* by Layton James. New choral works include motets and anthems by Samuel Wesley, Luca Marenzio, Calvert Shenk, and Colin Brumby. New organ works by Brumby, Tim Knight, and Gary Penkala are also available. For information, P.O. Box 291, Oakmont, PA 15139-0291; <www.canticanova.com>, e-mail: <orders@canticanova.com>.

**JaymarDotCom** offers their entire choral catalogue online. Their "Music of the Month Club" notifies members of all new issues and permits downloading of complimentary copies. Orders can be shipped worldwide. See <www.jaymar.com>.

**Amadeus Press** has announced the release of *The Composer-Pianists: Hamelin and The Eight*; 340 pages (hardcover). Author Robert Rimm portrays eight legendary composer-pianists of the instrument's golden age (Alkan, Busoni, Feinberg, Godowsky, Meckner, Rachmaninov, Scriabin, and Sorabji) and goes on to consider their present-day advocate Marc-André Hamelin. The book explores the relationships among their music, their music-making, their ideas and ideals, and their lives, and includes vivid and unusual portraits of the enigmatic, iconoclastic pianists. The volume includes photographs, an extensive bibliography, listings of the complete solo piano works of The Eight, and discographies of their solo piano recordings. For information: <www.88keys.com>.

**On-Location Recording Services** has announced a resumption of business after an eight-year hiatus, providing full-time digital recording and CD production services. Owned and operated by Jerry LeCompte, OLRS has engineered/produced "Art of the Organ" radio series on WDCB-FM, Glen Elyn, Illinois, from the late 1970s through the mid '80s, and has produced recordings for the Cathedral of the Incarnation, Garden City, New York; Central Congregational Church, Galesburg, Illinois; Fourth Presbyterian Church, Chicago; Oshkosh Symphony Orchestra, Wisconsin; Union Church, Hinsdale, Illinois; and Union Theological Seminary in New York City. OLRS has recorded for WNIB-FM (now defunct), WFMT-FM, and WDCB-FM, all in the Chicago area. For information: Jerry LeCompte, 25614 Marie Curie Lane, Warrenville, IL 60555; 630/393-1306.

## Carillon News

by Brian Swager

### Travelogue, Part II

This second installment of my travel journal begins in Peer, Belgium, where I left off in last month's column.

On Monday morning I awaken to a shaking bed: an earthquake! My host seems to be doing everything he can to make this San Franciscan feel right at home. After the midday meal he drives me back to Mechelen where I spend the rest of the day practicing at the carillon school and doing laundry. In the evening I attend the carillon recital at the St. Rombouts tower performed by Marina Nevskaya, a Russian pianist/composer/organist who has just received her final diploma from the school. After the recital I greet several old friends.

When I return to the school in the morning, Jo Haazen, the director of the school and my former teacher, is there. Jo leaves the office door open and listens while I practice some German dances of Mozart. He interrupts me several times with suggestions on how I can better adapt these transcriptions to a heavy carillon. He reminds me that the man who made these transcriptions plays carillons with bass bells that are much less resonant and lighter than those in the Mechelen carillon.

Later I catch a train to The Netherlands. It rains during my recital in Barnveld, but a few devoted listeners with umbrellas greet me at the tower door when I emerge. The next morning, my host Henry Groen takes me to Wageningen where he must play the carillon during the weekly farmers' market. Since there is no guest recital series in Wageningen, Henry has never heard the carillon from the street, so he asks me to play so that he can go outside and listen. In the evening I play in Ede where a closed circuit video installation enables the listeners to watch me play. One of the advantages of being alone in a tower is that I can take off as many clothes as I want. An hour of vigorous playing on a warm summer evening usually leaves me drenched in sweat. But tonight I stay dressed. They send me off with a bottle of wine in addition to my honorarium.

On Thursday I play in Venlo where for all I can tell there is no captive audience except for Ton, the man who opened the front door of the church for me and pointed me in the right direction. Since practice time on a real carillon has been extremely limited, I seize the opportunity to substitute several of

the pieces from my alternate program. Ton didn't have a printed program, so he never knew the difference. We had coffee at an outdoor café on the town square, and then I caught a train to Amsterdam. I visit one of my favorite watering holes, sleep in the next morning, head for Schiphol, and fly to Copenhagen.

Ulla picks me up, we have dinner, I practice a bit on her carillon, and we head for her garden cottage on the outskirts of Copenhagen which will be my home for the next few days. In the morning Ulla takes me to Brøndby Strand, a suburb of Copenhagen, for my noon recital. The Brøndby carillonneur's husband rides up on his bicycle, kicking his feet in the air to display his American flag socks. The Danes love flags. Today I play my new program. It includes John Couther's *In Memoriam September 11* which is appreciated everywhere I play it. Lunch is served after the recital, and then we head for the office where Annelise and Ulla make photocopies of my arrangements. Ulla and I head back to the city and I play at Our Savior's Church at 5:00. The tower is stunning and I go up early to soak up the view from the spiral staircase that winds around the outside of the gilded spire.

Sunday is a free day. Ulla is off to Ireland, so I have the day to myself at the cottage. The cottage has no running water, but it does have an electric piano. So, after practicing yoga in the garden, I start composing and arranging music for an upcoming recital. I had very little repertoire for a two-octave instrument, so when I had to send in a program for Cuijk, I said that I would play pieces such as "Three German Dances" and "Chant du Soir" by Brian Swager—pieces that didn't exist until today.

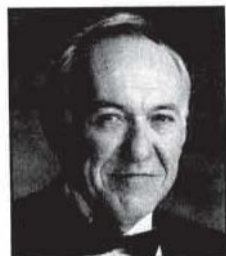
On Monday I fly back to Amsterdam and meet friends for dinner. On Tuesday the weather is hot, so I head for Zandvoort for a few hours to walk on the beach and frolic in the North Sea. Going back to my room in Amsterdam for a shower turned out to be a waste of time, as there is no air conditioning on the train to Enkhuizen. It is a beautiful little port town, the harbor is bustling, and many people are sitting out on the decks of their boats. The carillon is audible from here when the wind is right. But the weather begins changing quickly. A mighty wind off the IJsselmeer kicks up as I climb the tower. It is an "open lantern" type of tower which means that the top part of the tower containing the bells is exposed to the elements, and I had to scale a few ladders to reach the playing cabin. The rain hit just as I got inside the cabin. The storm blew over as quickly as it had come. The instrument is regal, a lovely historic Hemony carillon. After a drink with devoted, raingear-clad listeners, I caught a train back to Amsterdam.

On Wednesday I headed back to Mechelen and had my first practice session on the great carillon in the St. Rombouts tower. On Thursday I play in Genk where my gift after the recital is a clay bell filled with genever—a locally produced sort of gin. I can't help but sample it on the slow train ride home.

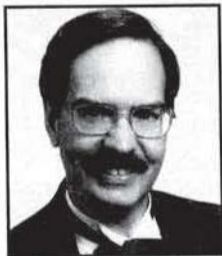
Friday's recital is on the two-octave carillon in Cuijk, The Netherlands, and is the debut of those little ditties that I wrote in Copenhagen. On Saturday I watch the gaypride parade on the canals of Amsterdam. These floats literally

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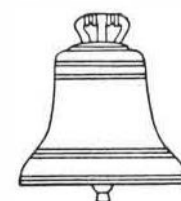
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float! On Sunday I head back to Belgium, stopping in Mechelen to practice in the school before going on to Nivelles for a 4:00 recital. A television crew is there to film the recital and interview me afterwards. I had a surprise reunion with Guido, a colleague of my best friend in Mechelen, and his partner Francis. They came to the champagne reception, and I ended up having dinner with them. Guido took me to the train station in time to miss the last train home by the blow of a whistle accompanied by the evil grimace of the conductor. I've learned to maintain an intrepid, adventurous spirit. Guido graciously lodged me in Brussels, and I was back in Mechelen in the morning in time for a shower and my 11:30 rehearsal at St. Rombouts. Then I made my way quickly to Louvain where I played a program of 20th-century carillon music during an International Congress of Musicologists. The carillon in the University Library—having English bells—is an anomaly in Belgium. With 32 bells from the original instrument cast in 1928 by the Gillet

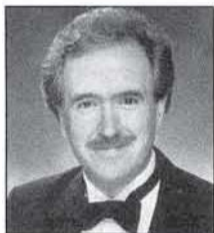
and Johnston foundry of Croydon, it is now a five-octave instrument, enlarged in 1983 with 31 new Eijsbouts bells. It is a heavy instrument, the second largest in Belgium, and the G&J bells give it a warm character. The action seems rather stiff at first, but by the end of the first piece I feel like I've figured out what I need to do to get the expressive effects that I want.

Back in Mechelen, I have a nap before my evening recital there. Playing in Mechelen is usually the high point of my summer recital tour. Mechelen is known as the mecca of the carillon art. The serious listeners sit quietly in the courtyard of the cultural center. The Monday evening summer recital series is a tradition that started here in 1896. The carillon is very heavy; the Eijsbouts bells are perfectly tuned in equal temperament; the classic enclosed bell chamber has vaulted ceilings and louvered openings projecting a homogenous sound; the awesome tower is high (about 450 steps to the playing cabin) and majestic; the sound is rich and resonant. Every caril-

lon effect, except the tinkling sound of really small music box-like bells, is possible here: from thunderous fortissimo to cantabile to a whispering pianissimo. My program includes the *Passacaglia* of Jos Lerinckx, a masterpiece for carillon that sounds best with this wide range of effects. Lerinckx was a Mechelen resident and died just last year. I played his *Variations on "There Were Two King's Children"* on my examination recital at the carillon school in 1986. On subsequent visits to Mechelen, Jos often gave me scores of his organ and carillon music, and then he would talk my ear off in a most delightful way. I was sad that Jos was not at the base of the tower after my recital to greet me as usual, but the other "Mechelaars" were most appreciative of my performance—especially the *Passacaglia*—and assured me that Jos was indeed there. Another audience was assembled in a neighboring courtyard for an elegant birthday celebration. When the recital began, the partying stopped, and they sat quietly to listen. Amazing! I was invited to join them afterwards.

It has been a busy month, and I'm ready for a little vacation, so in the morning I catch a train to Paris where I spend the day before boarding a night train to Barcelona. Here I have a week to explore the city, view the famous art nouveau architecture of the likes of Antoni Gaudí and Montaner, get food poisoning from a rotten paella, and recover on the beach in nearby Sitges.

The playing resumes in Hannover, Germany. The sisters of the Henriettensstiftung, on the 100th anniversary of their order, installed a carillon in the courtyard of a hospital and home for the elderly. Cast by the F. Schilling bell-foundry of Heidelberg in 1940, the 49 bells hang in a very low tower, just above the playing console which is on ground level. The bells have a particularly sweet, round, resonant tone. About 100 people show up for the recital, and the sisters remind me that many others are enjoying the program from their rooms. I spend an extra day in Hannover as guests of the sisters, eating hearty meals, getting plenty of rest, practicing many



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hours on their organ, and making some carillon arrangements. The press was in attendance and promised to post a report on <www.citypix.de> from the recital on 14.08.02.

Saturday afternoon's recital is in Almere-Haven near Amsterdam. The Dutch being masterful at holding back the sea have created a new city where there once was water and marsh. So, everything in Almere is very new, relatively speaking, in stark contrast to the historic architecture in most cities here. The carillon in the Harbor area of the city that I'm playing this year dates from 1979, whereas the city center carillon dates from 1985. The city is happy to support the carillons as part of its effort to build culture and community in Almere. The action is very light and sensitive, making one think of a harpsichord. I am taken by the contrast between the delicate nature of this instrument and the large movements that my fists must make to get from key to key and press them all the way down. On some instruments you can fling the keys down with the flick of a wrist, but to play this one sensitively, I must depress the keys most of the way, feel the weight of the clapper, and then play. I conclude that even more control and virtuosity would be possible if the keyfall were significantly reduced, eliminating a lot of wasted motion. Nonetheless, it is a delight to play. Some people from the audience and the local carillon committee join municipal carillonneur Frits and me for a beer. Frits and I stay for dinner, and I enjoy the opportunity to talk shop with a colleague whom I haven't seen for several years.

To be continued.

## Music for Voices and Organ

by James McCray

### Christmas and Epiphany (Twelfth Night)

As man alone, Jesus could not have saved us; as God alone he would not. Incarnate, he could and did.

Malcolm Muggerridge  
Jesus

Historically, Twelfth-night, the evening preceding Twelfth-day, was celebrated with games and feasting. More commonly known today as Epiphany, January 6 is generally considered as the official end of the Christmas season. For many, it signals the time to take down the tree, put away the remaining seasonal decorations, and "move on." In 2003, the church year designates that the season of Epiphany will consist of eight Sundays after Epiphany Sunday, but for all practical purposes there is very little of the Christmas spirit which survives past January 6. It tends to fade in the shadows of winter.

In Shakespeare's *Twelfth Night*, the prevailing mood is about love and diverse intertwining problems. His play (1598-1600) spins a charming tale and gave the world several interesting thoughts that have endured. Phrases such as: (1) My purpose is, indeed, a horse of that color. (2) Let them hang themselves in their own straps. (3) God give them wisdom that have it; and those that are fools, let them use their talents. This play is meant to entertain and to educate, to bring an epiphany!

Yet, Epiphany in many churches seems to be treated as an afterthought. There are, of course, at least three major "stories" associated with it, yet only the issue of the Three Kings/Star seems to receive much attention, especially in music. For most, those days after Christmas are ones of retreat; most of us simply want to collapse, especially church choir directors.

Advent-Christmastide-Epiphany are sequential not only in event, but also in resultant effect. They are dependent upon the connections, but are not isolated, and all form a chain that continues on until Easter. Then, Muggerridge's words (above) truly make sense. The Epiphany, i.e., understanding, of the Incarnation (Luke 1:38), is then seen as

something more important than an afterthought. Peter Abelard said it best: "I think that the purpose and cause of the Incarnation was that God might illuminate the world by his wisdom and excite it to the love of Himself."

The church designates the period of Epiphany as anywhere from five to nine Sundays after January 6; its duration changes each year. Church fathers gave it time to be discussed, understood, and celebrated. Today however, it has become a relatively unimportant period of time. History, it is known, contains more sadness than gladness, so emphasizing this period instead of putting it on the shelf provides all of us with lots of opportunity for positiveness.

So this year, let's not abandon the joys of Christmas, let's find ways to extend them. Choose music that features a more upbeat character. Be sure to inform the choir and the congregation of your plans. Make this year not the "winter of your discontent." Let those weeks of Epiphany continue the upward angle which usually is seen as a nose-dive. It's easy to choose Christmas music that has a confident spin; carry that musical optimism over for another two months, then let the congregation fall into the Lenten abyss. Their Easter emergence may be even more portentous.

These reviews continue the Christmas music begun last month. All of the music suggested for Epiphany has an emphatic spirit of cheerfulness. Let's postpone those winter blahs in church.

**The Infancy of Christ (A Christmas Cantata), Douglas Coombes. SSA, narrator, and keyboard, Lindsay Music of Theodore Presser Co., ISBN 0 85957 0452, \$12.95 (M).**

This nine-movement cantata is also available in an SATB version. Probably designed more for concert rather than church services, the first three movements discuss pre-birth matters and include the Magnificat text. Using a variety of texts from various eras, from 15th-century to contemporary, the composer tells the story through sung and spoken words. The narrator's part is not notated but is usually delivered above the keyboard. The tonal musical style has lots of interesting variety. Syllabic singing dominates the choral music and most of the writing is in two parts. The keyboard music is important and, while accompanimental, does have some solo areas, often at the end of each movement which allows the narrator an opportunity to speak the text; most of the keyboard music is relatively simple, yet does have a soloistic character that adds to the overall mood of the setting. This work would be suitable for a high school girls' chorus wanting an extended setting for a Christmas concert.

**What Child Is This (A Christmas Cantata), John Leavitt. SATB and piano (or chamber orchestra), Concordia Publishing House, 98-3689, \$7.00 (M).**

There are seven movements, all for mixed choir; however, an additional soprano solo is used in the final movement. If orchestra is used, it calls for 2 flutes, oboe, 2 clarinets, harp, 2 percussion, and five-part strings; orchestra parts are on rental. Leavitt also suggests that the cantata can be used in the con-

text of a Service of Lessons and Carols. The movements include: Arise, Shine; Jesus Christ the Apple Tree; Magnificat; Infant Holy; Gloria Deo; and A Stable Lamp is Lighted. The choral parts are on two staves, with occasional divisi. Frequent key changes, syllabic singing, and some neutral vowel humming are recurring features. When familiar carols are used those melodies are prominent. Often warm harmonies and repeated rhythmic patterns dominate the texture. This is music designed for church choirs, and unlike many Christmas cantatas, keeps the emphasis on the choir, avoiding solo movements. The music is attractive and will appeal to both singers and listeners.

**Jesus, Jesus, Rest Your Head, Richard W. Smith. SATB, optional S solo, and piano, Universe of Theodore Presser Co., 392-01124 (E).**

Structured as a lullaby, the piano part is not difficult but has brief soloistic areas. The traditional melody is used with over half of the setting in unison or two parts. The music is gentle, sweet, and easy.

**In Bethlehem 'neath Starlit Skies, arr. Dean Rishel. SATB divisi, optional children's voices or solo voice, flute/oboe, and keyboard, Carl Fischer Inc., CM8718, \$1.60 (M).**

The flute part is included separately in the score. The children's music is soloistic with some SATB background, and they are used in half the anthem; their text discusses children celebrating the birth. The keyboard part is accompanimental; choral writing is primarily syllabic music with a closing contrapuntal Alleluia. Delightful setting.

**Tribus Miraculis, Orlandus de Lassus (1532-94), ed. by Ralph Buxton. SAATB unaccompanied, Notre Dame Editions of C.F. Peters Corp., NDC 53, \$3.95 (M+).**

The text for this Renaissance Latin motet is interesting since it mentions all three events associated with Epiphany. The translation is: "We celebrate a holiday graced by three miracles: today a star led the Magi to the manger, today wine was made from water at the wedding; today Christ deigned to be baptized by John for our salvation, alleluia." The music is contrapuntal but primarily syllabic, and there is no keyboard reduction of parts. Ranges are fine. A scholarly edition.

**Arise, Shine!, Joel Martinson. SATB and organ, MorningStar Music Publications, MSM-50-2007, \$1.90 (M-).**

The organ part, on three staves, is busy and important to the character of this anthem. It has registration suggestions and is designated to be performed with a "Baroque legato." The choral music is on two staves in syllabic, choral setting. There is some minimal divisi. The music is festive with a bravura character. Effective music and strongly recommended.

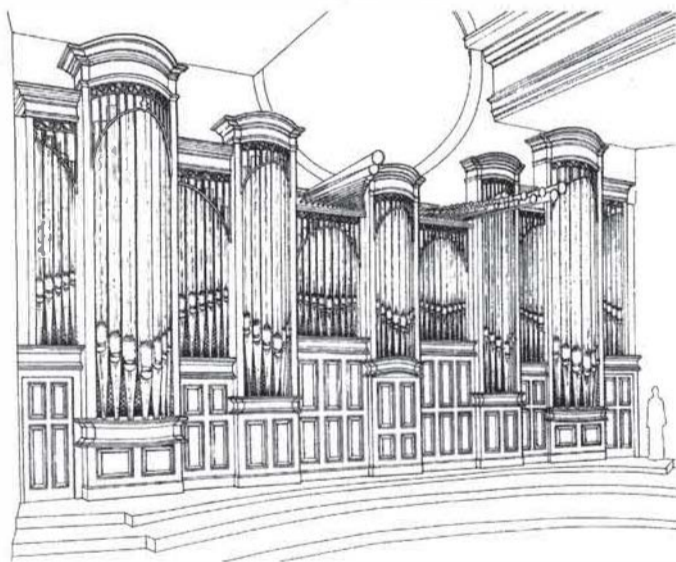
**The Baptism of Jesus, arr. Austin C. Lovelace. SATB and keyboard, GIA Publications, G-5313, \$1.30 (E).**

Fred Pratt Green's poignant text is set

► page 10

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to a traditional Irish tune. There are three stanzas: the first has much unison singing, the second is a canon, and the third uses the soprano as a descant above the melody in the lower voices. Useful music that has a tuneful attractiveness in a moderately fast tempo.

**Song of the Christ Child, Franklin D. Ashdown.** SATB and keyboard, MorningStar Music Publishers, MSM-50-1092, \$1.50 (E).

This is a narrative story that begins in the manger, moves to the shepherds, then concludes with the visit of the wise men. There is a repeated refrain that is used after each of the verses/sections, which are set in different keys. The choral writing is easy, syllabic, and designed to emphasize the text.

**When a Star Is Shining over Eastern Hills, Kathy Powell.** SATB, C-instrument, and keyboard, GIA Publications, G-5139, \$1.30 (E).

The additional instrumental part is included on the back cover for this setting subtitled "An Epiphany Song." There are three stanzas with an emphasis on the women's singing. The melody and basic harmony are retained in each stanza. The accompaniment is simple and when the choir is in four parts, doubles them for support. This would be suitable for a youth choir or small church choir.

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"... the Organ esteemed the best in Europe."  
—John Evelyn's *Diary* for 2 December 1697

"The finest church organ in Europe."  
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"No one can enter St Paul's Cathedral and hear the organ being played without being profoundly moved. Architecture and music combine to enlarge the mind and stir the heart."

—The Very Revd Dr John Moses, Dean of St Paul's, introductory message to the book

The story of the organs in St. Paul's Cathedral, London, goes back for over five centuries. Although many early records have been lost, there is a report of an early organ maker, "Walter the Organer," who is known to have been associated with Old St. Paul's in the mid-1300s, although no specific instrument can be attributed to him. Much later, in 1598 a German traveller reported hearing "a very fine organ" accompanied by other instruments. These early references, along with similar fragments, are included in Chapter One, "The Organs of Old St. Paul's." The remainder of this historical chronicle unfolds in another five chapters, up to the year 2000.

Chapter Two, "The Organ over the Great Entrance to the Choir: Part I 1694-1800," begins the history of the organs of "New St. Paul's"—"Old St. Paul's" was destroyed in the Great Fire of London in 1666—with the signing of a contract with Bernard ("Father") Smith for an instrument of "18 stops in the upper set of Keys, 3 of them Wood, the rest metall, and 6 stops in the Under set of Keys, and that it should be as big and lowd as the place for it will bear." This chapter covers the progress of the work, including statements of expenditures, excerpts from official doc-

uments, and drawings of the organ cases by architect Sir Christopher Wren. Other topics include the roles of Father Smith's successors, along with information relating to the introduction of "English pedals" in 1720, perhaps at St. Paul's. In this connection the names of Maurice Greene, the Cathedral organist, and Handel, who performed there, are mentioned. A concluding section is devoted to clarifying and correcting a number of misleading anecdotes about the organ that circulated after the publication of an article in 1814.

Chapter Three, "The Organ over the Great Entrance to the Choir: Part II 1800-1860," covers proposed major alterations and enlargements that were prompted by the desire for greater flexibility and tonal variety. The organ was adjusted to concert pitch in 1802, for all Smith's instruments were as much as half a tone above pitch, which gave problems of adjustment for wind instruments. Services such as the funeral of the Duke of Wellington in 1852, a colossal religious spectacle attended by about 13,000 people, made enormous demands on both the organ and the organist. Accordingly, in 1859 the Hill firm submitted an ambitious plan for an enlarged instrument of four manuals and 64 speaking stops.

Chapter Four, "The Organs after the Removal of the Choir Screen, 1860-1871," includes accounts of structural changes to the Cathedral and their effects on the placement of the organ. Other matters include the reconstruction work of "Father" Henry Willis, and William Hill's Great Transept Organ, a three-manual, 59-stop instrument, one of the most complete organs in London at the time, which was opened in 1861 but removed and relocated elsewhere in 1873.

Chapter Five, "The Willis Century, 1872-1972," the longest in the book, opens with an account of the activities of "Father" Henry Willis I in the periods 1872 and 1897-1900. The work of Henry Willis III is documented in the period 1925-1930 (the completion date of a major restoration and the reopening of the Cathedral on 25 June 1930, with the King and Queen in attendance). The survey of the work of Henry Willis III continues in two periods: 1940-1949, when the Cathedral suffered wartime bomb damage; and 1960, the year of a major overhaul.

Chapter Six, "The Mander Rebuild and after, 1972-2000," consists of two sections: N. P. Mander Ltd., 1972-1977, when a complete rebuild of the main organ was undertaken at a cost of £250,000; and Alterations since 1977, when additions and alterations aimed at bringing the organ closer to the Father Willis original were completed. The specification in 1977 was 106 stops distributed among ten divisions, about four times larger than the original and embodying the latest technology.

There are two postscripts. The first, "The Organ from Within—A Technical View of the Cathedral Organ," by Ian Bell, Curator of the St. Paul's Organ, summarizes the major alterations and

additions, what is retained, what has changed. The second, "The Organ From Without—A Musician's View of the Cathedral Organ," by John Scott, Organist and Director of Music of St. Paul's Cathedral, comments on the building's nine-second reverberation time, the tonal quality of pipe ranks and ensembles, the different sounds transmitted to the player and the listeners, problems in playing Bach, console comfort, technological advances, and both present and long-term prospects of the organ.

Six appendices dealing with technical and historical topics, and a list of organists from 1547 to the present conclude the book. Fifty illustrations accompany the text at appropriate points: paintings, drawings, or photographs of Cathedral interiors, organ consoles and cases, decorative details, and prominent individuals.

This remarkably detailed book includes a wide variety of supporting information: excerpts from letters, diaries, memoirs, collected papers, reports of meetings, contracts, stored manuscripts, magazines, journal articles, library files, and more. The thoroughness of the underlying research is indicated by a bibliography of 106 books (almost half of these dealing directly with St. Paul's organs and the building), 15 periodicals, and 16 manuscripts. This publication is an exemplary manifestation of organ history: apparently as comprehensive, complete, and accurate as historical research—often subject to risk and uncertainty—allows.

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

## Book Reviews

**A History of the Organs in St. Paul's Cathedral,** by Nicholas Plunfey and Austin Niland. Oxford: Positif Press, 2001. 221 pages. \$36.98, plus shipping; from the Organ Historical Society, P.O. Box 268 11, Richmond, VA 23261; tel: 804/353-9226; fax: 804/353-9266; e-mail: <catalog@organsociety.org>

## New Recordings

**Early English Music Masters. Calvert Johnson plays five Historic English Organs.** Calcante CD035, 2 CDs: disc 1, 71:03; disc 2, 70:38. <www.calcante.com>

The organs played here include St. Helen Bishopsgate (Thomas Griffin 1743), St. Mary Rotherhithe (John Byfield II 1765), Finchcocks (John Byfield II 1766), St. James Chapel Great Packington (Thomas Parker 1747), and Grosvenor Chapel (William Drake 1991). The latter is housed in the restored case of 1732 by Abraham Jordan, the Swell Stopped Diapason having original 18th-century pipework. Other stops are copies of various 18th-century instruments. The Great has the long-manual compass to GG-f3, the Swell C-f3. St. Helen Bishopsgate contains three manuals and pedal with several ranks having original pipework; the long-manual compass to GG-d3 is featured on Great and Choir; the Swell extending from C-d3. At St. Mary Rotherhithe nearly two-thirds of the original pipework remains, a few stops were added by Hugh Russell in c1816, the Swell had been added in 1810. This is the most complete large 18th-century English organ. The small single-manual

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organ at Finchcocks contains Diapason chorus to 2', with a long-manual compass. The organ at St. James Chapel, Great Packington was designed by Handel, the 3-stop Choir being added by Snetzler prior to 1759; the Great contains chorus work to 1½', both manuals having the long compass, but extending to d3 in the treble.

The two CDs contain a veritable cornucopia of the styles prominent in England, covering c1660–1830, including between them no fewer than 38 pieces. Every genre of the English voluntary is included, charting the development from John Blow to John Marsh and Samuel Wesley encompassing the baroque to the galant and rococo. From this Wesley we have two small pieces, not one of the multi-movement voluntaries, which is a pity. Henry Purcell is represented by his smaller scale *Voluntary in C*, and also from the later 17th century we hear two small-scale anonymous verses played on the smaller instruments at Finchcocks and Great Packington. Perhaps the earliest piece is the *Double Voluntary* included by Matthew Locke in his publication *Melothesia* of 1673. There are three examples of voluntaries by John Blow including two for single manual, and the fine *Double Voluntary*, the solo being given out on the Sesquialtera. Another fine *Double Voluntary* by William Croft also features the Sesquialtera, and a two-movement voluntary by him has the unusual requirement of Trumpet and Cremona, the difference in tone quality sounding most clearly. Cornet voluntaries by William Boyce and William Russell, a voluntary by John Stanley with movements for Trumpet and for Flute which is always at 4' pitch and accompanied by itself, John James' *Trumpet Voluntary* (a tuneful work possibly earlier than Stanley), and Jeremiah Clarke's *Prince of Denmark's March* all convey perfectly the taste for exploiting the solo registers, sometimes including echo effects.

A highly ornamented fugue by Philip Hart from the first collection of fugues published in England (1704), a *Voluntary in A minor* by Maurice Greene, the second movement of which is played on 8' + 2', and two pieces by the idiosyncratic Thomas Roseingrave, including a *Fugue in E minor*, exhibit the contrapuntal writing of the earlier 18th century along with a voluntary by Croft. Lesser composers such as John Reading and John Barrett who straddle the centuries are well represented, the former by four pieces including a *Trumpet Air*, an *Aire for French Horns and Flutes*, a *Volun-*

*tary for Diapasons or Full Organ* and a *Psalm Tune Setting*. This latter genre is also represented by Daniel Purcell. From the close of the 18th century two works by the little-known Jonas Blewitt are included, one being taken from his *Complete Treatise on the Organ* of c1795—in the first movement we hear the Cremona—the second being a *Cornet Voluntary*, the last few bars being played on Diapasons only. The other voluntary by Blewitt is from his set of *Ten Voluntaries* c1796, the first movement being for RH solo Hautboy, the second for Trumpet which includes a passage remarkably similar to the *Marseillaise*. Also from this time is a voluntary by Francis Linley taken from his *Practical Guide to the Organ* published c1800. The first movement exploits the Flute and Stopped Diapasons, the second calls for Cornet or Diap. Thomas Dupuis' *Grazioso* is a rococo movement played on the Hautboy, his piece for the Full Organ (up to Sesquialtera) being more robust and exploiting the contrast between the Great and Choir choruses. From the early 19th century there are two pieces by John Marsh, one being a March which according to the composer's preface was definitely not to be played during the service! The other piece, a *Larghetto*, contains letters as pedal indications. Two extended works by Handel are the *Concerto in F*, op. 4, no. 5, and an arrangement of the *Overture to Samson*, in four movements; a stately overture leads into an adagio, being followed by a vigorously rhythmic fugal-style piece and a minuet.

On the first CD ten pieces were recorded at Bishopsgate, four at Finchcocks and three at Great Packington. The second CD contains eleven pieces recorded at Rotherhithe and nine at Grosvenor Chapel. The accompanying booklet gives full information on the instruments, registration for each piece, an excellent overview of the music, and details of the recording equipment. The playing is exemplary, with crisp articulation, an expressive awareness of the Swell Pedal, tasteful ornamentation and stylish cadenzas. Some of the slow movements seem a shade too slow, but the livelier movements certainly convey the excitement which must have been felt by contemporary listeners at the first hearing of a new voluntary. As a detailed introduction to the music of this period, it would be hard to better. One great advantage is that it gives a clear picture of the sound of the English organ of the period, the diapasons and reeds being neither overwhelming, nor apologetic, the gentler Choir stops still having enough presence to support the Great Cornet and Trumpet. Its other

great value is that it includes the pieces printed in Calvert Johnson's volume on England 1730–1830 published in the Wayne Leupold series of *Historical Organ Techniques and Repertoire* (reviewed in THE DIAPASON, November 2001) as well as those pieces which are scheduled for his forthcoming volume on England 1660–1730. By following the score while listening to the CD, aspiring players without the benefit of a teacher who is well up in this area can have a form of "distance master class," presenting patterns of performance practice which may cause problems to the inexperienced. Again highly recommended. It is an interesting comment on marketing strategies that the front cover for the American release contains not the photo of the organ at Bishopsgate prominent on the European release—but an English Sheepdog. Research apparently suggested that prospective buyers would be more likely to pick up and be tempted by the association of the English dog. I leave the American readers of THE DIAPASON to draw their own conclusions!

—John Collins  
West Sussex, England

## New Organ Music

**The Promised Coming—Four Carols for Advent and Christmas, for Organ, arranged by Burton Bumgarner. Warner Bros. Publications CBM0104, \$7.95.**

This pleasing collection contains settings of *O Come, O Come, Emmanuel*, *Infant Holy*, *Infant Lowly*, *Angels We Have Heard on High*, and *Joy to the World*. Each piece is short (one or two minutes) but certainly the entire suite would make a pleasing Christmas prelude. Registrations are provided for a three-manual instrument but are easily adaptable to two manuals. The technical demands are light; only a modest pedal technique is necessary (although the pedal line in *Infant Holy* hits a high f-sharp). The writing presents the tunes clearly, with attractive accompanimental material.

**Christmas Suite for Organ, arranged by David Angerman. Harold Flammer Music HH5065, \$7.95.**

Here is an interesting compilation, which could be played on a two-manual instrument. *Fanfare on Adeste Fideles*, for full organ, does not quote the tune in its entirety but would, with its seventeenth chords, make a splashy introduc-

tion to the carol. *O Little Town of Bethlehem*, in contrast, presents the carol twice, including a modulation and an ending reference to *Silent Night*. The easiest of these settings, it would make a useful communion piece. *Postlude on Joy to the World* is for you if you have a playful streak and/or have longed to play the famed Widor *Toccata* at Christmas, but it just wasn't seasonal enough. This piece begins and ends by quoting the familiar *Toccata* (transposed into D major), then transforms the double octave pedal leaps into the carol's tune, and imposes the general structure of the *Toccata on Joy to the World*.

**Three Christmas Preludes, Robert A. Hobby. MorningStar Music Publishers MSM-10-145, \$8.00.**

Robert Hobby has composed accessible, moderately easy settings of three very popular carols. *Fanfare on Hark! The Herald Angels Sing* (Mendelssohn) alternates a fanfare-like sequential motif with statements of the (ornamented) carol tune, making for a cheery setting that could even serve as an introduction for the hymn. *What Child Is This?* (*Greensleeves*) presents the tune in its entirety, as a solo over a scalar accompaniment and also by itself, each note on the Great echoed on the Swell. *O Little Town of Bethlehem* uses the beginning of the carol as point of departure: as an introduction (and later, interlude), after which the tune, somewhat ornamented, appears in the left hand.

—Joyce Johnson Robinson

**William H. Bates, Partita on "When in Our Music God Is Glorified." Concordia Publishing House, 2000, 97-6875, \$12.00.**

This seven-movement setting is based on the hymn tune *Engelberg*, composed by Charles V. Stanford. The *Entrada* opens with a full registration; the melody is indicated but not fully stated. The *Chorale* has accompaniment on soft stops on the manuals with melody with a 4' stop in the pedal. The *Trio* features imitative voices in a florid style in the manuals and pedal. The *Ostinato* movement features a pattern in inverted triads in the left hand with a pedalpoint for the left foot, and a repeated pattern for the right foot in eighth notes throughout the movement. The melody comes through in a chordal pattern in the right hand. The *Variation* has a florid right hand punctuated by detached chords in the left hand. Following a switch of hands, a detached pedal part enters. The *Récit en Taille* (solo in the tenor voice) features a *Krummhorn* in the left hand accompanied by chords on flute and string stops for the right hand. The *Gigue* fugue is in 6/8 time with a sprightly tempo marking.



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The hymn tune is stated in the pedal towards the end of the fugue. This is a moderately difficult piece, suitable for a two- or three-manual organ.

Wayne Leupold, editor, *The Adventures of Melodia and Major Octave, "A Leak in the Reservoir"* [Volume I] Music by: Alfred V. Fedak, Drawings and Story by Kitty Fischer. Wayne Leupold Editions, Inc., 2000, WL 600133, \$7.00.

This volume is one of a series of coloring books about the organ for young children. The story narrative is told in rhyme with drawings that introduce organ terms and concepts as two mice, Octave and Melodia, give a tour of the organ. "While the organist is away, the mice will play." One-line excerpts of music scores demonstrate individual organ stops. This is a demonstration piece for young children. Any size organ will suffice.

Joyce Jones, *King of Instruments Organ Teaching Method. Morning*

Star Music Publishers, 2000, MSM-90-29, \$24.95.

Joyce Jones composed short pieces for the exercises and hymn tunes in this teaching method. A brief history of the organ is followed by manual and pedal exercises separately and together. There is a useful section on the art of hymn playing, including fanfares and supplementary music based on hymns. This organ teaching method would be helpful to a beginning organist. Any size organ would accommodate the pieces included in the volume.

—David A. Cell  
Santa Barbara, California

*Appalachian Pastoral*, Franklin D. Ashdown. H. W. Gray GSTC9801, \$3.95.

This gentle composition by Franklin Ashdown is a fine addition to any organist's repertoire. The slow compound meter suggests a quiet walk in the country. Interspersed throughout the work are short solo melodic lines that add to

the pastorate quality. A variety of solo combinations could be explored in these melodic lines. Midway through the work the American folk hymn *Consolation* unobtrusively arises. The hymn, presented phrase by phrase, is gently interrupted by the solo melody lines introduced earlier in the composition. Technically accessible, the *Appalachian Pastoral* is an effective composition. Registrational ingenuity could exploit a variety of tonal colors.

*Early American Folk Hymns for Organ*, Don Hustad. Hope Publishing Code No. 349, \$12.95.

This book is a collection of 18 new and previously released settings of traditional American melodies by Don Hustad. Many of the tunes originally appeared in the early 19th-century tune books *The Sacred Harp* and *Kentucky Harmony*. The majority of the settings are short (2-4 pages), technically easy, require a modest organ, and present the folk tune in a clearly recognizable form. Included are such well-known tunes as

*Beach Spring*, *Holy Manna*, *Nettleton*, *Wayfaring Stranger* and *Wondrous Love*. Particularly useful is Hustad's setting of *McIntosh* or "Amazing Grace." This three-stanza setting would be effective for funerals, preludes, or meditation. A gentle rocking eighth-note motion accompanies the tune in stanza one; a key change animates the texture in stanza two; and the melody is offered in canon on solo reed to close the setting. A more extended setting of *Land of Rest* (Jerusalem, My Happy Home) opens with the tune presented in interrupted style on a gentle reed. The variations that follow offer the melody in solo reed over a two-measure ostinato, ornamented melody on cornet, and in canon. The setting closes with the melody in pedal solo with full organ. These accessible settings provide a handy resource book for organists and churches that are familiar with the heritage of early American hymnody.

—Laura Ellis  
McMurry University  
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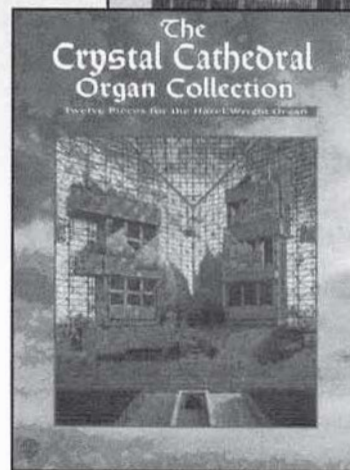
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# Robert Noehren: In Memoriam

December 16, 1910–August 4, 2002

Robert Noehren died on August 4 in San Diego, California, at the age of 91. (See "Nunc Dimittis," *THE DIAPASON*, September 2002, p. 8.) International recitalist, recording artist, author, scholar, professor and university organist at the University of Michigan, and organ-builder, Noehren enjoyed a long and remarkable career, and was clearly one of the major figures of our profession in the 20th century.

His many recordings and recitals evidenced a special kind of organ playing: the highest standards of musicianship, devoid of superficial excesses, quiet and controlled console manner; indeed, his technique seemed to become quieter and easier the more difficult and virtuosic the music became. He continued to practice the organ daily and record up until his death, carried on extensive correspondence, had plans for another commercial recording on his organ in Buffalo, was preparing a talk for the AIO convention this month, was working on a cookbook of his favorite recipes, and continued to enjoy music, art, fine wine, good food, and friends from all over the world.

Below follow tributes in Noehren's honor, by William Osborne, Bunker Clark, and Haig Mardirosian, and a review by Ronald Dean of Noehren's Bach CD which was released last year, in addition to a listing of his articles and news releases as featured in *THE DIAPASON*. *Requiescat in pace.*

—Jerome Butera

## Robert Noehren: A Remembrance

When Jerry Butera, Ron Dean and I shared a meal during the Organ Historical Society gathering in Chicago on the final day of June, we regaled ourselves with tales about and from the man who



Robert Noehren

had had such a seminal influence on us and a host of others, assuming that he would endure virtually forever, little anticipating the shocking news of his sudden death only weeks later. He had suffered the loss of his devoted wife only months earlier, but on the evidence of telephone conversations had seemed quickly to reconcile himself to this new phase of his incredibly rich life, determined to get on with his latest passions, energetically practicing daily at age ninety-one on his electronic [sic] house organ, wrestling with what he could possibly say to a conclave of pipe organ builders in Los Angeles during an upcoming invited lecture, listening intently to CDs drawn from his immense collection, having been recently attracted particularly to the playing of pianist Ivo Pogorelich.

A consummate man of the organ, he was nonetheless not preoccupied with the instrument, always fascinated by a wide range of human understanding. For example, when the Noehrens made the decision to relocate to suburban San Diego after a particularly harsh Ann Arbor winter, the significant tragedy of their transfer was a wayward moving van stranded in the desert heat of the Southwest, a delay that turned the man's substantial and valuable wine collection to vinegar. I suspect that in retrospect he might have preferred to express himself through a medium other than the organ, since he was constantly dissatisfied with so many examples of the instrument, especially his inability to make music on them to his satisfaction. In fact, he suggested that his students could learn more about elegant music-making by observing a fine singer, violinist or pianist, and, when time permitted, he practiced Chopin or Debussy at the piano, although never in public.

It seems a bit incredible that he retired from studio teaching at the University of Michigan more than four decades ago, and that at least a few of his students have preceded him in death. I, for one, found him a rather reluctant pedagogue. When provoked, he could be enormously enthusiastic and insightful, but one had to work to attract his attention. He loved to tell a story that he attributed to George Faxon, but which I suspect was meant to mirror his own predicament. Supposedly Faxon had in his Boston studio a very comfortable upholstered chair where he ensconced himself as he directed a student to play straight through a big Bach prelude and fugue. As the piece proceeded, he would brush the lint off his jacket, adjust his shoelaces, settle back, and gradually fall completely asleep. The student, having finished his performance, would turn expectantly, at which point Faxon would suddenly rouse himself and blurt out: "Bravo! Play it again!"

Robert Noehren also frustrated and even infuriated many in a profession rife with calcified credos by remaining in a constant condition of quest. I joked that it was impossible to ride a Noehren bandwagon because, as his would-be disciples were clambering on one side, he had already jumped off the other and moved on to some new position. Recall the man's seminal role in the organ Renaissance in this country. He was one of the first to study the classic European instruments to the extent that he was able to understand and explain what made the instruments of Schnitger and Cavallé-Coll tick. Those of us privileged to experience his organ design course can vouch for that wisdom. It was also Robert Noehren who was crucial in bringing to this country in 1957 that groundbreaking von Beckerath instrument in Cleveland's Trinity Lutheran Church. I can remember driving from Ann Arbor to Cleveland in a snowstorm to experience the incredible revelations that it offered. So, how did a man devoted to the principles the Beckerath manifested become a builder of instruments based on direct electric action and incredible amounts of borrowing and duplexing? Hard to say, except to acknowledge that he later pretty much disavowed that facet of his career, although expressing annoyance over those attempts to redress some of the mechanical problems he bequeathed the instruments' owners. He did assert that his foray into organ building resulted from his failure to find an established builder who was willing put his ideals into practice. Recall also that the best of his instruments were and are ones of distinction, and that he was a pioneer in considering the possibility of computer-driven combination systems, even though the clunky, punchcard system

that he and a Michigan Engineering colleague devised seems hopelessly antiquated now.

Even though he has left us physically, his legacy will surely survive in the form of his immense discography and the many provocative, sometimes quixotic writings published in this journal and elsewhere.

What will survive as well for those of us privileged to know him is the memory of a man with a generous sense of humor (I will never forget the look on his face when asked in a studio class by a pompous doctoral student how one properly mounts the bench); an immense, eclectic repertory (e. g., as I recall, virtually nobody on this side of the Atlantic was aware of Toumémire when Noehren began to champion the man); an intense musicality at his chosen instrument that nonetheless refused curtailment by any of the various performance "isms" by which the profession lives (Furthermore, I, as one who was privileged to assist him often, for example in the series of sixteen all-Bach programs he played in Hill Auditorium before such marathons became fashionable, was always amazed that, while he advocated marking scores extensively, he always seemed to play from pages untouched by a pencil); an incredible range of experiences (e. g., as a young church organist in Buffalo being asked to play the two existing Hindemith sonatas for their composer, thereby indirectly provoking the writing of the last of the trilogy); a man of immense principle who retired from active teaching prematurely when confronted with a Michigan dean who asked him to create the country's largest organ department (he seems to have been prescient enough to have anticipated the future state of the profession and thus suggested as an alternative the country's finest, albeit compact organ program); and, last, but hardly least, the sense that organists are all too often insular in their perspective, encouraging all with whom he was associated to seek out and embrace the full range of human experience.

RN, we will miss you.

—William Osborne

William Osborne holds three degrees from the University of Michigan. He serves Denison University in Granville, Ohio as Distinguished Professor of Fine Arts, University Organist, and Director of Choral Organizations.

## From his editor

"Gee, it's hard to play the organ, isn't it?"— cliché by Robert Noehren after hearing a student trying to play a difficult piece.

"Gee, it's hard to produce a book about the organ"—my cry in the process of working with Bob on *An Organist's Reader*.

Bob had been talking about doing a book for some years, but I'm proud of persuading him to begin in earnest in 1995. He sent a box two years later, and after two more years of phone calls and letters concerning the details, the box was sent to Harmonie Park Press in February 1997, and the result appeared in November 1999.

I'd known Bob since going to Ann Arbor in 1950, but after my piano days unfortunately never took organ with him. Nonetheless, I was lucky to audit several of his classes on the history of the organ—which, in retrospect, helped considerably in checking details of historic instruments. Even then, it was embarrassing to both of us to have a good friend point out the omission of thirteen pedal stops from the 1576 organ of the Georgenkirche, Eisenach. (Harmonie Park Press has an errata slip, or get it at <http://people.ku.edu/~bclark/noehren.html>.) But this omission had not been discovered when that article

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Robert Noehren at the console of the organ at Gouda, The Netherlands, 1955

had previously been published in the Riemenschneider Bach Institute's *Bach* no fewer than three times, 1975, 1985, and 1995! It's only logical that an organ associated with Bach would have more than two pedal registers, no?

He correctly defended Grobgedackt, against my proposal of Großgedackt. As for another detail, does one use the modern German "K" for Katharinenkirche, or the original spelling Catharinenkirche, Hamburg? (we used the latter). Lüdingworth has an umlaut; otherwise it would seem to be a village in England. So does the composer Jean-Jacques Grénerwald, even though he was French. The foregoing represents a survey of some 54 pages of letters on my computer, which also has comments on a trip to Italy; Eloise's new hip, fall 1997; and his bout with cancer, early 2000.

I had attended many of his Ann Arbor recitals, and have seen the two-story end of the Noehren living room in Ann Arbor which housed his Hausorgel. But

Lyn and I really got to know Bob much better when he taught at the University of Kansas, fall 1975; we had Thanksgiving and several other similar occasions together. What a wonderful human being! I already miss our more recent phone chats, in which he described his interest in a proper diet (indeed, published as an article in these pages last year), in our mutual enjoyment of a pre-dinner drink, his interest in audio equipment and recent recordings (usually not of organ music), and in a joke. And I miss his Christmas cards (the design of one is on the cover of his book).

Bob Noehren was very modest—but a hard worker when preparing a recital. He was not vain, but I'm certain he was very proud of the discography and recitals (a representation of programs appears in his book). Above all, in spite of and perhaps due to, his quiet and unassuming manner, his playing never highlighted the performer, but always the music, as if to say "I've studied this piece hard, and here is what I found out."

—J. Bunker Clark

*J. Bunker Clark is editor of Harmonie Park Press. He taught organ and theory at Stephens College (1957-59), was organist and choirmaster at Christ Church Cranbrook (1959-61), taught music history and harpsichord at the University of California, Santa Barbara (1964-65), and music history at the University of Kansas from 1965 until retiring in 1993.*

#### Letters from Noehren

I never met Robert Noehren, yet I am humbled to be able to call him a friend. In the last three years of his life, Noehren and I had corresponded regularly through a series of letters, a thread of correspondence initiated somewhat coincidentally.

In my academic administrative capacity, I was at work during 1997 with a project team charged with drafting a self-study report to my university's regional accrediting agency. Our member from the university's publications

office, Trudi Rishikoff, saw to the style and editing of the finished document. At some stage of the process, Trudi mentioned that she had learned that I was an organist. Did I know her Uncle Bob?

Uncle Bob, it turned out, was Robert Noehren. With what must have been obvious mirth at this serendipitous news, I told Trudi of my high esteem for Noehren, the thrill of having played a recital on one of his instruments, the honor of having reviewed several of his recordings for both *The American Organist* and *Fanfare*, but even more, of the inspiration that I had derived from listening to him perform, both on disc and live, early in my career. I asked Trudi to convey those sentiments and my kindest respects to her uncle.

About the same time, my editors forwarded for review a CD comprising reissues of various Lyricord recordings by Robert Noehren. These amounted to seminal performances on several of his instruments (as well as others) and an assortment of repertoire attesting to the performer's all-embracing musical interests. The disc merited its title, "A Robert Noehren Retrospective."

Months later, a long letter arrived from Robert Noehren, the first of many in which we discussed issues of mutual interest—musicians, repertoire, organs. Noehren's beautifully composed and printed texts (for openers, I marveled at the deliberate care in writing these and his obvious fluency at computing, something quite remarkable for a man about to turn 90). The composition and printing mirrored what one heard in his meticulous musicianship and performance. His critical but calculated opinions about music matched his gifted and insightful interpretation of music. His thoughts about the music and musicians of his early years in particular bespoke his own deference to tradition, origins, and lineage in composition, organ building, and pedagogy. In sum, these letters represented valedictory notes to a new friend, but they were frank, surprisingly modest, and very generous in tone and

spirit. Noehren, it turned out, had wanted to contact me for some time and he had done his research too. He had gone out and found recordings by his correspondent and he had closely read any number of reviews of books and recordings. He was sizing me up!

I had just released a recording of the *Suite for Organ*, by Paul de Maleingreau. I had not known that Noehren regularly played the toccata from it back in the 1930s. He clearly missed the piece adding that "... since it is no longer in my head I am glad to be able to hear it again ...". Of our mutual interest in Maleingreau, he observed that "it [the toccata] is such a fine work and no one else seems to be interested in Maleingreau." A second little coincidence had sealed a friendship. With that our correspondence grew more personal as well with talk about his wife Eloise, and illness, and aging. He was very sympathetic and supportive at my family's story of senior care, and the intellectual and physical changes brought on with age.

A major part of our conversations concerned organs. For two years, Noehren and I exchanged many words on organ design, organ building, and organ builders. I had made the analytical (but not malicious!) observation in my review of his Lyricord recording that certain of the organs he built were idiosyncratic. My observation was based on experience. I had played a recital at St. John's Cathedral in Milwaukee where, in preparation, I had spent hours punching out registrations manually on the IBM data cards that comprised the combination action's memory. I had also remarked on the various subunison registers that played only to tenor C. Noehren graciously observed that "It was right for you to comment on the design of my organ in Milwaukee." He continued with a treatise on the economics of organ building, tight budgets, and resource maximization. It may have been a musician/instrument builder speaking, but it was also the voice of someone who had taught at a university

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and worked for the church!

Noehren tempered economic exigency with art. "I designed the organ [at St. John's Cathedral] always thinking how it was to be used musically." Saving the cost of the bottom twelve pipes of the Great 16' Principal on that 1965 organ allowed Noehren to add a string and some mutations to the specification. "If . . . you look at the music of Vierne, you will often see that the Gambe on the Great Organ is required in many pieces. . . . Look at most American organs. There is rarely a string on either the Great or Positiv (or Choir) organs. Indeed, there is usually an Unda Maris set. To be sure, a beautiful sound, but not very useful in much serious organ music." He questioned both his own tonal choices and those advocated by others. Robert Noehren had taken this critic earnestly, drew no offense from the opinions in print, and used the opportunity to engage in a dialog on the merits of respective tonal choices.

I later asked Noehren about Paul Hindemith, adding that my own conception of the organ sonatas was formed mainly through Noehren's recording of them. That prompted a meticulous response concerning Noehren's association with the composer. He outlined meeting Hindemith in Buffalo, where the composer lived after arriving in the United States before going to teach at Yale University, and where the organist played at a small Episcopal parish. Because Hindemith would sometimes visit the church, Noehren eventually got to know the composer well. They spent many hours together discussing interpretation and registration of the then only two sonatas, for Hindemith had just begun composing the third.

I had commented about the respective merits of romantic, colorist and dryer, abstract interpretations of the sonatas. In fact, I told Noehren that I had rebelled against my own teacher's insistence on an orchestral approach to these scores. That rebellion led to my willful imitation of Noehren's old LP recording. He replied, "Like your



Robert Noehren, 1950, at the original 1928 Skinner console at Hill Auditorium, The University of Michigan

teacher. I had been playing them in a rather romantic way, and I have to thank Hindemith for helping me with my musicianship during those early days. I still remember how dissatisfied he was with my performance of the last movement of the first sonata."

Noehren also voiced curiosity about instruments on which I had recorded and consulted. I had asked him about a couple of stoplists on which I was working and received immediate, candid, and helpful responses. At the time, the new organ at my own parish, the Church of the Ascension and Saint Agnes in Washington, was under construction by Orgues Létoumeau. I had confided in Noehren that our hope was for an instrument reflecting English tonal heritage and had sent him specs and scalings. In the end, when I sent him a recording of one of the opening

concerts, his approval overjoyed me.

What was most remarkable about Robert Noehren in his last few years was the zeal with which he still played the organ on a daily basis. He had been hard at work revisiting the *Orgelbüchlein*, a book he felt "appropriate at my stage of life." He had just been diagnosed with serious illness and seemed to find particular comfort in the brief movements. But, he acknowledged their musical difficulties. "I might feel a bit safer in the great G-minor fugue than in the prelude on 'Heut triumphieret Gottes Sohn' with that wicked pedal passage at the end!"

While he missed access to a good pipe organ near his home in San Diego, he did own a custom electronic organ, and his curiosity and aptitude with technology had led him to electronically voice that instrument and add several MIDI sound modules to it. This fulfilled both his need to play on a daily basis and his ongoing instinct to build "better" organs. He was carefully apologetic, but not defensive about this instrument. "I fear that you might be one who believes we have been poisoned by the advent of the electronic organ!" But, he added, that this instrument "assuages some of my frustrations." As proof—extraordinary proof—he enclosed a cassette recording of some Bach, Karg-Elert, and the Roger-Ducasse *Pastorale* as recorded on his house organ. Of the dazzling and poetic performance of the latter piece, made when Noehren was in his late 80s, he commented, "it is perhaps the most difficult work I have ever encountered, and it has been a constant challenge. It is technically difficult and choosing and executing the registration is no easy task." Of the thousands of organ recordings in my collection, this one, performed by an octogenarian on an electronic organ in his living room and recorded on his little cassette machine, is the most prized.

Robert Noehren had also published a book of memoirs that I had reviewed, and some of the letters to me may have well been an elaboration or gloss on the book. At one point, Noehren sent a long list of all his teachers—piano, organ, theory, composition. This early 20th century Who's Who of our profession contained several names that interested me greatly.

One of these was Charles Courboin for, as a boy, I would sit in the choir loft at St. Patrick's Cathedral and watch Dr. Courboin play for the 11:30 "organ mass." In those pre-Vatican II years, the Cathedral maintained the tradition of a low mass (rendered mostly silently by the priest at the east end) accompanied by organ music (rendered not at all silently by the virtuoso at the west end). I would, on my own, take the bus and the subway and travel down to 5th Avenue on Sunday mornings in order to hear the Solemn Mass at 10 o'clock. I would always remain for Courboin's organ mass at 11:30. It was a splendid

dessert to the sung mass. Courboin would graciously welcome me to the gallery and even ask me what I would like to hear. Courboin's phenomenal memory was legendary and I don't ever recall naming a piece of repertoire that he could not simply rattle off.

One of the reasons that Courboin fascinated us both was his atypical profile for an organist. He loved fast cars and boats. He was dashing and, in Noehren's terms, "could have been mistaken for a government ambassador." While a student at the Curtis Institute during the early 1930s, Noehren had coached with Courboin. One morning, Noehren and his friend Bob Cato, Lynnwood Farnam's favorite student, were walking downtown. They ran into Courboin. "He behaved at once as if we were his best friends and suggested we all have lunch at Wanamaker's. It was then about 11:00 o'clock, and he invited us to meet him at noon at the front of the store. When we finally entered the dining room it became apparent that the luncheon had turned into a big party in a private room with at least 15 people. All I can remember of the food is that for dessert there was a great flourish as the party was presented with a huge baked Alaska prepared for the occasion."

Robert Noehren also recalled his meetings with Fernando Germani (with whom he became friends and who introduced him to Italian food and garlic), André Marchal (who influenced him musically but was "distracted by the ladies," such that, in a meeting along with Marilyn Mason, Marchal paid no attention to Noehren), Gaston Dethier (who had the most formidable technique of anyone and whose pedaling was "really phenomenal" although he eventually no longer took the organ seriously), and Lynnwood Farnam (whose playing "simply put everyone I had ever heard in the shade"). These reflections were all the more vivid as several of these legendary performers were still active in my own youth. As Noehren put it about our swapped recollections, "what a difference a generation makes!"

How does one summarize the enormous range and analytical insights of Robert Noehren? It is difficult task to be certain. His musical life spanned East Coast and West, with a long stop in between. He could be, at once, a Classicist and a Romantic. He studied old music and old organs, built modern instruments capable of playing the old, and championed scores by composers of his own day. He was the recitalist who built instruments to overcome the defects he perceived in the instruments upon which he had to play. He studied with the legends of his youth and passed that tradition on to generations of fortunate students in one of the country's most important universities. He agglomerated seemingly far-flung and inconsistent concepts, all the while making sense of their synthesis. His world was expansive and never shrank, for his all-embracing curiosity disclosed an adroit mind that slowed little even in its ninth decade. Robert Noehren zealously coveted the truth—truth as discovered, revealed, debated, or developed in theory and creativity. He grappled with and reconciled art and technology decades before such would become commonplace. He generously communicated his remarkable journey to a large audience in his writing and teaching, and even to a grateful correspondent late in his days.

Can all of this, then, amount to anything less than the absolute and comprehensive definition of professional and personal intellect, art, and, above all, integrity? I would argue not. Integrity, furthermore, takes courage, the courage to pursue truth and to assert the convictions to which one's work leads. As such, Robert Noehren was nothing less than a genuine hero. I thank God for having had a moment to know him. *Requiescat in pace.*

—Haig Mardirostian

Haig Mardirostian is Associate Dean of Academic Affairs and Professor of Music at American University. He is also Organist and Choirmaster at the Church of the Ascension

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### Robert Noehren bibliography in The DIAPASON

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Robert Noehren takes up new work in Grand Rapids. September 1942, p. 3. "Organ Building an Art Not to be Limited by Definite Styles." February 1944, p. 12.

Robert Noehren leaves Grand Rapids for war duty. March 1944, p. 23.

Famed Dutch Organ Used in Broadcast by Robert Noehren. November 1948, p. 2.

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Robert Noehren is winner of prize for his recording. November 1953, p. 1.

Robert Noehren to play in Duesseldorf. June 1954, p. 1.

"Commends Opinions of Dr. Schweitzer to Organ Designers." February 1954, p. 22.

Robert Noehren is awarded doctorate. June 1957, p. 1.

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Robert Noehren at Northwest regional convention. April 1961, p. 16.

Noehren to act as judge at Haarlem Competition. December 1962, p. 3.

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Robert Noehren, professor of organ at the University of Michigan, retired in January 1976. June 1976, p. 2.

Robert Noehren named professor emeritus. January 1977, p. 5.

Robert Noehren elected Performer of the Year by New York City AGO. May 1978, p. 19.

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"The discography repertoire of Robert Noehren." March 1990, pp. 12-13.

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"Organ Design Based on Registration." December 1991, pp. 10-11.

"A Reply to the Tale of Mr. Willis." January 1997, p. 2.

Robert Noehren celebrates his 90th birthday. December 2000, p. 3.

"Enjoying Life at 90." September 2001, pp. 15-17.

"Reflections on Life as an Organist." December 2001, pp. 17-20.

**Johann Sebastian Bach: Organ Works. Robert Noehren, Organist. Previous unreleased recordings from 1980 issued in celebration of Robert Noehren's ninetieth birthday. Noehren organs of The Cathedral of Saint John the Evangelist, Milwaukee, Wisconsin, and The First Presbyterian Church, Buffalo, New York. Fleur de Lis FL 0101-2. Available from The Organ Historical Society, P.O. Box 26811, Richmond, VA 23261; 804/353-9226; \$14.98 plus shipping; <www.ohscatalog.org>.**

Program: *Fantasia and Fugue in G Minor*, BWV 542; *Wenn wir in höchsten Nöthen sein*, BWV 668; *Wo soll ich fliehen hin*, BWV 646; *Partita: O Gott, du frommer Gott*, BWV 767; *Partita: Sei gegrüßet, Jesu gütig*, BWV 768; *Fugue in G Major ("Gigue")*, BWV 577; *Prelude and Fugue in D Minor ("Violin")*, BWV 539; *Prelude and Fugue in A Minor*, BWV 543.

This new issue, like the previous *Robert Noehren Retrospective* produced by Lyrichord (see this journal, December, 1999, p. 11), is the result of

expert remastering by Hal Chaney of analog recordings done on tape many years ago. As in the CD mentioned above, this issue features organs designed and built by Robert Noehren.

For those who are familiar with Noehren's tasteful and flexible organ playing, this issue should come as a welcome addition to his already considerable discography. Noehren was never one to endorse or follow "trendy" or merely currently fashionable playing ideas; instead, he always makes the music come alive through thoughtful application of scholarship and study of the scores to determine both just the right tempos and appropriate registrations for convincing musical communication. These features are in abundance on this new issue.

Another important facet contributing to the pleasure of this CD is the fact that the same person is both the artist and the organ builder. His clearly articulated philosophy of organ tone (see *An Organist's Reader*, reviewed in this journal, September, 2000, p. 10) is demonstrated here all the way from gutsy and brilliant (but never strident) principal and reed choruses to subtle smaller ensembles and solo combinations appropriate to the musical requirements. One can imagine that Noehren was able to bring forth the very sounds that were in his "mind's ear" by performing on these two rather

large instruments of his own design.

All the pieces except for the two chorale partitas are performed on the 1966 organ in the Cathedral of Saint John the Evangelist in Milwaukee, while the partitas show off the varied smaller ensembles and solo combinations of the instrument in The First Presbyterian Church, Buffalo, built in 1970. Both instruments are of similar size, with the Buffalo instrument (somewhat larger) notable by its frequently pictured hanging Positiv division.

Seasoned players and students alike will be inspired by the apparently effortless execution of the more demanding works and should take note of the way Noehren uses subtle rubato to point up the structure of the various forms. His elegant approach to trills and other ornaments reveal that the artist regards these items as integral parts of musical expression and not simply as whimsical and mechanical additions to the musical line.

Blessed with both an astounding playing technique and impeccable musical taste, Robert Noehren's playing as revealed on this CD should bring feelings of recognition to those who have heard him in past years and should also serve as a revelation to the younger generation. Highly recommended.

—Ronald E. Dean  
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Christopher Jacobson, St. Olaf College

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# Organ Design and the *Kraft Music Hall*

Jack M. Bethards

What do *Miracle Whip*\* and *Velveeta*\* have to do with stop lists and pipe scaling? Not much. I am thinking more about Robert Armbruster's magnificent NBC studio orchestra that played so brilliantly on the *Kraft Music Hall* in the late 1940s. His aggregation stretched versatility to the maximum. In addition to the usual theme, signature, and background music, he had to accompany Nelson Eddy and Dorothy Kirsten in arias from grand opera, art songs, favorites from operetta and musical comedy, as well as popular melodies of the day. The orchestra had to perform overtures and other legitimate repertoire on the same airwaves as the NBC Symphony and also make a good showing against popular orchestra leaders such as Paul Whiteman. All of this was done within the confines of a modest-size studio and the well-controlled budget of a broadcast that had to pay its own way. Does this sound familiar to those involved in planning for a church pipe organ? To me, it is directly analogous to the age-old quest of providing cathedral music in a parish church setting. Getting the most out of a limited number of stops has been a fascinating challenge and, when successful, a point of great pride for organ builders over centuries.

How did Robert Armbruster and his many colleagues in the fields of broadcast, motion picture, phonograph recording, and theater music bring the grandeur of the symphony orchestra to their audiences when budget and space were limited? It seems quite obvious that they analyzed the major effects produced by the full symphony orchestra and developed patterns of reduced instrumentation that captured the most important ones. A typical radio orchestra of the day might be composed of two flutes (one doubling piccolo), two clarinets (one doubling bass clarinet), one oboe (doubling English horn), one bassoon, two horns, three trumpets, two trombones, one tuba (bell-front recording type), one harp, two percussion (one traps, one tympani and mallets), eight violins, three violas, three cellos, and two basses. Sometimes for popular music two or three of the woodwind players would double saxophone. Piano (doubling celesta) and guitar might also be added. These jazz effects were strictly secondary. The orchestra was expected to sound symphonic, and did so at less than one-third the size of a full symphony orchestra.

The string section in such an orchestra was just large enough to create a rich, full and luxurious sound. At least one of every woodwind tone color was represented. The brass section was larger than necessary to balance the number of strings and winds; however, it was vital to have brass power in reserve to provide the climactic crescendo that could not come from other choirs of the orchestra without far more players. In other words, brass was dominant in the tutti. Solid, powerful bass is an important component of the symphony orchestra, and the tuba was often more important in the role of doubling the string basses than in playing the bottom brass line.

Of course a cleverly worked out list of instrumentation is not nearly enough. Each instrumentalist must be capable of producing exquisite tonal color and have absolute control of dynamics, attack, accent, and release. I don't know of any effect more thrilling in music than hearing one of these great Hollywood orchestras performing at the height of the mid-century period when art music was considered appropriate as mass commercial entertainment. The world's greatest musicians were gathered in Hollywood. They played with a degree of self-confidence and authority that elevated these rather modest ensembles into the major leagues.

Many organ builders, ourselves included, strive to produce small organs which do big musical jobs. Our choir organs in the French Romantic style and *Multum In Parvo* (much from little) parish church organs in the English style have captured the essence of comprehensive church organs in extremely small formats. A few years ago we set out to expand this concept with an effort to produce the major effects of the symphonic organ with a limited number of stops. It was conceded for decades that an organ could not be considered sym-

phonic unless it had at least three manuals and 50 or so stops and those who advocate giant instruments—the bigger the better—would scoff at considering anything under 100 ranks symphonic. We came to the conclusion that much of the material in large symphonic organs, although sumptuously beautiful, was duplicative. But even after eliminating duplications, a symphonic stop list was far too large for the average church. We decided to follow the *Kraft Music Hall* model—analyze the major effects of symphonic organs and see if they could be reproduced in miniature. Obviously it would require more than just a few stops, but we felt that the job could be done with less than twenty.

Before going further one might question the practical value of this exercise. It is our belief that for most churches the organ can only earn its way if it has enough variety and tonal color and a wide enough dynamic range not only to accomplish the nearly impossible list of church musical jobs, but to prevent boredom from setting in among both musicians and listeners over time. Instruments dedicated entirely to the organ solo repertoire, which is the common approach in small designs, fall short in their ability to do the jobs that most congregations want accomplished. For most churches an organ of symphonic character is the ideal—they want versatility, musical leadership, and emotional connection. But they usually want these in a modest size building and on a budget. So aside from the pure pleasure of solving a musical puzzle, we had a good reason to build the smallest symphonic organ we could. We got our first opportunity in the exceptionally beautiful chapel of the First Presbyterian Church of Spartanburg, South Carolina. Our first task was to delineate the major effects of the larger symphonic organs:

## Tonal Qualities

1. Unison diapason tone of at least two different colors and dynamic levels with chorus work suitable to each.
2. Flutes of vividly differentiated tone color including one powerful, open solo flute.
3. Two celeste stops: a pair of genuine orchestral strings, and a pair of soft ethereal voices. Most small organs rely on one compromise celeste pair to do these two very different jobs. Such stops usually tend toward flute or diapason tone. Although they may be attractive, they do not elevate an instrument into the symphonic class. Keen strings are absolutely necessary, but so are the less assertive, dolce tones. Both should be represented, and the string pairs should be full-compass to low C.
4. Color reed tone useful in both solo and accompaniment roles.
5. Heroic chorus and solo trumpet tone. In smaller acoustics, power is best achieved with unison tone of great intensity—not loud, high-pitched mixture tone. The proper character is usually achieved through high wind pressure reeds.
6. Powerful Pedal bass. The symphonic

organ has representatives of each tone color in the Pedal department. A Bourdon is not enough; there must also be open flue tone and reed tone to provide clarity, point, and drama. If possible, 32' tone should be included.

## Control Elements

7. Effective expression. A symphonic organ must be able to produce a crescendo from *ppp* to *fff*. It also should be able to produce full organ chorus effects at less than full organ volume. Part of this has to do with the proper terracing of voices, but solid expression boxes with responsive shades are vital, too.
8. Contrasting expression. There must be at least two divisions under expression for an organ to start claiming symphonic status. In a small instrument as many voices as possible should be under expression. In the symphonic concept, unexpressive voices are a luxury normally reserved for large instruments. In some cases layout demands that certain voices be unexpressive, for example where the Swell must be behind the Great, but this should be an exception.
9. Precise, responsive, silent, lightning fast key and stop actions and a steady wind system.
10. A comfortable console well equipped with playing aids.

Comparing the lists of orchestral instrumentation and organ stops, let us consider what are the most essential elements of each in addition to the bedrock string and brass sections of the orchestra and the comparable diapasons and chorus reeds of the organ. In other words, what special sounds and effects elevate the orchestra and the organ to the symphonic class or, put more simply, make a small ensemble sound big. In the orchestra, french horn, harp, tympani, and solid bass are vital. In the organ the key elements are real strings, a big solo flute, an heroic solo trumpet and also powerful, clear bass. In the orchestra, players must have absolute control over their instruments or else the conductor will not be able to create grand effects from limited instrumentation. In the organ, the key and stop action, wind system, expression system, and console must be perfectly responsive for the organist to be able to lift the organ to the symphonic level. Just as each member of the orchestra must have developed a beautiful and distinctive sound, so the voicer must give his pipes definite character and beautiful tone.

## First Presbyterian Church Spartanburg, South Carolina

Now let's review the Spartanburg organ stop list to see how it fulfills the symphonic ideal. The Great and Swell each have independent diapasons. The name Salicional may be a bit misleading to those who consider it a member of the string family. We use that name (and the name Dulciana) to indicate stops of the echo diapason class, which is characterized by pure diapason tone of moderate to low power. This nomenclature is quite common on British and continental Romantic organs. On the Great, the 8' Open Diapason is complemented with an independent 4' Principal that is quite narrowly scaled in the bass and tenor progressing upward to more nearly match the scale of the Diapason in the high treble. The Principal is rich in harmonics providing a simple, but quite satisfying chorus effect that also works well with the super coupler. The chorus of the Great is completed with a Mixture. Although it is often very useful, particularly in a small scheme to



Console, First Presbyterian Church, Spartanburg, South Carolina

Schoenstein & Co.  
First Presbyterian Church  
Spartanburg, South Carolina  
Chapel organ  
2-manual and pedal organ  
12 voices—15 ranks  
Electric-pneumatic action

### GREAT (Expressive)

- 16' Corno Dolce (12 pipes)
- 8' Open Diapason
- 8' Harmonic Flute (Cornio Dolce bass)
- 8' Corno Dolce
- 8' Flute Celeste (TC)
- 8' Voix Celeste II (Sw)
- 4' Principal
- 4' Corno Dolce (12 pipes)
- 2' Mixture II
- 16' Flügel Horn (TC)
- 8' Flügel Horn
- Tremulant
- Chimes (TA)

### SWELL (Expressive)

- 16' Bourdon (wood, 12 pipes)
  - 8' Salicional (Stopped Diapason bass)
  - 8' Stopped Diapason (wood)
  - 8' Voix Celeste II
  - 8' Flute Celeste II (Gt)
  - 4' Salicet (12 pipes)
  - 4' Chimney Flute
  - 4' Flute Celeste II (Gt)
  - 2 1/2' Nazard (from Chimney Flute)
  - 2' Fifteenth (12 pipes)
  - 16' Bass Tuba (12 pipes)
  - 8' Tuba Minor
  - Tremulant
- f In separate box inside Swell, 7 1/2" wind

### PEDAL

- 16' Cornio Dolce (Gt)
- 16' Bourdon (Sw)
- 8' Open Diapason (Gt)
- 8' Cornio Dolce (Gt)
- 8' Stopped Diapason (Sw)
- 4' Octave (Gt Open Diapason)
- 16' Bass Tuba (Sw)
- 8' Tuba Minor (Sw)
- 4' Flügel Horn (Gt)

Full couplers and usual accessories.

specify an independent Twelfth and Fifteenth instead of a Mixture, the unique tone color provided by a compound stop is essential to the symphonic ensemble. It is comparable to the difference between a three-violin section in a salon ensemble and eight violins in a small symphonic orchestra. In a scheme of only 12 voices it is impossible to have an independent diapason chorus in the Swell, but the unification of a small scale echo diapason makes a very convincing substitute, especially when the Stopped Diapason is included to provide additional unison weight. Unification works best when it is substituting for stops that would not have a very great scale difference if they were straight. In general, the smaller the unison scale the less difference there would be in its octave and fifteenth. Therefore, the Salicional is a good candidate for such treatment.

This organ has four distinctly different flute tones. The 8' Stopped Diapason is of wood with pierced stoppers from middle C producing a colorful but also solidly fundamental sound. The 4' Chimney

Flute is an excellent companion, being of extremely small scale with a light, buoyant and lyrical tone. Its 2 1/2" unification adds interesting solo colors. The Corno Dolce of the Great is a moderate scale open flute with a 1/4 taper. The Harmonic Flute is a powerful solo voice which ascends in power up the scale. It also adds significantly to the foundation of the Great.

Genuine orchestral string tone is provided by the Vox Celeste (II). These are narrow scale strings of exceptionally keen intonation. The contrasting undulating effect is provided by the Flute Celeste which is paired with the Corno Dolce. It has a smooth, ethereal character with just enough edge to add distinct point to accompaniment lines and, with its celeste, to make a heavenly effect leading into the more pungent strings. It can be drawn on the Swell at both 8' and 4' pitches as a means of beginning the Swell build-up. Introduction of the Vox Celeste (II) with swell box closed is hardly noticed when it is preceded by the Flute Celeste at 8' and 4' pitch, the Great box having been opened. Although to many it would seem to be an impractical luxury to extend the Swell Vox Celeste to 8' pitch and also include an ethereal celeste on the Great, we believe that it is one of the basics for the symphonic effect.

For a color reed in this instrument we selected a Flügel Horn—truly a chameleon among stops. It sounds like a small scale or muted trumpet. In certain registers, especially when doubled by a flute, it can produce a French Horn character, and it also serves all of the traditional accompaniment and solo roles of the Oboe. E.M. Skinner often preferred a Flügel Horn in place of an Oboe on small stop lists because of its versatility. The color reed was placed on the Great both to provide mild chorus reed character for that division and so that it can be accompanied by Swell voices.

Chorus reed tone is provided by the Tuba Minor. Traditionally, the name tuba is applied to trumpets or trombas of exceptional power. The trumpet-type is brilliant, singing and bell-like in its tone while the tromba-type is darker, more sonorous and smoother. The tuba in this instrument is definitely of the trumpet class. It is voiced on 8' of wind pressure and is enclosed separately within the Swell box producing double the normal dynamic range. Its shades are kept partially closed when it is serving in the role of a standard chorus trumpet. When its shades are closed it can play the part of a color reed, the volume level being like that of an oboe. When its shades are fully open this stop takes on an heroic character suitable for trumpet tunes, fanfares, and the like. When played on the Swell manual at 16' and 8' with the super coupler, it provides a thrilling full Swell effect.

It is unusual in an organ of this size to include three 16' Pedal stops, but these are vital if the organ is to be lifted out of the small organ class. A normal 16' Bourdon is augmented by the 16' Corno Dolce which is scaled so as to produce a very prompt-speaking clear and firm bass. It has a reduced scale in the bottom two octaves to produce the kind of bite one hears from the orchestral double bass. The profundity of the Pedal comes from the full length 16' extension of the Swell Tuba.

All of the voices of this organ are under expression. The Great and Swell are located next to one another and speak into the chapel through a ceiling grill. Swell shades open nearly 90° and are operated by a powerful, fast electric-pneumatic motor. It would be impossible to create a symphonic caliber dynamic range on an organ of this size without at least one powerful stop under double expression. Described above, this device increases the organ's dynamic range from *mp* to *pp* and at the other end of the spectrum from *ff* to *fff*.

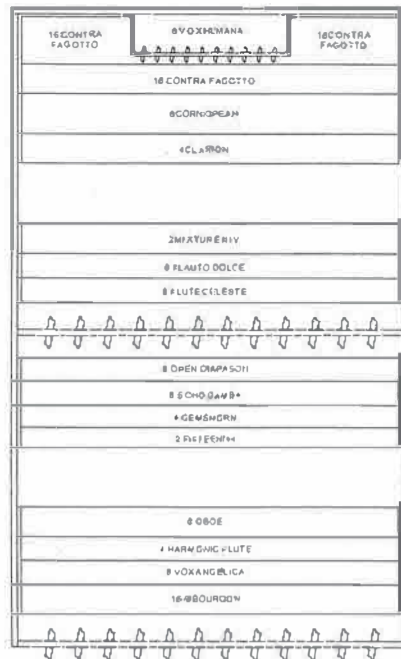
The action system employs the Schoenstein individual valve Expansion Cell wind chest and the wind system uses five separate regulators to provide absolutely steady wind of adequate

capacity and appropriate pressure. The console includes a solid state capture combination action with 16 memories and our Range feature which permits the organist to program pistons to be either generals or divisionals in any combination desired.

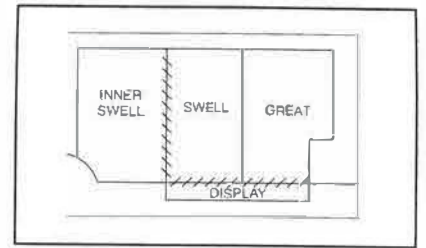
This organ has proven to be versatile far beyond what one would expect of a modest-sized room. In the context of a symphonic in character and has proven itself capable of playing most of the standard organ repertoire as well as sophisticated choir accompaniments and service music. The main characteristic that separates it from other organs of its size is the number of tone color possibilities and the impressive dynamic range. It is capable of a sustained uninterrupted crescendo from *ppp* to *fff* providing a sense of grandeur that is seldom heard even in instruments much larger. This also means that it has met the goal of any good accompanimental organ design: to have a variety of tonal colors available at any volume level the conductor desires.

**University of St. Thomas  
Houston, Texas**

Our next opportunity to test this concept came at the University of St. Thomas in Houston. We were especially honored to work with architect Philip Johnson in designing an instrument for



**Schoenstein double expression on a large symphonic organ**



**Schoenstein double expression on a small scale**

his striking chapel of St. Basil. The building promised an outstanding acoustic and perfect placement, which enabled us to work on a slightly larger format. Since there was to be a display

pipe façade, we added an unenclosed First Open Diapason to the Great that is extended into the Pedal providing a fourth 16' Pedal stop on this 15-voice instrument. At the request of our client, we substituted a Clarinet for the Flügel Horn. Although we gave up the mild secondary chorus reed tone character of the Flügel Horn, we gained a color of more contrast with the Tuba. In the Swell we added a unified echo principal mutation at 2 1/2' and 1 1/2'. This stop is scaled to balance with the Salicional and augment the organ's secondary chorus as well as provide several options for additional color. The most significant change was to place the keen orchestral strings on high pressure in the secondary Swell expression box along with the Tuba. This is a great advantage for it allows the strings to be muted to various volume levels to serve in more accompaniment

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**Schoenstein & Co.**  
**Chapel Of St. Basil**  
**University of St. Thomas**  
**Houston, Texas**  
**Two-manual and pedal organ**  
**15 voices—17 ranks**  
**Electric-pneumatic action**

- GREAT (Expressive)**  
 16' Corno Dolce (12 pipes)  
 8' First Open Diapason†  
 8' Second Open Diapason  
 8' Harmonic Flute (Corno Dolce bass)  
 8' Corno Dolce  
 8' Flute Celeste (TC)  
 8' Salicional (Sw)  
 4' Principal  
 2' Mixture III  
 8' Clarinet  
 Tremulant

† In display

- SWELL (Expressive)**  
 16' Bourdon (wood, 12 pipes)  
 8' Salicional  
 8' Stopped Diapason (wood)  
 8' Cymbal  
 8' Gamba Celeste  
 8' Corno Dolce (Gt)  
 5' Flute Celeste (Gt)  
 4' Salicel (12 pipes)  
 4' Chimney Flute  
 4' Corno Dolce (Gt)  
 4' Flute Celeste (Gt)  
 2 3/4' Twelfth (TC—from Nineteenth)  
 2 3/4' Nazard (from Chimney Flute)  
 2' Fifteenth (12 pipes)  
 1 1/2' Nineteenth  
 16' Bass Tubal (12 pipes)  
 8' Tuba Minor†  
 Tremulant

† In separate box inside Swell, 7 1/2" wind.

- PEDAL**  
 16' Diapason (Ext 1st Open Diapason)  
 16' Corno Dolce (Gt)  
 16' Bourdon (Sw)  
 8' Open Diapason (Gt Second Open)  
 8' Corno Dolce (Gt)  
 8' Stopped Diapason (Sw)  
 4' Octave (Gt First Open)  
 4' Flute (Gt Harmonic Flute)  
 16' Bass Tuba (Sw)  
 8' Tuba Minor (Sw)  
 4' Clarinet (Gt)

Full couplers and usual accessories.

roles. Obviously, the build-up of celeste tone is quite enhanced. This also illustrates the value of the opportunity to work with an architect in designing an ideal organ space. In Spartanburg there was no way to enlarge the double expressive box, but in Houston we could tailor make the space to suit the optimum tonal design.

**Grace United Methodist Church**  
**Greensboro, North Carolina**

Our next instrument along these lines at Grace United Methodist Church in Greensboro, North Carolina, provided a real challenge in placement. Although the side chancel chamber was of adequate size, the opening only spanned about half of it and could not be enlarged. This meant that the Great would fill the opening and that the tone of the Swell would have to speak across the Great and make a 180-degree turn to reach the nave. Obviously we could not enclose the Great, so we cut it back to the bare essentials and built up the Swell, duplexing several of its stops on to the Great. This plan was used with great success by E.M. Skinner in his small schemes. The Harmonic Flute, with its ascending increase in treble power, is one of the few solo voices that can work well unenclosed. Since the Corno Dolce and Celeste had to be in the Swell in order to be under expression, there was no room for its 16' extension, and the Harmonic Flute had to have its own bass. We have often noted the interesting musical quality of the orchestra's traverse flute, which changes to a distinctly string quality in its lowest range resulting from the tube of the flute being the same scale for its entire compass, and we decided to extend the Harmonic Flute into a string-scale bass stop at both 16' and 8' pitch. We reduced the diameter of the pipes as they progressed downward so that the tenor and bass of the Harmonic Flute is distinctly in the string family—enough so to name the extensions "Cello" and Double Bass.

The Great chorus, being unexpres-

**Schoenstein & Co.**  
**Grace United Methodist Church**  
**Greensboro, North Carolina**  
**Two-manual and pedal organ**  
**16 voices—19 ranks**  
**Electric-pneumatic action**

- GREAT**  
 16' Double Bass (Ped)  
 5' Open Diapason  
 8' Harmonic Flute ("Cello" bass, 29 pipes)  
 8' Stopped Diapason (Sw)  
 8' Corno Dolce (Sw)  
 8' Flute Celeste (Sw)  
 4' Principal  
 2' Fifteenth  
 8' Tuba (Sw)

- SWELL (Expressive)**  
 16' Bourdon (12 pipes)  
 8' Salicional  
 8' Stopped Diapason (wood)  
 8' Cymbal  
 8' Celeste (CG)†  
 8' Corno Dolce  
 8' Flute Celeste (TC)  
 4' Salicel (12 pipes)  
 4' Chimney Flute  
 2 3/4' Nazard (from Chimney Flute)  
 2' Fifteenth (12 pipes)  
 2' Mixture IV†  
 16' Bass Tubal (12 pipes)  
 8' Tuba†  
 8' Flügel Horn  
 8' Vox Humana†  
 Tremulant

† In separate box inside Swell. Vox in separate control box.

- PEDAL**  
 16' Open Diapason (12 pipes)  
 16' Double Bass (12 pipes)  
 16' Bourdon (Sw)  
 8' "Cello"  
 8' Salicional (Sw)  
 8' Stopped Diapason (Sw)  
 4' Flute (Gt Harmonic Flute)  
 4' Super Octave (Gt Open Diapason)  
 16' Bass Tuba (Sw)  
 8' Tuba (Sw)  
 4' Flügel Horn (Sw)

Full couplers and usual accessories.

**Schoenstein & Co.**  
**Grace Episcopal Church**  
**Sheboygan, Wisconsin**  
**Two-manual and pedal organ**  
**20 voices—23 ranks**  
**Electric-pneumatic action**

- GREAT (Expressive)**  
 16' Double Bass (Ped)  
 8' First Open Diapason†  
 8' Harmonic Flute† ("Cello" bass)  
 8' Second Open Diapason  
 8' Aeoline  
 8' Vox Angelica (TC)  
 8' Lieblich Gedeckt (Sw)  
 4' Principal  
 2' Mixture IV  
 8' Clarinet (TC)

† In display

- SWELL (Expressive)**  
 16' Lieblich Gedeckt (wood, 24 pipes)  
 8' Cymbal  
 8' Gamba Celeste (TC)†  
 8' Claribel Flute (Lieblich Gedeckt bass)  
 8' Lieblich Gedeckt (metal)  
 4' Gemshorn  
 2 3/4' Twelfth (Nineteenth treble, 12 pipes)  
 2' Fifteenth  
 1 3/4' Seventeenth (TC)  
 1 1/2' Nineteenth  
 16' Bass Tubal (12 pipes)  
 8' Tuba Minor†  
 8' Flügel Horn  
 Tremulant

† In separate box inside Swell, 10" wind.

- PEDAL**  
 32' Resultant  
 16' Open Wood (12 pipes)  
 16' Bourdon  
 16' Double Bass (12 pipes)  
 16' Lieblich Gedeckt (Sw)  
 8' Principal (wood and metal)  
 8' Octave (Gt 2nd Diapason)  
 8' "Cello"  
 8' Claribel Flute (Sw)  
 4' Fifteenth (metal, 12 pipes)  
 4' Flute (Gt)  
 16' Bass Tuba (Sw)  
 8' Tuba (Sw)  
 8' Flügel Horn (Sw)

Full couplers and usual accessories.

sive, required special treatment. An independent 2' Fifteenth completes the chorus, but Mixture tone is also neces-



Grace Episcopal Church, Sheboygan, Wisconsin



St. Paul's School, Brooklandville, Maryland

sary. In an organ of this size, Mixture tone is most useful when it is under expression, so we increased its size and power, placing it within the double expressive sub-division of the Swell. Used with the tuba it adds brilliance to the full Swell build-up. Used alone it can be adjusted to various different volume levels to suit lesser Swell combinations. In full organ combinations, when coupled to the Great, it tops off the diapason chorus. After seeing the utility of four 16' Pedal stops in Houston, we wanted to do the same here. Fortunately the chamber was large enough to include a 16' extension of the Great Open Diapason. Since the stop did not have to be on display, we were able to make it of wood which yields a very solid, prompt-speaking tone.

Because this organ replaced an older instrument which had a very nice Vox Humana on its own chest, we were able to include this luxury economically. Being in the double expressive section adds to its exotic effect.

**Grace Episcopal Church**  
**Sheboygan, Wisconsin**

Our next small symphonic organ was built for Grace Episcopal Church in Sheboygan, Wisconsin, an Anglo-Catholic parish that enthusiastically supports the highest traditions of Anglican music. The instrument was designed specifically to accompany the Anglican choral service. This musical emphasis combined with space restrictions in the small gallery dictated some variations on the symphonic theme. First, we substituted the Aeoline and Vox Angelica for the Corno Dolce and Flute Celeste. To make the absolutely smooth, unbroken build-up so beloved in this musical tradition, both celestes are in the string family. The Aeoline and Vox Angelica are keen but very delicate and blend perfectly into the powerful solo Gamba with both inner and outer shades of the Swell closed. Space and budget allowed the luxury of two color reeds so we could have our cake and eat it too with both Clarinet and Flügel Horn.

Schoenstein & Co.  
St. Paul's School  
Brooklandville, Maryland  
Two-manual and pedal organ  
18 voices—20 ranks  
Electric-pneumatic action

**GREAT (Expressive)**

- 16' Corno Dolce (12 pipes, Harmonic Flute treble)
- 8' Grand Open Diapason I
- 8' Open Diapason
- 8' Harmonic Flute (Cornio Dolce bass)
- 8' Salicional (Sw)
- 8' Cornio Dolce
- 4' Flute Celeste (TC)
- 4' Principal
- 4' Chimney Flute (Sw)
- 2' Mixture III
- 8' Tuba (Sw)
- 8' Clarinet
- Tremulant

In display

**SWELL (Expressive)**

- 16' Bourdon (wood, 12 pipes)
- 8' Salicional
- 8' Stopped Diapason (wood)
- 8' Gambal
- 8' Cymba Celeste I
- 8' Cornio Dolce (Ct)
- 8' Flute Celeste (Ct)
- 4' Salicot (12 pipes)
- 4' Chimney Flute
- 4' Cornio Dolce (Ct)
- 4' Flute Celeste (Ct)
- 2 1/2' Nazard (from Chimney Flute)
- 2 1/2' Twelfth (TC—from Nineteenth)
- 2' Fifteenth (12 pipes)
- 1 1/2' Seventeenth (TC)
- 1 1/2' Nineteenth
- 8' Oboe
- 16' Bass Tuba (12 pipes)
- 8' Tuba
- Tremulant

In separate box inside Swell, 10" wind.

**PEDAL**

- 32' Resultant (Sub Bass and Bourdon)
- 16' Double Open Diapason (12 pipes)
- 16' Sub Bass
- 16' Cornio Dolce (Ct)
- 16' Bourdon (Sw)
- 8' Open Diapason (Gt Grand Open)
- 8' Flute (Ct Harmonic Flute)
- 8' Salicional (Sw)
- 8' Stopped Diapason (Sw)
- 4' Octave (Gt Grand Open)
- 4' Flute (Ct Harmonic Flute)
- 16' Bass Tuba (Sw)
- 8' Tuba (Sw)
- 4' Clarinet (Ct)

Prepared for addition of 32' pipes. Full couplers and usual accessories.



Grace Episcopal Church, Sheboygan, Wisconsin

enclosed Lieblich Gedeckt being helpful for accompanying the more delicate sounds of the organ.

**St. Paul's School  
Brooklandville, Maryland**

Our latest example was just completed for St. Paul's School in Brooklandville, Maryland. This large Episco-

pal school has an attractive, new, collegiate-style chapel. The organ is located in a chamber above the narthex providing plenty of room for a complete exposition of this style. It combines and expands upon the designs of the earlier organs. The only unenclosed stop is the Grand Open Diapason, the bass of which is wood located horizontally on the roof of the expression boxes. The 4' Chimney Flute and Tuba from the Swell are borrowed onto the Great. An Oboe is added to the Swell giving this scheme the two most basic color reed tones. Most important, however, is the provision for a true 32' stop extending to low G. Although this is not part of the initial installation, space is prepared.

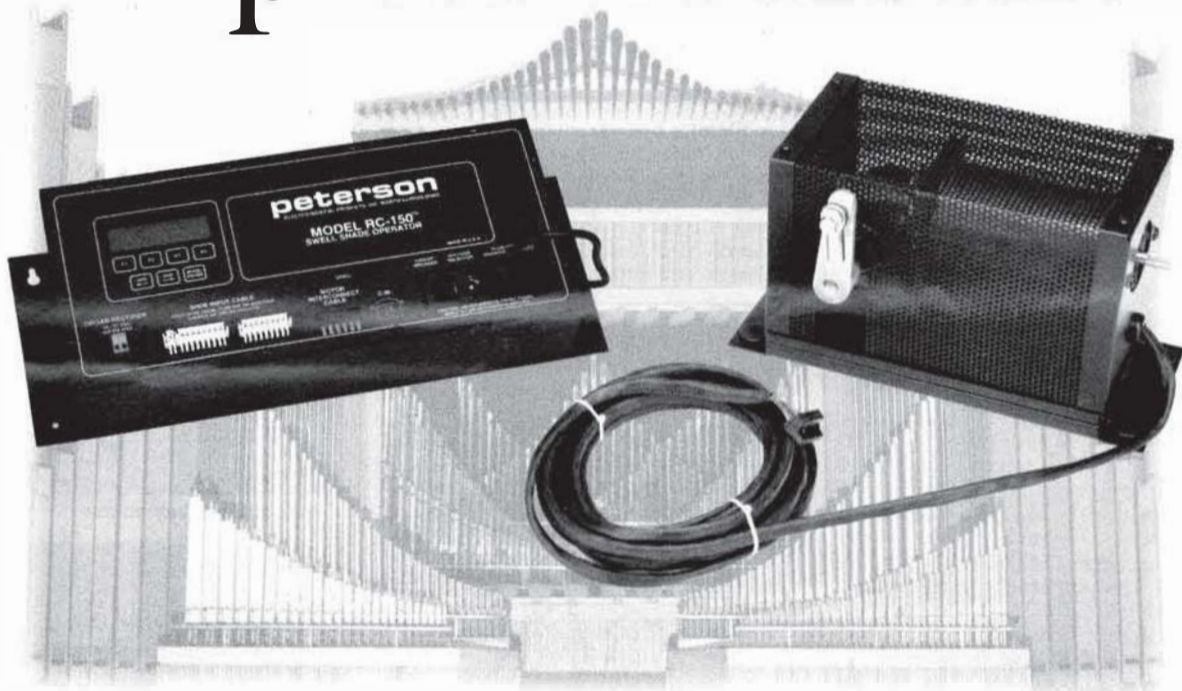
A review of these five stop lists shows that although musical, acoustical, and placement considerations must be taken into account if each installation is to reach its maximum potential, a basic design concept adhering to specific design criteria can be maintained. Our objective with each of these jobs was to preserve the symphonic character that was so attractive to our clients as they auditioned similar instruments and at the same time tailor a design to meet their requirements and space restrictions. This is the continuing fascination and challenge of organ design. The satisfaction derived from it is quite similar to the exhilaration an orchestrator feels when his work has yielded a sound that

should only come from an orchestra two or three times as large. I'll bet Robert Armbruster enjoyed the playbacks of his Kraft Music Hall performances with the same relish we experience on hearing fine artists play one of these miniature symphonic church organs. ■

*Jack M. Bethards is President and Tonal Director, Schoenstein & Co. Organ Builders. A San Francisco Bay Area native, he holds Bachelor's and Master's degrees from the University of California at Berkeley. He has been a professional musician and is currently active in the American Guild of Organists. He is past president of the Associated Pipe Organ Builders of America and member of the American Institute of Organbuilders, the International Society of Organbuilders, the Organ Historical Society and the Association Aristide Cavallé-Coll. He serves on the advisory boards of several organ preservation societies. In his 43 years of pipe organ work and research, Mr. Bethards has been a frequent lecturer and contributor of articles to professional journals. A major thrust of his study, including work abroad, has been Romantic organ building in France, Germany, England and America.*

*Schoenstein & Co. is the oldest and largest organ factory in the Western states. The Schoenstein family has been building instruments for five generations. The firm was started in the Black Forest of Germany in the mid-19th century and in 1877 in San Francisco. In addition to organ building, Schoenstein & Co. does restoration work specializing in historic organs including the Salt Lake Mormon Tabernacle Aeolian-Skinner organ.*

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# 2001 Summer Institute for French Organ Studies

Arthur Lawrence

Since 1985, the Summer Institute for French Organ Studies (SIFOS) has given American organists a unique opportunity to play and study historic French organs in depth. Unlike the more usual organ tours, which enroll many people and visit a large number of instruments briefly, this institute is restricted to five or six participants and spends a week each at an eighteenth-century organ in Souvigny and at a nineteenth-century one in Lyon. In addition to attending daily classes on the instrument and the literature appropriate for it, each person has at least one daily practice session at the organ. It is, I believe, the only such institute that affords this kind of opportunity to learn from the extensive playing of the instrument itself, an experience not otherwise possible. It illustrates well the adage that the organ has a great deal to teach the player.

Founded by organbuilder Gene Bedient of Lincoln, Nebraska, and organist Jesse Eschbach of the University of North Texas at Denton, SIFOS now operates in alternate summers. The most recent sessions took place July 16-27, 2001, and were very well organized; every effort had been made to ensure that all went as it should. The participants ranged from advanced graduate students to professionals long in the field; they were Parker Kitterman (Lewisburg, Georgia), Arthur Lawrence (New York, New York), James Livengood (Dallas, Texas), Margaret Mulvey (Dallas, Texas), Jane Smith (Portland, Oregon), and Stephen Warner (Ann Arbor, Michigan). In this congenial group, all demonstrated good keyboard facility, interest in learning, and enthusiasm for playing the instruments.

## Souvigny

Souvigny-sur-Alliers is a beautiful small town ten kilometers west of Moulins, in the predominantly agricultural area of the Auvergne, at the north edge of the Massif Central. It is a peaceful refuge from commercialism; in addition to the Priory Church of Saint Peter and Saint Paul and the attached museum occupying a former monastery building, there are a few stores and restaurants, a school, the town hall, a police station, and a post office. Of course, there are also private residences, some of which housed the participants, all of whom had local hosts. A place well off the tourist track, this village is ideal for a week of quiet study.

In 916, Aymard, a magistrate of the Duke William the Pious of Aquitaine and forebear of the Bourbon kings, ceded land to the Abbot of Cluny to establish several Benedictine monasteries in the surrounding area of Bourbonnais. The construction of the Priory Church, now at the center of Souvigny, began in 994, and papal legate Pierre Damien consecrated the original Romanesque building on August 10, 1063. The importance of this church at the time of the First Crusade under Pope Urban II necessitated its enlargement in 1095. Two bell towers were added at the beginning of the thirteenth century, other changes and additions took place during the seventeenth century, and a new west façade was constructed in the eighteenth century.

Inasmuch as the church at Cluny was destroyed early in the nineteenth century, the Souvigny church is now the finest remaining example of a priory church from the Cluny epoch. The central nave, flanked by double columns and side aisles, is a little more than 260 feet in length; with double transepts near the crossing, the total width is just under 90 feet.

After functioning as a typical twentieth-century parish for many years, this church since 1991 has been administered by brothers of the Congregation of Saint Jean, a Dominican order founded in 1978. Today, in addition to the celebration of the Mass, daily offices (although not the complete historical spectrum) are observed, to which the faithful are summoned by the joyful ringing of the tower bells.

## The Clicquot Organ

The organ, located in the gallery, was built by François-Henri Clicquot in



Clicquot organ at St. Pierre et Paul, Souvigny

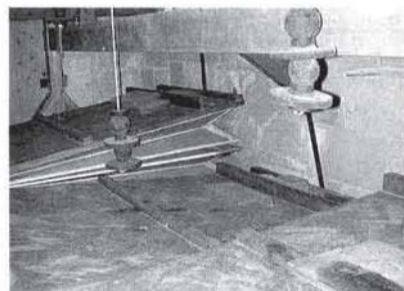
1782-83 and has interior inscriptions of 25 May 1782 and 1783. Despite an 1887 repitching by organbuilder Goydadin in which pipes were moved down a half-step and equal temperament was effected, the instrument is in remarkably original condition. (On August 26, 1880, Joseph Merklin had submitted a proposal to do restoration work, noting that the instrument was one of Clicquot's best and the only one remaining without having been subjected to modification. His proposal to leave the organ without substantial change was not accepted.) In 1962, Philippe Hartmann placed it in a mildly unequal temperament, although the original would have been meantone. From a cosmetic standpoint, the only change seems to have been that the original parchment tags giving the stop name under each drawknob were at some point removed in favor of drawknobs with inset porcelain faces bearing the stop names. The organ was classified as a national monument historique in 1947, the same designation for the case following in 1975.

The main case, containing speaking pipes of the Montre and the Pédale Flûte 4', has towers on each side, with a lower one in the middle, outlining the rose window above and behind the organ. Carved angel musicians crown the towers, which are separated by two flats of pipes. In this case are the pipes of the Grand-Orgue, with those of the short-compass Récit above in the center, and those of the Pédale in the side towers. The case of the Positif-de-dos follows the same pattern on a smaller scale, but with only one flat between towers and urns surmounting them. There is barely room between the two cases for the recessed console and bench over the classic-style pedalboard.

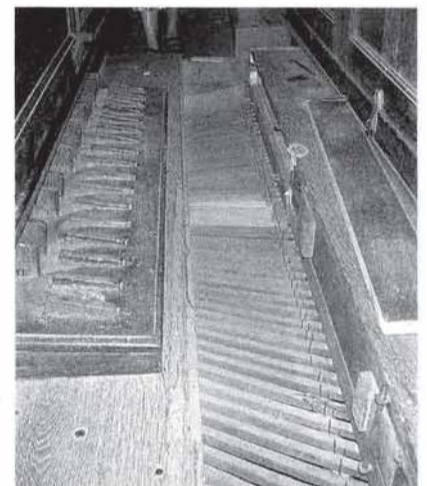
The winding system was replaced by a single horizontal bellows in 1887, the first item on Goydadin's proposal. In 1977, Mr. Hartmann reconstructed the original system of three cuneiform bellows, using Clicquot components which had been preserved. The bellows are raised in alternation by an electric motor controlled by a sophisticated computer application installed in 1995 by Philippe



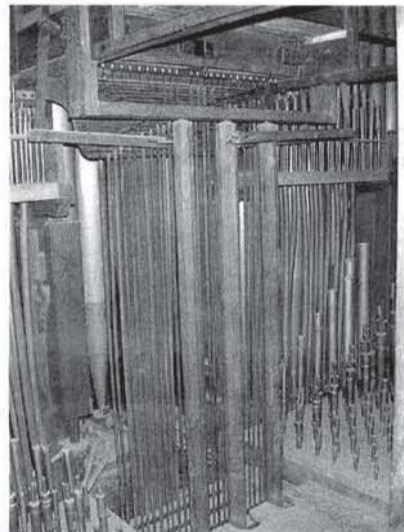
Participants in front of the church at Souvigny; left to right: Parker Kitterman, Margaret Mulvey-Claiborne, Henri DeLorme, James Livengood, Jane Smith, Arthur Lawrence, Stephen Warner, Gene Bedient



Clicquot wind system



Clicquot Pédale clavier and Positif key action



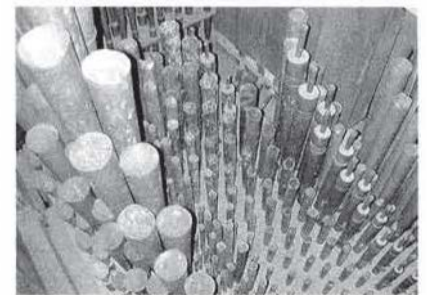
Clicquot Récit key action



Clicquot pipes of the Grand-Orgue



Clicquot Récit pipework



Clicquot pipes of the Grand-Orgue

Klinge. The wind pressure is approximately 80 mm.

Because of the location of Souvigny, the organ has probably not received the same attention it would have had in a more metropolitan setting, but it is by no means unknown. Alexander Dumas visited in October 1834 and praised the sound of the organ. Félix Danjou admired it in 1840 and Hamel in 1845. In more recent times, the Association Saint-Marc commissioned a new compo-

sition by Guy Bovet, who performed and recorded here. The organ has also been recorded by Henri DeLorme.

## Positif (I) (C1, D1-D5)

- 8' Bourdon
- 8' Dessus de Flûte (C2)
- 4' Prestant
- 2 2/3' Nazard
- 2' Doublette
- 1 3/4' Tierce
- Plein-jeu V
- 8' Trompette
- 8' Cromorne



Henri DeLorme treats the participants to a special wine of the region after a morning class; left to right: Stephen Warner, Jane Smith, Margaret Mulvey-Claiborne, Parker Kitterman, Arthur Lawrence, James Livengood, Henri DeLorme

**Grand-Orgue (II) (C1, D1-D5)**

- 8' Montre
- 8' Bourdon
- 4' Prestant
- 2 1/2' Nazard
- 2' Doublette
- 2' Quarte de Nazard
- 1 3/8' Tierce
- Cornet V (C3)
- Plein-jeu VI
- 8 Trompette
- 8' Voix flumaine
- 4' Clairon

**Récit (III) (C3-D5)**

- 8' Bourdon
- Cornet IV
- 8' Hautbois

**Pédale (C1-A2, flues)**

**Pédale (F0, G0-A2, reeds)**

- 8' Flûte
- 4' Flûte
- 12' Trompette
- 6' Clairon

Tremblant fort (not presently operating)  
Tremblant doux  
Accouplement à tiroir (Pos/C.O. shove coupler)

Except for the oak bottom octave of the Grand-Orgue Bourdon and the Pédale Flûte 8', all pipes are metal, either a high percentage of tin or common metal (thirty percent tin, seventy percent lead). The bourdons are chimneyed. The scales of the cornets and the jeux de tierces are very similar and rather wide. Because of the extended range of the pedals, what would have been 8' and 4' reed stops are actually 12' and 6', providing substantial bass. After more than two hundred years, the pipes have oxidized but that does not affect the quality of the sound they produce.

The design of the action—typical of this type of French organ—places the pallet box at the front of the windchest, allowing the suspended key action of the Grand-Orgue and Pédale to work efficiently. The keys are not bushed but have guide pins on either side, beyond the playing surface. It takes a bit of doing to become accustomed to this, so as to avoid excess lateral motion and unwanted noise, but once mastered, the keyboards are friendly. The manual shove coupler is similar to a dogleg coupler on a harpsichord; when the coupler is engaged, a piece of wood atop the Positif key is in physical contact with the Grand-Orgue key above it. The coupler can be activated while one is playing on the Positif. The Positif key action is conveyed by backfalls and passes very compactly under the pedalboard and bench to the windchest, which is immediately behind the organist.

This is an organ from which one learns by playing—what blends with what, what works in ensemble, how to depress the keys to get the best reed sound, as opposed to how to depress the keys for the flues. One of my colleagues wrote in the inscription book that he'd learned more in a week here than in four years at college. Playing this organ is also an experience in auditory delight, because every sound is satisfying and beautiful, and the big ensembles are thrilling. Both the mounted cornets and those drawn from separate raucs are exquisite in color and fullness. The grand jeu is exceptional in its grandeur and power. For me, each hour at this organ was one to be savored, albeit one which passed much too quickly.

Even though this is still a French Classic organ, it is a late one and it betrays signs of developments to come: there is no larigot, there are no 4' flutes, the 8' rank of the Récit Cornet draws separately, and there is an open flute on the Positif—a particular harbinger of the nineteenth century. This flute, in fact, is a small principal. In general, the smallest number of stops gives the best effect. For instance, the grand jeu needs only the reeds and the mounted cornet; the jeu de tierce is redundant and only consumes wind unnecessarily.

A typical day for the SIFOS participants began with a lecture by Mr. Bedient on some aspect of the history and design of the instrument, with pipes, action, winding, and tuning and temperament being the main areas of discussion. There were several opportunities to look inside the organ, to view the pipework and the action. We also examined several of the original pipes which had been removed when the organ was repitched.

That first hour was followed by a longer session at the organ, in which titulaire Henri DeLorme listened to several people play, coaching them in the style and making observations about the music. Mr. DeLorme, who studied with Michel Chapuis at the Strasbourg conservatory, is a very intuitive musician with a keen ear. He knows the Souvigny organ and its literature intimately, and is

well positioned to instruct others in all aspects of playing the French Classic organ. He is also an excellent improviser in the style of the period, which he demonstrated extensively the first day to acquaint us with the organ. His effusive personality is infectious, instilling joy in organ playing.

A grand three-course luncheon followed at an excellent local restaurant, with the afternoon and early evening being devoted to individual practice sessions or enjoying the local scenery.

At the conclusion of the week, the Association Saint-Marc sponsored a well-attended public recital by the participants, with receptions before and afterward. This association of local organ lovers is active in support and promotion of the Souvigny organ. The recital consisted of Clérambault, five movements from the *Suite in the Second Tone* (Lawrence); D'Aquin, *Noël sur les flûtes* (Mulvey); D'Aquin, *Noël grand jeu et duo* (Livengood); Couperin, two movements from the *Convent Mass* (Smith); Balbastre, *Marche guerrière* (Warner); and Couperin, *Offertoire* from the *Parish Mass* (Kitterman). Except for the Balbastre, the music predated the organ, but it all sounded most appropriate on this magnificent instrument. The audience was enthusiastic in its applause for the performers, the organ, and Mr. DeLorme's witty verbal program notes.





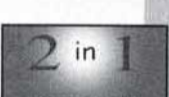



**Lyon**

We left Souvigny behind, as a fast and efficient train took us through the bucolic countryside which gradually became mountainous, until we reached Lyon a few hours later. Arriving on Sunday afternoon, we found France's second-largest city fairly warm and a little sleepy, but the city sprang to life with great vitality the next morning.

Our activities took place in the part of the city that developed on the peninsula between the Rhône and Saône Rivers, opposite both the old city dating from Roman times to the west and the sprawling modern suburbs to the east. We were conveniently housed a block from the church at the Hotel Résidence on a pedestrian shopping street which bustled with activity all day and well into the evening. As in Souvigny, we ate well, but this time in various restaurants in the evening.

The nineteenth-century church of Saint-François-de-Sales is nestled in the midst of this area. The edifice is surrounded by other buildings on two sides, with a small park on the third, and the street on the fourth. The main entrance, at the street edge of the park, is surmounted by a bell tower. The interior is cruciform in shape, with pews in the nave and the two transepts, the altar on a platform in the center, and the organ behind the altar, at the far end of the choir. The windows in the dome

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**Cavallé-Coll organ at Saint-François-de-Sales, Lyon**

over the crossing light the whole area below.

### The Cavallé-Coll Organ

The immense organ façade is visually commanding. At the impost level are three large flats; above these are two smaller flats on either side of a central tower, which crowns the case. Flanking the whole are two pedal towers, which, like the smaller central tower, are surmounted by rich wooden carvings. The remaining space beside each pedal tower is filled by another smaller flat. Unlike most large French organs, it is placed on the main floor, where the whole area is protected by an electronic alarm, installed to guard this *monument historique*. It is said that the first organ in this church was high in the rear gallery and that Aristide Cavallé-Coll was asked to build a modest-sized instrument at the other end. Although having only three manuals and forty-five stops, this installation of 1879 is monumental both in sound and sight. It is a twin to the one built for the Brussels Conservatory. Like Souvigny, it is in relatively original condition.

François-Charles Widor (1811-99), father of Charles-Marie, was an organist and organbuilder, as was his father. He assisted in the installation of a four-manual, forty-eight-stop Callinet organ at Saint-François-de-Sales in 1838, played the inaugural recital, and became organist of the church. Charles-Marie Widor (1844-1937) grew up here and was later sent to Brussels to study with Lemmens, through the influence of Cavallé-Coll (who had also sent the young Alexandre Guilmant to the same teacher). Charles-Marie returned to Lyon to play the dedication at Saint-François in 1880, probably playing his recently-composed Fifth Symphony which had been premiered the previous year in Paris. The principal organist

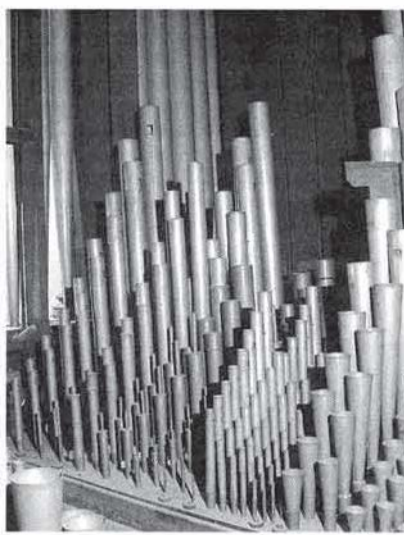


**Cavallé-Coll Récit pipework**

since 1974 has been Louis Robilliard, who has made a number of recordings here.

The tonal design of this organ pays some homage to the past—the *Plein Jeu* and *Grand Jeu* exist on the *Grand-Orgue*, and there is a *Cornet* on the *Récit*. The *Grand-Orgue* mixtures are classical in design, after Dom Bédos, not the progressive mixtures which Cavallé-Coll had promoted in previous decades. Improvised *versets* were still played when this organ was built, but the free works of Bach were also in demand. The enclosed *Positif* is the most remote from the Classic period; there is no principal chorus and no reed battery. The *Carillon*, of which this is an early and controversial example, is good chiefly for bell effects; it is 2 $\frac{3}{4}$ ' in the bass but 1 $\frac{3}{4}$ ' plus 1' in the treble. Each manual has at least one harmonic flute and each enclosed division has a celeste. Every division has reeds, with a 16'-8'-4' ensemble on the *Grand-Orgue* and the *Récit*, and 16'-8' on the *Pédale*. Compared to previous times, the pipes have more nicking and more open toes.

A tour of the interior of the instrument reveals a spacious layout. At floor level directly behind the console are the *Grand-Orgue* and *Positif* Barker machines, containing the pneumatic levers which work the key action, permitting the organist to control higher wind pressures and larger, multiple pallets without unduly taxing the fingers. They have glass doors for sound proofing. Above them is the unison coupler mechanism, while the sub-octave coupler mechanism, which works by angled backfalls, is below them. At the back on this level is the winding system, including the original pumping stations where one stood on a large protruding lever to activate the feeders at the bottom of the bellows. The Cummings-style reservoirs are in a double, connected set, each with inverted ribs; the earlier evolution from conical bellows to horizontal ones had increased the wind capacity by one hundred per cent. There are additional anti-concussion reservoirs above this assembly and above the Barker machines. The wind pressures range



**Cavallé-Coll Positif pipework**

from approximately 85 mm to 92 mm, with divided pressures between the bass and treble on the *Grand-Orgue*.

In keeping with the generous spacing of components, one ascends to the upper levels by wooden staircases, not by ladders! At the second level is the *Grand-Orgue* at the front, with the enclosed *Positif* behind it, where its sound is less prominent. At the top of the next staircase is the *Récit*, in a commanding position which crowns the installation. Its Barker machine is in front, clothed in a large muffler to deaden the sound of its operation.

The design of the windchests is particularly interesting, especially from an American perspective. Reading books on the history of organ construction leads one to think that the ventil system—a designation not employed by the French, who instead specified *appel*—requires separate windchests for the flues (*Jeux de Fonds*) and for the reeds (*Jeux de Combinaison*). (See, for instance, Peter Williams, *A New History of the Organ*, p. 173.) Cavallé-Coll, from Saint-Denis onward, did indeed use multiple windchests on each division, but this was in order to provide varying wind pressures in different parts of the scale. The division of flue and reed stops in a given register, however, is made on a single windchest which has an internal barrier running down the middle of the chest, with pallets on each end of the channel. Thus, the organist can draw flues and reeds, activating the reeds and upperwork only when the proper pedal is depressed, which then admits air to the portion of the windchest which houses the reeds and upperwork.

The detached, reversed console is laid out with terraces of drawknobs on either side of the keyboards, going from the *Récit* at the top, the *Positif* next, then the *Grand-Orgue*, and finally the *Pédale*. In general, the flues are on the right, with the reeds and upperwork on the left. The coupler and vent control (*Pédales de Combinaison*) are placed above the pedalboard, as indicated in the specifications. The use of these combination pedals is an essential part of playing this organ.



**Cavallé-Coll Grand-Orgue pipework**

### Grand-Orgue (I) (C1-G6)

- Jeux de Fonds*
- 16' Principal
- 16' Bourdon
- 8' Montre
- 8' Salicional
- 8' Flûte Harmonique
- 8' Bourdon
- 4' Prestant
- 4' Flûte Douce
- Jeux de Combinaison*
- 2' Doublette
- Fourniture IV
- Cymbale III
- 16' Bombarde
- 8' Trompette
- 4' Clairon

### Positif-Expressif (II) (C1-G6)

- Jeux de Fonds*
- 8' Nachthorn
- 8' Flûte Harmonique
- 8' Dulciane
- 8' Unda Maris
- 4' Flûte Octaviane
- Jeux de Combinaison*
- 2' Doublette
- Carillon I-III
- 8' Trompette
- 8' Basson
- 8' Clarinette

### Récit-Expressif (III) (C1-G6)

- Jeux de Fonds*
- 16' Quintaton
- 8' Dapason
- 8' Bourdon
- 8' Flûte Harmonique
- 8' Viole de Gambe
- 8' Voix Céleste
- 4' Flûte Octaviane
- 8' Voix Humaine
- 8' Basson-Fautbois
- Jeux de Combinaison*
- 2' Octavin
- Cornet V (G3)
- 16' Basson
- 8' Trompette
- 4' Clairon

### Pédale (C0-F2)

- Jeux de Fonds*
- 32' Basse Acoustique
- 16' Contre Basse
- 16' Soubasse
- 8' Flûte
- 8' Violoncelle
- Jeux de Combinaison*
- 16' Bombarde
- 8' Trompette

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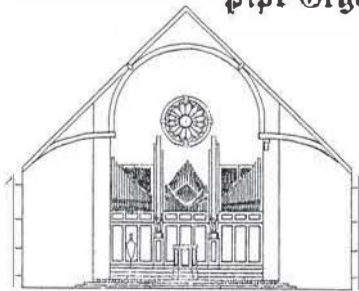
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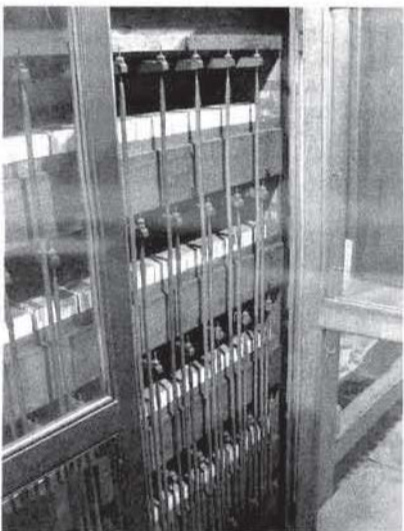




Participants at the console at Saint-François-de-Sales, left to right: James Livengood, Jesse Eschbach, Arthur Lawrence, Margaret Mulvey-Claiborne, Jane Smith, Stephen Warner, Parker Kitterman



Cavallé-Coll console and Pédales de combinaison



Cavallé-Coll Barker machine

*Pédales de Combinaison*  
(in order from left to right)

- 1 Effets d'Orgue
- 2 Tirasse Grand-Orgue
- 3 Tirasse Positif
- 4 Tirasse Récit
- 5 Anches Pédales
- 6 Octaves Graves Grand-Orgue
- 7 Octaves Graves Positif
- 8 Octaves Graves Récit
- 9 Trémolo Positif (above 7 and 8)
- 10 Expression Positif (balanced pedal)
- 11 Expression Récit (balanced pedal)
- 12 Anches Grand-Orgue
- 13 Anches Positif
- 14 Anches Récit
- 15 Trémolo Récit (above 12 and 13)
- 16 Copula Grand-Orgue sur Machine
- 17 Copula Positif sur Grand-Orgue
- 18 Copula Récit sur Grand-Orgue
- 19 Copula Récit sur Positif

The daily morning class was structured much as at Souvigny, with Mr.

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Bedient's information on the organ itself, Dr. Eschbach's material on the music, and the playing of the participants. Individual practice time occupied the afternoons and early evenings. Late night practice was prohibited, since the sound of the organ carries into the neighboring buildings. Being in such a large, historic city provided countless opportunities for sightseeing and shopping in whatever time was left.

Although Jesse Eschbach's masterclasses and coaching were exemplary, it was his lectures that were outstanding. He provided a wealth of information on the organs, organists, and organ music of nineteenth-century France, drawn from many well-researched sources. This provided a valuable background for the performance of the music at hand. His forthcoming publication of much of this material is awaited with great interest.

Playing this organ is a physical challenge. The manual keys are large and go down a fair distance, much more so than on a Classic instrument. But the requisite aspect of performance is in the setting and manipulation of the combination pedals. The Copula Grand-Orgue sur Machine must be down in order to have any sound; the other pedals must be set according to the requirements of the music. However, one need only follow literally the directions written in the score: doing exactly what is written in an

authentic edition of a Franck piece yields the desired combinations. All the composers who received Cavallé-Coll's heritage used this system: Franck, Guilmant, Widor, Vierne, Tournemire, Dupré, Langlais, Litaize, Messiaen, and many others. Interestingly, in our classes and recital, assistants were more likely to be changing the pedals than the drawknobs, but that was at least in part due to our unfamiliarity with the system. Every French organist, on the other hand, knows this system intimately, although it is probably being rendered obsolete today by the use of solid-state controls. The vent system was, after all, the original combination action which made the great symphonic works of the French masters possible. The gradual crescendos and decrescendos specified in their compositions are beautifully and effectively achieved on this instrument.

Once again the participants played a public recital at the conclusion of the week. The program consisted of Boëly, *Fantasy and Fugue in B-Flat* (Lawrence); Guilmant, *Introduction and Allegro from Sonata 1* (Warner); Franck, *Prelude, Fugue, and Variation* (Smith); Widor, *Variations from Symphony VIII* (Mulvey); Duruflé, *Fugue on the Theme of the Soissons Cathedral Carillon* (Livengood); and Vierne, *Adagio and Final from Symphony III* (Kitterman).

This music spanned the period from before the building of the organ until much later, but this organ was the perfect vehicle for each of the compositions. At the conclusion, Frank Vaudray, the gifted assistant organist of the church, improvised in perpetual motion, making a seamless crescendo from the softest steps to the full organ.

Our whole world has changed dramatically since this wonderful institute in France last summer—there could hardly be a greater contrast between the acrid, smoldering ruins of lower Manhattan and the serenity and beauty of Souvigny or the power and majesty of Lyon. Although September 11 has now made all our lives very different, it is still possible to remember and revisit the monuments of French organs. I hope I have the opportunity to return to Souvigny and Lyon, and I certainly encourage others to go there. They will be amply rewarded by an institute which fosters the understanding of our rich organ-building heritage and provides a unique educational experience, as well as a very pleasant summer sojourn. ■

*Arthur Lawrence is Librarian and Archivist of the Union League Club, Organist and Choirmaster of the Church of the Good Shepherd (Episcopal), and a member of the organ faculty at the Manhattan School of Music, all in New York City. He was Editor of THE DIAPASON from 1976 to 1982.*

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# New Organs

**Quimby Pipe Organs, Inc.,  
Warrensburg, Missouri  
SkyRose Chapel, Rose Hills  
Memorial Park, Whittier, California  
Opus 46**

SkyRose Chapel, in the Rose Hills Memorial Park, Whittier, California, is located on a hill overlooking Los Angeles and the San Gabriel and Sycamore Valleys. SkyRose Chapel is situated within beautifully landscaped gardens that also do duty as a cemetery—SkyRose Chapel is the largest funeral chapel in the world. Renowned architects Fay Jones and Maurice Jennings designed SkyRose Chapel to be built of oak, Oregon redwood, bouquet canyon stone, Douglas fir, and glass in a contemporary A-frame style that is at home in the hills which the afternoon sun turns a vibrant rose color. SkyRose Chapel has become popular as an attractive venue for weddings as well as for funerals.

The installation of a pipe organ in SkyRose Chapel had always been the dream of Dennis Poulsen, Chairman of the Board of Rose Hills Memorial Park. This dream was researched and brought to fruition by Mr. Poulsen and Bruce Lazenby, Vice President of Engineering of Rose Hills Memorial Park.

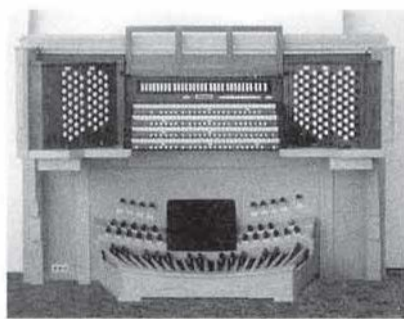
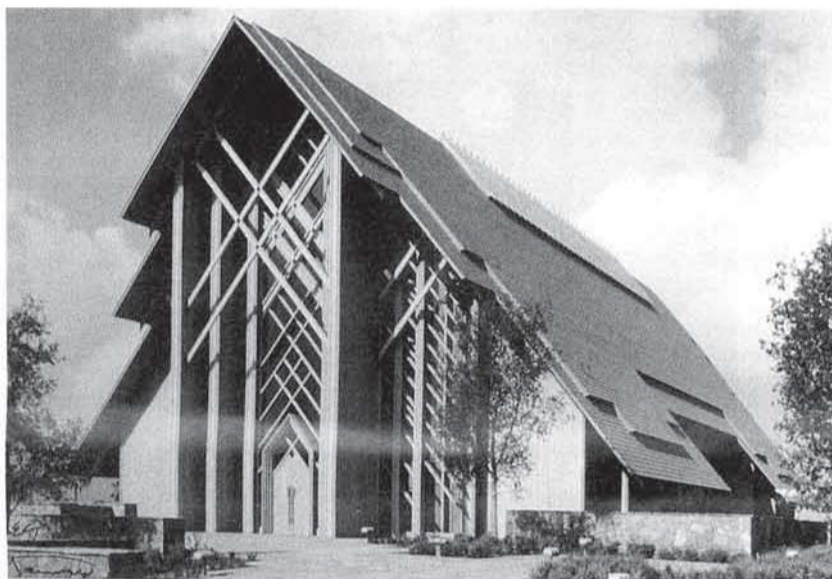
The Rose Hills Foundation selected Quimby Pipe Organs, Inc., to build the pipe organ for the strikingly lovely SkyRose Chapel. The Quimby pipe organ, Opus 46, has 65 ranks together with harp and chimes spread over four manuals and pedal. The distinctly American design is eclectic in conception and enables the instrument to perform a wide range of service and organ literature. Messrs. Poulsen and Lazenby requested Michael Quimby, Tonal Director, to design a tonal specification that would handle the diverse musical demands required for funeral services, weddings, and recitals.

The instrument contains an unusually high proportion of celeste ranks, and also a very high proportion of color reeds. The reeds in the Solo division include several historic Skinner and Aeolian-Skinner ranks—the Tuba Mirabilis (1924), French Horn (1946), English Horn (1946) and Corno di Bassetto (1946). These ranks are included in the pipe organ on their original windchest and reservoir. Also noteworthy are the 1924 Deagan "Class A" Chimes and the restored 1929 Skinner Harp, both on their original restored electro-pneumatic actions.

The electric blowers winding the organ amount to a total of eleven and one-half horsepower, supplying wind at pressures ranging from 4" for the Choir division to 15" for the Tuba Mirabilis. There are fourteen reservoirs and four swimmers. The main chests, built by Quimby Pipe Organs, Inc., are slider windchests built to the original Blackinton design fitted with electro-pneumatic pallets. The Swell, Choir and Solo divisions have 68-note chests, providing additional topnotes for use with the octave couplers. Electro-pneumatic unit chests are used for the offsets and extended ranks.

Quimby Pipe Organs' Opus 46 is located in an elevated gallery near the rear of SkyRose Chapel. The visual presentation of the pipe organ is of oak casework containing thirty-eight zinc façade pipes with gold-colored mouths drawn from the Pedal 32' Principal and Great 16' Violoncello ranks that are placed on platforms of escalating heights above the floor of the gallery as well as nine oak pipes positioned along the side of the case. The longest façade pipe, approximately 26' in length, is low G of the 32' Principal. The wood pipes along the side of the case are part of the Pedal 16' Bourdon rank. The Pedal 32' Posaune is full length, and is located behind the exposed wood pipes.

Quimby Pipe Organs' woodworkers constructed the case and console in their workshop. Quimby Pipe Organs'



designer and woodworkers designed the oak organ case and console in consultation with Fay Jones and Maurice Jennings in order to ensure an appearance in harmony with the architecture of the Chapel. Harris Precision Products, Inc., of Whittier, California, manufactured the console components and shipped them across the country to Warrensburg where Quimby's woodworkers installed them in the console. The console was then shipped back with the organ to Whittier. The instrument is controlled by a multiplex relay with MIDI, including full playback capability, and a combination action with 99 memory levels. There are eight pistons to each division and eighteen general pistons, together with three ensemble pistons, three programmable Crescendo settings, and numerous reversibles.

Members of Quimby Pipe Organs, Inc., who made significant contributions to the construction of the SkyRose

instrument included Doug Christie, Chris Emerson, Charles Ford, Johanna Harrington, Eric Johnson, Kevin Kissing, Brad McGuffey, Michael Miller, Gary Olden, Michael Quimby, Wayne Shirk, Stan Sparrowhawk, Elizabeth Viscusi, and Randy Watkins.

Dr. Frederick Holman presented the pipe organ to the public in the dedicatory recital of the SkyRose organ on Saturday, September 20th, 1997.

—Quimby Pipe Organs, Inc.

Photo credits: cover and chapel photos by Fukushima Photography; console photo by QPO.

## GREAT (unenclosed)

- 16' Violone (1-14 façade)
- 8' Diapason (1-7 from Pedl Principal)
- 8' Principal
- 8' Violoncello (ext)
- 8' Harmonic Flute (1-12 from 8' Bdn)
- 8' Bourdon
- 4' Octave
- 4' Koppel Flute
- 2 3/4' Quint
- 2' Super Octave
- 1 3/4' Mixture IV
- 16' Bombarde (ext)
- 8' Tuba Mirabilis (Solo)
- 8' Trompette Harmonique
- 8' Trumpet
- 8' Cromorne (Choir)
- 4' Clarion Harmonique
- Tremolo
- Chimes (Solo)
- 8' Harp (Solo)
- Tower Chimes (prepared for)
- MIDI on Great

## SWELL (enclosed)

- 16' Cedeckt
- 8' Cedeckt (ext)
- 8' Viola
- 8' Viola Celeste
- 8' Salicional
- 8' Voix Celeste (GG)
- 4' Principal
- 4' Nachthorn
- 4' Viola (ext)
- 4' Viola Celeste (ext)
- 2 3/4' Rohr Nasat
- 2' Octave
- 2' Flageolet
- 1 3/4' Tierce
- 2' Plein Jeu IV (2' rank from Octave)
- 16' Hautbois
- 8' Trompette
- 8' Hautbois (ext)
- 8' Vox Humana
- 8' Vox Mystique (Vox Humana, box closed)
- 4' Clarion (ext)
- Tremolo
- Chimes (Solo)
- MIDI on Swell

## CHOIR (enclosed)

- 16' Silver Flute (1-12 digital)
- 8' Flauto Mirabilis (Solo)
- 8' Gamba (Solo)
- 8' Gamba Celeste (Solo)
- 8' Rohr Flute
- 8' Gemshorn
- 8' Melodia (1-12 from Rohr Flute)
- 8' Silver Flute (ext)
- 8' Silver Flute Celeste (TC)
- 4' Principal
- 4' Orchestral Flute (Solo)
- 4' Spitz Flute
- 4' Silver Flute (ext)
- 2 3/4' Nazard
- 2' Octave
- 2' Block Flute
- 1 3/4' Tierce
- 1' Mixture III
- 16' Cromorne
- 8' Trompette Harmonique (Great)
- 8' Cromorne (ext)
- 4' Clarion Harmonique (Great)
- 8' Tuba Mirabilis (Solo)
- Tremolo
- Chimes (Solo)
- 8' Harp (Solo)
- 4' Celesta (Solo)
- MIDI on Choir

## SOLO (enclosed)

- 16' Contra Gamba (1-12 digital)
- 8' Flauto Mirabilis
- 8' Gamba (ext)
- 8' Gamba Celeste
- 4' Orchestral Flute
- 4' Gambete (ext)
- 8' English Horn
- 8' French Horn
- 8' Corno di Bassetto
- 8' Tuba Mirabilis
- 4' Clarion Tuba (ext)
- Tremolo
- 8' Harp
- 4' Celesta (ext)
- Tower Chimes (prepared for)
- Chimes (20 tubes)
- MIDI on Solo

## PEDAL (unenclosed)

- 32' Sub Principal (1-7 digital, 8-31 façade)
- 32' Contra Bourdon (1-12 digital)
- 16' Principal (ext)
- 16' Violone (Great)
- 16' Bourdon (ext)
- 16' Gamba (Solo)
- 16' Cedeckt (Swell)
- 16' Silver Flute (Choir)
- 8' Octave (ext)
- 8' Violoncello (Great)
- 8' Viola Celeste II (Swell)
- 8' Bourdon (ext)
- 8' Cedeckt (Swell)
- 4' Choral Bass
- 4' Bourdon (ext)
- 2 3/4' Mixture IV
- 32' Contra Posaune (full length, ext Great Trumpet)
- 32' Contra Basson (1-12 digital, ext Swell Hautbois)
- 16' Posaune (ext Great Trumpet)
- 16' Bombarde (Great)
- 16' Hautbois (Swell)
- 16' Cromorne (Choir)
- 8' Tuba Mirabilis (Solo)
- 8' Trumpet (Great)
- 8' Trompette Harmonique (Great)
- 8' Hautbois (Swell)
- 4' Clarion (ext Great Trumpet)
- 4' Hautbois (Swell)
- 4' Cromorne (Choir)
- Chimes (Solo)
- MIDI on Pedal

## New Organs



### Lively-Fulcher Organbuilders, Alexandria, Virginia St. Olaf Catholic Church, Min- neapolis, Minnesota

In 1997, Fr. John Forliti, Pastor of St. Olaf Church, appointed Dr. Merritt Nequette and a parish committee to lead an organ project at the church. The committee enlisted the services of Jonathan Biggers as organ consultant. After a thorough study, Lively-Fulcher Organbuilders of Alexandria, Virginia was chosen to build the new instrument which was installed and completed in July, 2001.

The organ was inaugurated in a series of concerts in 2002 beginning with a service of blessing by Archbishop Harry J. Flynn, Archbishop of St. Paul and Minneapolis, and organ recital performed by Dr. Lynn Trapp, director of worship and music, organist, at St. Olaf Church, on February 9, 2002. A hymn text by Delores Dufner, OSB was commissioned for the occasion.

The series of inaugural concerts featured a recital and masterclass by Swiss organist, Guy Bovet; a program of organ and contemporary music with Twin Cities artists: *Pipedreams Live* hosted by Michael Barone of Minnesota Public Radio and performers of the Liturgical Organists Consortium; field days for elementary students to learn about the king of instruments; and an organ and orchestra concert with Jonathan Biggers, organist, and the Kenwood Chamber Orchestra, orchestra in residence at St. Olaf Church, conducted by Ken Freed. This concert included the premiere of a commissioned work for organ and orchestra composed by Richard Proulx.

The instrument has 61 stops and 67 ranks (49 independent registers) playable over five divisions, Grand Orgue, Récit Expressif, Positif Expressif, Bombarde and Pédale. The manual and pedal key actions make use of electric slider windchests and the stop action is electric, complete with state of the art combination action, 256 levels of memory and a sequencer. The wind supply is regulated by a traditional bellows system linked to the wind chests by wooden wind lines. The console is built in a low profile, curved jamb configuration to enhance the organist's ability to follow the liturgy and conduct the choir. The console has natural keys covered in bone and sharp keys of solid ebony. The internal layout of the divisions within the organ case places the Positif Expressif centrally in the lower middle of the case and the Grand Orgue above that with the Récit Expressif behind the Grand Orgue. The Bombarde reeds are located in the Positif box and the Pédale division

is divided on either side of the manuals and behind the 16-foot pedal towers in the case. Wood pipes were made in the organ builders' workshop and metal pipes were made to their specifications in Germany.

The casework, constructed of African mahogany, takes its inspiration from the contemporary architecture of the room and has simple Scandinavian design elements yet a firm traditional layout. The façade pipes are made of 72% tin and include pipes from the Grand Orgue Montre 16', Montre 8' and Pédale Montre 8'. The organ is completely housed within its own freestanding casework and because of the deep gallery around three sides of the room is positioned at the front center of the church. A Cymbelstern stop is provided on the instrument and the church's tower bells can be played from the Récit keyboard.

The design of the pipe shades for the instrument is tied to the rich traditions associated with St. Olaf. They are made of basswood with patterns of dragons, eagles and serpents which are found in the Book of Kells. These designs are slightly earlier than King Olaf's time, but they are strong Scandinavian symbols

from the period. The cross piercing the crown is based on an 8th-century piece made for St. Rupert. The crown motif was specifically chosen to represent St. Olaf and the crosses and crowns are covered with 24-carat gold leaf.

The tonal inspiration for the instrument is firmly based in 19th-century France but is designed and voiced with a broad literature base in mind. The Tutti is robust to support large choirs, orchestra, and the singing of a capacity crowd of worshipers. The organ has a wide variety of soft colors as well. The broad foundation tone of the 8-foot stops and thick-walled expressiveness of the Récit and Positif boxes ensure the accompanimental versatility necessary for the performance of choral and solo literature. The warm yet clear broadly scaled principal chorons work, blended with the mutations and reed colors associated with Clicquot and Cavaillé-Coll, make for a versatile medium for the main body of the organ literature. The voicing and blending of individual stops coupled with the color requirements of French, German and English literature allow the convincing performance of a wide range of literature. This instrument is not meant as a copy of any one style nor is it intended to be a collection of styles trying to do everything, but rather is intended to be a modern instrument of the 21st century speaking with its own voice.

—Lynn Trapp

#### GRAND ORGUE

- 16' Montre
- 8' Montre
- 8' Flûte à cheminée
- 8' Flûte harmonique
- 8' Violoncelle
- 4' Prestant
- 4' Flûte ouverte
- 2 1/2' Quinte
- 2' Doublette
- 2' Fourniture V
- 8' Trompette
- 4' Clairon
- Tremulant
- Octaves graves
- Récit sur C.O.
- Positif sur C.O.
- Bombarde sur C.O.

#### POSITIF EXPRESSIF

- 8' Montre
- 8' Bourdon
- 8' Flûte douce
- 8' Flûte celeste
- 4' Prestant

- 4' Flûte conique
- 2 1/2' Nazard
- 2' Doublette
- 2' Quarte de nazard
- 1 1/2' Tierce
- 1 1/2' Lanigot
- 1' Fourniture IV
- 8' Trompette
- 8' Cromorne
- Tremulant
- Octaves graves
- Récit sur Positif
- Bombarde sur Positif
- Positif unison off

#### RÉCIT EXPRESSIF

- 16' Bourdon
- 8' Diapason
- 8' Voile de gambe
- 8' Voix celeste
- 8' Cor de nuit
- 4' Prestant
- 4' Flûte octaviane
- 2' Octavin
- 2' Plein jeu IV
- 2 1/2' Cornet II
- 16' Basson
- 8' Trompette harmonique
- 8' Hautbois
- 8' Voix humaine
- 4' Clairon harmonique
- Tremulant
- Octaves graves

#### BOMBARDE (floating)

- 16' Tuba magna (ext)
- 8' Tuba mirabilis
- 4' Cor harmonique (ext)
- 8' Cornet V (tg)

#### PÉDALE

- 32' Contre soubasse (electronic)
- 16' Crosse flûte
- 16' Montre (C.O.)
- 16' Soubasse
- 16' Bourdon (Récit)
- 8' Montre
- 8' Flûte (ext)
- 8' Bourdon (ext)
- 4' Prestant (ext)
- 4' Flûte ouverte (ext)
- 2 1/2' Fourniture IV
- 32' Contre bombarde (ext)
- 16' Bombarde
- 16' Basson (Récit)
- 8' Trompette
- 4' Clairon (ext)
- Tirasse Bombarde
- Tirasse C.O.
- Tirasse Positif
- Tirasse Récit

G.O./Positif manual transfer  
Clômes sur C.O.  
Tower Bells sur Récit  
Cymbelstern  
Pédal & Manual pistons coupled  
Sequencer



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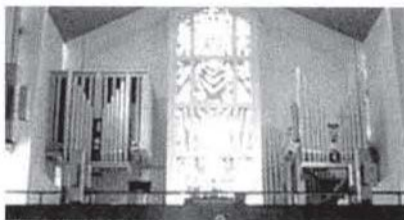


**Weston Harris and Thomas J. McDonough**, Organ Crafters of Los Angeles, have completed a three-manual, 38-rank organ at St. Augustine By-the-Sea Episcopal Church, Santa Monica, California. The organ incorporates elements from the church's previous organ built in 1967 by Abbott and Sieker Organ Builders as well as the historic Möller/Estey organ at Bridges Hall of Music, Pomona College (recently replaced by Fisk Opus 117). Other pipework was donated from the private collection of Mr. Joseph Horning, a prominent Los Angeles organist and organ consultant who died in 2000.

The church is located at the popular Third Street Promenade at Santa Monica Beach Pier. The organ enjoys a high gallery placement in an extraordinary acoustical setting. Given this exceptional location, the new organ's tonal style is based largely on the 1948 Aeolian-Skinner organ of the Salt Lake City Tabernacle, where Mr. Harris studied organ performance and apprenticed in organ-building. The voices are gentle, and choruses finely layered.

The previous organ (see photo) was installed in 1967 as a temporary instrument for the new church following the arson burning of the church's historic 1867 building. The new organ case forms the Positiv Organ featuring pipes from the Bridges Hall of Music (front tower pipes) and wood Holzgedeckt pipes. The flute pipes were obtained from a burnt-out church in nearby Venice, California. They were barely rescued—being quickly pulled from their windchest just as the wrecking ball was knocking through the chamber walls. The fire scarring on the pipes provides an extraordinary antique patina for the new organ case design.

—Weston Harris



Previous organ

**SWELL (enclosed)**

- 8' Geigen Principal
- 8' Rohr Flute
- 8' Viola
- 8' Viola Celeste (TG)
- 4' Principal
- 4' Flute d'Amour
- 2' Octavin
- 1 1/2' Mixture III
- 16' Bassoon (1-12 extension)\*
- 8' Trompette
- 8' Oboe
- 4' Clarion
- Tremulant
- Sw/Sw 16-UO-4

**POSITIV (unenclosed)**

- 8' Principal
- 8' Holzgedeckt
- 4' Principal\*
- 4' Gedeckt\*
- 2' Principal\*
- 8' Oboe (Sw)
- 8' Mounted Cornet IV (TG)
- Pos/Pos
- Pos/Gt
- Tower Bells (8 Whitehall bells)

**STATE TRUMPET (unenclosed)**

- 16' State Trumpet\*
- 8' State Trumpet
- 4' State Trumpet\*
- Trumpet to Gt
- Trumpet to Sw
- Trumpet to Pos

**PEDAL (enclosed in Great)**

- 32' Contra Bourdon\*
- 32' Dolce Gedeckt\*
- 16' Principal
- 16' Bourdon
- 16' Lieblich Gedeckt (1-12 ext)\*
- 8' Diapason
- 8' Bourdon\*
- 8' Flauto Dolce (Sw)
- 4' Choral Bass\*
- 4' Flute\*
- 32' Contra Posaune\*
- 16' Posaune (1-12 extension Ct Trumpet)
- 16' Bassoon (Sw)
- 8' Posaune (Gt)
- 8' State Trumpet\*
- 4' Clarion (Gt)

Full interdivisional couplers  
\*indicates unification

## Calendar

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

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

### UNITED STATES East of the Mississippi

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

16 OCTOBER  
Chanticleer; Immanuel Congregational Church, Hartford, CT 8 pm  
Eddie Abernathy; The Chapel of the Cross, Chapel Hill, NC 12:15 pm

17 OCTOBER  
Gerre Hancock; Episcopal Church of the Holy Trinity, New York, NY 8 pm  
Samuel Carabetta; National City Christian Church, Washington, DC 12:15 pm  
Terry Charles; The Kirk of Dunedin, Dunedin, FL 8 pm (also 10/18)  
Todd Wilson; with The Cleveland Orchestra; Severance Hall, Cleveland, OH 8 pm (also 10/18, 10/19)

18 OCTOBER  
Erik Wm. Suter; Trinity Church, Boston, MA 12:15 pm  
Ensemble Amarcord; First Baptist Church, Worcester, MA 7:30 pm  
+David Briggs; Christ Church Episcopal Cathedral, Hartford, CT 7:30 pm  
Cj Sambach; Park Presbyterian Church, Newark, NY 9, 11 am, & 1 pm School Informances  
Tom Trenney; Cathedral of the Incarnation, Garden City, NJ 8 pm  
Scott Dettra; St. Mark's Church, Philadelphia, PA 8 pm

19 OCTOBER  
Gordon Turk; George Washington Masonic Memorial, Alexandria, VA 7:30 pm  
Terry Charles; The Kirk of Dunedin, Dunedin, FL 2 pm  
Frederic Blanc, improvisation masterclass; Millar Chapel, Northwestern University, Evanston, IL 9:30 am  
Gerre Hancock, improvisation workshop; St. David's Episcopal, Glenview, IL 10 am  
Zurich Boys' Choir; Fourth Presbyterian, Chicago, IL 8 pm

20 OCTOBER  
Mazaika; Second Congregational Church, Attleboro, MA 4 pm  
CONGORA; St. John's Episcopal, West Hartford, CT 4 pm  
Cj Sambach; Park Presbyterian Church, Newark, NY 11:45 am Informance, 4 pm performance  
Frederick Swann; West Point Military Academy; West Point, NY 3 pm  
David Craighead & Christian Lane; Bethany Presbyterian, Rochester, NY 4 pm  
Paul Jacobson; St. Thomas Church, New York, NY 5:15 pm  
F. Allen Artz; Our Lady of Sorrows Church, South Orange, NJ 3 pm  
Paul Bisaccia, piano; Nassau Presbyterian, Princeton, NJ 6 pm  
Charles Callahan, Evensong and recital; Trinity Episcopal, Bethlehem, PA 5 pm  
Craig Cramer; Camp Hill Presbyterian, Camp Hill, PA 4 pm  
Huw Lewis; Shadyside Presbyterian, Pittsburgh, PA 4 pm  
Anya Atexeyev, piano; Church of the Apostles UCC, Lancaster, PA 4 pm  
Colm Carey; Ascension and St. Agnes Parish, Washington, DC 3 pm  
Ken Cowan; St. Ann's, Washington, DC 4 pm  
Susan Ferré; Christ Lutheran Church, Staunton, VA 3 pm

J. Melvin Butler, with Festival of Choirs; First Presbyterian Church, Gainesville, FL 5 pm  
Pinkham, *The Covenant Motets*; The Church of the Covenant, Cleveland, OH 10 am  
Todd Wilson, with The Cleveland Orchestra; Severance Hall, Cleveland, OH 3 pm  
Liber unUsualis; Church of the Most Holy Trinity, Augusta, GA 4 pm  
The Inman Piano Trio; Olive Swann Porter Hall, Covington, GA 3 pm  
Erik Wm. Suter; Bay View Lutheran, Sturgeon Bay, WI 1:30 pm  
Frederic Blanc; Millar Chapel, Northwestern University, Evanston, IL 5 pm  
+Gerre Hancock; St. David's Episcopal, Glenview, IL 4 pm  
Marianne Webb; St. Andrew's Episcopal, Carbondale, IL 3 pm

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

22 OCTOBER  
Mazaika; First Congregational Church, Nantucket, MA 7:30 pm  
Liber unUsualis; St. Paul's Cathedral, Boston, MA 7:30 pm  
Johannes Unger; Trinity College Chapel, Hartford, CT 5 pm  
Frederick Swann; The Riverside Church, New York, NY 7 pm  
Brenda Fairbanks; Medical University of South Carolina, Charleston, SC 12:15 pm  
The Inman Piano Trio; St. Paul's Episcopal, Augusta GA 12 noon  
Todd Wilson, masterclass; First United Church, Oak Park, IL 8:30 am  
The Chenaults; Holy Family Catholic Church, Rockford, IL 7:30 pm

23 OCTOBER  
Choral evensong; Emmanuel Church, Chestertown, MD 6 pm  
Robert Burns King; The Chapel of the Cross, Chapel Hill, NC 12:15 pm

24 OCTOBER  
Johannes Unger; Community Church, Durham, NH 7 pm  
McNeil Robinson, Christopher Creagan, and The Virgin Consort; Church of St. Jean Baptiste, New York, NY 8 pm  
Scott Turkington; National City Christian Church, Washington, DC 12:15 pm  
Peter Richard Conte; Union University, Jackson, TN 7:30 pm

25 OCTOBER  
Chandler Noyes, silent movie accompaniment; Memorial Music Hall, Methuen, MA 7:30 pm  
Brian Jones; Trinity Church, Boston, MA 12:15 pm  
Robert August; Church of the Immaculate Conception, Boston, MA 8 pm  
Choral concert; St. Ignatius Loyola, New York, NY 8 pm  
Olivier Latry; Calvary Episcopal, Pittsburgh, PA 7:30 pm  
Beverly Everett; St. Helena's Episcopal, Beaufort, SC 12 noon  
Cj Sambach; St. Michael's, Canton, OH 11 am, 1:30 pm School Informances  
Atlanta Baroque Orchestra; Peachtree Road United Methodist, Atlanta, GA 8:15 pm  
David Higgs, masterclass; First United Methodist, Plymouth, MI 6 pm  
Frederick Swann; Kirk in the Hills, Bloomfield Hills, MI 8 pm  
Bruce Neswick; Louisville Seminary, Louisville, KY 7 pm  
Sandra Watwood; Cathedral Church of the Advent, Birmingham, AL 12:30 pm  
William Ferris Chorale; Mt. Carmel Church, Chicago, IL 8 pm  
Kiev Symphony Chorus; Fourth Presbyterian, Chicago, IL 8 pm  
Mazaika; First United Methodist, Gulfport, MS 7 pm  
Neuss Chamber Orchestra; Cathedral of St. Paul, St. Paul, MN 8 pm

26 OCTOBER  
Farrell Goehring, with orchestra; Bethesda Episcopal, Saratoga Springs, NY 8 pm  
David Higgs; First United Methodist, Plymouth, MI 7:30 pm

27 OCTOBER  
Heinrich Christensen, with King's Chapel Choir, Duruifé *Requiem*; King's Chapel, Boston, MA 5 pm

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The Woodland Scholars; First Congregational Church, Wallingford, CT 4 pm  
**Farrell Goehring**, with orchestra; Bethesda Episcopal, Saratoga Springs, NY 4 pm  
**Roger Sayer**; St. Patrick Cathedral, New York, NY 4:45 pm  
**John O'Brien**; St. Thomas Church, New York, NY 5:15 pm  
**David Billings & Ann Labounsky**, with choirs; Calvary Episcopal, Pittsburgh, PA 7:30 pm  
**David Arcus**; Memorial Chapel, Duke University, Durham, NC 2:30 pm & 5 pm  
**Todd Wilson**; First Presbyterian, Greensboro, NC 8 pm  
The Inman Piano Trio; Tarpon Springs Performing Arts Center, Tarpon Springs, FL 7:30 pm  
**Johannes Unger**; Christ Church Episcopal, Pensacola, FL 4 pm  
**Cj Sambach**; St. Michael's, Canton, OH 3 pm  
Choral Guild of Atlanta; Peachtree Road United Methodist, Atlanta, GA 5 pm  
**Robert Delcamp**, with the University of the South Choir, Choral Evensong; Nativity Episcopal Church, Huntsville, AL 5 pm  
**John Weaver**; Government Street Presbyterian, Mobile, AL 3 pm  
**David Briggs**; First Congregational, Battle Creek, MI 4 pm  
**Frederick Swann**; Broad Street Presbyterian, Columbus, OH 4 pm  
**+Ken Cowan**; St. Augustine Cathedral, Kalamazoo, MI 4 pm  
**Marianne Webb**; St. John's United Church of Christ, Newport, KY 7 pm  
**+David Schrader**; Resurrecion Lutheran, Chicago, IL 3 pm  
**Richard Webster, Marcia Van Oyen & David Lornson**; First Congregational Church, Evanston, IL 3 pm

28 OCTOBER

**Frederick Swann**, masterclass; Broad Street Presbyterian, Columbus, OH 7:30 pm  
**John Weaver**, masterclass; Government Street Presbyterian, Mobile, AL 7 pm  
**Jerome Butera**; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm  
**James David Christie**; University of St. Thomas, St. Paul, MN 8:15 pm

29 OCTOBER

**David Peckham**, silent film accompaniment; Portland City Hall, Portland, ME 7:30 pm  
**Olivier Latry**; St. Agnes Cathedral, Rockville Center, NY 7:30 pm  
Duhallow Choral Society; Cathedral of St. Patrick, New York, NY 1:30 pm  
St. Thomas Choir and Orchestra of St. Luke's; St. Thomas Church, New York, NY 7:30 pm  
**Martha Welch**; Medical University of South Carolina, Charleston, SC 12:15 pm  
The Inman Piano Trio; St. Simons Presbyterian, St. Simons Island, GA 8 pm  
**Martin Jean**; Grace Lutheran, River Forest, IL 8 pm

30 OCTOBER

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

31 OCTOBER

**Alessandro Bianchi**; National City Christian Church, Washington, DC 12:15 pm  
**Olivier Latry**; St. Michael's Episcopal, Orlando, FL 7:30 pm

1 NOVEMBER

**Ray Cornitts**; Trinity Church, Boston, MA 12:15 pm  
SONUM; Twelve Corners Presbyterian, Rochester, NY 7:30 pm  
**Cj Sambach**; All Saints Episcopal, Southern Shores, NC 9 am, 11 am, & 1 pm School Informances  
**Olivier Latry**; Trinity Episcopal, St. Augustine, FL 7:30 pm  
**Todd Wilson** and students; The Church of the Covenant, Cleveland, OH 7:30 pm  
Gerre Hancock, Choral Evensong; St. Mark's Episcopal, Toledo, OH 7:30 pm  
**Martin Jean**; North Christian Church, Columbus, IN 7 pm

2 NOVEMBER

Mozart, *Requiem*; Ascension and St. Agnes Parish, Washington, DC 4 pm  
**David Higgs**, masterclass; Front Street United Methodist, Burlington, NC 10 am  
**Cj Sambach**; All Saints Episcopal, Southern Shores, NC 1 pm workshop, 7 pm performance  
**Olivier Latry**, masterclass; Wertheim Performing Arts Center, Miami, FL 1 pm  
**Martin Jean**, masterclass; School of Music, Indiana University, Bloomington, IN 10 am  
Rose Ensemble; Early Music Now!, Milwaukee, WI 5 pm

3 NOVEMBER

**Ann Elise Smoot**; Woolsey Hall, Yale University, New Haven, CT 8 pm  
**Paul Bisaccia**, piano; The Arbors, Manchester, CT 2 pm  
Choral concert; with orchestra; Trinity Church, Boston, MA 3 pm

**Scott Warren**; St. Ignatius Loyola, New York, NY 4 pm

**Alessandro Bianchi**; Cathedral of St. Patrick, New York, NY 4:45 pm  
**Judith Hancock**, with viola; St. Thomas Church, New York, NY 5:15 pm  
Choral concert; Our Lady of Sorrows, South Orange, NJ 3 pm  
**Lorenz Maycher**, Evensong and Fauré *Requiem*; Trinity Episcopal, Bethlehem, PA 5 pm

**David Higgs**; Front Street United Methodist, Burlington, NC 5 pm  
**Olivier Latry**; Wertheim Performing Arts Center, Miami, FL 3 pm

**Durufle, Requiem**; The Church of the Covenant, Cleveland, OH 10 am  
**John Walker**; Calvary Presbyterian, St. Clairsville, OH 3 pm  
**Craig Cramer**, *Durufle Requiem*; St. Joseph Cathedral, Columbus, OH 7:30 pm  
**David Hurd**; Peace Auditorium, Ypsilanti, MI 4 pm  
**Jeremy David Tarrant**; Trinity Lutheran, Kalamazoo, MI 7 pm

**John Schwandt**; Christian Theological Seminary, Indianapolis, IN 7:30 pm  
Choral Evensong; Episcopal Church of the Nativity, Huntsville, AL 5 pm  
Rose Ensemble; Milwaukee Art Museum, Milwaukee, WI 2 pm  
**Aaron David Miller**; First Presbyterian Church, Arlington Heights, IL 4 pm

**Lauridsen, Lux Aeterna**; Fourth Presbyterian, Chicago, IL 6:30 pm  
Downers Grove Choral Society; Tivoli Theatre, Downers Grove, IL 3 pm

4 NOVEMBER

**David Hurd**, masterclass; Eastern Michigan University, Ypsilanti, MI 7 pm  
**Alan Morrison**; Church Street United Methodist, Knoxville, TN 7:30 pm

6 NOVEMBER

**Thomas Bloom**; The Chapel of the Cross, Chapel Hill, NC 12:15 pm

7 NOVEMBER

**Seo Young Cho**; National City Christian Church, Washington, DC 12:15 pm

8 NOVEMBER

**Brian Jones**; Trinity Church, Boston, MA 12:15 pm  
Choral concert, with orchestra; The Memorial Church, Harvard University, Cambridge, MA 8 pm

**Barbara Bruns**; Church of the Immaculate Conception, Boston, MA 8 pm  
**Robert August**; St. Helena's Episcopal, Beaufort, SC 12 noon  
**Tom Trenney**, silent film accompaniment; The Cathedral Church of St. Paul, Detroit, MI 8 pm  
**Andrew Risinger**; Episcopal Church of the Nativity, Huntsville, AL 5 pm

9 NOVEMBER

National Spiritual Ensemble; Assumption College, Worcester, MA 8 pm  
**Alison Lueddecke**, masterclass; St. Anne's Catholic Church, Bethlehem, PA 9 am

10 NOVEMBER

**Fauré, Requiem**; St. Thomas Church, New York, NY 11 am  
**Stephen Hamilton**; The Church of the Holy Trinity (Episcopal), New York, NY 4 pm

**Wesley Roberts**; Madison Avenue Presbyterian, New York, NY 4 pm  
**Nigel Potts**; Cathedral of St. Patrick, New York, NY 4:45 pm  
**Iain Quinn**; St. Thomas Church, New York, NY 5:15 pm  
**Alison Lueddecke**; St. Anne's Catholic Church, Bethlehem, PA 4 pm  
**Cameron Carpenter**; Grace Lutheran Church, Lancaster, PA 4 pm  
**John Weaver**; St. Ann's Church, Washington, DC 4 pm

**Erik Wm. Suter**; Washington Cathedral, Washington, DC 5 pm  
**Paul Bisaccia**, piano; Moorings Presbyterian Church, Naples, FL 3 pm  
**Todd Wilson**; Severance Hall, Cleveland, OH 3 pm  
**Thomas Trotter**; St. Paul's Episcopal, Canton, OH 4 pm

Allanta Symphony Orchestra and choirs; Peachtree Road United Methodist, Atlanta, GA 8 pm

**Tom Trenney**; St. Paul's Episcopal, Flint, MI 4:30 pm  
Choral Evensong; Cathedral Church of St. Paul, Detroit, MI 4 pm  
Choral concert; Edison Park Lutheran, Chicago, IL 4 pm

12 NOVEMBER

**Frederick Swann**; Trinity United Methodist, Wilmette, IL 7:30 pm

13 NOVEMBER

**Paul Bisaccia**, piano; Covenant Village, Cromwell, CT 7:45 pm  
**Kathryn Parkins**; The Chapel of the Cross, Chapel Hill, NC 12:15 pm

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### 14 NOVEMBER

Lawrence Schreiber; National City Christian Church, Washington, DC 12:15 pm  
Rob Richards; The Kirk of Dunedin, Dunedin, FL 8 pm

### 15 NOVEMBER

Claudia Dumschatt; Trinity Church, Boston, MA 12:15 pm  
Joseph Gramley, percussion; First Congregational, Suffield, CT 7:30 pm  
Peter DuBois; Third Presbyterian Church, Rochester, NY 8 pm  
Cj Sambach; Christ Episcopal, Short Hills, NJ 9 am, 11 am, & 1 pm School Informances  
Julie Evans; Emmanuel Church, Chestertown, MD 8 pm  
Thomas Trotter; First Presbyterian, Greensboro, NC 8 pm  
Rob Richards; The Kirk of Dunedin, Dunedin, FL 8 pm  
David Hurd, hymn festival; Christ Episcopal, Shaker Heights, OH 7:30 pm  
Rose Ensemble; Early Music in Columbus, Columbus, OH 7:45 pm  
Helen Rodgers; St. James Episcopal, Fairhope, AL 7:30 pm  
The Sixteen; Cathedral Church of the Advent, Birmingham, AL 8 pm  
The Chenautts; Glenview Community Church, Glenview, IL 8 pm

### 16 NOVEMBER

Gerre Hancock; Zion Mennonite Church, Souderton, PA 7 pm  
Rob Richards; The Kirk of Dunedin, Dunedin, FL 2 pm

### 17 NOVEMBER

Thomas Trotter; Middlebury College, Middlebury, VT 3 pm  
Jon Gillock, masterclass; Yale University, New Haven, CT  
Paul Bisaccia, piano; Welles-Turner Memorial Library, Glastonbury, CT 3 pm  
The Choir of the Sixteen; South Church, New Britain, CT 4 pm  
Joseph Gramley, percussion; First Church of Christ, Farmington, CT 4 pm  
R. Mark Swicegood; St. Thomas Church, New York, NY 5:15 pm  
Cj Sambach; Christ Episcopal, Short Hills, NJ 12 noon Informance, 4 pm performance  
Pierre Pincemaille; Wesley Methodist, Bethlehem, PA 3 pm  
Mark Anderson; Ursinus College, Collegeville, PA 4 pm  
Carole Terry, Evensong; St. Paul Episcopal, Mt. Lebanon, PA 5 pm  
Peter Richard Conte; Trinity Lutheran, Camp Hill, PA 4 pm  
Michael Kaminski; Ascension and St. Agnes Parish, Washington, DC 3 pm  
Mark Laubach; The National Cathedral, Washington, DC 5 pm  
Craig Cramer; Third Reformed Church, Holland, MI 7:30 pm  
Paul Jacobs; Independent Presbyterian Church, Birmingham, AL 4 pm  
North Shore Choral Society; The Parish Church of St. Luke, Evanston, IL 3 pm

### 18 NOVEMBER

Jon Gillock, masterclass; Yale University, New Haven, CT 4:15 pm  
Carole Terry; St. Paul Episcopal, Mt. Lebanon, PA 8 pm

### 19 NOVEMBER

Joseph Gramley, percussion; Trinity College Chapel, Hartford, CT 5 pm  
Jon Gillock, masterclass; Yale University, New Haven, CT 4:15 pm

### 20 NOVEMBER

Jon Gillock, masterclass; Yale University, New Haven, CT, through November 23  
Thomas Brown; The Chapel of the Cross, Chapel Hill, NC 12:15 pm

### 22 NOVEMBER

Choral concert; Trinity Church, Boston, MA 12:15 pm  
Todd Wilson; St. Paul's Church, Princeton, NJ 7:30 pm  
Lynda Johnson; St. Helena's Episcopal, Beaufort, SC 12 noon  
Cj Sambach; St. John's, Delphos, OH 9 am, 11 am, & 1 pm School Informances  
Jeremy David Tarrant; Plymouth Congregational, Lansing, MI 8 pm  
Choral concert; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

### 23 NOVEMBER

Todd Wilson, masterclass; St. Paul's Church, Princeton, NJ 9:30 am  
Joan Lippincott; Princeton University Chapel, Princeton, NJ 8 pm  
Atlanta Baroque Orchestra, Handel, *Messiah*, Peachtree Road United Methodist, Atlanta, GA 8:15 pm

### 24 NOVEMBER

Jon Gillock; Woolsey Hall, Yale University, New Haven, CT 8 pm  
David Higgs; Parish of All Saints, Ashmont, Boston, MA 4 pm

Choral Society & Orchestra of St. Jean's; Church of St. Jean Baptiste, New York, NY 3 pm  
St. Andrew Chorale and Orchestra; Madison Avenue Presbyterian, New York, NY 4 pm  
Federico Teti; Cathedral of St. Patrick, New York, NY 4:45 pm  
Daniel Long; St. Thomas Church, New York, NY 5:15 pm  
Choral Evening Prayer; Our Lady of Sorrows, South Orange, NJ 3 pm  
Marilyn Keiser; First Presbyterian Church, Gainesville, FL 5 pm  
Pierre Pincemaille; Independent Presbyterian Church, Birmingham, AL 4 pm  
Cj Sambach; St. John's, Delphos, OH 3:30 pm  
Tom Trenney; Christ Presbyterian, Canton, OH 7 pm  
Ken Cowan; Immanuel Presbyterian, Milwaukee, WI 4 pm

### 25 NOVEMBER

Rhonda Edgington; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

### 27 NOVEMBER

Choral evensong; Emmanuel Church, Chestertown, MD 6 pm

### 29 NOVEMBER

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

### 30 NOVEMBER

Paul Bisaccia, piano; Norfolk Library, Norfolk, CT 3pm

### UNITED STATES

#### West of the Mississippi

### 18 OCTOBER

Douglas Cleveland; Ed Landreth Auditorium, Texas Christian University, Fort Worth, TX 7:30 pm  
Johannes Unger; Palmer Memorial Episcopal, Houston, TX 8 pm  
Alison Luedecke, with oboe; First Church of Christ Scientist, La Mesa, CA 7:30 pm

### 19 OCTOBER

Bruce Neswick, choral festival service; Christ Church Cathedral, Houston, TX 4 pm

### 20 OCTOBER

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

### 21 OCTOBER

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

### 22 OCTOBER

David Briggs; Wichita State University, Wichita, KS 7:30 pm  
Thierry Escaich; Cathedral of the Madeleine, Salt Lake City, UT 8 pm

### 23 OCTOBER

Carlene Neihart; Grand Avenue Temple, Kansas City, MO 12:10 pm  
David Briggs, children's concerts; Wichita State University, Wichita, KS 10 am & 1:30 pm

### 24 OCTOBER

Mary Preston, with Dallas Symphony; Meyer-son Center, Dallas, TX (through 10/27)

### 26 OCTOBER

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

### 27 OCTOBER

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

### 28 OCTOBER

Henry Glass, repertoire workshop; St. Elizabeth Ann Seton Church, St. Charles, MO 7:30 pm

29 OCTOBER

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

30 OCTOBER

Carole Terry & students; University of Washington, Kane Hall, Seattle, WA 12:30 and 7:30 pm

31 OCTOBER

Tom Trenney, silent film accompaniment; Cathedral of St. John, Spokane, WA 6 pm and 8 pm  
James Welch, Halloween concert; St. Mark's Episcopal, Palo Alto, CA 8 pm

1 NOVEMBER

Frederick Swann; First Congregational, Santa Barbara, CA 7:30 pm

3 NOVEMBER

Marilyn Keiser; First United Methodist, Longview, TX 4 pm  
James David Christie; St. Rita Catholic Church, Dallas, TX 7:30 pm

Richard Rhoads, followed by Choral Evensong; Christ Church Cathedral, Houston, TX 4:15 pm

Andrew Unsworth; Cathedral of the Madeleine, Salt Lake City, UT 8 pm  
Alan Blasdale; St. Mary's Cathedral, San Francisco, CA 3:30 pm

Thomas Foster, with Choral Evensong; All Saints' Episcopal, Beverly Hills, CA 4 pm  
Carol Williams; Balboa Park, San Diego, CA 2 pm

4 NOVEMBER

Olivier Latry, conference; University of Kansas, through 11/9  
John Scott; Benaroya Hall, Seattle, WA 7:30 pm

6 NOVEMBER

Olivier Latry; Bales Organ Recital Hall, University of Kansas, Lawrence, KS 7:30 pm  
Cj Sambach; Westminster Presbyterian, Oklahoma City, OK 4:30 pm Informance

7 NOVEMBER

Olivier Latry; Bales Organ Recital Hall, University of Kansas, Lawrence, KS 7:30 pm  
Cj Sambach; Westminster Presbyterian, Oklahoma City, OK 9 am, 10:30 am, & 1 pm School Informances

Robert Glasgow; First Presbyterian, Midland, TX 7 pm

8 NOVEMBER

Rose Ensemble; University of Minnesota Morris, Morris, MN 7:30 pm  
Cj Sambach; Westminster Presbyterian, Oklahoma City, OK 9 am, 10:30 am, & 1 pm School Informances, 7:30 pm performance

9 NOVEMBER

Jonathan Biggers, with Kenwood Chamber Orchestra; St. Olaf Church, Minneapolis, MN 7:30 pm  
VocalEssence; Orchestra Hall, Minneapolis, MN 8 pm

Olivier Latry; Bales Organ Recital Hall, University of Kansas, Lawrence, KS 7:30 pm  
Susan Landale; St. Mary's College, Moraga, CA 8 pm

10 NOVEMBER

Frederick Swann; Incarnation Lutheran, Shoreview, MN 4 pm

David Hurd; Mount Olive Lutheran, Minneapolis, MN 4 pm  
David Higgs; First Presbyterian, Lincoln, NE 4 pm

Christopher Stembridge, organ vespers; Christ the King Lutheran, Houston TX 5 pm  
Choral concert; Cathedral of the Madeleine, Salt Lake City, UT 8 pm

Laughton & O'Meara; St. Paul Episcopal, Bellingham, WA 7 pm  
John & Sophie Chang; St. Mary's Cathedral, San Francisco, CA 3:30 pm

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

12 NOVEMBER

Thomas Trotter; Wiedemann Hall, Wichita, KS 7:30 pm

15 NOVEMBER

Frederick Swann; First Presbyterian, Fort Worth, TX 7:30 pm  
Mary Preston; Holy Faith Episcopal, Santa Fe, NM 7 pm

Carol Williams; First Church of Christ Scientist, La Mesa, CA 7:30 pm

16 NOVEMBER

Todd Wilson, masterclass; First Presbyterian, Rochester, MN 10 am  
James Welch; The Church of Jesus Christ of Latter-day Saints, Glendale, CA 7:30 pm

17 NOVEMBER

Todd Wilson; First Presbyterian, Rochester, MN 4 pm  
Frederick Swann; First Lutheran, Fargo, ND 4 pm

Brian Swager; St. Mary's Cathedral, San Francisco, CA 3:30 pm  
•AGO Members' Recital; First Congregational Church, Santa Barbara, CA 3:30 pm

The Los Angeles Bach Society; All Saints' Episcopal, Beverly Hills, CA 4 pm  
Carol Williams; Balboa Park, San Diego, CA 2 pm

24 NOVEMBER

Texas Christian University Concert Chorale; St. Stephen Presbyterian, Fort Worth, TX 7:30 pm

Bruce Power; Christ Church Cathedral, Houston, TX 3 pm  
Susan Ferré; Pacific Lutheran University, Tacoma, WA 3 pm

Norma Aamodt-Nelson; Trinity Lutheran, Lynwood, WA 7 pm  
Carol Williams; Balboa Park, San Diego, CA 2 pm

INTERNATIONAL

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

17 OCTOBER

Stephen Tharp; Dom, Passau, Germany 7 pm  
David Goode; St. John's Smith Square, London, England 1 pm

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

18 OCTOBER

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

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19 OCTOBER  
**Stephen Tharp**; Acore, Italy 9 pm  
**Ian Tracey**, with Festival Evensong; Liverpool Cathedral, Liverpool, England 3 pm  
**David Sanger**; The Cathedral Church of St. Mary the Virgin, Blackburn, England 7:30 pm  
**Bill Sibbey**; St. Mary's, Brighton, England 2:30 pm  
**Philip Moore**; Beverley Minster, Beverley, England 6 pm  
**Simon Williams**; St. George's Cathedral, London, England 1:05 pm  
**Ewald Kooiman**; Grosvenor Chapel, London, England 7:30 pm  
**Marcus Huxley**; Bromley Parish Church, Bromley, England 7:30 pm

20 OCTOBER  
**Yanka Hekimova**; Eglise d'Auvernier, Auvernier, Switzerland 5 pm  
**Jozef Sluys**; Cathedral of SS Michael and Gudula, Brussels, Belgium 4 pm  
**David Soar**, with trumpet; Kingston Parish Church, Kingston, England 3:30 pm  
**Peter King**; St. Paul's Cathedral, London, England 5 pm

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

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

23 OCTOBER  
**Hatsumi Miura**, with soprano; Minato Miral Concert Hall, Yokohama, Japan 12:10 pm  
**Guy Bovet**; Church of St. Lambert, Brussels, Belgium 8 pm  
**Stephen Layton**; The Temple Church, London, England 1:15 pm

24 OCTOBER  
**Simon Lindley**; Cathedral of SS Michael and Gudula, Brussels, Belgium 8 pm  
**Richard Townend**; St. Margaret Lothbury, London, England 1:10 pm

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

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

**Jérôme Faucher**, with string quartet; Church of Notre Dame Immaculée, Brussels, Belgium 11:30 am  
**Peter Van de Velde**; Church of Notre Dame de la Chapelle, Brussels, Belgium 12:30 pm  
**Hans-George Reinertz**; Protestant Church, Brussels, Belgium 3 pm  
**Jozef Sluys**; Church of Notre Dame du Sablon, Brussels, Belgium 4 pm  
**Philip Tordoff**; Halifax Parish Church, Halifax, England 12 noon

27 OCTOBER  
**Elisabeth Ullmann**; Cathedral of SS Michael and Gudula, Brussels, Belgium 4 pm  
**Stephen Cleobury**; Albert Hall, Nottingham, England 2:45 pm

29 OCTOBER  
**Hatsumi Miura**, with soprano; Minato Miral Concer: Hall, Yokohama, Japan, 12:10 pm  
**Stephen Cleobury**; Albert Hall, Nottingham, England 2:45 pm  
**Gillian Weir**; Royal Festival Hall, London, England 7:30 pm

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

5 NOVEMBER  
**Thomas Trotter**; St. Lawrence Jewry, London, England 1 pm

6 NOVEMBER  
**Michael Gailit**, piano; Looshaus, Vienna, Austria 8 pm  
**Carleton Etherington**; The Temple Church, London, England 1:15 pm

7 NOVEMBER  
**Michael Funke**; St. Margaret Lothbury, London, England 1:10 pm

8 NOVEMBER  
**Ken Cowan**; Wellington Square United Church, Burlington, ON, Canada 8 pm

9 NOVEMBER  
**Stephen Tharp**; The Town Hall, Adelaide, Australia

11 NOVEMBER  
**Michael Gailit**, piano; Augustinussaal, Vienna, Austria 7:30 pm  
**Gerard Brooks**, with orchestra; All Souls, London, England 7:30 pm

12 NOVEMBER  
**Stephen Farr**; St. Lawrence Jewry, London, England 1 pm

13 NOVEMBER  
**James O'Donnell**; St. Mathew's Westminster, London, England 1:05 pm  
**Richard Mayo**; St. Mary's Guildford, Guildford, England 1:10 pm  
**Ian Hare**; The Temple Church, London, England 1:15 pm

14 NOVEMBER  
**Michael Gailit**, piano; Augustinussaal, Vienna, Austria 7:30 pm  
**Fauré, Requiem**; St. Margaret Lothbury, London, England 1:10 pm

16 NOVEMBER  
**Nigel Ogden**; Victoria Hall, Hanley, Stoke-on-Trent, England 12 noon  
**Robert Gower**; The Cathedral Church of St. Mary the Virgin, Blackburn, England 7:30 pm  
**Denis Bédard**; Holy Rosary Cathedral, Vancouver, BC 8 pm

17 NOVEMBER  
**Claude Pahud**, with orchestra; Eglise d'Auvernier, Auvernier, Switzerland 5 pm  
**Adrian Adams**; St. John the Evangelist, London, England 4 pm

18 NOVEMBER  
**Ton Koopman and Tini Mathot**, harpsichord, with Orchestre de Chambre de Lausanne; Métropole, Lausanne, Switzerland 8:30 pm

19 NOVEMBER  
**Ton Koopman and Tini Mathot**, harpsichord, with Orchestre de Chambre de Lausanne; Métropole, Lausanne, Switzerland 8 pm  
**Terence Charlston**; St. Lawrence Jewry, London, England 1 pm

20 NOVEMBER  
**Ian le Grice**; The Temple Church, London, England 1:15 pm

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

26 NOVEMBER  
**Catherine Ennis**; St. Lawrence Jewry, London, England 1 pm

27 NOVEMBER  
**James O'Donnell**; The Temple Church, London, England 1:15 pm

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

## Organ Recitals

AMES ANDERSON, Church of St. Peter, St. Peter, MN, June 19: *Chaconne in c*, Buxtehude; *Three Preludes on Welsh Hymn Tunes*, Near; *Final*, Franck.

PETER RICHARD CONTE, York First Parish Congregational Church, York, ME, June 16: *Grand Choeur in D (alla Handel)*, Cuihnan; *Cortège et Litanie*, Dupré; *Toccata in F*, Bach; *Clair de lune (Pièces de fantaisie, op. 54)*, Vierne; *Final*, Franck; *Overture to Candide*, Bernstein, transcr. Conte; *Overture to the Merry Wives of Windsor*, Nicolai, transcr. Conte; *Overture to Lolonthe*, Sullivan, transcr. Conte; *My Heart at Thy Sweet Voice*, Saint-Saëns, transcr. Lemare; *Stars and Stripes Forever*, Sousa, transcr. Faxon.

MERRILL N. DAVIS III, Government Street Presbyterian Church, Mobile, AL, June 23: *Fanfare for the Common Man*, Copland, arr. Kinsella; *Adagio, Andante (Organ Concerto No. 1 in g)*, Handel; *Fantasia in f*, K. 608, Mozart; *The Cuckoo, d'Arquin; Toccata and Fugue in d*, BWV 565, Bach; *Scenes III-VIII from Pictures at an Exhibition*, Musorgsky, transcr. John and Cuillou; *March from The Love for Three Oranges*, Prokofiev, transcr. Davis; *All through the Night*, Davis; *Moto Ostinato (Sunday Music)*, Eben; *Improvisation*, Davis.

JOHN DEEVER, Trinity Episcopal Church, Covington, KY, June 3: *Suite of Dances*, Plulèse, transcr. Johnson; *Résurrection (Symphonie-Passion)*, Dupré; *Prière du Christ montant vers son Père*, Transports de joie (L'Ascension), Messiaen; *Prelude, Adagio et Choral varié sur Veni Creator*, Duruflé.

GABRIEL DESSAUER, St. James United Church, Montréal, Québec, Canada, June 25: *Fantasia and Fugue in g*, BWV 542, Bach; *Fantasia et Fugue en ré mineur, op. 135b*, Reger; *Donkey Dance, Elmore; Nibs and Nobs Rag for Organ, op. 12*, Dinda; *Toccata and Fugue (Le Tombeau de Marcel Dupré)*, Hendeie; *Hornpipe Humoresque*, Rawsthorne.

RONALD EBRECHT, St. Augustine's Church, Vienna, Austria, June 14: *Prelude and Fugue in c*, BWV 537, *Gott, du frommer Gott*, BWV 767, *Prelude and Fugue in C*, BWV 547, Bach; *Scherzo, op. 2, Prelude, Adagio et choral varié sur Veni Creator*, op. 4, Duruflé.

MICHAEL GAILIT, St. Augustine's Church, Vienna, Austria, June 21: *Chorale Variations on Wieschön leucht uns der Morgenstern*, Buxtehude; *The Planets*, Holst; *Star Wars*, Williams.

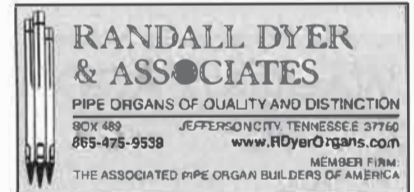
JAN HORA, Cleveland Museum of Art, Cleveland, OH, May 3: *Prelude and Fugue in c*, BWV 546, *Schmücke dich, o liebe Seele*, BWV 654, *Fantasia in G*, BWV 572, *Fantasy and Fugue in c*, BWV 537, *Nun komm, der Heiden Heiland*, BWV 659, 661, *Passacaglia in c*, BWV 582, Bach.



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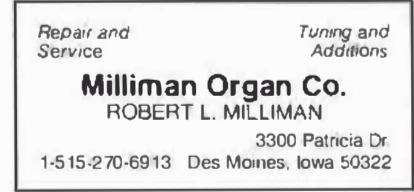
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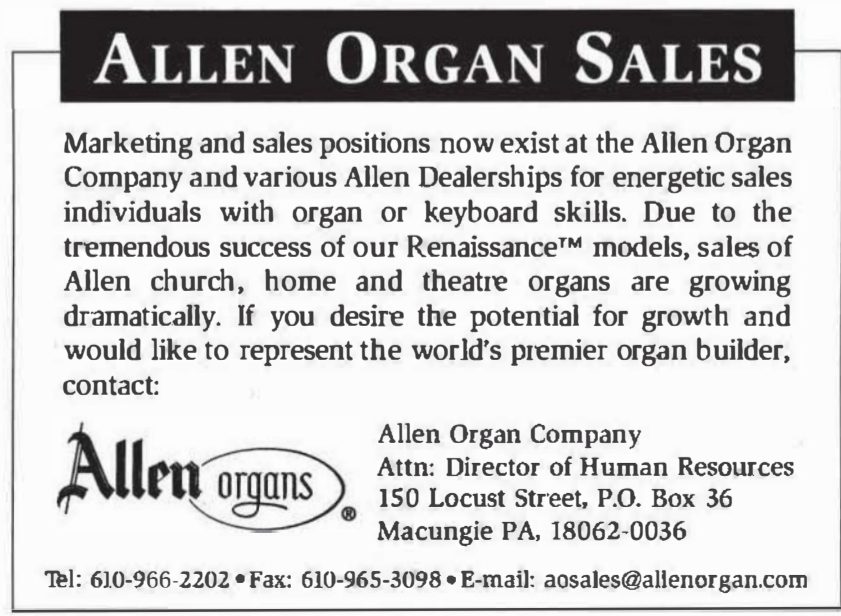
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Reflections: 1947-1997, The Organ Department, School of Music, The University of Michigan, edited by Marilyn Mason & Margarete Thomsen; dedicated to the memory of Alber Stanley, Earl V. Moore, and Palmer Christian. Includes an informal history-memoir of the organ department with papers by 12 current and former faculty and students; 11 scholarly articles; reminiscences and testimonials by graduates of the department; 12 appendices, and a CD recording, "Marilyn Mason in Recital," recorded at the National Shrine of the Immaculate Conception in Washington, DC. \$50 from The University of Michigan, Prof. Marilyn Mason, School of Music, Ann Arbor, MI 48109-2085; or the Organ Literature Foundation, 781/848-1388.

CD Recording, "In memoriam Mark Buxton (1961-1996)." Recorded at Eglise Notre-Dame de France in Leicester Square, London, between 1987 and 1996. Works of Callahan, Widor, Grunewald, Salome, Ropartz, and Boëllmann, along with Buxton's improvisations. \$15 post-paid; Sandy Buxton, 10 Beachview Crescent, Toronto ON M4E 2L3 Canada 416/699-5387, FAX 416/964-2492; e-mail hannibal@idirect.com

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Classified Advertising Rates  
will be found on page 33.

## PIPE ORGANS FOR SALE

Bennett Organ 2/14, includes 2 newer reed ranks. First Covenant Church, 3303 - 41st St., Moline, IL 61265. 309/764-7526.

25-rank Moller pipe organ, opus 8933 New 8' Principal in façade. Organ is in excellent condition for its age, can be played. Removal spring of 2003. Call 949/497-8583.

Noack practice organs available. Two just completed instruments are available for the attractive price of \$63,000 each. Mechanical action; two manuals and pedal; four stops; fits under an 8' ceiling; beautiful quarter-sawn white oak case and exquisite carvings. See company website INSTRUMENTS section for photograph and specifications: <http://www.noackorgan.com>

## REED ORGANS FOR SALE

Mason and Hamlin reed organ, 10 stops plus forte stop and octave coupler, with bench. Excellent condition. Best offer. Nelson, 847/367-5102 or 312/304-5287.

## ELECTRONIC ORGANS FOR SALE

Exceptional Sale. We have 3 Seville organs. Two manuals each, good specification, good working order. We will sell all three for \$5,000.00, sold as is. Includes several Seville speakers. Buyer to pay freight or pick up. Call Jerry Dulski, 513/831-8150.

Allen ADC-5000 2-manual digital organ, 47 stops + 2 alterable, Allen digital reverberation unit. One owner, home use; excellent condition. Details on request. Asking \$9,500. 301-972-8496; scace@kjaros.com

For sale: Johannus Opus 1420 3-manual AGO electric organ with 8-duo sonic speaker system. Info: [litelj@bellsouth.net](mailto:litelj@bellsouth.net) or 315/926-3468, 270/926-7597

## MISCELLANEOUS WANTED

Wanted: Korg MT-1200. Reply Box OCT-1, THE DIAPASON.

## MISCELLANEOUS FOR SALE

Wurlitzer two-manual horseshoe console, Opus 1378, excellent condition, from a 2/7 complete with Peterson electronic switching. Cables not cut; buyer removes. \$2,500. Call 716/772-7602.

16' Austin metal diapason, 12N, 5" w.p., 9" diameter, good condition, \$2100. Call 732/988-9763.

Atlantic City Pipe Organ Company new inventory—25 ranks with toe and rack boards with direct electric; Tellers 1966; Hohlfute/Hohlfute Celeste, \$650; 2' Piccolo, 72SC/61 with chest, \$500; two 4' Geigen octaves, 58SC, 60SC, \$425 each; 4' Choral Bass, 44 pipes with chest, \$600; 8' Diapason, 46SC, \$400; 8' Cornopean, \$900; Hook & Hastings principals, woods, OSI Pitman chests, capped oboe. E-mail: [acorган@comcast.net](mailto:acorган@comcast.net). Phone: 609/641-9422. Check out our complete inventory list on our website, at: <http://mywebpages.comcast.net/acorgan>.

M.P. Moller organ parts; windchests, pipes, reservoirs, electro-pneumatic relays, magnets, contacts, etc. 215/355-2876.

Reuter 4m EP console, 8 divisions, \$3,500; 16' Subprincipal (61n), \$1,500; 16' Fagotto (80n), \$1,500; 303/671-6708.

Solid State Logic diode/coupler relay for sale. This relay was built for a 12 rank unit organ but never installed. Please call SSL at 703/933-0024 for details and specifications.

KD KAPS. Mixture tuning simplified. Set of 7, \$20.00. Box 9223, Bolton, CT 06043.

## SERVICES/ SUPPLIES

On-location recording services—Full digital CD production. 30 years experience serving churches, colleges, professionals, and radio broadcasting. Jerry Le Compte, 2 S 614 Marie Curie Lane, Warrenville, IL 60555. Phone 630/393-1306.

Releathering. Burness Associates—established 1967—can provide all your releathering in our modern well-equipped shop. We specialize in Skinner, Casavant, and Moller pouch boards and actions. We can also provide services on the actions of other manufacturers. Burness Associates, P.O. Box 564, Montgomeryville, PA 18936. 215/368-1121. FAX 215/361-1850. atn. Charlie. E-mail: [Charlie@organreleathering.com](mailto:Charlie@organreleathering.com)

RELEATHERING: also Pipe Organ Rebuilding, Repair and Maintenance Service in New England area. Years of experience, fine workmanship. Reading Organ Works, A. Richard Hunter, P.O. Box 267, 1324 Vermont Route 106, Reading, VT 05062. 802/484-1275. E-mail [hunters@sover.net](mailto:hunters@sover.net)

REEDS—The Reed Doctor specializes in voicing vintage pipe work for improved tone and tuning stability. We repair, revoice and renovate partial or complete sets of reeds. Consult on special problems by (e)mail. Request by e-mail or send \$5 for disk: "How to flip reeds to check for tuning stability;" "Repairing reed resonators for good tuning;" "Towards accurate data collection and temperature control;" "Some thoughts on reed tongue thickness;" "From Trompeta to Ophicleide: historic reed shallots;" "How to tune the organ with a thermometer." Available on these websites: <http://ourworld.compuserve.com/homepages/hhuestis> and <http://www.wu-wien.ac.at/earlyim/organs/editor> Herbert L. Huestis, 1574 Gulf Rd., #1502, Pt Roberts, WA 98281. Ph 604/946-3952; FAX 604/946-5739; e-mail 70771.1047@compuserve.com

Classified Ads must be prepaid and may be ordered for 1, 2, 3, 4, 5, or 6 months.

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Columbia Organ Leathers sells the finest leathers available for organ use. We sell pre-punched pouches and preassembled pouches, and we specialize in custom releathering services. Call today for a catalogue. 800/423-7003 or e-mail: [darlene@columbiaorgan.com](mailto:darlene@columbiaorgan.com)

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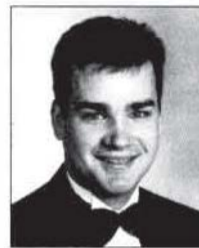
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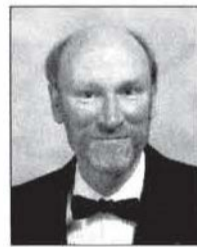
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