

THE DIAPASON

MAY, 1999



St. James's Episcopal Church, Richmond, Virginia
Specification on page 19

Editor's Notebook

Just before the deadline for this issue, word arrived of the untimely death of Michael Farris. (See *Nunc Dimitis*, page 4.) A brilliant player and distinguished teacher, Michael Farris enriched all who love the pipe organ and its music in his all-too-brief 41 years. The first time I heard Michael play was in the Young Artist Competition finals at the 1986 AGO convention in Detroit. His total technical command, breath-taking virtuosity and innate musicality were evident in the first few measures of his performance (the "Final" from the 6th Symphony of Vierne as I remember). We are all diminished by his loss.

Last month was the occasion of the first ever color cover for *THE DIAPASON*. We have received several inquiries from organbuilders interested in sponsoring color covers, and are planning at least two more this year. Builders should con-

tact the editor regarding particulars.

In this issue, James Hartman begins a two-part survey of Canadian organ-builders. Dr. Hartman's book, *The Organ in Manitoba: A History of the Instruments, the Builders, and the Players*, was published in 1997 by the University of Manitoba Press. Elsewhere, Dr. Anton Kellner's article on Bach's *Die Kunst der Fuge* discusses Bach's signature and tuning.

Looking ahead, we are preparing articles by Charles Beck on the trials and tribulations of recital touring, and a look at registration in the organ works of Jehan Alain by Linda Dzuris.

As mentioned last month, one goal for *THE DIAPASON*'s 90th anniversary in December is to increase our readership. Won't you take a moment to request a free sample issue for a student, friend or colleague?

—Jerome Butera

Here & There

Fourth Presbyterian Church, Chicago, Illinois, has announced its continuing series of music events: May 16, Chicago Chamber Orchestra; May 23, The Chicago Three Choirs Festival; June 11, Graz Gregorian Chant Schola; Friday noonday concerts: June 4, John Cummins; 6/11, Michael Messina; 6/18, Donald Fellows; 6/25, Robert Ridgell. For information: 312/787-2729 x600.

St. James United Church, Montréal, Québec, has announced its annual summer recital series. Concerts take place at 12:30 pm on Tuesdays: June 1, Kurt-Ludwig Forg; 6/8, Sylvain Huneault; 6/15, Monique Gendron; 6/22, Sylvie Poirier & Philip Crozier; 6/29, Jean LeBuis; 7/6, Irina Vorobieva (piano); 7/13, Lenore Alford; 7/20, Bridget Chatterley; 8/3, Dominique Joubert; 8/10, Yves Préfontaine; 8/24, Kola Owolabi; 8/31, Philip Crozier. For information: 514/739-8696.

The Boyer Center will present its 1999 national conference, "Church Music: Looking Back into the Future," June 3-6 at Messiah College in Grantham, Pennsylvania. Presenters include Harold Best, C. Michael Hawn, Bert Polman, Don Saliers, and others. The schedule includes plenary sessions, panel discussions, banquet, hymnfest, and worship services. For information: 717/796-5077.

The New Zealand Association of Organists will host its 37th National Congress June 4-7 in Nelson, New Zealand. Presenters include Christopher Hainsworth (lecture and recital of French Romantic repertoire), David Drury (recital and masterclass), and John Wells (soloist in his own organ concerto). The program includes concerts, visits to local organs (including a rare water-powered instrument), and a tour of Nelson's craft and wine outlets. For information: Conferences & Events Ltd., PO Box 1254, Nelson, New Zealand; ph: (03) 546 6022; fax (03) 546-6020; e-mail: conferences@confer.co.nz

The 25th annual Summer Organ Academy takes place June 6-11, sponsored by the North Carolina School of the Arts and Salem College. Director of the Academy is Jack Mitchener; presenters include Martin Haselböck, Andrea Marcon, Louis Robilliard, David Pegg, Donald Armitage, Antonius Bittmann, and others. The schedule includes lectures, masterclasses, recitals. For information: 336/721-2636.

The Friends of the Wanamaker Organ will present Grand Court Organ Day on June 12 from 10:30 am-6 pm at the Lord & Taylor store in Philadelphia.

THE DIAPASON

A Scranton Gillette Publication

Ninetieth Year: No. 5, Whole No. 1074
Established in 1909

MAY, 1999
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

CONTENTS

FEATURES

How Bach encoded his name into *Die Kunst der Fuge* together with his tuning
by Herbert Anton Kellner

14

Canadian Organbuilding, Part 1
by James B. Hartman

16

EDITOR'S NOTEBOOK

2

NEWS

Here & There 2, 3, 4
Appointments 3
Nunc Dimitis 6
Carillon News 6
Harpsichord News 8

REPORTS

East Carolina Religious Arts Festival
by Keith Nash 8

REVIEWS

Music for Voices and Organ 10
New Recordings 10
New Organ Music 12
New Handbell Music 13

NEW ORGANS

19

CALENDAR

21

ORGAN RECITALS

23

CLASSIFIED ADVERTISING

24

Cover: B. C. Fisk, St. James's Episcopal Church, Richmond, Virginia.

Subscribers: Send subscriptions, inquiries and address changes to THE DIAPASON, 380 E. Northwest Highway, Suite 200, Des Plaines, IL 60016-2282. Give old and new addresses, including zip codes. Enclose address label from last issue and allow four weeks for change to become effective.

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) 298-6622. Fax (847) 390-0408. Telex: 206041 MSG RLY.

Subscriptions: 1 yr. \$20; 2 yr. \$30; 3 yr. \$40 (United States and U.S. Possessions). Foreign subscriptions: 1 yr. \$30; 2 yr. \$45; 3 yr. \$65. 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 availability 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 *RILM Abstracts*.

Copyright ©1999. PRINTED IN THE U.S.A.

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

St. Joseph's College, Rensselaer, Indiana, has announced its summer offerings. The Rensselaer Program of Church Music & Liturgy takes place July 1-30, with undergraduate and graduate level course offerings. The Gregorian Chant Institute is scheduled for June 27-30, led by Lawrence Heiman, William Gray, and James Chalancin. A Sacred Choral Festival and Clinic in Choral Techniques takes place July 11-17, featuring the Mozart *Requiem* conducted by William Gray. For information: 219/866-6352; fax 219/866-6102; e-mail: jamesc@saintjoe.edu

The Académie d'orgue Nemours et St-Pierre takes place July 4-11. Faculty includes André Isoir, Eric Lebrun, and Gilles Cantagrel. The schedule includes classes, lessons, concerts, and organ tours. For information: Académie d'orgue Nemours/St-Pierre, 24 rue Anteau, 77140 Nemours, France; ph: 01 64 28 61 85.

The Eighth French Organ Music Seminar takes place July 5-17 in Paris, Bordeaux, and Toulouse. Classes will be held at the Paris Regional Conservatory and the Schola Cantorum as well as Notre-Dame, St-Clotilde, St-Sulpice, St-Etienne-du-Mont, St-Denis, La Trinité, Notre-Dame-des-Champs, Sacré Coeur, St-Roch, St-Croix, and St-Sernin. Faculty includes Michel Chauvin, Lynne Davis, Naji Hakim, Susan Landale, Marie-Louise Langlais, Daniel Roth, and others. **The 2nd British**

Organ Music Seminar takes place June 28-July 3 in London, Salisbury, Cambridge, and York. Faculty includes Andrew Carter, Stephen Cleobury, Lionel Dakers, James O'Donnell, John Scott, Thomas Trotter, and others. For information: Christina Harmon, 214/860-1545 or 972/270-3334.

The Lahti Organ Festival takes place August 3-8 in Lahti, Finland, under the artistic direction of Guy Bovet. The theme of the festival is "Fiesta," focusing on organ culture in the Spanish and Portuguese colonies in Latin America and in the Philippines. The schedule includes concerts, masterclasses, fireworks and banquets. Presenters include Susan Tattershall, Osmo Vatanen, Juhani Haapasalo, Elisa Freixo, Cristina Garcia Banegas, Ville Urponen, Armando Salarza, and others, along with choirs, dancers, and chamber music. For information: Lahti Organ Festival, Kirkkokatu 5, FIN-15110 Lahti, Finland; ph 358 3 782 3184; fax 358 3 783 2190.

The 3rd International Organ Competition takes place in Paris, France, October 1-10, as part of the Concours internationaux de la Ville de Paris. The competition is open to organists of all nationalities born after October 1, 1964. It will take place in several churches in Paris (Ste-Clotilde, St-Sulpice, St-Eustache, St-Etienne du Mont, and others). Candidates may compete in one or both of the categories, interpretation and improvisation.



Christ Church Cathedral Choir

Christ Church Cathedral Choir, Oxford, made its fourth American tour through the agency of Phillip Trukenbrod Concert Artists in April, with Stephen Darlington directing. The brief trip was limited to eight concerts with the choir performing in St. Louis, Kansas City, Ft. Worth, Wichita, Minneapolis, Pittsburgh, and Chicago. Christ Church Cathedral, Oxford is unique in being both a diocesan cathedral and a college chapel. The choir has

been in existence since 1526, and presently consists of 16 boys and 12 men. The boys are educated at the Christ Church Cathedral School. Six of the men are Lay Clerks and the other six, called Academic Clerks, are undergraduates at Christ Church. The choir sings daily services in the cathedral and gives a large number of concerts and broadcasts at home and abroad. The choir also records for the Metronome label and has numerous albums available on the Nimbus label.

Artistic director is Jacques Taddei and coordinator is Marie-Louise Langlais. Prizes include, Interpretation: 1st prize 50,000 FF, 2nd prize 20,000 FF, 3rd prize 10,000 FF; Improvisation: 50,000 FF. For information: ph 01 40 33 45 35; fax 01 40 33 45 38.

The 25th annual Organ Competition took place at Bowling Green State University, Bowling Green, Ohio, on February 27. The winner was **Nicole Fahrer** from Sidney, Ohio, who is a senior at Sidney High School and an organ student of Cheryl Christman. Ms. Fahrer plays for services at Sidney First Methodist and Pasco Methodist churches, and will receive a \$4,000 scholarship to the College of Musical Arts.

The 3rd annual Hymn Writing Contest, sponsored by Macalester-Plymouth United Church and the Presbytery of the Twin Cities Area, has announced the winner, **The Rev. Richard Leach** of Torrington, Connecticut. His hymn, "How Long Ago the World Was Taught" (8.8.8.8) won the prize of \$500. A graduate of Bowdoin College and Princeton Theological Seminary, and an ordained pastor in the UCC, Leach recently completed an interim ministry at the First Church of Winsted, Connecticut. He began writing hymns in 1987, and three collections of his hymns are published by Selah Publishing Company. For information: 800/852-6172.

Appointments



Kimberlee J. Austin and Bruce Q. Buchanan

Austin Organs, Inc., Hartford, Connecticut, has announced the appointment of **Kimberlee J. Austin** as President of the firm. Also announced was the appointment of **Bruce Q. Buchanan** as Vice President and Tonal Director. Donald B. Austin, retired

In January of this year, in a column entitled "Performing Arts: Year in Review," the *Arkansas Times* gave **Diane Meredith Belcher** their award for Outstanding Keyboard Performance. The article stated, "Diane Meredith Belcher's grand organ recital at Christ Episcopal Church (Little Rock) showed an aggressive artistry. Belcher gave definitive performances of pieces by Guilmant and Mendelssohn." Other categories listed under 14 headings were Best Actress in a Play, Best Play, Best Orchestral Performance of the Year, and Outstanding Vocal Performance.

Converse College's School of Music awarded the honorary Doctor of Musical Arts degree to alumna and children's choral specialist **Mabel Stewart Boyter** in a convocation at the college on February 24. Mrs. Boyter has had a long career in this field, having started her training in music education at Converse, where she studied piano, voice, and school music. Known throughout

the U.S. as a clinician and children's choir festival director, she has taught in public schools and founded her own Children's School of Music in order to have a lab for testing her own ideas and methodologies for children's music. She has served a number of churches in Atlanta with her husband Haskell, a choral director, baritone soloist, and education specialist. Mrs. Boyter did postgraduate studies at the Eastman School of Music, and has published hymn studies and educational aids for children's choirs through Carl Fischer, Inc., of Chicago. She was a founding member of Choristers Guild with Ruth Krehbiel Jacobs and Madeline Ingram, was one of the founders of the Presbyterian Association of Musicians in 1970, and had been one of the leaders in establishing the Conferences on Worship and Music at Montreat in the 1950s. Among the churches she has served are Druid Hills Baptist and Presbyterian, Second Ponce de Leon Baptist, Peachtree Presbyterian, the Cathedral of St. Philip, and Peachtree Road United Methodist, all in Atlanta.

Charles Callahan has composed an *Alleluia* for treble voices and keyboard, commissioned by the Georgia Children's Choir in their premiere season at the University of Georgia. Dr. Callahan was also honored by the Archdiocese of St. Louis when three of his works for choir and orchestra were performed at the Papal Mass in the Trans World Dome. This was the third time that Callahan has been commissioned to compose for papal masses.

Sophie-Veronique Choplin is featured on a new recording, *Saint-Sulpice, Paris*, on the Festivo label (FECD 159). The program includes works of Messiaen, Mendelssohn, Rheinberger, Grunewald, and Choplin. \$14.98 plus \$2.50 shipping. Organ Historical Society, 804/353-9266.

Here & There



Diane Meredith Belcher



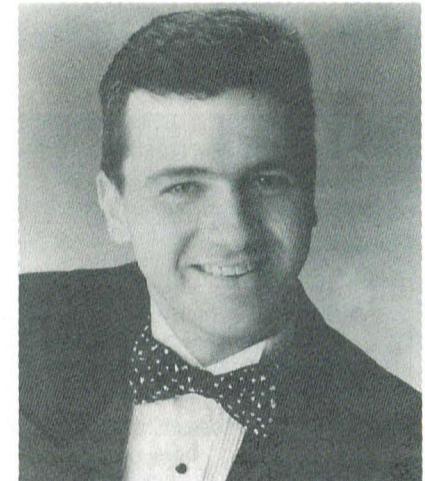
David Di Fiore

David Di Fiore recently completed a recital tour of Hungary, where he performed in Budapest, Sopron, and Miskolo. This was his fifth tour to that country. He was also a featured artist for the yearly festival "Organ Days" held in Trnava Slovakia. Di Fiore was the first American to have performed for the festival since the fall of the Iron Curtain, and the second in the history of the festival. Earlier, he was an accompanist for the International Choral Festival in Loreto, Italy. In August he will perform in three Polish cities, Drezdenko, Gozdnica, and Ilowa, and for the Gresakan-Oran International Organ Festival in Bardejov, Slovakia. Di Fiore is artist in residence at University Temple United Methodist Church, and organist and choirmaster at St. John the Evangelist Parish in Seattle, Washington.

Jon Gillock is performing the complete organ works of Messiaen in a series of recitals at The Riverside Church in New York City in celebration of the 90th anniversary of the composer's birth. The series has included recitals on February 9, April 13 and April 20, and continues on July 6 (*L'Ascension et Messe de la Pentecôte*) and July 20 (*Livre du Saint Sacrement*). For information: 212/870-6722; 212/874-4412.

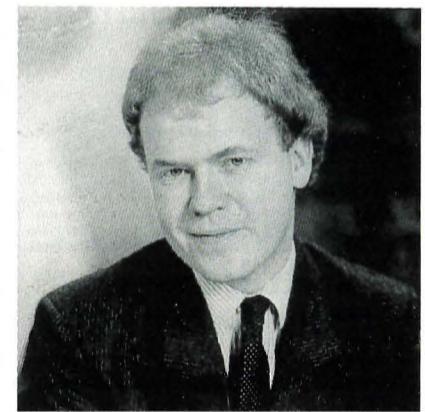
Paul Hale and Philip Rushford are featured on a new recording, *Southwell Splendour*, on the OxRecs label (OXCD-80). The program was performed on the new Nicholson screen organ (1996) at Southwell Minster, England, and includes works of Hovland, Buxtehude, Bach, Dandrieu, Karg-Elert, Dubois, Harris, Swayne, and Vierne. Available from HWV, Tower Records, and other shops; for information: OxRecs Digital, Magdalen Farm Cottage, Standlake, Witney, Oxon OX8 7RN England; +44 (0) 1865 300347.

Shirley Matthews is featured on a new recording, *C.P.E. Bach: Harpsichord Sonatas*, on the Gasparo label (GSCD-319). Performed on a William Dowd harpsichord after a 1770 French double (six-comma unequal temperament, A=418), the program includes sonatas in g minor, C major, f# minor, G major, e minor, b minor, and Eb major. For information: Gasparo Records, Box 3090, Peterborough, NH 03458.



Alan Morrison

Alan Morrison recently completed a CD recording for Gothic Records. The instrument featured is the IV/140 Schantz at the Cathedral of the Sacred Heart in Newark, New Jersey, where John Miller is music director/organist. Included on the recording is the Reubke Sonata, Bach Passacaglia and Fugue, Durufle Scherzo, and Franck Trois Pièces. For information: 800/735-4720. Alan Morrison is represented by Karen McFarlane Artists, Inc.



John Scott

John Scott has been named to the jury for the second Dallas International Organ Competition which will take place in April 2000. The competition is sponsored by the Dallas Symphony Orchestra and the finals are held at Meyerson Symphony Hall in Dallas. First prize includes the largest cash prize for any organ performance competition as well as representation by Phillip Trukenbrod Concert Artists and an extensive series of concerts. The winner of the first Dallas competition was Stewart Wayne Foster.

John Scott has been long-associated with St. Paul's Cathedral in London. In 1990 he was appointed Organist and Director of Music, after serving there as Assistant Director of Music and Sub-Organist for five years under the direction of Christopher Dearnley. In addition to his cathedral duties, John Scott has been Professor of Organ at the

EVERY BEAUTY
which is seen here below
by persons of perception
resembles more
than anything else
that celestial source
from which we all are come

Michelangelo

SCHOENSTEIN & CO.
EST. 1877

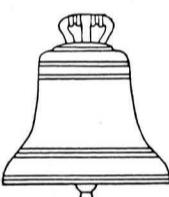
ORGAN BUILDERS

3101 TWENTIETH STREET
SAN FRANCISCO, CA 94110
(415) MISSION 7-5132

DEDICATED TO EXPANDING
THE TONAL COLOR
AND DYNAMIC RANGE
OF THE PIPE ORGAN

"The Schoenstein organ has surpassed our every expectation. We appreciated how you listened to our ideas to create this magnificent and versatile instrument. . . It would be our pleasure to unequivocally recommend Schoenstein based on workmanship and artistic, visual and aural aesthetics."

David R. Davidson
Director of Music
Highland Park Presbyterian Church
Dallas, Texas



FREE INFORMATION ABOUT
BELLS AND CARILLONS
The Guild
of Carillonneurs
in North America
37 Noel Drive
Williamsville, NY 14221

Greg Harrold
Fine Mechanical Action Organs
Since 1979
2205 Federal Ave., Los Angeles, CA 90064
Telephone/Fax (310) 473-0389
email: gregharrold@earthlink.net

Muller
Pipe Organ Company
Celebrating 80 years of Excellence
2242 Tedrow Road
P.O. Box 14586
Toledo, Ohio 43614
toll free (888) 382-6761
mullerpoc@aol.com

Royal Academy of Music and has served as accompanist of the Bach Choir under Sir David Willcocks. As a concert organist he is particularly known for his performance of large-scale 19th- and 20th-century repertoire and has premiered many works written for him by Petr Eben, Charles Camilleri, Kenneth Leighton, William Mathias, Francis Pott, and David Bedford, among others. In 1977 he became the youngest organ soloist to appear at the Proms at the Royal Albert Hall in London, and was invited to perform his second Proms recital in August 1996. Born in Wakefield, England, Scott received his earliest musical training as a chorister at Wakefield Cathedral, where he later served as assistant organist. While still in high school, he gained diplomas from the Royal College of Organists. In 1974 he was appointed Organ Scholar at St. John's College, Cambridge, where for four years he served as assistant to George Guest. His organ studies were with Ralph Downes and Gillian Weir. Upon leaving Cambridge, he was appointed assistant organist at London's two Anglican cathedrals, St. Paul's and Southwark, playing three days of the week in each. During this time he was awarded the First Prize of the Manchester International Organ Competition, and in 1984 became the first British musician ever to win the J.S. Bach Organ Competition in Leipzig, Germany.



Stephen Tharp

Stephen Tharp made his 12th overseas concert tour in February, with travels exclusively in Germany—Dresden, Duisburg, Frankfurt, Hamburg, Leipzig, Limburg, Mersburg, Rötha, Saarbrücken, Weingarten, Wiesbaden and Worms. Further European endeavors this year will include performances at the Munich International Festival and the Goethe Festival at the University of Heidelberg, return engagements at the Dom in Passau and the Toulouse International Organ Festival in France, and a Bach recording in Luxembourg. Mr. Tharp is on the roster of Karen McFarlane Artists, Inc., of Cleveland, Ohio.

UNIVERSITY OF MICHIGAN HISTORIC ORGAN TOURS IN 1999

Marilyn Mason, Director

HISTORIC TOUR XXXIX TO ITALY: MUSIC AND MOSAICS: May 3-13

Information from Regency Travel, attn: Denise
209 S. State, Ann Arbor, MI 48104
(734) 665-6122; FAX (734) 665-2047

HISTORIC TOUR XL: HOLLAND AND NORTH GERMANY: August 2-16

Information from Conlin/Faber Travel, attn: Gloria
PO Box 1207, Ann Arbor, MI 48106-1207
(734) 677-0900; (800) 426-6546, ext. 2245; FAX (734) 677-3128

AT THE UNIVERSITY OF MICHIGAN

Ann Arbor Summer Festival:
June 27, Bess Hieronymus Music of Mozart
July 4, Marilyn Mason: Music of America
July 11, Gregory Hamilton and Co.: Music of France

The 39th CONFERENCE ON ORGAN MUSIC, Oct. 10-13

Guests: Dominique Serve, Norma Stevlingson, Marijim Thoene, William Osborne, and the UM Faculty
Information from Marilyn Mason, School of Music, Ann Arbor, MI 48109; FAX (734) 763-5097
HYPERLINK mail to: mamstein@umich.edu; mamstein@umich.edu

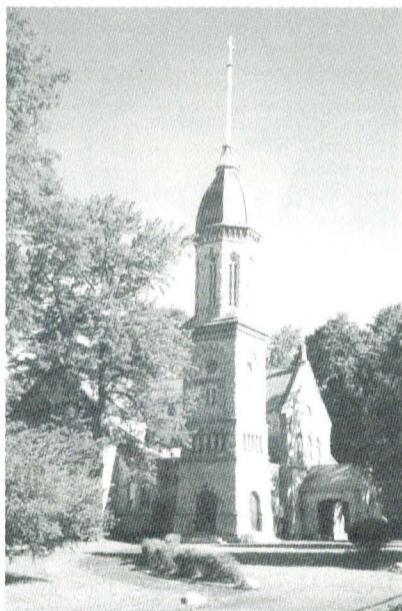
Gordon Turk recently returned from his second concert tour of Japan. During the 14-day tour, he played concerts in the Kyoto Concert Hall, Vega Concert Hall, and Sun City Hall, as well as concerts at Kobe College and Kansei University. Included also was a concert at the Ashiya Roman Catholic Church as a benefit for the victims of the Kobe earthquake. Each of the concerts included improvisations on submitted themes. Turk is Organist at Ocean Grove Auditorium, Professor of Organ at West Chester University, and Organist/Choir Master of St. Mary's Episcopal Church, Wayne, Pennsylvania.

Carol Williams is playing concerts in the UK this summer: June 15, St. Lawrence Jewry, London; 6/16, Queen's College, Oxford; 6/18, Chelmsford Cathedral; 6/26, Rochester Cathedral; 7/8, St. John's Smith Square, London; 7/9, St. Stephen Walbrook, London; 7/12, St. Mary's Church, Great Yarmouth; and 7/14, Notre Dame de France, Leicester Square, London. For information: 718/222-3017.



St. Louis AGO chapter members at Neiman-Marcus Plaza Frontenac Mall: Sam Dorlaque, James Thielker, Tim Jansen, Marjorie Psalmonds, Maxine McCormick, Stephen Mager, and Henry Glass

St. Louis AGO chapter members performed at Neiman-Marcus Plaza Frontenac Mall recently, on an Allen organ provided by Sam Dorlaque. The concert was the largest musical event of the year at the shopping center.



Irvington Presbyterian Church, Irvington-on-Hudson, New York (photo by F. Anthony Thurman)

Irvington Presbyterian Church, Irvington-on-Hudson, New York, has contracted with Klais Orgelbau, Bonn, Germany, for a new 3-manual, 28-stop mechanical-action organ. The organ is scheduled for delivery in January 2001. Previous church organs have included those built by Odell, Hope-Jones, and Allen. The Klais will replace the latter. Music director of the church is F. Anthony Thurman. Principal consultants on the project have included Barbara Owen, McNeil Robinson, F. Anthony Thurman, architects Gerald Allen and Jeffrey Harbinson, Lawrence Kirkegaard & Associates, and Philipp Klais.

Andover Organ Company held an open house on March 20 at its Lawrence, Massachusetts shop, celebrating the new 3-manual, 34-stop organ for the University of North Carolina at Greensboro. The afternoon included demonstrations, food, drink, and exhibits.

Christ Church, Greenville, South Carolina (the sixth largest Episcopal Church in the United States), has signed a contract with **Goulding & Wood, Inc.**, organbuilders in Indianapolis, for a new four-manual organ. The church's organist and director of music is Robert Powell. Opus 35, to be completed in 2001, will be housed in a free standing case in the rear gallery. The organ will have 66 ranks controlled by Goulding & Wood's exclusively designed electro-pneumatic slider and pallet windchests. Acoustical studies of the church have been completed by Kirkegaard and Associates, and several improvements to the room are scheduled.

The Atlantic City Convention Hall Organ Society has released a new CD recording of the 449-rank Midmer-Losh organ in the Atlantic City Boardwalk Convention Hall. The recording was made in November, 1998, and features various popular and classical selections performed by Timothy Hoag, Antoni Scott, Clifton Stroud II, David Scribner, and Stephen Smith, including works of Bach, Vierne, Liszt, Gounod, Joplin, Kern, and others. There is a short demonstration track of the Tuba Imperial and the Grand Ophicleide which play on 100 inches of wind pressure. The final track is a descent from top C to low C on the Pedal 32' Principal and 64' Dulzian (Diaphone). A 12-page booklet includes program notes and a complete stoplist of the organ. Proceeds from the sale of the recording will benefit the restoration of the organ; \$15 plus \$2.50 shipping in the U.S., or \$4 overseas; ACCHOS, 1009 Bay Ridge Ave., Suite 108, Annapolis, MD 21403; e-mail: <info@accho.org>; website: <www.acchos.org>.

NPC Records has announced the release of *Music for a Millennium*, a recording of British music arranged for brass ensemble (à 10), percussion, and organ, featuring the Harlequin Brass and organist Neil Taylor. The program was recorded on the 4-manual Henry Willis III organ in Sheffield City Hall, and includes works of Marsh, Coates, Goodwin, Walton, Davies, Thalben-Ball, Brewer, Elgar, and Parry. For information: +44 (0) 191 285 9932; e-mail: emarsh@argonet.co.uk

The American Boychoir is featured on a new recording, *The Prayer Cycle*, on the Sony Classical label. *The Prayer Cycle* is a contemporary classical choral symphony in nine movements written by Jonathan Elias. The recording features several international pop superstars (including James Taylor, Linda Ronstadt, and Alanis Morissette) singing with the Boychoir, the English Chamber Orchestra and the English Chamber Orchestra Choir. For information: 1-888-BOYCHOIR.

CONCORA, Connecticut Choral Artists, has announced the release of a new recording, *Sing, My Soul*, on the Albany label. The CD features the choral music of Ned Rorem, sung by the 34 voices of CONCORA with artistic director, Richard Coffey, directing. The selections represent a wide variety of Rorem's work, ranging from unaccompanied motets and large sacred works with organ accompaniment to secular pieces with piano. The entire program was presented in concert by the group, in tribute to the composer's 75th birthday, on October 18 at South Church in New Britain, Connecticut. Selected works were presented in concert at Trinity Church, Wall Street, New York City, on October 22 with the composer in attendance. For information: 860/224-7500.



Janice Beck



Jonathan Biggers



David Briggs



Chartres Competition
Rie Hiroe-Lang



The Chenaults



James David Christie



Peter Richard Conte



Dallas Competition
S. Wayne Foster



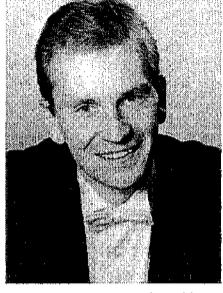
Lynne Davis



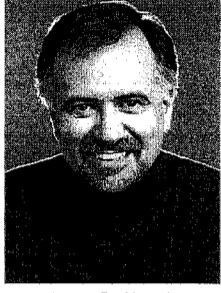
Jesse Eschbach



Stephen Farr



Jeremy Filsell



Jon Gillock



Robert Glasgow



Stephen Hamilton



Kim Heindel



David Hurd



Martin Jean



Laughton & O'Meara
Trumpet & Organ



Andrew Lumsden

New England Spiritual Ensemble The Texas Boys Choir Wells Cathedral Choir

April 2000

Trinity College Choir, Cambridge

September 2000

Eton College Choir

March /April 2001

Paul Bisaccia, Piano

'S Wonderful, Gershwin cabaret

Vincent Dion Stringer, Baritone

**PHILLIP TRUCKENBROD
CONCERT ARTISTS**

PO Box 331060 • W. Hartford CT 06133-1060

Phone (860) 560-7800 • Fax (860) 560-7788

www.concertartists.com

email@concertartists.com

National Association of Performing Arts Managers & Agents
Association of Performing Arts Presenters



Christopher Herrick



Richard Heschke



Kei Koito



Nicolas Kynaston



Jean-Pierre Leguay



Huw Lewis



Haig Mardirosian



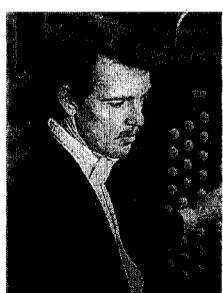
Bruce Neswick



Katharine Pardee



Mary Preston



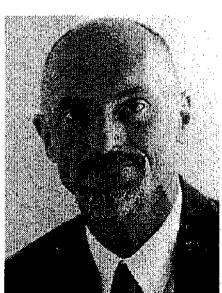
McNeil Robinson



John Rose



John Scott



Robert Edward Smith
harpsichord



Herndon Spillman



Carole Terry



John Walker



Jane Watts



Marianne Webb



John Scott Whiteley

Nunc Dimittis



Michael Farris

Michael Farris, Associate Professor of Organ at the Eastman School of Music since 1994 and co-chair of the Keyboard Department, died on March 27. Dr. Farris was 41.

Born in Clovis, New Mexico, on May 5, 1957, Michael Delman Farris demonstrated a strong affection for the pipe organ at an early age. He began serious organ study at the University of New Mexico with Wesley Selby, and later completed his bachelor's degree at Southern Methodist University as a student of Robert Anderson. He received the MMus degree and Performer's Certificate at Indiana University, where he studied with Wilma Jensen and Larry Smith. He went on to earn a DMA degree, Performer's Certificate, and Artist's Diploma from the Eastman School of Music, studying with the late Russell Saunders.

As a student, Farris won three national performance competitions: in 1976, at age 18, the MTNA Collegiate Artist Competition; in 1985 the Ft. Wayne Competition; and in 1986 the National Young Artist Competition of the AGO. He was sent by the AGO to perform before the International Congress of Organists in Cambridge, England, in 1987, and later that year was featured in *Musical America* among a number of promising young artists. He joined Karen McFarlane Artists management in 1988.

Cited by *The New York Times* as "an organist of unusual brilliance and versatility," he was invited to give a recital for Vienna Musik Sommer in 1991, and in 1992 was invited to play a solo recital of American organ literature for Austrian National Radio. In addition to lectures and master classes, Dr. Farris also gave annual concert tours in North America since 1986 and performed in recital for regional and national conventions of the AGO in 1987, 1989, 1993 and 1996. His recordings include *French Fireworks* (Delos, 19th- and 20th-century French works, St. Peter's Cathedral, Erie,

Pennsylvania) and a recent release on the Gothic label of works by Bach, Bruhns, Mozart, Liszt, Mendelssohn, Schumann and Pärt, played on the Fisk organ at Southern Methodist University.

Dr. Farris was a faculty member and chairman of organ at the University of Illinois at Urbana-Champaign from 1989 until 1994. While at Illinois, he received the University Scholar Award for distinction as a faculty member in 1993. He was first appointed to Eastman as a visiting associate professor in 1993, and became a permanent member of the faculty the following year.

A service for Dr. Farris was held on April 1 at the Lutheran Church of the Incarnate Word in Rochester. Memorials may be made to the Michael Farris Organ Scholarship at the Eastman School.

Carillon News

by Brian Swager

New carillon in West Virginia

Nestled in the southern West Virginia Appalachian mountains, atop the administration building of a small liberal arts college, stands one of the newest additions to the world of carillons. This beautiful 48-bell carillon was cast by Paccard and installed by the Van Bergen Bellfoundry of Charleston, South Carolina. The Marsh Memorial Carillon is the first true carillon in the state of West Virginia. It ranges from a C of 4310 pounds to a 29-pound C. The bells can be played manually or by computer. By way of a fiber-optic cable, the system has recording capabilities from the midi keyboard to the bells. All of these units are located in the climate-controlled playing cabin directly under the bell chamber. In the music building is a unique practice console that uses batons, and rather than xylophone bars it uses an electric device for producing computer-generated sound through speakers. The practice console, like the manual console, is equipped with a two-octave pedalboard that duplicates the lower two octaves of the manual keyboard.

Twenty-three of the bells have the Concord College seal, a decorative band, and various other inscriptions. Of particular interest is the inscription on bell number ten, an A-sharp: "Dedicated to the musicians and carillonneurs who will play this carillon and enrich for the centuries to come the college community with melodious tones and provide inspiration to all who hear these bells."

The Marsh Memorial Carillon is a statement of one of man's joy of life, of giving, and of love for college and community and is the realization of a 40-year dream for Dr. Joseph F. Marsh, Jr., the donor. A resident of Athens and a former President and President's son of Concord College, Dr. Marsh became enamored with bells during his years at Dartmouth and Oxford and planned his



Marsh Memorial Carillon, Concord College, Athens, WV

tower in the 1960s while serving as President of Concord College. During his Presidency the administration building was renovated and redesigned to accommodate a tower room complete with a slit in the roof for the rods and pads on the floor to support a bell frame. Because Dr. Marsh was unable to raise the funds from private sources to finance the bells, he had privately bequeathed the money to the college so that the carillon could be built after his death. In 1995, however, he decided to donate the funds during his lifetime so that he too could enjoy the carillon. It is truly a magnificent gift to the college, the community, and the state.

The carillon was dedicated on 10 October 1997 with a concert by Robin Austin. His program included original works by Barnes, Byrnes, as well as arrangements and transcriptions by Myhre, Austin, Warner, Dundore, Gerken, Rusterolz, and Lannoy. Attending the dedication were representatives from the French government, the United States Navy, the Paccard Bellfoundry, Concord alumni, and local dignitaries.

In addition to the striking of hourly chimes and a special chime—the *Concord Chimes*, written by Dr. Marsh—that rings at the close of classes, the bells are programmed to ring daily for fifteen minutes in the early evening.

Concord is located between Princeton, West Virginia, and Pipestem State Resort on Route 20. There is easy access to Athens from Interstate 77.

News from Wisconsin

University of Wisconsin Carillonneur Lyle Anderson sends the following news.

The first set of bells for the University of Wisconsin's Memorial Carillon in Madison was cast by the English firm of Gillett and Johnston late in 1935 and installed in 1936. This was a two-octave

span of 25 bells with a bourdon of E-flat (with the then common omission of the two lowest semi-tones, corresponding to C# and D# on the keyboard). G&J often cast numbers on their sets of bells beginning with the highest, so that the smallest bell of this group, an F in pitch, was number one.

As fortune would have it, there was money left over (!) in the carillon fund, so five additional bells were purchased and installed in the tower in early 1937. When the Paccard foundry of France was contracted to next expand the carillon in 1962, the smallest six G&J bells were deemed too delicate of profile to successfully anchor an additional 21 treble bells. So six more Paccard bells replaced these G&J bells (including therefore the original "number one" bell cast in 1935).

When the carillon was next expanded ten years later, the Dutch firm of Royal Eijsbouts won the contract to cast five large bells that would complete the carillon with a bourdon of B-flat. The instrument was reconfigured to play in concert pitch. As part of that installation, Eijsbouts offered to replace all 27 of the Paccard bells for the cost of the metal alone, a deal too good to refuse. Thus no French bells resounded from the carillon after 1973. Like a group of abandoned orphans, the Paccards lost various members and several of them suffered abuse at the hands of a local theatrical company for several years, but eventually 20 of them were put into silent storage for most of the last decade.

On May 29, 1998, Wisconsin celebrated 150 years of statehood. To mark the precise moment at noon of that date, a statewide bell-ringing was planned, initiated by Governor Tommy Thompson on the grounds of the State Capitol in Madison and carried by radio and television throughout the state. Through a mostly coincidental series of connections, the largest of the Paccard treble bells—the "F" that replaced the original G&J number one bell—was brought out of storage and mounted by the carillonneur's father, Gordon Anderson, in a visually striking frame that allowed it to be swung by hand by the governor. Several weeks later the bell was returned to the tower, where it resounds in the lively acoustics of the tower's lower stone chamber and serves as a historically significant "hands-on" introduction to the tower.

—Lyle Anderson

News from Ann Arbor

Margo Halsted sends this news from Ann Arbor.

A chime of 17 bells was installed in the Kerrytown Market and Shops in Ann Arbor, Michigan last September. The chime is the third bell instrument in Ann Arbor, since the nearby central and north campuses of the University of Michigan each have a carillon.

The Kerrytown Chime has an interesting history. During a 1993 vacation in Cork, Ireland, Kerrytown owners Joe and Karen O'Neal ascended the tower

► page 8

In Memoriam:

Lawrence Phelps

(1923 – 1999)

A revolutionary in the field of North American organbuilders

Orgues
Létourneau
Ltée



In Canada:

16355 ave Savoie
St-Hyacinthe, QC J2T 3N1
Tel: (450) 774-2698 / Fax: (450) 774-3008
e-mail: LetoCDN@aol.com

In the United States:

820 Colonial Ave., Norfolk, VA 23507
Toll Free: (800) 625-PIPE
Tel: (757) 625-7473 / Fax: (757) 625-7472
e-mail: LetoUSA@aol.com



RUFFATTI

Fratelli Ruffatti
Distinguished pipe organ builders of Padua, Italy

Builders of fine
pipe organs.

Restorers of some of the most
important historical organs
in Italy.

Gaetano Callido, Op. 35, 1766
restored by Fratelli Ruffatti

Via Faccioli, 166 • 35126 Padua, Italy
Phone (39-049) 750-666
Fax (39-049) 850-483
www.ruffatti.com
e-mail: organs@ruffatti.com
In the United States: (330) 379-9682

WITHIN THE FRAMEWORK OF ALLEN'S RENAISSANCE™ TECHNOLOGY

Masterworks from the First Lady of the Organ

Diane Bish
Signature Series

My organs capture the
essence of my
favorite organs
from around the
world. I've
included features
and sounds that
are sure to be your
favorites as well."

70 stop
EDITION

63 stop and 56 stop Editions also available.



Call Allen at 610-966-2202 for a free color brochure
including Diane's special stoplists.

Allen organs®

Macungie, Pennsylvania 18062-0036

Tel: 610-966-2202 • Fax: 610-965-3098 • E-mail: aosales@allenorgan.com • Website: www.allenorgan.com

of St. Anne's Church and were allowed to perform on the Ellacombe system installed there for the eight tower bells. (Around 1850, the Rev. H. T. Ellacombe, an Englishman, devised a system so that one person could play melodies on tower bells that were used at other times as swinging bells.) Next to the Ellacombe apparatus there were pages of melodies written out to correspond to numbers on the ropes. The O'Neals played and then wrote out the numbered melody notes for the University of Michigan Fight Song "The Victors." Later, from the street below, the couple heard someone else playing "The Victors" from the church tower. The O'Neals were surprised and thrilled.

In 1996, Karen and Joe O'Neal discovered some bells for sale in a Brooklyn, Michigan "used bell" shop. They purchased seven bells, planning to acquire one missing bell and install an Ellacombe apparatus in Kettletown. The bells originally had been installed in the 1920s in the carillon at St. Stephen's Church, Cohasset, Massachusetts (the top octaves of the Gillett & Johnston Cohasset carillon had been replaced in 1989). At that point the O'Neals contacted Margo Halsted, who persuaded them to purchase three more of the Cohasset bells and to order seven additional bells to form a chime to be played from a traditional chimestand.

The Kettletown Chime, for the most part, is built to the measurements of the Cornell (NY) University Chime, including a pedal note for each manual lever. With a complete pedal range, quite fast and complicated music can be performed. Assisting with the instrument design was Ann Arbor resident Judy Ogden, a former Head Chimemaster at Cornell University, where she played the 19-bell chime for 19 years. In addition, Judy Ogden is a GCNA carillonneur member and an Assistant Carillonist at the University of Michigan. Twice a week she plays 30-minute noonday chime concerts and reports that the action is even and that the bells sound "wonderful."

Kettletown Market has an open-air market three days a week. In addition to being visually beautiful, the bells also fulfill concert and market-day functions. The chimestand is located at the side of a second-floor hallway in the shopping center, and the public is able to see the chimestand behind glass or watch it being played when a performer is present. Once a practice mechanism is developed, other bell aficionados will have a chance to learn to play the chime.

The seven new bells were cast and the keyboard and mechanism were created and installed by the Royal Eijsbouts Bellfoundry of the Netherlands. There are inscriptions on the seven new bells, and the largest bell has an outside hammer which strikes the hour. The new bells well match the old in finish, shape and timbre. The pitches of the chime are B (of 699 pounds) C, D, E, F, G#.

F#, G, A, B-flat, B, C, C#, D, E, F, F#, G.

Visitors are very welcome to visit the three bell instruments of Ann Arbor.

—Margo Halsted

Harpsichord News

by Larry Palmer

A Harpsichordist's Magazine Rack

Recent issues of *Early Music*, the sumptuously-produced quarterly journal from Oxford University Press, have had little of specific interest to harpsichordists. In the issue for August 1998 (XXVI/3) Simon McVeigh reviewed recent recordings of works by the Bach boys—C.P.E., W. F., and J. C. plus a disc devoted to Johannes Schobert. In the November 1998 issue (XXVI/4) Warwick Cole reviews the publication *Keyboard Music of Georg Benda* (edited by Christopher Hogwood), and reports by Howard Schott (Domenico Scarlatti Festival in Boston) and Virginia Pleasants (Bruges Keyboard Competitions) were included.

Of special note is Pleasants' report of Davitt Maroney's recital of hitherto-unknown harpsichord works from a manuscript attributed to Marc Roger Normand (1663–1734), son of Louis Couperin's sister Elizabeth! Discovered in Italy (where the composer had been employed in Turin), the Normand manuscript, containing 60 keyboard pieces, has been published recently in facsimile by Minkoff of Geneva. One tantalizing page is included as an illustration.

For the same issue Charles Mould wrote an obituary of John Barnes, the British maker of harpsichords and clavichords and Curator since 1968 of the Russell Collection at the University of Edinburgh (Scotland), who died in March 1998.

Early Music for February 1999 (XXVII/1) contains David Ledbetter's insightful review of the *New Bach Reader*, revised and considerably enlarged by Christoph Wolff, published by Norton in 1998.

Full color photographs of handsomely-decorated instruments from the workshop of D. Jacques Way and Marc Ducomet make for visual delights on the inside front covers of these magazines, while French harpsichordist Christophe Rousset graces the inside back covers.

Compact Discs to Delight

A souvenir from the past, *Variations for Harpsichord* played by Isolde Ahlgren, has been reissued as a compact disc (Berlin Classics Eterna 0031682BC). The program, recorded on an unidentified German harpsichord (Ammer?), was first issued in 1972. This cherished Viennese harpsichordist (whose 85th birthday would have been July 31) includes works by Cabezón (Diferencias sobre el canto llano del Caballero), Byrd (John come kisse me now), Frescobaldi (Romanesca Variations), Poglietti (Aria Allemagna),

François Couperin (Les Folies françoises, ou les Dominos), Handel (Chaconne in G), and C. P. E. Bach (Les Folies d'Espagne).

For those who knew Ahlgren this recital serves as a wonderful reminder of her luminous artistry at the keyboard. For those who are not aware of the sterling gifts of this harpsichordist, the stylistically apt and musically rewarding qualities of her playing will serve to document that she was one of the leading artists of the harpsichord revival. Celebrate Ahlgren's birthday by listening to her infectious rhythm and musical good humor in the Poglietti and the perfect coupling of beautiful ornaments and forward-driving momentum in her reading of the Handel!

The best keyboard players try to imitate that most perfect of musical instruments, the human voice. Teachers repeatedly instruct students to "sing the phrase" or "imitate the articulation of a good singer." One of the best examples for emulation now on records is countertenor David Daniels, whose debut disc for Virgin Veritas (CDC 7243 5 45326 27) presents a ravishing program of Handel operatic arias. I have not been so moved by a new singer since first hearing Joan Sutherland's trills in the early 1960s. In less than the four minutes of the first track (Recitative "Frondi tenere," Aria "Omnia mai fu"—the celebrated "Largo" from *Serse* [Xerxes]) I was totally captivated by Daniels, who has everything—a powerful, beautiful and compelling voice; projection and sensitive understanding of the text; seemingly inexhaustible breath support; and an overall ability to program and perform music with style and musicality. Daniels is ably supported by the period instrument Orchestra of the Age of Enlightenment, conducted by Sir Roger Norrington. The fine harpsichord continuo is provided by John Toll.

Daniels made his debut this spring at the Metropolitan Opera in Handel's *Giulio Cesare*. An interesting and instructive dialogue between Daniels and the legendary countertenor Russell Oberlin appeared in *Opera News* for April 1999.

Harpsichordist Edward Parmentier traverses Seventeenth Century German Harpsichord Music (The Stylus Phantasticus) in his new CD for Wildboar (WLBR 9202). Playing Keith Hill's fine-sounding copy of a 1640 two-manual Hans Ruckers harpsichord, Parmentier offers superb readings of this exciting repertoire. Works by Kerll, Schildt, Scheidemann, Weckmann, Krieger, and the better-known Buxtehude and Böhm fill this fascinating disc.

Parmentier will offer his insights into this same repertoire during the first of his 1999 harpsichord workshops at the University of Michigan (Ann Arbor). German harpsichord music before Bach is his topic (July 5–9), while all four parts of Bach's *Clavierübung* may well fill July 12–16. For a brochure or further information, contact Professor Parmentier (eparment@umich.edu; or 734/665-2217 [home] or 734/764-2506 [studio]).

From the Harpsichord Editor

A letter from reader Thomas Orr of Columbus, GA, lamenting the lack of harpsichord news for a substantial period was a welcome indication that we have been missed! Excuses are probably not needed; suffice it to say that I have been exceedingly occupied with new career duties at SMU, and mentally exhausted by program chair responsibilities for last year's Texas gathering of SEHKS and MHKS.

It is gratifying, however, to be reminded that THE DIAPASON has served, and should continue to be a national sounding board for harpsichord news and articles of interest to harpsichord aficionados. To that end, I hope readers will contact me with suggestions and ideas for topics to be included. We will do our utmost to publish something at least in alternate months. Communication is easier than ever: utilize my university e-mail: lpalmer@mail.smu.edu, or the traditional route for written documents: Dr. Larry Palmer, Division of Music, Meadows School of the Arts, Southern Methodist University, Dallas TX 75275.

East Carolina Religious Arts Festival

The third annual East Carolina Religious Arts Festival was held in Greenville, North Carolina January 28–30, sponsored by the School of Music of East Carolina University and directed by Janette Fishell. Presenters included Sandra Willets, James Lancelot, Sharon Munden, and Mickey Thomas Terry.

Dr. Willets (Director of Choral Activities, University of Alabama) led workshops emphasizing techniques for improving choral tone through vowel purity, the importance of score preparation, rehearsal techniques, and the use of gesture to encourage better singing. Mr. Lancelot (Organist and Master of the Choristers, Durham Cathedral, England) conducted an organ masterclass and a session on service playing. Sharon Munden, a member of the voice faculty at ECU, led a workshop on vocal techniques. She began her session with meditation as a method of relieving stress and focused on vocal exercises and techniques for better singing and physical endurance. Another workshop, entitled "Christ hath a garden," explored the importance of plants and flowers and the creative roles they can play in liturgies.

On Thursday evening, Janette Fishell was joined by trumpeter John Rommel, soprano Jon Shaw, and mezzo-soprano Jane Kline in a concert at Memorial Baptist Church. The program included works of Reiche, Locklair (*Phoenix Processional*), Albinoni, Krebs, Handel, Persichetti, Tomasi, and Eben (*Song of Ruth* and *Okna*).

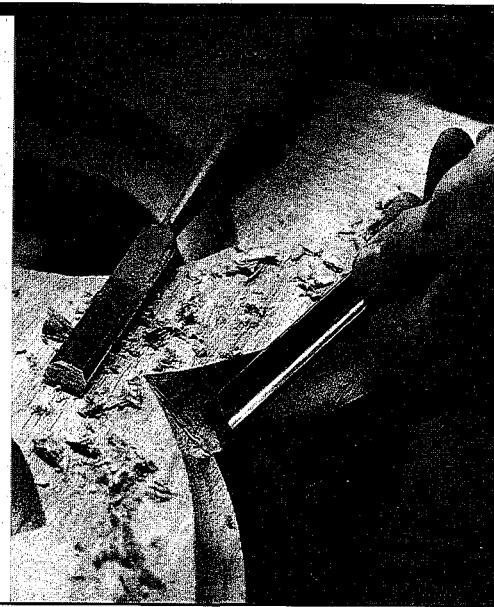
► page 10

Combining traditions

of the past with a vision of the future to build pipe organs of distinction

Schantz
Organ Company

P.O. Box 156 • Orrville, Ohio 44667
(800) 416-7426 Fax: (330) 683-2274



THE ALLEN ORGAN COMPANY PRESENTS
Howard Goodall's

ORGAN WORKS

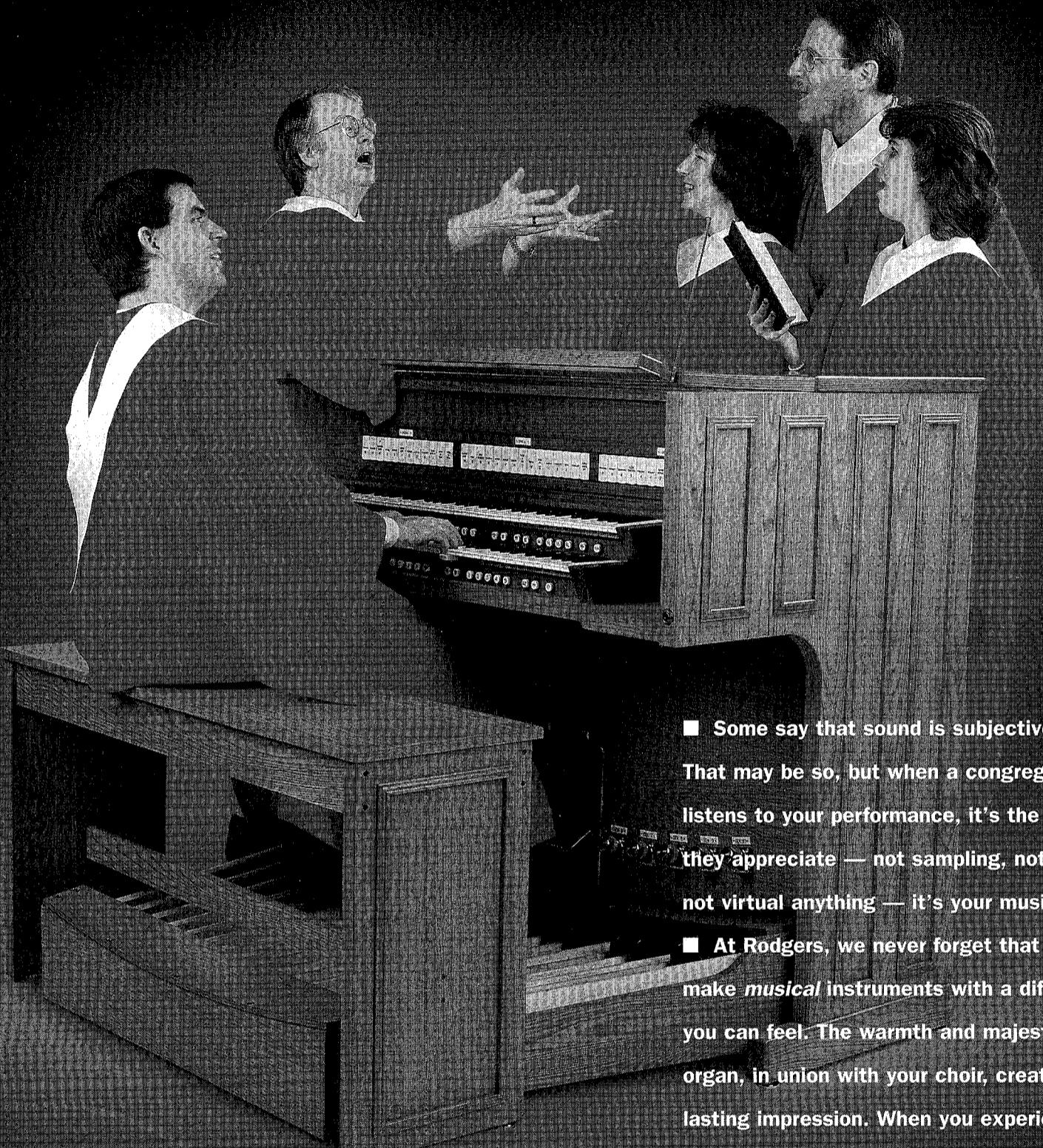
This acclaimed video traces the birth of the pipe organ and its evolution, arriving at today's organs. Includes spectacular footage of some of the finest organs in Europe and the USA. 95 min. \$19.95.

Write: Allen Organ Co., P.O. Box 36
Macungie, PA 18062-0036
Check or Visa/Mastercard
or Call 610-966-2202.

Allen ORGANS

© AOC 1998

Our enduring quest for musical perfection



■ Some say that sound is subjective. That may be so, but when a congregation listens to your performance, it's the music they appreciate — not sampling, not chips, not virtual anything — it's your music.

■ At Rodgers, we never forget that we make *musical* instruments with a difference you can feel. The warmth and majesty of the organ, in union with your choir, creates a lasting impression. When you experience it you'll agree...

Rodgers Simply Sounds Better!

RODGERS®

RODGERS INSTRUMENT CORPORATION

1300 N.E. 25th Avenue, Hillsboro, Oregon 97124
(503) 648-4181 • FAX (503) 681-0444

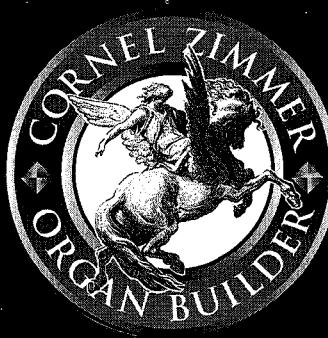
Visit our web site at <http://www.rodgerscorp.com>

A member of the Roland Group

CELEBRATING
RODGERS
40 YEARS

CHICKER

EST. 1930
1530 MILITARY ROAD
BUFFALO, N.Y. 14217
(716) 874-1818



High quality custom organs at reasonable prices. Call today for our free color brochure.

Toll Free 888-629-1012
www.zimmerorgans.com
731 Crosspoint Drive, Denver, NC



AUSTIN ORGANS, INC.
ORGAN ARCHITECTS AND BUILDERS

FACTORY-OFFICE
150 WOODLAND STREET
HARTFORD, CT 06105
TELEPHONE 860-522-4233
FAX 860-524-9928



Send a copy of THE DIAPASON to a friend: Editor, THE DIAPASON, 380 E. Northwest Hwy, Des Plaines, IL 60016; or fax 847/390-0408.

► page 8: East Carolina Festival

On Friday evening, Mickey Thomas Terry played a recital on the Casavant organ at Memorial Baptist Church, assisted by Louise Toppin, soprano and ECU faculty member. The program included works by African American composers Adolphus Hailstork, George Walker, and Mark Fax, along with music of Bach and Reger.

Sandra Willets conducted the concluding service of hymns and anthems, sung by the festival participants, with James Lancelot at the organ. The closing festival event was a performance of Menotti's *Amahl and the Night Visitors*, staged by the St. James United Methodist Church Music Ministry. A post-festival organ recital was played by James Lancelot at St. Stephen's Episcopal Church in Goldsboro.

—Keith Nash
Organist and Director of Music
Holy Trinity Parish, Decatur, GA

Music for Voices and Organ

by James McCray

Easy Summer choir music

Some keep the Sabbath going to Church -
I keep it staying at Home -
With a Bobolink for a Chorister -
And an Orchard, for a Dome.

Emily Dickinson

God ended all the world's array
And rested on the seventh day.
His holy voice proclaimed it blest.
And named it for the Sabbath rest.

The Venerable Bede

As summer approaches, these two brief poetic items serve as thoughts for church choir directors. We probably have heard comments about not having the choir singing during the summer and how much the service suffers by their absence. "It just isn't the same when the choir isn't there . . . maybe that is why our population in the congregation is lower." No, that simply is not the situation! In summer, members of the congregation and the choir find other ways to have moments with their God without meeting in a sanctuary, just as Emily Dickinson (above) suggests.

Most people develop a summer attitude. From the time they started attending school they were trained that school does not function in the summer. Lives, in America, generally revolve around a September-May calendar rather than January-December.

Summer is seen as change. More time is set aside for travel, reading, and fun than during the rest of the year. This filters over into church as well. In many churches there is no summer Sunday School; there is a week-long Bible School, but even that is different. If there is no time for recuperation/rejuvenation then productivity suffers.

Being without a choir for awhile should not be seen as bad. People usually grow eager for it to begin, and their enthusiasm swells so that those first weeks of the new year (September) are a high point in musical performance. Think about how exciting those early rehearsals are for your choir as you are preparing for the Rally Sunday return. In summer, directors have had ample time to plan the rehearsals or attend workshops learning new techniques. The choir room finally has been cleaned and the stacks of music put away. There are so many direct benefits from taking a break in the summer, and they clearly outweigh those of continuing to remain active.

But, for those choirs that for one reason or another continue to function during the summer, easy music usually is required. Smaller choirs, less consistent attendance at rehearsals, no festival services, and a pervading change of attitude toward duty dominate the process.

Although I love my choir and strong-

ly care about my church, I am still delighted when it all pauses for summer. We sing three times between Pentecost and Rally Sunday, and those somewhat informal involvements are rarely musical high points. General anthems from the previous season are dusted off and repeated, and available singers may not be strong vocal leaders so balance, tone, etc. are not the same. In summer we abandon formal (hot) robes. We merely rehearse prior to the service rather than during the week. And, as we look over the church, there is a silent feeling of "overwork" as the congregation's numbers are lower; familiar, steadfast faces are missing from their habitual places in the pews.

Everyone needs a change from routine. That variety helps arouse zeal and appreciation from inside and outside of the choir. While I may not have Emily Dickinson's Bobolink I do have my Rocky Mountains, and their majestic beauty reminds me of one of the reasons I attend church in the first place. Happy Summer . . . get some rest and renewal.

Cantate Domino, Nancy Hill Cobb. SA or TB and piano, Santa Barbara Music Publishing, SBMP 282, \$1.35 (E).

Cobb's lilting setting of Psalm 95 may be sung by a variety of voice combinations making it perfect for summer when last minute adjustments might be needed in the choir due to absences. Latin text only is given with phonetic pronunciation below it. The 6/8 meter dances along with brief shifts of accent to 3/4. The keyboard helps drive the pulse as fresh harmonies emerge. Lovely music for any size choir.

Since We Are Summoned, John L. Bell. SATB, keyboard and cello, G.I.A. Publications, G-4536, \$1.00 (E).

There are four stanzas with one, two, and four exactly the same; the third has only the altos singing the melody in unison above a new keyboard part. The cello plays on all stanzas but one and has a simple contrapuntal line. Tender text and music that will be easy enough for small choirs.

I Will Lift up My Eyes, Robert C. Lau. SATB and organ, The Sacred Music Press, 10/1602S, \$1.40 (M-).

Warm harmonies which evolve from a pulsating keyboard background provide the basis for this sweet setting of Psalm 121. Lau moves through key changes and employs a short unaccompanied section before returning to the opening material. The gentle musical lines are easy with a large portion in unison or two parts. Very attractive.

Blessed Are They Who Trust in the Lord, Thomas Keeseker. SA or TB and keyboard, Logia of Concordia Publishing House, 98-3462, \$1.25 (E).

The busy keyboard music provides a flowing background for the imitative vocal lines. There are modified stanzas which recur between contrasting sections. The text, from Jeremiah, reflects a 50th wedding anniversary, but would be useful as a general anthem.

Two Anthems, Richard Farrant (1525-1580), revised by William Boyce and edited by David Bohn. SCTB and organ, Mark Foster Music Co., MF 2140, \$1.60 (M-).

This scholarly edition of Farrant's two short anthems includes realization of figured bass pattern and the use of countertenor for the alto line. The syllabic, homophonic style makes the music hymn-like and easy.

Christ Be Beside Me, Peter Cutts. SATB and organ, Selah Publishing Co., 410-625, \$1.25 (E).

Based on the famous text from St. Patrick's *Breastplate*, this simple setting has three stanzas with the middle one in an unaccompanied four-part setting. The unusual 9/4 meter used throughout adds to the quiet and gentle mood of the

music. The keyboard music is accompanimental.

It Is a Good Thing, Douglas Wagner. Two-part choir and keyboard, Beckenhorst Press, Inc., BP1246, \$1.25 (E).

Adapted from Psalm 92, this rhythmic setting dances at a fast pace and has a more lyric contrasting section in the middle. The keyboard has syncopation and drives the pulse behind the two choral lines which could be sung in various combinations of voices. Fun and very energetic.

The Lord Is My Light, Michael Cox. Two-part mixed and keyboard, Coronet Press of Theodore Presser Co., 392-42158, \$1.30 (E).

This very fast, rhythmic setting derives much of its vigorous action from the keyboard part. There are some interesting harmonic shifts and patterns which expand to "jazzy" ninth chords. Everyone will enjoy this exciting setting.

Sing an Alleluia to the Lord, Douglas Wagner. Two-part any combination and keyboard, Choristers Guild, CCA813 \$1.20 (E).

Having music easy enough for children in summer folders is recommended. This spirited setting has a generic text, supportive accompaniment, contrasting sections of music, and may be sung in various combinations of voice parts that can be modified to the moment.

Every Valley, John Ness Beck. SATB and organ, Beckenhorst Press, BP1040, \$1.15 (M-).

Beck's setting of the Isaiah text made famous by Handel was first published in 1976 and is now reissued. Some "juicy" chords emerge comfortably in terms of voice leading and contrast with unison choral singing. The keyboard provides a pulsating background and is accompanimental. Here is a text that could be used in the summer then returned for Advent. Charming setting.

New Recordings

Felix Mendelssohn: The Six Sonatas for Organ. Yves Castagnet, organist. Organa Viventia series from RCA Victor/BMG Records (France) 74321470052, DDD, total time 72:15.

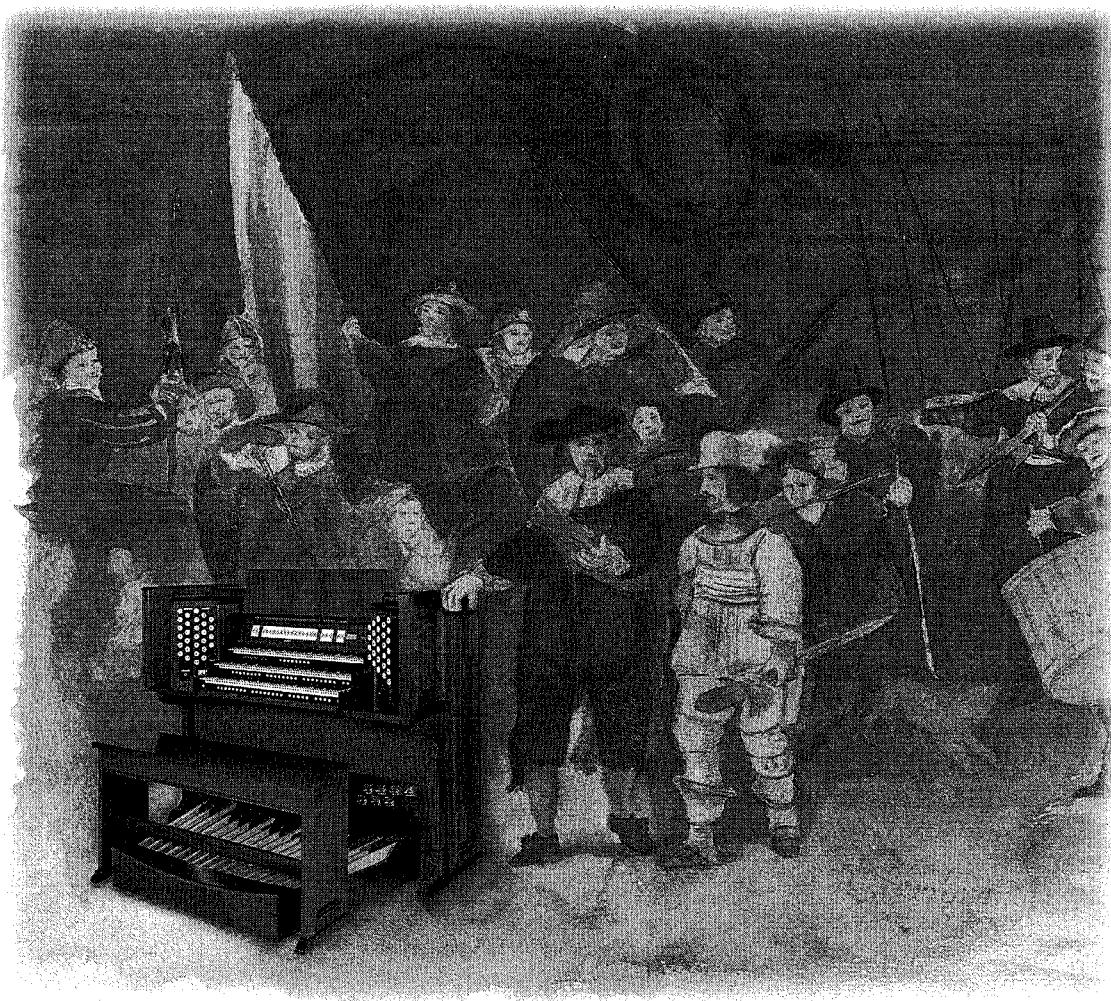
While listening to this recording, the listener might be struck by the mélange of disparate elements that have been combined on this disc. Here we have sonatas (which are really not sonatas) written by a German, commissioned by an English publisher, and played by a Frenchman on an organ that is a neo-Baroque eclectic mix of French and German elements!

The 1976 instrument of 40 stops in the church of Saint-Martin in Masevaux, France, is—according to the liner notes—considered to be one of Alfred Kern's finest masterpieces of organbuilding. The skilled performer, Yves Castagnet, is the titular choir organist of Notre-Dame Cathedral in Paris.

The disc is really quite a fine one for any organist's collection. The playing is splendid, free of any quirky interpretation, with effective articulation. Castagnet never gives in to the temptation of over-romanticizing this music. His use of rubato is effective and well-planned, especially in the sensitive performance of the Adagio from the Second Sonata. In general, one might wish that the tempi were a bit more relaxed, but that does not detract from the attractiveness of this disc. Castagnet handles the acoustic of the room in an expert manner in the faster movements; his experience in dealing with the cavernous space of Notre-Dame is obvious. From time to time, the same plenum registration can be a bit tiring; the well-chosen registrations for the quieter movements contrast nicely in most cases. Personally,

► page 12

American Classic



We have recorded several famous Aeolian-Skinner pipe organs for you! Now, standard in all our Opus, Sweelinck and Rembrandt organs, we give you the best of two worlds.

Two organs in one:

American Classic
& European Baroque

JOHANNUS ORGELBOUW

MORSESTRAAT 28 • 6716 AH EDE • THE NETHERLANDS • PHONE +31 (0)318-637403 • FAX +31 (0)318-622238
E-MAIL: inform@johannus.com • INTERNET: www.johannus.com

SOLID OAK CHOIR CHAIR



with:

FIBRE RUSH SEAT or
UPHOLSTERED SEAT

Pews•Chairs•Pew Refinishing•Cushions

Since 1877

R. Geissler Inc.

P.O. Box 432, Old Greenwich, CT 06870
Phone: (203) 637-5115

Q
QUIMBY
PIPE
ORGANS
INCORPORATED

208 Marshall
P.O. Box 434
Warrensburg, MO 64093
Ph: 660-747-3066
Fax: 660-747-2844

YOUR BETTER JUDGEMENT
IS THE BEST CHOICE
FOR YOUR PLACE OF WORSHIP

Wicks
FOLLOW YOUR INSTINCTS
1-800-444-WICK
1100 5TH STREET • HIGHLAND, IL 62249

New Organs
Rebuilding • Restorations • Tuning & Repair

AAA
PIPE ORGANS

P.O. Box 155475 • Waco, Texas 76715
(254) 867-0699

Request a free sample issue of THE DIAPASON for a student, friend, or colleague. Write to the Editor, THE DIAPASON, 380 E. Northwest Hwy., Ste. 200, Des Plaines, IL 60016; or FAX 847/390-0408.

► page 10: New Recordings

this reviewer would have preferred a different instrument, perhaps one with broader foundation tone. Especially attractive on this disc are the performances of the Fourth and Fifth Sonatas, to most organists the least well-known, Castagnet shines a new light on each of them, compelling us to dig out our scores and give them a thorough reading.

All in all, this disc is favorably recommended. The playing is superb and the recorded sound is excellent. Liner notes in French and English give valuable information about the historical aspects of the sonatas, the Kern organ, and the performer. RCA and BMG (France) are to be commended for the "Organa Viventia" series of recordings. We look forward to more of their offerings.

Maurice Clerc, Musique française d'inspiration grégorienne. Euromusées 2026, DDD, total time 60:21.

Choral-improvisation sur le "Victime paschali," Charles Tournemire; Suite Médiévale, Jean Langlais; Symphonie-Passion, Marcel Dupré.

As the title suggests, this wonderful disc presents French organ music inspired by Gregorian chant themes. Works by three Parisian contemporaries are played by Maurice Clerc on the organ of the Cathedral of Saint-Bénigne in Dijon, France, where he has been the titulaire since 1972.

Although the liner notes provide plenty of information about the pieces, the composers, and the performer in French, German, and English, not one mention is made of the organ. For that information, one must turn to outside sources. The instrument was built originally by the brothers Riepp in 1740 and was a synthesis of French and German styles. In 1787, additions were made by Jean-Richard de Troyes, followed in 1846 with a restoration by the firm of Daublaine et Callinet. Merklin again restored the organ in 1860; 1953 saw yet another rebuild by Roethinger and Boisseau. The final restoration of the instrument took place from 1987-1996 by Gerhard Schmid; the instrument presently has 73 stops on five manuals. Included in the notes are three pictures: a beautiful color shot of the magnificent façade of the present organ; a photograph of Maurice Clerc at the present five-manual console; and an interesting shot of Marcel Dupré taken in 1955 which shows the console from the 1953 rebuild.

From the first notes of the Tournemire "Victime paschali," listeners will realize there is a musical treat in store! Maurice Clerc catches the spirit of the volatile Tournemire in this improvisation that the composer recorded in 1930. While listening to Clerc's powerful rendition, the reviewer gave mental thanks to Maurice Duruflé for transcribing this piece in 1958. Effective use of the swell box and the frenzied, unrelenting drive from beginning to end prove that Maurice Clerc understands and feels deeply what the emotional Tournemire was trying to say.

The performance of the Langlais *Suite Médiévale* is equally as exciting as the Tournemire. The registrations are all colorful, especially in the "Tiento" where the stops are reminiscent of medieval instruments. The unmistakable harmonic language of Jean Langlais is shown to

perfection in the intriguing reading of the "Méditation" to be used during communion; the juxtaposition of the Gregorian melodies "Ubi caritas" and "Jesu dulcis memoria" is well-handled by Clerc in this seemingly improvised movement.

The recording ends with the monumental *Symphonie-Passion* of Marcel Dupré which—like the Tournemire—began its life as an improvisation in 1921, and written down this time by the composer himself who published it in 1925. Again, Clerc's flawless interpretation and playing are simply elegant.

Having studied with Rolande Falconi, Pierre Cochereau, and Gaston Litaize, there is no doubt that Maurice Clerc has a total understanding of the varying musical styles of all three of the featured composers. It is a joy to hear Tournemire played with the flair of Tournemire, unmistakably sensual Langlais, and the dignified perfection of Dupré. This disc is highly recommended because of the perfect match of music and performer. This is a must-have in your collection of French organ music discs!

—Jeff Binford
Highland Park Presbyterian Church
Dallas, Texas

Brombaugh Op. 33 (at Lawrence University, Appleton, Wisconsin). Played by George Edward Damp. Calcante CD015. Available from the Organ Historical Society. \$14.98 plus shipping.

The disc (about 72 min.) offers a varied program clearly intended to demonstrate the organ: *Litanies*, by Alain; *Passacaglia*, by Georg Muffat; "Récit de Tierce en Taille" (from *Premier Livre d'Orgue*) by de Grigny; 2 verses of the *Magnificat VIII Toni*, by Scheidemann; 6 Bach chorale preludes: *Dies sind die heil'gen zehn Gebot* (BWV 679), *Kyrie, Gott Vater in Ewigkeit, Christe, aller Welt Trost*, both the manualiter and the cum organo pleno settings of *Kyrie, Gott, heiliger Geist* (BWV 672, 673, 674, 671), and *Herzlich tut mich verlangen* (BWV 727); *Herzlich tut mich verlangen*, by Brahms; *Sonata No. 2 in C minor*, by Mendelssohn; "Urbs beata Jerusalem" (from *Eight Hymn Tune Preludes*), by Robert Below; *Choral 3 in A minor*, by Franck.

The organ, a 3-manual of 42 stops (about 51 ranks), has been discussed elsewhere in considerable detail (see THE DIAPASON, December, 1995). John Brombaugh's account of the varied sources of inspiration scarcely prepares the listener for the fine sound of a very successful eclectic instrument. There is a really fine pleno and a number of striking and very useful solo stops. I was impressed by the possibilities of the excellent Sesquialter, the distinctive voice of the Harfenregal, and the variety of reed stops. The principals, when used by themselves, sound a little dull. At least on this recording, the pedal department seems badly in need of a substantial 16' flue stop; the Praestant transmitted from the Great needs help, and full pedal without reeds is neither clear nor impressive.

Damp, Professor of Music and University Organist at Lawrence, is a well-known recitalist. His playing is precise, stylish, and reflects careful and thoughtful preparation. He demonstrates beautifully the resources of "his" organ, which he helped design and obviously understands thoroughly. In the larger works, the Mendelssohn sonata and the Franck, one could wish for more fire and excitement.

Robert Below is Professor of Music at Lawrence. His chorale prelude would be useful as service music, but it is no more than a pleasant, rather Romantic

piece; it does however give Damp a chance to show off the lush strings on the Swell.

I think that the desire to demonstrate stops has occasionally led the performer astray. The three manualiter Kyrie settings are played on three different 8' flutes; unfortunately, at least on the recording, they don't offer enough variety. The Muffat "Passacaglia" is played entirely on the Positive, a very successful division, but the music might well benefit from the use of a wider range of stops.

While all the music on this disc "works" on this organ—most of it extremely well—the two big 19th-century works were least successful. The second movement of the Mendelssohn sonata was unpleasantly dominated by the pedal *Posaune*, but the pedal department clearly lacks the weight necessary for this movement unless the 16' *reed* is used. I was rather vaguely disappointed with the sound of the Franck "Choral," perhaps because the room lacks the necessary "atmosphere." One problem is presumably correctable. The swell pedal apparently was not operating smoothly, and there are some disturbingly jerky effects.

Calcante has added to our pleasure by providing excellent liner notes on the organ (Damp and Brombaugh), the music (Damp), and, of course, the specifications. One is specially grateful for the detailed listing of all the registrations used.

Minor reservations don't alter the fact that this is a very fine example of an American eclectic organ that blends elements from other times and other countries into a successful whole. Lovers of good organ sound will enjoy the recording!

—W.G. Marigold
Urbana, Illinois

New Organ Music

Fantasia on Adeste Fideles, Bruce Neswick. Paraclete Press PPM 09719, no price listed.

Bruce Neswick's fantasy on the well-known Christmas tune "Adeste Fideles" ("O Come, All Ye Faithful") is a wonderful setting that explores both the joyous and reflective aspects of the miraculous birth. The work opens quietly with a motivic pedal ostinato balanced by the ornamented hymn tune stated on 8' flute. Imitation and the gradual addition of stops bring the work to a fortissimo climax on the text "Come, and behold him." This toccata-like section gradually subsides in intensity and dynamic level and the work concludes with a return to the opening meditative material. In this reprise, the tune, presented on 4' flute in the pedal, is in canon with an ornamented version in the right hand. This lovely work by Neswick would be a fine addition to any Advent or Christmas program.

Six Short Pieces by British Composers, edited and arr. Bryan Hesford. Fentone, F558 (U.S. distributor: Warner Bros.), no price listed.

In this volume, Bryan Hesford offers little known English organ music from two decades on either side of the turn of the 19th century. Included in the collection is a delightful "March" by William Thomas Best (1826-1897) and "Choral with Variations" by Henry Smart (1813-1879). Though both Charles Wood and Charles Stanford were Irish, they flourished in England as organist/composers. Wood's short preludes on Psalm 23 and Old 104th are charming and useful. Stanford's "Prelude in F Major" epitomizes the Edwar-

Richard S. Hedgebeth

Pipe Organ Architect and Builder

Consultation, Organs provided, Voicing and Tonal Finishing, Special Projects
27 Ironwood Drive • Vernon, Connecticut 06066 • (860) 647-9470 • rhedgebeth@snet.net

Organ Committees... Get the Facts!

1-877-pipeorg

www.pipeorgans.com

dian era of organ composition. Also included is a transcription of Henry Purcell's "Overture to King Arthur." Hesford's editing, which consists mainly of pedal markings and articulations, is helpful rather than cumbersome. This collection of English works from the turn of the 19th century is delightful and opens the door to infrequently performed organ music.

Gospel Meditations, arr. Jon Spong. Belwin-Mills (Warner Brothers) BHS9601, \$7.95.

Jon Spong once again offers the church organist accessible and pleasing arrangements of familiar tunes. These short meditations call for simple registrations that can be accomplished on a small to moderate-sized two-manual instrument. Settings include "Blessed Assurance," "Near to the Heart of God," "Pass Me Not," and "I Surrender All." The settings remain faithful to the harmonies of the original hymn and are perfectly suited for funerals, short interludes, and prayer responses.

—Laura Ellis
McMurry University
Abilene, Texas

Peter Schickele, Fantasy for Organ. Elkan-Vogel no. 163-00042 (\$18.50, sole selling agent is Theodore Presser).

The Fantasy was completed on March 7, 1990 and premiered by Thomas Murray at the AGO national convention in Boston in 1990. An improvisatory prelude in pastorate style over a pedal point introduces a rondo in ABACA form. In the A sections, a sturdy pedal tune is accompanied by moto perpetuo figurations in the manuals. Polychord and eleventh chords are introduced in the B section. The C section is comprised of an extended pedal cadenza. Although Schickele is perhaps better known for his compositions under his pseudonym P.D.Q. Bach, this Fantasy clearly indicates that he is capable of excellent writing that is harmonically fresh and bracing, but still very approachable by listeners. Expensive, but worth the price!

Conrad Susa, March for a Joyous Occasion. E.C. Schirmer no. 4553.

This moderately easy work is a fine procession and an excellent way to begin a recital. It is in the customary ternary form and has many horn fifths and higher number chords. The "trio" section is an interesting play on the term, since it embodies both the expected tonal change, as well as a three-voice texture.

—Warren Apple
Venice Presbyterian Church
Venice, Florida

Deux Marches pour Clairon, Tambour et Orgue (Marches des Horaces et des Curiaces and Marche de Saint Nicolas), Jehan Alain. Alphonse LeDuc (Theodore Presser is the sole selling agent), 1995, \$20.75.

A composition date of 1937 is suggested by Marie-Claire Alain. The first march was written for two bugles or trumpets, drum, and organ. The brass parts play either notes of the B-flat major triad or merely tonic and dominant pitches. The organ part provides the harmonic interest against the simple driving rhythms of the trumpets. The drum adds rhythmic spice and drive also. An opening fanfare section gives way to a short organ solo constructed of parallel harmonic motion. The da capo brings back the opening fanfare. The second march, in ternary form, uses simple triadic outlining for the solo trumpet with chordal movement in the organ part. A simple drumming pattern is used here for accompaniment. A short biography is included on the back of the score. B-flat trumpet parts and a drum part are included. These two pieces are moderately easy.

Prélude en camaieu (pour trompette et orgue), Jean-Paul Holstein.

Durand Editions Musicales (Theodore Presser is the sole selling agent), 1996, \$38.00.

This work was composed in 1995 and published in 1996. The *Prélude en camaieu* (prelude and cameo) are technically challenging for the organist and trumpeter. The prelude is marked *lyrique* and contains moving eighth notes in the trumpet and organ parts. Disjunct motion in both parts gives this movement an eerie sound. The prelude segues into the *camaieu*. Both movements use frequent meter changes, polyrhythmic passages and double pedal. As the music comes to a close, the rhythmic activity is heightened and the technical requirements become more demanding. This piece would make a good *tour de force* for any organ and instrument program.

—Larry Schou
University of South Dakota
Vermillion, South Dakota

Light One Candle: Advent Organ Collection. Wayne L. Wold. Augsburg Fortress 11-10720.

Settings of three hymns for the Advent season comprise this collection: Light One Candle To Watch for Messiah (Tif In Veldele); Wake, Awake (Wachet auf); and People, Look East (Besançon). All have multiple movements that can be played en suite or separately. Light One Candle, subtitled, "Homage to César Franck," is labeled "Prelude, Fugue, and Variation." The delicate, melancholy tune resembles Franck's own, and Wold skillfully uses Franckian harmonies and textures to reinforce the similarity of the two pieces. Wake, Awake is cast as a suite with a Prelude ("Wake, Awake, for Night is Flying"), Pastoreale ("Zion hears the watchmen singing . . ."), and Finale ("Now let all the heav'ns adore you . . ."). Each movement reflects the text which inspired it. An alternatim performance of this piece—having the choir or congregation sing stanzas between organ verses—would be effective. The final setting of People, Look East, consists of an exuberant Intonation and Trio that both exploit the lively French tune and capture the anticipatory spirit of the contemporary hymn text. Fresh and interesting service music; recommended.

Prelude, Meditation and Finale on Darwall's 148th. Wayne Wold. Augsburg Fortress 11-10809.

This tune, written by John Darwell (1731-1789), appears in hymnals with different texts: one for Ascension by Charles Wesley (*New Century Hymnal*) or alternately, one celebrating the church triumphant by Richard Baxter (1615-1691, *The Hymnal 1982*), to give but two examples. In either case, the ecstatic affirmation of faith realized in the resurrection and reign of Christ suffuses the music with confidence and hope (particularly in the last line, an ascending scale to the tonic). Wold has preserved this spirit in his multi-movement suite, using one phrase from the tune (with Wesley's text) as the foundation of each movement. The entire tune appears at the close of the third movement. The Prelude, based on the third phrase of the hymn (the one with the rising scale), is majestic and busy in the manuals with scales in contrary motion and passages of parallel thirds in the manner of a trumpet tune. The Interlude uses the second phrase as the basis of a reflective, chant-like melody in alternating triplets and duplets shared among both hands and feet. (This is also the most harmonically adventurous movement—the accidentals give it an air of improvisation.) The Finale is marked initially by accented, driving rhythms in the manuals against a steady quarter-note pulse in the pedal. When the tune in its entirety begins in long notes in the pedal, the manuals assume the repetitive busyness of a French toccata, though without the usual sixteenth-note figurations. The piece builds to a suitably fortissimo climax with double pedals. Despite the grandness of its conception, this music is not

overly difficult and would make a nice addition to a recital program.

—Sarah Mahler Hughes
Ripon College
Ripon, Wisconsin

New Handbell Music

Holy, Holy, Holy, arr. Cynthia Dobrinski. Agape, Code No. 1905, \$3.50 for 3-5 octaves of handbells with optional scripture narration, (M) AGEHR Level 3.

A pedalpoint and chromatic chords set the mood for the optional narration of scripture drawn from Isaiah 6:1-4, Rev. 15:4, Psalm 30:4, and Psalm 29:2. The arrangement then breaks out of this opening scheme with a dramatic bridge to the first stanza of the hymn (*Nicæa*). A similar interlude brings a key change to the minor mode with a return to a full fanfare at the end. The piece is impressive and not overly difficult.

Processional, Bob Burroughs. Harold Flammer Music (Shawnee Press, Inc.), HP5357, \$2.00; HP5358, \$2.50; for three octaves of handbells and piano (E+).

This is an attractive arrangement for bells and piano with the opening bell melody in octaves set against chord clusters on the piano. This arrangement is then reversed followed by a return to the opening format and a bouncy, happy ending. A very compatible combination, highly recommended. HP5357 is the bell part only, HP5358 is the full score.

Joyful Praise, Howard F. Starks. Harold Flammer Music (Shawnee Press, Inc.), HP5354, \$2.50; for three to five octaves of handbells (M-).

This delightful original piece should be easily accessible, and has enough special effects along with a good deal of harmonic interest to keep it a challenge.

The chordal structure of the music is thick and full throughout and the melody is memorable. It is in the key of C major in a waltz-like rhythm.

Jubiloso, Karen Lakey Buckwalter. Agape (Hope Publishing Company), Code No. 1904, for 3-5 octaves of handbells with optional hand drum (D), AGEHR Level 5.

This piece was a commission from the Adult Bell Choir at Somerset Church of the Brethren, Somerset, Pennsylvania, in celebration of the church's 75th anniversary in 1997. It is expertly written and set in a highly unusual and brilliant musical structure that I haven't come across before. It appears that Ms. Buckwalter has taken handbell composition a "step further." The optional hand drum at the beginning and end can only enhance this piece, as it mirrors the mallet rhythms. The excitement and drive of the piece brings on a lovely "arioso" section before again returning to the "chase" which brings this gem to a splashy dissonant chord that is shaken until it resolves to the major. I look forward to hearing an expert ensemble ring this piece.

When Johnny Comes Marching Home, Traditional America, arr. Valerie W. Stephenson. Agape (Hope Publishing Company), Code No. 1903, for 3-6 octaves of handbells with optional snare drum, AGEHR Level 4 (M+).

There are some nice ideas in this arrangement which highlight its patriotic flair. From the opening march of trumpets in the distance to a full and lively gait adding "Glory, Glory, Hallelujah" near the end, this arrangement appears very accessible and should be a joy to play. There is the use of "flutter"—a variation on the vibrato technique, which enhances the middle chordal structure. If you are looking for that special patriotic piece, this should fill the bill!

—Leon Nelson

Bedient...the transformation is complete.



For delivery this spring: two Bedient practice machines:

Manual I: Rohrfloete 8
Manual II: Gedackt 8
Pedal: II/I



We are moved into our new facility and are in full operation. Combined with our fine craftsmen, we are equipped to build your masterpiece efficiently and with the quality you have learned to expect from Bedient. At our new facility, your investments of time, money, and trust are safe with us. All inquiries are welcome.

1060 Saltillo Road

Roca, NE 68430

(402) 420-7662 fax: 420-7663

Email: BedientORG@aol.com www.4w.com/bedientorgan

How BACH encoded his name into *Die Kunst der Fuge* together with his tuning

Herbert Anton Kellner

I read with very great interest and pleasure the recent contribution by Jan Overduin to THE DIAPASON¹, "Bach and *Die Kunst der Fuge*." Therein, the author presented about two dozen typical examples, illustrating how the composer has interwoven the musical texture of the oeuvre with the notes of his name *b, a, c, h*, within the various counterpoints. (In English nomenclature, the German *b* is designated *b-flat*.) By this procedure BACH has inscribed—so to speak—in many places his signature to his compositions. Beyond this most simple form, a variety of permutations of these four basic letters can also be found, or else, transpositions to other pitches, as shown by R. Kreft,² a comprehensive special study printed in multicolor.

For the present article, three examples from Prof. Overduin's article will be extracted and discussed. Beyond the occurrence of the name BACH in these particular musical passages, possible simultaneous allusions by the composer to his mathematical system of unequal well-tempered tuning³ will be identified. This musical temperament—due to its intrinsic mathematical nature—is necessarily based on a certain set of numbers. The rationale for the present approach to study *Die Kunst der Fuge* is the fact that Bach has frequently structured the form of his compositions via numbers of a set belonging to the *wohlttemperirt* system. From this observation originated my "Vienna manifesto" of the Bach-year 1985: to analyze Bach's works with particular attention to the aspect of numbers pertaining to well-tempering.⁴ Utilizing this artifice, Bach attains an elaborate unity between features of the musical form and structuring in the widest sense and the harmony of tuning—initially and nominally the harpsichord. The most specific composition for this system was, of course, *Das Wohltemperirte Clavier*. A harpsichord can be well-tempered in not more than 19 elementary tuning-steps.⁵ This is the number for the closure of the circle, and the 19 intervals are 12 fifths followed by 7 octaves in the opposite direction.

In view of the essential occurrence of the name *b, a, c, h* for carrying out this study, the number alphabet and its

gematrial correspondences needs first of all to be introduced. Thus, the letters are numbered along the Latin alphabet from A=1, B=2, C=3, ... I=9, J=9 [sic], ... K=10, ... U=20, V=20 [sic], ... X=22, Y=23, Z=24. Expressed via that numbering, B, A, C, H will appear as 2, 1, 3, 8. The adding-procedure as prescribed by the gematria, $2+1+3+8$, yields the correspondence BACH=14. Likewise, J.S. BACH will be 41, the crab or inversion of the number 14.

Now the well-tempered system will be concisely laid out, putting special emphasis on the way it will be ultimately reflected here in *Die Kunst der Fuge*. This temperament comprises 7 perfect fifths and 5 well-tempered ones. It derives from the central key of tonality, C-major.⁶ In its triad C-E-G, the enlarged third beats at the same rate as the reduced fifth—an ideal mutual adaptation. To complete the description, four well-tempered fifths ascend from *c* and reach the second octave of the initial third *e* closing this chain of fifths *c-g-d-a-e*. From *c* downwards extends a chain of six perfect fifths, reaching *g-flat* (*f-sharp*). Of course, octave-transpositions must be applied in practical harpsichord tuning wherever necessary. The last tempered fifth of the system results as *B-f-sharp*, closing the circle. From the third *e* upwards ascends the seventh and last perfect fifth *e-b*.

The unique and distinguishing feature of *wohlttemperirt* is its musico-theological foundation; no other tuning has anything similar to offer. Due to the beat-rates in the triad at the perfection of the *unitas*,⁷ the system is founded upon a tri-unitarian basis. The nucleus of baroque thoroughbass is the triad, itself a symbol of the Holy Trinity. Just hearing a triad, its three components

Example 1. (© G. Henle Verlag)



Example 2. (© G. Henle Verlag)



Example 3. (© G. Henle Verlag)



merge suavely and smoothly into an agreeable, pleasant unity.⁸ Furthermore, the beat ratio of 1:1 of the constituent intervals can be considered as a profound symbol of the monotheistic principle—it is here where Werckmeister's ideas on the perfection of the baroque *unitas* are rooted.

Returning now from theological spiritualities and mathematical ratios to the music itself, by what means could Bach reflect in a composition the numbered alphabet and the gematria? A few such examples will follow now. As concerns the numbered alphabet, for the onset of its table A=1, one may refer to the well known A-major fugue of The Well-Tempered Clavier I. Its theme starts with an isolated note *a*, followed by three 8th-rests. Such an incipit is highly unusual, if not bizarre, and correlating with the table's A=1 appears natural and not far fetched. For the correspondence BACH=14, the C-major fugue's theme—as well as that of B-major—starts with 14 keystrokes.⁹ Within *Die*

Kunst der Fuge itself, following the first four pieces, already the theme of contrapunctus 5 (and others) count 14 keystrokes. For the gematrial correspondence J. S. BACH=41, not later than the initial two keystrokes *d, a*, of *Die Kunst der Fuge*—set in d-minor—show 41 if juxtaposed.

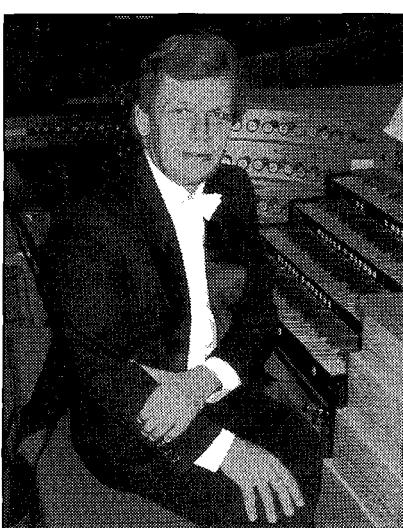
Now it will be indicated how musical structures can convey hints or allusions to the well-tempered system. It is based upon the ratio of the *unitas* between the beats of the tempered third and fifth, 3 and 5 in thoroughbass. Therefore, immediately the number 135—in juxtaposition—may be used, for instance, within the bar numbered by 135. Other possibilities may be derived from the two sorts of fifths, 5 well-tempered, 7 perfect, such as in juxtaposition 57, 75 (75 could be made up via the tri-unity as 31+13+31¹⁰), or even 577. Finally, in terms of musical notation, 5 relates to *e*, 7 to *g*, and 3 to *c*. As to the number 19 and concomitant abstract structuring, looking now as an example at the B-major prelude of WTC I, it counts 19 bars, starts at bar 1913 and ends at bar 1931.¹¹

The first extract from Prof. Overduin's article is contrapunctus 4 (BWV 1080, 4), measures 135 to 138, page 15 in Davitt Moroney's edition from G. Henle.¹² Starting from bar 135 (*unitas-third-fifth*) the tenor sounds BACH, rhythmically comparable to a sigh. The fugue terminates at 138, which incidentally corresponds to ACH, the final letters of the composer's name; in German a sighing exclamation. Perhaps the terminating pedal on *d* (D=4) through the last four bars may be related to the four letters of BACH. (See Example 1.)

The second example, page 46 in the

EURO MUSIK CORPORATION

104 West Lake Street • Bloomingdale, IL 60108



Volodymyr Koshuba at the Rieger-Kloss Console

Announcing an amazing new CD Release
- Ukrainian Organist, Volodymyr Koshuba -
featuring Chicago's newest Rieger-Kloss installation
- Trinity Lutheran Church, Roselle -
(\$16.95 postpaid)

Program:

Adagio – Tomas Albinoni, arr. Koshuba
Fantasia in G-Major (BWV 572) – J.S. Bach
Passacaglia in C-Minor – Dietrich Buxtehude
Introduction and Passacaglia in D-Minor – Max Reger
Fantasia in F-Minor (KV 594) – Wolfgang Amadeus Mozart
Concerto in D-Major – Dimitri Borodianski, arr. Koshuba
Andante cantabile (D-Major String Quartet) – Tschaikowsky, arr. Koshuba
Promenade and "The Great Gate of Kiev" – Mussorgsky, arr. Koshuba
Nocturne (String Quartet, No. 2) – Alexander Borodin, arr. Koshuba
Toccata (Uzbek Suite) – Georgi Mushell
Priere, (Opus 16, No. 1, Book 2) – Alexandre Guilmant

- To receive your copy of "Koshuba Konzert," write, fax, telephone or e-mail today!
(Visa and Mastercard accepted)

Toll-free Fax and Telephone:
1-800-21-ORGAN
(1-800-216-7426)

E-Mail:
euromusik@earthlink.net
Internet Site:
www.Rieger-Kloss.com

fine leather shoes for organists
Organmaster Shoes



whole and half sizes

Fast UPS Delivery

WOMEN'S: 5 Colors, Sizes 4-11, \$44 ppd.

MEN'S: Black, Sizes 6-12, \$50 ppd.

Sizes 12 1/2-13, \$52 ppd., Sizes 14-16, \$69 ppd.

Narrow, Medium and Wide widths

CALL OR WRITE (203) 453-1973

282 Stepstone Hill, Guilford, CT 06437

Moroney/Henle edition (BWV 1080, 11), concerns contrapunctus 11, bars 90 and 91. (See Example 2.) As Prof. Overduin points out, the alto introduces by theme *three* the notes B, A, C, H, but he mentions that Tovey rejected this as an allusion to BACH because in fact, it is B-A-C-C-C-H sounding here. However, Tovey could at his time not be aware of Bach's tri-unitarian temperament and thus, necessarily failed to understand the significance of A,C,C,C: 1,3,3,3 in numbers. As much as within B-AC-H, 2-13-8, the number 28, *secundus numerus perfectus* is centered upon 13, *unitas-trinitas*, the present extended theme 2-133-8 includes three times the number 3. The frame still remains B and H. An essential factorization holds, 1333=31*43: the prime numbers 31, *trinitas-unitas* and 43 = CREDO (3+17+5+4+14)—a tri-unitarian Credo! Starting with the second half of this bar and counting from the bass fundament upwards, presents the notes e, a, c, thus 513, nothing else than a permutation of 135. This is interpreted as fifth 5, *unitas* and third 3 in thoroughbass. The crucial bar in this example is 91—the crab or inversion of 19—by which number of elementary steps the circle of fifths will close. Working backward in this bar to the second quaver shows a, a, c, thus 113: a numerical triptych of *unitas* and *trinitas*. This measure 91 not only sounds BACH in the alto, but its onset reads d, g, b, converted to numbers 4,7,2.

As concerns 472, Bach was certainly intimately familiar with the notion of permutations, thinking for example, of his choral fugues or certain three-part inventions. Thus, just from a cyclical permutation of 472 results the number 247 (=13*19). According to the baroque gematria, 247=MUSICALISCHE TEMPERATUR which is the title of Werckmeister's classical treatise, 1691. Furthermore, 247=112+135 holds additively, but the implications of such observations cannot be detailed here and these results were published elsewhere already some time ago.¹³

The third example still deals with contrapunctus 11, bars 144 to 145, page 48 in the Moroney/Henle edition. (See Example 3.) There the alto and treble sound BA-CH and the bass and tenor in the second quaver of 144 present G, E, converting to 7 and 5, the numbers of perfect and well-tempered fifths. The bass, in fact, now sounds G,G,G,E, in numbers 7775. It may also be mentioned that contrapunctus 11 starts in a Trinitarian fashion by three bars identically structured, with eighth-note rests on the downbeat and 3 subsequent eighth notes; one has 3+3+3=9, *trias trinitatis per additionem*.

Finally, a typical manifestation of the *unitas*, a determining and crucial element in Bach's structuring of his compositions can be pointed out at this occasion. The contrapunctus 11 extends over 184 bars, an even number. The midpoint therefore falls upon the bars 92 and 93, see the preceding example. The bar 93 (=3*31, tri-unitary factorization!) sounds, from the fundament of the bass upwards, a, c, e; in numbers 1,3,5: *unitas*, third and fifth in thoroughbass—on the dominant of d-minor. In the central triad of C-major of *wohltemperirt*, third and fifth beat at the unison! Hence, this piece is obviously pivoted symmetrically upon the very nucleus of the well-tempered musico-mathematical system.

The considerations above represent a corollary to the examples of the underlying article in THE DIAPASON. As to the aspects described and analyzed, there is no pretension whatsoever to be exhaustive. Rather, the purpose is, hopefully, to be thought provoking, to stimulate and encourage further, more systematic and complete investigations into the direction outlined here—as much as the article published by Prof. Overduin has led to the present study.

After having reconstituted the well-tempered system Werckmeister/Bach initially in 1975,¹⁴ it was gratifying for me to see how organ builders have

taken up and followed the ideas, appreciating the technological and musical qualities of this baroque temperament. These builders include Rudolf von Beckerath, John Brombaugh & Associates Inc., T. S. Buhr, Paul Fritts & Co., Gerhard Grenzing, Otto Hoffmann Organs, Claude Jaccard, Yves Koenig, Michael Korchonoff, Dominique Laland, Gebr. Oberlinger, Martin Pasi, Richards, Fowkes & Co., Charles M. Ruggles, Taylor & Boody, George Westenfelder, Karl Wilhelm, Hellmuth Wolff and Munetaka Yokota.

On these organs, tuned accordingly, many distinguished musicians have performed and recorded, including Martin Balz, Luc Beauséjour, Jonathan Biggers, Gavin Black, Robert Clark, David Dahl, George Edward Damp, François Espinasse, Bernard Foccroulle, Martin Gester, André Isoir, Calvert Johnson, Donald Joyce, George Ritchie, David Rothe, Wolfgang Rübsam, Yasuko Uyama-Bouvard and others.

A discography as at that time I have published in *The Tracker*.¹⁵ Further references to analyses of Bach's compositions are contained—together with a heuristic derivation of the well-tempered system—in the Blankenburg-Michaelstein symposium proceedings.¹⁶ For those interested in more musicological details, a bibliography is also contained within my lecture publication on historical temperaments, held at the

symposium in the Vienna Hochschule für Musik und Darstellende Kunst.¹⁷ n

Notes

1. Jan Overduin, "Bach and *Die Kunst der Fuge*," *THE DIAPASON*, May 1998, 15-17.
2. Robert Kreft, J. S. Bach, *Die Kunst der Fuge* und ihre B-A-C-H-Elemente. Werkanalyse. Tutzing, Schneider 1977.
3. The invention is undoubtedly due already to Werckmeister. See: Herbert Anton Kellner, "Did Werckmeister already know the tuning of J.S. Bach for the '48??" *English Harpsichord Magazine*, Vol. 4, No. 1, 1985, 7-11, and idem: *A propos d'une réimpression de la "Musicalische Temperatur" (1691) de Werckmeister*, *Revue de Musicologie* Vol. 71, 1985, 184-187.
4. Kellner, H.A., *Neue Perspektiven der Bach-Forschung*, *Österreichische Musik Zeitschrift* Jg. 40/2-3, February-March 1985, 73-8.
5. Kellner, H.A.; *The Tuning of my Harpsichord*. Schriftenreihe Heft 18. Verlag Das Musikinstrument, E. Bochinsky, Frankfurt/Main 1980.
6. Johann Nepomuk David, *Die dreistimmigen Inventionen von J. S. Bach*, Göttingen 1959, p. 6: "Die fortwährende Anwesenheit des Themas (Gottes Gegenwart) wird niemals durch menschliches Tun (Zwischenräume) unterbrochen—sondern jedes C-Dur Geschehen Bachs schreitet vorüber wie ein Priesterzug als Repräsentant der theokratischen Ordnung"; the persisting presence of the theme (presence of God) is never suspended by human acting (interludes)—but rather, any passage of Bach set in in C-major is like a priests' procession, representing the theocratic order.
7. Rolf Dammann, *Der Musikbegriff im Deutschen Barock*. Laaber 3 1995.
8. Carl Dahlhaus, *Der Dreiklang als Symbol*, Musik und Kirche 25, 1955, S. 251.
9. For a detailed scrutiny of the C-major fugue's theme, see Kellner, H. A., *Musique et Tempérément par Pierre-Yves Asselin*. Compte rendu. *Revue de Musicologie* Vol. 72/2, 1986, 294-296.
10. Kellner, H.A., How Bach quantified his well-tempered tuning within the Four Duets. *English Harpsichord Magazine*, Vol. 4, No. 2, 1986(87), p. 21-27. Idem: *Barocke Akustik und Numerologie in den Vier Duetten: Bachs "Musicalische Temperatur."* In "Bericht über den Internationalen Musikwissenschaftlichen Kongress Stuttgart 1985," ed. Dietrich Berke und Dorothea Hanemann, Kassel 1987, 439-449.
11. Kellner, H.A., "Was Bach a Mathematician?" *English Harpsichord Magazine and Early Keyboard Instrument Review*. Ed. Edgar Hunt Vol. 2, No. 2, April 1978, page 32-36.
12. The three musical examples are reprinted with the kind permission of the G. Henle Verlag, from J.S. Bach, *Die Kunst der Fuge*, ed. Davitt Moroney, Muenchen, G. Henle 1989.
13. Kellner, H.A.: "Le tempérament inégal de Werckmeister/Bach et l'alphabet numérique de Henk Dieben." *Revue de Musicologie* Vol. 80/2, 1994, 283-298.
14. Kellner, H.A., "Eine Rekonstruktion der wohltemperierten Stimmung von Johann Sebastian Bach." *Das Musikinstrument* 26/1, January 1977, 34-35. In English: Kellner, H.A., "A Mathematical Approach Reconstituting J.S. Bach's Keyboard-Temperament." *BACH: The Quarterly Journal of the Riemenschneider Bach Institute*, Berea, Ohio. Ed. Elinor Barber. Vol. 10/4, October 1979, pp. 2-8 and 22.
15. Kellner, H.A., "J. S. Bach's Well-tempered Unequal System for Organs." *The Tracker*, Journal of the Organ Historical Society Vol. 40/3, 1996, 21-27.
16. Kellner, H.A., Über die Cembalostimmung für *Das Wohltemperierte Clavier*. Michaelsteiner Konferenzberichte 52: Stimmungen im 17. und 18. Jahrhundert, Vielfalt oder Konfusion? Ed. G. Fleischhauer, Monika Lustig, W. Ruf, F. Zschoch, Michaelstein 1997, 35-44.
17. Kellner, H.A., Stimmungssysteme des 17. und 18. Jahrhunderts. In "Alte Musik und Musikpädagogik." Symposium, Hochschule für Musik und Darstellende Kunst, Wien. Ed. Hartmut Krones. Reihe Wiener Schriften zur Stilkunde und Aufführungspraxis, Vol. I, Böhlau. Wien, Köln, Weimar 1997, 235-265.

Express Yourself!



...With The Peterson RC-150™ Sixteen Stage Swell Shade Operator

Thousands of pipe organs use Peterson electronic swell shade operators to achieve exacting control of their expressed divisions. As the leading innovator of solid state control equipment for pipe organs, we have over twenty years of experience with shade control systems. We now proudly offer our most refined shade controller ever: the RC-150 /16! Smooth, quiet, and

powerful, this system incorporates sophisticated motion control technology to move shades quickly yet gently to precisely the desired position...every time.

To find out how you can "express yourself" like never before, contact your organbuilder or Peterson for a free brochure.

peter
ELECTRO-MUSICAL PRODUCTS, INC.

11601 S. Mayfield Avenue • Alsip, Illinois 60803-2476 • U.S.A.
Phone 708.388.3311 • Fax 708.388.3367 • email@petersonemp.com • www.petersonemp.com

Guilbault-Thérien, Saint-Hyacinthe, Québec (1946)

This company originated with the Providence Organ Company, established in Saint-Hyacinthe in 1946. The partners, André Guilbault, whose father Maurice Guilbault had worked for Casavant, and Guy Thérien, a voicer from Casavant, joined forces in 1968 when the elder Guilbault retired. The present company name was adopted in 1979. When André Guilbault retired in 1992, Alain Guilbault (no relation) acquired an interest in the company.

At the outset the company manufactured electro-pneumatic instruments, but built its first mechanical-action instrument (Opus #1 in a new series), a two-manual, 7-stop organ, in 1970, immediately followed by several small one- and two-manual instruments. From 1974 onward the typical instruments were medium-size, two-manual organs. Larger instruments of three or four manuals began to appear with greater frequency after 1983, the largest being a four-manual, 45-stop organ installed in Grace Church, White Plains, New York, in 1989, the only installation in the United States to that time. While the tonal layout of the organs is mainly inspired by European sources, mainly French, the swell divisions of the larger instruments are sufficiently versatile to handle symphonic literature.

The output of new organs was about 55 to 1998, mainly in Québec and Ontario. The company's work has also involved the restoration and reconstruction of a similar number of Québec organs, mainly by Casavant, but including some of historical significance that are over a hundred years old by such early builders as Napoléon Déry and Louis Mitchell.

Several compact discs featuring performances by Québec organists on instruments manufactured by the company, or on reconstructed historical Casavant instruments, have been released in the past decade.⁸

Principal Pipe Organ Company,

He emigrated to Canada in 1951 and joined the Keates Organ Company in Lucan, Ontario, as an organbuilder and voicer. In 1955 he was co-founder, with John Bright, of the Kney and Bright Organ Company in London, Ontario, with the intention of specializing in tracker instruments. The timing was premature, for only a few musicians and teaching institutions found such instruments of interest; with the exception of two teaching organs of tracker design supplied to a college in the United States, most of the early organs were requested to have electric key action. In 1962 Gabriel Kney established his own company in London, Ontario, where, with enlarged facilities and a staff of six to eight, he specialized in mechanical-action instruments. Organs from the period between 1962 and 1966 were designed in the historic manner of *Werkprinzip*, with organ pipes enclosed in a free-standing casework and separated into tonal sections. The tonal design of smaller instruments followed 18th-century North European practices, with some tuned in unequal temperaments of the period.

Altogether, his shops produced 128 organs since 1955; the largest in Canada being the four-manual, 71-stop, tracker-action instrument with two consoles in Roy Thomson Hall, Toronto. Since the early 1970s almost three-quarters of the installations were in locations in the United States, several of these in large universities. Occasionally maintenance and historic instrument restoration projects were undertaken.

Wooden pipes were made in the shop, with the exception of very large pipes made to specifications by suppli-

ers in the United States, England, or Germany. Metal pipes also were made to order by independent pipemakers in Germany or Holland. Some console components, such as keyboards, were obtained from suppliers in the United States, England, or Germany. Electric switching devices came from the United States in earlier years, later from England. Blowers were imported from Laukhuff in Germany, Meidinger in Switzerland, or White in the United States. All casework and chest construction was done in the shop.

In 1996 Gabriel Kney retired from active organbuilding and closed his company. Since then he has acted as a consultant to churches seeking advice on organ purchase, restoration, and tonal redesign, and sometimes to other organbuilders.

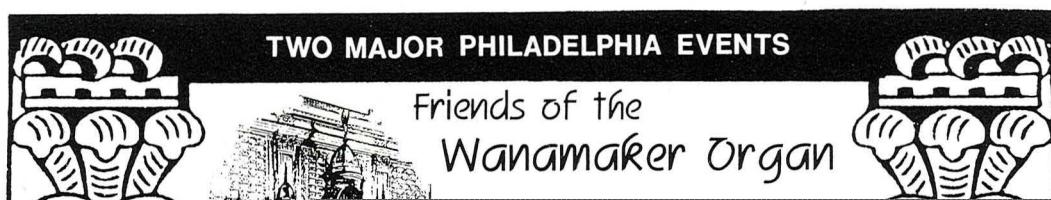
Karl Wilhelm, Mont Saint-Hilaire, Québec (1966)

Karl Wilhelm was born in Lichtenthal, Rumania, and grew up in Weikersheim, Germany. At the age of 16 he entered apprenticeship with A. Laukhuff, Weikersheim (1952–1956), followed by working experience with W. E. Renkewitz, Nehren/Tübingen (1956–1957), and Metzler & Söhne, Dietikon, Switzerland (1957–1960). After moving to Canada, in 1960 he joined Casavant Frères, where he established the department and trained several employees for the production of modern mechanical organs; while there he was responsible for the design and manufacture of 26 organs. In 1966 he established his own firm, first in Saint-Hyacinthe, then moved to new facilities in Mont Saint-Hilaire, near Montréal,

Québec, in 1974. For a while he was assisted by Hellmuth Wolff, now an independent builder (see below).

Karl Wilhelm specializes in building mechanical organs of all sizes, 147 to date, of which 69 are located in the United States and two in Seoul, Korea. Of the total output, 43 are one-manual instruments, 93 are two-manual instruments of medium size, and 11 are three-manual instruments—the largest is a 50-stop instrument in St. Andrew's Presbyterian Church, Toronto, installed in 1983. Two have detached consoles, and four have combination actions with electric stop-action; all instruments have mechanical key action. The design and layout of instruments adhere to the principles of the classical tradition of German and French organbuilding. Three-manual instruments feature a large swell division, suitable for the performance of Anglican Church music and the Romantic repertoire.

All wooden pipes are made on the premises, along with almost one-half of the metal pipes that are handmade of a tin-lead alloy; other metal pipes are imported from Germany. Scaling and voicing are done in the classical open-toe manner for natural speech and mellow blend. Windchests and bellows, consoles and action, and cases are manufactured in a 9,000 sq. ft. workshop. Organs may have cases of contemporary design, or perhaps are more ornate with moldings and hand-carved pipe shades that are compatible with the architecture of the location. Blowers are acquired from Laukhuff, Germany; miscellaneous parts come from other suppliers. The firm does not engage in rebuilding or renovation but services



and tunes its own instruments throughout North America. In 1998 the firm had five employees, all trained by Karl Wilhelm.

Wolff & Associés, Laval, Québec (1968)

Hellmuth Wolff was born in Zurich, Switzerland. While a teenager he apprenticed with Metzler & Söhne, Dietikon, Switzerland (1953–1957); in his spare time he built his first organ, a four-stop positiv instrument. He received additional training with G. A. C. de Graff, Amsterdam (1958–1960) and with Rieger Orgelbau, Schwarzbach, Austria (1960–1962). In the United States (1962–1963) he worked with Otto Hofmann, in Austin, Texas, and Charles Fisk, in Gloucester, Massachusetts. After moving to Canada he worked with Casavant Frères (1963–1965) in its newly established tracker-action department, and then with Karl Wilhelm (1966–1968), with whom he had worked at Casavant. In the interval 1965–1966 he returned briefly to Europe to work as a designer and voicer with Manufacture d'orgues Genève, in Geneva. Besides playing the piano and singing in choirs wherever he went, he completed his musical training by taking organ lessons with Win Dalm in Amsterdam and later with Bernard Lagacé in Montréal.

In 1968 he opened his own business in Laval, Québec, with one employee; his present associate, James Louder, started his apprenticeship with Hellmuth Wolff in 1974, after training in classical guitar and English. The first large project undertaken in that year was the construction of a three-manual, 26-stop instrument at the Church of St. John the Evangelist, New York City; this was one of the city's first modern tracker-action organs and it incorporated features not yet seen in North America. In 1977 the company moved to a new shop; the firm became incorporated in 1981, and James Louder became a partner in 1988.

Hellmuth Wolff has been part of the Organ Reform in North America since the movement came to this continent in the early 1960s. He specializes in mechanical-action instruments, large and small, whose design is inspired by French or German classical traditions, although other styles are represented that are designed to accommodate a wide range of organ literature. A total of 42 organs have been manufactured; about one-half of these were installed in locations in the United States. While a few small residence or practice instruments have been built, the majority are two-manual organs, in addition to eight three-manual organs, and one four-manual, 50-stop/70-rank instrument installed in Christ Church Cathedral, Indianapolis, Indiana, in 1989.⁹ Other related activities include rebuilding, restoration, and maintenance work, chiefly in the Montréal area.

Wooden pipes are made on the premises, while metal pipes are acquired from several pipemakers in Canada, U.S.A., and Europe; some reeds are made there, also. Windchests, consoles, and cases are also manufactured on site. Blowers are acquired from Meidinger and Laukhuff in Germany. Several installations feature both mechanical stop-action and capture systems; the first was built in 1977 for the Eighth Church of Christ, Scientist, in New York City; it was probably the first such system in North America. Both sequencers and traditional multilevel capture systems are used. There were eight employees in 1998.

Hellmuth Wolff, along with his associate, James Louder, have contributed to symposiums and written publications on organs and organbuilding.¹⁰ Fourteen compact discs, featuring performances by Canadian and American artists on Wolff instruments, have been released, and three others are in preparation.¹¹

Brunzema Organs, Fergus, Ontario (1979–1992)

Gerhard Brunzema was born in

Emden, Germany, and grew up in Menden on the Ruhr river, a northern part of the country where there was an abundance of historic organs. After World War II he apprenticed with Paul Ott in Göttingen and worked with him as a journeyman organbuilder (1948–1952). He received extensive technical training, including acoustics, at the Brunswick State Institute for Physics and Technology (1953–1954), and received a Master's degree in organbuilding in 1955. In 1953 he joined the prominent European organbuilder Jürgen Ahrend in the construction and restoration of organs, some in Holland and Germany of great historical significance; this association continued for 18 years. After emigrating to Canada he joined Casavant Frères in 1972 and served as artistic director until 1979; during that time he was responsible for the design of several notable organs in Canada, the United States, Japan, and Australia, along with the restoration of a number of historic Casavant instruments in Ontario and Québec. His experience at Casavant gave him the opportunity to work with very large organs, an experience that was lacking in Germany.

In 1979 he established his own business in Fergus, Ontario. Throughout his career he specialized mainly in small, one-manual, four-stop, continuo organs (25 in all); most of his nine two-manual instruments—the largest was 25 stops—were made between 1985 and 1987. In 1990 he was joined by his son, Friedrich, who had completed his apprenticeship in Europe. Until the time of his death in 1992, Gerhard Brunzema's total output amounted to 41 instruments; of these, 20 were installed in Canadian locations (mainly in eastern provinces), 17 in the United States, one in the Philippines, one in South Korea, and two in European countries. The tonal design of his instruments was strongly influenced by Schnitger organs that he had studied and restored while in Europe. He believed that basic organ design cannot be learned through restoration work, because such instruments were conceived by others; nevertheless, in restorations the intentions of the original builders should be respected. As for new instruments, his philosophy was that "An organbuilder should choose a style and stay with it, so that he not only continues to develop his own skills, but also continues to help improve the skills of the people working for him. . . . Become a master of one thing, get over the initial difficulties very quickly, and then polish your knowledge, the details of which will finally add up to a very good result."¹²

Koppejan Pipe Organs, Chilliwack, British Columbia (1979)

Adrian Koppejan was born in Veenendaal, Holland, and apprenticed with his father, who was an organbuilder there. He worked with Friedrich Weigle in Echterdingen by Stuttgart, Germany (1963–1966), with Pels & Van Leeuwen in Alkmaar, Holland (1968–1972) as shop foreman of the mechanical organ department, and with his father's company, Koppejan Pipe Organs, in Edeveen, Holland (1968–1972). He moved to Canada in 1974 and established his own company five years later.

Adrian Koppejan strives for a clear, warm, but not loud sound in his instruments, a preference inspired by classical organs of North Germany. This sound palette is reflected in the instruments in which he specializes: small and medium-size tracker instruments; he has built five electromechanical organs, as well. His output to date consists of 19 organs; these have been installed in churches and private residences in British Columbia, Alberta, and Washington state. His largest organ is a three-manual, 31-stop, electromechanical instrument, with a MIDI system, installed in the Good Shepherd Church, White Rock, B.C., in 1995. An instrument of similar size was constructed in 1998. Rebuilding, restoration, maintenance, and tuning are also part of regular activities.

Wooden pipes are mostly acquired from Laukhuff, Germany; metal pipes come from Stinkens in Holland and Laukhuff in Germany. Keyboards are made in Germany by Laukhuff or Heuss. Winding mechanisms, consoles, solid oak cabinets, and casework are manufactured in the shop. Blowers are supplied by Laukhuff, and electrical control systems come from Peterson in the U.S.A. There were two part-time employees in 1998 as Adrian Koppejan reduced the scope of his operations in anticipation of retirement.

Orgues Létourneau, Saint-Hyacinthe, Québec (1979)

Fernand Létourneau was born in Saint-Hyacinthe, Québec, where he worked for while as a carpenter before entering employment with Casavant Frères in 1965; there he apprenticed with his uncle, Jean-Paul Létourneau, who was head reed voicer. He remained with the company for 14 years, where he was head voicer from 1975 to 1978, when he decided to set up his own independent company. First, with the help of a Canada Council grant, he embarked on an organ tour of Europe to study the voicing of old masters. Upon his return to Canada in 1978 he began building organs in Sainte-Rosalie, Québec, and became incorporated in 1979. His first organ, a two-manual, 6-stop instrument, was started in the basement of the family house and then displayed in the shop of a cabinetmaker; it was later acquired by the Conservatoire de Musique du Québec, Hull, where dozens of students have learned to play the organ on this small instrument. In 1984 he moved back to Saint-Hyacinthe, where three other organbuilders were already established. The factory's first building was formerly a municipal water-filter plant; the partially underground space provided a room 35 feet in height, ideal for erecting organs. A second industrial building was acquired recently to supplement the original premises.

A total of 55 organs of various sizes have been built to 1998; 13 others are in progress. The great majority have mechanical action, utilizing classical principles used in European instruments, and with the flexibility provided by ranks inspired by Dom Bédos, Schnitger, and Cavaillé-Coll. The largest will be a four-manual, 101-stop, mechanical-action instrument intended for the Francis Winspear Centre, Edmonton, Alberta. International distribution has been common from the outset, beginning with three early instruments that were installed in Australian locations in the early 1980s (the builder had become known on account of his activities as a voicer of Casavant instruments in that country). Others have been placed in New Zealand, Austria, England (Pembroke College, Oxford, 1995; an instrument is under construction for the Tower of London for completion in late 1999), the United States (over one-third of the total production), and Canada (chiefly eastern provinces, a few in the west). The company now has permanent representatives in the United States, England, and New Zealand. Fernand Létourneau prefers to build instruments of eclectic tonal design that are suitable for the performance of a wide range of organ literature. Historic restorations have also been undertaken.

All organ components, with the exception of electronics, are made in the factory, including wooden and metal pipes to 32-foot length, keyboards, consoles, and casework. Blowers are acquired from Laukhuff, Germany. Middle-size organs are equipped with electronic sequencers, card readers, and similar devices. The company is constantly engaged in rebuilding and restoring instruments of different vintages to original condition, about 50 to date, several of which have been designated as historical or heritage instruments. In 1998 there were 45 full-time staff in the Létourneau "family," of which a number are related to one

another as father-son/daughter, uncle, brother, cousin, and husband-wife. ■

Notes

1. Antoine Bouchard, "The Organ in Canada: the first 300 years," *MusiCanada*, April 1978, 9.
2. Besides being the cause of large debts, pipe organs also generated discord in some churches. In the early 18th century, for example, the Presbyterians allowed neither organs nor hymns; opposition to the introduction of "canal instruments" into the church persisted until the prohibition was relaxed following a decision by the General Assembly in 1872. (Stanley L. Osborne, "Protestant Church Music," in *Encyclopedia of Music in Canada*, 2d ed.)

3. Stephen C. Willis, *Pipes and Pedals: Chronicles of Canadian Organs and Organists*. Exhibition brochure. (Ottawa: National Library of Canada; Minister of Supply and Services Canada, 1983), 1.
4. The following selective summary follows the outline in Antoine Bouchard, "Organ building," *Encyclopedia of Music in Canada*, 2d ed.

5. Information is derived from entries on various organbuilders in the *Encyclopedia of Music in Canada*; from James B. Hartman, *The Organ in Manitoba: A History of the Instruments, the Builders, and the Players* (Winnipeg: The University of Manitoba Press, 1997); and directly from the organbuilders. The list of organbuilders is believed to be complete. However, in the course of gathering information for this article, some small firms, the nature and extent of whose activities is unknown, failed to respond to requests for reports.

6. It seems that unions were starting to take over Hallman's organ division at that time, so an agreement was reached between Hallman and Keates that any organs sold by the Hallman Company would be manufactured and installed by Keates-Hallman.

7. What makes a "new" organ may be defined differently by various builders. For example, some would describe an instrument that incorporates one or more ranks of pipes from an older instrument but consists of fabricated basic structures as "new," following a practice that was followed in Europe. The Keates-Geissler opus list includes a number of such instruments, according to Dieter Geissler.

8. A descriptive brochure of the recordings is available from Guilbault-Thérien, Inc., C.P. 610, Saint-Hyacinthe, Québec, J2S 7C2; Tel: 514-796-3231; Fax: 450-796-3939.
9. Concerning this instrument, the organ consultant stated: "Christ Church Cathedral now has two of the most outstanding organs in the United States. The Hellmuth Wolff organ in the chancel is built in the English/French style and provides an ideal medium for the accompaniment of choral works performed in the chancel, and is also an excellent instrument for the interpretation of many facets of the organ repertoire." Arthur Carkeet, *The American Organist*, January 1993, 43. (The other organ, installed in a gallery, is by Taylor & Boody, 3738.)

10. Hellmuth Wolff and James Louder, "Future Trends/Zukünftige Tendenzen," in *The Tracker Organ Revival in America/Die Orgelbewegung in Amerika* (Berlin: Pappe Verlag, c. 1978); Hellmuth Wolff, "The Organ in Redpath Hall," in *L'Orgue à notre époque*. Symposium at McGill University, 26–28 May 1981, Proceedings edited by Donald Mackey (Montréal: McGill University, 1982); Hellmuth Wolff, "The Organ of Knox College, Toronto," in *The Historical Organ in America*, edited by Lynn Edwards (Easthampton, MA: The Westfield Center for Early Keyboard Studies, 1992).

11. These are available directly from the organbuilder at cost price, including shipping and handling; a discography can be obtained from Wolff & Associés, 1260 rue Tellier, Laval, Québec, H7C 2H2; Tel: 450-661-2073; Fax: 450-661-6967.

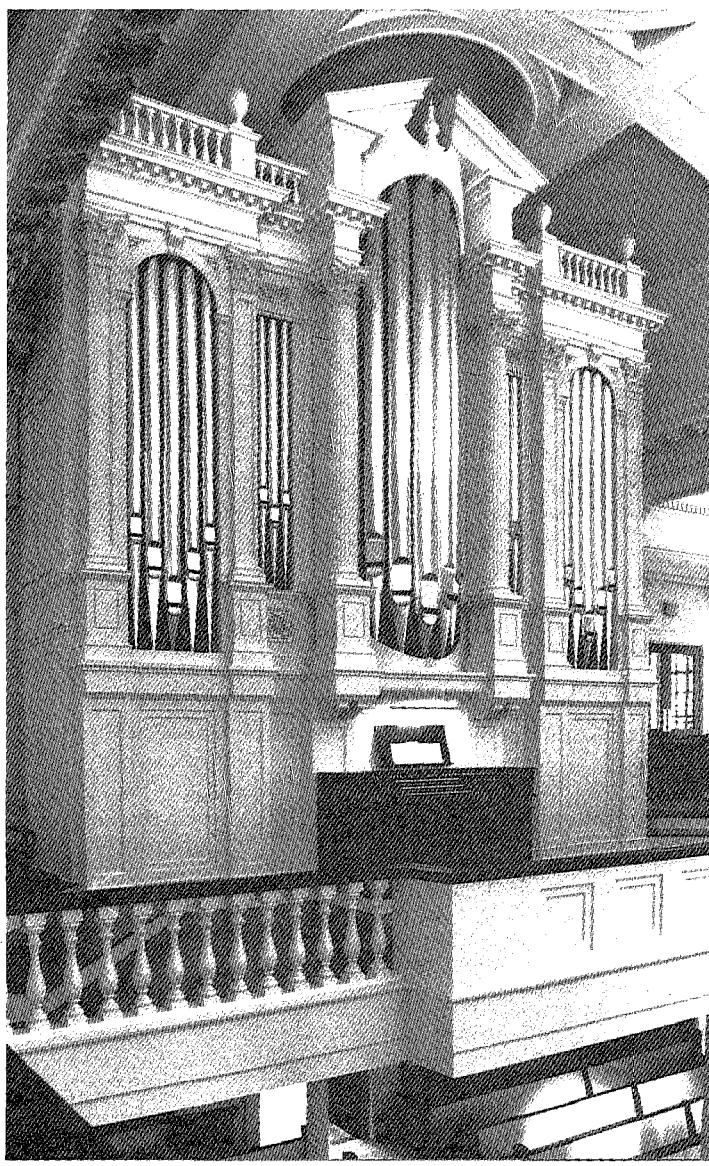
12. Craig Cramer, "An Interview with Gerhard Brunzema," *The American Organist*, July 1989, 47. For posthumous appreciations of Brunzema's work, see "In memoriam Gerhard Brunzema," *The Diapason*, August 1992, 12: "[His] organs were grounded in historic precedent but gave witness to the time in which they were built. He did not join the lockstep, retrograde procession into visual/architectural historicism" (Carroll Hanson); "His interest in remaining true to the Dutch historical building practices was evident . . ." (Joan Fingerwole); "[In Fergus, Ontario] he developed a well-defined style that effectively preserved and enlivened the classical elements of organbuilding within the context of 20th-century music making" (Thomas Donahue); "As a designer, Mr. Brunzema was a great artist. Balance, blend, sensitivity, color, and versatility characterize his instruments" (Davis Folkerts).

A more recent assessment is given in Thomas Donahue, (ed.), *Gerhard Brunzema: His Work and His Influence* (Lanham, MD: Scarecrow Press, 1998). "Gerhard Brunzema abstracted the essential musical elements from a well-defined class of historical instruments and reapplied these elements artistically and consistently in new instruments that were not associated with a specific historical style. . . . His designs pay homage to the organs of northern Germany, not only because those organs are part of his culture and have intrinsic worth, but also because those designs are straightforward, reliable, and musical. The important point is that regardless of outwardly 'historical' features such as mechanical key action, flat/parallel pedal keyboards, and German stop names, his organs are far from being copies. Eighteenth-century organists would find Brunzema's work familiar but his instruments are products of the late twentieth century, a fact he firmly acknowledged in his organ cases. It is my opinion that his designs will be more influential on future building practice (compared with non-classical designs) because they show the timelessness of the principles involved; and thus reveal more of the true nature of the organ" (Donahue, 91).

A companion CD, *Brunzema in Ontario*, was released in 1998 by Calicanto Recordings; Thomas Donahue plays German chorale preludes on one of Brunzema's instruments in Ontario.

To be continued

New Organs



Cover

The new organ at St. James's Episcopal Church, Richmond, Virginia, was designed and built by **C. B. Fisk, Inc.**, of Gloucester, Massachusetts. Opus 112 of the Fisk firm, the three-manual instrument of 62 ranks is housed in a linen white case. The specification reflects the many roles a modern American church organ must play: leading hymn singing, accompanying choral music, and playing hundreds of years of organ repertoire.

As the church was rebuilt following a disastrous fire of 1994, C. B. Fisk was a partner in design discussions with Fred Cox and Sarah Grier of the architectural firm of Marcellus, Wright, Cox, and Smith, and with acoustician David Klepper of Klepper Marshall King. All shared a common goal of creating a space that would enhance the ability of the organ to speak clearly. The extra height of the new barrel-vaulted ceiling and the creation of additional space in the tower allowed us to place all but the largest pipes within the sanctuary itself while leaving ample space for choir in the balcony.

The visual design of the organ was developed by Charles Nazarian in consultation with the architects and other members of the Fisk shop. An exact scale model of the rear portion of St. James's sanctuary was built and the design created within it in order that the organ retain its own identity, yet harmonize with the Greek Revival character of the church. The organ's key actions were made simple and direct to reduce the literal and figurative distance between musician and music. A servopneumatic lever, developed by C. B. Fisk and similar to a Barker lever, can be engaged to assist when divisions are coupled. The Swell and Positive divisions, both under expression, were

placed to the left and right above the amphitheater console, with their pipes arranged from back to front in the 19th-century French style. The Great division was placed above them to engage the ceiling and speak boldly down the nave. The stop action is electric solenoid with combination action by Solid State Logic. The manual divisions are winded from a single large wedge bellows to ensure a unity of breath. For music enjoying a flexible wind supply, a stop-knob may be drawn to disengage an integrated system of wind stabilizers. The facade pipes are of polished tin starting with CC of the Great 16' Prestant.

The tonal design of Opus 112 evolved in consultation with Robert Anderson and is the result of much thoughtful discussion with regard to the requirements of the Episcopal liturgy and the solo organ literature, together with careful study of the acoustical properties of the restored worship space. The eclectic stoplist is a unique, historically informed blending of stops representing many of the great eras and schools of organbuilding. If there is a strong nod in the direction of the 19th-century master builder Aristide Cavaillé-Coll, it is because in his work one finds, more than anywhere else, the diversity, integrity, and expressiveness of tone most becoming to and enriching of the Episcopal worship service. While rooted firmly in historic principles, the organ's tonal profile is fresh and innovative, a modern-day fusion of diverse elements, offering a singular and resolute musical statement.

The finish voicing of Opus 112 was accomplished by a team of five voicers working in rotation over the course of eight months, listening to each of the organ's 3,439 pipes: alone, within its

own rank, and finally in combination with various other stops. The organ is tuned in a modified version of the slightly unequal temperament first developed by Charles Fisk for House of Hope Presbyterian Church, St. Paul, Minnesota. This temperament flavors the common keys for the performance of earlier music but still allows music to be played in all keys.

The first of the inaugural recitals occurred on April 18 & 19 with organist

Olivier Latry of the Cathedral of Notre-Dame, Paris. Further inaugural recitals include a Hymn Festival with Gerre Hancock, St. Thomas Church, New York on May 2 at 5:00 pm; Donald Sutherland, Peabody Conservatory of Music, Baltimore on October 3 at 7:30 pm; and Lynne Davis, National Regional Conservatory, Caen on November 1 at 7:30 pm.

—Steven Dieck
President, C.B. Fisk, Inc.

St. James's Episcopal Church, Richmond, Virginia
C. B. Fisk, Inc., Gloucester, Opus 112:
49 voices, 62 ranks, 3,439 pipes.

Great, 61 notes, Manual I, enclosed

16'	Bourdon
8'	Viole de gambe
8'	Voix céleste
8'	Flûte traversière
8'	Cor de Nuit (prep)
4'	Prestant
4'	Flûte octavante
2'	Octavin
	Plein jeu IV
16'	Basson
8'	Trompette
8'	Hautbois
8'	Voix humaine
4'	Clairon

Pedal, 32 notes

32'	Bourdon (ext)
16'	Contrebasse
16'	Prestant (Gt)
16'	Violone (Pos)
16'	Bourdon (Sw)
10 1/3'	Quinte (ext)
8'	Octave
8'	Violoncelle (Gt)
8'	Spillpfeife (Gt)
4'	Octave
	Mixture IV (prep)
32'	Contre Bombarde (ext)
16'	Bombarde (Gt)
16'	Posaune
8'	Trompette (Gt)
8'	Trommeten (Gt)
4'	Clairon (Gt)

Positive, 61 notes, Manual II, enclosed

16'	Violone
8'	Principal
8'	Salicional
8'	Unda maris
8'	Bourdon
4'	Octave
4'	Rohrflöte
2 2/3'	Nasard
2'	Doublette
2'	Quarte de Nasard (prep)
1 1/3'	Tierce
	Mixture IV
16'	Cor anglais
8'	Basson
8'	Cromorne

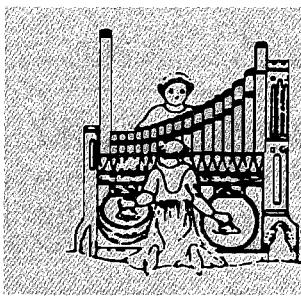
Couplers & Controls

Swell to Great
Positive to Great
Swell to Positive
Octaves graves
Great Ventil
Great to Pedal
Swell to Pedal
Positive to Pedal
Positive to Pedal 4

Flexible Wind
2 Tremulants (fast & slow)
Clochette
Balanced Swell Pedal
Balanced Positive Pedal
Crescendo Pedal

Mechanical Key Action
Electric Solenoid Stop Action
Servopneumatic Lever
Combination Action

A single painted case in Greek Revival style, keydesk *en amphithéâtre* built into the front of the lower case. Front pipes of polished tin.



Request a free sample issue of THE DIAPASON for a student, friend, or colleague. Write to the Editor, THE DIAPASON, 380 E. Northwest Hwy., Ste. 200, Des Plaines, IL 60016; or FAX 847/390-0408.



COLBY
INCORPORATED

Facades

Consoles

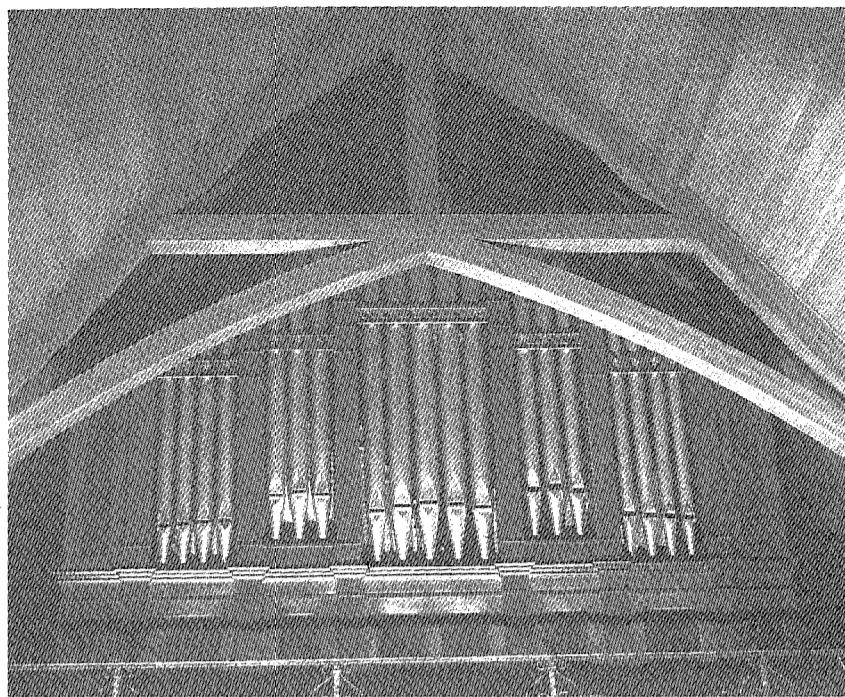
Control Systems

Digital Extension Voices

Sounds like art

R.A. Colby, Inc.
Post Office Box 4058
Johnson City, TN 37602

423.282.4473
Fax 423.928.5212



T. R. Rensch and Co., Racine, Wisconsin, has completed the installation of a new organ for Bethany Evangelical Lutheran Church, Kenosha, Wisconsin. This organ replaces an Aeolian organ built during the mid-1920s. Pipework from the Aeolian was used in the otherwise new organ. The Great division contains new pipework, while the Aeolian pipes make up most of the Swell pipework; the Swell Diapason pipes are new. Windpressures are 4" for the Great and 5" for the Swell and Pedal. For the greatest flexibility in stoplist development and organ layout, unit-type electropneumatic chests are installed even though the organ is essentially straight. The 2-manual console features rocking-tablet stop controls. Console woodwork is of ash stained to harmonize with the church decor. The electrical system is of the multiplex type in order to minimize the size of the long console cable and allow installation of MIDI equipment in the future. Casework is of hardwood construction and reminiscent of late 19th-century designs. Front display pipes are speaking pipes of the bass octaves of the Great Open Diapason and Pedal Open Bass, and are finished in a brilliant gold lacquer with the mouths of polished pipe metal. The organ was dedicated on November 15, 1998 in a service of hymns and organ solos by Charles Bonow.

Phil Parkey & Associates, Atlanta, Georgia, has built a new organ for St. Dunstan's Episcopal Church, also of Atlanta. The two-manual, six-rank organ replaces an electronic for the small congregation in Northwest Atlanta. The sanctuary seats approximately 150 and features excellent acoustics. The organ is housed in one case under expression. Chest action is electro-pneumatic utilizing a multiplexing solid state system. The console and case exterior are of mahogany, matching the interior woods of the church. The console features bone keys with rosewood sharps and a rosewood interior. Tonal voicing is open toe with generous pipe scales. Tuning is equal temperament. The organ was dedicated in September of 1997 by William Weaver, organist emeritus of St. Anne's Episcopal Church, Atlanta. Mr. Weaver served as consultant for the project. Ms. Jane Butler is organist/choirmaster of St. Dunstan's. The Rector is Margaret Rose.

GREAT
 8' Open Diapason
 8' Claribel Flute
 8' Viola (Sw)
 4' Octave
 4' Harmonic Flute
 2' Fifteenth
 III Mixture
 8' Trumpet
 8' Clarinet (Sw)

SWELL
 16' Lieblich Gedeckt (ext)
 8' Diapason
 8' Stopped Flute
 8' Viola
 8' Celeste
 4' Principal
 4' Flute d'Amour
 2' Nazard
 2' Principal
 2' Flautino
 8' Clarinet
 8' Vox Humana
 Tremulant
 8' Trumpet (Gt)

PEDAL
 16' Sub Bass
 16' Lieblich (Sw)
 8' Open Bass
 8' Bourdon (ext)
 8' Gedeckt (Sw)
 4' Choral Bass (ext)
 16' Trumpet (ext)

GREAT
 8' Principal
 8' Bourdon
 4' Octave (ext)
 4' Rohrfloete (Sw ext)
 2' Gemshorn (Sw ext)
 II Mixture (74 pipes)
 Chimes (prep)
 Sw/Gt

SWELL
 8' Rohrfloete
 8' Gemshorn (ext)
 4' Bourdon (Gt)
 4' Gemshorn
 2' Principal (12 pipes)
 1 1/2' Larigot (Gems)
 1' Fife (ext)

PEDAL
 16' Subbass (ext)
 8' Principal Bass (Gt)
 8' Gedeckt (Gt)
 4' Choral Bass (Gt)
 4' Rohrgedeckt (Sw)
 Gt/Ped
 Sw/Ped

The Andover Organ Company, Methuen, Massachusetts, has completed opus 109 for the First Congregational Church in Rutland, Massachusetts. The new organ narrowly escaped damage while in the Andover shop when a fire destroyed the Malden Mills building two doors away from the shop. Luckily the wind was blowing in the opposite direction, so that both the organ and the shop escaped damage. In designing the organ, the church chose not to change the chancel visually. They did make some modest changes such as adding circular arches in openings which had been square. Church members renovated the organ chamber themselves in preparation for the arrival of the organ. They raised money for the new organ by hiring a professional fund raiser, launching a building renovation campaign at the same time.

Jay Zoller, mechanical designer for the organ, also played the dedication recital. Mr. Zoller revised the layout inside the chamber to bring the chests forward to the opening for better egress of sound. The console is detached and the mechanical action goes under the floor and up through a tunnel to the organ chamber. The console matches the white painted woodwork of the church, with walnut for the keydesk. Keys are covered with bone and ebony; stopknobs are rosewood. Former non-

speaking pipes in the facade were replaced with real pipes from the bass of the Great 8' Open Diapason. The large center pipes are made from zinc, while the small pipes in the side facades are tin. John Morlock was tonal designer and voicer. Three stops are prepared for later addition. Compass: 58/32. Mechanical key and stop action.

GREAT
 8' Open Diapason
 8' Stopped Diapason
 4' Octave
 2' Fifteenth
 Mixture III

SWELL
 8' Gedeckt
 8' Viola (prep)
 4' Flute
 2' Principal
 Cornet III (prep)
 8' Trumpet

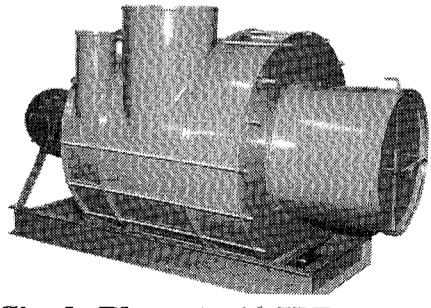
PEDAL
 16' Subbass
 8' Flutebass
 4' Choralbass
 16' Fagott (prep)

Couplers
 Sw/Gt
 Gt/Ped
 Sw/Ped

Tremulant

White Blower Mfg. Co.

2540 Webster Road • Lansing, MI 48917



1/4 H.P. to 15 H.P.

1725 RPM to 3450 RPM

Static Pressure 4" to 30"

Single Phase to 10 H.P.

Three Phase 15 H.P.

1-800-433-4614 or (517) 323-6907 Fax

Call today for a 1999 Catalog

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 MAY
Gerre Hancock; First Presbyterian, Bethlehem, PA 10:30 am
Terry Charles; Kirk of Dunedin, Dunedin, FL 2 pm
 Bach Cantatas & Concertos; Seventh-Day Adventist, Kettering, OH
John Gouwens, carillon; Culver Academy, Culver, IN 4 pm
Mary Preston, with orchestra; Orchestra Hall, Chicago, IL 8 pm
- 16 MAY
 The Boston Camerata; South Church, New Britain, CT 4 pm
Donald George; St Patrick's Cathedral, New York, NY 4:45 pm
Christopher Babcock; St Thomas Church, New York, NY 5:15 pm
Farrell Goehring; Bethesda Episcopal, Saratoga Springs, NY 4 pm
Alan Morrison; United Methodist Church, Red Bank, NJ 4 pm
 Delius Society Concert; Longwood Gardens, Kennett Square, PA 3 pm
Anthony Ciucci; St Luke's Episcopal, Lebanon, PA 7 pm
William Picher, with soprano; Cathedral of St Jude, St Petersburg, FL 3 pm
 Bach, Cantata *Jauchzet Gott*; Rockefeller Chapel, Chicago, IL 11 am
John Sherer, with orchestra; Fourth Presbyterian, Chicago, IL 3 pm
Stephen Schnurr, with soprano; Holy Family Catholic Church, Chicago, IL 3 pm
Mary Gifford; Wheaton Franciscan Sisters Mother House, Wheaton, IL 2 pm
Carol Britt; Christ Church Cathedral, New Orleans, LA 4 pm
- 18 MAY
Andre Lash; First Baptist, Bristol, VA 8 pm
Lawrence Goering; Church of the Good Shepherd, Rocky Mount, NC 7:30 pm
Mary Preston, with orchestra; Symphony Center, Chicago, IL 7:30 pm
- 21 MAY
Carol Williams; Trinity Church, Boston, MA 12:15 pm
Peter Krasinski; Mem Music Hall, Methuen, MA 8 pm
 Colonial Concert; First Church of Christ, Wethersfield, CT 7 pm
Gillian Weir; Second Presbyterian, Baltimore, MD 8 pm
David Burton Brown; Trinity United Methodist, Lafayette, IN 7:30 pm
Gregory Hooker, with strings; Cathedral Church of the Advent, Birmingham, AL 12:30 pm
- 22 MAY
 Swayne, *Missa Tiburtina*; College of DuPage, Glen Ellyn, IL 8 pm
- 23 MAY
Glen Goda; Christ Church United in Lowell, Lowell, MA 4 pm
Stewart Scharch; St Thomas Church, New York, NY 5:15 pm
Gordon Turk; Monroe Village, Jamesburg, NJ 3 pm
+Cj Sambach; Christ Memorial Lutheran, East Brunswick, NJ 10:30 am
Michael Davidson & David Herman; St Peter's Cathedral, Wilmington, DE 2:30 pm
Timothy Harrell; St Paul's Church, Doylestown, PA 5:30 pm
Clyde Holloway; St Ann's Catholic Church, Washington, DC 4 pm
Ralph Tilden; St Luke's Episcopal, Boone, NC 4 pm
 Handbell Concert; First Baptist, Kalamazoo, MI 4 pm
 Bach Concertos Concert; Christ Church Cathedral, Indianapolis, IN 4 pm
 Bach, Cantata *Halt im Gedächtnis Jesum Christ*; St Luke Lutheran, Chicago, IL 10:30 am

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

Matt Curlee; House of Hope, St Paul, MN 4 pm
 Fauré, *Requiem*, with orchestra; Cathedral Church of the Advent, Birmingham, AL 4 pm

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

25 MAY
David Hurd; Church of the Holy Apostles, New York, NY 8 pm
Stewart Foster; Peachtree Road United Methodist, Atlanta, GA 7:30 pm

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

28 MAY
Douglas Frew; Trinity Church, Boston, MA 12:15 pm
 Wisconsin Baroque Ensemble; Gate of Heaven Synagogue, Madison, WI 7:30 pm

30 MAY
Timothy Smith; St Patrick's Cathedral, New York, NY 4:45 pm
John Lowe; St Thomas Church, New York, NY 5:15 pm

2 JUNE
Nancy Granert; Mem Music Hall, Methuen, MA 8 pm

3 JUNE
 Victoria, Mass *"Ascendens Christus"*; Church of the Advent, Boston, MA 6:30 pm

4 JUNE
Rosalind Mohnsen; Trinity Church, Boston, MA 12:15 pm
Gerre Hancock; St Paul's Episcopal, Washington, DC 7:30 pm
John Cummins; Fourth Presbyterian, Chicago, IL 12:10 pm

5 JUNE
John Gouwens, carillon; Culver Academy, Culver, IN 4 pm

6 JUNE
Christopher Babcock; St Mary the Virgin, New York, NY 10:30 am

7 JUNE
***Lohuis/Murray duo**, organ & violin; Christ Church, Alexandria, VA 8 pm
Martin Haselböck, masterclasses; North Carolina School of the Arts, Winston-Salem, NC (through June 11)

David Hurd, workshop; University of St Thomas, St Paul, MN 1:30 pm; recital, 8:15 pm

9 JUNE
Andreas Staier, harpsichord; New England Conservatory, Boston, MA 8 pm
JanEl Gortmaker; Mem Music Hall, Methuen, MA 8 pm
Martin Haselböck; North Carolina School of the Arts, Winston-Salem, NC 8 pm

11 JUNE
Bruce Neswick; Trinity Church, Boston, MA 12:15 pm
Jan Willem Jansen; Old West Church, Boston, MA 11 pm

Michael Messina; Fourth Presbyterian, Chicago, IL 12:10 pm
 Graz Gregorian Chant Schola; Fourth Presbyterian, Chicago, IL 7:30 pm

12 JUNE
 The Boston Camerata; New England Conservatory, Boston, MA 8 pm
 Grand Court Organ Day; Lord & Taylor, Philadelphia, PA 10:30 am-6 pm

13 JUNE
Byron Schenkman, with recorder; New England Conservatory, Boston, MA 12:30 pm
 Youth Musical; First Church of Christ, Wethersfield, CT 4 pm

Martin Baker; St Luke's Episcopal, Lebanon, PA 7 pm
 Haydn, Mass *"Sancti Nicolai"*; St Paul's Church, Doylestown, PA 7 pm

Nancy Lancaster; House of Hope, St Paul, MN 4 pm

16 JUNE
Kimberly Ann Hess; Mem Music Hall, Methuen, MA 8 pm

PATRICK ALLEN

INDEPENDENT PRESBYTERIAN CHURCH
BIRMINGHAM

WILLIAM AYLESWORTH

D. M.

Evanston, Illinois

DAVID CHALMERS

CONCERT ORGANIST
GLORIÆ DEI CANTORES
ORLEANS, MA

WILLIAM P. CROSBIE, DMA

ST. JAMES CATHEDRAL
CHICAGO

DELBERT DISSELHORST

A. Mus. D.
University of Iowa

STEVEN EGLER

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

JOHN FENSTERMAKER

GRACE CATHEDRAL
SAN FRANCISCO

MICHAEL GAILIT

Beckgasse 17/1/1
A-1130 Vienna, Austria

Organist *St. Augustine's Church*
Vienna Conservatory of Music

Pianist *Vienna University of Music*

John W. Gearhart III

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

CHRISTOPHER GARVEN

Organist & Associate Director of Music
Cedar Springs Presbyterian Church
Knoxville, TN

Robert Glasgow

School of Music
University of Michigan
Ann Arbor

Antone Godding

School of Music
Bishop W. Angie Smith Chapel
Oklahoma City University

Your Professional Card

could appear in this space

Call 847/391-1045

Fax 847/390-0408

WILL HEADLEE

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

A two-inch Professional Card

in

THE DIAPASON

Call for rates

Phone 847/391-1045

Fax 847/390-0408

DAVID BURTON BROWN

Organ Recitals



Contact:
Aurand
Management
19651 Hickory Leaf
Southfield, MI 48076
(313) 424-9217

THE DIAPASON

380 NORTHWEST HIGHWAY, SUITE 200 • DES PLAINES, IL 60016

NEW SUBSCRIBER

RENEWAL

ENCLOSED IS

\$40.00—3 years

\$30.00—2 years

\$20.00—1 year

Foreign subscriptions:

\$65.00—3 years

\$45.00—2 years

\$30.00—1 year

VICTOR HILL

Harpsichord and Organ
Williams College
Williamstown, Mass. 01267

MICHELE JOHNS

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

KIM R. KASLING

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

GALE KRAMER

DMA
Wayne State University
Metropolitan Methodist Church
Detroit 48202

David Lowry

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



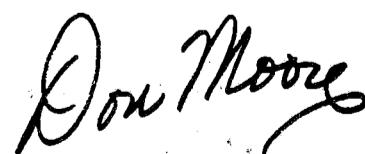
345 SADDLE LAKE DRIVE
ROSWELL-ATLANTA, GEORGIA 30076
(770) 594-0949

LEON NELSON

FIRST PRESBYTERIAN CHURCH
ARLINGTON HEIGHTS, IL 60004
NORTH PARK UNIVERSITY
CHICAGO, IL 60625

SYLVIE POIRIER PHILIP CROZIER ORGAN DUO

3355 Queen Mary Road, Apt 424
Montreal, H3V 1A5, P. Quebec
Canada
(514) 739-8696
Fax: (514) 739-4752



ASCAP AWARD WINNING
COMPOSER • ARRANGER • AUTHOR
ROCKY RIVER, OHIO
donmoore10@aol.com

Harry H. Huber

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

Brian Jones

TRINITY CHURCH
BOSTON

JAMES KIBBIE

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

Richard Litterst

M.S.M.
First Presbyterian Church
Freeport, Illinois

BETTY LOUISE LUMBY

DSM • FAGO
UNIVERSITY OF MONTEVALLO
MONTEVALLO, ALA. 35115

William H. Murray

Mus. M F.A.G.O.
Fort Smith, Arkansas

Charles Page

Old First Church, Court Square
Springfield, MA 01103

MARILYN MASON

CHAIRMAN, DEPARTMENT OF ORGAN
UNIVERSITY OF MICHIGAN
ANN ARBOR

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

The American Organist, 1980

DAVID GOODING

St. Peter's Episcopal Church

18001 Detroit Avenue
Lakewood, OH 44107

A two-inch Professional Card in THE DIAPASON

Call for rates
Phone 847/391-1045
Fax 847/390-0408

18 JUNE

Donald Fellows; Fourth Presbyterian, Chicago, IL 12:10 pm

20 JUNE

John Scott; St Ann's Catholic Church; Washington, DC 4 pm

David Chalmers; National Cathedral, Washington, DC 5 pm

Gerre Hancock, hymn festival; Hill Auditorium, Ann Arbor, MI 7 pm

21 JUNE

Alan Morrison; First Baptist, Asheville, NC 8 pm

Gerre Hancock, improvisation workshop; Hill Auditorium, Ann Arbor, MI 10 am

23 JUNE

Susan Armstrong-Ouellette; Mem Music Hall, Methuen, MA 8 pm

Martin Jean; Blanche Anderson Moore Hall, Ann Arbor, MI 2, 3:15 pm

24 JUNE

Larry Arnold; Old Dutch Church, Kingston, NY 12:15 pm

25 JUNE

Robert Ridgell; Fourth Presbyterian, Chicago, IL 12:10 pm

26 JUNE

John Gouwens, carillon; Culver Academy, Culver, IN 4 pm

28 JUNE

Katharine Pardee; Pakachoag Church, Auburn, MA 2, 4 pm

Alan Morrison; First Baptist, Asheville, NC 8 pm

Yeo Jung Kim; Presbyterian Homes, Evanston, IL 1:30 pm

29 JUNE

Martin Jean; Our Lady of Angels, Worcester, MA 11 am

30 JUNE

Julian Wachner; Mem Music Hall, Methuen, MA 8 pm

13 JUNE

Liturgical Music Conference; St John's University, Collegeville, MN (through June 17)

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

The Cambridge Singers; St Anthony's Greek Orthodox Church, Pasadena, CA 3 pm

14 JUNE

Igor Kipnis, harpsichord; First United Methodist, Victoria, TX 8 pm

17 JUNE

Thomas Murray; Christ Episcopal, Little Rock, AR 8 pm

20 JUNE

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

21 JUNE

Ladd Thomas; Church of St Michael & All Angels, Corona del Mar, CA 8 pm

27 JUNE

*Frederick Swann; First Presbyterian, Ft Worth, TX 8 pm

Robert Bates; Trinity Lutheran, Lynnwood, WA 7 pm

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

28 JUNE

Marilyn Keiser; First Central Congregational, Omaha, NE 8 pm

Heather Hinton; St Stephen Presbyterian, Ft Worth, TX 7:30 pm

29 JUNE

*Frederick Swann, workshop; Texas Christian University, Ft Worth, TX 10:45 am

INTERNATIONAL

15 MAY

Gillian Weir; Wimborne Abbey, Wimborne, England 7:30 pm

16 MAY

Craig Cramer; St Martin Kirche, Lorch am Rhein, Germany 6 pm

18 MAY

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

21 MAY

Craig Cramer; St Bonifatius Kirche, Trochtelfborn, Germany

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

22 MAY

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

23 MAY

Ulrich Knörr, with trombone; St Jakobskirche, Rothenburg, Germany 8 pm

Craig Cramer; Silbermann Museum, Frauenstein, Germany 4 pm

25 MAY

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

29 MAY

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

30 MAY

Craig Cramer; Schlosskirche, Meisenheim, Germany

Gillian Weir; Greyfriars Kirk, Edinburgh, Scotland 8 pm

31 MAY

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

1 JUNE

Garth MacPhee; Cathedral of All SS, Halifax, Nova Scotia, Canada 12:10 pm

Kurt-Ludwig Forg; St James United Church, Montréal, Québec, Canada 12:30 pm

3 JUNE

Craig Cramer; Katholische Pfarrkirche, Kirrweiler/Pfalz, Germany

5 JUNE

Gunther Rost; St Jakobskirche, Rothenburg, Germany 8 pm

6 JUNE

Craig Cramer; St Michael Kirche, Niederramstadt, Germany 5 pm

8 JUNE

Craig Cramer; St Nikolaus Kirche, Raeren, Belgium

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

Sylvain Huneault; St James United Church, Montréal, Québec, Canada 12:30 pm

9 JUNE
Andrew Lumsden; Queenswood School, Hatfield, Hertfordshire, England 7:30 pm

11 JUNE
Simon Preston; Bridgewater Hall, Manchester, England 7:30 pm

12 JUNE
Erlanger Choralschola; St Jakobskirche, Rothenburg, Germany 8 pm

13 JUNE
Craig Cramer; Basilica, Steinfeld/Eifel, Germany 4 pm
Organ Festival Week; Münster St Zeno Bad Reichenhall, Austria (through June 20)

15 JUNE
Carol Williams; St Lawrence Jewry, London, England 1 pm
Monique Gendron; St James United Church, Montréal, Québec, Canada 12:30 pm

16 JUNE
Carol Williams; Queen's College, Oxford, England 1 pm

18 JUNE
Carol Williams; Chelmsford Cathedral, England 12:40 pm

19 JUNE
Winfried Bönig; harpsichord; St Jakobskirche, Rothenburg, Germany 8 pm

22 JUNE
Sylvie Poirier & Philip Crozier; St James United Church, Montréal, Québec, Canada 12:30 pm

26 JUNE
Ulrich Knörr; St Jakobskirche, Rothenburg, Germany 8 pm
Adrian Gunning; St John the Evangelist, Islington, England
Carol Williams; Rochester Cathedral, England 6:30 pm

29 JUNE
Gordon Stewart; Queenswood School, Hatfield, Hertfordshire, England 7:30 pm
Jean Le Buis; St James United Church, Montréal, Québec, Canada 12:30 pm

Organ Recitals

JAMES E. BARRETT, Cathedral of the Incarnation, Baltimore, MD, January 11: *Introduction and Passaglia in d*, Reger; *Fugue sur le thème du Carillon des heures de la Cathédrale de Soissons*, Duruflé; *Partita: Sei gegrüsset, Jesu gütig*, Bach; *Sonata on the 94th Psalm*, Reubke.

WILLIAM J. BEASLEY, Trinity Episcopal Church, Santa Barbara, CA, December 20: *Fanfare on "Wake, awake for night is flying"*, Burkhardt; *Nun komm, der Heiden Heiland*, Bach; *Prepare the way, o Zion*, Manz; *Hail to the Lord's anointed*, Burkhardt; *The Angel Gabriel from heaven came*, Manz; *O come, o come, Emmanuel*, Rogers; *Of the Father's love begotten*, Held; *Introduction and Variations on a Polish carol*, Guilmant; *At the cradle of Jesus*, Bingham; *What is this lovely fragrance*, Lovelace, Wood; *Come and behold*, Christiansen; *Silent Night*, Held; *Excerpts from Amahl and the Night Visitors*, Menotti, arr. Beasley; *In dulci jubilo*, Bach.

DIANE MEREDITH BELCHER, Claremont United Church of Christ, Claremont, CA, January 22: *Tiento de Batalha sobre la Balletto del Granduca*, Tikker (world premiere); *Allein Gott in der Höh sei Ehr*, S. 664, Bach; *Passacaglia (Sonata No. 8 in e, op. 132)*, Rheinberger; *Prelude and Fugue in a*, S. 543, Bach; *Litanies*, Alain; *Rock Valley Narrative*, op. 50, Hoiby; *Prelude and Fugue in f, op. 7*, Duruflé; *Pièce Héroïque*, Franck; *Chant de May*, Jongen; *Final (Symphony No. 3)*, Vierne.

CATHARINE CROZIER, First Congregational Church, Los Angeles, CA, January 17: *Fanfare*, Jackson; *Partita*; *Was Gott tut das ist wohlgetan*, Pachelbel; *Fugue in E-flat*, S. 552b, Bach; *"Les oiseaux et les sources," "Le vent de l'Esprit" (Messe de la Pentecôte)*, Messiaen; *A Prophecy*, Pinkham; *Requiescat in pace*, Sowerby; *Prelude and Fugue on the name BACH*, Liszt.

LYNNE DAVIS, St. John's Episcopal Church, Sturgis, MI, November 1: *Suite du deuxième ton*, Clérambault; *Allein Gott in der Höh sei Ehr*, S. 663, 664, Toccata and Fugue in d, S. 565, Bach; *Cantabile*, Franck; *Vitrail*, "Rosace," "Tu es Petra" (Esquisses Byzantines), Mulet; Andante, Moderato (Symphonie Gothique), Widor; *Litanies*, Alain.

ANDREW FREDEL, St. Paul's Lutheran Church, Denver, CO, January 20: *Prelude in D*, S. 532, Bach; *A solis ortus cardine, de Grigny; Impromptu*, op. 54, no. 2, Vierne; *Improvisation (on a theme by Donald Pearson)*.

RAYMOND GARNER, First Presbyterian Church, Kalispell, MT, November 14: *Prelude, Fugue and Chaconne, Fugue in C, Passacaglia, Buxtehude; Prelude and Fugue in e*, Bruhns; *Ein feste Burg*, Buxtehude; *Prelude and Fugue in G*, Bruhns; *In dulci jubilo, Nun danket alle Gott, Sheep may safely graze, Prelude and Fugue in D*, Bach.

SUSAN GOODSON, Algoma Boulevard United Methodist Church, Oshkosh, WI, December 9: *From heaven above to earth I come*, Bach, Pachelbel; *A lovely rose is blooming*, Brahms; *Chorale in a*, Franck.

CHRISTOPHER HERRICK, Church of the Holy Apostles, November 3: *Toccata*, Dubois; *Choral No. 1 in E*, Franck; "Rakoczi" March (*The Damnation of Faust*), Berlioz, arr. Beş; *Fantasia in f*, K. 608, Mozart; *Passacaglia and Fugue in c*, S. 582, Bach; *Six Roumanian Folk Dances*, Bartók; *Étude Symphonique*, Bossi; *Sonata on the 94th Psalm*, Reubke.

CALVERT JOHNSON, First Presbyterian Church of Granada Hills, Northridge, CA, January 10: *Obangiji, Yoruba Lament, Joshua fit de battle ob Jericho, Sowande; Fantasy for Organ, An-Ming; Prelude and Fugue in G*, S. 541, Bach; *Variaciones, Dimas; Toccata, Villancico y Fuga, Ginastera; Three Spirituals for Palm Sunday: Ride on, King Jesus, Were you there, Swing low, sweet chariot*, Greenlee; *Suite No. 1 for Organ*, Price.

ANDREW J. KNOX, Trinity Episcopal Church, Santa Barbara, CA, December 13: *Kleine Intermezzi: Poco vivace VI*, Schroeder; *Wachet auf, ruft uns die Stimme*, Bach, Burkhardt; *Duo, Basse de Cromorne*, Clérambault; *Choral, Jongen; Chant de paix*, Langlais; *Gelebet seist du, Jesu Christ*, S. 604, Bach; *Praeludium D-dur*, BuxWV 139, Buxtehude; *Hark! The herald angels sing*, Schalk; *What Child is this, Still, still still*, Manz; *On Christmas Night*, Burkhardt; *Carillon*, Vierne.

NANCY LANCASTER, House of Hope Presbyterian Church, St. Paul, MN, December 24: *Fantasy on In dulci jubilo*, Bach; *Wachet auf, ruft uns die Stimme*, Homilius, Bach; *Noël: Grand déi, ribbon ribeine*, Balbastre; *Noël Suisse*, Daquin; *Prelude on the hymntune Picardy*, Near; *Resonet in laudibus*, Schroeder; *Silent Night*, Diemer; *He is born, the Divine Christ Child*, Wood; *Noël Vosgien*, Bouvard; *Offertoire on Two Noëls*, op. 60, no. 1, Guilmant; *The Holy Boy*, Ireland; *Infant lowly*, Lau; *Greensleeves*, Purvis; *Canticum novum "In dulci jubilo,"* Martin; *Still, still, still*, Manz.

HUW LEWIS, St. Luke's Episcopal Church, San Francisco, CA, January 17: *Where are all the merry shepherds going?*, Balbâtre; *Toccata in e*, Bruhns; *Chorale and Fugue on "O sorrow deep,"* Brahms; *Toccata (with Adagio and Fugue) in C*, S. 564, Bach; *Fantasy in A*, Franck; *Scherzo in E*, Gigout; *Prelude and Fugue on the name BACH*, Liszt.

BRUCE NESWICK, Independent Presbyterian Church, Birmingham, AL, November 1: *Toccata C-dur*, S. 564, Bach; *Dipptyque*, Messiaen; *Sonata F-moll*, Mendelssohn; *Troisième Symphonie*, op. 28, Vierne; *Improvisation on a submitted theme*.

DEREK NICKELS, Cathedral of the Holy Angels, Gary, IN, January 24: *Toccata in F*, BuxWV 156, Buxtehude; *Poolsche Dats*, Sweelinck; *Chromorne en taille (Messe pour les Paroisses)*, Couperin; *Was Gott tut, das ist wohlgetan, Ach Herr, mich armen Sünder*, Krebs; *Prelude and Fugue in a*, S. 543, Bach; *Dankpsalm*, op. 145, no. 2, Reger; *Prélude, Fugue et Variation*, Franck; *Prelude on "Land of Rest,"* Sowerby; *Moto ostinato* ("Sunday Music"), Eben.

KAREL PAUKERT, Cleveland Museum of Art, Cleveland, OH, November 22: *Plein jeu, Fugue, Basse de Trompette, Tierce en taille, Récit, Dialogue (Première Livre d'Orgue)*, Marchand; *Andante, Offertoire, Récit de Hautbois, Marche, Andante, Sortie (Méditationes religiosas*, op. 122), Lefébure-Wély; *Suite Gothique*, Boëllmann.

WILLIAM PICHER, First United Methodist Church, Hudson, FL, January 17: *Greensleeves*, Purvis; *Toccata and Fugue in*

RICHARD M. PEEK

Sac. Mus. Doc.

Covenant Presbyterian Church
1000 E. Morehead
Charlotte, N. C.

DOUGLAS REED

UNIVERSITY OF EVANSVILLE
EVANSVILLE, INDIANA

Your Professional Card
could appear in this space

Call 847/391-1045
Fax 847/390-0408

STEPHEN G. SCHAEFFER
D.M.A.

The Cathedral Church
of the Advent
Birmingham, Alabama 35203

LARRY SCHOU

D.M.A.

The University of
South Dakota
Music Department
Vermillion, SD 57069-2390

Dennis Schmidt, DMA

The Bach Festival of Philadelphia
St. Stephen's Lutheran, Wilmington, DE

ROBERT L.

SIMPSON

Christ Church Cathedral
1117 Texas Avenue
Houston, Texas 77002

KIRSTIN SYNNESTVEDT

D.M.A.

Assistant, Christ Episcopal
Winnetka
Studio, Glenview, IL 847/729-5829

David Wagner DMA

Madonna University

Livonia, Michigan 48154
313/886-3259 Fax 313/886-6467
Email: davewagner@ameritech.net

MARIA VAN OYEN

DMA, AAGO

»»»»
GLENVIEW COMMUNITY CHURCH (UCC)
GLENVIEW, ILLINOIS

SALLY SLADE WARNER, AAGO, ChM

Carillonneur

St. Stephen's Church, Cohasset, MA
Phillips Academy, Andover, MA

Recitals

A two-inch Professional Card in THE DIAPASON

Please write for rates

380 Northwest Highway
Des Plaines, IL 60016

DONALD W. WILLIAMS

D.M.A.

First United Methodist, Chelsea, MI
Concordia College
Ann Arbor, MI

RONALD WYATT

Trinity Church - Galveston
representing AUSTIN ORGANS in TX and LA
409/762-3913

LARRY PALMER

Professor of

Harpsichord and Organ

Meadows School of the Arts

SOUTHERN METHODIST UNIVERSITY

Dallas, Texas

75275

Musical Heritage Society recordings

DAVID SPICER

First Church of Christ
Wethersfield, Connecticut



House Organist
The Bushnell Memorial
Hartford

Carol Williams

British Concert Organist

52 Clark St., Apt. 8D

Brooklyn Heights

New York 11201

Tel/fax 718/222-3017

In Memoriam

Gordon Young

Mus. Doc., A.S.C.A.P.

1919-1998

d. S. 565, Bach; *Adagio in g*, Albinoni/Giavotto; *Sketch in D-flat*, Schumann; *God of our fathers*, Schack/Picher; *The Virgin Mary had a baby boy*, Toccata on "God Father, praise and glory," Picher; *Sleigh Ride*, Anderson; *Pièce Héroïque*, Franck; *Meditation from "Thais"*, Massenet; "Invocation" (Messe de Mariage), Sortie Toccata, Dubois.

SYLVIE POIRIER & PHILIP CROZIER, Magdeburg Dom, Germany, July 24, 1998; *Sinfonietta*, Bédard; *Three Duets for Eliza*, Wesley; *Méditation nuptiale*, Böltzing; *Fantaisie in c-Moll*, op. 35, Hesse; *Praeludium und Fuge in B-Dur*, Albrechtsberger; *Bombard-Carillon*, Alkan; *Dance Suite for Organ Duet*, Klopplers.

NAOMI ROWLEY, St. John's Lutheran Church, Ames, IA, November 4: *Variations on Psalm 100*, Bédard; *Prelude on "Brother James' Air"*, Wright; *Psalm 121*, Zimmerman; *March on Handel's "Lift up your heads,"* Guilmant.

JOHN CHAPPELL STOWE, University of Wisconsin, Madison, WI, January 23: *Toccata del secondo tono*, Merulo; *O sacrum convivium a 7 voci*, Gabrieli; *Canzon "La Radivila,"* Merulo; *Wo soll ich fliehen hin*, S. 646, Wer nur den lieben Gott lässt walten, S. 647, Ach bleib bei uns, Herr Jesu Christ, S. 649, Bach; *Symphony for Organ*, Sowerby.

JOHN STRANG, with Annie Ethridge, soprano, St. Luke's Lutheran Church, Park Ridge, IL, November 8: *Prelude and Fugue in a*, Bach; *Prière*, Franck; "Pie Jesu" (Requiem), Fauré; *Far More Blue*, Brubeck; *Saints Jubilant*, Kurtz.

FREDERICK SWANN, Grace St. Paul's Episcopal Church, Tucson, AZ, January 3: *Fantasy on "Divinum Mysterium,"* Hancock;

How brightly shines the morning star, Buxtehude; *Berceuse-Paraphrase*, Baker; *Fantaisie in A*, Franck; *Prelude and Fugue in C*, S. 547, Bach; *Improvisation on "God rest ye merry, Roberts*; *Variations on a German carol "Haste, ye shepherds,"* Drischner; *The Nativity*, Langlais; *Carillon on a French carol "Orientis Partibus,"* Wills.

ERIC SWEENEY, University of Illinois, Urbana, IL, November 2: *Suite du deuxième ton*, Clérambault; *Come, Holy Ghost, Soul, arise, dispel thy sadness, In Thee is gladness, Toccata and Fugue in d*, Bach; *Processions, The Cherubic Host, Introduction and Passacaglia*, Sweeney.

PETER SYKES, The Old Dutch Church, Sleepy Hollow, NY, November 15: *Psalm 36*, van Soldt ms; *Sweelinck, Toccata on "In te, Domini, speravi"* Scheidt; *Komm, heiliger Geist, Herre Gott, Tunder*; *Magnificat primi toni*, BuxWV 203, Buxtehude; *Sonata*, op. 65, no. 6, Mendelssohn; *Passacaglia and Fugue*, S. 582, Bach.

MARIANNE WEBB, with Jeanine Wagner, soprano, Southern Illinois University, Carbondale, IL, November 13: *Sonata II in c, "Hear ye, Israel" (Elijah)*, Mendelssohn; *Prelude and Fugue in e*, S. 548, Bach; *Deuxième Fantaisie*, Alain; *Chant de paix*, Langlais; *Final (Cinquième Symphonie)*, Vierne.

TODD WILSON, with Lynn Eustis, soprano, and Paul DeBoer, trumpet, Howard Payne University, Brownwood, TX, January 21: *Prelude and Fugue in D*, S. 532, Bach; "Mio tesoro" (7 Arie con Tromba Sola), Scarlatti; *Variations on "America,"* Ives; *Variations on a Noël*, Dupré; *Pie Jesu*, Boulanger; *Fantasy on themes from "Carmen,"* Bizet, arr. Lemare.

CLASSIFIED ADVERTISING

POSITIONS AVAILABLE

Foley-Baker, Inc., 1212 Boston Turnpike, Bolton, CT 06043. Thirty year old, aggressive service/rebuild firm seeks an experienced voice. Tonal design to final finishing. All makes of organs. Full time position with top pay and benefits for the non-smoker with an open mind and good attitude. Foley-Baker, Inc. 800/621-2624.

Saint Margaret's Episcopal Church, 47-535 Highway 74, Palm Desert, California 92261. Full-time minister of music for 2000-member church. Responsibilities include volunteer adult choir; all musical programming for services; development of children's choir(s), handbell choir(s); and organization and development of special event concerts and services. Two Sunday services, plus a Saturday service from November 1 through Easter Day. A 71-rank Quimby organ was completed earlier this year. The Minister of Music reports directly to the Rector and will be accountable to him for supervision of the music program. Minimum salary \$40,000 plus benefits. Position opens mid-summer, 1999. Send resumes to the rector at the above address.

Assistant Director of Music: 2200-family parish in Williamsburg, VA, seeks individual to develop choirs for children, youth, and handbells, and to share organist/pianist responsibilities with Director of Music. Salary in the mid-20's with full-Diocesan benefits. Position available 7/1/99. Mail or FAX letter of interest and resume by 4/30/99 to: Music Search Committee, Saint Bede Catholic Church, 10 Harrison Avenue, Williamsburg, VA 23185. FAX 757/229-5361. For information call: 757/229-7723, or Sgbstock@aol.com

Church of St. Thomas More (Roman Catholic), 65 East 89th St., New York, NY 10128. Half-time Director of Music (Organist and Choirmaster). New two-manual Lively-Fulcher organ; professional octet; boys choir and girls choir; two sung masses each Sunday; four other masses each weekend; frequent weddings, funerals and special services; Christmas and May concerts; teaching privileges. Applicant should be an experienced choral conductor and service player with proven ability to maintain and develop an active musical program; applicant should have knowledge of Catholic liturgical tradition, be fluent in Gregorian Chant, and be well acquainted with the liturgical decrees of the Second Vatican Council. Salary commensurate with experience, following AGO guidelines. Send resume and inquiries to Mr. Dennis Crowley at the church address. (Please do not call.)

POSITIONS AVAILABLE

Full-time Director of Choral Activities for Saint Albans School for Boys and National Cathedral School for Girls in DC. Competitive salary and excellent teachers' benefits. Part-time parish employment in the DC area possible. Send letters of inquiry and résumés immediately to Bruce Neswick at National Cathedral School, Mt. St. Alban, Washington, DC 20016, or make contact via telephone 202/537-6420, FAX 202/537-5625 or e-mail: <bneswick@cathedral.org>

Applications are being accepted for the position of Director of Music ministry for Holy Family Catholic Church, a growing suburban parish with multiple musical expressions. This full-time position begins July 1 and applications are being accepted through May. Please send resumes to 9699 Kraft Ave., SE, Caledonia, MI 49316. Attention: Fr. David P. LeBlanc.

Excellent opportunity for experienced Allen Organ or Pipe Organ salesperson to join Organ Division sales staff of distinguished 52-year Illinois corporation. Position available due to death of 34-year veteran with company. Good character, organist skill, positive attitude, proven sales record, favorable references required. Unlimited commissions with guaranteed base draw, health plan, life/disability insurance, flex plan, 401K participation. Send cover letter with resume in confidence to: Joy Collins, The Beautiful Sound, Inc., 6475 Joliet Road, Countryside, IL 60525.

Director of Music/Liturgy: full-time position for 2600-family parish. Degree in music/liturgy preferred. Experience in Catholic worship with excellent organ/piano and directing skills, choral/cantor training ability, good vocal skills and a thorough knowledge of liturgical music and liturgy. Effective immediately. Send resume and references to: Ms. Helen M. Gabel, Pastoral Associate, St. Mary Star of the Sea Parish, 6435 S. Kilbourn Ave., Chicago, IL 60629. FAX 773/735-3894, phone 773/767-1246.

MISCELLANEOUS

Visiting London? Bed and Breakfast accommodation available in large parish house minutes away from Westminster Abbey, the Thames, St. James's Park and the Underground. Modern kitchen and laundry available. For information write: St. Matthew's House, 20 Great Peter Street, Westminster, London, SW1P 2BU. Tel. 0171 222 3704, FAX 0171 233 0255, e-mail PAE222@aol.com

Scott R. Riedel & Associates, Ltd.

Organ Consultation • Acoustical Consultation • Sound System Design Consultation • Organ Tuning
11040 West Bluemound Road
Wauwatosa, WI 53226-4154
e-mail: RiedelAssoc@worldnet.att.net
Phone: 414-771-8966 Fax: 414-774-1407 or 414-771-0138

ROCHE ORGAN CO., INC.
BUILDERS AND RESTORERS OF PIPE ORGANS
799 West Water Street
Taunton, Massachusetts 02780-5062
Tel. (508) 823-0236
Fax. (508) 880-9390



*A radio program for
the king of instruments*

#9918 - Going On Record... a spring survey of recent organ recordings.

MAY #9919 - Back Before Bach... Peter Sykes, Joseph Payne, Yves Préfontaine, Lynn Zeigler and others prove that you can play old music on new pipe organs.

#9920 - Fanfares and Pageants... Mary Preston, Lee Afdahl and Joyce Jones deliver superb performances of American music taped in recitals in Texas and Minnesota.

#9921 - An I-40 Festival... John Brock, Wilma Jensen, John Ayer and Diane Meredith Belcher introduce us to instruments and choirs on the Interstate line from Nashville to Memphis to Little Rock.

#9922 - Summertime Specials... highlighting activities at San Diego's Balboa Park, the Methuen Music Hall in Massachusetts, and the Wanamaker Grand Court at Lord & Taylor's Department Store in Philadelphia.

PIPEDREAMS is produced by Minnesota Public Radio and broadcast over stations of the Public Radio International network. For more information, contact your local public radio station, call PRI at 612-338-5000, or access www.pipedreams.mpr.org.

ORGAN BUILDERS
L. W. BLACKINTON
and associates, inc.
380 FRONT ST.
EL CAJON, CA. 92020

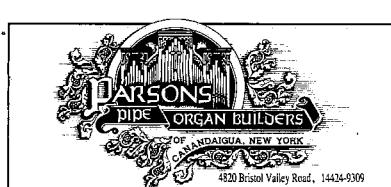
3165 Hill Road
Eagleville, TN 37060
(615) 274-6400
CUSTOM BUILDING
&
RESTORATIONS
**MILNAR
ORGAN
COMPANY**

A. David Moore, Inc.
TRACKER ORGAN DESIGNERS & BUILDERS
HC 69 Box 6, North Pomfret, Vermont 05053
802/457-3914

martin ott pipe
organ
company
inc.
1353 Baur Boulevard
St. Louis, Missouri 63132
(314) 569-0366

Attention organbuilders: for information on sponsoring a color cover in *THE DIAPASON*, contact Jerome Butera, Editor, *THE DIAPASON*, 380 E. Northwest Hwy., Suite 200, Des Plaines, IL 60016-2282; ph 847/391-1045; fax 847/390-0408.

**Phil Parkey
AND ASSOCIATES**
Distinguished Pipe Organs
2480-4 Briarcliff Road, #244
Atlanta, Georgia, 30329
(770) 454-1100
FAX (678) 530-9104
www.thwgraphics.com/parkeyorgans



GEDDES PIPE ORGANS
Restorations—Additions
Electronic Enhancements
Since 1957
P.O. Box 18343
Austin, Texas 78760
512-385-2710

Send a copy of *THE DIAPASON* to a friend: Editor, *THE DIAPASON*, 380 E. Northwest Hwy., Des Plaines, IL 60016; or fax 847/390-0408.

Repair and
Service
Milliman Organ Co.
ROBERT L. MILLIMAN
3300 Patricia Dr.
1-515-270-6913 Des Moines, Iowa 50322

MAIN AND SCHOOL STREETS
GEORGETOWN, MA 01833
PHONE (978)352-6266
FAX (978)352-8535
NOACKORGAN@AOL.COM

Member: Associated Pipe Organ Builders of America

WALKER
J.W. WALKER & SONS LTD · BRANDON · SUFFOLK · IP27 0NF · ENGLAND
TELEPHONE: +44 (0) 1842 810296 · FACSIMILE: +44 (0) 1842 813124
USA TOLL FREE: 1 800 628 3275 · EMAIL: organs@jwwalker.co.uk

CLASSIFIED ADVERTISING

Classified Advertising Rates
will be found on page 25.

PIPE ORGANS FOR SALE

Hinners electropneumatic, 16 ranks, about 65 years old; newer console, 1971. Pastor Kenneth Bell 712/732-5458 or Frances Heusinkveld, 712/732-4883.

Antique Italian Organ. Built in Naples by Vicidomini in 1748. One manual, 7 stops, no pedal. For details contact Greg Harrold, 2205 Federal Ave., Los Angeles, CA 90064, Tel/Fax 310/473-0389, gregharrold@earthlink.net.

2/13 Kimball. Recently re-leathered. 1901 EP. Professionally crated and available immediately. Asking \$6,700. 734/769-2495.

1939 Moller pipe organ, 25 complete ranks and one incomplete rank, all enclosed pipework. \$15,000 or best offer. Buyer must remove. Organ is available after April 5, 1999. For inquiries, stoplist, or other information please call: R. Andrew Clark, organist, First Presbyterian Church, Texarkana, Arkansas at 870/774-6453.

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

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

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

PIPE ORGANS FOR SALE

1926 Kilgen 4-rank unit organ; chests, pipes, blower, rectifier (no console), \$2,200. Two-manual drawknob console w/pedalboard & bench \$850. Church Music Service 773/631-3999.

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

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

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

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

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

PIPE ORGANS FOR SALE

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

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

1963 Moller double artiste: 26 stops, 6 extended ranks, chimes, excellent condition, \$39,000 installed in Southeast. 615/274-6400.

REED ORGANS FOR SALE

Estey "Style T-58" Duo-manual with Pedal clavier. Carefully rebuilt, case refinished, reeds tuned. Contact: The Beehive, Box 41, Alfred, ME 04002-0041. Tel: 207/324-0990. e-mail: beehive@cybertours.com

THEATRE ORGANS FOR SALE

One Robert Morton Theatre Organ, Model "Pit Pipe Organ," style #49. 914/561-1480.

THEATRE ORGANS FOR SALE

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

3/10 Wurlitzer Theater Pipe Organ: Flute 16', Salicional 8', Celeste 8', Vox Humana 8', Diapason/Diaphone 16', Tuba 16', Gottfried Oboe 8', Dennison Kinura 8' TC, Tibia 8', Schopp French Trumpet 8' (Post Horn). Toy counter, Xylophone, Glockenspiel, Chimes. 3 trem. One 6-rank chest. One 5-rank chest; 20-year old leather. Extra single chest for 12 ranks of pipes total. Newer pallet regulators. Newer all-electric relay. Devtronics 3/4 scale Wurlitzer style 3-manual flat top console in black lacquer with gold trim, double bolster, Wurlitzer keyboards & pedal board, 2 manuals second touch, 96 Reisner electric stops on bolster, 17 Reisner electric stops on back rail. Devtronics single memory combination system, not working. Newer (18 yrs.) Spencer blower, 5 hp, 15" static, single phase 230v. Now playing in private residence. Buyer to remove. \$14,000. Contact S. Keister, P.O. Box 69, Paris, OH 44669. 330/862-2991.

ELECTRONIC ORGANS FOR SALE

SAVE \$\$, Great values, trades welcome. Buy, sell, trade Church & Theatre Organs. Hammonds/Leslie's Wanted. Visit our web site for current inventory. Most models in stock or special ordered. Keyboard Exchange Int. Tel/FAX 407/671-2272. 6914 Hanging Moss Rd., Orlando, FL 32807. B3World@aol.com

Baldwin "Howard Series" 2-man., 32-note pedal, 22 digital stops, MIDI, transpose, ca.1990, suitable for home or chapel, rarely used. Located in Manhattan. \$3K. Call 212/865-7368.

ORGAN SUPPLY INDUSTRIES

A vital part of American Organ Building,
providing quality pipe organ supplies.
P.O. Box 8325 • Erie, PA 16505 • 814-835-2244



Attention organbuilders: for information on sponsoring a color cover in **THE DIAPASON**, contact Jerome Butera, Editor, **THE DIAPASON**, 380 E. Northwest Hwy., Suite 200, Des Plaines, IL 60016-2282; ph 847/391-1045; fax 847/390-0408.

Send a copy of **THE DIAPASON** to a friend: Editor, **THE DIAPASON**, 380 E. Northwest Hwy., Des Plaines, IL 60016; or fax 847/390-0408.

ARNDT ORGAN SUPPLY CO.
1018 Lorenz Dr. P.O. Box 129 Ankeny, IA 50021-0129
Phone/Fax (515) 964-1274
Engraving - Blowers - Tremolos - Swell Pedals
Solid State & Computer Control Systems
Pipe Organs and Supplies
Send \$7.50 today (U.S.A.) for our catalog.
"Quality Since 1966"

SEBASTIAN MATTHAUS GLUCK ORGELBAU

PIPE ORGAN CONSERVATORS, ARCHITECTS, AND BUILDERS
175 FIFTH AVENUE
SUITE 2198
NEW YORK, NEW YORK 10010
TELEPHONE (212) 979-7698



For Sale This Space
For advertising information contact:
The Diapason
380 E. Northwest Hwy.
Des Plaines, IL 60016-2282
or Fax 847/390-0408



Redman Organ Co.

816 E. VICKERY BLVD.
FORT WORTH, TX 76104

(817) 332-2953

MEMBER - INTERNATIONAL SOCIETY
OF ORGANBUILDERS - ASSOCIATED
PIPE ORGAN BUILDERS OF AMERICA

If It's Bells, It's van Bergen.



1-800-544-8820

www.vanbergen.com • e-mail: van@vanbergen.com

HEUSS
ORGELTEILE

Known for Quality

Manufacturer of Organparts:
OTTO HEUSS KG
PO Box 1162, 35419 LICH - Germany
Phone 0049 - (0)6404-9169-0
Fax 0049 - (0)6404-9169-50

CLASSIFIED ADVERTISING

Classified Advertising Rates
will be found on page 25.

ELECTRONIC ORGANS FOR SALE

Alien Custom Model 3-D-12 (1969) available summer 1999; 3 manuals, 32-note pedalboard, combination action, 12 tone generators, 72 stops, 13 speakers (including antiphonal). Currently in use. New York City area. Buyer to remove. Best offer. 914/591-8124.

MISCELLANEOUS FOR SALE

Organ pipes and parts. Send legal size SASE to A & J Reed & Pipe Organ Service, 36 Carter St., Newburgh, NY 12550; 914/561-1480.

Gottfried French Horn 8'; 10" wp. Excellent condition. \$1,000. Crating: \$125. Contact S. Keister, P.O. Box 69, Paris, OH 44669. 330/862-2991.

Schantz console, walnut 2-manual (1980) with adjustable combination action, 7 general, 6 each division. Great 18, Swell 17, Pedal 18, including couplers. Currently in use. Available summer, 1999. \$7,500 OBO. Call St. Mark Lutheran Church 503/588-0141, Salem, OR.

Zimbelsterns. Chamber, Deluxe, and Grande models. Start at \$385. 12-16V, DC, AC avble. 9 bells, 2 or 3 strikers. Variable speed controls avble. Over 100 satisfied customers. Chapel Music Co. Box 838, Lithonia, GA 30058. 800/836-2726.

Organ façade w/18th cent. carvings polychrome and gilt, newer elements faux marble, inc. chest and polished-tin pipes (Prinzipal 8' from C) approx. 13'w x 13'h. Gober Organs, Inc. 416/588-0064, FAX 416/588-0660; e-mail: goborg@interlog.com

Consoles, over 40 ranks of pipes (Casavant, Estey, Moller, Kimball, Wicks, OSI), reservoirs, rectifiers, blowers, windchests and more. Call for details. Marceau & Associates. 503/231-9566.

MISCELLANEOUS FOR SALE

Console cabinet with 2 manuals & pedals. 1920's Moeller "Antique" style, oak, folding lid, mostly refinished. Keys/pedals rebushed, new keytops/pedal caps, slotted stop board. Ready for new "insides." \$850.00 OBO. 757/627-7744, leave message.

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

Atlantic City Pipe Organ Company: New inventory: Peterson multiple memory combination action, switching system, 43-stop tab actions, Power supply, documentation 2 years old, BO; Zephyr blower, 2 HP, 9" WP, sound-proof box, distribution box w/flanges, one year old, \$1,700 OBO; M.P. Moller #3806, Reed voicer E.H. White; 16' Tuba Profunda/Mirabilis 10"sc @ 16', sleeved & mitered, 5½"sc @ 8' Harmonic, 85 pipes 66 reeds, 10" WP w/chests, 5" WP Capped Oboe - 3½"sc/73, \$1,100; Clarinet, 1½"sc/73, \$750; 8' Gottfried domed top French Horn, 6"sc/73, mint, \$2,300 OBO; 16' Open Wood w/chests, 12" x 14", \$1,000; 4' Harm Flute 65sc/73, \$375; 8' Viole d'Gamba, 58 sc/73, \$400; 8' Dulciana, 56sc/73, \$400; Unda Maris, 56sc/61, \$300; VDO, 66sc/73, & Vox Celeste TC 61, Block tin, \$600 pr; 8' Muted Violin, 67sc/61, 4" WP, \$500; 49-note Harp w/piano action, \$750; Kinetic blower, 5" & 10" WP, \$600; Hall 4" WP 8' Erzahler, 73, \$850; 8' Gamba, 56 sc/73, \$400; Reed Voicer, W.V. Elliott, 8' Harm Tuba, 5"sc/73, \$800; 8' Harm Cornopean, 4½"sc/73, \$750; 8' Oboe, open bells, 3½"sc/73, \$800; Vox in Box 1½"sc/61, \$500; 21-note Deluxe Mayland Chimes & action, \$600; OSI - 1980, 3" WP 8' Capped Bourdon 1-12 wood, 60 sc@TC, \$1,000; 1½" Larigot, \$750; Misc.: 8' Gamba, \$400; 4' Octave, 57sc, \$475; 2½" Twelfth, 65sc, \$475; 2' Fifteenth, 70sc, \$450; 4' Gemshorn, \$700; 4' Harm Flute, \$350; 2' Flageolet, \$450; 8' Oboe, \$800; Moller 8' Principal #7700 45sc spotted metal, \$600; Spencer blower 1450 CFM, 3.5" WP, 1.5 HP, \$750; Misc. Stopped Flutes, \$100; Strings, \$200; 2-rank DE Chest, \$500. Volume discounts, shipping: 609/641-9422. e-mail: jbedia@bellatlantic.net

SERVICES/ SUPPLIES

Complete professional releathering service to include all types of pouch boards, primary actions, reservoirs, stop actions, and wind chest pneumatics. Highest quality materials used and quick turn around assured. R.G. Lent, Shenandoah Organs, 351 Chinquapin Drive, Lyndhurst, VA 22952-9404; 540/942-3056.

Pitman chests, custom built, compact, also unit pouch and D.E. with exp. chambers; most simple and responsive regulator/reservoirs; consoles, all styles. 816/232-2008, fax 816/364-6499. e-mail: jnberns@swbell.net

REEDS—The Reed Doctor specializes in voicing vintage pipework and revoicing neobaroque pipes for improved tone and tuning stability. We repair, revoice, and renovate single pipes, partial sets, or complete sets. Consult on special problems by e-mail. Packing materials may be sent to site to facilitate shipping. Estimates for typical work (not including packing or shipping): Repair broken sockets (per note), \$65; repair tuning flap (per note), \$15; new tongue (per note), \$35; new flue sleeves (top octave), \$65; voice trebles (per note), \$10; replace weights (per notes), \$35; repair and voice set, MC up, \$1,800; repair and voice set, TC up, \$2,800; repair and voice full set \$3,800; packing materials sent to site, \$100. Herbert L. Huestis, 1574 Gulf Rd., #1502, Point Roberts, WA 98281. Ph 604/946-3952; FAX 604/946-5739; e-mail 70771.1047@compuserve.com

Releathering. Burness Associates 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. attn. Charlie. e-mail: Charlie@organreleathering.com Visit us at www.organreleathering.com

SERVICES/ SUPPLIES

Top Quality Releathering. Pouch rails, primaries, reservoirs and any other pneumatic action. Removal and installation service available. Full warranty. Skinner, Casavant and Kimball specialty. Spencer Organ Company, Inc. Call, Fax or e-mail for quotation and information 671/965-7193 voice, 617/965-4691 fax. Spencerorg@aol.com

Austin actions recovered. Over 30 years experience. Units thoroughly tested and fully guaranteed. Manual motor, \$42.50 f.o.b. Technical assistance available. Foley-Baker, Inc., 1212 Boston Trnpk., Bolton, CT 06043. 1-800/621-2624.

Columbia Organ Leathers sells the finest leathers available for organ use. We also sell pre-punched pouches and pre-assembled pouches ready for application. Call for catalogue and price list. 800/423-7003.

Flue pipes in metal and wood—Mixtures and upperwork are available from stock or specify custom orders to meet your exact requirements. **Tuning Sleeves with flare—Order complete sets ready to install or bulk quantities in each diameter.** These sleeves are guaranteed to fit and will not tarnish or corrode. For excellent quality, great pricing and timely delivery contact: International Organ Supply, P.O. Box 401, Riverside, IL 60546. 800/660-6360. FAX 708/447-0702.

Postal regulations require that mail to THE DIAPASON include a suite number to assure delivery. Please send all correspondence to: THE DIAPASON, 380 E. Northwest Hwy., Suite 200, Des Plaines, IL 60016-2282.

Harris Precision Products

Builders of high quality
Pipe Organ Components

7047 S. Comstock Avenue, Whittier, California 90602 U.S.A. • (310) 693-3442

David C. Harris, Member: International Society of Organ Builders, American Institute of Organ Builders, Associated Pipe Organ Builders of America

HAGERSTOWN ORGAN COMPANY, INC.

New • Rebuilding • Solid-State Updating
Musical Instrument Digital Interface (MIDI) Systems

P.O. Box 945 • 901 Pope Avenue • Hagerstown, Maryland 21740
(301) 797-4300

REPAIRING

TUNING

ADDITIONS

R. W. KURTZ ORGAN CO.

CONSULTANT SPECIALISTS ON PIPE ORGAN REBUILDING

P. O. Box 32, Woodstown, N. J. 08098 • 609 / 769-2883



**A & J Reed &
Pipe Organ Service**
ARCHE MARCHI & JOE CORKEDALE
(914) 561-1480
36 CARTER STREET
NEWBURGH, NY 12550

JULIAN E. BULLEY

New Organs — Rebuilding
Service
SINCE 1906

1376 Harvard Blvd.—Dayton, Ohio 45406
513-276-2481

H.W. DEMARSE

TRACKER ORGANS

518-761-0239

2 Zenus Dr., Queensbury, NY 12804-1930

Attention organbuilders: for information on sponsoring a color cover in THE DIAPASON, contact Jerome Butera, Editor, THE DIAPASON, 380 E. Northwest Hwy., Suite 200, Des Plaines, IL 60016-2282; ph 847/391-1045; fax 847/390-0408.



Norman A. Greenwood
"Three Generations at Organ Building"
CHARLOTTE, NORTH CAROLINA 28218
P.O. Box 18254 704/334-3819
fax 704/544-0856

**Patrick J. Murphy
& Associates, Inc.**
Organbuilders
New Organs • Maintenance • Restorations • Additions
Old Reading Pike Suite 1D 610/970-9817
Stowe, PA 19464 Fax 610/970-9297

GUZOWSKI & STEPPE

ORGAN BUILDERS INC.

NEW INSTRUMENTS
REBUILDS • ADDITIONS
TUNING & SERVICE

1070 N.E. 48th Court
FT LAUDERDALE, FL 33334
(954) 491-6852

PROSCIA ORGANS
OFFICE & SHOP
P.O. BOX 547 • 168 BARR AVE.
BOWDON, GA 30108
MICHAEL PROSCIA
ORGANBUILDER, Inc.
(770) 258-3388

W. Zimmer & Sons
pipe organ builders
P.O. Box 520
Pineville, NC 28134
(803) 547-2073

**Tel: 030-6913827
Fax: 030-6920620**
Your personal wishes
are in good hands
Jacques Stinkens 3701 VE ZEIST
Organ pipe makers B.V. Holland

THE DIAPASON

380 NORTHWEST HIGHWAY, SUITE 200 • DES PLAINES, IL 60016

Name _____

Street _____

City _____

State _____ Zip _____

Please allow four weeks for delivery of first issue on
new subscriptions

NEW SUBSCRIBER

RENEWAL

ENCLOSED IS

\$40.00—3 years

\$30.00—2 years

\$20.00—1 year

Foreign subscriptions:

\$65.00—3 years

\$45.00—2 years

\$30.00—1 year

Karen McFarlane Artists

12429 Cedar Road, Suite 29

Cleveland, Ohio 44106

(216) 721-9095/9096

(216) 721-9098 (FAX)

E-mail: KmcFarl23@aol.com

www.concertorganists.com



Diane Meredith
Belcher



Guy Bovet +



David Craighead



Gerre Hancock



Michael Farris
1957 - 1999



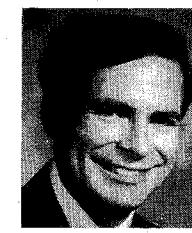
Judith Hancock



Martin
Haselböck +



David Higgs



Clyde Holloway



Marilyn Keiser



Susan Landale +



Olivier Latry +



Joan Lippincott



Alan Morrison



Thömas Murray



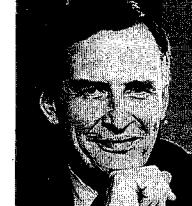
James O'Donnell



Jane Parker-Smith +



Peter Planyavsky +



Simon Preston



George Ritchie



Daniel Roth +



Donald Sutherland



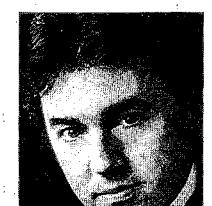
Frederick Swann



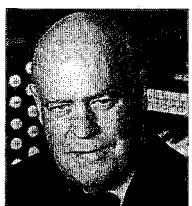
Stephen Tharp



Ladd Thomas



Thomas Trotter +



John Weaver



Gillian Weir +



Todd Wilson



Christopher Young

St. Thomas Choir, New York City (1999-2000)
Westminster Abbey Choir, London (2000)

+ = European artists available 1999-2000