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THE DIAPASON

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the Harpsichord, the Carillon and Church Music

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Letters to the Editor

Bach organ works complete

I appreciate John L. Speller's review of my set of recordings, *J. S. Bach—Organ Works Complete* on the Raven label (OAR-875), in the May issue of THE DIAPASON. But I would like to comment on one error in the review.

The reviewer points out that the Martin Pasi organ at St. Cecilia's Cathedral in Omaha featured in the first compact disc of Volume 6 has the capability of playing in either the Wegscheider unequal temperament or the quarter-comma meantone temperament, and he states that it is unfortunate that I do not make use of the meantone possibility, making the "radical suggestion" that Bach might have composed a given organ work in a particular key "because of the effect that meantone tuning would have produced upon the way it sounded on the particular instrument on which he was intending to perform it."

In fact I did make use of the meantone temperament for the *Prelude and Fugue in C Major*, BWV 531. I point that out in my registrations listed in the accompanying booklet, and Bach scholar George Stauffer writes about it in his notes. (Stauffer's extensive and illuminating notes are an important feature of the entire set and were not mentioned

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by the reviewer.) There is no question that Bach composed BWV 531 with meantone temperament in mind.

Stauffer writes the following about meantone temperament and Bach's use of it in the Fugue of BWV 531. "Fundamental keys such as C major, G major, and F major sound remarkably rich and satisfying (due principally to the pure major thirds of the tonic and dominant triads). Keys with more than two flats or sharps sound strange and unsettling. This contrast is apparent in the C-major Fugue, where the modulation to E major in the middle sounds bizarre when compared with the brighter, more stable sounds of the outer sections."

I would add that the penultimate chord of the fugue, a dominant with a tritone F and B in the right hand topped by an E-flat, sounds dramatically dissonant on the Pasi organ's meantone temperament, making its resolution to an absolutely pure C-major chord particularly striking.

George Ritchie
Lincoln, Nebraska

In the wind . . .

I hesitate to criticize the erudite and entertaining musings of longtime friend John Bishop's "In the wind . . ." offering

for June 2007. But in justice to the memory of the late organbuilder, Charles Fisk, I have to correct the sense of "The late Charles Fisk reportedly defined a 'reed' as 'an organ stop that needs two days of work'."

It's entirely possible that I was John's source for Fisk's definition of a reed stop. Perhaps he misheard, or perhaps editing messed it up. But it should be as follows: "A reed stop is a set of pipes which would sound better if one spent another day working on it." This, if not verbatim, is the correct sense of Fisk's ironic definition. Indeed I suspect it was a rare day in the Fisk shop when Charles Fisk spent less than two days on any reed stop he ever voiced.

George Bozeman
Deerfield, New Hampshire

The author replies

I appreciate George Bozeman's acknowledgement of our friendship and nice comments about "In the wind." His was the first organ shop in which I worked, and many of his pearls of wisdom have been with me throughout my career, along with countless witticisms. I'm especially fond of George's "Smoke Theory," developed when we in the organbuilding trade were wrapping our brains around solid-state controls. George's theory suggests that all the little doo-dads that are soldered onto the circuit boards are made with the right amount of smoke inside. As long as the smoke stays inside they work properly. If you let the smoke out, they won't work any more! I've long accepted this as a simple truth.

Stephen Maturin was a central character in the fabulous series of novels written by Patrick O'Brian about the British Navy during the Napoleonic Wars. He was a secret agent, ship's surgeon, physician, naturalist, cellist, and drug addict who spend huge amounts of

time philosophizing into his diary—a foolish pastime for a secret agent, one that backfired on him several times during the epic. One of his many observations about human nature was that a person could convince himself of a truth if he could get enough other people to believe it. I've used Charles Fisk's quote about reed stops many times. I'm sure that in the retelling I've "improved" it in my own mind.

George Bozeman may well have been a source for the Fisk quote about reeds stops. While I have no specific memory, I think I've also heard the same quote in varying forms from people at the Fisk shop who worked with Charlie. Perhaps one of them would like to weigh in with an authoritative version. In any event, the fact remains that more than twenty years after his death Charles Fisk is still known as a fastidious, questioning, and inventive worker. The importance of his role in the 20th-century American organ cannot be overstated. I interpret his comment about reeds (in any version I've heard) to mean that it's rare to be really satisfied with a rank of reed pipes.

I used the "quote" in a less serious way to emphasize the staggering number of reeds in the Wanamaker Organ. A tuner might drop by one of his clients on the way home on a Friday to "touch up the reeds" before an important weekend event—the two or three reeds in an organ of average size might be made a little better in 20 minutes or so. When I cared for the Aeolian-Skinner organ (4/237) at Boston's First Church of Christ, Scientist (The Mother Church), "touching up" the 41 ranks of reeds was much more than "dropping by." What does one do when there are 82 reeds in a single organ?

I hope Mr. Bozeman will respond if I've misquoted the "Smoke Theory."

John Bishop

Here & There

The Basilica of the National Shrine of the Immaculate Conception, Washington, DC, continues its summer organ recital series on Sundays at 6 pm: August 5, Edward Moore; 8/12, Robert Remek; 8/19, Justus Parrotta; 8/26, Giorgio Parolini. For information: www.nationalshrine.com.

The Friends of the Kotschmar Organ (FOKO) continues its summer organ recitals at Merrill Auditorium, Portland, Maine: August 7, Alan Morrison; 8/14, Thomas Heywood; 8/21, R. Jelani Eddington; 8/28, Raúl Prieto Ramírez. For information: www.foko.org.

Old West Organ Society continues its summer concert series at Old West

Church, Boston, Tuesday evenings at 8 pm: August 7, John Skelton; 8/14, Diane Luchese. For information: www.oldwestorgansociety.org.

St. James United Church, Montreal, Quebec, Canada, continues its summer recital series on Tuesdays at 12:30 pm: August 7, David Carle; 8/14, Dany Wiseman; 8/21, Denis Gagné; 8/28, Vincent Boucher. For further information: www.stjamesunitedchurchmontreal.com.

The 12th annual Lunchtime Organ Recital Series continues in Wisconsin on Wednesdays at 12:45 pm: August 8, John Skidmore, Memorial Presbyterian Church, Appleton; 8/15, Heather Paisler, First Presbyterian Church, Neenah; 8/22,



Twin Cities AGO members

Members of the Twin Cities AGO presented a program remembering Heinrich Fleischer (1912-2006), university organist and professor emeritus at the University of Minnesota. The program was held at the First Unitarian Society of Minneapolis, where he had served as organist for several years. All performers were former students of Dr.

Fleischer; pictured (l to r) are Kathryn Schenk, Allan Mahnke, Leonard Danek, Dean Billmeyer (organizer), Nancy Lancaster, Ames Anderson, Kathryn Moen, Steve Gentile (sub-dean), and Laura Edman. The program included works by Mozart, Bach, Hindemith, Danek, and Brahms.

Marilyn Freeman, St. Paul's Lutheran Church, Neenah; 8/29, Daniel Steinert, Zion Lutheran Church, Appleton. For information: 920/734-3762; <fripl@athenet.net>.

The Sinsinawa Dominicans continue their annual summer organ recital series on Wednesdays at 7 pm: August 8, Anita Werling; 8/15, Peter Sziebal; 8/22, Steve Steely; 8/29, Kirstin Synnstedt. For information: 608/748-4411 x 271; <edushek-manthe@sinsinawa.org>.

Organ Promotion presents the Otto-beuren Organ Festival September 13-17, with Harald Vogel. The schedule includes concerts, lectures, masterclasses, organ crawls, and an exhibition. An organ tour of Mallorca takes place September 28-October 3, led by Michael Grüber and Natalie Grenzing. For information: <www.ORGANpromotion.org>.

The Sixth Organ Competition will take place in Paris, September 17-26, as part of the Concours internationaux de la Ville de Paris. The first round in interpretation will be held at the Paris Conservatory. The second interpretation round and the first improvisation round take place at the churches of St. Louis-en-l'Île, St. François-Xavier, and St. Etienne-du-Mont. The final round (interpretation and improvisation) takes place at St. Roch and Trinité churches and St. Clotilde Basilica.

The jury includes Jean Favier, José Enrique Ayarra-Jarne, Gilles Cantagrel, Thierry Escaich, Georges Guillard, François-Henri Houbart, Carolyn Shuster Fournier, David Titterington, and Daniel Zaretsky. For information: <http://www.civp.com/orgue/aorgue.html>.

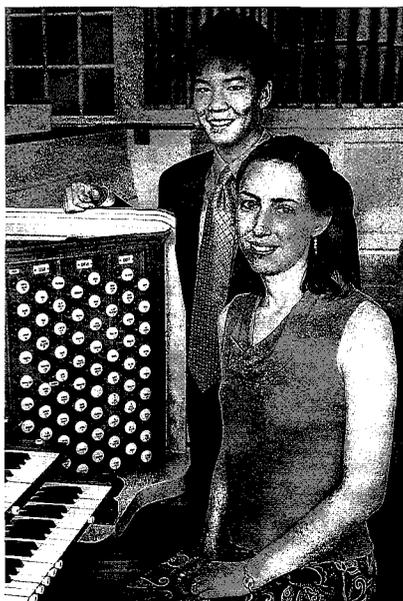
VocalEssence and the American Composers Forum announce a call for scores for the **Welcome Christmas! Carol Contest**. The deadline to submit scores is August 31. Open to North American composers, this year's contest requires writing for SATB chorus accompanied by celesta. Up to two winners may be selected to receive a \$1,000 prize, and the winning carols will be premiered at the December 1, 2, 8, and 9 Welcome Christmas! concerts featuring the VocalEssence Chorus and director Philip Brunelle. For information: 612/547-1456; <www.vocalescence.org>.

Young Organ Virtuosi, which Ronald Ebrecht founded at Wesleyan University in 1990, is a biennial festival that sponsors promising artists in concert. It is not a contest, but rather a festival of concerts by those who have already won competitions.

Two years ago, Wesleyan University and Colorado State combined to offer Young Virtuosi in both locations. Next year, these two presenters will be joined by the University of Washington and Plymouth Congregational Church in Seattle, making three locations. Local chapters of the American Guild of

Organists are co-sponsoring the presentations in each location. The 2008 dates are February 15, 16 and 17 in Middletown, Connecticut; February 29, March 1 and 2 in Seattle; and May 18, 19, 20 and 21 in Fort Collins.

Two visiting artists will be chosen. Those who wish to be considered should submit an unedited CD of three works (Bach, Romantic and contemporary), a CV, and a letter of reference by November 1, 2007 to Ronald Ebrecht, Wesleyan University Organist, Middletown, Connecticut, 06459-7065. Applicants must be born after September 1, 1982. The presenters Joel Bacon, Douglas Cleveland, Ronald Ebrecht, and Carole Terry will review submissions and select the performers.



Samuel Gaskin and Brenda Portman

The ASOF/USA winners' recital, held at First Church of Christ in Wethersfield, Connecticut, on June 3, featured first-place winners of the 2006 Albert Schweitzer Organ Festival/USA. High School division winner Samuel Gaskin of Beaumont, Texas, presented works by Bach, Vierne, Duruflé, and Langlais, and was given a standing ovation. Young Professional division winner Brenda Portman (Flint, Michigan) also earned a standing ovation, with her performance of music by Bach, Vierne, Wytton, Fleury, Childs, and Decker. The two young virtuosos were enthusiastically greeted at a reception following their concert.

The festival is celebrating its tenth anniversary with its annual competition and events September 7-9. Judges Diane Meredith Belcher, Frederick Hohman, and Paul Jacobs will present a concert on Friday evening and a masterclass Sunday afternoon, with the competition itself set for Saturday. A commemorative booklet is being produced. Visit <www.firstchurch.org/asof> for details.

The Royal School of Church Music presented honorary awards at its annual Celebration Day service in Llandaff Cathedral in Wales on May 12.

The FRSCM (Fellowship) went to Judith Bingham, one of Britain's leading composers; Owen Burdick, director of music at Trinity Church, Wall Street, New York City; Professor László Doboszay, a leading figure in the re-establishment of church music education in Hungary; and Alan Thurlow, organist and master of the choristers of Chichester Cathedral since 1980.

The ARSCM (Associateship) was given to Bruce Aitken, master of Knox College, Dunedin; Teresa Brown, a Roman Catholic freelance musician and coordinator for the RSCM in eastern England; Hugh Davies, organist and choirmaster, Kendal Parish Church; Timothy Noon, organist of St. Davids Cathedral; Ian Orr, organist and choirmaster at South Wigston Parish Church in Leicestershire; and Robin Walton, a recently retired church musician and university teacher, and a stalwart of RSCM South Africa.

The Hon RSCM (Honorary Membership of the RSCM) was awarded to Daphne Allison, the first national secretary of RSCM South Africa, and Stuart Robinson, the first coordinator for RSCM Wales/Cymru.



University of Evansville CD

On May 16, eight University of Evansville organ students began a 15-day trip "In Search of J. S. Bach," led by Douglas Reed, professor of organ at UE. They visited Naumburg, Dresden, Leipzig, Erfurt, Arnstadt, Merseburg, Halle, Osnabrück, Lübeck, Köln, and Frankfurt, presenting organ concerts

in Naumburg and Osnabrück. In Naumburg they performed on the historic Hildebrandt organ, built in 1746-48 for the Wenzelskirche. Bach was involved in the design of this instrument and approved the organ after it was completed. The Osnabrück program was part of a series celebrating the 40th anniversary of the installation of a Flentrop organ in the Marienkirche. While Osnabrück has no special connection to Bach, it does have a long-standing Sister City relationship with Evansville. One way the students raised money for this trip was to sell a CD called *Toccatas... and More*, which features five students and Dr. Reed playing works by Scheidt, Pachelbel, Bach, Brahms, Widor, Boëllmann, Yon, Dupré, Langlais, and Barber on six organs (Holtkamp and Fisk on the UE campus, and Wicks, Aeolian-Skinner, Walcker, and Casavant in churches in the area).

The Oberlin Conservatory of Music at Oberlin College, Steinway & Sons' oldest continuous client and the first "All-Steinway School," recently received a significant addition to its collection of Steinway pianos. A \$150,000 gift from Alan and Marilyn Korest, of Naples, Florida, has supported the purchase of Oberlin's 200th Steinway piano. The instrument, a Model "D" built at Steinway's factory in Hamburg, Germany, was introduced at a dedication concert on April 29 in Finney Chapel.

The Korests' gift honors the distinguished organist and pedagogue Fenner Douglass and his late wife, Jane, both of whom graduated from the Oberlin Conservatory of Music. Fenner Douglass was professor of organ at Oberlin from 1949-74. Oberlin's 200th Steinway will be known as the Jane and Fenner Douglass Hamburg Steinway.

Corrections & clarifications

In the "Organ Recitals" column of the May 2007 issue of THE DIAPASON (page 37), Brett Patterson's recital was listed at Trinity Episcopal Church, Salt Lake City; the correct location was Seattle, Washington. THE DIAPASON regrets the error.



Back (l to r): Jiyeon Kim, Jennifer Rothbart, Jessica Portlock, Lauren Yokabaskas, Julia Damion, Ben Heller; front: Benjamin Jones, Cindy Moon, Samuel Jones, Casey Jones

The Friends of the Kotschmar Organ, administrators of the Kotschmar Memorial Trust Scholarship Fund, recently named this year's recipients. Any student of the organ, orchestral instruments or voice who is a resident of greater Portland and who is between the ages of 10-18 (grades 4-12) and 19-25 is eligible for the scholarship.

The four scholarship recipients are: Benjamin Heller, of Portland, a piano performance major at the University of Southern Maine and a student of Laura Kargul; Casey Jones, of Yarmouth, a violin student of Ronald Lantz; Jiyeon Kim, of Portland, a piano student of Barbara Payson; and Jessica Portlock, of

Gorham, a flute student of Carl Dimov.

The Kotschmar Memorial Trust Scholarship was established in 1911 by Mrs. Herman Kotschmar to "aid in the musical education of such pupil or pupils, of marked ability." FOKO administers the auditions and presents the awards. Friends of the Kotschmar Organ was founded in 1981 as a result of the city of Portland's need to withdraw funding for the organ due to financial limitations. Dedicated to the preservation and promotion of the Kotschmar, FOKO's responsibilities include raising funds, presenting concerts, and engaging the services of a municipal organist.

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\$1.5 million. For information: 518/696-2481 or e-mail <greenvly@capital.net>.

Appointments

David C. Jonies has been appointed associate director of music and organist at Holy Name Cathedral in Chicago, Illinois. A native of Germany, he received his first musical training as a chorister and organ scholar at Metten Abbey in Bavaria. Subsequently, he was admitted to the Hochschule für Musik Würzburg, where he studied with Gerhard Weinberger (organ) and Günther Kaunzinger (improvisation), and graduated with terminal degrees in organ, church music, and music education.

In 2002, Jonies was awarded a scholarship by the Royal College of Organists to pursue postgraduate organ studies with David Titterington and James O'Donnell at the Royal Academy of Music, and received the Academy's Performer's Diploma in 2004. While in London, he also served as organ scholar at the Chapel Royal, Hampton Court Palace, and at Westminster Cathedral.



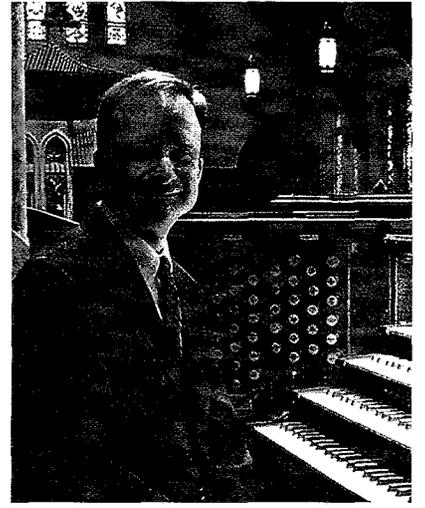
David C. Jonies

From 2005–2006, he served as director of music at St. Joseph and St. Patrick Parish in Escanaba, Michigan.

David Jonies was gold medalist at the Landau International Organ Competi-

tion in 1999, and recipient of the Alec Robertson Scholarship in 2003. He has performed at such venues as Westminster Abbey, Bamberg Cathedral, the London Handel Festival, the Bach Festival of Pusan (South Korea), and Passau Cathedral. In June he was featured at the Pine Mountain Music Festival in the Upper Peninsula of Michigan, playing recitals in Marquette, Iron Mountain, and Lake Linden, as well as leading a masterclass at St. Joseph's Catholic Church in Lake Linden.

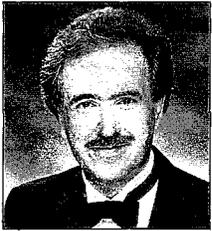
Charles M. Kennedy has been appointed music associate at the Cathedral Church of the Advent, Birmingham, Alabama, where he assists director of music and organist Stephen G. Schaeffer. Kennedy holds Doctor of Musical Arts and Master of Music degrees from the University of Michigan, where he studied with Robert Glasgow and Edward Parmentier. His bachelor's degree is from Samford University, where he studied with H. Edward Tibbs and Betty Sue Shepherd. Dr.



Charles M. Kennedy

Kennedy held positions previously at St. John's Episcopal Church, Detroit, and the National Shrine of the Little Flower, Royal Oak, Michigan.

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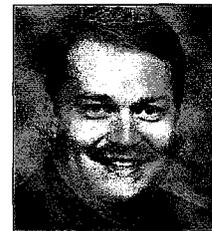
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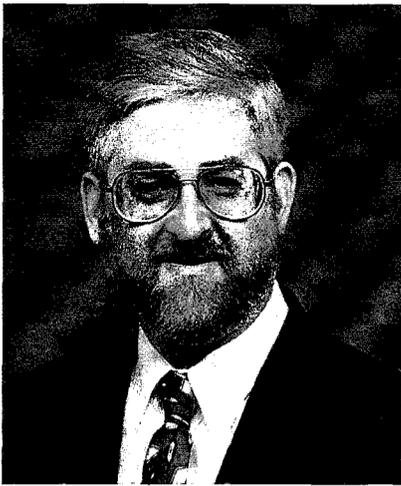
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Here & There



John Bernthal

John Bernthal is featured on a new recording, *Kaleidoscope: Reflections on 20th Century German Organ Music*, released by VALPO Arts Media. Dr. Bernthal is associate professor of music and associate university organist at Valparaiso University, Valparaiso, Indiana. The CD presents repertoire from 20th century Germany, including compositions by Distler, David, Hindemith, Reda, Feller, Pepping, Walcha, Gardonyi, Michel, and Kunkel. Bernthal performed the works on the 103-rank Schlicker/Dobson organ in the Chapel of the Resurrection at Valparaiso University. The Kaleidoscope CD is available for purchase from <www.valpo.edu/vuca>.



George Bozeman

George Bozeman is featured on a new recording, playing the E. & G. G. Hook Opus 553 organ at Kirche zum

Heiligen Kreuz, Berlin-Kreuzberg, Germany (Pape Verlag, Orgeldokumente 7044). The Hook organ was originally built in 1870 for the First Unitarian Church in Woburn, Massachusetts. It was moved to Berlin in 1991 and restored by Hermann Eule Orgelbau in 2001. [For a discussion of the Hook Opus 553, see "In the wind . . ." by John Bishop, May 2005, and "Hook Opus 553 to Berlin, Germany," by Lois and Quentin Regestein, October 2001.] Bozeman performs Buck, *Grand Sonata in E-flat*, op. 22; Gottschalk, transcr. Bozeman, *Berceuse*, op. 47; Dunham, *Fantasia and Fugue in d*, op. 19; Cundick, *Divertimento*; and Yon, *Sonata Romantica*. For information: <www.pape-verlag.de>. Available from the Organ Historical Society, <www.ohscatalog.org>.



Richard Dubugnon

Richard Dubugnon has announced the publication of his *Arcanes Concertants*, op. 38, for organ, strings, and percussion (Alphonse Leduc). The work is the compulsory concerto for the final round of the Paris organ competition in September. It is written as a continuation of the composer's work based on Tarot cards, which he began in 2001. The concerto's four card-movements are depicted in the figures of "material authority," grouped symmetrically: I - L'Impératrice (Arcane III) + II - La Papesse (Arcane II), III - Le Pape (Arcane V) + IV - L'Empereur (Arcane IV). For information: <www.richarddubugnon.com>.

Three works by **Frank Ferko** were premiered in June. His most recent choral work, *Omnipotens Deus dies* (Almighty God, order our days in peace), received its world premiere on June 10 at a festive Evensong at the Episcopal Church of St. Francis, San Francisco.



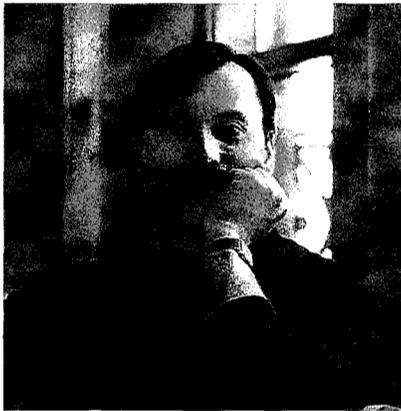
The Rev. Jay Hobbs, Dr. Kenneth Hart, Robert Churchill (with Buster), and Mrs. Kenneth Hart

On May 20, **Robert W. Churchill** was honored for his 30 years of service as director of music/organist at the Episcopal Church of the Good Shepherd, Dallas, Texas. What started as a substitute position during his MSM degree program at SMU turned into permanent employment following graduation. Originally responsible for two choirs plus the Sunday worship service, Churchill now has three choirs with three assistant choir directors, and oversees the music department while continuing as organist of the parish.

In addition to celebrating his 30 years of service, this special Sunday service also celebrated the completion of the enlargement of the church's pipe organ from its original 19 stops to 43 voices.

Organ rebuilding was completed by Marvin Judy of the Shudi Organ Company in Dallas.

The traditional Eucharist service was altered on this day to allow a 22-minute "mini organ recital" in place of the lessons and sermon. Special choral music was provided by current and past members of the Senior Choir, under the direction of Kenneth Hart, Senior Choir director. Following the service, the church hosted a gala reception in its parish hall. A CD of "organ favorites," performed by Robert Churchill, is being planned as part of his 30-year celebration. Shown in the photo are The Rev. Jay Hobbs, rector; Dr. Kenneth Hart, Robert Churchill (with Buster), and Mrs. Kenneth Hart (guest organist).



Frank Ferko

Commissioned by Robert J. Kerman, director of music, the new work is based on a 10th-century text from the Benedictinal of Archbishop Robert and set for mixed chorus, brass quintet and timpani. The performance featured the

combined choirs of St. Francis Episcopal Church and St. Mark's Lutheran Church, both of San Francisco, and was conducted by Rodney Gehrke, director of music at St. Mark's.

On June 16-17 Ferko's *Magnificat* for mixed chorus and organ received its European premiere at concerts of the VU Kamerkoor in The Netherlands. The program, "State of the Art," consisting entirely of music composed in the past ten years, was presented at Pieterskerk, Utrecht (June 16) and at Dominicuskerk, Amsterdam (June 17), both concerts under the direction of Boudewijn Jansen. The organist at these performances was Wim Dijkstra.

Frank Ferko's most recent work, for baritone, violin and piano, received its first performance at a private concert on June 23 at the home of Sandra Von Valtier and William Proskow in Wauconda, Illinois. The concert, which featured musical works related to various types of flowers, included vocal and instrumental pieces by Barber, Rachmaninoff, Bretan and Bolcom in addition to Ferko's work, entitled *Cyclamen*. The performers were baritone Jeffrey Ray, violinist Yuan-Qing Yu, and pianist Ken Smith. The text was by David Brendan Hopes, who was also in attendance.



Andrew Henderson

Andrew Henderson was awarded the Richard F. French Prize for the best doctoral document among the Doctor of Musical Arts degree recipients at the 102nd commencement ceremonies of the Juilliard School in May. His document, "The Early Organ Works of

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- 4 Choralbass
- 4 Flute
- Mixture IV
- 32 Contre Bombarde
- 16 Bombarde
- 16 Trompette (Sw)
- 8 Trumpet
- 4 Clarion

SWELL

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

GREAT

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

CHOIR

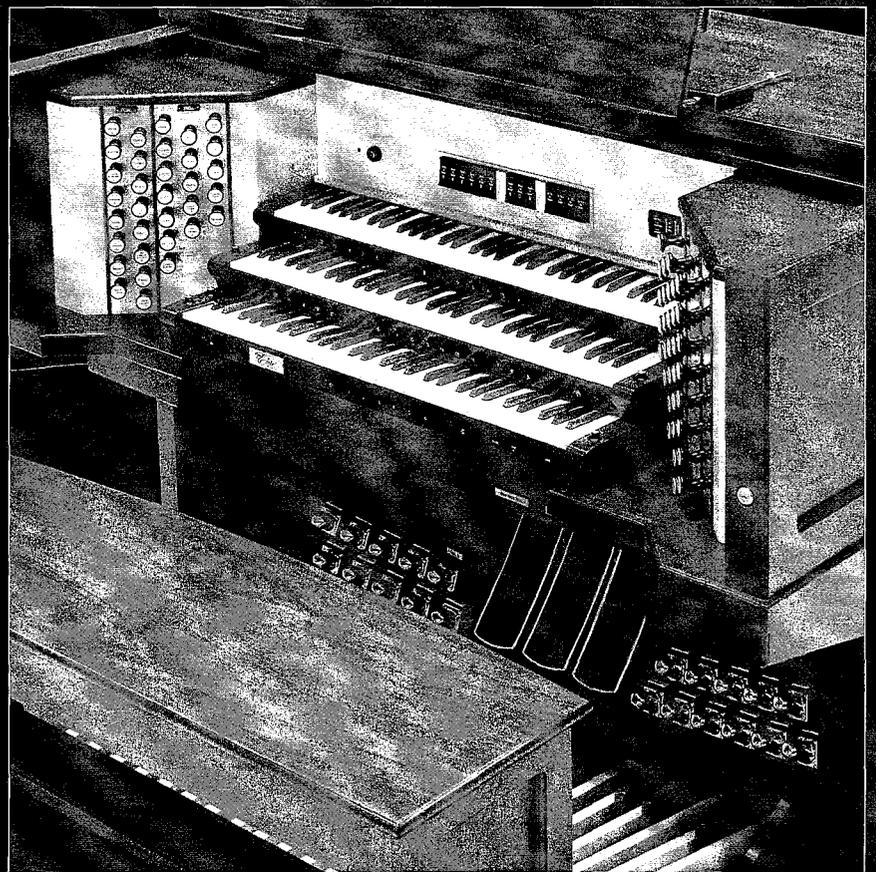
- 16 Viole
- 8 Gedackt
- 8 Viole
- 8 Viole Celeste
- 8 Principal
- 4 Octave
- 4 Koppelflöte
- 4 Viole
- 2²/₃ Quinte
- 2 Blockflöte
- 2 Fifteenth
- 1¹/₃ Quintflöte
- Mixture IV
- 8 Festival Trumpet
- 8 Clarinet
- Tremulant

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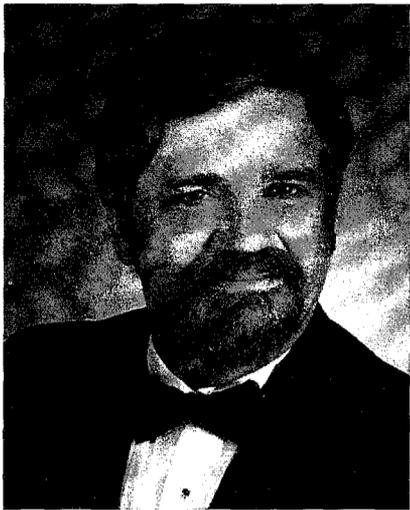
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Charles Tournemire," consists of a biographical study of the early career of the composer, in addition to an analytical assessment of his neglected early works for organ (composed between 1894 and 1910). Dr. Henderson is the director of music and organist at Madison Avenue Presbyterian Church in New York City, and an adjunct faculty member of Westminster Choir College and Teacher's College, Columbia University.



Boyd Jones

Boyd Jones performed for an audience of 700 at Sofia's Bulgaria Hall on May 20 (Schuke, III/55). Subsequent recitals were performed in the concert halls of Blagoevgrad on May 22 (Rieger-Kloss, II/20) and Pazardjik on May 23 (Rieger, II/29). Jones and Bulgarian organist **Velin Iliev** served as instructors for nine students at Varna's first organ festival, held at the Festival and Congress Center. Recitals were performed by Iliev on May 28, Jones on May 29, and by the students on May 30 in the center's concert hall (Schuke, III/53). Iliev and Jones also presented a joint performance at the Evangelical Methodist Church of Varna (Jens Steinhoff, II/15) on May 27.

Boyd Jones's spring 2007 performances also included a pair of organ recitals at the University of Notre Dame (Paul Fritts, II/35) and his first four Bach *Goldberg Variations* harpsichord recitals in Louisville, Kentucky (Kingston), Jacksonville, Florida (two recitals—Tyre), and at Stetson University, DeLand, Florida (Kingston), where Jones serves as university organist and Price Professor of Organ in Stetson's School of Music.

Arthur LaMirande presented a recital at the historic Cathedral of the Good Shepherd (R.C.) in Singapore, a designated national monument in that country. This was the first recital following the organ restoration by German-trained Robert Navaratnam, Singapore's one and only organbuilder.

The performance was projected onto a screen, allowing the audience to view the performer. The cathedral organist, Alphonse Chern, gave an introductory talk preceding the recital and delivered



Arthur LaMirande with Singapore Cathedral organist Alphonse Chern (Photo credit: Mr. Lin)

further remarks during the intermission. The program included works by Franck, Vierne, Murgatroyd, Piché, Bach, Langlais, and Alain. Assisting at the console—which is still without a combination action—was Lin Yangchen of Singapore.

The original organ was constructed by the English firm of Bevington and installed in 1912. Additions were made over the years, including ranks from the pre-World War II organ in the Victoria concert hall, and more recent additions by Robert Navaratnam. The organ now comprises 28 ranks. The rector of the cathedral is Fr. Adrian Anthony, and the director of music is Sir Peter Low, KCSC.

The Gates of Morning by **Dan Locklair** was premiered by the Mars Hill College Choir on May 11 at Broyhill Chapel on the campus of Mars Hill College, Mars Hill, North Carolina. The new work, written for SATB chorus, oboe and piano, was commissioned by Mars Hill College in celebration of their sesquicentennial (1856–2006) and was performed as part of their spring baccalaureate service. The work, according to the composer, "ponders and queries the valued, yet mysterious, relationship between teacher and student."



James R. Metzler

James R. Metzler performed organ recitals in England at King's College Chapel, Cambridge University, on May 5 and at Westminster Cathedral (RC), London, on May 6. Metzler's programs included music of Busser, Widor, J. S. Bach, Langlais, Vierne and Tournemire. He will return to England after Christmas to direct the Canterbury Singers USA (Toledo, Ohio) in several choral services at York Minster Cathedral.



(back row, l to r) Timothy Hall, Bruce Neswick, Harold Pysher, Stephen Kolarac, Tom Whittemore; (front row) Daniel Beckwith, Frank Boles

A twentieth-anniversary celebration service of Evensong honored **Harold E. Pysher**, Associate to the Rector for Music and Liturgy, at the Episcopal Church of Bethesda-by-the-Sea on May 27. Daniel Beckwith, Frank Boles, James Litton, Bruce Neswick, and Tom Whittemore planned the service and (save James Litton) participated as organists and conductors. A pre-service Evensong organ recital was presented by Steven Kolarac. Music included Mr. Pysher's favorites: Duruflé's *Prelude, Adagio and Choral Variations on Veni*

Creator and *Kyrie (Requiem)*; George Dyson's *Magnificat and Nunc Dimittis (Service in D)*; Malcolm Boyle's *Thou, O God, Art Praised in Zion*; and *Let All the World in Every Corner Sing*, which Bruce Neswick composed for the occasion in honor of the life, work and friendship of Harold Pysher. The Bethesda choir included both present and former choir members, along with other colleagues, local and long distance. The Rev. Ralph R. Warren, Jr., rector of Bethesda, was the officiant for the service.



Dorothy Papadakos

Dorothy Papadakos's five CD recordings made at the Cathedral Church of St. John the Divine, New York City, are available again from Pro Organo. The recordings date from 1996 to 2001: *Dorothy Over the Rainbow* (CD 7080); *I Do! Me Too!* (CD 7098); *Christmas Traveler* (CD 7115); *Shades of Green* (CD 7116); and *Cafe St. John* (CD 7130); \$18.98 each. For information: <www.zarex.com>.

Adam Peithmann, who received his bachelor's degree in organ performance in May from the Eastman School of Music, was awarded a Fulbright grant to

study the organ works of Dietrich Buxtehude on North German Baroque instruments with Harald Vogel at the Hochschule für Kunst in Bremen, Germany. His studies will include participation in lessons, lectures, recitals, and excursions to various cities to tour North German Baroque instruments. After his year in Germany, Peithmann plans to continue his organ studies in a graduate program.



Iain Quinn

Several new works of Iain Quinn have recently been premiered. On May 13, the choir of St. Luke in the Fields, New York, under the direction of David Shuler, gave the first performance of the motet *Vidi Aquam*. On May 14, Paul

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Ayres gave the first performance of *Jubilate* (on GFH) and *Prelude on "Lord I trust thee"* at St. Pancras Parish Church, London (UK). On June 10, the choir of St. Mary the Virgin, New York City, under the direction of Robert McCormick, gave the first performance of *Adoremus in aeternum* as part of their Corpus Christi service. Later in the same day the Compline Choir (Peter Hallock, director) of St. Mark's Cathedral, Seattle, gave the first performance and radio broadcast (KING FM) of *Jesu, dulcis memoria* under the direction of Jason Anderson. Iain Quinn is currently completing a commission for a *Magnificat* and *Nunc dimittis* for the conference of the Vergers Guild of the Episcopal Church to be premiered in September.



Frank Speller

Frank Speller, professor of organ and harpsichord at the School of Music of the University of Texas at

Austin, has announced his retirement this summer. Dr. Speller was appointed to his position in 1964 by E. William Doty, founder and Dean of the College of Fine Arts. Professor Speller is a performer, teacher and composer of a large body of works for organ who has concertized extensively in Europe and the U.S. He studied at the universities of Colorado and Indiana, and in Paris, where he was a pupil of Jeanne Demessieux.

To celebrate the Buxtehude anniversary year, Patrick Wedd played the complete organ works in a series of eight recitals in June. The concerts took place on the Karl Wilhelm organ of Christ Church Cathedral, Montreal, where Wedd is director of music. The last concert concluded with Petr Eben's *Hommage à Dietrich Buxtehude*.

Wedd played a concert of the music of Jean Langlais at St. Joseph's Oratory on July 25, marking the 100th anniversary of Langlais' birth. This recital included the rarely performed *Cinq Méditations sur L'Apocalypse*. He also performed at the biennial McGill Organ Academy in July, and will play in Quebec City and Virginia Beach in October.

Wedd has previously played complete cycles of organ works of Messiaen, de Grigny, Alain, Leighton, and Ligeti at Christ Church. A disc of major organ works by Healey Willan has been recently issued on the Naxos label; it was recorded on the 1915 Casavant in Eglise St-Jean-Baptiste, Montreal. For information: <www.naxos.com>.

Send news and photos for "Here & There" to editor Jerome Butera at <jbutera@sgcmail.com>.



Carol Williams with Robert Plimpton and Jared Jacobsen

Carol Williams has recently given concerts at the Esplanade Concert Hall in Singapore and Birmingham Symphony Hall, UK, in addition to the opening concert of the International Summer Organ Festival in Balboa Park, San Diego, where she was joined by her predecessors Robert Plimpton and Jared Jacobsen.

Dr. Williams' future concerts include Notre-Dame Cathedral in Paris, West Point Cadet Chapel, New York,

and Ocean Grove Auditorium in New Jersey. She also will be performing at the Dudelage Organ Festival in Luxembourg and the organ festival in Monaco. Later this summer the first of the DVD series "TourBus" will be released and details can be seen on her website <www.melcot.com>. Carol Williams is represented by PVA Management in the UK and Phillip Truckenbrod Concert Artists in the USA.

Nunc Dimittis

Richard Elvin "Rick" Fritsch, of Millersville, Pennsylvania, died June 5 at age 52 after a three-year battle with cancer. Born in Lancaster, Pennsylvania, he received a BS degree in music education from Elizabethtown College in 1977 and a BA in sacred music from Lebanon Valley College in 1981. A church organist for 35 years, he served at First United Methodist, Millersville; Grace Lutheran, Lancaster; Zion Lutheran, Penbrook; St. Paul Lutheran, Millersville; Lakeside Lutheran, Harrisburg; St. John Lutheran, Beatrice, Nebraska; St. Paul Lutheran, Lititz; St. Stephen's Lutheran, Lancaster; and most recently All Saints Anglican, Lancaster. He was a member of the American Guild of Organists, served as dean, sub dean, secretary, treasurer, auditor, and board member of the Lancaster chapter, and held the Service Playing and Colleague certificates.

Richard Fritsch also was a graduate of the Atlantic School of Trust and Penn State Paralegal Program and worked for many years in banking, most recently as trust officer and assistant vice president at M & T Bank, Harrisburg. He is survived by his wife of ten years, Jennifer Rhodes Fritsch.

Marshall Stone died March 17 in Seattle, Washington, at age 76. Born in Seattle on December 21, 1930, he was a graduate of Rollins College in Winter Park, Florida. Following military service in the U.S. Navy, he won a Fulbright scholarship to study organ composition and pipe organ construction in Belgium. In 1968 he opened a workshop in Alexandria, Virginia, then moved to Biglerville, Pennsylvania, where he salvaged, repaired, and built pipe organs.

For over 10 years he was director of music at Washington Street United Methodist Church in Alexandria, where he helped design a new organ in 1972. He also served at St. Paul's Episcopal Church in Alexandria and at St. Andrew's Episcopal Church in Arlington, Virginia. In 1979 he moved to Key West, Florida, where he did organ maintenance and repair and served as organist at the Key West Church of Christ, Scientist. In the late 1990s he moved back to Washington State, working as organist and choirmaster at First Presbyterian Church in Port Townsend.

Lou Ann Smith-Stoops died March 25 in Hagerstown, Maryland, at age 59. Born July 21, 1947, in Joplin, Missouri, she earned bachelor's and master's degrees at Indiana University-Bloomington. She was organist-choir director at St. Luke's United Methodist Church in Washington, DC. Mrs. Stoops served as dean of the Waco AGO chapter and was a member of the Cumberland Valley chapter. She is survived by her parents, her husband, three stepsons, two sisters, one brother, stepmother, stepfather, and two stepgrandchildren.

Here & There

CanticaNOVA Publications has announced the release of a new volume for organ: *Four Preludes on Chant Hymns* by Mark Siebert (Catalog #6026, \$5.95). The collection includes easy settings of the chants *Creator alme siderum*, *A solis ortus cardine*, *Divinum mysterium*, and *Ut queant laxis*. For information: <www.canticanova.com>.

Carus-Verlag has issued an invitation for subscriptions to their new edition of *Louis Vierne: Complete Organ Works* in 13 volumes. Edited by Jon Laukvik and David Sanger, the first volume of the series (*Aème Symphonie*, op. 32, vol. 4) was issued in April; the complete set will be available in January 2008. The new edition will correct misprints of the first editions, annotate doubtful passages and offer alternative solutions. It is based on the first editions and the composer's manuscripts where available, and on lists of corrections from colleagues, pupils, and present-day interpreters closely concerned with Vierne's music.

The subscription price is €259 (through January 1, 2008), and includes all 13 volumes in an attractive case; separate volumes are available at €24.90 per volume. For information: Fax +49 (0)711 797 330-29; <www.carus-verlag.com>.

The Church Music Association of America has announced the publication of *Communio: Communion Antiphons with Psalm Verses*, prepared by Richard Rice; the 315-page book is available for \$19.50. The book collects the authentic Gregorian communion antiphons from the Proper of the Mass, together with the Psalms appropriate to each, covering the Sundays and solemnities of the church year for the current Roman Missal. It also includes the communion antiphons exclusive to the older Roman Missal, following the traditional calendar. The 110 chants are verbatim recreations of those in the Solesmes editions, and cover Masses that are most likely to be sung during the year, including major feasts (under both old and new liturgical disciplines), and the more important seasonal and ritual Masses (Ash Wednesday, Nuptial Mass, etc.). For information: <www.musicasacra.com>.

Michael's Music has announced the restoration of *Sonata I* by Eugene Thayer, written in Germany after Thayer's studies with Wieprecht and Haupt. Like *Sonata II*, it makes use of *God Save the King* (aka *America* and *My Country 'tis of Thee*), and is useful for British or American patriotic occasions.

Thayer's original publisher, Bote & Bock in Berlin, is now owned by Boosey & Hawkes, who supplied high quality scans of the original editions for this restoration. The new edition contains a photo, notes, and a capsule biography. For information: <http://michaelsmusic.com/music/Thayer.SonataI.html>.

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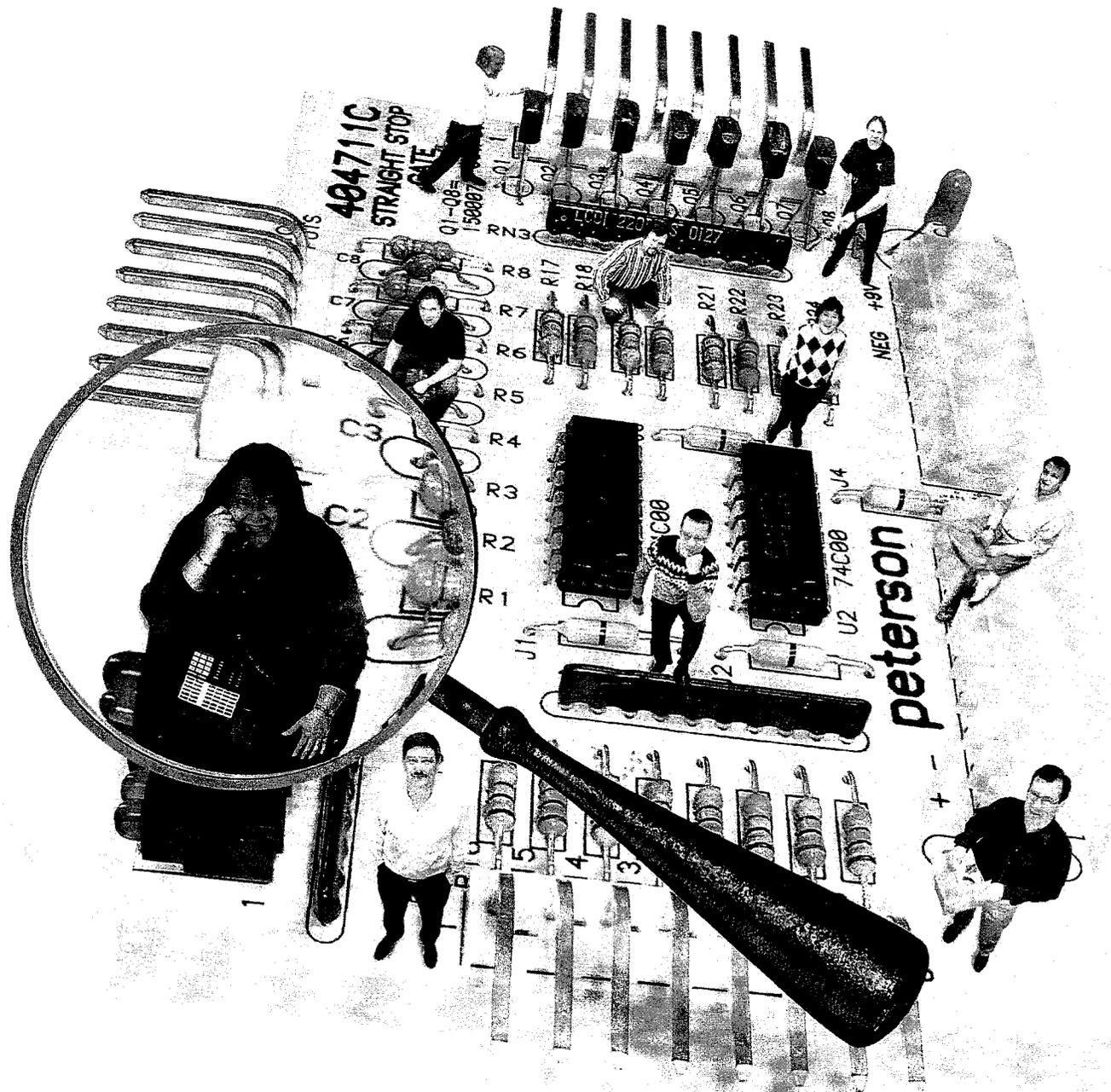
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The **Organ Historical Society** has issued a spring update of its catalog, with over 4,000 items in stock. Among the offerings are books, CDs, DVDs, and sheet music. For information: <www.ohscatalog.org>.

J.H. & C.S. Odell has recently signed an agreement with the Zabriskie Memorial Church of St. John the Evangelist of Newport, Rhode Island. The project includes the design and construction of a new two-manual drawknob console for the church's Hook & Hastings organ. The console

design will include appointments to match specific elements of the church sanctuary, including large carved rosettes and other traditional gothic elements. The project will also include specific rebuild work on the organ.

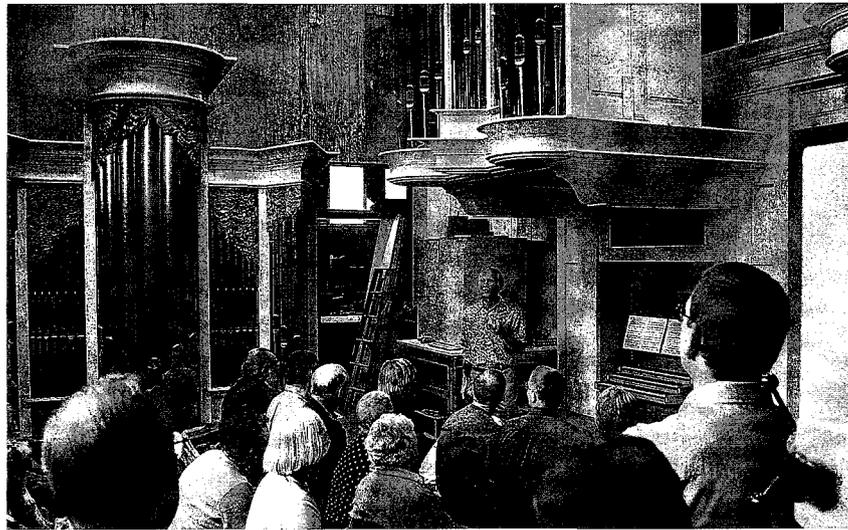
Work continues on new organ and rebuild projects: Opus 647 for St. Ann's Church of Nyack, New York, is in the midst of construction and on schedule for delivery at the end of this year. Work on the rebuild of the Schantz organ for St. Luke's Lutheran Church of New Rochelle, New York, is underway, with completion scheduled for this fall. Odell

has also recently signed an agreement with the Church of St. Casimir in Yonkers, New York, to rebuild their Opus 597 installed there.

A recording featuring Odell Opus 645 at the United Methodist Church of Westport and Weston has recently been completed. The CD features works by Bach, Couperin, and Franck as well as two previously unpublished works by Calvin Hampton. Selected tracks are available on the Odell website in MP3 format; the full CD may also be requested. For information: 166 Bear Swamp Rd., East Hampton, CT 06424; 860/365-1552; <www.odellorgans.com>.

born saint. The three-hour worship service, carried live on South America's main television network, included organ music played on a Trillium Masterpiece Series 788 two-manual organ and a choir of over 1,000. The organ was installed by Rodgers' South American distributor, Roland Brasil Ltd.

As a consequence of the organ's use at the papal Mass, representatives of Roland Brasil were invited by the director of music at Se Cathedral in Sao Paulo to discuss the possibility of purchasing a Rodgers for use while the non-functioning pipe organ is repaired. In the past few years, Rodgers organs have been installed by several houses of worship and educational institutions in Brazil. In recent weeks, music conservatories in Sao Paulo and Rio de Janeiro have considered Rodgers console replacement for their ailing pipe organ consoles. For information: <www.rodgersinstruments.com>.



Mark Brombaugh demonstrates Opus 18 at Pasi Organ Builders open house

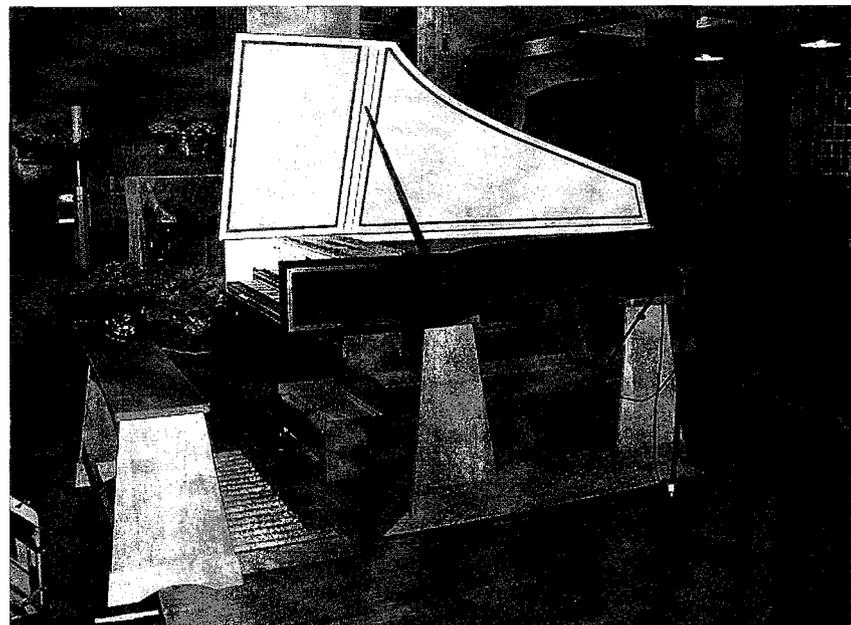
Pasi Organ Builders, Roy, Washington, held an open house on June 23 featuring the firm's Opus 18 for Winnetka Congregational Church, Winnetka, Illinois. Approximately 100 people attended the open house. The new organ comprises three manuals and pedal, 47 stops, including a 32' Subbass in the Pedal, and features mechanical key action and electric stop action with electronic combination system. It will be delivered in the middle of August and should be finished

by the end of the year.

Mark Brombaugh, who is the consultant for the project, played for the open house. Other performers included Dana Robinson, who was visiting from Champaign, Illinois, and Paul Tegels from Pacific Lutheran University. Robinson and Tegels played several pieces for four hands. The open house attracted people from the area as well as members of the Winnetka Congregational Church. For information: <pasiorgans.com>.

Harpsichord News

by Larry Palmer



Pedal harpsichord (after J. A. Hass), by Hubbard & Broekman, Boston, 1990 (photo credit: Peter Watchorn)

Peter Watchorn plays Bach's WTC I

"It makes us feel spiritually epic and span." These words kept coming to mind as I spent a musically intense afternoon listening to the entire first book of J. S. Bach's *Das Wohltemperierte Clavier [The Well-Tempered Keyboard]* played on the pedal harpsichord by Peter Watchorn (Musica Omnia MO 0201). The quotation, from the American harpsichord duo Philip Manuel and Gavin Williamson, came in response to an interviewer's question as to why they preferred 18th-century music. [For the complete text and citation, see Palmer: *Harpsichord in America*, page 74].

"Bach's 48" contains an infinite blend of musical ideas and contrapuntal ingenuity. Part one, comprising 24 preludes and 24 fugues in each of the 24 available chromatic tonalities, is commonly regarded as one of the keyboard player's loftiest summits. This first set, from the year 1722, is paralleled in the literature only by the same composer's second book, containing a similar group of preludes and fugues assembled in 1744.

Complete traversals of either set are comparatively rare, and, excepting performances by truly remarkable players, are best avoided by listeners. Australian-born Massachusetts resident Peter Watchorn's two-CD set (recorded in 2005) documents one such exceptional presentation, and makes a case, both compelling and satisfying, for hearing the entire two and one-half hour work in sequence. "In the final stages of preparing this recording," he writes, "for over a month I played the '48' from beginning to end every day, sometimes twice. Rarely in my experience has time passed so quickly."

The instruments employed for this musical journey are from the American harpsichord shop of Hubbard & Broekman: a two-manual copy (1990) of the 1646 Andreas Ruckers instrument, expanded in two 18th-century rebuildings by Blanchet and Taskin; and a pedal instrument (also from 1990) based on tonal concepts of the Hamburg Hass family of instrument builders. Both harpsichords possess remarkable beauty

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Peter Watchorn (photo credit: Peter Urban, Boston)

of sound, as well as long-lasting sonorities. The discreet addition of pedal tones (including a 16-foot register) to some pieces is tastefully conceived: indeed for the *Fugue in A minor*, such a pedal clavier provides the only possible solution for all the widely spaced notes of the ending to be negotiated by one player.

For a cycle utilizing every tonality available to the keyboardist, the choice of temperament becomes a vital part of the musical equation. Bradley Lehman's 2004 "well-tempered" tuning, deduced from calligraphy atop the WTC manuscript's title page, does seem, in its gentle yet colorful chromatics, to give credence to J. N. Forkel's comment in the first Bach biography (1802), "He knew not, or rather he disclaimed, those sudden sallies by which many composers attempt to surprise their hearers. Even in his chromatics the advances are so soft and tender that we scarcely perceive their distances, though these are often very great . . ." (More of Forkel's comments are quoted in the booklet to the CD recording. See also Lehman's articles in the journal *Early Music* [Oxford University Press], February and May 2005.)

In "Thirty-five Years with Bach's *Well-Tempered Clavier*," personal and intimate notes to his recording, Watchorn acknowledges the guiding influence of our mutual teacher Isolde Ahlgrim, another of the artists who created unforgettable musical drama in her frequent complete presentations of both "48" volumes, from memory, often on consecutive evenings. Following these recorded performances with my Henle WTC score, rich in copious annotations added during Ahlgrim's Dallas masterclasses from February 1972 and June 1974, I heard many of her suggestions used to masterful effect. However, these are not slavish imitations of a mentor's style, but rather the independent interpretations of a thoughtful, musical player.

With a logic based on Bach's own practice in the *Goldberg Variations*, the artist ends his traversal of tonalities by repeating the opening *C Major* movement as an "Aria" (or more exactly, a "Prelude") *da capo*. Dr. Watchorn, noting that the recording was made in strict chronological order, gives even more heft to his visceral need for closure, for tonal destination, thus achieved by this salutary repetition of the WTC's opening measures.

It occurred to me that there could be yet another reason for doing so: with this repetition of the *C Major Prelude* the formal design of the set achieves an implied Bach signature. There are only two five-voice contrapuntal compositions in the cycle, the first of which is the *C-sharp Minor Fugue*, eighth piece from the beginning. With the *C Major Prelude* as finale, the other five-voice movement, the *B-flat Minor Fugue* becomes the sixth piece from the end. Eight plus six gives us Bach's signature number fourteen (B+A+C+H = 2+1+3+8 as letter positions in the alphabet). Since the WTC survives in manuscript copies rather than in printed form, who knows what the mathematically adept composer would have done had he prepared the work for publication? ■

Send news items or comments about Harpsichord News to Dr. Larry Palmer, Division of Music, Southern Methodist University, Dallas, TX 75275; <lpalmer@smu.edu>.

In the wind . . .

by John Bishop

" . . . and the livin' is easy,"

It's high summer and Americans are at the playground. Amusement parks are full, beaches are packed, and the highways leading to the beaches are global-warming nightmares—you can see the heat waves shimmering above the lines of cars. Having driven from Boston to our house in Maine on a recent Friday afternoon, my wife commented that on the highway she'd seen a lot of vacations she didn't want to be on. These were the station wagons bristling with bicycles, packed with coolers, kids, and dogs, everyone with grim expressions on their faces (especially 80-mile-per-hour Dad), determined to have fun.

" . . . Daddy's rich,"

Three-miles-per-gallon motor-homes the size of troop carriers, topped with satellite dishes, towing trailers full of motorbikes and bass boats with 250 HP outboards, spew black exhaust through National Parks, idyllic countryside, and major cities alike. Along with all that gear are more gas cans than a landscaping crew. You see three or four such rigs with consecutive numbers on their license plates lumbering along in con-

voy. It's as though we can measure fun by the price of our toys or by the amount of fuel we burn. You can just hear 80-mile-per-hour Dad shouting, "I'm paying \$600 a day for this and you're going to enjoy yourself."

It's especially hard when someone's fun interrupts someone else's. You're sitting on the rocks with a friend, engrossed in conversation and watching the tide advance past your ankles toward your knees when a squadron of jet-skis comes screaming along, weaving and jumping over each others' wakes, the riders having as much fun as possible considering the relatively small amount of fuel they burn. Finally they're gone, and a hint of two-cycle (gas mixed with oil) exhaust lingers on the evening breeze.

" . . . and your mama's good lookin',"

We've dieted and electrolyzed so we can expose maximum surface area to ultraviolet rays without embarrassment, and we pack our natty straw bags with chemical stews to ward off those rays and legions of flying pests. Marketers know how to capture the leisure dollar. Have you ever noticed how pottery studios, art galleries, and t-shirt meccas congregate near the vacation spots? Once in the elevator in a city hotel I heard a woman say to her friend, "stuff in Ann Taylor just looks so much better when you're on vacation."

" . . . fish are jumpin'," (sorry to be out of order!)

Reflect on those fancy white fishing boats you see on trailers on the highway—two big outboard motors at \$25,000 each, electronic fish-finders, 100-gallon fuel tanks, and fishing rods galore. The first ten fish you catch are worth \$6000 per pound. *It doesn't get any better than this.*

Perhaps THE DIAPASON isn't the place for a global-warming tirade, or a cynical rant on American consumerism or vanity. And perhaps it's too much of a cliché to repeat, "The best things in life are free." But how much are we missing when we indulge in this expensive and noisy fun? And what are we teaching our children about priorities?

While all this is going on we wonder about the increasing difficulty of funding symphony orchestras, maintaining collections of art, presenting great theater, and yes, fellow readers, funding pipe organs. As a society we seem to be able to imagine a world without art, without music, without theater—but rich in football. This is proven by school-board budgets across the nation. Is there one town in America whose school committee cut sports programs in favor of the arts? (If you know of one please let me know.)

Here's a little collection of thoughts that reflect these priorities. Some are my own, some are from bumper stickers:

1. Could we find statistics to prove

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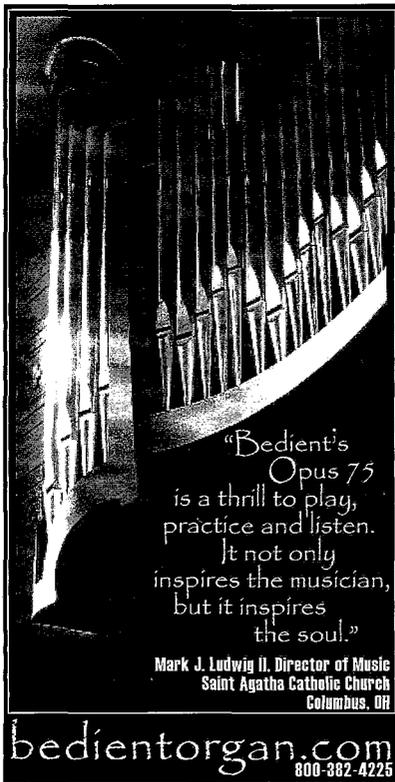
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that more kids have missed soccer practice in order to get to choir rehearsal than missed choir to get to soccer?

2. How many carefully prepared youth choir anthems have been compromised because of the hockey team's Sunday morning ice time?

3. It would be a great day when the Defense Department had to have bake sales to buy warships and the schools had all the money they needed.

4. How can kids learn about the world around them when they're watching videos every time they get in the car?

5. When you see three teenagers walking down the street, all talking on cell phones, do you suppose they're on a conference call with each other? (I was once riding the Amtrak Acela between Boston and New York with an unnecessarily loud cell-poner a few rows back. In each call he had to announce, "I'm on the Acela to New York." His third interlocutor said, "So am I." My fellow passengers and I knew long before they did that they were both in the same car with us. Much laughter.)

6. If young children are up at the crack of dawn and teenagers want to sleep until noon, why does high school start at 7:10 am and elementary school at 8:45?

As I write, the early-morning radio is playing Antonio Vivaldi's *Gloria* one floor up. I hear it only vaguely in the distance but recognize it in the first few seconds (I can name that tune in one note!) because I first knew it as the accompanist of my high school's concert choir more than 30 years ago. (I doubt that the same choir would be singing sacred music in Latin today, but that's another story.) And as a high school student, it was my usual routine to go to the First Congregational Church (a three-manual Fisk organ) after school to practice for a couple hours. I was organist for a large Catholic church that many of my classmates were forced to attend. How's that for being cool? But I have many friends and colleagues who grew up with similar priorities. As students at Oberlin in the mid-70s my friends and I argued about whether Herbert von Karajan or George Solti played better Beethoven. Had they been available, we would have been trading symphony orchestra cards in lieu of baseball cards. (Come to think of it, that would be a fun virtual game, trading an oboe player for a cellist to build the strongest orchestra.)

I am not saying that singing in the church's youth choir is the most important activity for a young person. And I am not saying that boating is not fun—those who know me know how much I enjoy it. But the bumper sticker about the bake sale gives pause for thought. And it seems that ballot propositions for tax increases in support of the schools are often voted down by an older generation that feels they've done their part. In reality, the older we get the more we depend on the young. We notice the first time our physician is younger than we are. One of the big social impacts of John Kennedy's presidency was that so many Americans were suddenly older than their president. I know many people who felt that change very clearly. So what will it be like when we have a president who grew up playing video games instead of practicing the piano?

When I was a kid . . .

We all know the old saw: the elderly uncle rattles on about walking ten miles

to school every day and about how easy kids have it now. But I'll offer another twist. When I was a kid, a community of generous and encouraging organists welcomed me. They took me to concerts and organ-shop open houses, and invited me to dinner parties. I felt privileged to witness, even participate in heady conversations. Along with my routine of practicing and lessons and the occasional recital, these experiences were important to my early understanding of what it could mean to be an organist. If you ever have an opportunity to invite a young person to an AGO event or a concert, make the most of it knowing how much impact it could have on a young artist.

You can also make the most of your own opportunities. The parish organist has few chances to hear others play—after all, everyone is at work on Sunday mornings. But when you're vacationing, take a look at what's going on in local churches. If you're in a big city, there's every chance you could hear something special—something that would inspire your work in the coming year, something you never heard before.

Bomb scare

Shortly after the 9/11 attacks I was leaving a job site and driving out of New York City with a couple trays of organ pipes in the back of my van. Leaving Manhattan, I went north on FDR Drive along the East River and got onto the ramp system of the Triborough Bridge to head back to New England. Let me set the scene in case you've never had that pleasure. The Triborough Bridge is actually a collection of three or four bridges (it's hard to tell) and myriad ramps that connect the boroughs of Manhattan, Queens, and the Bronx. According to the New York State Department of Transportation, the bridge carries some 200,000 vehicles each day.

I was stopped by a state trooper on the Triborough ramp (no, I wasn't speeding, they were stopping every vehicle) who kindly asked if I'd open the rear of my vehicle. He took a look at a rank of Principal and a rank of Trumpet pipes and asked, "What're those?" My honest response revealed that the trooper was likely not an AGO member. I offered to demonstrate and he invited me out of my car. With a hot gritty city wind blowing through my erstwhile hair and the dramatic Manhattan skyline in the background, I picked up an eight-footer, pointed it skyward, and blew into its mouth. It was fortunate that I had a copy of THE DIAPASON in the car so I could share photos of organs that featured pipes similar to those in the car. I was allowed to pass.

Last month we spent a college commencement weekend in Providence, Rhode Island. That Saturday morning (May 26) we picked up the *Providence Journal* (colloquially know as Pro-Jo) in which I read an article that reminded me of my Triborough experience. The headline was, "PIPE ORGAN AT CENTER OF SCHOOL BOMB SCARE." Written by John Castellucci, the article began:

The suspicious-looking object that forced the evacuation of Tolman High School on Thursday wasn't a pipe bomb—it was part of a pipe organ.

Tolman Principal Frederick W. Silva said yesterday that a couple of students had pried the pipe loose from the school's circa 1927 pipe organ, which was walled off in a recent renovation of the high

school auditorium and forgotten. Tolman's 1300 students were sent home and state fire marshal's bomb squad was called in after a teacher spotted the object in a second-floor locker and alerted school officials.

Bomb squad members couldn't figure out what the object was. They destroyed it as a precaution, applying a small explosive charge.

Because the detonation wasn't followed by a bigger explosion, officials concluded that the object probably wasn't a bomb.

The preservationist in me is concerned that the bomb squad may have failed to document the provenance, material, and dimensions of the pipe before taking such a rash action. The article went on:

. . . But because it looked so sinister, Pawtucket police officials asked the federal Bureau of Alcohol, Tobacco, and Firearms to get involved, handling the fragments over to a BATF agent late Thursday afternoon.

I'm sorry to report that BATF was apparently also unable to identify the object. The mystery was solved when the two students involved (both boys) confessed their deed. They were suspended for ten days. Mr. Castellucci concludes:

. . . Their motive for taking the pipe organ part? "What they found out was they could make noises by blowing up into it," Silva said.

Music for Voices and organ

by James McCray

Music of gentleness and peace

Corruption wins not more than honesty,
Still in that right hand carry gentle peace,
To silence envious tongues: be just, and
fear not.

—William Shakespeare
Henry VIII

Students of history remember that even though British Prime Minister Chamberlain had signed the Munich Agreement on September 30, 1938 and returned to England with it saying, "I believe this is peace in our time," there was no peace. In fact, what followed was a world war in which millions of people were killed. We have learned that peace is as illusive as catching smoke in a spoon, yet each week, in churches throughout the world, people quietly shake hands with someone they may or may not know while quietly wishing them "Peace."

Although congregations tend to prefer hearing anthems that feature festive, loud and fast music, at least once a month choir directors should have their ensembles sing tranquil music. We must avoid the trap of only doing quiet anthems during seasons such as Lent or Holy Week. In today's world where we are surrounded by serious conflict, hearing music and texts that calmly invoke a request for peace or serenity may be far more important than hearing loud, triumphant settings whose spirit quickly fades when the rhythms no longer carry the congregation along.

The reviews this month fall into two categories, gentle music and settings about peace. In most cases those works seeking peace also have a preponder-

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ance of quiet music. As you plan for the coming year, consider making peace one of the topics that weaves throughout the repertoire. Try planning your weekly anthems so that each month's offering includes one gentle setting whose emphasis is not to excite the congregation with driving rhythms, but rather challenges them to reflect on poignant messages that unfold through calm, reflective music. As that wonderful 19th-century poet Matthew Arnold said, "Peace, peace is what I seek, and public calm; Endless extinction of unhappy hates."

Bring Us Peace, Craig Courtney. SATB, solo voice or children's choir, and piano, Beckenhurst Press, BP 1799, \$1.75 (M-).

The children's choir sings the first verse alone, then returns at the anthem's ending as an obligato to the adult choir. Latin phrases (*Dona nobis pacem*) close out each of the verses. The 3/4 meter has a steady pulse provided by the keyboard. The music is tender for this Pamela Martin text.

Peace (from Three Motets on Texts of Henry Vaughan), Allan Bevan. SATB unaccompanied, Classica Music Publishers (Canada), MV 009, \$1.90 (M).

Vaughan was a 17th-century poet; his text is divided into short musical statements that move through continuing key changes. There is some divisi, and full voice ranges are employed. The slow music is expressive with a wide variety of dynamics as it builds to a loud, dramatic conclusion.

Let There Be Peace on Earth, arr. Mark Hayes. SATB and keyboard, Carl Fischer, CM 8753, \$1.75 (M).

This popular melody also is available from Hayes for SATB or two-part treble and with orchestra accompaniment. The accompaniment provides a stately background for the syllabic text. There is a section for men alone. The modulation toward the end helps build the intensity to a climactic ending.

A Gaelic Prayer, David Lowry. Unison and organ, Paraclete Press, PPM 00716, \$1.60 (E).

This famous text ("Deep peace") is set with the organ part on two staves and vocal melody doubled in the manuals. The gentle music is syllabic over sustained left-hand/pedal chords. Calm and beautiful and very easy, this setting could be used for a prayer response or on those Sundays when choir attendance is low.

Peace I Give to You, Craig Courtney. SATB, violin, and organ, Beckenhurst Press, BP 1632, \$1.65 (M).

Based on John 14 and 16, the text unfolds over busy keyboard arpeggios while the violin plays long, high counter-melodies; the violin part is on the back cover. The left hand and pedal play sustained chords that slowly evolve with one note changing on each half note. The choral parts are primarily homophonic.

Peace for the Nations, Craig DeAlmeida. SATB and organ, ECS Publishing, No. 6438, \$2.65 (M+).

Using texts from Isaiah, Matthew, Micah and the Psalms, this anthem has a rhythmic, busy accompaniment for the words, which ask, "Why do the nations rage?" After a middle section that slows the rhythmic pulse, the music dissolves into long notes for the text, "Blessed are the peace makers," which eventually develops into a contrapuntal choral "Alleluia."

Lord Jesus, Think on Me, Dan Locklair. Subito Music Publishing, 91480446, \$2.25 (M+).

This serene, sophisticated setting has an organ part on three staves with detailed registrations, including quiet chime notes. The music is slow with sustained organ notes and phrases in which the musical line tends to gently unfold. The thoughtful text, from the fifth cen-

tury, is set syllabically on two staves, and the music builds to a loud climax, then quietly subsides at the end of work. Solid, compositional craft exhibited!

Sweetest of Sweets, Howard Helvey. SATB and organ, E. C. Schirmer Music Co., 6441, \$1.85 (M).

Often the chorus and organ alternate musical phrases/sections so that each medium is heard without the other. The organ accompaniment, on three staves, is not difficult. The George Herbert text is set to a mildly dissonant harmony that remains tender. This sophisticated, expressive music is highly recommended.

There Is a Land of Pure Delight, Grayston Ives. SATB and organ, Royal School of Church Music from GIA Publications, G-6551, \$1.70 (M).

The composer instructs performers to create a tempo that is flowing with rubato so that there is great tempo flux in the music for this Isaac Watts text. The organ accompaniment, on two staves, sometimes doubles the soprano vocal line. Simple yet effective writing.

In My Quiet Place, Joan Szymko. SSAA and marimba, Santa Barbara Music Publisher, SBMP 362, \$1.40 (M).

The marimba part is not difficult,

although sometimes busy within the slow tempo. The text was written by an elementary school student in the third grade. Even though secular in nature, this setting could be used in church performances.

Book and DVD Reviews

Zobelein, Jennifer, A Forest of Pipes: The Story of the Walt Disney Concert Hall Organ. Los Angeles: Balcony Press, ©2007; 96 pp. with companion CD, *The Tonal Tour*, narrated by Manuel Rosales. <www.aforestofpipes.com>, \$24.95. Available from the Organ Historical Society, <www.ohscatalog.org>.

A stack of French fries? A bunch of swizzle sticks? This is just some of the outcry that initially described the organ at the Walt Disney Hall—and organ-builder Manuel Rosales heard even worse. "It will set back organ building 100 years... No one will want to hear it."

How wrong that sounds now! The success of this organ was virtually assured from the preview performance at the AGO's 2004 national convention, and since then it has attracted 165,000 people in 90 performances by the L.A. Philharmonic, choirs, and organists, with an average attendance of 1,950 or

86% in a hall seating 2,265.

For all who have heard it, would like to hear it, or are just curious, this first-rate book with revealing interviews, over 100 photographs, and a 30-minute demo CD reveals new information on every page. No doubt it was inspired by the panel discussion at that AGO convention, but expands that concept by also interviewing those who've played it. Here are some highlights.

Architect Frank Gehry is regarded by some as a maverick, by others a genius, but there's no doubt that L.A. got a winner. Gehry explored 30 different configurations for the organ with builder Manuel Rosales until he settled on a façade that today is indelibly imbedded in almost everyone's mind—definitely one of a kind.

The Disney family insisted that the instrument not look like a church organ, but one that was "appropriate for a concert hall." It was Rosales who wanted the organ to be part of the room and in a case with tracker action—and Gehry agreed. The organ was to have a "visual dialogue" with the hall. The twisted wood display of Douglas fir pipework was chosen because metal would be too malleable and lose its shape.

The purpose and therefore the design of the organ morphed from an instrument for accompanying an orchestra to a solo instrument. A computer program, CATIA, used to design Mirage fighter

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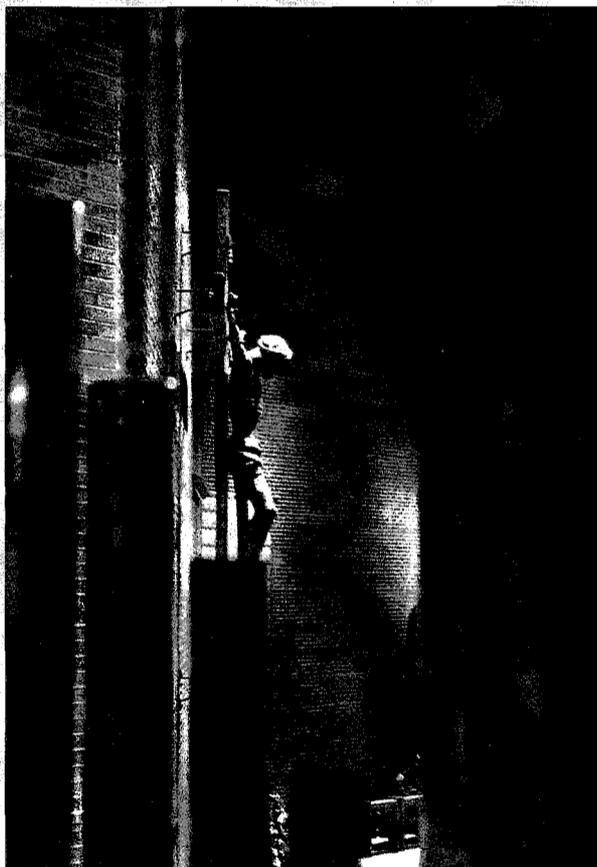
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jets, was modified for Gehry's design method, so that after scanning a model it could translate drawings into detailed specifications to be sent to the builder Glatter-Götz Orgelbau in Germany.

Michael Barone of *Pipedreams* served as consultant-intermediary with three advising organists: Cherry Rhodes, Ladd Thomas, and Robert Anderson—all without compensation. They devised a strategy and invited a broadly international list of potential builders (American, French, Dutch, English, German, and Danish) to submit designs. They received a dozen proposals, winnowing it down to Manuel Rosales for design, who suggested Glatter-Götz as builder because of their previous collaboration.

The initial budget was \$1 million, but then Toyota came through with a gift of \$3 million. Glatter-Götz's design drawings took 1,050 hours, construction 25,500, and installation 5,700 for a total of 32,300 man hours—or about 4,000 eight-hour shifts.

After elaborate packing, the shipping from Bremen, Germany to Los Angeles took four months, and the cost of materials insurance with the shipping and insurance by itself was almost \$1 million. The installation took twelve months with 2,000 hours for tuning and voicing by Rosales and Kevin Gilchrist for whom this has become "a dream come true." The pipework is international with wooden pipes being made by Glatter-Götz, metal flues in Portugal, reeds in Germany, and Llamada trumpets in England.

Interviews with performers give the musician's perspective on the instrument. Joanne Pierce Martin, principal keyboardist for the L.A. Philharmonic, talks about playing the Disney organ during the first rehearsal of Saint-Saëns' *Organ Symphony* with the Philharmonic, and conductor Esa-Pekka Salonen in the hall calling out "We need to do it again—we can't hear the organ!" followed by an orchestral chorus of laughter.

Robert Tall talks about coordinating the preview performance for the AGO convention; Cherry Rhodes about her experiences playing the James Hopkins commission, *Concierto de Los Angeles*; James Hopkins about the complexities of composing the AGO commission for organ and orchestra; Philip Allen Smith, organ conservator, about the organ's tonal design and intricacies (ear plugs at the console?); and Frederick Swann, organist emeritus, about his inaugural recital and the L.A. review—all illuminating and honest first-hand information.

Special mention must be made of the photographs—some familiar, some bits and pieces, but others revealing and

exciting, e.g., the complexity of the rods bracing the twisted wooden façade pipes or the stark black and white photo that unveils the intricate pipework patterns by contrasting shadow and light. The accompanying website <www.aforestofpipes.com> provides information on the organ's tonal design, the specifications, tonal tour CD, and links to everything and everyone—most helpful.

The CD with aural and subwoofer fidelity has five tracks: 1. Introduction narrated by Manuel J. Rosales; 2. Demonstration of organ stops à la G. Donald Harrison in the "King of Instruments;" 3. Excerpt from *Master Tallis's Testament* by Herbert Howells; 4. Excerpt from *Second Symphony* by Charles-Marie Widor; and 5. Excerpt from *Fantasia and Fugue* by Franz Liszt (9:07:74). Tracks 2, 3 and 4 were played by Philip Allen Smith. Track 2 includes a 1-minute excerpt from *Concierto de Los Angeles*, played by Cherry Rhodes with members of the Los Angeles Philharmonic Orchestra.

If there is one thing that is missing, it is a conversation with the conductors, Esa-Pekka Salonen and Alexander Mickelthwate, who led the L.A. Philharmonic in the AGO convention preview concert. Their insights plus an interview with representative orchestra musicians would have made this book worth gold—to get input from the non-organ world and a more comprehensive musical perspective.

These days Los Angeles seems to have it all—the perfect marriage of a fascinating concert hall, an extraordinary Philharmonic with a brilliant conductor, and an organ that raises the bar for all future concert hall instruments. Next year's season will feature Thomas Trotter (11/25/07), Anthony Newman (1/6/08), Oliver Latry (2/3/08), Terry Riley (5/25/08), and a Halloween performance by Clark Wilson accompanying the horror flick "The Cabinet of Dr. Caligari."

The Organistas: A kaleidoscopic view behind the scenes into the fascinating world of the pipe organ. Master musicians speak about why they are passionate about the "King of Instruments." DVD 27 minutes, \$21.95, a Pheasant's Eye Production, <www.pheasantseye.com>; also available from the Organ Historical Society, <www.ohscatalog.org>.

The expertly produced DVD *The Organistas* (Spanish for organists), which superbly interplays audio and visual clips of many organs, including Walt Disney Hall, organists, and organ builders, is a worthy companion to *A Forest of Pipes*. It reveals not only the ins and outs of organs, but of the

builders and organists—what is the passion, the vision that compels them to build these remarkable instruments, from Sebastian Glück's simple chapel organ at First Presbyterian in New York City to the complex "Wanamaker Organ" in Philadelphia's Macy's store? The sound clips range from mundane tuning to glorious swatches on grand instruments. *The Organistas* won the Directors Choice Award at the prestigious 2005 Black Maria Film Festival; to see a clip on Google Video enter "trailer The Organistas" in the search field, or <<http://video.google.com/videoplay?docid=3418394033158364428>>.

The one caveat: no subtitles here; the credits all come at the end. Images move swiftly leaving one to guess who is playing which organ where. But all's well that ends well. At the end comes a listing of performers and builders with photos, as well as locations. The recommendation is to watch the DVD twice: once for the ride, twice to match sights and sounds. Admittedly as-you-go subtitles would have distracted from the flow, but the alternative for the viewer is mentally to keep guessing who, what, where.

Above all, the clear implication for organ builders, journals, and church music programs is the mandate to be more aggressive in exploring the use of audio-visual clips on their websites, because, as *A Forest of Pipes* makes clear, only looking at pictures or a specification is just the beginning. One example is Houston's Bach Society at Christ the King Lutheran Church <www.bachsocietyhouston.org>.

—Joel H. Kuznik
New York City

New Recordings

The World of Organ Transcription. David Briggs, organist. Priory Records PRCD 794; available from <www.priory.org.uk>, and from the Organ Historical Society <www.ohscatalog.org>.

Overture, The Mastersingers of Nuremberg, Wagner, arr. Westbrook; *Three Pieces for Musical Clocks*, Haydn, arr. Ratcliffe; *Hungarian March (The Damnation of Faust)*, Berlioz, arr. Briggs; *Air on the G String*, Bach, arr. Briggs; *Peer Gynt Suite No. 1*, Grieg, arr. Briggs; *Pomp and Circumstance March No. 1*, Elgar, arr. Lemare; *Sarabande (Pour le piano)*, Debussy, arr. Cellier; *Flight of the Bumble-bee*, Rimsky-Korsakoff, arr. Nagel; *Poco Adagio (Organ Symphony)*, Saint-Saëns, arr. Fox; *Daphnis et Chloé (2nd Orchestral*

Suite), Ravel, arr. Briggs.

Let it be said immediately that *The World of Organ Transcription* will almost certainly meet the high expectations of those who have enjoyed earlier recordings of the distinguished English organist David Briggs. The program consists of popular classics transcribed for organ that Briggs played just before ill health forced him to retire in May 2002 from the position of organist and master of the choristers at Gloucester Cathedral. His 1998 recording of Mahler's Fifth Symphony was one of Priory Records' best sellers, and established his position as one of today's great modern organ transcribers and interpreters, a worthy successor to earlier English legendary players of this repertoire, such as Edwin Lemare, William Best, and Harry Goss Custard. Briggs's performance in *The World of Organ Transcription* demonstrates his incredible organ technique, flawless musical instincts, and love of the art of transcribing and performing music composed for other media, especially orchestral music.

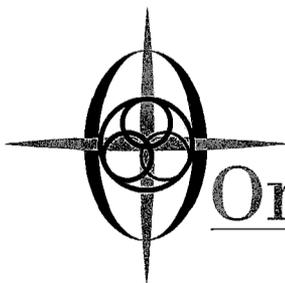
The rousing start to the program, Wagner's *The Mastersingers of Nuremberg* overture, is played by Briggs with all the emotion and sense of grandeur of which he is capable. Elgar, who knew Gloucester Cathedral well, once described it as "the finest concert hall in Europe," but unfortunately the immense reverberation in the building when it is empty (as during the recording sessions for this disc) results in the periodic passages of dense counterpoint sounding jumbled and dissonant in the Wagner work.

In Elgar's homophonic *Pomp and Circumstance March No. 1*, Gloucester Cathedral's very lively acoustics do not spoil the music. The march would have sounded good played on the rich, mellow "Father" Willis organ that stood on the Gloucester rood screen in Elgar's day, but would the composer have approved of his famous "Land of Hope and Glory" melody played on the Cathedral's modern more strident, classical, French-sounding instrument? Possibly not, but Briggs plays with great expressiveness, and the reviewer found it most moving.

In the last decade, several organists, including Olivier Latry (Stravinsky's *The Rite of Spring*), and Pierre Pincemille (Stravinsky's *The Firebird* and *Petrushka*), have written and performed dazzlingly brilliant transcriptions of ballet music originally scored for orchestra. Briggs's performance of his arrangement of Ravel's *Second Orchestral Suite* from *Daphnis et Chloé* is in this tradition. Even with his virtuosic technique, the Englishman could not hope to slavishly imitate Ravel's original symphonic score, and he has adapted it in order to make it

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playable on the organ. Where necessary, for example, he has omitted parts that he has deemed implied or unessential, and sometimes octave transpositions have been carried out for practical reasons. Frequently, Briggs has completely reworked complicated passages so that they fall under his fingers naturally. Despite the alterations, he succeeds in keeping the sonic character of Ravel's large orchestra, thanks in part to his adept use of the Gloucester Cathedral organ's huge array of stops. Like the orchestra, the organ has the ability to sustain, and the organist takes advantage of this characteristic, especially in Ravel's very loud climactic passages, which take on an even more awesome quality than the original orchestral version in Briggs's performance.

The most interesting part of the booklet accompanying the disc is perhaps Briggs's article titled "The Art of Organ Transcription: Ethos and Practicality." In this essay, he outlines the history of organ transcriptions over the last 150 years, and discusses some of the problems he faced as a transcriber and gives his solutions to them. There are also extensive program notes by Briggs. In addition, the booklet provides a brief account of Gloucester Cathedral's organ since the controversial rebuild to Ralph Downes and John Sanders's design in 1971, and gives the instrument's current specification.

—Peter Hardwick
Minesing, Ontario, Canada

New Organ Music

William Walond: *Six Voluntaries for Organ or Harpsichord*, OM102.

Maurice Greene: *Twelve Voluntaries for the Organ or Harpsichord*, OM119.

Thomas Thorley: *Ten Voluntaries for Organ or Harpsichord*, OM113.

Thomas Roseingrave: *Voluntarys and Fugues made on purpose for the Organ or Harpsichord*, OM117.

John Keeble: *A Second Set of Select Pieces for the Organ performed at the church of St George Hanover Square*, OM116B.

All edited by Greg Lewin; published by <www.greglewin.co.uk>.

These volumes are part of a series of mainly English and French keyboard music from the 16th up to the late 19th century from the desktop publishing enterprise set up by Greg Lewin. Most of the collections reviewed here, including the sets of voluntaries by Walond and Greene, are available in other editions ranging from the scholarly hardback, extremely expensive volume published by OUP of the complete organ works of Greene to the inexpensive and accurate 2-volume set of Walond's op. 1 edited by Gordon Phillips, published in 1962 by Hinrichsen in their Tallis to Wesley series. Other editions of Greene's voluntaries include one edited by Peter Williams in 1969 for Galaxy (an early publication that contains dynamics and phrasing not in the original), a far more recent edition edited by Geoffrey Atkinson for Fagus Music, another desktop enterprise, as well as a facsimile issued in the ever-expanding Performers' Facsimiles range. Also available is a facsimile of the Walond set. Only the odd movement by Thorley has appeared previously in an anthology edited by C. H. Trevor, and this is the first complete edition. There are incomplete selections from Roseingrave's works, and according to *Grove's*, Peter Williams edited the set in 1961; the original publication is available in the Performers' Facsimile series.

William Walond (c.1725–70) was

organist in Oxford, but apart from his two published sets of voluntaries little is known of him. (For an excellent discussion of Walond's style see the article "The Organ Music of William Walond" by John Speller, published in the March 2006 issue of *THE DIAPASON* [in addition to his op. 1, this article evaluates the ten pieces of Walond's op. 2].) The edition at hand of the *Six Voluntaries* by Walond, published originally c1752, offers a clean text with the composer's tempo, registration and ornamentation indications respected. All six pieces are in the two movements typical of the voluntary of the time, the first being of a slow tempo. In nos. 1, 2, 4, and 5, it is marked for diapasons, while in no. 3 we see the rare appearance of a 6/8 Siciliano, marked for Swell, i.e., the LH plays on the Swell, accompanied on the Choir by the RH. The second movement in voluntaries 1, 3, and 5 is marked specifically for cornet with passages for the echo. The second movement of no. 4 is unusually in binary form, with the instruction that the "Second strain is played on the Flute," the cornet being prescribed for a final coda. The second movement of no. 2 carries no indication, but stylistically it is so similar to the cornet pieces that this would be a logical registration, as indeed would the flute (some English voluntaries are headed "for cornet or flute"—see Thorley below). While these are sparking examples of the English cornet voluntary, no. 6 is completely different; in the style of prelude and fugue, the opening movement contrasts chordal passages for full organ with elaborate passagework for Swell and Choir, the original print including the first use of hairpins (solid rather than open) to indicate the opening and closing of the swell box. In this edition these are shown as thick slanting lines. An indication to return to full organ for the final three eighth-note chords of bar 62 is missing, as is the treble A in the first of these. The second movement is an exciting *alla breve* double fugue, the second subject being the descending chromatic tetrachord, with two interludes on the full Choir before the final statements of the two subjects finishing on a dominant-seventh half note with a pause over it inviting a short cadenza before a four-bar coda. Keys used include G, E minor, and D minor/major. These pieces still retain their freshness and vitality and are well worth learning—tricky passagework at times will need some work to ensure a clean, crisp articulation.

The *Twelve Voluntaries* by Maurice Greene, organist of St. Paul's Cathedral London (published c1779, over 20 years after his death), have also been ascribed

to William Boyce, although they have little resemblance to the latter's published set of *Ten Voluntaries*. Greene's set follows the typical two-movement pattern, but almost all are in the style of a slow prelude (normally of a reasonable length, but no. 9 in E minor is only five bars) followed by a faster fugue; no. 7 can be loosely described as a double fugue, the second "subject" appearing on the second beat of the first bar, but no. 8 is a *vivace* movement in the style of an Italianate *allegro*. The fugues of nos. 3, 4, 9, and 10 in D minor, which has a highly chromatic subject, are marked *andante*. Of the first movements, notable are the chromatic first movement of voluntary no. 2, the toccata-like texture of no. 5 (whose fugue bears a close resemblance to Bach's big fugue in G), and the dotted rhythms of nos. 6, 7, and 12. Tempo indications occur in all movements, ranging from *grave* to *vivace*. The keys used range up to four sharps (no. 12 in E major) and three flats (nos. 2 in F minor, 7 in E-flat, and 8 in C minor). Again this edition offers a clean text, but the normal sign for the beat at this time, similar to a turn but with a stroke through it, has been replaced by the wavy line with a stroke. There are just a few misprints, mainly missing accidentals that should be readily noticeable when playing through. These voluntaries offer music of high quality, with several passages that will require careful practicing to play cleanly and stylishly.

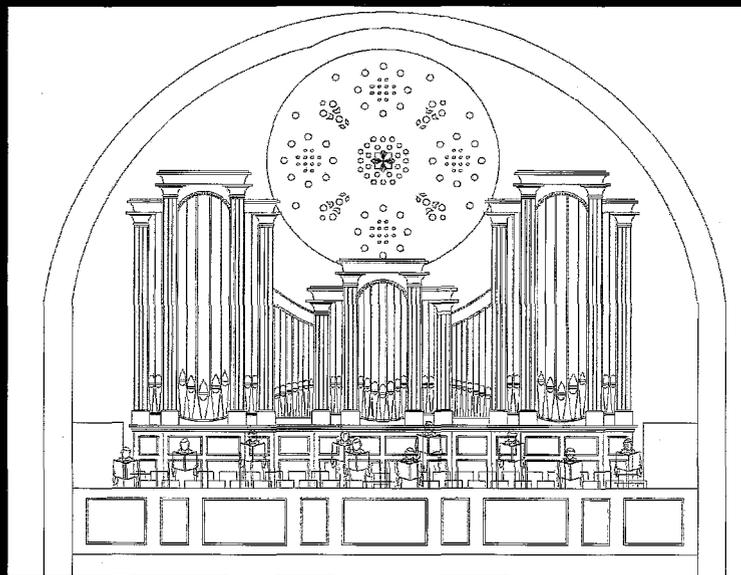
Thomas Thorley may have been organist at Norwich Cathedral, and it is surmised that this set of *Ten Voluntaries* was published c1780—an early work, as he was composing songs and piano pieces up to c1825. Some of the movements as well as others attributed to Thorley are also found in manuscripts at the Fitzwilliam Museum Cambridge, and a version of the first movement of no. 10 was printed as Voluntary 5 of *Ten Select Voluntaries by Handel & Dr Greene etc Bk II*. These voluntaries include movements for cornet, trumpet, flute, and in the first movement of no. 2 there is the option of "Diapasons or Vox Humane" [*sic*]. This voluntary is in three movements, the second one being for cornet or flute and the third one for trumpet, echo and flute; unusually there is a section in minor that may well have been intended for trumpet rather than echo, the indication of the preceding section. A four-bar passage for flute, also in minor, follows before a return to the trumpet for the conclusion in major. Further trumpet movements occur in voluntaries 3, 5 (followed by a movement for flute), and 7. The option of cornet or flute is also given in the sec-

ond movement of no. 4, and in no. 1 the answering phrases to the flute sections are marked echo or cornet. Full organ movements conclude voluntaries 1, 3, and 7. In the one-movement voluntary no. 6 we see principal, flute, cornet, and echo all specified before the piece ends with diapasons. The first movement of no. 4 contains the only reference to Swell. Some of these pieces are not without charm, and the passagework in the cornet movements does require a degree of digital dexterity, but overall the music is very much second division; the three preludes and fugues that close the volume are compositionally weak in comparison with both Walond and Greene. Once again the text is cleanly printed, but unfortunately this particular edition abounds in passages that are almost certainly incorrect, including notes misplaced by a second or a third, clefs not changed, sharps or flats not cancelled or added, or notes omitted; whether they are carried over from the original print (the editor does state that the engraving appears far less accurate than usual) or are typesetting errors by Greg Lewin is surely immaterial.

The 15 pieces contained in Roseingrave's *Voluntarys and Fugues* (published in 1728) are different indeed. Most of the pieces are highly chromatic; the six fugues contain very free voice leading, with parts or even isolated notes appearing and disappearing at will—echoes of the composer's time in Italy with Scarlatti. Roseingrave (c1690–1766) was organist at St. George's Hanover Square, but became mentally unstable after an unfortunate love affair and resigned to be succeeded by Keeble (see below). The facsimile edition is an excellent example of how difficult some early prints are to read, so this edition of the complete set is most welcome, especially as the editor does include a few comments concerning his decisions, and his personal tempo indications are enclosed within brackets. The original contains no registration indications, but the editor's suggestion of full swell (unworkable on a contemporary organ because of short compass) for no. 4 is in brackets. Original dynamics of *piano* and *forte* that occur only in pieces 1 and 3 are reproduced as *p* and *f*. Of the nine voluntaries, no. 2 in A-flat (key signature of three flats) finishes in C and could be regarded as a prelude to the fugue in F minor that follows, and the Voluntary 9 in C as a prelude to the following fugue, also in C. Most of the voluntaries progress mainly in quarter notes, but nos. 7 and 14 flow in eighth notes throughout, and no. 8 in 16ths. Voluntary 15 in C minor is based on a subject used by Gibbons, as well as

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Jimenez and Cabanilles in Spain. Despite most of them being clearly intended to be taken at a slowish tempo, these pieces pose considerable technical difficulties in places and require very carefully worked out fingering. Greg Lewin's solutions to such problematic passages as nine bars from the end in Voluntary 3 and the tenth bar of Voluntary 15 are eminently sensible; there are just a few places where I would disagree with his solutions, mainly in Voluntary 11 where the alto E in the second bar from the end of the fourth staff (it would have been helpful to have had the bars numbered!) is probably a half note tied across followed by the half note D, providing a rich discord. In this piece in particular, there are considerable problems in reading the original, especially when the bars towards the end are quite irregular in their length. There are several places where sharps have not been cancelled (Voluntary 12), and dots in the original have not been applied or have been added in this edition—given Roseingrave's reputation for eccentricity, who knows what is correct!! Just as in Roseingrave's lifetime, these pieces may not be to everyone's taste, but I believe that they are certainly worth the effort of learning and including in concerts, and to that end this volume is recommended. Perhaps Greg Lewin could make Roseingrave's six double fugues from c1750 and his more approachable *Concerto in D* for solo harpsichord available in similarly well-produced editions.

John Keeble (c1711–86) took over the duties of the mentally unstable Roseingrave at St. George's Hanover Square in 1737. The *24 Select Pieces* published in four volumes c1777/8 are quite different from the voluntaries by his contemporary John Stanley, as can be seen in this publication—a more immediately appealing brilliance was eschewed for an almost sober, academic approach in places, yet with the decorative charm of the galant and rococo. In this, the second set, the only movements specifically for a solo stop being the trumpet and echo, the second and final movement of no. 8—as in the original print, there is no indication that the LH should almost certainly move to the Choir diapasons 23 bars from the end. The flute is required in the second movement of no. 11 together with diapasons and echo. No. 7 in F minor and major is in the form of a prelude and extended fugue, with dynamic indications of "for" and "pian," here abbreviated to *f* and *p*. The first movement of no. 8 in C, both hands marked *p*, is a highly decorated *poco andante*, with an original cadenza. No. 9 in G minor commences with another *poco andante* movement; although marked duo, it is actually in three parts, again with *p* and *f* indications, followed by a lengthy fugue. No. 10 opens with a *largo* prelude in D minor (the trill on the top note of a four-note RH chord is difficult), leading into a galant two-voice *andante* in F with much filigree writing, marked for the Choir diapason, before an *adagio* coda brings us to

an *allegro* fugue in D minor with much exciting eighth-note writing. No. 11 opens with a *3/2 largo legato* for the diapasons, followed by a most charming movement contrasting the diapasons with flute and echo, concluding on the echo. The final piece, Keeble informs us, is based on part of the B-quadro hexachord, the opening *allegro* followed by another *andante* duo marked *p* that is actually in three voices (playable on two manuals), a short *largo* in e minor leading neatly to the final fugue. In many of these pieces Keeble has indicated the appearance of the different subjects by numbers, and also notes learned devices such as "Canon 2 in 1" in both movements of Piece 9; he also points out in the fugue where the subjects are inverted. The composer's preface, reproduced here in full, informs us how much he valued the older style of writing in counterpoint, but several movements show him also totally at home in the newer rococo. Very few indications of ornaments are included, mainly trills. These pieces are an excellent and most important addition to the repertoire. The first set of the *24 Pieces* has already been issued; it is very much to be hoped that sets 3 and 4 will follow. This edition is particularly recommended to those looking for something new combining melodic charm with seriousness of writing, the fugues being splendid examples of the form. These pieces deserve to be better known and hopefully now that they are available in a modern edition they will feature in

concerts. While the title page of the original print mentions the organ only, there is note at the bottom of the page stating "These Pieces altho' Composed for the Organ are equally improving and entertaining on the Harpsichord."

While each of the volumes mentioned above are competitively priced and well printed, only the Greene, Roseingrave, and Keeble contain a very brief biography of the composer and specification of an organ played by the composer—it may be that these are later additions to the range, and that newer titles will include this helpful information. Apart from the lack of a critical commentary showing where the composer has amended the original print, a far more serious shortcoming is the lack of any information on performance practice that would be helpful to the player who is less experienced in the problems associated with the 18th-century English voluntary. For example, it would have been so helpful to have included a table of the possible interpretations of ornaments, in particular the beat—how many players still play this automatically as a three-note ornament instead of the more frequently documented interpretation in published treatises as a four-note ornament beginning with the lower auxiliary? The volumes of Walond, Greene and Thorley contain no introduction at all; in the others there is the comment that additional ornamentation was considered not only desirable but was expected, but without any suggestion as to what and where. There is no description of some of the registrational quirks, such as the flute being of 4-foot pitch and accompanied by itself, or that the Swell did not descend below tenor G or in very rare cases F, such movements being accompanied on the Choir; and probably not every player is aware that "Diapasons" means both 8-foot open and stopped on the Great should be drawn (although this term itself is open to confusion when John Reading's manuscripts includes diapasons and principal Choir organ). In the Walond edition there is no mention of the signs that represent the use of the swell pedal, leaving the performer who is not aware of this to wonder what these slanting lines could mean. Occasionally the original beaming is not respected, particularly with regards to groups of eighth notes; sometimes this may imply a specific phrasing or articulation, so surely it would not be too much of a problem to follow it.

It is a great shame that the lack of editorial preface and information will affect most those at whom these editions with a clean, accurate and well printed text (hopefully the Thorley edition is just a blip in the series) may be aimed primarily—those who lack the experience or the confidence to play from facsimile and those who do not have the performance practice background. We look to the desktop publishers to make available the repertoire that many of the bigger publishers will not tackle because it is not considered a commercially viable proposition. In the ideal world we would all play from facsimiles, facing the same problems that confronted the contemporary player and, having to act as our own editor, solving them as best we can from a position of knowledge, but for those who encounter difficulties in reading clefs other than treble and bass and in the non-alignment of notes to be played together, editions such as these can either be a godsend—enabling the player to concentrate on learning the music and producing a thoughtful performance that is not, as far as possible, anachronistic—or they will cause more problems to the inexperienced than are solved by merely providing a clean text. It is a challenge that needs addressing; there is a vital role to be played by desktop editors who make available editions of the lesser-known composers whose music is generally technically within the reach of many players and offers an attractive addition to the repertoire suitable for use in services as well as concerts.

—John Collins
Sussex, England

From *Das Orgeleinbuch*, by Leonardo Ciampa (Op. 193, No. 7)

VII

Epitaffio

Understanding Maurice Duruflé 1902–1986

Ronald Ebrecht

Some scholars define French Impressionist composers as those born up to 1902 rather than 1900. This allows for the significant talent of the Debussy of the organ, Maurice Duruflé, who by the mid-20th century contributed to the musical world organ works that define Impressionistic virtuosity—and its most notable Gregorian-based *Requiem*, with an Impressionistic orchestral accompaniment.

Duruflé is Impressionist in his use of form, harmony, rhythm, and registration. Though organists are thought to favor counterpoint and there are contrapuntal movements, free forms predominate. He emulated his teacher Paul Dukas (1865–1935) not only in compositional style, but also like Dukas he left conspicuously little music for posterity. Beyond the beauty of his compositions, this scarceness may contribute to their being prized, for they are both rare and perfect, and, like the last of anything, especially delicious.

The music is consistently challenging and always rewarding. The melodies, harmonies, rhythm, registration—all grow more loved as they become more familiar, in part because long practice hours are necessary to learn these masterworks. The *Suite*, Opus 5 of 1934, sets performance demands that have not been exceeded—for the insight to interpret the subtle “Sicilienne,” or the technique necessary for the daunting “Toccata.” His scores are the pinnacle of organ writing, yet in all this remarkable complexity there is never a superfluous note. Duruflé regularly revised the pieces in later life. Of the major works, the *Suite*, Opus 5, had the fewest revisions from its first publication until the final version. The closing “Toccata” was, however, often the subject of his self-critical eye. He regularly disparaged the piece in masterclasses, never recorded it, advocated cuts, and eventually re-wrote the closing cadenza.

His continual reassessment of his works, his reticence to compose once he began teaching harmony at the Conservatoire National (Supérieur) de Musique in 1943, and his quiet, unassuming manner would have left his music on the shelf were it not for his marriage in 1953 to his brilliant, effusive student Jeanne Marie-Madeleine Chevalier (1921–1999). Her vividly remembered performances and recordings are public testament of her devotion to her husband; her care for him in his infirmity was her private testament. From her début to her final recitals, she performed his works with insight and verve.

Ties that bind: Opus-to-instrument links in the first editions of the major organ works

The premise

Performance practice studies of other French composers such as Franck or Messiaen investigate connections between their music and the specifications and tone of the organs of which they were *titulaire*. For Duruflé, information gleaned from masterclasses and suggestions made to private pupils of the composer and of his wife have constituted the basis for performance. Though interesting, this advice given decades after the composition of the works was already stale. Many are unaware that the versions of the scores currently in print were changed from the originals because, unlike most composers who are eager to extend the copyright of their works, Duruflé never renewed his even when pieces such as the *Scherzo* and “Adagio” from *Veni Creator* were substantially altered.

For performance today, a careful re-examination of the Duruflé first editions

Notre-Dame, Louviers, John Abbey
1887/Convers 1926

I Grand Orgue (54 notes)

16' Montre
16' Bourdon
8' Montre
8' Flûte harmonique
8' Violoncelle
8' Gambe
4' Prestant
4' Dulciana
2' Doublette
Cornet
Plein jeu III
16' Basson
8' Trompette
4' Clairon

II Positif (54 notes)

8' Flûte
8' Bourdon
8' Salicional
8' Unda maris
4' Prestant
4' Flûte douce
2½' Nasard
2' Doublette
8' Clarinette
8' Trompette

III Récit (54 notes)

8' Flûte
8' Cor de nuit
8' Gambe
8' Voix céleste
4' Flûte 4
2½' Quinte
2' Octavin
1½' Tierce
1' Piccolo
16' Cor anglais (free reed)
8' Trompette
8' Hautbois
8' Voix humaine

Pédale (32 notes)

16' Contrebasse
16' Soubasse
8' Flûte
8' Bourdon
16' Bombarde
8' Trompette

and of the instruments at his disposal when the works were written suggests subtle yet important links between two organs and the compass and registration of the pieces. From 1926 to 1934, the years of his most active organ composition, he regularly played four instruments: in his home town Louviers, the parish church Notre-Dame; and in Paris, the cathedral Notre-Dame, and parishes Sainte-Clotilde and Saint-Étienne du Mont. Of these, he could only play his compositions using his indicated registrations on the organs of the churches he served as titulaire, Louviers and Saint-Étienne. Those where he assisted his Parisian teachers—Tournemire at Sainte-Clotilde then Vierne at the cathedral—were perhaps idealized but are not referenced in the registrations he suggests. These famous instruments are further precluded by their restricted compass.

The background

After a few years of piano and solfège lessons in Louviers, where his father was an architect, in 1912 Maurice went to study in the provincial capital, Rouen. After 1914, he was organist of two Rouen parishes: Saint-Sever and Saint-André, neither with interesting organs. In 1916, his father did design work for the country estate of conservatoire history professor Maurice Emmanuel. After an audition in Louviers, Duruflé began commuting to Paris for lessons with Tournemire to prepare for his entrance into the conservatoire. Emmanuel was a classmate, lifelong friend, and scholar of Claude Debussy. Emmanuel recounts an event he attended in 1887. Théodore Dubois, professor of harmony at the conservatoire, accom-

Saint-Étienne du Mont, Paris, Cavallé-
Coll 1883/Puget 1911/Koenig, 1928

I Grand Orgue (56 notes)

16' Montre
16' Bourdon
8' Montre
8' Bourdon
8' Flûte harmonique
8' Gambe
8' Flûte creuse
4' Prestant
2' Doublette
Plein-Jeu VI
Cornet V
16' Bombarde
8' Trompette
4' Clairon

II Positif (56 notes)

8' Salicional
8' Unda Maris
8' Bourdon
8' Principal
4' Prestant
4' Bourdon
2½' Nazard
2' Doublette
Fourniture III
Sesquialtera II
8' Cromorne
8' Trompette

III Récit expressif (56 notes)

16' Quintaton
8' Cor de Chamois
8' Flûte
8' Gambe
8' Voix céleste
4' Flûte
4' Salicet
2½' Nazard
2' Octavin
1½' Tierce
Plein-Jeu III
8' Trompette
8' Cor
8' Basson-Hautbois
8' Voix humaine
4' Clairon

Pédale (32 notes)

32' Soubasse
16' Soubasse
16' Contrebasse
10' Quinte
8' Dolce
8' Flûte
4' Flûte
Carillon III
16' Bombarde
10' Trompette-Quinte
8' Trompette
4' Clairon

panied some verses of the Magnificat at the organ with the then “new” harmonies à la Debussy, using unresolved successions of ninths, elevenths, and thirteenthths. Perhaps Emmanuel, a great raconteur, regaled the impressionable conservatoire-bound Duruflé by retelling this incident, or demonstrating the process at the organ, which we certainly hear in Duruflé’s writing.

Once admitted to the conservatoire, he won all the coveted prizes: *premier prix* in organ with Eugène Gigout in 1922, harmony with Jean Gallon in 1924, and accompaniment with Abel-César Estlye in 1926. That year he wrote his *Scherzo* to enter the composition program under Charles-Marie Widor. Widor was eventually officially replaced by Dukas, who may have been substituting for him. Duruflé obtained the *premier prix* of counterpoint, fugue and composition in 1928. In the next two years, he won the improvisation and playing competitions of the French organists’ association, Les Amis de l’Orgue. These dates—1926, 1929, 1930—are critical, for at this time Opus 2 and his two larger works Opus 4 and Opus 5 were in progress on that desk at which he notoriously used the eraser more than the pencil.

The *Scherzo*, Opus 2, a charming yet intimidating miniature, can be played

Saint-Étienne du Mont, proposed
specification of 1938

I Grand Orgue

16' Montre
16' Bourdon
8' Montre
8' Flûte harmonique
8' Bourdon
5' Gros Nasard
4' Prestant
4' Flûte
2½' Quinte
2' Doublette 2
Plein jeu II
Plein jeu IV
Cornet V
16' Bombarde
8' Trompette
4' Clairon

II Positif

8' Principal (timbre flûté)
8' Salicional
8' Bourdon
4' Prestant
4' Flûte à cheminée
2½' Nasard
2' Quarte de Nasard
1½' Tierce
Fourniture III
Cymbale III
8' Trompette
8' Cromorne
4' Clairon

III Récit expressif

16' Quintaton
8' Diapason
8' Flûte ouverte
8' Cor de nuit
8' Gambe
8' Voix céleste
4' Flûte
2½' Nasard
2' Octavin
1½' Tierce
1' Piccolo
Plein jeu IV
16' Bombarde-acoustique
8' Trompette
8' Clarinette
8' Basson-Hautbois
8' Voix humaine
4' Clairon

IV Écho expressif

8' Quintaton
4' Principal italien
2' Doublette
Terciane II (Tierce 1½' et Larigot 1½')
Cymbale III
8' Hautbois d'Écho
4' Chalumeau

Pédale

32' Bourdon
16' Principal
16' Bourdon (ext)
10' Quinte
8' Principal
8' Flûte
8' Bourdon
4' Principal
4' Flûte
Grand Fourniture V
16' Bombarde
8' Trompette
4' Clairon

on a much smaller organ than the large-scale works. The registrations were later changed by Duruflé to a more Neoclassic aesthetic, and the “*da capo*” was revised. The sonata-rondo form of this piece is exceptional for a scherzo, particularly because of the abrupt changes of tempo. The most remarkable textual variation from the modern version occurs in the *da capo*, or final reprise of the main scherzo theme. In the 1929 edition, Duruflé quotes the ascending chords from the third theme on the Grand Orgue between each phrase of the scherzo theme. These vignettes were removed in 1947.

The original registrations are more subtly linked to the themes, and sections of the piece are less abruptly demarcated. The effects such as multiple unison stops with Voix humaine, tré-

Example 1. Scherzo, mm. 165-168, showing original registrations

Stesso tempo

III - Flûte 4, Nasard
+ Flûte 8, Voix céleste, Gambe, Voix humaine, trémolo

Example 2. Scherzo, mm. 181-190

III Senza rigura

Example 3. Sicilienne, mm. 57-61, first edition

molo and sub-couplers are certainly luxurious. Throughout, the ample, embracing original registrations and less pronounced solos reinforce the Impressionistic atmosphere. (See Example 1.)

In addition to registrations, the *Scherzo* is linked to Louviers by its dedicatee: "A mon cher Maître Charles Tournemire, Hommage reconnaissant." Tournemire performed the concert for the rededication of the Louviers organ in 1926, at which Duruflé also participated. Perhaps the *Scherzo* was then played, if only privately. Opus 2 specifies the quiet Récit flute as "Cor de nuit." Louviers and organs from his Rouen period such as his teacher's house organ were the ones he knew in 1926 with a Récit flute thus termed. A stop of this name is curiously absent from Duruflé's monumental specification for Saint-Étienne du Mont of 1956.

Another piece that requests the Cor de nuit is the "Sicilienne" of the *Suite*, Opus 5, linking it to the *Scherzo*. In addition to stipulating "Cor de nuit," the *Scherzo* and "Sicilienne" require the same manual and pedal compass. Although by 1926 Duruflé was quite

familiar with the Sainte-Clotilde organ, its pedal compass precludes that organ. The "Sicilienne" explores a modal, proto-folk melody in the characteristic Sicilian rhythm. The solo appears first in the soprano using Hautbois and Cor de nuit, then in the tenor using Cor de nuit, Clarinette, and Nasard. The second statement is accompanied on the Positif with Bourdon and Dulciane 8'. The "Sicilienne" is further linked to the 1926 specification of Louviers by the request for two 8' strings and a 4' Dulciana on the Grand Orgue, which of all the organs known to him, only Louviers had. In the "Sicilienne," the Récit "Oboe" is called "Hautbois," while in the "Prélude" of the *Suite*, "Basson." Some may argue that the names are synonyms, but are perhaps unaware that at Sainte-Clotilde, Notre-Dame de Paris, and Saint-Étienne du Mont, the Oboe is called "Basson" or "Basson-Hautbois," while at Notre-Dame de Louviers, on the house organ of Jules Haelling, and at Saint-Sever, Rouen, the Récit stopped flute is "Cor de nuit" and the Oboe, "Hautbois." These facts give evidence that the "Sicilienne" may be ear-

lier than the other movements from the *Suite* and confirm that both works were conceived with Louviers as reference.

Two examples of nonfunctional harmony from the *Scherzo* and the "Sicilienne" can provide a synopsis of the many stylistic similarities between these two pieces. (See examples 2 and 3: *Scherzo* measures 181-190, and "Sicilienne" measures 57-61).

I Grand Orgue exp

- 8' Montre
- 8' Flûte
- 8' Flûte harmonique
- 8' Gambe
- 8' Salicional
- 4' Dulciane
- III/I, II/I
- III/I 16'

II Positif exp (middle manual)

- 8' Flûte harmonique
- 8' Flûte douce
- 8' Bourdon
- 8' Dulciane
- 4' Bourdon

III Récit exp

- 8' Flûte
- 8' Cor de nuit
- 8' Gambe
- 8' Voix céleste
- 4' Flûte
- 2 2/3 Nasard
- 2' Octavin
- 8' Hautbois
- 8' Clarinette
- 8' Voix humaine
- Trémolo

Pédale

- 32' Soubasse
- 16' Soubasse
- 16' Bourdon
- 8' Flûte
- 8' Bourdon
- III, II, I/Péd

Comparison of composite registrations derived from first editions of *Veni Creator*, Opus 4, and "Prélude" and "Toccata" from the *Suite*, Opus 5.

Opus 4 56/30 Opus 5 58/31

I Gd. Orgue
Montre 16
Bourdon 16
Montre 8
Bourdon 8
Fl. harm. 8
Prestant 4
Quinte
Fond 2
Mixtures
Anches 16, 8, 4

I Gd. Orgue
Fonds 16
Fonds 8

III/I, II/I 8, 4
III/I 16

II Positif exp
Principal 8
Salicional 8
Flûte 8
Bourdon 8
Prestant 4
Fond 2
Mixtures
Anches 8, 4

II Positif
Bourdon 16
Fonds 8
Principal 8
Salicional 8

III/I, II/I 8, 4
III/I 16

III Réc. exp
Fond 8
Flûte 8
Bourdon 8
Gambe 8
Voix céleste
Fond 4
Flûte 4
Nasard
Fond 2
Octavin
Mixtures

III Réc. exp
Fonds 16
Fonds 8
Bourdon 8
Fonds 4

Mixtures
Anches 16, 8, 4
(Bombarde 16)
II/I, III/I 8, 4
III/I, II/I 16

Mixtures
Anches 8, 4
Clarinette 8
III/I

Mixtures
Anches 16, 8, 4
Tpt douce 8
Basson 8

Mixtures
Anches 16, 8, 4
Tpt douce 8
Basson 8

Mixtures
Anches 16, 8, 4
Tpt douce 8
Basson 8

Mixtures
Anches 16, 8, 4
Tpt douce 8
Basson 8

Mixtures
Anches 16, 8, 4
Tpt douce 8
Basson 8

Mixtures
Anches 16, 8, 4
Tpt douce 8
Basson 8

Mixtures
Anches 16, 8, 4
Tpt douce 8
Basson 8

Mixtures
Anches 16, 8, 4
Tpt douce 8
Basson 8

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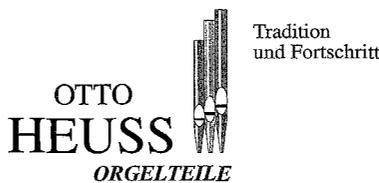
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pleted with a bass octave. Another rebuild was undertaken beginning in 1928 by Paul-Marie Koenig. This work continued for a time during Duruflé's tenure, but was abandoned in April 1932. Though mechanically unreliable and unsatisfactory in other ways, Koenig provided 56-note manuals and a 32-note pedal, standard couplers, and a new manual order with the Grand Orgue on the bottom. The only known recital given in these years was by the blind

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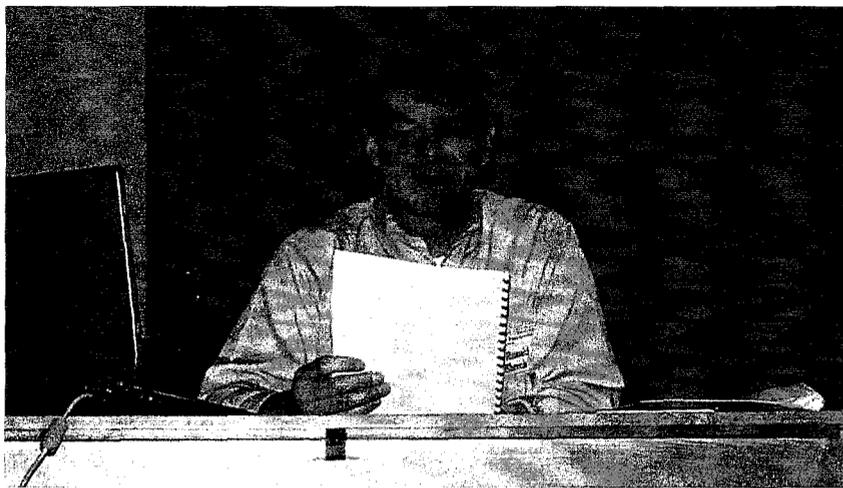
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The author lectures on Duruflé at the Russian Gnessins' Academy of Music 2nd International Organ Symposium, March 2007

organist Gaston Litaize in March 1931. After 1931 the organ went from bad to worse and ceased functioning sometime before it was dismantled for a rebuild by Debierre in April 1939. From then until 1956, Maurice Duruflé played the Puget choir organ.

The *Prélude, Adagio et Choral varié sur le thème du "Veni Creator"* is the first work using Duruflé's familiarity with the organ of Saint-Étienne as reference. A tenor register solo of Récit Clarinette 8' with Nasard is requested. Though the organ did not yet have one in 1928, the replacement of the Cor with a Clarinet was intended as shown in the composer's specification for Beuchet in 1938, which rebuild would have been with electric action and super-couplers.

On most French organs of the time, pieces like the "Final" of Opus 4 and "Prélude" and "Toccata" of Opus 5 that conclude at the top of the keyboard and request the use of super-couplers in those passages would actually have had no pipes in that range because there were no chest extensions. Therefore, when Duruflé was making requests for super-couplers he had never actually heard them. Perhaps his real-life experience in 1943 of super-couplers with chest extensions at the Palais de Chaillot for the premier of *Prélude et Fugue sur le nom ALAIN*, Opus 7, convinced him to omit requests for them from the blazing finale of that fugue. One wonders why the sub- and super-coupler indications in Opus 4 and Opus 5 were not among his revisions.

Among many connections linking Opus 4 and Opus 5 to Saint-Étienne are registrations that request Positif at 8' "Principal," "Bourdon," and "Salicional" and 4' "Prestant" rather than the generic French names. Saint-Étienne is the only organ he knew offering this precise combination.

Before the introduction of combination action, ventsils were used to produce a crescendo. The reeds and mixtures stop knobs were drawn, but the ventils kept them from speaking until a foot lever (*appel*) was activated. Saint-Étienne was not equipped with a ventils for the Positif because of mechanical limitations. The Opus 4 "Final" begins with Récit mixtures and reeds, Positif foundations, Grand Orgue and Pédale foundation stops with "Anches et Mixtures préparés." The crescendo calls first for the Positif mixture then separately the reed, followed at *Largement* by Grand Orgue and Pédale reeds and mixtures. The drawing of Positif single stops is facilitated by rests in the manual parts, while rests in the pedal allow the use of the *appel* for the Grand Orgue and Pédale. Because both Notre-Dame de Paris and Saint-Clotilde had a Positif *appel*, Duruflé's suggestions in contradiction of standard practice seem clearly intended for Saint-Étienne. Comparison of compass added to the analysis of composite registrations and specifications reinforces the pairings of *Scherzo* and "Sicilienne" to Louviers and *Veni Creator* and *Suite* to Saint-Étienne.

Opus 4 (*Veni Creator*) was substantially altered in August 1956, and the revised version was issued by the publisher from 1957 onward. There are

extensive revisions of the climax, which though treating the same theme, has a much more rhythmically complicated and technically difficult accompaniment. Passages bear a very striking similarity to accompanimental figures in the orchestrated version of the *Scherzo*. As in the rewriting of the *Scherzo* da capo, the rewriting of the Adagio climactic section includes removal of interruptions to the crescendo, showing Neoclassic motivation. Tempo and registration revisions seem calculated to make the effect of the piece more homogenized.

A second enclosed division (Positif or Grand orgue) is another curiosity. There was an enclosed Grand orgue on the Haelling studio organ in Rouen where he had lessons in his youth, but he never had one on any organ of which he was titular nor any he designed. Yet, he suggests an enclosed Grand Orgue by a crescendo in the "Prélude" of Opus 4 and a decrescendo in the "Prélude" of *Prélude et Fugue sur le nom d'ALAIN*, Opus 7.

Although theoretical aspects of the compositional structure of the organ works may exceed the space limitations of this article, similar to the cadence preference of Duruflé in his choral works, third modulations are important. This is clearly demonstrated through the key relationships of the movements of the *Suite*, which progress by major thirds. The "Prélude" is in E-flat minor, the "Sicilienne" is in G minor and the "Toccata" is in B minor.

In conclusion

The examination of the original registrations of the pre-war works makes clear that when writing them, Duruflé's model organ was highly influenced by nineteenth-century instruments with strings, celestes and harmonic flutes. His registrations are sometimes generic, such as "Anches" or "Fonds"; however, when specific—"Principal," "Dulciana 4," "Cor de nuit," "Hautbois"—they have been shown to be references to two instruments: Louviers in 1926 and Saint-Étienne in 1928. The composite of the original registrations of the four major works requires 49 manual stops: four 16' flues, thirteen 8' flues, two 16' reeds and six 8' reeds. In the nineteenth century, Barker machines were used to divide the chest between foundations and the reeds/mixtures, which could be controlled by ventsils. Cavallé-Coll and other builders of the late nineteenth century used Barker lever-assisted playing action. The placement of the Positif manual below the Récit and above the Grand Orgue is consistent in all editions of the major works.

Tempo indications were altered in the printed versions. Tempo markings are generally less contrasting in revisions than in original versions. The composer's ability to update the *Scherzo* while changing so few notes is quite adept, but the vignettes in the final statement recall the slower themes and intensify his original whimsical concept. The revisions of Opus 2 and Opus 4, and tempo changes, especially taken together with the less warm registrations, lead to this conclusion: in later life he wished them to sound more reserved and matter-of-fact. These "homogenizations"

appear to have Neoclassic motivation.

Thus, in many ways, the first edition version of the organ works sounded quite different to his ears and those of his contemporaries when played on instruments of the period with their original Romantic registrations. Their tone and voicing was smooth. Their power was derived from reeds that were rich in fundamental. Unfortunately, most of the instruments Duruflé knew in 1919–1934 have been altered beyond recognition.

In his style there is nothing especially progressive, as one encounters in Stravinsky or Schoenberg. Duruflé was able to manipulate his Ravelian harmonies, Gregorian-like melodies, and contrapuntal textures to go to the very core of the listener's life. For his is a music that eschews tantalizing the intellect but, in the interest of art, above all pleases the ear. To the end, Duruflé retained the same principles of creativity, which excluded nothing of human warmth. The organs of the turn of the century can inform the performer. The

links are too close and too numerous to be coincidental. These are the ties that inextricably bind the works, both the last and the summit of Impressionist organ music, to the late Romantic organ tone for which they were written. ■

Ronald Ebrecht researches French music from 1870–1940 both for performance and publication. He has performed his reconstruction of the original versions of Duruflé's organ works in Austria, Belarus, China, France, Germany, Lithuania, Mexico, Russia, and across the U.S. He is University Organist of Wesleyan University, Middletown, Connecticut.

This article originated as a lecture for the 2nd International Organ Symposium at the Russian Gnessins' Academy of Music, Moscow, in March 2007.

Specifications and examples from Maurice Duruflé 1902–1986, *The Last Impressionist*, edited by Ronald Ebrecht, Scarecrow Press, 2002, <www.scarecrowpress.com>.

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The Organ in England to the Death of Elizabeth I: Its Music, Technology, and the Wider Role

April 12–15, New College and All Souls College, Oxford University

Calvert Johnson

Oxford's mild early spring weather and sunny skies welcomed conference delegates from eight European countries and the United States to a splendid conference on the organ in Tudor England, organized by **Katharine Pardee** (Betts Scholar in Organ Studies, Brookman Organ Scholar, Wadham College, Oxford University). What better location for such a conference than a town full of architectural spaces and layout where music of the 16th century could be discussed and performed in settings of the period?

The centerpieces of the conference were the two reproduction organs built by Goetze and Gwynn, using as a basis the two soundboards of two organs found in Suffolk at Wetheringsett and Wingfield. The former had been re-assigned as a dairy door for a 17th-century house, and the latter had been stored with abandoned pews and aging lumber in the shed of a church. The very successful and convincing five-foot instruments are a testament to the scholarship and sleuthing carried out by **Dominic Gwynn** and **Martin Goetze** on every imaginable source of information on the organ in England, and more broadly in Europe in the late 15th to the early 17th centuries. Thus it was fitting that the first day's presentations were devoted to the topic of early English organs and to "The Early English Organ Project."

Day one

In two sessions, **John Harper** and Gwynn jointly presented each of the reproduction organs in turn. Harper opened with a discussion of existing English organs (or fragments thereof) from the period. In addition to the two Suffolk soundboards, they include a stained glass window at Beauchamp Chapel of St. Mary's, Warwick (1447), the organ cases of Old Radnor and Magdalen College, Oxford,¹ a handful of unaltered pipes from the Chair organ of Magdalen College, surviving stoplists, and numerous written accounts mentioning organs in church and court inventories, wills, and indentures. Most helpful was Harper's explanation of these organs as transposing organs in order to accompany choirs, that is, low C on the keyboard actually sounded F a perfect fourth higher (in terms of 8' pitch; a perfect fifth lower in terms of 4' pitch). Given that the organs of the period were also pitched higher than A-440, the resulting pitch when playing low C would actually be closer to G, a fifth higher, or possibly approaching G#.

Gwynn explained that the soundboards provided considerable evidence about the original organs. The toe holes indicated the layout of the pipes and location of the ranks, but also which ranks and the pipe widths as well. Hence it was clear that doubled ranks were the norm, as indicated in surviving stoplists of the period. The Wetheringsett soundboard indicated further that a duplicate Fifteenth rank had been prepared for (pilot holes drilled for the toe holes), but had been replaced by a Regal, for which the air had been ducted to stand behind the façade pipes in order that the pipes might be easily tuned from the front. The soundboards also indicated the dimensions of the pallets and sliders. The façade principals of the Wingfield organ lacked sliders, so they were permanently on.

In a presentation related to the Wingfield organ, **Madeleine Katkov** discussed medieval polychromy, of which hundreds of examples are preserved from the Middle Ages in East Anglia in churches and on church furnishings and decorative pieces. She demonstrated the methods used to prepare the paints,



Goetze and Gwynn Wetheringsett organ

the choices of colors, and the styles of application, including stenciling. She chose the most common color scheme for the Wingfield organ pipes and case: alternating red and green separated by a white background. She chose a predominantly Marian theme in the design elements; for example the prominent W topped with a crown actually is a double V (for Virgin of Virgins), and the stylized M is actually an M containing an A to the left and an R to the right for "Ave Maria Regina." Katkov is an independent conservator specializing in painted architectural surfaces, particularly of medieval churches.

To provide a better understanding of the architectural setting of the conference, **Barrie Clark** gave a presentation on late medieval and Reformation-era architecture in Oxford, and showed what was in place in 1600 before a number of buildings had been constructed—buildings familiar to contemporary visitors. Clark is an architect with English Heritage, with a special interest in organ preservation in historic churches in Britain and Europe.

The first day's program concluded with a compelling concert of sacred and secular music from the early Tudor court and chapel. **Kimberly Marshall** of Arizona State University used the Wingfield organ masterfully and expressively as she played an *In nomine* by

John Taverner, a *Gloria tibi trinitas* by John Blitheman, and an organ intabulation of Walter Frye's *Tout a par moy chanson*. **Emily Van Evera** assembled a stellar quartet of singers who all specialize in early vocal and choral music to perform trios and quartets from Henry VIII's manuscript and the Ritson manuscript. In addition, Marshall collaborated with the vocal ensemble in an *alternatim* performance of a *Te Deum* and an anonymous setting of *Bina caelestis*, both from the Tomkins manuscript. (Van Evera herself has been a member of the Taverner Players, Musicians of Swanee Alley, and Gothic Voices. Rogers Covey-Crump is a member of the Hilliard Ensemble; Daniel Auchincloss performs with the King's Consort, Gabrieli Consort, and Le Concert Spirituel as well as many opera companies; and Stephen Charlesworth sings with the Tallis Scholars, Gothic Voices, Monteverdi Choir, and Taverner Choir, among other well-known vocal ensembles.) Although the four had not performed together as an ensemble prior to this concert, their performance was impeccable, showing the result of years of living with historic performance practices and skilled ensemble singing.

Day two

The second day was devoted to the role of the English organ in the pre- and

post-Reformation era, as well as its place in medieval philosophy. Unfortunately the first speaker was ill (Diarmaid MacCulloch). In lieu of his paper on damage in churches done by the Puritans during the English Reformation, **Peter Williams** led a spirited discussion about the concert the evening before. **John Harper** followed with a detailed and very engaging study of the extant evidence of music in the pre-Reformation liturgy in cathedrals especially, and demonstrated that the surviving organ and choral music reflects the requirements for music (genres such as Mass Ordinary, Lady Mass propers, Office hymns and response). It is entirely desirable that he publish his book as soon as possible: *Sacred Pipes and Voices: organs and their relationship to the liturgy choral institutions, and musical repertoires in Britain, c. 1480–1700*.

Oxford historian of science and medicine **Allan Chapman** gave one of the finest of the conference presentations, on the organ as representative of medieval intellectual and spiritual technology. Chapman reminded us of the importance of music in the quadrivium—the fields of higher learning as sciences of proportion linked to the music of the spheres. Scholars and inventors needed to express the perfection of God's world, and developed elaborate machines and instruments such as the astrolabe and the clock in order to keep track of time (including the movement of the sun in dark periods of the year when it was difficult for astronomers to see it) in order to observe all the required masses and offices. The organ similarly reflected the perfection of God along with polyphony and demonstrated reason and the wisdom of God to delight worshippers, performers, and the divinity.

Dana Marsh, a doctoral student at Oxford, next shared with us portions of his dissertation (*Music, Church and Henry VIII's Reformation*), focusing on royal occasions for worship (royal processional entrances to cathedrals, coronations, funerals), the chants mentioned in conjunction with these services, and the participation in performances by voices and instruments, including the organ.

In spite of the dearth of documentation concerning the organs and their use at Westminster Abbey, **David Knight** shared with us a full listing of what direct evidence there is and fleshed out the picture with corresponding information drawn from other English collegiate churches. The earliest record dates from 1240 when Henry III paid for organ repairs. While there were new organs built and repairs made from the 14th to the 16th centuries, the number of organs declined in the late 16th century. Knight is the conservation assistant at the Council for the Care of Churches of the Church of England, and organist and choirmaster of Crown Court Church of Scotland.

Sherlock Holmes would have congratulated **David Shuker**, a professor from Leicestershire of organic chemistry at the Open University in Milton Keynes. Following up on a mention in a 1789 issue of *The Gentleman's Magazine* of an organ with a Gothic case found at the collegiate church of St. Bartholomew in Tong, Shropshire, Shuker laid out the course of his investigation and the tantalizing evidence that has simply disappeared. If he should discover the organ case, it might be the fourth surviving early English organ.

The day's presentations concluded with services organized by **John Harper** so that we might experience something akin to the pre-Reformation use of



Lecture at New College Ante-Chapel

organ, chant and split chancel choir, while not actually reconstructing these services. We sang Latin Vespers for Friday in the Octave of Easter according to the pre-Reformation Use of Sarum in the Ante-Chapel of New College, and Latin Compline for Eastertide according to the pre-Reformation Use of Salisbury in the Chapel of All Souls College. Leading us were the Rev. Dr. Simon Jones, organist Christian Wilson, and members of the vocal ensemble Sospiri, seated in *decani* and *cantori* formation, with the rest of the conference delegates scattered behind the singers on either side. Fortunately, Harper provided us with the entire text and music clearly written out with designations as to which side of the choir was to sing when.

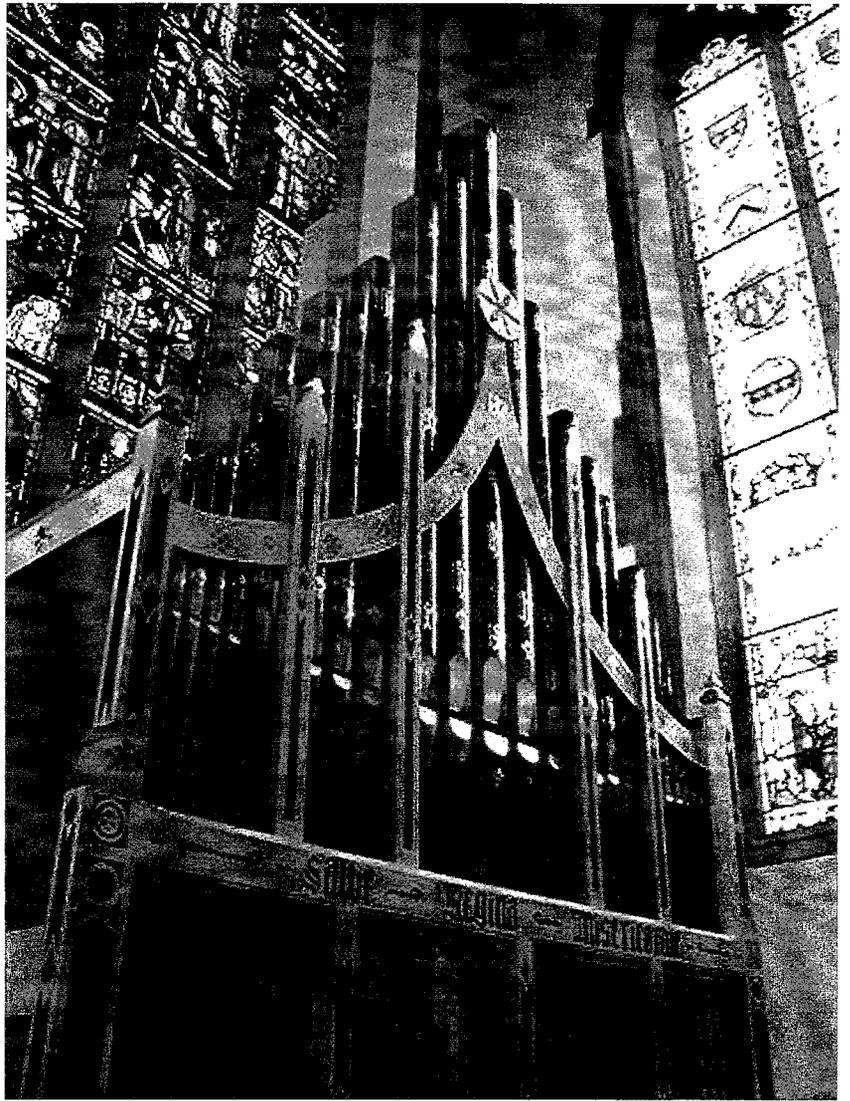
Day three

The emphasis on Saturday was performance practices of organ music before 1600. John Caldwell (Emeritus Fellow of Jesus College, Oxford) discussed the possibility that some music in the Mulliner Book was intended for the Offices. Jane Flynn of Leeds College of Music made a compelling case that the Mulliner Book consists of contrapuntal writing, showing that the material is organized in pedagogical order along the lines of the counterpoint methods of Lodovico Zacconi and Thomas Morley involving improvisation, and noting that some of the anonymous pieces may actually be Thomas Mulliner's own attempts at the level of counterpoint exhibited by the surrounding pieces. Magnus Williamson, a music lecturer at Newcastle University, continued the discussion of the Mulliner Book and also Add. MS. 29996 at the British Library—the primary sources of English organ music in the 16th century. He discussed other sources in castle, church and cathedral archives that mention the use of the organ in worship services, notably Lady Masses, drawing connections between the improvised tradition of the 15th century and the composed pre-Reformation repertoires of the 16th century. A recent master's graduate of Oxford, Christian Wilson, continued the theme of improvisation in the context of alternatim 16th-century English masses. Andrew Johnstone, a lecturer in music at Trinity College, Dublin, gave a valuable explanation of English choir pitch, which also had been touched upon by John Harper and Magnus Williamson, as well as the implications for transposition to accompany choirs in the context of alternatim services. This session concluded with Kimberly Marshall's beautifully performed recital on the Wetheringsett organ in New College's Ante-Chapel, featuring English and related continental organ music of the 16th and 17th centuries.

Following a much-needed coffee break during which many sought and found the tombstone of Robert Dallam in the cloister, the group gathered in the MacGregor-Matthews room for a variety of topics. Richard Hird, author of the acclaimed booklet *Durham Cathedral Organs*, gave a history of the organs at Durham Cathedral and its former Benedictine monastery St. Cuthbert. During the Tudor period there were three organs in the Choir: one on the screen above the Jesus altar in the center of the nave, one on the right, and one on the left. Interestingly, a dean of the cathedral married the sister of John Calvin, so the organs were all removed after 1561.

Paola Dessì of the University of Bologna discussed the very early English "organum" made by Aethelwold, the 10th-century Bishop of Winchester, "with his own hands." While she provided a good presentation on documents to support her thesis that Aethelwold introduced the pipe organ to England, Peter Williams stressed problems with the word "organum," which might refer to some other musical instrument entirely, possibly a wind instrument.

Joan Jeffrey, a retired secondary school teacher who is now a senior lecturer at Canterbury Christ Church College of Education [University], gave a most interesting paper on the presence of more than 80 organs in the coastal communities of Kent before the dissolution of the monasteries and eventual removal of organs from parish churches by 1571 with the exception of Faversham. The day's program concluded with a superbly constructed concert performed by Musica Humana, Oxford, directed by Dana Marsh with Christian Wilson on the organ. The concert included examples of alternatim mass movements by Nicholas Ludford and an anonymous late 15th-century mass from York with improvised versets provided by Wilson, and an anonymous *Te Deum* from the Gyffard Part Books with alternatim organ verses by John Blytheman. The choral singing throughout the program was well balanced and expressive of the formal construction of the various motets, and about as perfectly tuned as could be desired. My favorites on the program were *Mater Christi sanctissima* by John Taverner, "Candidi facti sunt" from Thomas Tallis's *Cantiones Sacrae*, and *Omnes gentes plaudite minibus* by Christopher Tye. Marsh's conducting gave clear cues and beat to the choir without getting in the way of the singers. Wilson's improvisations were certainly in the appropriate style, and his playing of the organ works was clean and accurate, with virtuosic display that contributed to the overall effect rather than drawing attention to the performer. Especially fine were William



Goetze and Gwynn Wingfield organ

Byrd's *Fantasia in D Minor* and Thomas Preston's *Felix namque*.

Day four

Sunday morning was a bit of a catchall, though mainly about organs. Dominic Gwynn discussed the life, training, and professional routine of the London-based Tudor organ builder John Clymhowe, who apparently converted to the evangelical faith in the 1530s while maintaining his profession of building organs for Roman Catholic churches. José Hopkins, honorary secretary of the British Institute of Organ Studies, discussed the use of music at King's College Cambridge on the occasion of the visit of Queen Elizabeth I in 1564 and again in 1571, contrasting the use of the organs and choral music as Cambridge became increasingly a bastion of the Calvinists within the Church of England. Hopkins discussed Elizabeth I's defense of the Mass, while both English and Latin texts were sung, some with organ alternatim. Martin Renshaw, a professional singer and organ-builder in Normandy, discussed the removal of the organ from English parish churches during the Reformation, and the unexpected opportunities for the instrument as it was diverted to secular repertoires. One of the leading authorities on the history of musical instruments, Jeremy Montagu, gave a compelling presentation of the late 14th-century crozier of William of Wykeham that is kept in the nearby nave of New College Chapel with its beautiful and realistic sculptures in silver of a wide variety of musical instruments being played. Fittingly, Alexandra Buckle of Worcester College Oxford presented her dissertation research on the use of music at Beauchamp Chapel, Warwick, clearly the finest medieval chapel in England. Among the depictions of musical instruments is a splendid stained glass representation of a medieval English organ similar to the Wetheringsett organ built by Goetze and Gwynn.

Katharine Pardee organized a truly exceptional conference, guided by experts in the field of early English organs including Peter Williams, John Harper, Dominic Gwynn, Melvin Hughes, and many others. The papers

were of a very high quality, the musical performances excellent, and the liturgical services compelling. Unlike many conferences, this one provided much to think about and to discuss during the question and answer periods and breaks between sessions. We all look forward to the next conference, which will focus on the subsequent period during the reigns of the Stuarts and Hanoverians. While the leading English authorities on Tudor organs and organ music were present, very few Americans were in attendance, perhaps because this organ repertoire is not so well known or loved, or because of the decline in the value of the dollar relative to the pound. However, English 17th- and 18th-century voluntaries are well known and frequently played by organists in North America and England, and the next conference should be of interest to all organists. It will be held April 10–13, 2008, at Merton College, Oxford University, and the conference registration fee will probably again include lodging and most meals, making it a real bargain. There will likely be a London "organ crawl" the day before the conference (April 9). ■

Notes

1. The Great and Chair organs of this 1632 Robert Dallam organ are now separated, with the Great serving as the Great organ of St. Nicholas at Stanford-on-Avon and the Chair having become the organ at Tewkesbury Abbey of St. Mary the Virgin.

Calvert Johnson is the Charles A. Dana Professor of Music and college organist at Agnes Scott College (Atlanta) and organist at First Presbyterian Church, Marietta, Georgia. He earned the doctorate at Northwestern University. He has performed throughout the U.S., Mexico, Europe, and Japan, and is known for his multicultural programming including works by women, blacks, Asians, and Hispanics. He is the author of critically acclaimed volumes on Spain, England, and Italy in the series *Historical Organ Techniques and Repertoire: An Historical Survey of Organ Performance Practices and Repertoire*, Wayne Leupold Editions. During his sabbatical leave in 2007 he is preparing accompanying recordings for the English and Italian volumes, and writing the two Dutch volumes and a new scholarly edition of Frescobaldi's *Fiori musicali*.

Photos provided by Katharine Pardee and Paola Dessì.

Historical sketch

While the history of the organ in the territories of modern Latvia stretches back to the Middle Ages, Latvian organ music itself (as well as classical Latvian music in general) emerged only in the last quarter of the 19th century. This anomaly arose from the history of the country, which was almost always under foreign rule and, accordingly, influenced by different cultural traditions.

Since the ninth century, those who lived in the territories of modern Latvia were often attacked by Scandinavians, and later by Germans, who wished to control and use the old Viking trade routes. Furthermore, the Roman Catholic Church had missionary designs on the indigenous peoples—the Kurs (or Curonians), the Zemgals, the Latgals, the Selonians, and the Līvi (or Livonians)—who were still pagan. From 1164 onwards these objectives attracted a succession of representatives of different groups of German society: soldiers, merchants, and missionaries. Overcoming resistance of the local peoples, German crusaders in 1201 established Riga as the residence of an archbishop, the whole region being occupied by them by the end of the 13th century. From that time until the early 20th century, Latvia was under foreign rule: German (1290–1581), Polish (1581–1621), Swedish (1621–1710), and Russian (1710–1917). In Latvian cultural life, developing under the ruling nations, the dominant influence was German. The Baltic German elite, although never amounting to more than about ten per cent of the population, maintained its privileged position in Latvian society, even when the Baltic territories were controlled by Poland, Sweden, or Russia.

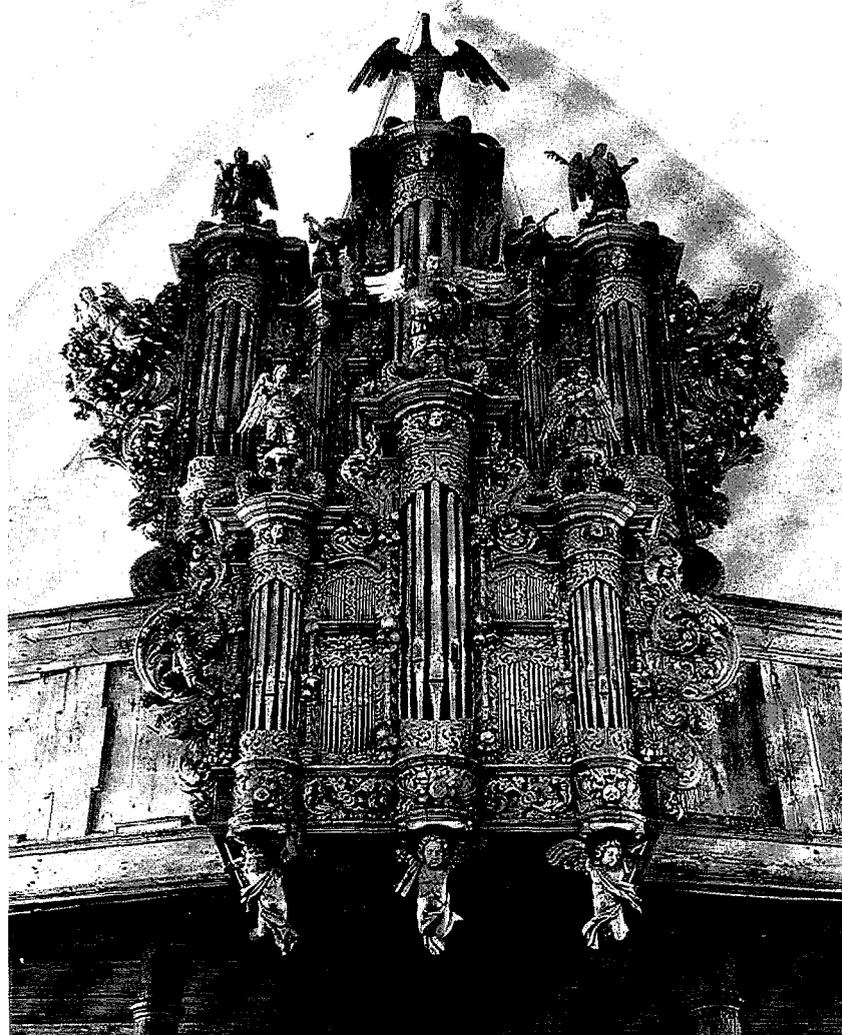
Organs in Latvia in the 13th–16th centuries

Historical sources record that in the winter of 1205–1206 a liturgical drama (*Iudus prophetarum*) was performed in Riga. From 1216 there existed a musical guild in the Livonian Order and from 1240 a “Domkapelle” also. The guilds took part in festivities, ceremonies, and processions, in which it is highly likely that portatives were used. However, the first documented reference to organs in the Baltics dates from 1329: in the small towns of Paistu (Paisten) and Helme (Helmet) (northern Livonia, now Estonia), the organs were destroyed by enemy action.

The 14th–15th centuries were characterized by a permanent struggle between the Livonian Order and the Archbishop of Riga for political domination. The documents of this time describe organs, mostly in the large churches of Riga. The church of St. Peter in Riga was known to provide musical instruction in the 14th century, in which perhaps positive organs were used, while the church of St. Catherine was known to have an organ in 1392. The best performers (trombonists, cornettists, trumpeters, drummers) received the title of Town Waits. These posts were given only to Germans.

According to Magister Brotze¹ there was in the chancel of the church of St. Johannis in Cesis (Wenden) the tombstone of a councilor, Symon Schotdorn, and his wife Gerdrut, from the year 1441; it indicates that they were the donors of the church's first *Praising Sounds*. As Paul Campe correctly noted, “it is uncertain whether, under the *Praising Sounds*, the carving on the tombstone was meant to indicate a particular musical instrument or a special kind of church music.”²

At the beginning of the 16th century, immediately after the “Augsburger Reichstag” (the *Confessio Augustana* of 1530), the Protestant liturgy was established in the Baltic territories. The first churches to be converted to Protes-



Ugale (Ugahien), Cornelius Rhaneus, 1697–1701. Case: Michael Marquardt

tantism (already in 1522) were those of St. Jakobi and St. Peter in Riga. The latter received in 1520 a new organ built by **Balthasar Zcincken**, the first organ builder in Latvia known by name.³ This organ replaced the older one, which had existed since 1465.

In 1530 Nicolaus Ramm made the first translation of a liturgical text into Latvian, *No sārdes dubben buus tōw tītzet* (*The Ten Commandments*).

The music for the majestic and dignified services in the churches of Riga was provided by choir, solo singers, and organ. Documents from the *Inneses Rīgaer Ratsarchiv* mention an organist, Lasserus, who received several payments for playing in the services in 1542 and 1543. One of them reads: “Dito noch anno 43 denn andern Mydewecke [Mittwoch] Inne [in] der Faste[nzeit] für den Laβerus demme [dem] organisten—20 Mark” (“The same again in '43 on the other Wednesday in Lent for Lasserus, the organist—20 marks”).⁴

In the second half of the 16th century church services followed both the traditional German and the local order. By the end of the century the first printed compositions—masses, motets, spiritual songs (including *Missa Rīgensis*)—by the Riga cantor **Paul** (Paulus) **Bucaenus** (?–1586) had been published (*Sacrae cantiones*, Riga, 1583).

Soon they were followed by the first collection of music with Latvian texts, *Undeudsche Psalmen und geistliche Lieder oder Gesenge welche in den Kirchen des Fürstenthums Churland und Semigallen in Lieflande gesungen werden* (Königsberg, 1587), based on *Die Korte Ordeninge des Kerkendienstes der Cöfflichen Stadt Riga* (Lübeck, 1530). After the great fire of 1547 that destroyed the organ in Riga Cathedral, a new instrument was built there (1594–1601, III/P/42), which cost 5,685 thalers and 3 marks. This instrument was built by **Jacob Rab(e)** (d. 1609), an organbuilder from Lübeck who established his workshop there in 1598.

In the Duchy of Courland there existed organs before 1600 in the following churches: Holy Trinity in Jelgava (Mitau), 1586; St. Catharine in Kuldīga (Goldingen), 1593; the Church of the Holy Spirit in Bauska (Bauske), 1595.

From the middle of the 16th century, the Baltic territories became a subject of contention between Lithuania and Russia. In the year 1558 the army of the Russian Tsar Ivan “The Terrible” reached Riga. The army of Lithuania, together with that of Poland, went to war against Russia. As a result of the Livonian War (1558–1583), the Russians left the Baltics, and Latvia was divided and brought under Swedish and Polish-Lithuanian rule.

Cultural, religious, and musical life in the 17th and 18th centuries

If during this period cultural activity in Latvia continued to be mostly a product of the German-speaking elite, the Latvian peasantry had a vibrant oral folk tradition in their own language. As early as the 16th century, when Baltic German clergy supplied religious writings in Latvian to the peasantry, these two cultural lines began to converge, aided by Ernst Glück's publication in 1694 of his Latvian translation of the Bible.

Seventeenth-century sources describe organs in Durbe (Durben), Valmiera (Wolmar), Cesis (Wenden), Edole (Edwahlen), Piltene (Pilten), Ventspils (Windau), and other places. Most at that period were positive organs. Master **Moritz** (Mauritius) **Wendt**, who lived in Riga from 1608 to 1633, made a positive organ for Grobina (Grobina). He also received some orders from Königsberg (1622) and Danzig (1623).⁵ In 1609 he was given the task of renovating the organ in the church of Kuldīga, but, as by 1611 he had failed to fulfill this commission, another organbuilder was engaged: **Johannes Pauli** (Paulus),⁶ who worked in Riga in 1611–1614, in 1630–1633 (when he built the new organ in the church of St. Johann), and

in 1642. In January 1642, **Jakob Wendt**, the son of Moritz Wendt, finished a new organ in Jelgava.⁷

The collaboration of important cities in the Baltic area can also be traced in the activities of such organbuilders as **Christopher Meinecke** (Christoff Mencke) from Lübeck (who worked in Riga in 1674–1675), **Martin Siewert** (Siewert) from Danzig (in Riga 1676–1687), **Gabriel Branditius** (Brenditius) from Köslin in Pommern (in Durben and Riga 1674–1698), and **Bartholomäus Schumann** from Königsberg (in Riga 1695–1705).⁸

During the reign of Duke Jacob (1642–1682), and especially that of his son Duke Friedrich Casimir (1682–1698), Jelgava became the cultural center of Courland. The court orchestra and the court wind instruments, which normally included 12 trumpets with drums, were used on many occasions.

It can clearly be seen from the contract between Duke Friedrich Casimir and his “Musikdirektor” **Maximilian Dietrich Freisslich** how important the position of director of music had become and how many obligations had to be fulfilled:

We, Friedrich Casimir, by the Grace of God, Duke of Liefland in Courland and Semgallen, document and acknowledge by this our sealed open letter that we have appointed and confirmed our dear faithful Maximilian Dietrich Freisslich to be our director of vocal music in our church and organist, and we do so herewith and with all our might, in the expectation that he should be first of all loyal, gracious, and attentive, giving warning of avoiding our most terrible anger, but should promote, preserve and aid our best purposes, and then should also present music in our church when there should be made music and singing, and when banquets are held, he, being also experienced in composition, should have care of the pieces heard and should compose, and should inspire the vocalists to practice much, so that each of them will be able to perform his part properly, should play the organ when the parish enters the church and when they leave, but also for concerts and singing, and at banquets and for singing should play the harpsichord, and should allow himself to be a willing and unwearied, faithful, and diligent musician and servant. For such service we promise and order that he should receive for all together as a fee and board per year one hundred and fifty Rthl (Reichsthaler) Albertus, which should be given to him each time from Our Chamber.

Certificated by Our Signature in Our Own Hand and stamped with Our Princely Seal. Dated at Mitau, the 18. Augusti Anno 1694.⁹

The first hymnbooks in the Latvian language had already appeared in 1587 and 1615. During the 17th century the tradition of simple liturgical music steadily developed. The congregation sang in unison, accompanied by the organ. As a result of this, remarkable collections of music appeared in Riga in 1686, composed by **Gustav von Mengden** (1625 or 1627–1688), who was born in Riga (or in Sunzel Castle) and later became a district official.

These were two collections of liturgical songs, published by Georg Matthias Nöller (Riga, 1686), for soprano and basso continuo on Mengden's own texts, *Sonntages Gedanken eines Christen, So sich an Gott Ver-Miethet und Der Verfolgte, Errettete und Lobsingende David*—outstanding monuments to German-Baltic Protestant church music.

Another talented musician of the next generation was **Johann Valentin Meder** (1649–1719), born in Wasungen on the Werra. From the catalogue of his sacred works made by his son Erhard Nikolaus, a notary in Riga, in the year of his father's death, he was an extraordinarily prolific composer. This catalogue lists about 130 compositions, including

12 Masses, four Passions, five Magnificats, and many concertato motets. Apart from this, his secular music comprises a "Singspiel" (*Die beständige Argenia*), two operas, and one opera-ballet, plus vocal and instrumental chamber music. He was esteemed by Mattheson, Buxtehude, and others. From 1701 to 1719 he was cantor and organist at Riga Cathedral, where under his direction his St. Luke and St. Matthew Passions were first performed.

At the beginning of the 18th century a new style in art, Courland baroque, appeared in the cultural life of Latvia, first in evidence in Courland, which maintained close contacts with Germany, Holland, and Poland. An important role in establishing this new style was played by the workshop of the Sefrenss family. Nikolass Sefrenss "the younger" (1662–1710) finished in 1697 the altar of the church of St. Anna in Liepaja (Libau).

Cornelius Rhaneus

One of the next commissions that came to his workshop was the organ case in the church of Ugale (Ugahlen). The case was built by his future son-in-law Michael Marquardt, who worked in the Sefrenss workshop as a woodcarver. The instrument itself (1697–1701, II/P/28, featuring a Rückpositiv), the oldest organ in the Baltics still preserved in its original form, was built by Cornelius Rhaneus (1671–1719) from Kuldiga—the most famous Latvian organbuilder of his time.

Ugale (Ugahlen)

Cornelius Rhaneus, 1697–1701

Hauptwerk (CDE–c3)

- 16' Bordun
- 8' Principal
- 8' Hollflöt
- 8' Quintade
- 4' Octava
- 4' Rohrflöt
- 3' Raußquint
- 2' Superoctava
- 2' Waldflöt
- 1½' Sexta
- Mixtur 3 fach
- 8' Zincke

Rückpositiv (CDE–c3)

- 8' Flötte
- 4' Principal
- 4' Blockflött
- 4' Salicional
- 2' Gemshorn
- 2' Offenflött
- 1' Sedecima
- 8' Schalmey

Pedal (CDE–e1)

- 16' Subbass
- 8' Gedactbass
- 8' Viola di Gamba
- 4' Octave
- 3' Quinte
- 2' Octave
- 16' Posaune
- 8' Trompete

Manual coupler

Pedal coupler

Cimbelstern

Pedal for Flying Bird and Angel (makes the wooden ornamental angel on the Rückpositiv conduct and the bird above the organ appear to fly)

Rhaneus also built organs for the castle chapel in Jelgava, 1695–1697; a church in Lestene, 1707–1708, 33 stops with a Rückpositiv (the case of this organ, which was finished in 1707, as well as the decoration of the church, was built in 1704–1709 by Nikolass Sefrenss with assistants); and the church of St. Catharine in Kuldiga, 1712–1715.

18th-century organbuilders

At the beginning of the 18th century Swedish and Polish-Lithuanian rule came to an end in Latvia. Swedish political domination of the Baltic world was challenged when Russia under Tsar Peter the Great deprived Sweden of her Livonian territories in the Great Northern War (1700–1721). The rest of the Baltic coastal region came under Russian jurisdiction when Catherine the Great purchased the Duchy of Courland from the ducal family in 1795. By the end of the 18th century all Latvian speakers had become subjects

of the Russian Empire.

At that time, after Riga, Kuldiga became the second center for organ building in Latvia. The following organbuilders worked there: **Mal. H. Erasmus**, 1694–1744; **Albrecht Jordan** (b. 1689), 1746–1772; and **Paul Frölich** (1720–1775) from Frauenburg (East Prussia), 1758–1775.

Gabriel Julius Mosengel (Moosengel), the son of the famous organbuilder **Johann Josua Mosengel** (1663–1731) from Königsberg, also worked there from 1719 to 1730. In 1786 the church of Edole received a richly decorated organ by **Christoph Wilhelm Braweleit** (Braveleit) (1752–1796) from Labiau (East Prussia)—a pupil of Adam Gottlob Casparini (1715–1788).

The organbuilder **Johann Heinrich Joachim** (1696–1762) from Schafstädt (Thuringia), who settled in Jelgava, became well known in the first half of the 18th century. He renovated the organ in Sabile (1752) and built new instruments in the church of St. Gertrude in Riga (1753) and in the church of St. Anna in Jelgava (1755). Apart from his activities in Latvia, at the recommendation of the Duke of Courland, Ernst Johann Biron (1690–1772), he built an organ in the Lutheran Church of SS. Peter and Paul in St. Petersburg (1737). His most important work was the organ in the church of the Holy Trinity in Liepaja (1758, 36 stops),

which he was not able to finish because of increasing deafness from 1753.

Gottfried Clossen (Kloss, Klossen, Kloos, d. 1740), an organbuilder from Danzig, built an organ in the church of St. Peter in Riga (1728–1731, 1734, III/P/43) and repaired the organ of the cathedral in that city (1738).¹⁰

The rich appearance of organs in Latvia at that time often featured in contemporary reports. In the "Church register" of Rujiena (Rujen), for example, we find a wonderful allegorical description from the middle of the 18th century of the organ case, given by pastor Matthias Philipp Vorhuf (d. 1761):

On the Positive, which is placed in the gallery, you will find various pictures, figures, and inscriptions neatly carved in wood. At its highest point there is a sphere with two wings topped by the statue of Saturn who has an hourglass on his head and a scythe in his right hand, and an angel on each side. On the left where the ten stops may be drawn, Potiphar's wife can be seen sitting on her bed trying to prevent Joseph in his attempt to escape. The inscription here reads FUGA AMBRIS. To the left near the bellows are the words POTPHE RAHI PRAESDES ONIORUM UXOR.

At the back, on the right, above the positive, there is a panel with various allegorical representations, e.g., a two-winged hourglass set on a skull decorated with a laurel wreath. Close to the ears one can see a tube emitting smoke and steam. The skull

itself is placed on an anvil to the right of which lie the wheel of a gun mount, a mirror, a burning glass. On a pedestal we see two masks with a snake coiling itself round them, a hemisphere with four stars and the last quarter of the moon together with another mask. To the left of the anvil there are a helmet, a sheathed rapier, a retort with a glass to collect the liquid, and underneath the flask we see two books. Right above the hourglass the Latin text reads EXITUS ACTA PROBAT and at its foot:

QUID TERRA CINISQUE SUPERBIS
HORA FUGIT MA RECESAET
HONOS

MORS IMMINET ATRA

In the four corners of the panel on which all this is shown are four small genii holding leafed branches. At the top of the Positive lies a MULIER UMBILICO TENUS DENUDATA MUNPO; behind this 'woman' lies a man at her head and two others at her feet. One of them seems to be tearing at his hair while screaming loudly, whereas the other one is holding a flask in each hand.¹¹

The most famous organbuilder in the Baltics in the 18th century was **Heinrich Andreas Contius** (1708–1792) from Halle/Saale, to whom J. S. Bach gave a laudatory mention in 1748.¹² Besides renovating smaller instruments, he constructed an organ in the church of St. Jakobi in Riga (1760/61, II/P/25; the case is preserved).

At the suggestion of the organist of Riga Cathedral, Johann Kristian Zimmermann, he enlarged the organ there

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in 1773–1776 by adding two stops to it: a Fagott 8' in the Oberwerk and an Untersatz 32' in the Pedal. He also extended the right and left hand cases, constructed new bellows, and renovated the Positive organ in the cathedral school.

In the instruments of Contius, features of a new style are noticeable—a Rückpositiv was not used, and the decoration became more restrained.

In 1773–1779 he worked in the Holy Trinity church in Liepaja, where he constructed within the existing case a new instrument (II/P/38). Here he began working with his son-in-law **Johann Andreas Stein** (1752–1821), who came from a family of organbuilders from Augsburg. On the occasion of constructing the organ in the church of St. Simonis in Valmiera (1779–1780), they founded a workshop there from which the organ for the Reformed Church in Riga (II/P/14) came in 1783. Stein also built new organs in the churches of St. Johann in Cesis (1786–1787) and Evele (Wohlfahrt, 1788). At the end of the century he established his own workshop in Pärnu in Estonia.

Around 1800 domestic organbuilders began to appear. At first they were self-taught, mainly constructing positives for private residences and schools. Later some attained regional importance.

Born about 1743, **Theodor Tiedemann** worked from 1778 to 1806 in Riga; from 1807 to 1835 his son **Johann Theodor Tiedemann** was active in Courland, and later in Lithuania.

Organ music in the 18th century

During the 18th century the organ became increasingly popular. The standard of playing also improved. An important role in this process was played by the German composer **Johann Gottfried Mützel** (1728–1788), who was invited to Riga by the Russian Privy Councilor Otto Hermann von Vietinghoff (1722–1792). Vietinghoff, a great lover of music and theatre, who had his own private orchestra of 24 musicians, gradually established between 1768 and 1782 the City Theatre of Riga, which became the center of cultural life in that city.

Johann Gottfried Mützel was born into a family of musicians. He received his first music instructions from his father, organist of St. Nicolai in Mölln. Later he studied with Paul Kuntzen, organist at the church of St. Mary in Lübeck, and in 1747 he was appointed chamber musician and organist at the court of Mecklenburg-Schwerin. In 1750 he visited J. S. Bach, lived in his house in Leipzig, and received some lessons from him. After Bach's death, Mützel continued his studies with Bach's son-in-law, Johann Christoph Altnickol, in Naumburg. Later he visited Johann Adolph Hasse and Johann Baptist Georg Neruda in Dresden, Carl Philipp Emanuel Bach in Potsdam, and Georg Philipp Telemann in Hamburg. In 1753 he settled in Riga and there directed the Kapelle of Otto Hermann von Vietinghoff. From 1755 he worked as the assistant organist at Riga Cathedral, and in 1767 he was given the post of principal organist in the church of St. Peter, which he held until his death. His output includes works for organ and harpsichord, chamber music, and vocal compositions. He was one of the first to compose for fortepiano: *Duetto für zwey Claviere, zwey Fortepiano oder zwey Flügel* (Riga, 1771).

Musical life in Latvia became very active, especially after the Riga Music Society was founded in 1760. Performances were given by local musicians, as well as by guest troupes and recitalists. The music of Haydn, Mozart, Cherubini, Grétry, Paisiello, Salieri, and others was regularly performed.

Among foreign recitalists, **Abbé Georg Josef Vogler** should be mentioned, as he is known to have given organ recitals in Riga and Liepaja in 1788. In Riga he performed with great success in the building of the Brotherhood of Black Chieftains (*Bruderschaft der Schwarzhäupter*) on his own instru-



Lestene, Cornelius Rhaneus, 1707–1708. Case: Nikolass Sefrenss

ment the *Orchestrion*, which he had brought with him. The popular **Johann Adam Hiller** (1728–1804), the founder of *Singspiel*, lived in Jelgava from 1782 to 1785.

At the turn of the century the most important figures in church music in Latvia were **Julius August Fehre** (1745–1812), **August Jenisch** (1766–1811), and above all **Georg Michael Telemann** (1748–1831), a grandson of Georg Philipp Telemann.

In 1773 Georg Michael Telemann was invited to become the cantor and *Musikdirektor* at the churches of St. Petri and St. Jakob, and the cantor at the cathedral in Riga. In addition, in 1813 he was given the post of the organist of the cathedral. He held all those posts until 1828. From 1773 until 1801 he also served as a teacher in the cathedral school in Riga. In 1785 he published *Beitrag zur Kirchenmusik, bestehend in einer Anzahl geistlicher Chöre, wie auch für die Orgel eingerichteter Choräle und Fugen* (A Contribution to Church Music, Consisting of a Number of Spiritual Choral Works as well as Chorales and Fugues Arranged for the Organ) (Königsberg). Another important publication was the chorale *Auferstehn* (Riga, 1809) on the text written by Friedrich Gottlieb Klopstock (1724–1803). In 1812 he published in Riga (or Mitau) a collection of chorale melodies (*Sammlung alter und neuer Choral-Melodien*).

Latvia in the 19th century to the beginning of the 20th century

The 19th century brought momentous changes to Latvia. At the instigation of Emperor Alexander I, during 1816–1819 the Baltic barons freed their serfs. As a result, between 1860 and 1890 many peasants finally possessed the farms on which their families had worked for generations. Those of them who remained landless moved to the cities, which put a certain political pressure on the German burghers there. Latvian nationalist activists, particularly in Riga, grew in number, with their

leaders coming from the ranks of young university-educated Latvians.

In 1886 they founded the Riga Latvian Association and hoped that their campaign against German Baltic control would gain support from the Russian government. As their hopes failed to be realized, political rhetoric in Riga during the Russian Revolution of 1905 included calls for an independent Latvian state. However, it took the collapse of the Russian Empire to create the conditions for the emergence of an independent Latvia, eventually proclaimed on the 18th of November 1918.

Against this background the intensity of musical life during the 19th century gradually increased. Many compositions from the central repertoire of European music were performed in Latvia, among them Haydn's *The Seasons* (1802), *The Creation* (1803), *The Seven Words on the Cross* (1804), and Mozart's *Requiem* (1811).

Famous recitalists performed in the country, primarily in such centers as Riga and Jelgava: John Field, Anton and Nikolai Rubinstein, Sigismund Thalberg, Clara Schumann, and others. The visits of Franz Liszt (1842), Hector Berlioz (1847), and especially Richard Wagner's activities during his stay in Riga and Jelgava (from August 1837 to July 1839), were of enormous value in establishing a national school of Latvian music.

An important figure in improving the art of choral singing in the country was **Heinrich Dorn** (1800 or 1804–1892), who arrived in Riga from Hamburg in 1832 and in 1836 established the *Düna Musikfest*. His activities were continued through the Latvian musicians **Janis Cimse** (Zimse, 1814–1881) and **Janis Betins** (Behting, 1830–1912), who devoted themselves to the development of musical education in Latvia, and through **Karlis Baumanis** (1835–1905), one of the first Latvian composers to have a higher formal education, whose *Dievs, sveti Latviju* (God bless Latvia), written in 1873, became the Latvian

national anthem after the declaration of independence in 1918.

After the establishment of the Russian Theatre in Riga in 1883 (known from 1902 as the Russian Opera), the influence of Russian culture in Latvia became stronger. Although the First Music Institute had existed in Riga from 1864 and despite the Riga Latvian Society having established the Music Commission (*Muzikas Komisija*) in 1888, most of the professional Latvian musicians continued to receive their instruction at the conservatoires of St. Petersburg and Moscow. So it was also for the founders of Latvian classical music, **Jazeps Vitolis** (1863–1948) and **Andrejs Jurjans** (1856–1922), who were the pupils of Nikolai Rimsky-Korsakov at the St. Petersburg Conservatoire.

Musical education also continued through the participation of the population in church services. During the 19th century evangelical hymnbooks were published to meet the needs of the Baltic Lutheran parishes.

In 1839 the *Evangelical Chorale Book Appropriate to German, Latvian, and Estonian Hymnbooks in the Russian Baltic Provinces* (*Evangelisches Choralbuch zunächst in Bezug auf die deutschen, lettischen und estnischen Gesangbücher der russischen Ostseeprovinzen*) was published in Leipzig by Johann Leberecht Ehregott Punschel (1778–1849)—a Latvian Lutheran pastor of German extraction. It included 363 chorales. Its second, enlarged edition was issued in 1844. By the end of the century two other collections of chorales had appeared, one by Wilhelm Bergner (the younger) (1883, Riga, 171 chorales), and the other by Rudolf Postel (1820–1889) (1884, Jelgava, 235 chorales).

At the turn of the century a new generation of Latvian composers entered upon the scene: **Emils Darziņš** (1875–1910), **Emilis Melngailis** (1874–1954), **Alfreds Kalniņš** (1879–1951), **Janis Zalitis** (1884–1943), and brothers **Jazeps Medīns** (1877–1947), **Jekabs Medīns** (1885–1971), and **Janis Medīns** (1890–1966).

19th-century organbuilders

From the middle of the 19th century up to the First World War, the art of organ building in Latvia reached its zenith. A large number of positive organs, very often built by self-taught peasants, appeared in the country districts. Besides positive organs, which continued to be the type of instrument most in demand, many new church organs also appeared. For example, **Johann Christoph Christien**—who worked from 1810 to 1839—is known to have already built 37 new organs in Katlakalns (Katkalkaln) near Riga before 1831.

From the 1840s, in addition to Riga, Liepaja also developed as a center of organ building, the most famous builder in Riga being August Martin, and in Liepaja Karl Herrmann.

Karl Herrmann (1807–1868) moved to Liepaja from St. Petersburg, where he had worked as an organist. In 1830–1835 he constructed instruments in Kandava (Kandau), in 1836–1843 in Dobele, and in 1844–1868 in Liepaja. Altogether he produced about 80 church organs and more than 50 positive organs, of much variety in both construction and sound.

His son and successor **Karl Alexander** (1847–1928), after installing an instrument in the church of Jesus in St. Petersburg in 1877, stayed in that city from 1878 until 1893. Father and son enlarged the organ in the church of the Holy Trinity in Liepaja to 77 stops on four manuals and pedals during the period 1844 to 1874, while the nephew of Karl Herrmann, **Karl J. Herrmann**, worked in Jelgava from 1863 to 1883.

August Martin (1808–1892) from Dachwig (Thuringia) worked in Riga from 1837. He is known to have built about 67 church and 19 school organs in the Baltics, Russia, and Poland during 1840–1885. His largest instrument,

originally built for the Old Church of St. Gertrude in Riga (1867–1876, III/P/31), was removed in 1906 to the New Church of St. Gertrude in that city. His son **Emil Martin** (1848–1922), who worked for four years under Friedrich Ladegast, installed the instrument in the Catholic church of St. Jacob in Riga (1913, II/P/35, Opus 322). **Friedrich Weissenborn** from Thuringia, who lived in Riga, Krustpils, and Jekabpils (Jakobstadt), produced 85 organs in Latvia and Lithuania during the period 1865–1894.

From the middle of the 19th century the large firms in Germany dominated Latvia: **Friedrich Ladegast** (five organs, the most sizeable being that in the church of St. Simonis in Valmiera, 1885–1886, III/P/33); **Barnim Grüneberg** from Stettin (Liepaja, Holy Trinity Church, 1884–1885, IV/P/130, to this day the largest tracker action organ in the world); **Georg Friedrich Steinmeyer & Co.** (Jaunpiebalga, 1914, Opus 1200, II/P/24); **Wilhelm Sauer** (1882–1906, ten organs, including the Old Church of St. Gertrude, Riga, 1906, III/P/45); **Eberhard Friedrich Walcker & Cie.** (1882–1913 and 1937, 25 organs altogether, including Riga Cathedral, 1882–1883, Opus 413, IV/P/124).

The Bergners of Riga

The primary representatives of the German musical tradition in Latvia were **Wilhelm Bergner** (the elder) (1802–1883) and **Wilhelm Bergner** (the younger) (1837–1907). The father worked actively in a number of spheres. In 1836–1882, as organist in the church of St. Peter in Riga, he organized many cultural events, including performances of oratorios and organ concerts. Apart from many other activities he became the director of the Riga Music Society and the founder of the Children's Singing School in that city. He composed much, but not many of his compositions were published or performed. His most popular collections of music were *Choralbuch* (Riga, 1850), which was reprinted many times, and *Preludes for the Most Frequently Used Church Melodies of the Evangelical Church (Vorspiele zu den gebräuchlichsten Kernmelodien der evangelischen Kirche)* (Riga, 1861).

His son, also a tireless promoter of music in Riga, established the Riga Bach Society in 1865 and the Cathedral Choir in 1878. From 1868 until 1906 he held the position of organist at Riga Cathedral, and, among his many activities, his organ performances with the Helsingfors Symphony Orchestra under Georg Schnéevoigt should be noted. He also was responsible for the first performance in Riga of Anton Rubinstein's religious opera *Moses* (1892), which took place under his direction in the City Theatre in February 1894. Altogether there were four performances, which were enormously successful. After the third performance Bergner received a telegram from Rubinstein: "Many thanks to all the participants for everything, especially to you. So disappointed not to have been present."¹³

Bergner's role in the history of the cathedral organ was also enormous. As a result of his activities, on September 14, 1882, the administration of Riga Cathedral finally accepted his proposal for yet again enlarging the cathedral organ, by adding 18 more stops to its then total of 102. It was confirmed that this commission should be given to the organ company Eberhard Friedrich Walcker & Cie., the contract with which was already signed on November 16, 1881. Karl Walcker suggested adding yet four stops more, and his proposal was finally incorporated. The instrument of 124 stops was finished in 1883, and at that time was the largest organ in the world. It was supplied with two consoles; the main one, from which the whole of the pipework could be played, was erected in the upper balcony; the second, from which 17 manual stops and eight pedal stops in the Swell box could be played, was erected on the lower balcony.

Riga, The Cathedral of St. Mary Eberhard Friedrich Walcker & Cie, Opus 413, IV/P/124, 1882–83, Ludwigsburg (Germany)

Restoration: VEB Eule Orgelbau, Bautzen, 1961–62; D. A. Flentrop, Zaandam, 1982–84

I Manual: Hauptwerk (C–f3)

- 16' Principal
- 16' Flauto major
- 16' Viola di Gamba
- 8' Octav
- 8' Hohlflöte
- 8' Viola di Gamba
- 8' Doppelfloete
- 8' Gemshorn
- 8' Quintatön
- 8' Bourdon
- 8' Dulcian
- 5 1/2' Quinte
- 4' Octav
- 4' Gemshorn
- 4' Gamba
- 4' Hohlflöte
- 4' Rohrflöte
- 3 1/2' Terz
- 2 1/2' Quinte
- 2' Octav
- 1' Superoctav
- 5 1/2' Sexquialtera 2 fach
- 1 1/2' Scharff 4 fach
- 8' Cornett 5 fach (c–f3)
- 4' Mixtur 6 fach
- 16' Contrafagott
- 8' Tuba mirabilis
- 8' Trompete harmonique
- 8' Coranglais
- 8' Euphon
- 4' Clairon
- 2' Cornettino

II Manual: Brustwerk (C–f3)

- 16' Geigenprincipal
- 16' Bourdon
- 8' Principal
- 8' Fugara
- 8' Spitzflöte
- 8' Rohrflöte
- 8' Concertfloete
- 8' Lieblich Gedeckt
- 8' Viola di Alta
- 8' Dolce
- 4' Principal
- 4' Fugara
- 4' Salicet
- 4' Flauto dolce
- 2 1/2' Quinte
- 2' Superoctav
- 2' Waldflöte
- 1 1/2' Terz
- 2 1/2' Sexquialtera 2 fach
- 2 1/2' Mixtur 5 fach
- 8' Cornett 5 fach (g–f3)
- 16' Aeolodicon
- 8' Ophycleide
- 8' Fagott & Oboë
- 4' Oboë

III Manual: Oberwerk (C–f3)

- 16' Salicional
- 16' Lieblich Gedeckt
- 8' Geigenprincipal
- 8' Viola d'amour
- 8' Wienerfloete
- 8' Gedeckt
- 8' Salicional
- 8' & 4' Bifra
- 8' Harmonika
- 8' Bourdon d'echo
- 4' Traversfloete
- 4' Dolce
- 4' Geigenprincipal
- 4' Spitzflöte
- 2' Piccolo
- 2 1/2' Mixtur 4 fach
- 8' Vox humana
- 8' Basson
- 8' Clarinette

IV Manual: Schwellwerk (C–f3)

- 16' Quintatön
- 8' Floeten Principal
- 8' Unda maris
- 8' & 2' Piffaro
- 8' Melodica
- 8' Flöte d'amour traversière
- 8' Bourdon doux
- 8' Aeoline
- 8' Voix celeste
- 8' Viola Tremolo
- 4' Floeten Principal
- 4' Gedecktfloete
- 4' Vox angelica
- 2' Salicet
- 2 1/2' Harmonia aetheria 3 fach
- 8' Trompete
- 8' Phÿsharmonika

Hauptpedal (C–d3)

- 32' Principalbaß
- 16' Octavbaß
- 16' Violonbaß
- 16' Contra Violonbaß
- 16' Subbaß
- 16' Floetenbaß
- 16' Gedecktbaß

- 10 1/2' Quintbaß
- 8' Octavbaß
- 8' Hohlflötenbaß
- 8' Gedecktbaß
- 8' Violoncello
- 6 1/2' Terzbaß
- 4' Octavbaß
- 4' Hohlflöte
- 2' Octav
- 10 1/2' Sexquialtera 2 fach
- 5 1/2' Mixtur 5 fach
- 32' Grand Bourdon 5 fach
- 32' Bombardon
- 16' Posauenbaß
- 8' Trompete
- 4' Cornobaß

Pianopedal (C–d3)

(in Swell box of IV Manual, except Bassethorn, Serpent)

- 16' Violon
- 16' Bourdon
- 8' Dolceflöte
- 8' Violon
- 4' Viola
- 2' Flautino
- 16' Serpent
- 8' Bassethorn

IV, III, II/I, II/I, I/P, "Noli me tangere" (P/I)

III/I, III/I, III/P, II/P
IV/II, IV/I, IV/P, I, II, III, IV/P

Auxiliary stops:

Tremolo for Vox humana 8' and Bourdon d'echo 8' (III)
Tremolo Oboë 8' = Fagott & Oboë 8' with Tremolo (II)

Temporary lock of the crescendo roller
Automatic drive for the crescendo roller: "Conductor"

Hand operated crescendo and decrescendo
Crescendo indicator dial: 0–124

- I. Cancel tablet for Manual I
- II. Cancel tablet for Manual II
- III. Cancel tablet for Manual III
- IV. Cancel tablet for Manual IV
- V. Main Pedal Cancel
- VI. Enclosed Pedal Cancel
- VII. Manuals I, II, III General Cancel
- Cancel tablet Omnia Copula

Second Console (on the lower balcony):

Manual (C–f3); Pedal (C–d1)
Manual = Manual IV of the Main Organ
Pedal = Enclosed Pedal of the Main Organ

(except Bassethorn, Serpent)
Cop.: Manual to Pedal Coupler

All pipes in the organ case are decorative
Tracker action (with Barker levers)

The inaugural concert with Wilhelm Bergner, Rudolf Postel, and the head of the organ class of the St. Petersburg Conservatoire, Lui (Ludwig) Homilius, took place on January 19 (in the old calendar), 1884. Besides other works, the first performance of Franz Liszt's *Nun danket alle Gott* (which was dedicated to the new organ of Riga Cathedral) was given.

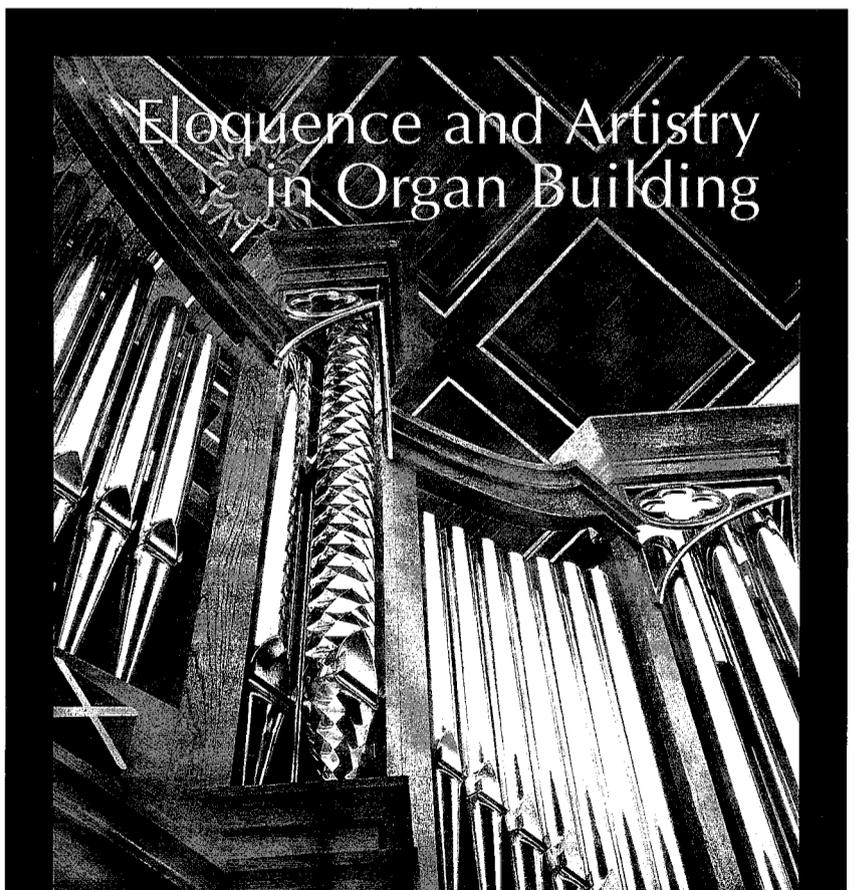
During the following years the Walcker organ was used a great deal for recitals in Riga. Most of the guest recitalists were German organists. Among them were the blind organist M. Nathan from Hamburg, Hugo Trötschel from Weimar, and Karl August Fischer (1828–1892), the "Saxon King of the Organ" who performed on the new Walcker organ and gave an excellent report of the instrument in the German press.¹⁴

Beyond Riga

The second important center of the organ world in Latvia continued to be Jelgava. There were both German and Latvian churches there. In the German Church of the Holy Trinity the instrument (II/P/26) by **Johann Friedrich Schulze** (1793–1858) of Paulinzella was in use from 1850. **Rudolf Postel** was its organist, and also the conductor of the choir and orchestra of the Jelgava German Music Society. His concert repertoire included the music of Johannes Brahms and Niels Wilhelm Gade. Among his pupils in Jelgava were Ludvigs Betins and Jazeps Vitols.

The Latvian congregation in Jelgava worshipped in the church of St. Anna, where **Atis Kaulins** (1867–1944) was organist.

The most famous Latvian organ-builder over the end of the century was **Martins Kreslins** (Martin Kresling, d. 1911) from Jekabpils, who built about 130–140 organs and harmoniums. Some of his instruments still exist today; for



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example, in Bauska (1891, III/P/36), in Araisī (1904, II/P/15), in the church of Usma (1879, II/6) (the church was transferred to the holdings of the Ethnographical Museum in 1936). Another creative figure both as organist and builder, **Janis Betins**, undertook many experiments in the art of organ building.

19th- and 20th-century Latvian organists

In the organ classes of Russian conservatoires most of the students were representatives of the Lutheran confession. Johannes Kappel, Miina Härma, and Konstantin Tūrnpu from Estonia, Ludvigs Betins, Andrejs Jurjans, Alfreds Kalnins, Emils Darzins, Ātis Kaulins from Latvia were students of Lui Homilius (1845–1908) at the St. Petersburg Conservatoire. Jacques Handschin (1886–1955) was a teacher of Janis Zališis, Teodors Reiters, Adolfs Abele, Eduards Kalnins, Teodors Kalnins, Rudolfs Vanags, Voldemars Liepins, Janis Turss.

Many Latvian organists achieved a high standard as recitalists, and from the 1880s regularly performed in the Baltics, St. Petersburg, Moscow, and the Russian provinces, as Lutheran churches all over the Russian Empire had been increasingly used for concert purposes from the second half of the 19th century. Among them were: Oskars Sepskis (1850–1914), who also studied in Berlin and Dresden, and for the last 20 years of his life worked as the organist of the Old Church of St. Gertrude in Riga; Adams Ore; Ludvigs Betins; and Janis Sermuklis (1855–1913), who also studied in St. Petersburg. From the 1890s they were joined by Ātis Kaulins, Pauls Jozuus, and Alfreds Kalnins.

Alfreds Kalnins lived in Liepāja from 1911 to 1915 and from 1918 to 1919. He was organist in the church of St. Anna and a conductor of the choir, which he himself organized. As a result of his activities, the new organ by Eberhard Friedrich Walcker was erected there (1913, Opus 1763, IV/P/56). The inaugural concert, the program of which included the premiere of Kalnins's cantata *Muzikāi (To Music)* for soloists, choir, and organ, took place on December 22, 1913.

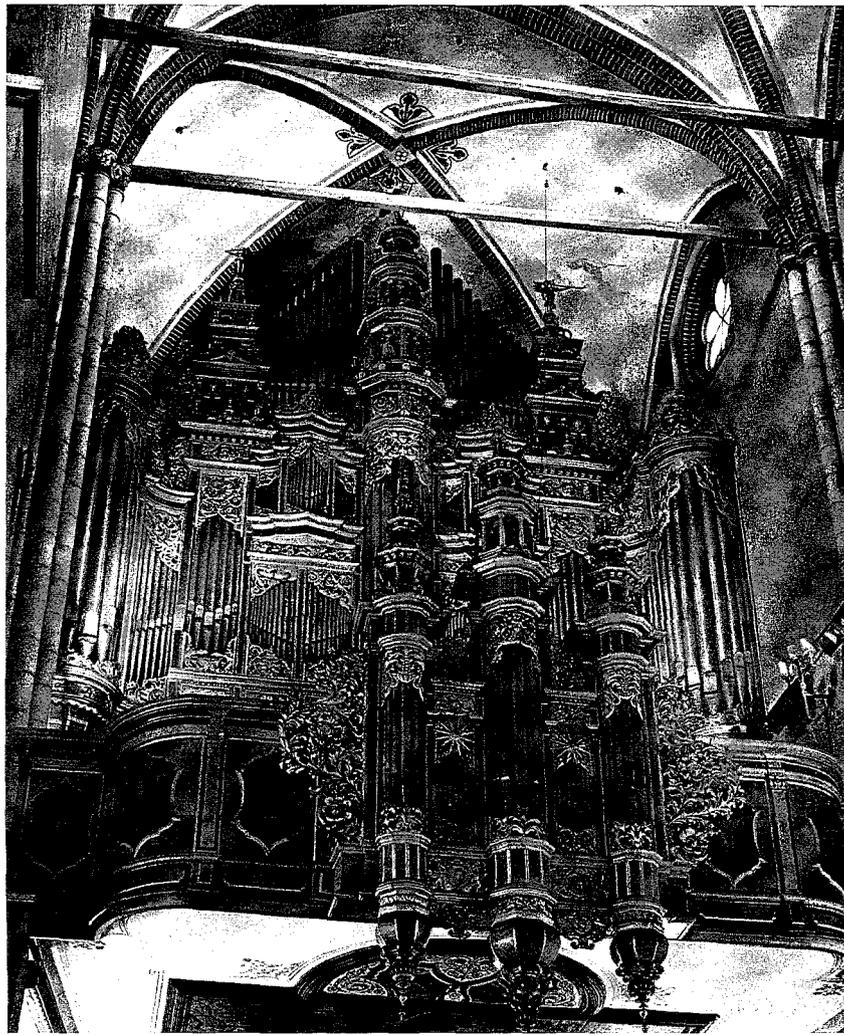
The gifted virtuoso **Nikolajs Vanadzins**, who studied under Handschin from 1913 until 1917, played recitals in St. Petersburg during 1921–1922. His concert repertoire included major works by Bach, Reger, Widor, Glazunov, Lyapunov, and others. After Handschin's emigration in 1920, he worked as the head of the organ class of the conservatoire until 1923.

For several years, from 1890 to 1900 and from 1910 to 1913 **Ludvigs Betins** (1856–1930) also held the post of the head of the organ class at the Moscow Conservatoire. It was on December 23, 1891, that the leading professors of the conservatoire met together in order to decide on the syllabus for the organ class. Together with Sergey Taneyev, Anton Arensky, and others, Ludvigs Betins was present at that meeting.¹⁵

Foremost among other organ students at the Moscow Conservatoire were such Latvians as **Ernests Vigners** (1850–1933), **Marija Gubene** (1872–1947), and **Elizabeth Olga Francmane** (1882–1967). The latter after Boris Sabaneyev's death in 1918 for some time held the post of the head of the organ class there.¹⁶ From 1920 until her death she taught music theory at the Latvian Conservatoire.¹⁷

According to press reports,¹⁸ valuable organ compositions were written by **Ludvigs Betins** and **Oskars Sepskis**, who were also famous for their organ improvisations. Unfortunately, their organ music is lost, but one of the first Latvian organ compositions to survive was *Vater unser* (1875) for choir and organ by **Karlis Baumanis**.

The composer and organist **Andrejs Jurjans** lived in Khar'kov from 1882 to 1920 and was the first Latvian musician to collect and research Latvian folk music. Under the title *Tautas muzikas materiāli* he published some 2,700 melodies that he had collected. He



Riga, St. Mary Cathedral, Eberhard Friedrich Walcker & Cie., 1882–1883. Case: Jacob Rab(e), 1594–1601

worked in Khar'kov in a music school and as the organist of a Latvian church, but he also took part in the concerts of the German congregation. As a composer, Jurjans composed the first symphonic works, the first cantatas, and the first instrumental concertos.

Around the turn of the 20th century, the first works for organ solo were written by such Latvian composers as Adams Ore, Nikolajs Alunans, Jazeps Vitols, Alfreds Kalnins, and others: concert pieces, chorale preludes for liturgical purposes, and miniatures for positive or harmonium. The organ was also often used as an accompanimental instrument or in ensemble, for example in *Sapņojums (Dream)* by Jazeps Medins for soprano, cello, harp, and organ (1901).

Adams Ore (1855–1927) received his first instruction in music from his sister and from August Pabst in Riga. He continued his studies in Stuttgart with Immanuel Faisst (organ and composition), and in Berlin with Theodor Kullak (piano). In 1882–1883 he visited Rome and Naples. In 1886 he began piano and organ concert tours in Germany, Austria, Switzerland, Holland, Russia, and Finland. Soon he established his reputation as an international organ virtuoso, and critics reported upon his excellent pedal technique. He also played in Latvia, although quite seldom. Adams Ore never worked as a church musician, and most of his life was spent abroad, but he never lost his inner connection with his motherland. He became the first Latvian composer to have his organ music published. His organ compositions derive from the Romantic tradition of the 19th century.

His *Andante Cantabile in F major*, op. 15 (composed in the middle of the 1880s; Berlin, Simon, 1912), and written in two versions—for organ, and for harmonium—mirrors stylistically the liturgical organ music of the end of the century. His *Pastorale Klusa nakts (Stille Nacht)*, op. 75 (Leipzig, Merseburger), follows the tradition of the lyrical romantic poem. Finally, his large-scale compositions, such as the *Fantasia O sanctissimal*, op. 25 (Leipzig, Merseburger), *Concert Piece in D minor*, op. 36, no. 1 (Baerenreiter 8421), or *Choralfantasia Gaidi, mana dvesle!* (*Harre, meine Seele!*), op. 76 (Leipzig, Merseburger),

were written for a large Romantic instrument and require a skilful performer; they are characterized by touches of brilliance, pathos, and virtuosity.

Composer and conductor **Nikolajs Alunans** was born in Mazsesava in 1859, and his first organ lessons were from Rudolf Postel, organist of the Holy Trinity church in Jelgava. From 1882 to 1888 he studied composition with Nikolai Rimsky-Korsakov and conducting with Anton Rubinstein at the Conservatoire in St. Petersburg. From 1893 until his death in 1919 he lived in Riga, where he gave lessons in music theory and piano, worked as a conductor at the Latvian Theatre (1898–1901), as music director of the New Latvian Theatre (1902–1905), and as the conductor of the first Latvian orchestra *Eifonija* (1907–1914). Besides this, from 1892 he wrote musical criticism for various newspapers. Alunans wrote a number of compositions for orchestra, choir, ensembles, and solo instruments, his only piece for the organ being *Paraphrase on Robert Radecke's Song 'Aus der Jugendzeit'* (1908) (Baerenreiter 8421). He is also known as the author of a number of publications on different aspects of music theory.

The founder of classical Latvian music, **Jazeps Vitols**, after finishing his studies at the St. Petersburg Conservatoire (1886) was invited to teach there. In 1908 he became the head of the composition class of the conservatoire (a post he held until 1918), where among his students were Sergei Prokofiev, Nikolai Myaskovsky, and Igor Stravinsky; among his friends in St. Petersburg were Alexander Glazunov and Anatoly Lyadov. From 1897 to 1914 he was music critic for the German language *St. Petersburger Zeitung* and from 1918 to 1919 director of the Latvian Opera. In 1924 Jazeps Vitols published in Riga his collection of chorales *Meldiju gramata*, which included the harmonization of 143 church melodies. Among the large number of his compositions there are only two pieces for organ solo, *Pastorale* (1914) (Baerenreiter 8421), and *Fugue* (1937) (Baerenreiter 8421).

Latvia in the first period of independence (from 1918 to 1940)

Between the two World Wars, Latvian cultural life flourished. Poets such as

Janis Rainis (1865–1929) and Aspazija (Elza Rozenberga) (1868–1943) achieved the height of their popularity. On January 11, 1920, the Latvian Conservatoire was established in Riga. According to the Decree of August 20, 1919, of the Latvian Government, **Jazeps Vitols** became the rector of the conservatoire. He held this post from 1919 to 1935 and from 1937 to 1944. **Pauls Jozuus** (1873–1937) became the head of the organ class of the conservatoire and was in charge of it from 1920 until his death.

Soon after that, People's Conservatoires were established in Jelgava (1921), Daugavpils (Dünaburg, 1924), and Riga (1929). The Opera Theatre (known from 1919 as The National Opera) introduced Latvian operas as well as those of Wagner and Russian composers. Music programs with the Radio Symphony Orchestra were broadcast after its establishment in 1924.

The most famous organ recitalists of that period were Adams Ore, Adolfs Abele, Alfreds Kalnins, and Harald Creutzburg (1875–1946)—the successor of Wilhelm Bergner at Riga Cathedral (until 1933)—who also worked as the conductor of the choir of the Riga Bach Society.

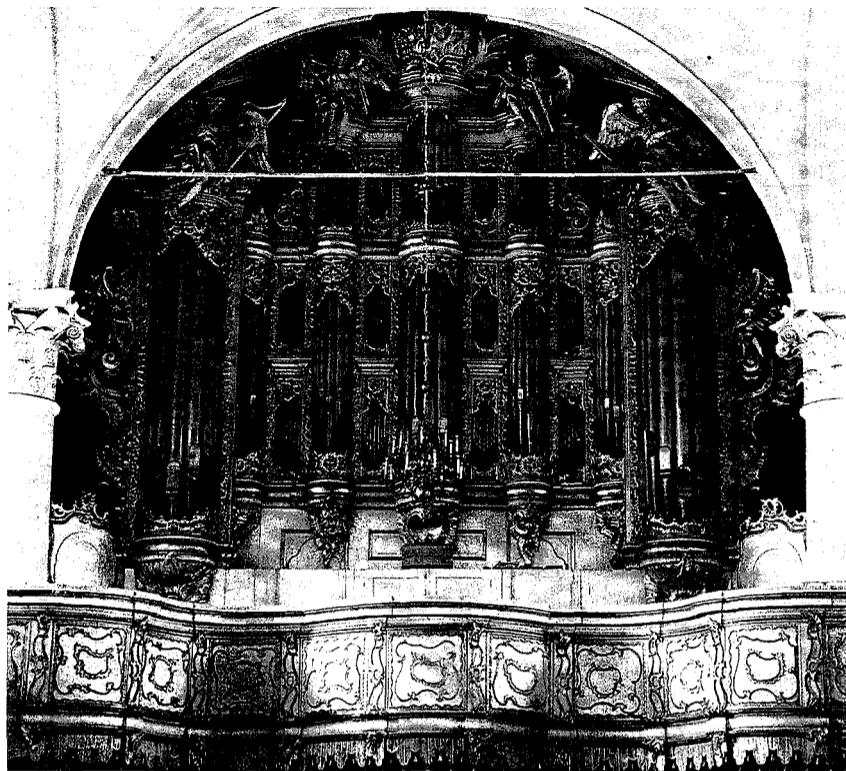
At that time Latvian organ builders, as well as **Herbert Kolbe** (b. 1887) from Germany, built mostly small instruments. In addition to them there was **August Terkmann** from Estonia, who built an organ (II/P/16) for the Lutheran church of St. Anna in Kuldīga in 1927, and **Waclaw Biernacki** from Poland for Likna (II/P/27+1 borrowed stop) in 1931. The latter organ was considered to be one of the best instruments in Lattgalen.

The last organ of Eberhard Friedrich Walcker & Cie. in Latvia was erected in the concert hall of Riga University in 1937 (Opus 2544, III/P/59+11 borrowed stops).

Among the most significant organ compositions at that time are: *Introduction and Allegro* (1928), *Klosteridylle (Monastery Idyll)* (1928), *Skerzo* (1928), *Procession* (1937), *Variations on a Theme of Janis Kalnins* (1938), and *Agitato* (1938) (Baerenreiter 8421) by **Alfreds Kalnins** (1879–1951).

Kalnins received his music instructions at the Music School (*Schule der Tonkunst*) in Riga and from 1897 to 1901 at the St. Petersburg Conservatoire, where his teachers were Anatoly Lyadov (composition) and Lui Homilius (organ). As a church musician he worked in St. Petersburg (1900–1901), between 1903–1911 and 1915–1918 in Estonia (Pärnu, Tartu), in 1911–1915 and in 1918–1919 in Liepāja, and in 1920–1923 in the church of St. Jakob in Riga, where he became famous for his brilliant and thoughtful improvisations. In 1927–1933 he lived in the USA, working there as a choir conductor and organist. From 1933 he became the organist of Riga Cathedral and held that position until 1946. From 1944 to 1948 he was the rector of the Latvian Conservatoire. While Kalnins's output includes two operas (his *Bamuta*, 1920, in which he used the national idiom, became the first Latvian opera), a ballet *Staburags* (1943), many choral compositions, instrumental works, songs, and piano pieces, his organ works are of particular value. His knowledge of the organ and his experience in organ performance helped him to create fine music for his favorite instrument.

Jazeps Medins (1877–1947) graduated in 1896 from the Siegart Musical Institute in Riga as a cellist, pianist, and violinist, and became first a teacher and then, from 1901 to 1910, the director of that institution. He composed his first symphony in Baku (Azerbaijan), where he worked as the conductor of the Opera Theatre (1916–1922). From 1922 to 1925 he held the same position at the Latvian Opera Theatre in Riga. In the 1930s he wrote a number of compositions for orchestra, instrumental pieces, and vocal music. His only known organ pieces, *Three Preludes: F-sharp minor* (Baerenreiter 8421), G minor, and C major, were also written during this period (1939). From 1945



Liepaja (Libau), Holy Trinity Church, Heinrich Andreas Contius, 1773–1779

until his death he taught the piano at the Latvian Conservatoire.

Other important organ works created in Latvia during the first period of independence are *Fantasy on the Latvian folk song 'Arajiņi, ecetaji'* (1932) by **Jekabs Graubins**, *Prelude in E major* (1939) by **Arvids Zilinskis**, *Gebet (Prayer)* (1938) by **Peteris Barisons**, *Pastorale in A-flat major* (from the *First Suite in E-flat major*, 1937) by **Peteris Zolts**, and *Meditation* (1934) by **Lucija Garuta**.

As a result of the double occupation of the country by Germany and the Soviet Union during the Second World War, many musicians emigrated, among them Jazeps Vitols, Janis Medins, Janis Kalnins, and Wolfgang Darzins.

From 1940 until the end of the 20th century

With the establishment of "The Union of Latvian Composers" in 1944, the creative work of composers in Latvia received official support from the government. Many valuable compositions were written soon after the end of the war, among which we should mention the *Fifth* (1945) and *Sixth* (1949) *Symphonies* of **Janis Jvanovs** (1909–1983), the *Piano Concerto* (1951) of **Lucija Garuta**, and *Partita in Baroque Style* (1963) of **Margeris Zarins**.

Between 1940 and 1991, just as in the other territories of the former Soviet Union, many organs (approximately 80) were destroyed. Nevertheless, the Wilhelm Sauer organ (II/P/17) was installed in the Latvian Conservatoire in 1973, and Eberhard Friedrich Walcker & Cie's organ in Riga Cathedral was restored twice, first by Hermann Eule (Bautzen) (1961–1962) and then by D. A. Flentrop (1982–1984). This organ had an enormous role in the cultural life of the USSR, being a kind of flagship in the organ landscape of the whole country.

More than one generation of Soviet composers was awakened to writing for the organ by its exquisite sound. Latvian composers also produced a number of valuable organ compositions. Some interesting organ works were written by **Jekabs Medins** (1885–1971), **Indulis Kalnins** (1918–1986), **Romualds Jermaks** (b. 1931), **Pauls Dambis** (b. 1936), **Peteris Vasks** (b. 1946), **Imants Zemzaris** (b. 1951), **Ligita Sneibe** (Araja, b. 1962), and others.

The most renowned Latvian composer nowadays is **Peteris Vasks**. After graduating from the Lithuanian State Conservatoire in Vilnius (Lithuania) in double bass (1970), Vasks continued his musical studies in the composition class of Valentin Utkin at the Latvian Conservatoire in Riga (1974–1978). During the 1990s his music gained wide popularity, being performed and recorded by orchestras, soloists, and ensembles in

Europe, the USA, and Canada.

Vasks has been awarded several international prizes, including the Herder Prize (in Vienna, 1996) and the Baltic Assembly Prize (1996). His compositions include a number of symphonic scores, chamber music, and works for choir. Besides *Cantus ad pacem*, *concerto per organo solo* (1984) (Baerenreiter 8421), he has created two more works for organ solo: *Musica seria per organo solo* (1988) and *Te Deum pro organo* (1991). The composer's own words, "The organ seemed to me the most suitable instrument with which to communicate the main problem of humankind—that of life and annihilation," probably can well explain his deep interest in this instrument.

One of the most talented Latvian musicians of his generation, **Aivars Kalejs** was born in Riga in 1951. He studied at the Latvian Conservatoire in Riga (1969–1977), from which he graduated in 1974 as a composer (class of Professor Adolfs Skulte) and in 1977 as an organist (class of Professor Nikolajs Vanadzins). During the succeeding years his international reputation as a recitalist, composer, and musicologist steadily continued to grow.

At present Aivars Kalejs holds the posts of organist at both the New Church of St. Gertrude and Riga Cathedral, participates in major international organ festivals, continues his researches in the field of the organ history of Latvia, and works intensively as a composer. Although his works include compositions for orchestra, choir, and different instruments, organ music occupies the central place among them. Many of his colorful and brilliant organ pieces have already been performed, recorded, and published, among them: *Per aspera ad astra* (Baerenreiter 8421).

The organist of the church of St. Paul in Riga, **Atis Stepins**, belongs among the most gifted Latvian musicians of the younger generation. Born in Liepaja in 1958, he graduated from the Latvian Conservatoire as a pianist (1977–1982, in the class of Professor Konstantin Blumenthal) and organist (1977–1982, in the class of Larisa Bulava and Dozent Peteris Sipolnieks) and as a composer (1983–1987, in the class of Professor Adolfs Skulte).

His reputation as a concert organist was established after he won Second Prize in the Vincenzo Petrali organ competition in Ragusa, Italy in 1990. Besides his activities as a recitalist he works as the dozent of the organ class at the Jazeps Vitols Latvian Academy of Music.

Stepins is the composer of a string quartet, piano pieces (among them *Twenty Four Inventions*), and chamber music: *Variations for Violin and Organ* (1988); *Trio for Alto Saxophone, Percus-*

sion, and Organ (1997). Apart from the *Variations on the Christmas Carol 'Alle Jahre wieder'* by Johann Christian Heinrich Rinck (Baerenreiter 8421), his other pieces for organ are: *Fantasia in A major* (1984), *Three Little Preludes and Fugues* (1985), and *Symphonic Poem for Two Organists* (1986).

The organ class of the Latvian Conservatoire (known from 1990 as the Jazeps Vitols Latvian Academy of Music) was directed by **Nikolajs Vanadzins** from 1938 to 1978, and many graduates from it became known as concert organists: **Peteris Sipolnieks** (1913–1984), **Olgerts Cintins** (1935–1992), **Jevgenija Lisicina**, Professor **Talivaldis Deksnis** (currently head of the organ class of the academy), **Larisa Bulava**, **Vita Kalnciema**, and others.

Finally, as a fitting tribute to the long developmental path of the organ and its music in Latvia, the Latvian Association of Organists and Organ Builders was established in Riga in March 1998. ■

Alexander Fiseisky, born in Moscow, is one of the most famous and influential organists in Russia. He graduated with distinction from the Moscow Conservatoire as pianist and organist. He is an organ soloist of the Moscow State Philharmonic Society, head of the organ class at the Russian Gnessins' Academy of Music in Moscow, and president of the Vladimir Odoyevsky Organ Center. He organized and served as artistic director for organ festivals in Moscow, St. Petersburg, Kiev, and Tallinn, among others. In 1997 he was honored by President Yeltsin with the title 'Honoured Artist of the Russian Federation'.

Fiseisky has given concerts in more than 30 countries. In the Bach Anniversary Year of 2000 he played J. S. Bach's entire organ works, twice in the context of EXPO 2000 in Hannover, and once in a single day in Düsseldorf as a Bach Marathon. As a result of that event, in 2002, in Moscow, an entry was put in the book Records of the Planet Earth.

Sought after as a juror in international competitions both at home and abroad (Calgary, St. Albans, Kaliningrad), he has directed seminars and masterclasses in Europe (Vienna, Hamburg, Hanover, Warsaw, London) and the USA. He is the dedicatee of numerous compositions, including works by Mikhail Kollontai, Vladimir Ryabov, Milena

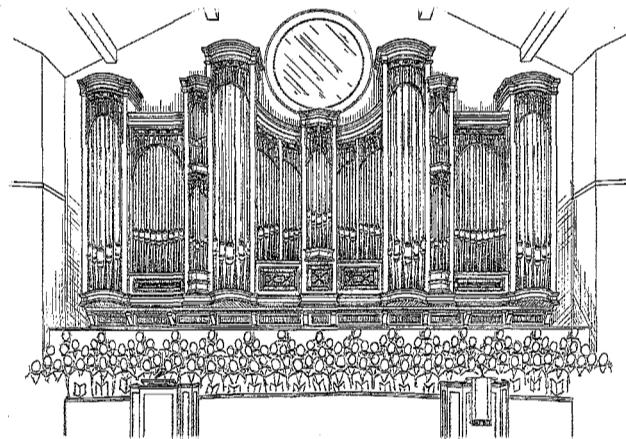
Aroutyunova, and Walther Erbacher. A musicologist, he has edited anthologies of organ music of Russia and of the Baltics (Bärenreiter-Verlag). He has many recordings to his credit, including the complete organ works of J. S. Bach.

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We are pleased to announce the commissioning of a new pipe organ for Christ Church United Methodist in Louisville, Kentucky. Our Opus 107 will enjoy pride of place at the front of an all-new sanctuary designed by Sherman Carter Barnhart Architects in collaboration with acoustician Dennis Fleischer. The stoplist was prepared in consultation with Dan Stokes, Director of Music, and will offer a total of 53 stops over three manuals and pedal, including two divisions under expression, an 8' Tuba stop on high wind pressure and two 32' ranks. For more information about this instrument and others, please visit our redesigned website at www.letourneauorgans.com.

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Cover feature

Rudolf von Beckerath Orgelbau, Hamburg, Germany
Maurine Jackson Smith Memorial Organ, University of Nevada, Las Vegas, Doc Rando Recital Hall

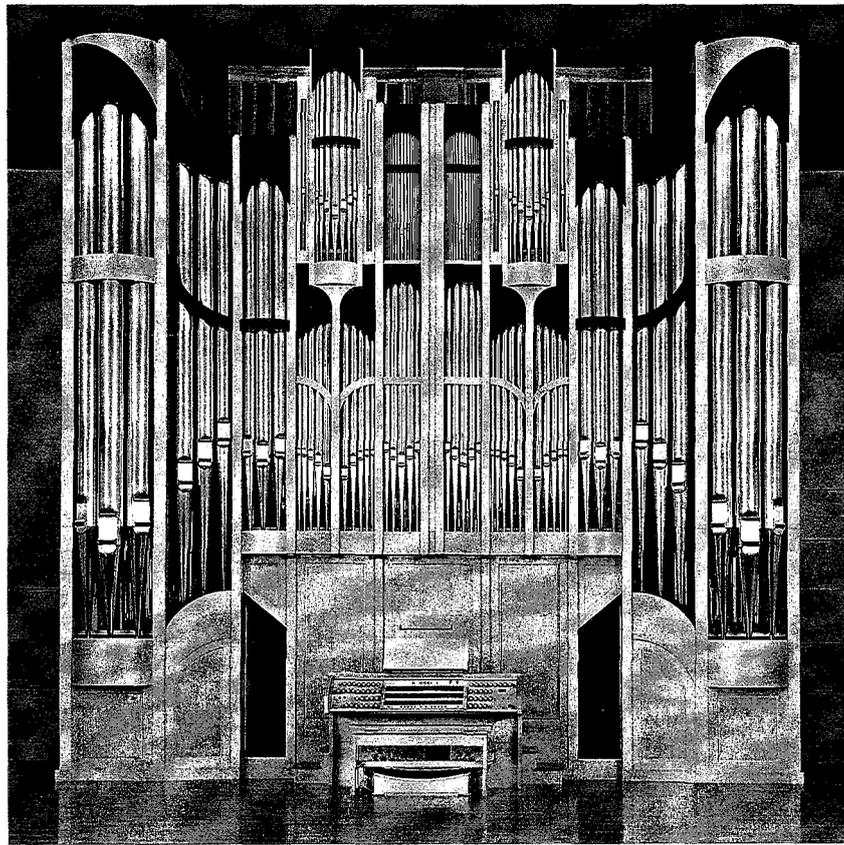
The public perception of Las Vegas is hardly one that conjures up visions of fine pipe organs. Some people who visit Las Vegas for the first time are amazed to find schools, lovely houses, and churches. At one time, Las Vegas boasted more churches per capita than any other city in the country. A recent survey counted a total of 33 pipe organs currently in Las Vegas churches, LDS chapels, and residences. Most of the church instruments tend to be relatively small. The big boom in the growth of the city (now approaching two million residents) paralleled the arrival of the mega-church, improved electronic organs, and more informal styles of worship that do not usually include the installation of organs of any kind.

It may come as a surprise that the Maurine Jackson Smith Memorial Organ, installed at the University of Nevada, Las Vegas (UNLV) in the Beam Music Center's new Dr. Arturo Rando-Grillot Recital Hall, though modest in size (38 stops, 53 ranks, three manuals and pedal), is the largest pipe organ in Nevada. The hall seats 300 and is acoustically supportive of the organ.

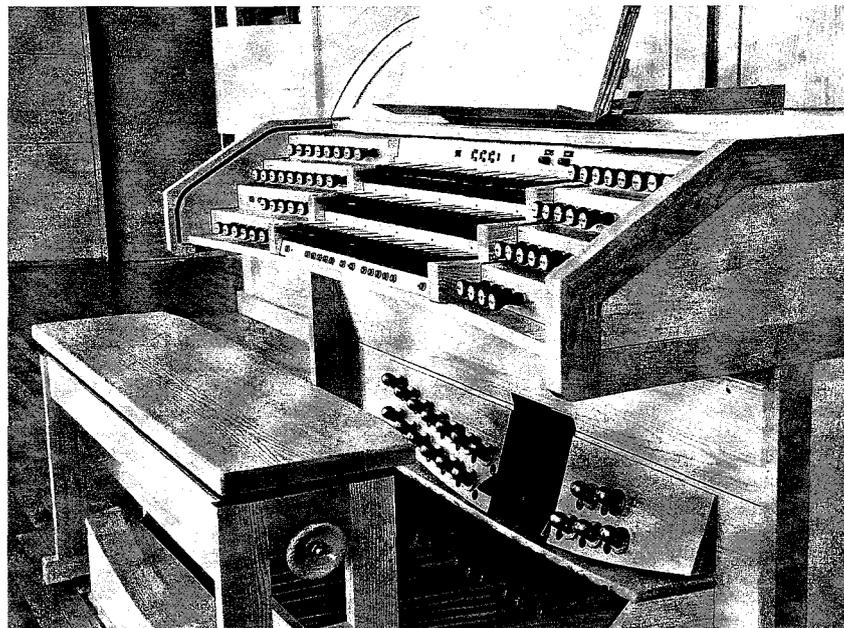
Maurine Jackson Smith was an accomplished organist in Las Vegas and conscientiously served as a long-time church musician in several local wards of the Church of Jesus Christ of Latter-Day Saints. After raising her family, Mrs. Smith entered the University of Nevada, Las Vegas to obtain her bachelor's degree with a major in history, graduating *magna cum laude*. Mrs. Smith died on October 1, 1999, after a protracted and valiant fight against cancer. The UNLV organ was given in her memory to the university and the community by her family, the Edward D. Smith family. Through this magnificent gift, her lovely spirit and devotion to excellence continue to perpetuate her memory and to inspire.

When the promise of funding for the building of an organ at UNLV was made, the choice of an organbuilder was begun by a search committee, appointed by then chair of the music department, Dr. Paul Kreider. The committee included Dr. Isabelle Emerson, Ethelyn Petersen, and Dr. Paul S. Hesselink. Dr. Kreider served in an ex-officio capacity. At its first meeting in March 2000, the committee decided that the organ must be a quality mechanical-action instrument of three manuals and pedal. Subsequently, the committee considered 18 organbuilders from Germany, Italy, England, Denmark, Canada and the United States. After visiting instruments by many of these builders, the committee chose Rudolf von Beckerath Orgelbau of Hamburg, Germany to be the builder. Two members of the committee were invited to visit the workshop in Hamburg and to see and play several instruments nearby, recently completed by the company. The Beckerath instrument initially visited by the committee had been designed and voiced by Herr von Beckerath (died 1976), so there were concerns that the qualities admired in that instrument be evident in the current work of the firm.

The project was expedited by the willingness of the donor to assume responsibility for contracting and its attendant technical logistics for the building and installation of the instrument. All aspects of the contract were turned over to his business manager, who was fluent in German. Procedural red tape, which is often part of the baggage of working with a state-supported university system, was avoided. In effect, Mr. Smith contracted for the organ to be built, was granted permission to have it installed at the university, and after installation, donated the instrument to the university. The committee stayed in close con-



Von Beckerath organ, University of Nevada, Las Vegas



Console

tact with the von Beckerath company throughout the process; all business arrangements were conducted with Holger Redlich, manager of the firm.

The building of the organ, from the time of signing the contract to completion, took about four and a half years. The case, pipes, windchests, and mechanism were constructed piece by piece in the Hamburg factory by 14 artisans over a period of about ten months and then securely packed into three semi-trailer-sized waterproof, sealed containers. These containers were loaded on a ship in the Hamburg harbor and made the five-week sea voyage to Los Angeles. After a customs inspection, the containers were loaded on flatbed trucks and driven to Las Vegas. They arrived in Las Vegas mid-June 2004. Voicing of the instrument was done by Rolf Miehl, tonal director of the company.

The organ is approximately 25 feet high, 20 feet wide and 8 feet deep. The organ case is constructed from blond ash wood and has color accents of deep red that contrast with the silver color of the façade pipes; the university colors are red and gray. The rather plain lines of the modern hall immediately focus on the imposing organ case. People visiting for the first time are routinely heard to exclaim, "Wow!"

The organ has a sophisticated sequencer and combination action mak-

ing possible 4,000 settings. This feature is especially helpful in teaching, as each student can be assigned 100 or more pistons; students can preserve the registrations chosen for the works they are studying, so that time is not wasted in resetting pistons during practice times or lessons. The stops are numbered for ease in writing down registrations.

The terraced French-style console has naturals covered in granadilla wood, and sharps covered in bone. The oversized music rack is adjustable both forward and vertically. An on/off foot piston prevents accidental use of the crescendo pedal when in the off mode. Other foot pistons provide for Plenum, Mixtures Off, Reeds Off, and Sforzando settings and the usual coupler reversibles. The sequencer can be accessed (forward and backward) from the middle (below the Positiv keyboard), from the left and right sides of the console, and a forward foot piston is conveniently located next to the crescendo pedal for forward motion through the sequencer. Ten lighted pistons (from 0-9) are located under the Positiv keyboard and function as normal general pistons within the set of ten in use. A digital read-out above the Swell manual indicates which one of the 4000 pistons is in play; a second digital read-out displays the position of the crescendo pedal (1-60), and a third digital display informs the performer of the posi-

GREAT (C to a^{'''}) 58 notes

- 16' Bordon
- 8' Principal
- 8' Rohrflöte
- 4' Octave
- 4' Spitzflöte
- 2 2/3' Quinte
- 2' Offenflöte
- 1 1/2' Mixtur V
- 8' Trompete
- Positiv to Great
- Swell to Great
- Swell to Great 4'
- Swell to Great 16'

POSITIV (C to a^{'''}) 58 notes

- 8' Holzgedackt
- 4' Rohrflöte
- 4' Principal
- 2 2/3' - 1 1/2' Sesquialtera II
- 2' Waldflöte
- 1 1/2' Larigot
- 1' Scharf IV
- 8' Dulcian
- Tremulant
- Swell to Positiv

SWELL (C to a^{'''}) 58 notes

- 16' Flûte allemande
- 8' Violprincipal
- 8' Salicional
- 8' Bordon
- 8' Voix céleste
- 4' Fugara
- 4' Flûte octaviante
- 2 2/3' Nasard
- 2' Octavin
- 1 1/2' Tierce
- 2' Plein jeu V
- 16' Basson
- 8' Trompette harmonique
- 8' Hautbois
- Tremulant
- Swell to Swell 4'
- Swell to Swell 16'

PEDAL (C to g) 32 notes

- 16' Principal
- 16' Subbass
- 8' Octavbass
- 8' Spielflöte
- 4' Choralbass
- 2 2/3' Hintersatz IV
- 16' Posaune
- Positiv to Pedal
- Great to Pedal
- Swell to Pedal
- Swell to Pedal 4'

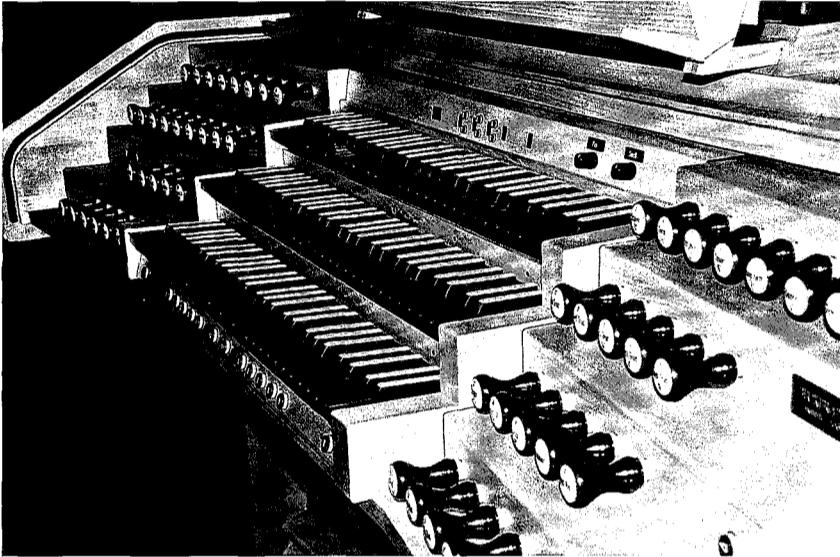
tion of the swell shades (1-9), since they cannot be seen from the organ console. Both the Swell and Positiv tremulants are adjustable from the console.

Even though the organ was to fill the role of a concert instrument for the community, it was to be above all a teaching instrument at the university. The committee felt that the instrument needed to be "eclectic" in the best sense of the word, so that it could handle a wide variety of styles of the organ literature. It was paramount that Baroque literature could be performed with success, but it was also important that French Classic, Romantic, and modern literature fare equally as well. To give added flexibility to the performance of the full gamut of the literature, several non-unison couplers were included in the disposition.

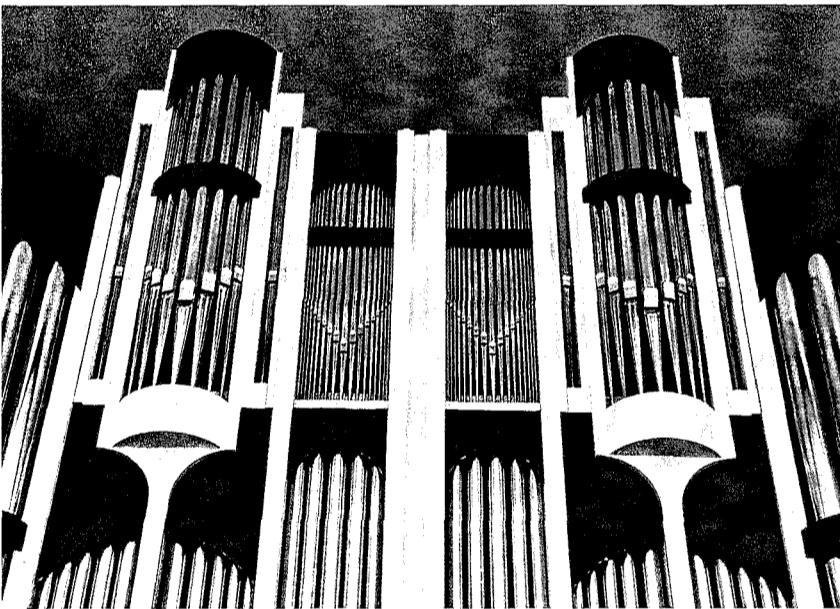
Fittingly, the new instrument was heard for the first time in a Smith family celebration on October 1, 2004, marking to the day the fifth anniversary of Mrs. Smith's death. Two hundred invited guests heard tributes to Maurine Jackson Smith by members of her family; one of Mrs. Smith's favorite hymns was sung by everyone; organ selections were performed by her daughter, a niece, and a great-niece who had studied with her, and by close friends. A 75-voice choir from the stake center where Mrs. Smith had played and accompanied for many years presented a favorite anthem with four-hand organ accompaniment. Rolf Miehl and Holger Redlich of the von Beckerath firm were present to honor the family by presenting a key to the console of the organ and an exquisitely embossed and mounted pipe, accepted on behalf of the family by Mrs. Smith's daughter, Melanie Larkin. An elegant reception provided by the university followed. The formal public inaugura-



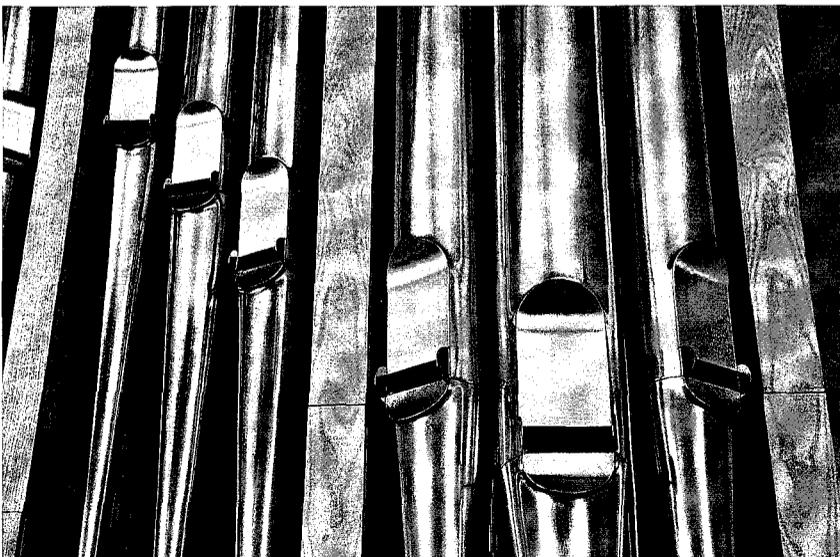
Façade



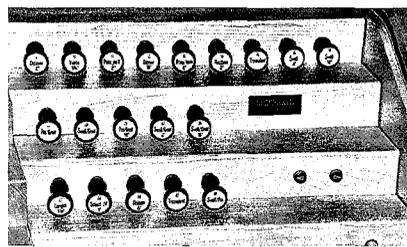
Console



Façade



Closeup of façade pipes



Drawknobs

tion on October 4 and 5 featured Daniel Zaretsky, organist of the St. Petersburg (Russia) Philharmony, in two recitals. The first recital presented a variety of works from the standard organ repertoire, and the second presented relatively unknown organ works by Russian composers.

The Southern Nevada chapter of the American Guild of Organists and the Music Department of UNLV have brought guest artists to perform recitals in Doc Rando Hall. Students and local organists have also presented recitals, and the members of the AGO chapter have presented annual Advent-Christmas recitals in early December the past three years. In January 2006, the Region IX Convention was held in Las Vegas with the von Beckerath organ being the focal instrument. This "conclave" was an unqualified success, and the versatility of the organ was demonstrated—it successfully met the challenges of an all-Emma Lou Diemer program, played by the composer; an all-Langlais program, played by Ann Labounsky; a lecture-recital on the organ works of Mozart; a violin-organ recital presented by the Murray-Lohuis Duo; a "Pipedreams Live" program ("Around Bach: Music by Sons and Students, and in the Bach Spirit") with host Michael Barone featuring eight guest organists from many areas of region IX; and a stunning recital presented by Chelsea Chen.

—Paul S. Hesselink
Adjunct Faculty, Organ
Department of Music
University of Nevada Las Vegas

From the builder

In August 2001, our firm received a short e-mail inquiry from Dr. Paul Hesselink, member of the UNLV organ search committee, asking whether our firm was still contracting for the building of organs in the United States. Since about 1986, our company had been very successful in contracting for organs in Japan, and our company had also been engaged in restoring several Arp Schnitger instruments in Germany, as well as restoring an organ in Brazil. Because of this work, several potential U.S. customers decided to contract with other organbuilders because the waiting and delivery time would have been too long.

Certainly, we were interested in building organs in the U.S. Upon receiving our response, the Las Vegas committee asked us to prepare a proposal and cost estimate for the UNLV project. Because we knew that the committee already had in hand several proposals from other builders, and that the committee was nearing the final stages of making a decision on a builder, we worked day and night, and in two days sent a proposal to the committee. [It was fortuitous that the Beckerath proposal and cost estimate were received the day before the committee was making a trip to Southern California to see and play several instruments by builders being considered; the committee made an impromptu visit to the von Beckerath organ in the recital hall at Pomona College.—Paul Hesselink] On September 13 we received a number of questions and concerns from the UNLV committee regarding our proposal, to which we responded immediately, and on September 21 they notified us that the committee was pleased with our proposal and had decided to choose Rudolf von Beckerath Orgelbau, GmbH as the builder of the new instrument.

We made our first visit to Las Vegas the end of September 2001. We had heard much about Las Vegas and were excited to be visiting. On this trip, we were pleased to meet the donor of the

funds to build the organ, Mr. Edward Smith; we also met with the architect who designed the recital hall. We showed them our proposed façade drawing. When we began designing the organ we wanted to provide a special Hamburg façade, modified to fit into the hall. The "Hamburger façade," typical for North German organs in the 17th and 18th centuries, is a timeless architectural design, and in our modern interpretation is successful and perfect for the hall.

During this first visit we gathered on the stage of the almost-completed hall and discussed placement of the instrument, its height, width and depth and how much space on the stage could be allowed for the instrument, considering the other uses of the recital hall. Temperature and humidity requirements were evaluated, and we had a long discussion about acoustical properties of the room. We were confident about the acoustical setting because of our long and varied experience with churches and concert halls. Concerns about weight were important because we estimated that the proposed organ would weigh around eight tons.

The tonal conception of the UNLV organ was generated from the need to provide both a teaching and concert instrument. The distribution of the 38 stops, 53 ranks and 2,802 pipes into Great, Positiv, Swell and Pedal divisions was planned to give each stop its own individual and beautiful sound. Each division has its own distinctive character. Beckerath, in building all of its instruments, employs thoroughly researched and established scaling practices, uses careful methods of construction, and takes meticulous care in the voicing of each stop. Thus, the company has established a world-renowned reputation for producing organs in which individual stops function and blend impeccably in ensemble but that also produce beautiful solo sounds. These qualities provide the player with an optimum number of varied and creative registration possibilities. This makes possible artistic performance of the historic organ literature and gives the organist many choices for effective interpretation of organ compositions from the Romantic and modern literature.

Between the signing of the contract for the UNLV project in January 2001 and beginning construction of the instrument in 2003, several additional visits were made to Las Vegas to clear up questions that arose. We needed to make sure that the power supply would be compatible with the electronic components in the stop, coupler, sequencer and memory level functions. The technical plans and drawings required three months of work.

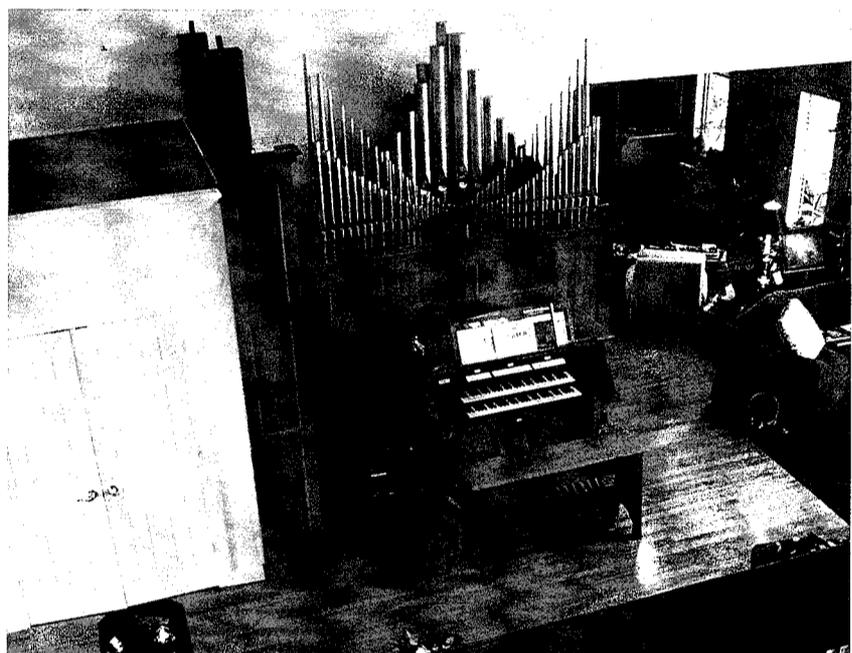
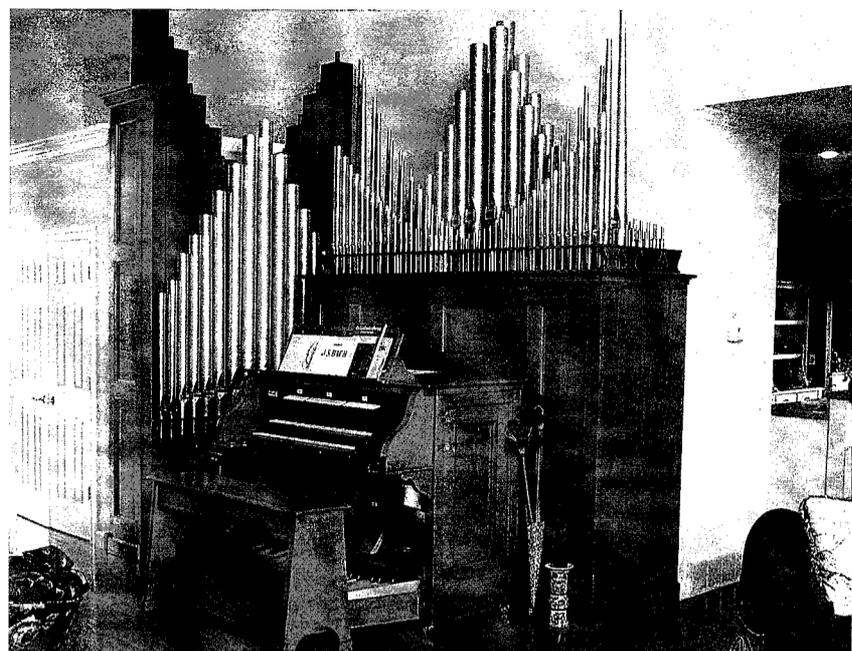
By mid-2003, 14 team members of the firm began the actual construction of the organ in our Hamburg factory. More than 7,000 man-hours would be needed to build all the thousands of parts for the organ. The builders of the case, the mechanical tracker system, the windchests, the wind channels, and the pipe makers—all of them gave their best workmanship. After the June 2004 arrival of the organ in Las Vegas, three months were needed for assembly and technical installation, and after an intensive six-week period for the voicing, the instrument was completed.

The first public hearing of the instrument on October 1, 2004, was a very exciting moment for all of us. Our finished organ was a confirmation for us to continue our path in the future as our firm has done since its beginnings: maintain the traditions of the past but let that tradition be alive in a changed shape for today and for the future. We are proud that the sound of our Beckerath organ imparts pleasure and joy to students, to performers and to listeners from the community who will hear this organ for many years to come.

—Rolf Miehle
General Organbuilding Director
Rudolf von Beckerath Orgelbau

Photos by Dorothy Young Riess, M.D.

New Organs



**Quimby Pipe Organs, Inc.,
Warrensburg, Missouri
James C. Coleberd residence,
Hannibal, Missouri**

Dr. James C. Coleberd, a retired osteopathic physician and currently president and CEO of the Mark Twain Cave, a family-owned enterprise in Hannibal, Missouri, has installed a five-rank, two-manual Quimby pipe organ, Opus 62, in his home overlooking the Mississippi River. The dedicatory recital was played on October 27, 2006, by Myles Criss and Norma Pettijohn, Coleberd's classmates at the University of Kansas nearly 50 years ago. Criss, now retired, was a church organist in Oklahoma City and Topeka. Pettijohn, also a church organist, is organ instructor and university organist at Washburn University in Topeka.

Coleberd's organ study was with Elizabeth Campbell Shattuck, Richard J. Helms, and Laurel E. Anderson. At the age of 13 he became the organist at the First United Methodist Church in Liberty, Missouri, which houses Möller Opus 253 (1899).

The instrument comprises an Austin console and pipework from Austin, Möller, McManis (Stinkens), and Casavant as follows:

- 8' Stopped Flute (97 pipes)
- 8' Principal (85 pipes)
- 1 1/2' Quint (61 pipes)

- 8' Gemshorn TC (49 pipes)
- 8' Cromorne TC (49 pipes)

In his remarks to the 45 guests, builder Michael Quimby acknowledged the craftsmanship of all associates of Quimby Pipe Organs who were involved

in the building of Opus 62. He reflected on his pleasure in working with James Coleberd and his wife Linda in creating a visual design that was appropriate for their new home. He added that the final tonal design was worked out considering the type of organ literature that the owner wanted to learn and play on this instrument. Finally, Quimby thanked them for the opportunity to build this instrument.



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MANUAL I (Great)

- 16' Gedeckt
- 8' Principal
- 8' Gedeckt
- 8' Gemshorn
- 4' Octave
- 4' Gedeckt
- 4' Gemshorn
- 2' Super Octave
- 2' Gedeckt
- 1 1/2' Quint
- 8' Cromorne TC
- 4' Cromorne
- Tremolo

MANUAL II (Swell)

- 8' Gedeckt
- 8' Gemshorn
- 4' Principal
- 4' Gedeckt
- 4' Gemshorn
- 2 1/2' Gedeckt Quint
- 2' Super Octave
- 2' Gedeckt
- 1 1/2' Quint
- 8' Cromorne TC
- Tremolo

PEDAL

- 16' Gedeckt
- 8' Principal
- 8' Gedeckt
- 4' Octave
- 4' Gedeckt
- 2' Super Octave
- 4' Cromorne

Calendar

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

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

UNITED STATES East of the Mississippi

15 AUGUST
Warren & Margaret Scharf; Methuen Memorial Music Hall, Methuen, MA 8 pm
Derek Nickels & Stephen Schnurr; First Congregational, Michigan City, IN 12:15 pm
Paul Jacobs; Shepherd of the Bay Lutheran Church, Ellison Bay, WI 8 pm
Heather Paiser; First Presbyterian, Neenah, WI 12:15 pm
Peter Sziebal; Sinsinawa Mound, Sinsinawa, WI 7 pm

16 AUGUST
Craig Williams; Old Dutch Church, Kingston, NY 12:15 pm

18 AUGUST
Paul Bisaccia, piano; Lakeridge (East Lodge), Torrington, CT 8 pm
Gordon Turk; Great Auditorium, Ocean Grove, NJ 12 noon

19 AUGUST
Justus Parrotta; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm
Drew Rutz; St. Mary's Church, Port Washington, WI 3 pm

20 AUGUST
Jonathan Lehrer, carillon; Chicago Botanic Garden, Glencoe, IL 7 pm

21 AUGUST
Jelani Eddington; Portland City Hall, Portland, ME 7:30 pm
Elizabeth Reilly; Church of the Pilgrimage, Plymouth, MA 8 pm
Jonathan Lehrer, carillon; Naperville Millennium Carillon, Naperville, IL 7 pm

22 AUGUST
Lois Toepfner; Methuen Memorial Music Hall, Methuen, MA 8 pm
Gordon Turk; Great Auditorium, Ocean Grove, NJ 7:30 pm
Marilyn Freeman; St. Paul's Lutheran, Neenah, WI 12:15 pm
Steve Steely; Sinsinawa Mound, Sinsinawa, WI 7 pm

23 AUGUST
Terry Earles; Old Dutch Church, Kingston, NY 12:15 pm

25 AUGUST
Scott Lamlein; King's Chapel, Boston, MA 12:15 pm

26 AUGUST
James Smith, carillon; Longwood Gardens, Kennett Square, PA 3 pm
Giorgio Parolini; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm

27 AUGUST
Christine Power, carillon; Chicago Botanic Garden, Glencoe, IL 7 pm

28 AUGUST
Raúl Ramírez; Portland City Hall, Portland, ME 7:30 pm
Richard Hill; Church of the Pilgrimage, Plymouth, MA 8 pm

29 AUGUST
Scott Lamlein; Methuen Memorial Music Hall, Methuen, MA 8 pm
Stephanie Liem, Nathan Laube, & Joshua Stafford; Great Auditorium, Ocean Grove, NJ 7:30 pm
Daniel Steinert; Zion Lutheran, Appleton, WI 12:15 pm
Kirstin Synnestvedt; Sinsinawa Mound, Sinsinawa, WI 7 pm

30 AUGUST
Kenneth Walsh; Old Dutch Church, Kingston, NY 12:15 pm

31 AUGUST
Carol Williams; Essex Community Church, Essex, NY 7:30 pm

1 SEPTEMBER
C. Ralph Mills; Scarritt-Bennett Center, Nashville, TN 10 am
John Gouwens, carillon; The Culver Academies, Culver, IN 4 pm

2 SEPTEMBER
James Vivian; St. Peter's Church, Lewes, DE 5 pm
Ann Labounsky; First United Methodist, Homer, LA 4 pm

3 SEPTEMBER
Michael Stairs & Gordon Turk; Great Auditorium, Ocean Grove, NJ 7:30 pm

4 SEPTEMBER
Bradley Althoff; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

5 SEPTEMBER
Gerhard Weinberger; Methuen Memorial Music Hall, Methuen, MA 8 pm

7 SEPTEMBER
James Vivian; Emmanuel Church, Chestertown, MD 8 pm
Jason Asbury; DePauw University, Greencastle, IN 3 pm
VocalEssence; Ordway Center for the Performing Arts, St. Paul, MN 8 pm

8 SEPTEMBER
Paul Bisaccia, piano, with soprano; Temple Theatre, Viroqua, WI 7:30 pm

9 SEPTEMBER
Peter Richard Conte; First Presbyterian, Gastonia, NC 7 pm
Mark Coffey; First Presbyterian, Gainesville, FL 4 pm
James Welch; Lake Erie College, Painesville, OH 4 pm
Bruce Neswick; Cathedral of St. Philip, Atlanta, GA 3:15 pm
Choral Evensong; Cathedral of St. Philip, Atlanta, GA 4 pm
Craig Cramer; Organ Hall, University of Notre Dame, South Bend, IN 8 pm

11 SEPTEMBER
Marilyn Keiser; Living Grace Lutheran, Atlanta, GA 7:30 pm
David Bartlett; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

14 SEPTEMBER
Frederick MacArthur; Methuen Memorial Music Hall, Methuen, MA 8 pm

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

16 SEPTEMBER
Chandler Noyes; Methuen Memorial Music Hall, Methuen, MA 3 pm
Karen Beaumont; Cathedral of St. Patrick, New York, NY 4:45 pm
Alan Morrison; Bomberger Hall, Ursinus College, Collegeville, PA 4 pm
+**Frederick Swann**; Immaculate Conception, Towson, MD 7:30 pm
James Vivian; St. James' Church, Hendersonville, NC 5 pm
Carol Williams; Fort Johnson Baptist, Charleston, SC 6 pm
Scott Montgomery; The Charleston Baptist Temple, Charleston, WV 3 pm
Bill Callaway; Cathedral of St. Philip, Atlanta, GA 3:15 pm
Choral Evensong; Cathedral of St. Philip, Atlanta, GA 4 pm
+**Handbell Festival**; St. Mark's United Church of Christ, New Albany, IN 2 pm
Christa Rakich; St. Giles Episcopal, Northbrook, IL 4 pm
Music of the Baroque; First United Methodist, Evanston, IL 7:30 pm
Tom Trenney; St. James' Cathedral, Chicago, IL 4 pm

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

18 SEPTEMBER
Frederick Swann; First Presbyterian, St. Petersburg, FL 7:30 pm
Cathy Rodland; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

20 SEPTEMBER
Joseph Gramley, percussion; West Liberty State College, West Liberty, WV 7:30 pm
Choral Evensong; Cathedral of St. Philip, Atlanta, GA 5:45 pm

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

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

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

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

22 SEPTEMBER

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

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

23 SEPTEMBER

Choral Evensong; Christ Episcopal, Poughkeepsie, NY 5 pm

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

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

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

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

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

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

Frederick Swann; First Congregational, Columbus, OH 4 pm

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

Choral Evensong; Cathedral of St. Philip, Atlanta, GA 4 pm

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

25 SEPTEMBER

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

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

26 SEPTEMBER

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

28 SEPTEMBER

Tom Trenney; Westminster Presbyterian, Buffalo, NY 8 pm

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

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

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

29 SEPTEMBER

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

30 SEPTEMBER

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

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

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

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

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

Choral Evensong; Cathedral of St. Philip, Atlanta, GA, 4 pm

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

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

UNITED STATES

West of the Mississippi

15 AUGUST

Sandra Krumholz; Chapel of Our Lady of Good Counsel, Mankato, MN 12 noon

19 AUGUST

Angela Kraft-Cross, with oboe; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm

Peter Fennema; Westwood United Methodist, Los Angeles, CA 3 pm

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

20 AUGUST

Dennis James; Balboa Park, San Diego, CA 7:30 pm

21 AUGUST

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

Robert Bates; University of Houston Organ Hall, Houston, TX 7:30 pm

22 AUGUST

Christine Schulz; Chapel of Our Lady of Good Counsel, Mankato, MN 12 noon

26 AUGUST

Steve Story; Union Sunday School, Clermont, IA 2:30 pm

The Chenaults; Central United Methodist, Rogers, AR 3 pm

David Gell; Trinity Episcopal, Santa Barbara, CA 3:30 pm

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

27 AUGUST

Carol Williams, Clark Sterling, & guests; Balboa Park, San Diego, CA 7:30 pm

2 SEPTEMBER

Lucinda Meredith; Bates Recital Hall, University of Texas, Austin, TX 2 pm

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

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

7 SEPTEMBER

Jonathan Eifert; Bates Recital Hall, University of Texas, Austin, TX 7 pm

9 SEPTEMBER

Dong-Il Shin; Cathedral of the Madeleine, Salt Lake City, UT 8 pm

Kimberly Marshall; Lagerquist Hall, Pacific Lutheran University, Tacoma, WA 3 pm

Frederick Swann, with brass; University Chapel, Redlands, CA 3 pm

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

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

10 SEPTEMBER

Larry Palmer, organ and harpsichord; Southern Methodist University, Dallas, TX 8 pm

15 SEPTEMBER

Paul Jacobs, masterclass; First Lutheran, Fargo, ND 10 am

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

16 SEPTEMBER

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

Paul Jacobs; First Lutheran, Fargo, ND 4 pm

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

Julia Brown; Central Lutheran, Eugene, OR 7 pm

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

18 SEPTEMBER

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

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

21 SEPTEMBER

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

22 SEPTEMBER

James Welch; Bethania Lutheran, Solvang, CA 1 pm

23 SEPTEMBER

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

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

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

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

30 SEPTEMBER

Gregory Peterson; Union Sunday School, Clermont, IA 2:30 pm

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

William Porter, hymn sing; St. Mark's Lutheran, San Francisco, CA 4 pm

John Walker; First Congregational, Palo Alto, CA 4 pm

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

INTERNATIONAL

15 AUGUST

Maxine Thevenot; Salisbury Cathedral, Salisbury, UK 7:30 pm

Rory Thornadyke; Chingford Parish Church, Chingford, UK 1:10 pm

16 AUGUST

Carolyn Shuster Fournier; Viborg Cathedral, Viborg, Denmark 7:30 pm

Andrew Sampson; St. Matthew's Westminster, London, UK 1:05 pm

17 AUGUST

Carolyn Shuster Fournier; Haderslev Cathedral, Haderslev, Denmark 7:30 pm

19 AUGUST

Michael Fulcher; St. John's Cathedral, Brisbane, Australia 3 pm

Mark Steinbach; Chiesa Parrocchiale Gries, Bolzano, Italy 9 pm

Philip Crozier; Chalmers Wesley United Church, Quebec City, QC, Canada 6 pm

Paul Tegels & Dana Robinson; St. Paul's Anglican Church, Esquimalt, BC, Canada 2 pm

21 AUGUST

Gabriel Cho; St. Martin's Cathedral, Leicester, UK 8 pm

Denis Gagné; St. James United Church, Montreal, QC, Canada 12:30 pm

22 AUGUST
Miki Asai; Minato Mirai Hall, Yokohama, Japan 7 pm
Jonathan Marten; Chingford Parish Church, Chingford, UK 1:10 pm
Roger Sayer; Christchurch Priory, Dorset, UK 7:30 pm

23 AUGUST
Stephanie Burgoyne; St. David's Presbyterian, Halifax, NS, Canada 7:30 pm

25 AUGUST
Charles Wooler; All Saints Parish Church, High Wycombe, UK 12 noon
Marcus Huxley; Bridlington Priory, Bridlington, UK 6 pm

26 AUGUST
David Berry; St. Paul's Anglican Church, Esquimalt, BC, Canada 2 pm

27 AUGUST
David di Fiore; Cattedrale S. Giuseppe, Vasto, Italy 9 pm
Thomas Corns; Bromley Parish Church, Bromley, UK 11:30 am
Alan Spedding; Beverley Minster, Beverley, UK 6 pm
Colin Walsh; Lincoln Cathedral, Lincoln, UK 7 pm

28 AUGUST
Carlo Curley; St. Martin's Cathedral, Leicester, UK 8 pm
Vincent Boucher; St. James United Church, Montreal, QC, Canada 12:30 pm

29 AUGUST
John Rippin; Chingford Parish Church, Chingford, UK 1:10 pm
Gillian Weir; Westminster Cathedral, London, UK 7:30 pm

30 AUGUST
Colin Andrews; Hereford Cathedral, Hereford, UK 7:30 pm
Stephanie Burgoyne; Trinity Anglican, Cambridge, ON, Canada 12 noon

31 AUGUST
David di Fiore; Dom Umenia, Piestany, Slovak Republic 7:30 pm

1 SEPTEMBER
Martin Stacey; St. Alphage, London, UK 7:30 pm

2 SEPTEMBER
Harald Vogel; St. Katharinen, Oppenheim, Germany 7 pm
Maureen McAllister & Robin Jackson; Farnborough Abbey, Farnborough, UK 3 pm
Matthew Martin; Westminster Cathedral, London, UK 4:45 pm

4 SEPTEMBER
Michael Gaillit; Cathedral, Brussels, Belgium 8 pm
Rolf Kunz; St. Lawrence Jewry, London, UK 1 pm

5 SEPTEMBER
Mark Swinton; Reading Town Hall, Reading, UK 1 pm

Martin Ford; St. Michael & All Angels, West Croydon, UK 1:10 pm

7 SEPTEMBER
Roman Perucki; Cathedral, Lausanne, Switzerland 8 pm
Johann Hermans; Chiesa di S. Maria, Valduggia, Italy 9 pm
John Belcher, with cello; Parish Church of SS. Peter and Paul, Godalming, UK 1 pm
Robert Fielding; Romsey Abbey, Romsey, UK 7:30 pm

8 SEPTEMBER
Jennifer Chou, with trombone; Chiesa di S. Giorgio, Coggiola, Italy 9 pm
Jennifer Bate; Victoria Hall, Hanley, Stoke-on-Trent, UK 12 noon
Christopher Moore; St. John the Evangelist, Upper Norwood, UK 6:30 pm

9 SEPTEMBER
Edouardo Bellotti; St. Katharinen, Oppenheim, Germany 7 pm
Jennifer Chou, with trombone; Abbazia di S. Silvano, Romagnano Sesia, Italy 9 pm
Martin Baker; Westminster Cathedral, London, UK 4:45 pm

10 SEPTEMBER
Roger Fisher; All Souls, Langham Place, London, UK 7:30 pm

12 SEPTEMBER
Thierry Mechler; Kloster, Saarn, Germany 8 pm
Norman Harper; St. Michael & All Angels, West Croydon, UK 1:10 pm

13 SEPTEMBER
Paul Morgan; St. Martin's, Dorking, UK 1 pm
Paul Ayres; St. Matthew's Westminster, London, UK 1:05 pm

14 SEPTEMBER
Paul Stubbings; St. Lawrence College, Ramsgate, UK 5:15 pm

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

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

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

19 SEPTEMBER
Nigel Kerry; St. Michael & All Angels, West Croydon, UK 1:10 pm
Andrew Reid; Grosvenor Chapel, London, UK 7 pm

20 SEPTEMBER
Nico Declerck, harmonium; Orgelpark, Amsterdam, Netherlands 8:15 pm

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David Davies; St. Martin's, Dorking, UK 1 pm
Angelo Castaldo; St. Margaret Lothbury,
London, UK 1:10 pm

Geraint Bowen; Hereford Cathedral, Here-
ford, UK 7:30 pm

21 SEPTEMBER

Mario Duella, with trumpets; Chiesa dei SS.
Giulio ed Amatore, Cressa, Italy 9 pm

Mark Wardell; St. Stephen Walbrook, Lon-
don, UK 12:30 pm

Robert Quinney; St. Peter's Limsfield,
Limsfield, UK 7:30 pm

22 SEPTEMBER

Mami Sakato; Minato Mirai Hall, Yokohama,
Japan 2 pm

Hansjörg Albrecht; Kirche Nassau, Freiberg,
Germany 6 pm

Mario Duella, with trumpets; Chiesa dell'Im-
macolata Concezione, Portula, Italy 9 pm

Ashley Marshfield; All Saints Parish Church,
High Wycombe, UK 12 noon

Peter Wright; St. Margaret's, Blackheath, UK
7:30 pm

23 SEPTEMBER

Jean Ferrard; St. Petri, Freiberg, Germany 2
pm

Ralf Bibiella; St. Katharinen, Oppenheim,
Germany 6 pm

Jan Van Mol; Cattedrale di S. Stefano, Biella,
Italy 9 pm

24 SEPTEMBER

Christoph Krummacher; Kirche, Langhen-
nersdorf, Germany 6 pm

25 SEPTEMBER

Michel Bouvard & Jan Willem Jansen;
Dom, Freiberg, Germany 8 pm

Hayo Boerema; Orgelpark, Amsterdam,
Netherlands 8:15 pm

26 SEPTEMBER

Babette Mondry; Minato Mirai Hall, Yoko-
hama, Japan 12:10 pm

Hansjürgen Scholze, with orchestra; Kathe-
drale, Dresden, Germany 8 pm

John McGreale; Alexandra Palace, London,
UK 7:30 pm

Matthew Martin; Westminster Cathedral,
London, UK 7:30 pm

27 SEPTEMBER

Alessio Corti; Dom, Freiberg, Germany 2 pm

Keith Hearnshaw; Christchurch Priory,
Dorset, UK 12:30 pm

28 SEPTEMBER

Michael Gailit; Cathedral, Lausanne,
Switzerland 8 pm

Jean-Paul Imbert; Chiesa di S. Maria della
Pace, Pralungo, Italy 9 pm

29 SEPTEMBER

Hans-Ola Ericsson; St. Katharinen, Oppen-
heim, Germany 7 pm

Mario Duella; Chiesa di Sant'Eurosia,
Pralungo Sant'Eurosia, Italy 9 pm

Barbara Dennerlein; Orgelpark, Amsterdam,
Netherlands 8:15 pm

Geoffrey Morgan; St. Michael & All Angels,
West Croydon, UK 12 noon

Carlo Curley; Bridlington Priory, Bridlington,
UK 6 pm

Alex Mason; St. Matthew's, Wimbledon, UK
7:30 pm

Lee Ward; St. John the Evangelist, London,
UK 7:30 pm

30 SEPTEMBER

Helmuth Luksch; Chiesa di S. Michele
Arcangelo, Cavaglia, Italy 9 pm

Nigel Kerry; Westminster Cathedral, London,
UK 4:45 pm

Organ Recitals

MAHLON E. BALDERSTON, JR.,
CHARLES TALMADGE, RANDOLPH
SCHERP, & DAVID A. GELL, Trinity
Episcopal Church, Santa Barbara, CA, May
20: *Barcarolle*, Offenbach; *Contrasts*, *Vesper
Hymn*, Diemer; *Meditation and Flourish on
There Is a Green Hill Far Away*, Balderston;
Fugue II (A Triptych of Fugues), Near; *For
All the Saints*, Cherwien; *Praeludium in C*,
Kellner; *Nachspiel*, Rinck; *Prelude and
Fugue in b*, Willan; *Prelude, Pastorale and
Fugue*, Lang; *Toccata on Nicaea*, Cell.

STEPHANIE BURGOYNE and
WILLIAM VANDERTUIN, St. Mark's
Anglican Church, Brantford, ON, Canada,
March 22: *Variations on the Tune Heinlein*,
Higgs; *Introduction*, *Danse*, *Minuetto*,
Finale (Duet Suite), Bedard; *Ragtime*, Calla-
han; *Toccata in g*, Becker.

JOHN COLLINS, St. George's Parish
Church, Worthing, UK, April 28: *3rd Fanta-
sia a 4 on 8th Tom*, Carreira; *2nd Tiento do 4
Tom*, Coelho; *Fuga in c*, 18th century Por-
tuguese; *Gaitilla de mano izquierda I Tono*,
Tiento de Falsas 6 Tono, Menalt; *Tiento parti-
do de mano derecha sobre Ave Maris Stella*,
Cabanilles; *Paso in d*, Anglés; *A Fancy in C fa
ut*, Gibbons; *Voluntary no. 1*, Weelkes; *A
Fantasy: September 9 1646*, Tomkins; *Double
Fugue I in B-flat*, Roseingrave; *Voluntary
3 in D*, Stanley; *Voluntary 7 in G*, op. 2, Ble-
witt; *Voluntary 1 in e*, op. 1, Walond; *Intro-
duction and Fugue in G*, Wesley; *Tocata in
D*, Mariner.

STEPHEN Z. COOK, St. Thomas Church
Fifth Avenue, New York, NY, April 22: *Intro-
duktion und Passacaglia in d-moll (Sechs
Stücke)*, Reger; *Fantaisie*, Saint-Saëns; *Chant
funèbre (Esquisses Byzantines)*, Mulet; *The
Cuckoo*, Daquin, arr. Biggs; *Sweet Six-
teenth*, Albright; *Variations on Old Hun-
dredth*, Paine.

ROBERT DELCAMP, with David Lan-
don, narrator, Trinity Episcopal Cathedral,
Omaha, NE, March 30: *Le Chemin de la
Croix*, op. 29, Dupré.

ANDREW DEWAR, St. Lawrence Jewry,
London, UK, May 8: *Adagio and Fugue in c*,
K. 546, Mozart, arr. Guillou; *Aria Prima
(Hexachordum Apollinis)*, Pachelbel; *Miroir*,
Wammes; *Triptych*, op. 141, Karg-Elert;
Toccata, Guillou.

HENRY DI CRISTOFANO, Immaculate
Conception BVM Church, Chicago, IL, May
20: *Regina Caeli*, arr. Trapp; *Au Cénacle*,
Benoit; *Marche Solennelle de Procession*,
Gounod; *Ave Maria*, Guilmant; *Dialogue
(Mass for the Parishes)*, Couperin; *Chant du
Soir*, Bossi; *Coronation March (Le Prophète)*,
Meyerbeer.

VINCENT DUBOIS, St. Lawrence
Jewry, London, UK, May 1: *Fantasy and
Fugue in g*, BWV 542, Bach; *Fantasia in f*, K.
608, Mozart; *Prélude, adagio et choral varié
sur le Veni Creator*, Duruffé; improvisation.

RONALD EBRECHT, Philharmonie,
Minsk, Belarus, March 20: *Sonata III*, op. 25,
van Eyken; *Scherzo*, op. 2, Duruffé, arr.
Ebrecht; *Prelude and Fugue in E-flat*, BWV
552, *Passacaglia*, BWV 582, Bach; *Prélude
Religieux*, Jenkins; *Cod Piece (Fish Music)*,
Albright; *Choral III in a*, Franck.

CAROLYN SHUSTER FOURNIER, St.
John's Church, Bangor, ME, April 10: *Dia-
logue (Book III)*, Marchand; *Sonatina (Actus
Tragicus)*, BWV 106, Bach, transcr. Isoir;
Liebster Jesu, wir sind hier, BWV 731, Bach;
Grand Chorus in D, op. 18, no. 1, Guilmant;
Organ Piece in g, Chauvet; *Choral III*,
Franck; *Short Canon*, Boulanger; *Cloches*,
Fournier; *Wondrous Love*, Pinkham; West-
minster Carillon (24 *Fantasy Pieces*, vol. 3,
op. 54), Vierne.

JEAN-CHRISTOPHE GEISER, with
Karin Richter, alto; Cathédrale de Lausanne,
Lausanne, Switzerland, May 27: *Missa in
simplicitate*, Langlais; *O Gott du frommer
Gott*, BWV 767, Brunnquell aller Güter,
Gott, wie gross ist deine Güte (G. C.
Schemellis Musicalischem Gesang-Buch,
BWV 439-507), Gib dich zufrieden, Gib dich
zufrieden, Warum betrübst du dich, Schaffs
mit mir Gott, Wie wohl ist mir, O Ewigkeit,
du Donnerwort (*Klavierbüchlein für Anna
Magdalena Bach*, BWV 511-514, 516, 517),
Bach; *Les Angelus*, op. 57, *Tocatta (Pièces de
Fantaisie)*, Vierne.

DAVID HATT, Trinity Episcopal Church,
Reno, NV, May 18 (noon): *Four Free Impro-
visations*, Dupré, transcr. Stech; *Introit*,
Offertoire, *Communion (Mass of the Sacred
Sacrament)*, Grünenwald; *Fantasia in G
Dorian*, S.3, Sweelinck.

Trinity Episcopal Church, Reno, NV,
May 18 (7:30 pm): *Fantasy on Nun komm
der Heiden Heiland*, Herzogenberg; *Café-
tia*, *The Grey Jay or Camp-Robber*, *Dia-
mond Suite*, Hatt; *Capriccio*, op. 63, no. 4,
Reger; *Trumpet Tune in A*, *Variations on
Adoro te devote*, *Variations on Schönster
Herr Jesu*, Johnson; *Sonatina ad usum
infantis Madeline M.*, *Americanae*, Busoni,
transcr. Hatt; *Allegro*, *Moderato cantabile*,
Prelude, *Variations (Symphonie VIII)*,
Widor.

CHARLES HUDDLESTON HEATON,
The Church of the Epiphany, Pittsburgh, PA,
May 20: *Toccata 11a*, Muffat; *Suite Mariale*,
Maleingreau; *Sonata I in E-flat*, BWV 525,
Bach; *Rhumba*, Elmore; *Irish Air from
County Derry*, arr. Lemare; *Roulade*, Bing-
ham; *Carillon-Sortie*, Mulet.

PAUL S. HESSELINK, University of
Nevada, Las Vegas, NV, April 15: *Prae-
ludium in g*, BuxWV 149, *Nun bitten wir
den Heiligen Geist*, BuxWV 208, *Ein
Feste Burg*, BuxWV 184, *Buxtehude*; *Mon
âme cherche une fin paisible*, *Miniature*,
op. 108, Langlais; *Versets*, Pinkham;
Elegy, Biery; *Gammal Fäbodpsalm från
Dalarna*, Lindberg; *Toccata Concertante*,
Schönberg.

SARAH MAHLER HUGHES, Bethle-
hem Lutheran Church, Portage, WI, May
20: *Ein feste Burg ist unser Gott*, Walcha;
Komm heiliger Geist, Herr Gott, Buxte-
hude; *Komm heiliger Geist, Herr Gott*,
BWV 651a, Bach; *Sonata in c*, op. 65, no. 2,
Mendelssohn; *Trio*, *Récit de tierce*, *Dia-
logue sur les grands jeux (Messe pour les
couvents)*, Couperin; *Berceuse*, Vierne;
Variations on Amazing Grace, Hughes; *Nun
danket alle Gott*, Hovland.

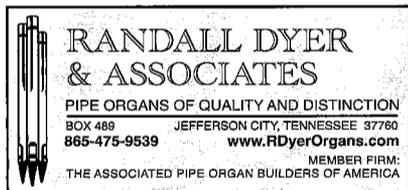
PAUL JACOBS, Emmanuel Episcopal
Church, LaGrange, IL, May 6: *Prelude and
Fugue in a*, BWV 543, *Trio Sonata No. 6 in
G*, BWV 530, Bach; *Fantasia and Fugue on
BACH*, op. 46, Reger; *O wie selig seid ihr
doch, ihr Frommen*, Es ist ein Ros'
entsprungen (*Eleven Chorale Preludes*, op.
122), Brahms; *Sonata on the 94th Psalm*,
Reubke.



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VANCE HARPER JONES, First Presbyterian Church, New Bern, NC, April 13: *Prelude and Fugue No. 2 in F, Tunder; O Gott, du frommer Gott*, op. 122, no. 7, Brahms; *Cathedral Prelude in B-flat*, op. 25, no. 1, Harwood; *Four Hymns for Reformation Sunday*, Pethel.

JAMES KIBBIE, Northwestern University, Evanston, IL, May 11: *Prelude and Fugue in C*, BWV 545, *Schmücke dich, o liebe Seele*, BWV 654, *Erbarm dich mein, o Herre Gott*, BWV 721, *Nun danket alle Gott*, BWV 657, *Pastorella*, BWV 590, *Fantasia and Fugue in c*, BWV 537, Bach; *Deuxième Fantaisie, Litanies*, Alain; *Nigerian Prayer: Oba a ba ke*, Sowande; *Sweet Sixteenth*, Albright; *Variations on Victimae Paschali Laudes*, Ropak.

MARK KING, St. John's Episcopal Church, Hagerstown, MD, April 20: *Alleluia*, Lau; *Praeludium in D-dur*, Buxtehude; *Meditation (Suite Médiévale)*, Nazard (*Suite Française*), *Ave Maria-Ave Maris Stella*, *Incantation pour un jour Saint*, Langlais; *Come Away to the Skies*, Shearing; *Tous les bourgeois de Châtres*, Balbastre; *Prelude Circulare*, Adagio, *Finale (Symphonie II)*, Widor.

ARTHUR LAMIRANDE, St. John's Church, Elizabeth, NJ, April 1: *Prélude, Fugue, and Variation*, Franck; *Triptyque*, Vierne; *Meditation on the Feast of the Assumption*, Murgatroyd; *Exsultet*, Kropfreiter; *Hymne de gloire à la bienheureuse Marguerite Bourgeois*, *Introduction and Fugue on Ita missa est alléluatique*, Piché.

MERLIN LEHMAN, St. Luke's Episcopal Church, Evanston, IL, April 22: *Recitative & Variations on an Air by Jeremiah Clark*, Rowell; *Five Flute Clock Pieces*, Haydn; *Mozart Changes*, Gárdonyi; *Was Gott tut*, Lind; *Fantasia*, op. 136, Bowen.

RENÉE ANNE LOUPRETTE, Church of St. Ignatius Loyola, New York, NY, March 28: *Fantasy and Fugue on Ad nos, ad salutarem undam*, Liszt.

JAMES R. METZLER, All Saints Church, Worcester, MA, March 25: *Marche de Fête*, Büsser; *Andante Sostenuto (Symphonie gothique)*, Widor; *Fantasia in G*, BWV 572, Bach; *Chant héroïque*, *Chant de paix (Neuf Pièces)*, Langlais; *Improvisation sur le Te Deum*, Tournemire, arr. Duruflé; *Choral in a*, Franck; *Arabesque*, op. 31, no. 15, Vierne; *Choral varié sur Veni Creator*, op. 4, Duruflé.

DEREK E. NICKELS, St. Luke's Episcopal Church, Evanston, IL, May 6: *Fantasia and Toccata in d*, op. 57, Stanford; *Harmonies du Soir (Trois Impressions*, op. 72, no. 1), Karg-Elert; *Roulade*, op. 9, no. 3, Bingham; *Moderato cantabile (Symphonie VIII)*, Widor; *Final (Symphonie I)*, Langlais.

NIGEL POTTS, St. Peter's by-the-Sea Episcopal Church, Bay Shore, NY, April 23: *The Star-Spangled Banner*, arr. Fox; *Aria (Suite No. 3)*, BWV 1068, Bach, arr. Archer/Potts; *Fantasia in f*, K. 594, Mozart; *Two Trumpet Tunes (King Arthur)*, Purcell; *Le Cygne (Carnival of the Animals)*, Saint-Saëns, transcr. Guilman; *Final (Symphony No. 1*, op. 14), Vierne; *The Liberty Bell*, Sousa, transcr. Linger; *No. 1 in c*, *No. 3 in f (Sketches*, op. 58), Schumann; *Andantino in D-flat (Moonlight & Roses)*, Lemare; *A Song of Sunshine*, Hollins; *Nimrod (Enigma Variations)*, Elgar, transcr. Harris; *Orb and Sceptre (Coronation March)*, Walton, transcr. Gower.

MARY PRESTON, Mt. Pleasant Lutheran Church, Racine, WI, April 22: *Crown Imperial (Coronation March)*, Walton; *Pièce Héroïque*, Franck; *Herr Jesu Christ, dich zu uns wend*, BWV 709 and 655, Bach; *Despair and Agony of Dachau*, Sifler; *Prelude on Jauchz, Erd', und Himmel, jubel!*, op. 67, no.

15, Reger; *Variations on America*, Ives; *Even Song*, LaMontaine; *Sonata Eroica*, Jongen.

CHRISTA RAKICH, St. Michael's Episcopal Church, Marblehead, MA, March 11: *Prelude and Fugue in E*, BWV 566, *Trio Sonata V in C*, BWV 529, *Allein Gott in der Höh' sei Ehr*, BWV 663, *Von Gott will ich nicht lassen*, BWV 658, *Jesus Christus, unser Heiland*, BWV 665, *Nun komm, der Heiden Heiland*, BWV 659, *Contrapunctus XI (Art of Fugue*, BWV 1080), Bach.

ANDREW SCANLON, Trinity Episcopal Church, Haverhill, MA, May 15: *Incantation pour un jour saint*, Langlais; *Prière du Christ montant vers son Père (L'Ascension)*, Messiaen; *Scherzo*, op. 2, Duruflé; *Choral No. 3 in a*, Franck; *Prelude and Fugue in b*, BWV 544, Bach; *Offrande*, Cogen; *Final (Deuxième Symphonie)*, Widor.

JOHN SCOTT, Christ Church Cathedral, Nashville, TN, April 20: *Praeludium in C*, BuxWV 137, *Ciacona in e*, BuxWV 160, *Nun freut euch, lieben Christen g'mein*, BuxWV 210, *Buxtehude; Prelude and Fugue in a*, BWV 543, Bach; *Hommage à Buxtehude*, Eben; *Choral-Improvisation sur le Victimae Paschali*, Tournemire, transcr. Duruflé; *Et Resurrexit*, Leighton; *Miroir*, Wammes; *Toccata*, Prokoviev, transcr. Guillou.

HERNDON SPILLMAN, First Presbyterian Church, Baton Rouge, LA, May 6: *Deuxième Choral en si mineur*, Franck; *Benedictus: Chromorne en Taille (Messe pour les Paroisses)*, Couperin; *Nun freut euch, lieben Christen g'mein*, BWV 734, Bach; *Fantasia en la majeur, Cantabile, Pièce Héroïque*, Franck; *In Paradisum*, Daniel-Lesur; *Choral en la mineur*, Franck.

CHARLIE STEELE, First Baptist Church, Hickory, NC, April 19: *Prelude on Promised Land*, Owens; *Variations on Amazing Grace*, Utterback; *Wondrous Love*,

Pinkham; *Fantasia on Holy Manna*, Hijleh; *Partita on an Early American Folk Hymn*, Ashdown; *Variations on Dove of Peace*, Diemer.

ELIZABETH STEPHENS, Trinity Episcopal Church, Lawrence, KS, April 1: *The Archbishop's Fanfare*, Jackson; *The Crucifixion*, Moulder; *Two Spirituals for Organ in Jazz Styles*, Utterback; *Bible Poems*, Weinberger.

HAROLD STOVER, St. Thomas Church Fifth Avenue, New York, NY, April 15: *Te Decet Hymnus Deus in Sion*, Stover; *Improvisación*, Guridi; *Prelude and Fugue in C*, BWV 545, Bach; *Pastorale*, op. 19, Franck; *Clair de lune (Pièces de Fantasia*, op. 52, no. 5), Carillon de Westminster (*Pièces de Fantasia*, op. 53, no. 6), Vierne.

FREDERICK TEARDO, St. Thomas Church Fifth Avenue, New York, NY, March 25: *Praeludium in d*, BuxWV 140, *Buxtehude; Four Almandes from the Suzanne van Soldt Manuscript*, Anonymous; *Schmücke dich, o liebe Seele*, BWV 654, Bach; *Ave Maria*, op. 104, no. 2, *Giga*, op. 73, Bossi; *Triptyque*, op. 51, Dupré.

MAXINE THÉVENOT, Grace Cathedral, San Francisco, CA, April 15: *Alleluia*, Preston; *Five Liturgical Inventions*, Togni; *Nazard (Suite Française)*, *Chant de paix, Fête*, Langlais; *Cantilène (Symphonie III)*, Vierne; *Joie et Clarté (Les Corps Glorieux)*, Messiaen; *Cortège et Litanie*, Dupré.

CAROL WILLIAMS, Symphony Hall, Birmingham, UK, March 5: *Dialogue in C*, Marchand; *Fantasia in c*, BWV 562, Bach; *Variations on a Theme of Paganini*, Thalben-Ball; *Toccata in D-flat*, op. 104, Jongen; *Mozart Changes*, Gárdonyi; *The Entertainer*, Joplin, arr. Williams; *The Washington Post*, Sousa, arr. Williams; *Trumpeting Organ Morgan*, Jenkins; *Sabre Dance*, Khachaturian, arr. Williams.

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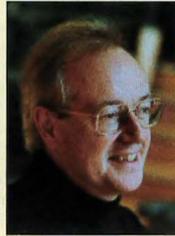
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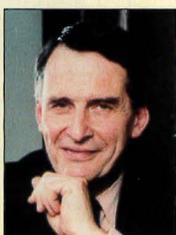
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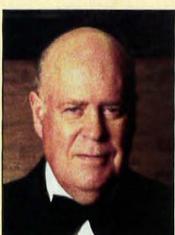
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