

THE DIAPASON

MAY, 2008



First United Methodist Church
Atlanta, Georgia
Cover feature on pages 33–35

Soprano saxophone phenomenon Anders Paulsson is probably the first musician in the world who is successfully pursuing a classical solo career on this rare instrument. He studied at the Royal Academy of Music, London, and later in France where he won the Gold and Silver medals at the 1982 Concours Fin d'Année in Bordeaux. He was awarded a major ITT International Scholarship for graduate studies in Jazz improvisation and composition at the Manhattan School of Music, New York City, where he made his Carnegie Hall debut in 1992.

He has since performed extensively and taught master classes on the soprano saxophone in the United States, Brazil, Japan, Germany, Italy, Luxembourg, the Faroe Islands, Iceland, Norway, Denmark, and at home in Sweden.

Twenty million people heard him perform in 2006 on a live television celebration of the 60th birthday of King Carl Gustaf XVI of Sweden. Paulsson appeared at the direct request of the King, and performed before heads of state and royalty from throughout Europe at the event. Other performance highlights include a solo recital for the Nobel Prize winners in Medicine.

Andrew Canning is University Organist at Uppsala University and is the first person to hold the position at Sweden's famous "City of Eternal Youth." He is also Assistant Director of Music and Organist at Uppsala Cathedral, seat of Sweden's Archbishop. For seven years he was artistic director of the cathedral's famous choir of boys and men, the Uppsala Domkyrkas Gosskör. He was born in London and studied organ with David Sanger and Christopher Bowers-Broadbent at The Royal

Academy of Music. He won First Prize at The West of England Organ Festival Competition and has been awarded The Worshipful Company of Musicians

Silver Medal. He has held appointments at Westminster Abbey and St. Marylebone Parish Church in London. As an organ soloist and recitalist he has broadcast many times on Swedish and Finnish radio, and has performed throughout Europe and in Japan.

North American availability
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THE DIAPASON

A Scranton Gillette Publication

Ninety-ninth Year: No. 5, Whole No. 1182
Established in 1909

An International Monthly Devoted to the Organ,
the Harpsichord, Carillon, and Church Music

MAY, 2008
ISSN 0012-2378

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Letters to the Editor

Helmut Walcha series

I wanted to express appreciation for the Walcha articles by Paul Jordan (THE DIAPASON, October, November, December 2007). This is a major historical account of Helmut Walcha, one of the great players of the last century, and a recording artist who inspired countless organists including this one. At the same time it's almost an oral history—a remarkable combination of scholarly objectivity with a first-person account. I wish someone had done the same for Lynnwood Farnam, for instance, or Buxtehude—or indeed and supremely, for Bach. Dr. Jordan's article will be invaluable for scholars in generations long after ours.

David Cameron
President, The Royal Canadian
College of Organists

Mendelssohn's Sonata III

In her otherwise fine essay on Mendelssohn's third organ sonata (March 2008, pp. 22–23), Margaret Sandresky errs when she claims that the double-pedal Bach chorale cited by Mendelssohn in a letter to his sister Fanny is "Aus tiefer Not schrei ich zu dir," BWV 686. There is no demonstrable connection between Mendelssohn and this piece other than the fact that he owned a copy

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THE DIAPASON (ISSN 0012-2378) is published monthly by Scranton Gillette Communications, Inc., 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005-5025. Phone 847/391-1045. Fax 847/390-0408. Telex: 206041 MSG RLY. E-mail: <jbutera@sgcmail.com>.

Subscriptions: 1 yr. \$35; 2 yr. \$55; 3 yr. \$70 (United States and U.S. Possessions). Foreign subscriptions: 1 yr. \$45; 2 yr. \$65; 3 yr. \$85. Single copies \$6 (U.S.A.); \$8 (foreign).

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

Periodical postage paid at Rockford, IL and additional mailing offices. POSTMASTER: Send address changes to THE DIAPASON, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005-5025.

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

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

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provided in the original press release by noting that the correct title of the work is "Organ Symphony No. 1," by Edward A. Broms.

For additional information about "Organ Symphony No. 1," or about Mr. Broms, readers may contact me at <tom@ingrassiaartists.com>.

Tom Ingrassia
Ingrassia Artist Management

Organs vs. "Organs"

The pipe vs. electronic debate has continued in these pages for some months. Not surprisingly, partisans line up on both sides: pipe organ aficionados who wince at electronically produced sound, and digital enthusiasts who hear in the new instruments a near-perfect replication of the much more expensive and complex pipe organ.

Digital instruments can attract adherents for a number of reasons. They may cost less, they take up less space and require no regular tuning. I will readily admit that a digital instrument can be a practical choice as a temporary instrument. Installed in minutes, plugged in and a couple of speakers placed somewhere, and—voilà—we have something to accompany the worship service.

On the other hand, there is a downside to the digital instrument. It is considered inferior to the pipe organ and for several reasons. The life span of a digital instrument is often no longer than 25 to 30 years. If we project the cost of the instrument over its useful life, it becomes very costly indeed. In business terms, it is not cost-effective.

Moreover, long before the digital instrument ceases to function, the components will have become obsolete, with the unhappy result that the instrument can no longer be repaired. As a comparison, think of the projected useful life of a computer. (The salesperson, though, will be more than happy to sell you another.)

Digital instruments do not sound as satisfying as a pipe organ. The softer sounds of the digital may sometimes pass for a run-of-the-mill pipe organ, but the full ensemble will sound unbalanced tonally. The digital manufacturers frequently make heavy use of unification, a practice whereby the same sound appears at several different pitch levels.

The result is that of multiple octaves, but no real balanced "chorus."

Finally, the sound of a digital instrument cannot fill the acoustic space of a building as a pipe organ can. Here we are getting into the ultimate reason for the disappointing sound of electronic instruments. Digital sound must come through speakers. While the quality of the speakers is crucial, the practical drawback is that hundreds of top-quality speakers would be needed to make use of the acoustic envelope of a resonant room, and they would easily prove cost-prohibitive. Even though the principle makes sense—that many speakers might create the illusion of a real organ—the resulting sound would be distorted and unpleasant. Think of placing numerous radios around a room, all tuned to the same FM station. Would you be impressed?

The typical digital installation has two or four speakers. The movement of air molecules caused by speakers can never equal that caused by vibrating pipes. Pipes can make the room "sing." Speakers just do not enliven resonant space the way and to the extent that individual pipes and groups of pipes can.

Allow me to say a brief word of caution about so-called "pipe-digital" instruments. They are mostly digital with often no more than two ranks of minimally voiced pipes. The ranks often consist of a stopped flute and a 4' principal, with the longest pipe of either rank a mere four feet long. Just as the digital sounds are unified, appearing at many different pitches throughout the tonal plan, these ranks might also appear at various pitch levels in the instrument. The interesting thing about such an installation, however, is that the pipes are always the most present sound in a room. They are not necessarily beautiful sounds because the pipes are not well voiced, and yet their sound is the most evident part of the instrument. Even pipes lacking tonal finishing are more effective than digital sounds coming through a speaker.

To confuse the digital instrument with the pipe organ is to confuse imitation for the genuine article. The pipe organ is the genuine article.

Raymond DiBona
President, Archive Society
Sacred Heart Parish, Weymouth, MA

Here & There



Christian Lane, Tom Winpenny, Samuel Gaskin

The final round of the **Fourth Miami International Organ Competition** was held at the Church of the Epiphany, Miami, Florida, on February 22. Sponsored by Fratelli Ruffatti and the Church of the Epiphany, the evening featured three finalists each playing a 25-minute program on the 61-rank Ruffatti organ; an enthusiastic audience of about 600 people was in attendance. The first prize of \$5,000 as well as the \$500 audience prize was awarded to **Tom Winpenny**, who is the assistant sub-organist of St. Paul's Cathedral (London), studying organ

with Thomas Trotter. **Christian Lane**, currently a master's student of Thomas Murray at Yale University, received the \$1,500 second prize. The third prize of \$1,000 went to 16-year-old **Samuel Gaskin** of Beaumont, Texas, currently a student of Christina Harmon. Judges were Robert Bates, Douglas Cleveland, Hans Fagius, Johannes Geffert, Fredrick Kaufman, and John Walker. The Fifth Miami International Organ Competition will take place in early 2010; check the Fratelli Ruffatti website for more information: <www.ruffatti.com>.

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St. Luke Catholic Church, McLean Virginia, continues its music series: May 4, Paul Skevington, 10th anniversary of the church's Steiner-Reck organ; 5/18, John Chen, piano; 5/21, Paul Skevington; 5/25, National Men's Chorus; June 6, James David Christie. For information: 703/356-0670; <www.musicinmclean.org>.

The Church of St. Louis, King of France, St. Paul, Minnesota, concludes its ninth season of Tuesday lunch-time recitals: May 6, Tom Ferry; 5/13, Jeffrey Patry; 5/20, Brian Carson. For information: <www.stlouiskingoffrance.org>.

All Saints Church, Worcester, Massachusetts, concludes its music series: May 9, spring concert, including Britten's *Rejoice in the Lamb* and Mozart's *Coronation Mass*; June 8, Choral Evensong. For information: 508/752-3766 x17; <www.allsaintschurchworc.org>.

The Church of St. Joseph, Bronxville, New York, continues its music series: May 11, music for handbells and flute; 5/18, Mozart, *Requiem*; 5/25, Broadway musical favorites. For information: 914/337-9205;

Music of the Baroque presents its last concerts of the season on May 11 at First United Methodist Church, Evanston, Illinois, and May 13 at Harris Theater, Chicago. The program includes works by Telemann, Pachelbel, Bach, and Mozart. For information: 312/551-1414; <www.baroque.org>.

The Cathedral Church of the Advent, Birmingham, Alabama, concludes its music series: May 16, Charles M. Kennedy; 5/18, Choral Evensong for Trinity Sunday. For information: <www.adventbirmingham.org>.

All Saints' Parish, Beverly Hill, California, presents its spring concert on May 16. The All Saints' Choir will perform the *Berliner Mass* and *Te Deum* by Arvo Pärt, and *Lux Aeterna* by Morten Lauridsen. For information: 310/275-0123; <www.allsaintsbh.org>.

Christ & St. Stephen's Episcopal Church, New York City, announces the arrival of their new organ built by Schoenstein & Co. Paul Jacobs, artist in residence of Christ & St. Stephen's, will play the dedicatory concert on May 17 at 4 pm, with a repeated program at 7:30 pm. The concert will include music by Bach, Liszt, Sowerby, and the world premiere by of a work by Wayne Oquin. A pre-concert discussion will be given at 3 pm by Paul Jacobs and Jack Bethards (president and tonal director of Schoenstein & Co.), hosted by Nigel Potts (organist and choirmaster). The dedicatory series will continue in the fall with concerts by Nigel Potts (October 25) and Thomas Murray (November 22). For information: <music@csschurch.org>.

Trinity Church Wall Street concludes its concert season on May 20 with guest conductor Simon Carrington leading the Trinity Choir in French music from the

17th and 18th centuries. The program includes works by Lully, Lalande, Charpentier, Desmarest, Rameau and de Mondonville. For information: 212/602-0800; <www.trinitywallstreet.org>.

Walt Disney Concert Hall, Los Angeles, concludes its organ recital series on the Glatzer-Götz/Rosales organ on May 25 with a program by Terry Riley. For information: 323/850-2000; <LAPhil.com>.

Methuen Memorial Music Hall, Methuen, Massachusetts, presents its 2008 organ recital series featuring the E. F. Walcker opus 200, 1863/Aeolian-Skinner Organ opus 1103, 1947 organ: May 28, Jacques Boucher, with violin; June 4, Christa Rakich, with flute; 6/11, Mark Dwyer; 6/18, Renée Anne Louprette; 6/25, David Carrier;

July 2, Kevin Birch; 7/9, Eric Plutz; 7/16, Carol Williams; 7/23, Brett Maguire; 7/30, Alan Morrison;

August 6, Gerhard Weinberger; 8/13, David Briggs; 8/20, Randall Mullin; 8/27, Joseph R. Olefirowicz; September 3, Frederick Hohman. For information: 978/685-0693; <www.mmmh.org>.

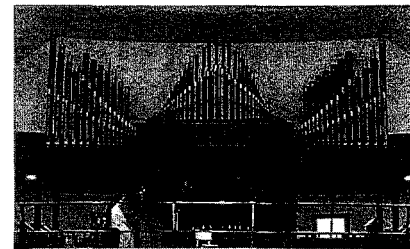
The Cathedral Church of St. John, Albuquerque, New Mexico, continues its music series: June 1, Premieres! concert (new music); 6/21, Polyphony—Voices of New Mexico. For information: 505/247-1581 x12; <www.stjohnsabq.org>.

St. James United Church, Montreal, Quebec, Canada, presents its summer recital series on Tuesdays at 12:30 pm: June 3, Francine Nguyen-Savaria; 6/10, Jonathan Oldengarm; 6/17, Donald Hunt, with cello; 6/24, Calvin and Chapel Handbell Choirs;

July 1, Kurt Ludwig Forg; 7/8, Gereon & Monica Krahforst; 7/15, Paul Jessen; 7/22, Philippe Bourmival; 7/29, Dominique Lupien;

August 5, Geoffrey Ward; 8/12, Giancarlo Scalia; 8/19, Nina De Sole; 8/26, Philip Crozier. For information: <www.stjamesunitedchurchmontreal.com>; 514/288-9245.

The Sinsinawa Dominicans present their 2008 summer organ recital series on Wednesdays at 7 pm. Recitals feature the Casavant organ designed by Lawrence Phelps (two manuals, 26 stops, 34 ranks) at Queen of the Rosary Chapel, Sinsinawa Mound, Sinsinawa, Wisconsin.



Casavant organ, Queen of Rosary Chapel, Sinsinawa Mound

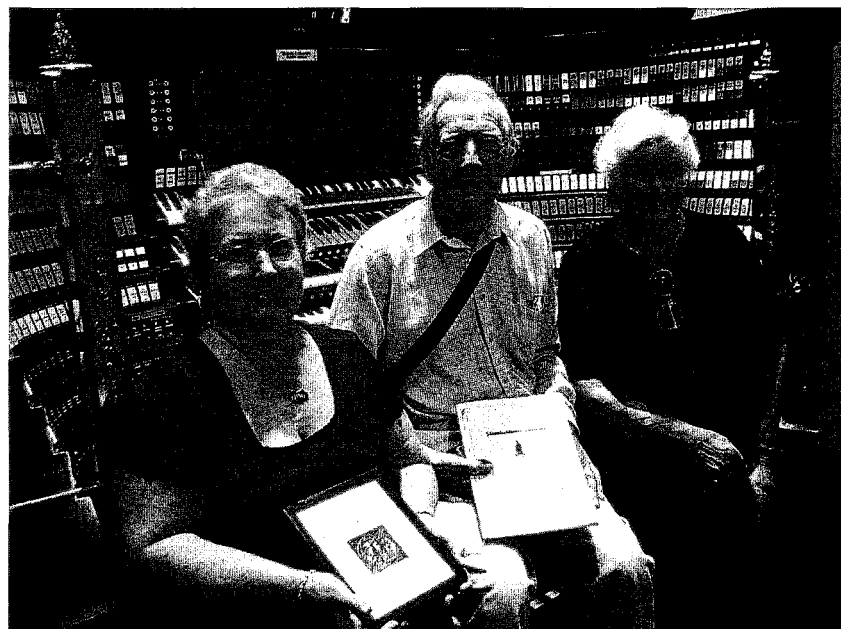
sin: June 4, Sister Mary Arnold Staudt, OSF; 6/11, Mark Brampton Smith; 6/18, Charles Barland; 6/25, Mark McClellan; July 2, Stephen Schnurr; 7/9, Bruce Bengtson; 7/16, Greg Peterson; 7/23, Kirstin Synnstedt; 7/30, Mark Baumann;

August 6, Aaron Miller; 8/13, Anita Eggert Werling; 8/20, Derek Nickels; 8/27, Steve Steely. For information: 608/748-4411 x 271; <edushek-manthe@sinsinawa.org>.

The Church Music Association of American (CMAA) presents Colloquium XVIII June 16-21 at Loyola University, Chicago. The schedule includes sessions on Gregorian chant and the Renaissance choral tradition, vocal production, conducting, organ recital, improvisation, Ward Method, daily liturgies, and more. Presenters include Horst Buchholz, Scott Turkington, William Mahrt, Jeffrey Tucker, and many others. For information: <www.musicasacra.com>.

Organ Promotion presents masterclasses and tours: June 19-22, masterclass with Ton Koopman, Silbermann organ, St. Peter's, Freiberg, Germany; June 22-28, organ tour from Dresden and Leipzig to Brandenburg via Berlin; July 18-20, church music institute, College of Music and Drama, Leipzig; July 31-August 3, South German Organ Academy in Neresheim, Ochsenhausen, Rot, and Ottoeburen with Franz Raml. For information: <www.organpromotion.org>.

The Music Institute of Chicago will present a summer baroque festival June 20-22, with faculty drawn from the



Judi Kosco, an Audsley great-granddaughter, Alan Audsley, a grandson, and his wife Nancy

Descendants of George Ashdown Audsley gathered at the **Wanamaker Organ** for the world premiere of a work by the organ-designer's granddaughter Ruth. In October several descendants of organ architect George Ashdown Audsley were at Macy's for the world premiere of Ruth Audsley's *Prelude and Fugue in G-Minor*. Ms. Audsley is a granddaughter of G.A.A., and her brother Alan Audsley brought the composition from England, meeting several of his American cousins for the first time at the six-manual con-

sole. Peter Richard Conte performed the world premiere of the Bach-like work at the noontime recital on the Wanamaker Organ, the nucleus of which was devised by Dr. Audsley from an ideal scheme in his landmark 1905 book *The Art of Organ-Building*. That organ was first heard at the 1904 St. Louis World's Fair before being brought to the historic John Wanamaker Store in 1911. Pictured l. to r. are Judi Kosco, an Audsley great-granddaughter, Alan Audsley, a grandson, and his wife Nancy.

Music Institute's ensemble in residence, Baroque Band. The summer program will include both private and group instruction in organ and harpsichord, an internship in pipe organ building, maintenance, and restoration, and an intensive four-week class for madrigal singers. The school also offers a four-level organ certificate program. James Russell Brown is the director of the organ and early music program at the Music Institute of Chicago. For information: <www.musicinstituteofchicago.org>.

The National Association of Pastoral Musicians (NPM) presents its 2008 regional conventions: June 30–July 3, East Brunswick, New Jersey; July 8–11, Cleveland, Ohio; August 5–8, Los Angeles, California. Each convention features dozens of workshop sessions, daily sung prayer, a festive celebration of the Eucharist, four plenary addresses, musical performances, new music showcases, and exhibits by music publishers and other business partners. For information: 240/247-3000; <www.npm.org>.

Oundle for Organists presents summer schools for organists: July 6–11, Cambridge; July 13–19, Oundle, Northamptonshire; July 22–27, Cambridge; September 15–19, Toulouse, France; <www.oundlefestival.org.uk>.

The International Organ Festival in Haarlem, the Netherlands, takes place July 12–August 2. The schedule includes the 47th international improvisation competition and the 43rd international summer academy for organists. The academy features twelve-day, eight-day, and four-day courses and workshops, lectures, and concerts. For information: <www.organfestival.nl>.

The Austrian Baroque Academy presents "The Enchantment of the French Baroque," July 15–25 in Gmunden, Austria. The schedule of masterclasses includes sessions on harpsichord with Jory Vinikour and basso continuo with Jeremy Joseph, along with other instrumental and vocal offerings. For information: <www.austriabarockakademie.at>.

The Association Jehan Alain presents its interpretation course July 20–August 3 in Romainmôtier, Switzerland. Presenters include Marie-Claire Alain, Luigi Ferdinando Tagliavini, Joris Verdin, Emmanuel le Divellec, Tobias Willi, and Guy Bovet. Instruments include the four-manual, 45-rank organ built by Albert Alain and the Georges Lhôte organ at the Abbey Church. For information: <www.jehanalain.ch>.

To celebrate the 15th anniversary of the N. P. Mander pipe organ, **the Church of St. Ignatius Loyola**, New York City, presented a month-long festival in April. The celebration opened April 9, with Nancianne Parrella performing works for combinations of instruments with organ. On April 14, John Mander, spoke on the "Let's Hear More!" lecture series. On April 16, Kent Tritle led the Orchestra of St. Ignatius Loyola in Saint-Saëns' *Organ Symphony* and Jongen's *Hymn for Organ and Orchestra*, featuring organist Nancianne Parrella; that same evening Ken Cowan performed a pre-concert organ

recital. On April 27, Renée Anne Louprette performed a program of repertoire spanning nearly 300 years. For information: <www.srnssconcerts.org>.

The Michaeliskirche in Hamburg, Germany, has announced that its 1962 Steinmeyer is to be restored by Klais. The original baroque church burned in 1906, and a Walcker organ was installed in the new steel-framed building. This organ was stored in the "fireproof" church tower during WWII and was replaced with the new Steinmeyer in 1962. The five-manual Steinmeyer and a much-rebuilt three-manual Marcussen will be connected to a common electric console, which will also control a Fernwerk (Echo) division to be reconstructed from Walcker's original plans.

The organ contract (€2.2 million/US\$ 3.2 million) is part of an €8-million restoration of the church, being paid for by an elderly couple's foundation: <http://www.abendblatt.de/daten/2007/12/12/826449.html>. Work is expected to be finished by 2009. The same

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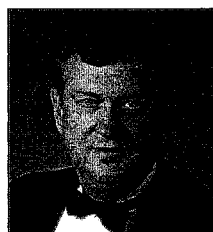
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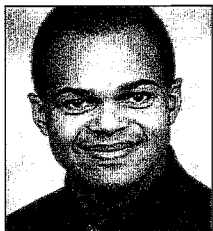
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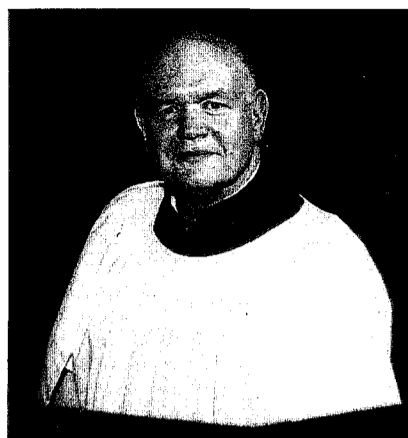
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couple recently kicked off the fund-raising for the "Bach-Orgel" to be built by Flentrop for the Katharinenkirche, with a donation of €150,000.

Appointments



Jerry F. Davidson

Jerry F. Davidson has been appointed organist/choirmaster for Christ Episcopal Church in Tyler, Texas, and artistic director of the Choir School of East Texas. At historic Christ Church he will direct a large music program with multiple choirs and lead a team in developing the new Choir School with its eighteen children on

full scholarship, based on the English non-residential choir school model.

Since August 2003, he has served as music director for St. Paul's Episcopal Church in New Orleans and an adjunct professor of music at Loyola University in New Orleans. Dr. Davidson has held similar positions in Illinois and New Jersey and most recently at Grace Memorial Episcopal Church in Hammond, Louisiana, and St. Luke's Episcopal Church in Hot Springs, Arkansas, where he served as director of the Community Band, the Hot Springs/Arkadelphia Bach Choir and Orchestra. In Hot Springs Village he directed the Cedar Mountain Singers and was music director for the Village Players.

A member of ASCAP, his prior positions have included as chair of the music department of the University of Arkansas at Little Rock and associate dean of the School of Music of Louisiana State University. A frequent contributor to music journals and an active composer, he is a graduate of Northwestern University, Union Theological Seminary, and the University of Arkansas. He holds the AAGO and ChM certificates from the American Guild of Organists and served as state convenor for Arkansas. In 1996 he was one of seven semifinalists for the National Competition in Organ Improvisation. Dr. Davidson is married to the Very Rev. Susan L. Davidson, rector of All Saints Episcopal Church in River Ridge, a suburb of New Orleans, and they have two sons, one grandson and two granddaughters.



David Farwig, Maxine Thevenot, Renee Motteler, Carol Tucker Trelease, Szilvia Schranz, Jay Hill, and Iain Quinn

The Cathedral Church of St. John, Albuquerque, New Mexico, presented the third annual Trelease Memorial Concert on February 9. The concert is offered in memory of the Rt. Rev. Richard M. Trelease, Jr., formerly bishop of the Diocese of the Rio Grande. The program was conducted by Maxine Thevenot and Iain Quinn and featured the Buxtehude *Magnificat*, Handel *Organ Concerto in B-flat*, op. 4/6 (Maxine Thevenot, soloist), Bach *Cantata 140*

(*Wachet auf, ruft uns die Stimme*), F. J. Haydn *Missa Brevis Sancti Joannis de Deo*, Mozart *Epistle Sonata XV* (Iain Quinn, soloist) and the Mozart *Te Deum* (in C). The Cathedral Choir was joined by members of the Cathedral Choristers, members of the New Mexico Symphony, and soloists. Pictured (l to r) are David Farwig (baritone), Maxine Thevenot, Renee Motteler (alto), Carol Tucker Trelease, Szilvia Schranz (soprano), Jay Hill (tenor), and Iain Quinn.

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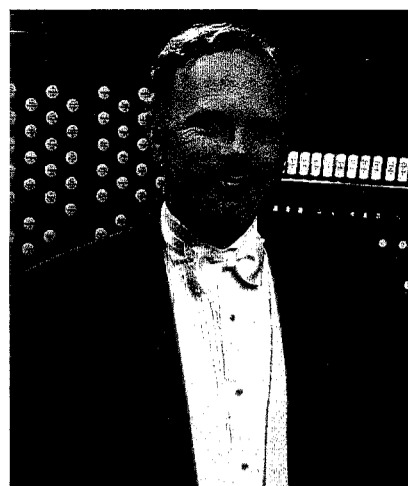
Janette Fishell

The Indiana University Jacobs School of Music has appointed Janette Fishell and Todd Wilson as professors of music. This news comes on the heels of the recent announcement of the transformation of the Seward Organ in Auer Concert Hall by C. B. Fisk to be completed in the fall of 2010, and the anticipated retirement of two distinguished faculty organists, Chancellor's Professor of Music Marilyn Keiser and Professor of Music Larry Smith.

Both Fishell and Wilson are international performers of the highest regard and are in demand as soloists, clinicians, adjudicators, teachers and recording artists. "Janette Fishell and Todd Wilson are giants in our field," said Gwyn Richards, dean of the IU Jacobs School of Music. "The opportunity to have them join Chris Young in our newly configured organ department is a very exciting development. They bring multiple talents to Indiana that will shape our curriculum and performance objectives well into the future, building upon the rich heritage that Marilyn Keiser, Larry Smith and their predecessors have provided us."

Fishell is currently distinguished professor of music at East Carolina University, Greenville, North Carolina, where she heads the organ performance and sacred music degree programs and is chair of keyboard studies. She holds degrees in organ performance from the IU Jacobs School of Music and Northwestern University. Her teachers include Wilma Jensen, Wolfgang Rübsam, Richard Enright, Anita Werling, Robert Byrd and Clyde Holloway, with further coaching on Baroque and German Romantic repertoire with Ludger Lohmann. Fishell is founder and artistic director of the East Carolina Religious Arts Festival, now in its 12th year, and is director of music/principal organist at St. Paul's Episcopal Church, Greenville.

The author of numerous articles and a book on service playing published by Abingdon Press, she is widely recognized as a leading authority on the organ music of Czech composer Petr Eben. Her numerous compact disc recordings include performances of the music of Marcel Dupré, Petr Eben and J. S. Bach, as well as duet literature performed with her husband, British organist Colin Andrews. *Pas de Dieu: Music Sublime and Spirited*, a



Todd Wilson

recording of French Romantic repertoire and the world premiere of Frank Ferko's *Livre d'Orgue*, was released by Loft Recordings in July 2006, the premiere recording on C. B. Fisk, Opus 126.

Todd Wilson is director of music and organist at the Church of the Covenant (Presbyterian) in Cleveland, Ohio, where he heads a program of choirs, as well as a concert series. A respected teacher, he is currently head of the organ department at the Cleveland Institute of Music and teaches at Capital University in Columbus, Ohio. He serves as organ curator of the recently restored E. M. Skinner organ at Severance Hall, home of the Cleveland Orchestra. Wilson received his Bachelor and Master of Music degrees from the College-Conservatory of Music at the University of Cincinnati, where he studied organ with Wayne Fisher. Further coaching in organ repertoire was with Russell Saunders at the Eastman School of Music. He has won numerous competitions, including the Grand Prix de Chartres (France) and the Ft. Wayne Competition. An active member of the American Guild of Organists, Wilson holds the Fellow and Choirmaster certificates and was a featured performer for the Centennial National Convention of the Guild in New York City in July 1996.

Wilson's latest CD, on the JAV label, features a live recital of American music from the National Cathedral in Washington, DC. Another recent release, *Live from Severance Hall*, is a concert of music for trumpet and organ with Michael Sachs, principal trumpet of the Cleveland Orchestra. A sought-after adjudicator, Wilson has been a jury member for numerous national and international playing competitions. An active interest in improvisation has led to his popular improvised accompaniments to classic silent films.



Domecq Smith

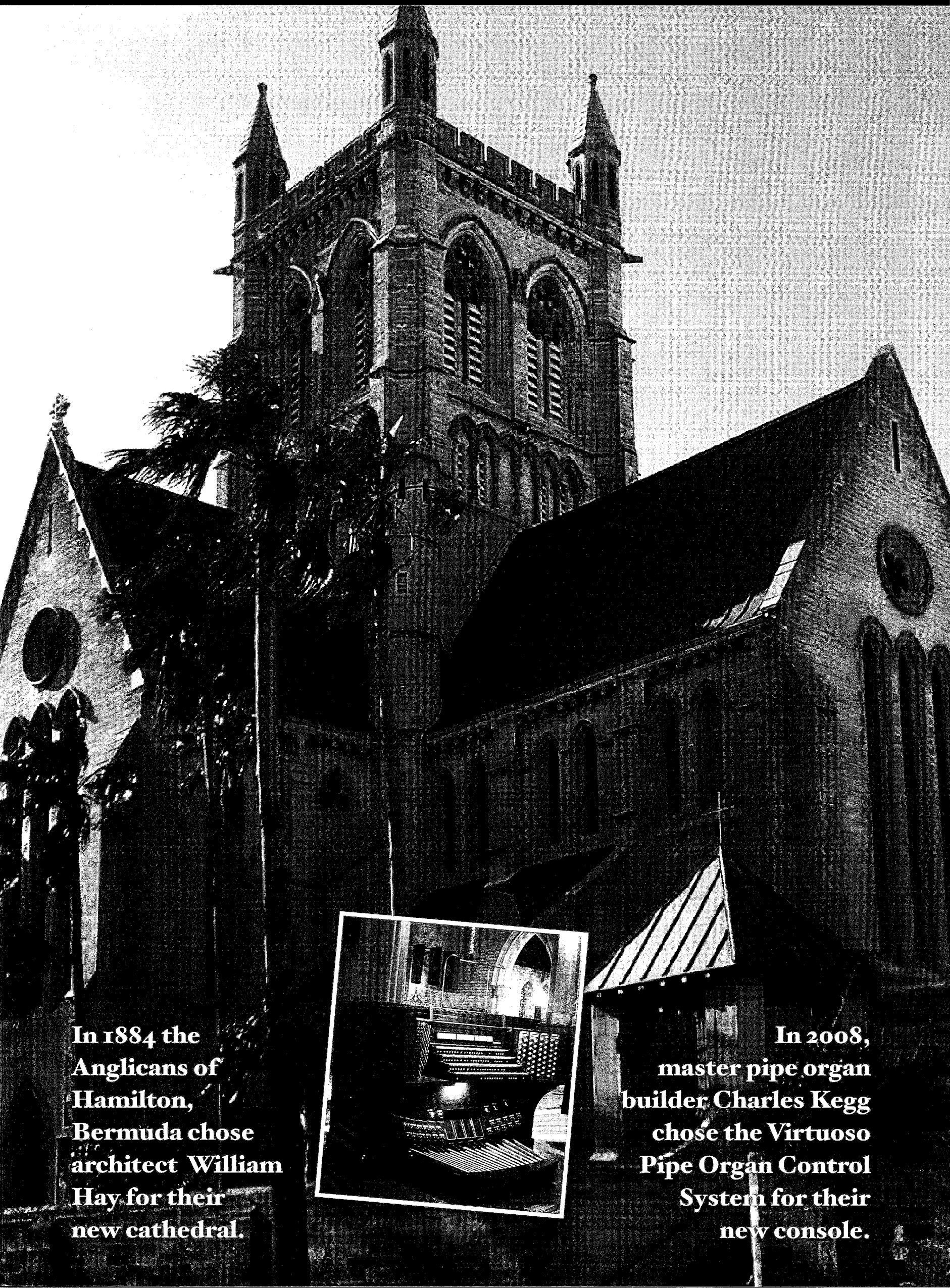
Domecq Smith has been appointed director of music at St. John the Evangelist Roman Catholic Church in Orange, New Jersey. The church has been celebrated for its soaring French neo-Gothic architecture and its 1879 Hook & Hastings organ. Smith's duties as organist and choirmaster include the revitalization of the church's choral activities and continuation of the church's orthodox musical expectations. Smith is currently enrolled in the doctoral program in music education at Rutgers University, New Brunswick, New Jersey. He is a graduate of Peabody Conservatory and Manhattan School of Music in organ performance.

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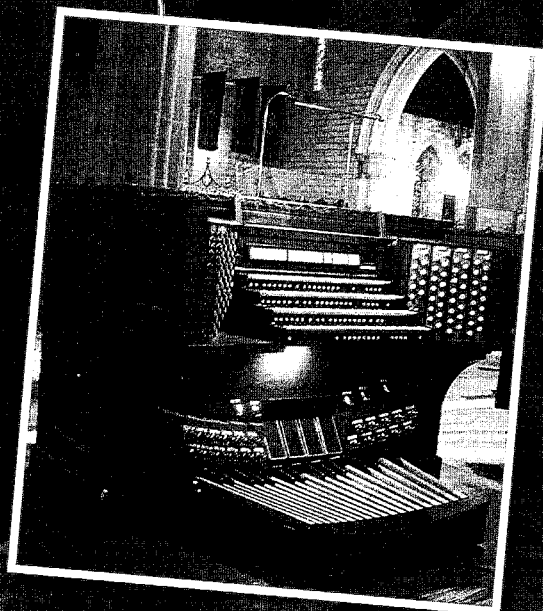
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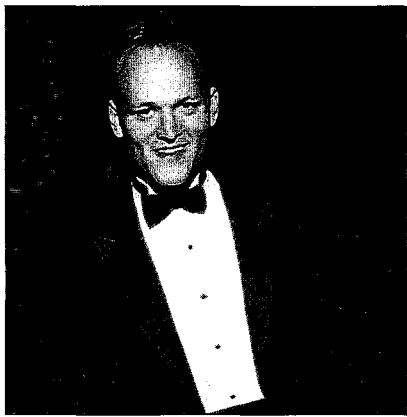


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Here & There



BJ Brooks

BJ Brooks of Lubbock, Texas, won the second annual anthem competition of the First Baptist Church of Worcester, Massachusetts. The winning anthem, entitled "Thou, Who art the Light" and based on the assigned competition text from the Gelasian Sacramentary, garnered the \$1,200 prize.

Born in Portales, New Mexico in 1975, Brooks began piano study with Cheryl Pachak-Brooks. While earning his bachelor's degree from Eastern New Mexico University, he studied composition with Jon Jonsson and Stephen Duncan. Directing bands ranging from 5th to 12th grade from 1998 to 2006, he composed numerous works for concert band and a variety of instrumental ensembles. During this time, he received his master's degree in composition from West Texas A&M University, studying under Norman Nelson. He is currently a DMA candidate and a graduate teaching assistant at Texas Tech University in Lubbock, Texas.

Judges for the 2008 competition were Peter DuBois, adjunct professor of music, Eastman School of Music, director of music/organist, Third Presbyterian Church, Rochester, New York; composer Peter Matthews, University of North Florida in Jacksonville; and John Beall, professor of composition at West Virginia University in Morganville. Brooks's anthem receives its premiere by the church's Chancel Choir under the direction of William Ness, minister of music & arts, at First Baptist Church on May 4, as part of the Music & Arts Weekend.

Leonardo Ciampa performed in five international organ festivals in Italy in 2007. On June 8, he played in Biella Cathedral as part of the XXVI Rassegna Organistica Internazionale "Achille Beruti." The II/64 1860 Bianchi organ was restored in 2006 by Swiss builder Thomas Walthi in collaboration with Alessandro Rigola from Biella. On June 10, Ciampa played the III/35 1965 Tamburini organ at the Chiesa Parrocchiale in Stresa, on the Lago Maggiore, as part of the XVII Festival Organistico Internazionale.

On November 21, he played six pieces by Don Lorenzo Perosi as well as the world premiere of his *Organ Symphony*



Leonardo Ciampa

IV ("Ave Maria") in Milan at the Chiesa di Santa Maria della Pace. Formerly a secular auditorium called the "Salone Perosi," this church in the early 1900s was the site of many Perosi premieres (including the oratorio *Mosè*, conducted by Toscanini). The church still houses the organ known to Perosi, a two-manual tracker instrument by Pietro Bernasconi, built in 1891 and restored by Gianfranco Torri in 1997. The concert was part of the eighth annual "Le Voci della Città," Milan's premiere concert series for historic organs.

On November 23, Ciampa played an all-American program at the Chiesa Parrocchiale in Novate Milanese. The concert, on a two-manual Vegezzi-Bossi instrument from the 1950s, featured four centuries of American music. On November 25, Ciampa repeated his Milan program at Tortona Cathedral, as part of the thirteenth annual Perosiana festival. The historic cathedral, which contains the tomb of Lorenzo Perosi, features a II/60 Serassi from 1839, restored by Dell'Orto & Lanzini. Perosi played this instrument as a teenager. Ciampa's concert was recorded for broadcast by SAT2000 on Vatican television. For information: <www.leonardociampa.com>.



Douglas Cleveland

Douglas Cleveland is featured on the first recording of the Paul Fritts Op. 25 organ at St. Joseph's Cathedral, Columbus, Ohio. The Loft Recordings CD entitled *Cleveland in Columbus* includes

works of Cabanilles, Bennett, Vivaldi, Bach, Bruhns and Frescobaldi. As one of the largest mechanical-action organs in the United States, this is the largest instrument Paul Fritts has built. This summer, Cleveland will be performing at the Oregon Bach Festival, Festival Vancouver, and the Chapel of New College, Oxford. He will also be performing at the OHS national convention in Seattle. For information: <www.gothic-catalog.com>.



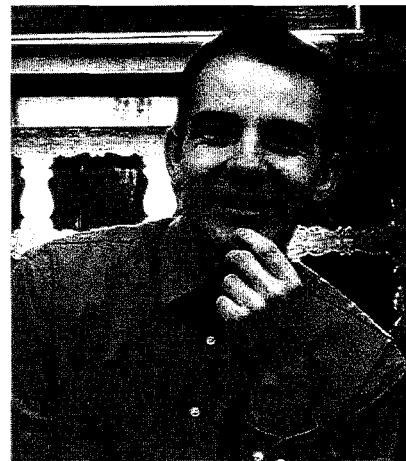
Paul Jacobs

Next season (2008-2009) will be an especially busy one for American organist **Paul Jacobs** in working with major orchestras (in addition to his fully booked season of individual recitals). In November of this year, he will perform four times with the Philadelphia Orchestra at the Kimmel Center under the baton of visiting conductor Michael Tilson Thomas (*Copland Organ Symphony*).

In April 2009, he will perform four times with the San Francisco Symphony at Davies Symphony Hall under the baton of visiting French conductor Yan Pascal Tortelie, formerly of the BBC Philharmonic and now principal guest conductor of the Pittsburgh Symphony (*Poulenc Organ Concerto* plus an organ-only Messiaen work). He will also give a solo organ recital at Davies Hall under presentation of the orchestra. Also in April next year, Jacobs will perform twice with the Phoenix Symphony, with repertoire and other details still pending. For information: <www.concertartists.com>.

Pavel Kohout, one of the foremost Czech concert organists of the younger generation, has signed with Ingrassia Artist Management for representation in the United States. Mr. Kohout is a graduate of the Prague Conservatory and the Music Faculty of the Academy of Performing Arts in Prague. He is currently earning his Ph.D. in historical performance practice of baroque organ music at the academy. He has also studied at the Conservatorium van Amsterdam, in the Netherlands.

Kohout has won a number of prizes at international organ competitions, including the first prize and J. S. Bach prize at the IOCM Musashino in Tokyo. He also holds the "Dancing Angel" prize from the European Music Competition for Youth. He is a recitalist and soloist with various ensembles and orchestras, and has per-



Pavel Kohout

formed throughout Europe, in Russia, China, Singapore, Japan, Australia, and the USA. He also performs live broadcasts on Slovak Radio and the European Broadcasting Union, as well as providing organ tours in the Czech Republic and presenting masterclasses.

Pavel Kohout will be on tour in the U.S. during fall 2009. For additional information, contact <tom@ingrassiaartists.com>, 508/277-6022, or visit <www.ingrassiaartists.com>.



Christopher Marks

Christopher Marks has recorded the first CD entirely devoted to the organ works of 20th-century New York composer and organist Seth Bingham. It is the first of an anticipated three CDs in an integral set of Bingham's organ works to be recorded by Marks and released on the Raven label. *Organ Works of Seth Bingham, Vol. 1, "Unto the Hills"* is available from <www.RavenCD.com> for \$14.98 with free delivery worldwide and also from the Organ Historical Society.

The first CD includes four major suites published between 1937 and 1951: *Pastoral Psalms*, op. 30; *Five Pieces*, op. 36; *Baroques*, op. 41; and *Variation Studies*, op. 54. The well-known "Rhythmic Trumpet" and "Bells of Riverside" are among the pieces in these suites.

In selecting a recording venue, Marks sought an organ of symphonic tonal capabilities similar to those prevalent at

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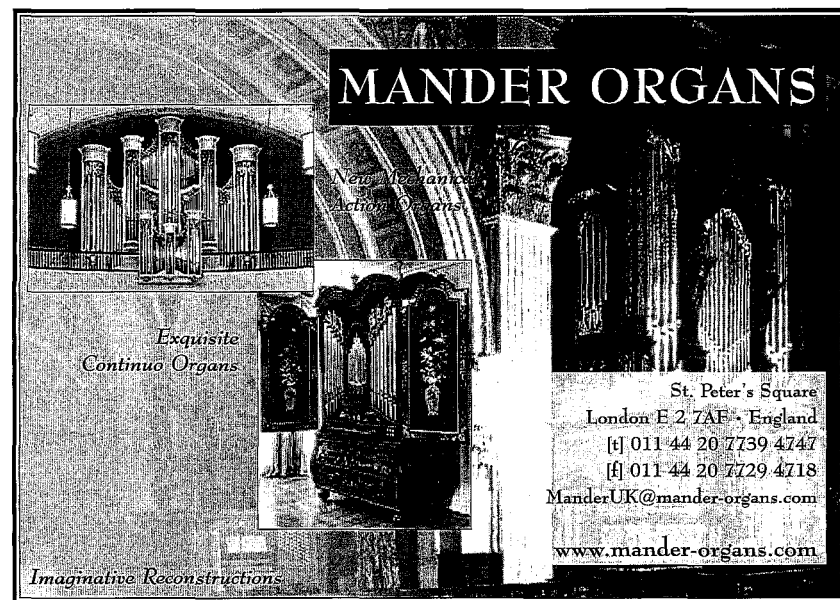
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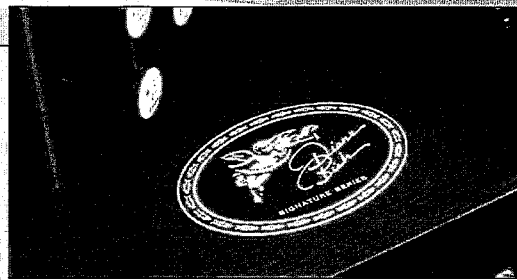
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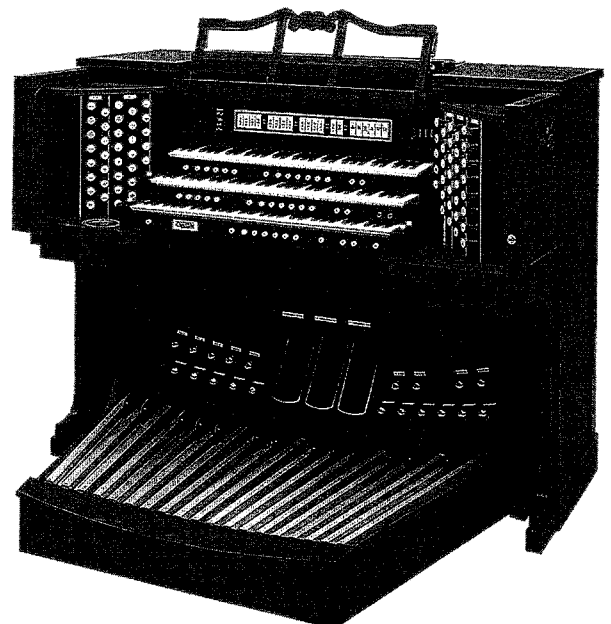
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the time of Bingham's compositions and as had been incorporated into the 1923 Casavant Bingham designed for Madison Avenue Presbyterian Church, where he was organist 1913-51. Because this organ had been entirely replaced in 1961 by a new Casavant of the prevailing neo-baroque influence, Marks chose to record on the four-manual, 110-rank Schoenstein organ of symphonic inspiration built in 1997 at First Plymouth Congregational Church in Lincoln, Nebraska, utilizing many of the special tonal and dynamic effects as suggested in the music.

A prolific composer, Seth Bingham served as professor of composition at Columbia University 1920-54 and lecturer at the School of Sacred Music of Union Theological Seminary 1953-1965. A student of Horatio Parker (composition) and Harry Benjamin Jepson (organ) at Yale, he taught theory and composition there 1907-1919.

In Paris and Berlin 1906-07, he studied with Vincent d'Indy, Alexandre Guilmant, and Charles-Marie Widor, and met and married the musician Blanche Guy of Paris. Bingham was a frequent contributor of articles to *THE DIAPASON*, and served the American Guild of Organists as vice-president, chairman of the convention and expansion committee, and as a member of the AGO examination committee. He received an honorary doctorate from Ohio Wesleyan University in 1952.

Christopher Marks is assistant professor of organ at the University of Nebraska, Lincoln, having moved there in 2006 from a similar post at Syracuse University where he had served since 1999. Marks will coordinate the first Pipe Organ Encounter Advanced (for advanced students), to be hosted by the Lincoln,

Nebraska, AGO chapter, July 6-11. An endowed scholarship in memory of Seth Bingham helps to support student enrollment in Pipe Organ Encounters.



Carol Williams

Carol Williams recently returned from Europe, where she performed a concert at Notre-Dame Cathedral, Paris. While in Europe, she interviewed Olivier Latry, Daniel Roth, Sophie-Veronique Cauchefier Choplin, and composer Karl Jenkins for the TourBus series. A sample can be seen on her website.

Dr. Williams has been the Civic Organist of San Diego since 2001 and performs numerous concerts in the USA and abroad. Future venues include the Great Concert Hall in Moscow, and the organ festivals of Monaco and Luxembourg. For more information: <www.CarolWilliamsNow.com>. Carol Williams is represented by Phillip Truckenbrod Concert Artists, USA, and PVA Management, UK.



Millennia Consort (Photo credit: VueFinder Photography)

Millennia Consort gave the premiere performance of an arrangement of seven movements from *Pictures at an Exhibition* (Modest Mussorgsky). The movements include *Promenade*, *Samuel Goldenberg and Schmuyle*, *The Market-place at Limoges*, *The Catacombs (Sepulchrum romanum)*, *Cum mortis*, *The Hut on Fowl's Legs (Baba-Yaga)*, and *The Great Gate of Kiev*. Also premiered was an arrangement of Percy Grainger's setting of *Irish Tune from the County Derry*. Both of these works

were arranged by Scott Sutherland, MC tubist. Millennia Consort is composed of Alison J. Luedicke, organ, with Presidio Brass: Ray Nowak, Bill Owens, trumpet; Mike McCoy, horn; Sean Reusch, trombone; Scott Sutherland, tuba and Beverly Reese Dorcy, percussion. Both works were performed for the first time in concert on February 18 at the First Congregational Church, Berkeley. The concert was sponsored by the San Francisco AGO chapter.

Nunc Dimittis



Jean Bonfils

The French organist and musicologist Jean Bonfils died on November 26, 2007 in Rennes (Ille-et-Vilaine) at the age of 86. His funeral was celebrated on November 29 at the Notre-Dame Church in Vitre and a memorial mass was held in his honor at La Trinité Church in Paris on February 16, 2008.

Born in Saint-Etienne (Loire) on April 21, 1921, Jean Bonfils studied at the Paris Conservatory and received first prize in organ in 1949 in Marcel Dupré's class, a second prize in composition in Jean Rivier's class in 1948, and a first medal in analysis in Olivier Messiaen's class in 1950.

Jean Bonfils substituted for Olivier Messiaen at La Trinité Church in Paris for over forty years (from 1950 to 1992), then for Naji Hakim. According to Denis Havard de la Montagne (<http://www.musimem.com/BonfilsJean.htm>), he also played the Merklin organ at the Grande Synagogue in Paris, rue de la Victoire, for over thirty years (succeeding Henriette Roger in 1953), and in 1964 he was also named titular of the Cavallé-Coll/Mutin organ at Saint-Ignace (succeeding Paule Piédelièvre, remaining until 1975). After assisting Jean Langlais as organ professor at the Schola Cantorum, he taught organ there from 1973 to 1992.

He was editor of numerous liturgical journals and musical publications, including the collection he co-directed with Gaston Litaize, *L'Organiste liturgique*, Heinrich Schütz's works for choir, and an organ method he wrote with Noëlle Pierront (*Nouvelle méthode de Clavier*, four volumes, 1960-68, and in 1962 a two-volume *Nouvelle méthode d'orgue*), which has formed an entire generation of organists, notably Olivier Latry. Seuil Editions published his reconstitutions of Goudimel's psalms and motets. Jean Bonfils edited numerous 16th- and 17th-century French organ compositions, including Jacques Boyvin's *First and Second Organ Books* as well as *Deo Gloria*, collections of liturgical organ music he prepared with Noëlle Pierront from 1962 to 1968.

A musicologist, Jean Bonfils wrote numerous articles, notably in *L'Orgue*: on the Christmas carols of Pierre and Jean-François Dandrieu (no. 83, pp. 48-54) and on Olivier Messiaen (1992,

no. 224, pp. 12-14); in *Recherches sur la musique française classique* edited by Picard: on the instrumental fantasies of Eustache Du Caurroy (in 1961-62) and on Jehan Titelouze's organ works (1965), as well as numerous biographical notices on French musicians for *Die Musik in Geschichte und Gegenwart* (Bärenreiter) and for Corliss Arnold's *Organ Literature: A Comprehensive Survey* (Scarecrow Press).

Jean Bonfils composed an organ piece, *Communion on "Beata Viscera,"* published in *L'Organiste liturgique* (Schola Cantorum). Jean Langlais dedicated to him his *Trois Méditations sur la Sainte-Trinité*, op. 129 (Philippo, 1962).

At La Trinité Church, I had the joy of working with him from 1989 to 1997. Like Olivier Messiaen, Jean Bonfils was very discreet, modest and cordial, and was an excellent musician. He played an eclectic repertory and carefully chose the pieces he played during the church services, strictly in keeping with their specific liturgical functions; an excellent musicologist as well, he was an immense inspiration to me and countless other musicians and students. In addition, he generously gave numerous manuscripts, musical scores and letters to the music department at the Bibliothèque nationale and to the library at the Conservatory in Boulogne-Billancourt.

—Carolyn Shuster Fournier
Titular of the A. Cavallé-Coll Choir
Organ at La Trinité Church in Paris



Robert N. Cavarra

Robert N. Cavarra died February 8 in Denver, Colorado after complications from kidney failure. He was for many years professor of music at Colorado State University and a leading participant in the revival of the classical organ tradition in North America.

Under Cavarra's leadership, three examples of this movement were realized in Fort Collins: the Casavant Frères organ at CSU (1969), the Lawrence Phelps opus 1 organ at St. Luke's Episcopal Church (1973), and the Danish Marcussen and Son organ at First United Methodist Church (1987). He brought together artists from throughout the world for master classes and recitals on these instruments, including E. Power Biggs, Marie-Claire Alain, Luigi Tagliavini, Gillian Weir, Lio-

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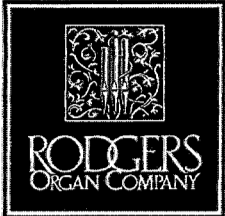
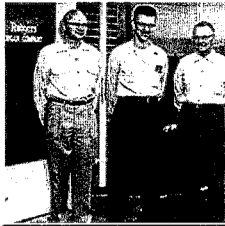
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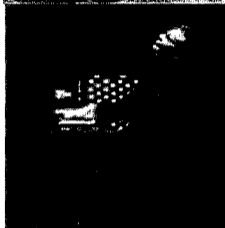
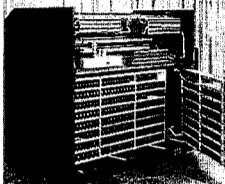
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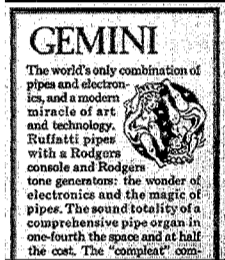
1950s



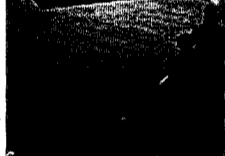
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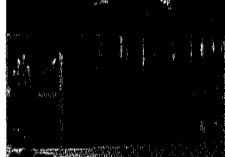
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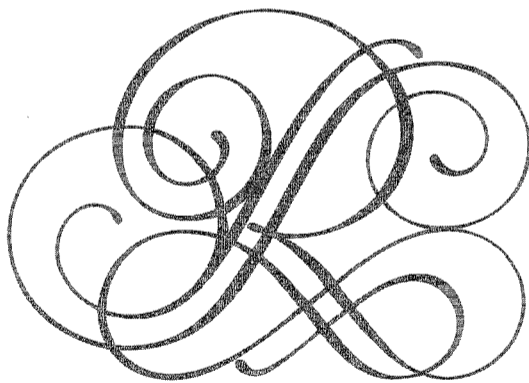
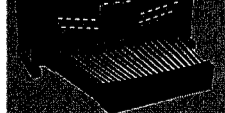
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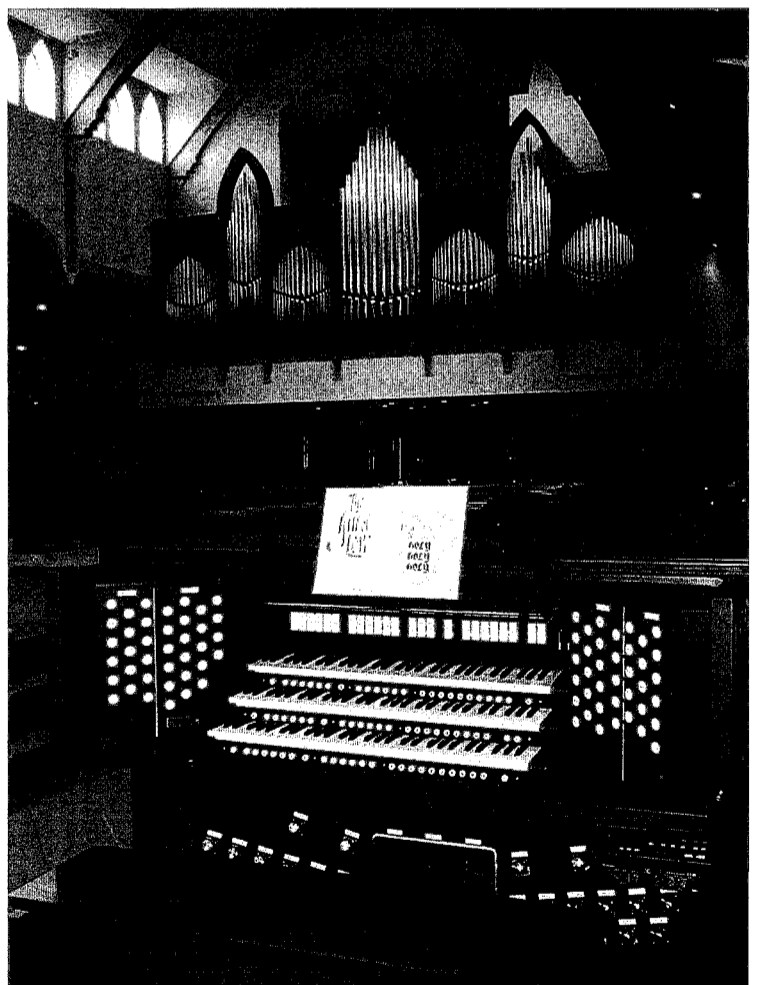
1990s



2000s



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nel Rogg, Bernard Lagacé, and Anton Heiller. He taught from 1963 until 2000 on the faculty of CSU's Department of Music, Theater and Dance. At his death, he was Professor Emeritus of Music. As a student of both philosophy and music, Cavarra also served as organist for the North American College.

Robert Nicholas Cavarra was born on February 23, 1934, in Denver. His musical training began in childhood, and by age 12 he was performing publicly. As a recitalist, Cavarra toured widely, including concerts in Denmark, Sweden, France, England, Canada, Mexico and the United States. He and his wife Barbara founded an international non-profit foundation, "Pro Organo Pleno XXI." As a recording artist, he released CDs through the Musical Heritage Society, and he was a major figure in the "Christmas at CSU" series of recordings. He was also a published composer and solo and ensemble harpsichordist.

In addition to the classical organ, Cavarra was responsible for the installation of a Wurlitzer theatre organ at CSU, and sponsored numerous workshops on theatre organ music. He was organist at St. Joseph and St. Pius X Roman Catholic Churches and St. Barnabas Episcopal Church in Denver, and St. Joseph Roman Catholic Church, St. Luke's Episcopal Church, and the First United Methodist Church in Fort Collins. He also taught music at Loretto Heights College and St. Thomas Theological Seminary in Denver, as well as at the University of Wyoming. Cavarra is survived by his wife Barbara, a daughter, three sons, and five grandchildren.

Jack Hennigan died November 11, 2007 in Pelham Manor, New York, at the age of 64. Born in Scranton, Pennsylvania, he earned a bachelor of music degree at Juilliard, having studied organ with Vernon deTar. Further studies were in Cologne, Germany, with Michael Schneider (organ) and Gunther Ludwig (organ). He earned master's and doctoral degrees from Yale, studying organ with Charles Krigbaum and piano with Donald Currier. He won international organ competitions in Bruges, Belgium, and Worcester, Massachusetts. Hennigan served as organist-choirmaster at St. Matthews Church, Wilton, Connecticut, and the Church of Christ the Redeemer (Episcopal) in Pelham Manor, New York. He wrote a monthly column for *The American Organist* dealing with fingering, hand coordination, and performance anxiety, and lectured to AGO groups on these topics. He was also known as a gourmet cook, traveling and studying food preparation in France. Jack Hennigan is survived by his partner, Martin Nash, of Pelham Manor.

Winston A. Johnson died February 4. He was 92. Born in China in 1915 to Covenant missionaries, he first studied piano with his mother. His family returned to the U.S. in 1927, eventually settling in Illinois. Johnson began organ study at age 13 and by age 16 held his first church organist position. He earned bachelor and master of music degrees from the Ameri-



Winston A. Johnson

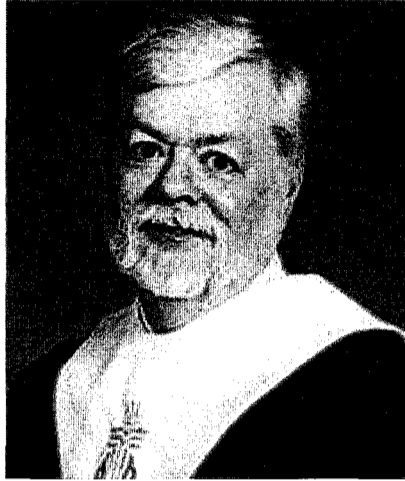
can Conservatory of Music in Chicago, and the master of sacred music from Union Theological Seminary in New York City. His teachers included Clarence Dickinson, Marcel Dupré, Hugh Porter, and Leo Sowerby. He served in the U.S. Army from 1942-46 as a chaplain's assistant, playing for Protestant, Catholic, and Jewish services.

Winston Johnson served as organist and choir director for over 60 years, including at University Presbyterian Church in Seattle for 32 years. Active in the American Guild of Organists, he was one of twelve organists who studied with Sowerby in Chicago for the Associate certificate; he was the only candidate who passed the two-day examination that year. Johnson held several offices with the Seattle AGO chapter, including as dean. He also played for two AGO regional conventions, and had performed with the Seattle Symphony Orchestra and the Seattle Opera. He taught at North Park College and Trinity Bible Institute in Chicago, and at Simpson Bible Institute and Seattle Pacific University in Seattle, and taught privately. He gave his last piano lesson three days before his death. Winston Johnson is survived by Irma, his wife of nearly 50 years, his sister, two sisters-in-law and a brother-in-law, and nieces and nephews.

Robert V. McGuire died November 12, 2007, in Haines City, Florida, at the age of 79. Born and raised in Chicago, his doctoral dissertation from the University of Chicago dealt with the use of the augmented second in Bach's Passions and other choral works. Dr. McGuire served as organist-choirmaster at churches in Illinois and in Florida; his last position was at St. Mark's Episcopal Church in Haines City, retiring in 2002. He served on the boards of the Messiah Association of Polk County and the Bach Festival of Central Florida, for which he authored program notes for many years. A lifelong member of the AGO, he served as dean of the Lakeland Area (Florida) chapter. Robert McGuire is survived by many cousins, nieces, nephews, and his friend Jeanette Stokes.

Edward Lamond Nobles, age 72, died January 2 in Meridian, Mississippi. Born in Meridian, he first studied piano

with an aunt; he earned a bachelor of music degree at Jackson State College (now Jackson State University) in 1958, and a master of music education degree from Columbia University in New York City in 1968. Nobles taught music for eight years in Mississippi and for 18 years in Michigan; he also served as organist-choir director in various churches in those two states. He returned to Mississippi in 1984 and served as organist at St. Patrick Catholic Church of Meridian for over 20 years. Nobles was a member of Phi Mu Alpha Sinfonia Music Fraternity and the AGO, and was active in the Jackson, Mississippi chapter. He is survived by several cousins and many friends.



Glenn Edward Pride

Glenn Edward Pride, 57, died suddenly February 26 at his residence on St. Simons Island, Georgia. Born in Nashville, Tennessee, he graduated from Peabody Demonstration School in Nashville and from Hope College in Holland, Michigan, majoring in organ performance. His graduate degree in sacred music was completed at Southern Methodist University, Perkins School of Theology, in Dallas, Texas. Mr. Pride had served St. Simons Presbyterian Church as director of music and organist since 2000. During his 34-year music career, he also served First Presbyterian Church of Dalton, Georgia; First Presbyterian Church of Bartlesville, Oklahoma; First Presbyterian Church of Jonesboro, Georgia; and the First Presbyterian Church of Douglasville, Georgia. He was a member of Rotary International and the American Guild of Organists. He was also artistic director of the Island Concert Association of St. Simons Island.

Here & There

Bärenreiter announces the release of the *Complete Organ Works of Louis Vierne*, edited by Helga Schauerte-Maubouet with Thierry Escaich and Rollin Smith. Volume II (BA 9223, €17.50) contains the *Symphony No. 3*, op. 28. This Urtext edition represents one of the composer's versions, established through a comparative analysis of the autograph

and first printed edition. Volume VII.2 (BA 9228, €18.50) presents the *Pièces de Fantaisie en quatre suites* (Livre II, 7-12), op. 53, which include the *Lamento, Sicilienne, Hymne au soleil, Feux follets, Clair de lune*, and *Toccata*. For information: <www.baerenreiter.com>.

Commotio is featured on a new recording on the Herald label, *Night: music for choir and cello*. The choir, conducted by Matt Berry, is joined by cellist Rosie Banks in works by Richard Allain, Frank Ferko, Rudi Tas, Knut Nystedt, Elizabeth Maconchy, and John Duggan. For information: <www.commotio.org>.

Jazzmuze, Inc. announces that Joe Utterback's spring newsletter is available by e-mailing a request to <wmtodt@aol.com>. The newsletter will be sent as a .pdf file.

The Living Church has announced the 52nd edition of *The Episcopal Musician's Handbook* for Lectionary Year B 2008-09. The book covers Advent 1 (November 30, 2008) through Thanksgiving Day (November 26, 2009) and includes hymn suggestions, plainsong psalm settings, lists of psalms, canticles and service music, notes on canons and rubrics, formats and repertoire for Choral Eucharist, sung offices, occasional services and Lessons & Carols, and resource information. To order: 800/211-2771; <tlc@livingchurch.org>.

The Pilgrim Press has released *The New Century Hymnal—A Pipe-Organ Accompaniment CD Resource for Congregational Worship & Personal Devotion*. Issued in four volumes, the set of 50 CDs provides organ accompaniment for *The New Century Hymnal* and is intended for congregational use when no musician is available, and for outdoor ceremonies, hymn sings, living nativity scenes, private devotions, home visitations, and other occasions. For information: 800/537-3394; <thepilgrimpress.com>.

Carry-a-Tune Technologies' **SingingCoach™** Version 3.0, learn-to-sing software, offers an advanced instruction platform with new video-based tutorials. It combines cutting-edge technology with the expertise of a veteran vocal coach and allows anyone to become a better singer using a personal computer.

SingingCoach includes a vocal range analyzer that makes any song easy to master. The software's pitch tracking line gives real-time feedback on singers' performances as they sing. This allows them to see and hear, note for note, exactly where their pitch, rhythm and tempo need to be corrected.

The program comes with 20 singing lessons and a high-fidelity headset with a built-in microphone for hands-free singing. The software technology of the SingingCoach tracks and displays the pitch of the singer, comparing it to the correct pitch of the chosen song. The singer is able to see where his/her pitch is off and make adjustments accordingly. At the end of performance the software calculates and displays a score from 1 to 100,

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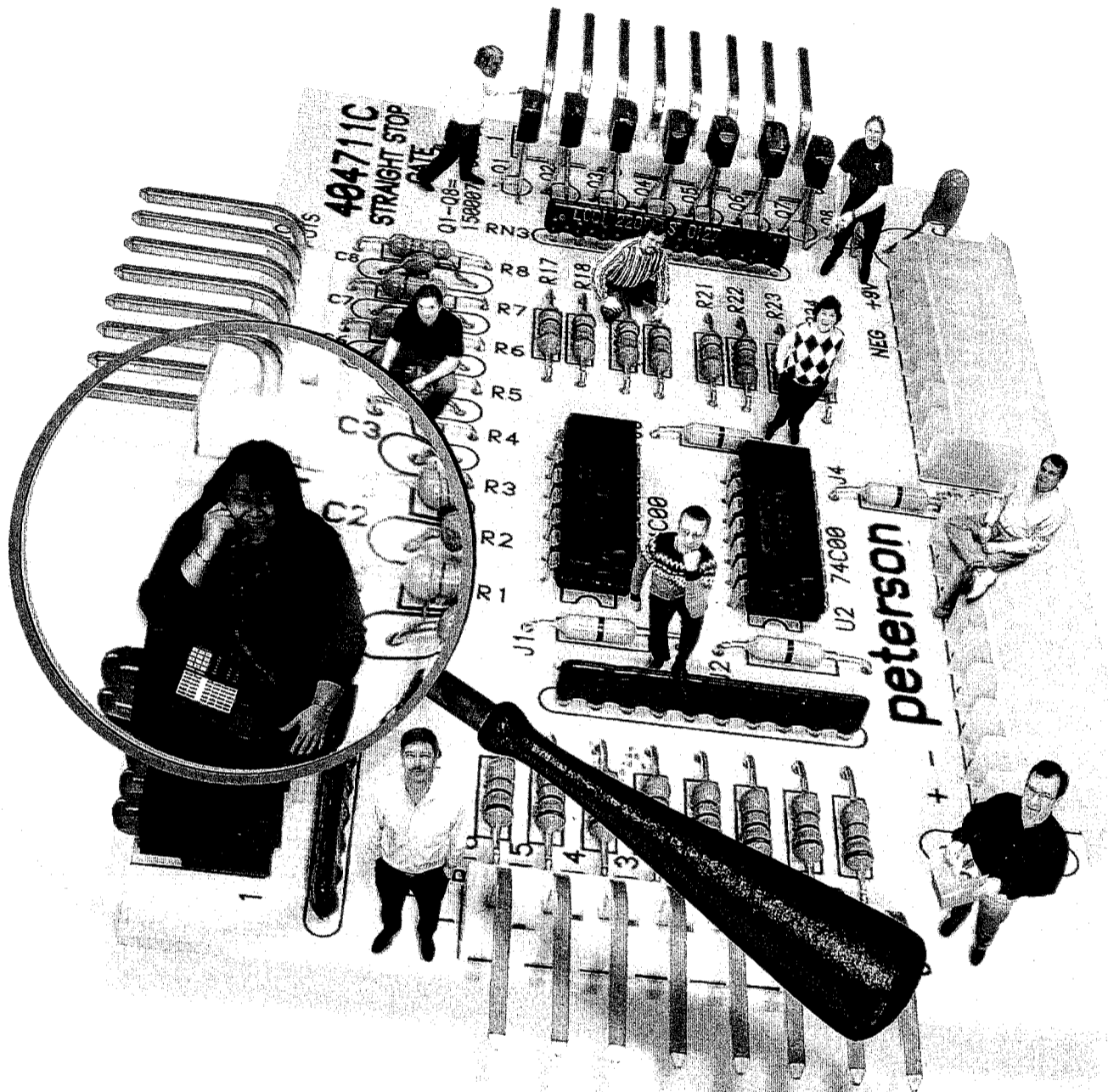
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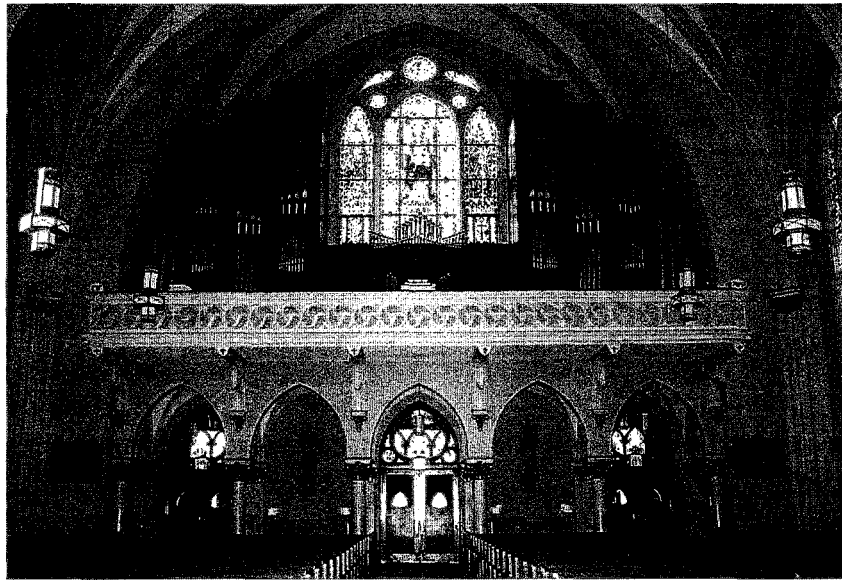
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The Miller Pipe Organ Company, Louisville, Kentucky, published the spring edition of *The Principal Chorus*, its quarterly newsletter. This issue includes the article "What do you do with a Dulciana?" by Marilyn Kay Stulken, a listing of recent and upcoming projects, a question and answer column on ciphers, and other news of the company. For information: 800/827-6710; <www.Millerorgan.com>.

The Noack Organ Company of Georgetown, Massachusetts, recently completed a three-manual organ for the Shrine of Our Lady of Guadalupe, in La Crosse, Wisconsin. The Shrine Church, a new building, was designed in a highly decorated late Romanesque style by Duncan Stroik. The shrine complex already includes a pilgrim center (with restaurant and gift shop), a chapel, and a *via crucis* in the wooded hillside location south of La Crosse. Archbishop Raymond Burke, former bishop of La Crosse, is making this a pilgrimage destination with more buildings under construction.

The organ has 40 straight stops, me-

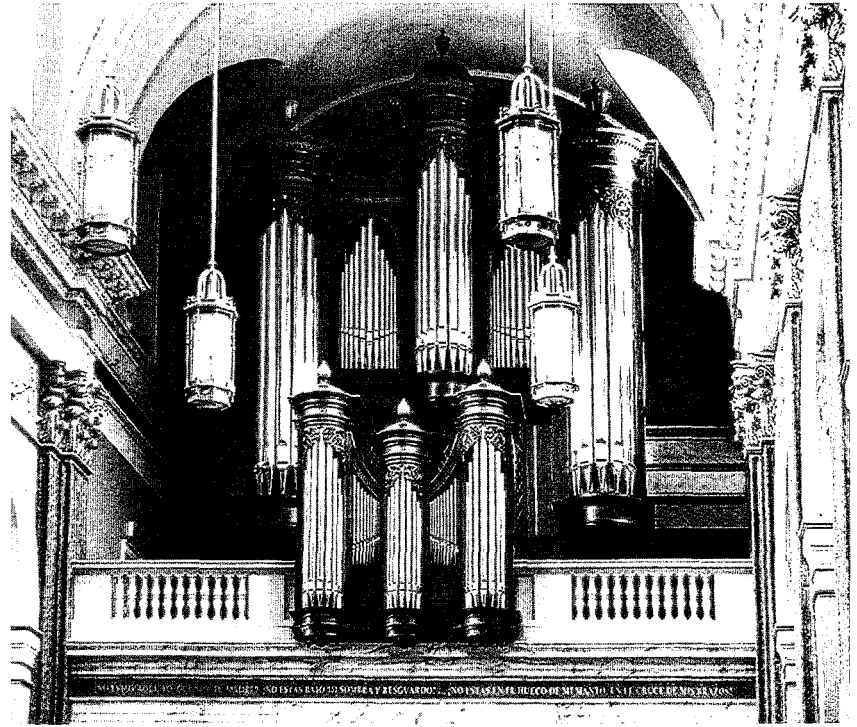


Fabry, Inc., SS. Peter and Paul Catholic Church, Naperville, Illinois

Fabry, Inc., Antioch, Illinois, has completed a project for SS. Peter and Paul Catholic Church, Naperville, Illinois, in collaboration with the Allen Organ Company of Macungie, Pennsylvania. The organ combines electronic technology with 18 ranks of pipework.

Fabry, Inc. chose the best 15 ranks of the original pipework and added three

ranks of new pipework, including the new Trompette en Chamade, crafted by A. R. Schopp's Sons of Alliance, Ohio. Allen Organ Company provided the new console, speakers and pipe interface. David G. Fabry built all the new chestwork, the speaker racks, and façade casework and provided two new blowers. For information: <www.fabryinc.com>.



Noack Organ Company, Shrine of Our Lady of Guadalupe, La Crosse, Wisconsin

chanical key and electric stop action. The elaborate solid African mahogany case is based on a design by the church's architect. The tonal design reflects Noack's desire to create an instrument that respects much of the best historic precedent but primarily serves the spiritual idea of this shrine church. On paper, the stoplist may look like a typical contemporary American organ, structurally influenced by North German Baroque organs. The voicing, however, is more influenced by the South German organs of the early Romantic period ("a sunny sound") and New England organs of the mid-19th century ("a reflective sound").

The chapel and organ will not be accessible to the public before dedication late in July, but the shrine and the Noack Organ Company have arranged an advance visit on Friday, June 27 (the day after the AGO convention in Minneapolis). Dr.

Brian Luckner, director of music for the Shrine, will play a demonstration recital. Advance reservation (space is limited) should be made by e-mail, stating name and number in party, to <noackorgan@aol.com>. The bus will depart from the convention hotel at 8:30 am and return before 6:30 pm. Tickets (\$30 towards transportation) will be available at the Noack booth at the convention. The trip includes lunch (courtesy Noack Organ Company) at the Pilgrim Center's Culina Mariana restaurant.

This is one of two major organ projects in La Crosse: next year Noack is building a 58-stop, four-manual organ in the rear gallery and a 14-stop, two-manual organ in the chancel of the Cathedral of St. John the Workman there. Dr. Luckner is director of music and organ consultant to both the shrine and cathedral organs. For information: <www.noackorgan.com>.

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Carillon News

by Brian Swager

Nunc Dimittis

From former classmate Frank Steijns, I received word that his father, **Mathieu Steijns**, passed away at age 75 on February 21. Mathieu Steijns was carillonneur of Maastricht, The Netherlands, from 1952 until 1997, when he was succeeded by his son Frank. Mathieu was also municipal carillonneur of Heerlen, 1969-1995. His earliest music studies were with Benoit J. Franssen, first in the boy choir at the St. Servaas Church and later as a private student. He studied piano, organ, and choral conducting at the Maastricht Conservatory. Besides his carillon posts, he was primarily known as director of the Maastricht Men's Chorus, the chorus "Crescendo" of Amby, the Parnassus Men's Chorus in Roermond, and the Gronsveld Oratorio Society.

As a carillonneur, he was known for building bridges, both musically and politically, between the Flemish and Dutch carillon cultures, which, in the 1950s, were diametrically opposed in many regards. He had studied with Staf Nees and Jef van Hoof at the Belgian carillon



Mathieu Steijns

school, where he received, 50 years ago in 1958, the final diploma with distinction.

For his cultural contributions Mathieu Steijns was recognized by the Order of Orange-Nassau with a Gold Medal of Honor and with the "Trichter" medal from the city of Maastricht.

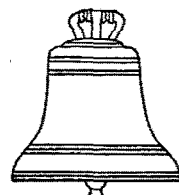
Send items for "Carillon News" to Dr. Brian Swager, c/o The Diapason, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005-5025; <brian@allegrofuoco.com>. For information on the Guild of Carillonneurs in North America: GCNA, 37 Noel Dr., Williamsville, NY 14221; <www.gcna.org>.

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In the wind . . .

by John Bishop

How is it made?

We're driving on a highway and a flat-bed truck with WIDE LOAD banners whips by in the other direction. The trailer is carrying a machine, big as a house and covered with a tarp that taunts as its corners flap in the wind. Aloud, I wonder what it's for, and my wife smiles—or is it smirks? There's a gap in the fence around a city construction site, and I stop to peer through to see what's going on. Or I'm waiting in an airport (that's what airports are for—I think they should call them *waitports*) amid hundreds of fellow waiters deep in laptop DVDs and MP3s. Important businessmen are having loud imaginary conversations on their iPhones, but I'm captivated by the panorama of activity outside. Each airplane is surrounded by a fleet of odd-looking trucks. By now, I think I know what each



John Bishop

one is for, only because I've spent so much time watching them.

I'm fascinated by factories. I've seen steel, beer, automobiles, railroad cars, earth movers, and cigarettes being made. I've seen dollar bills, postage stamps, and

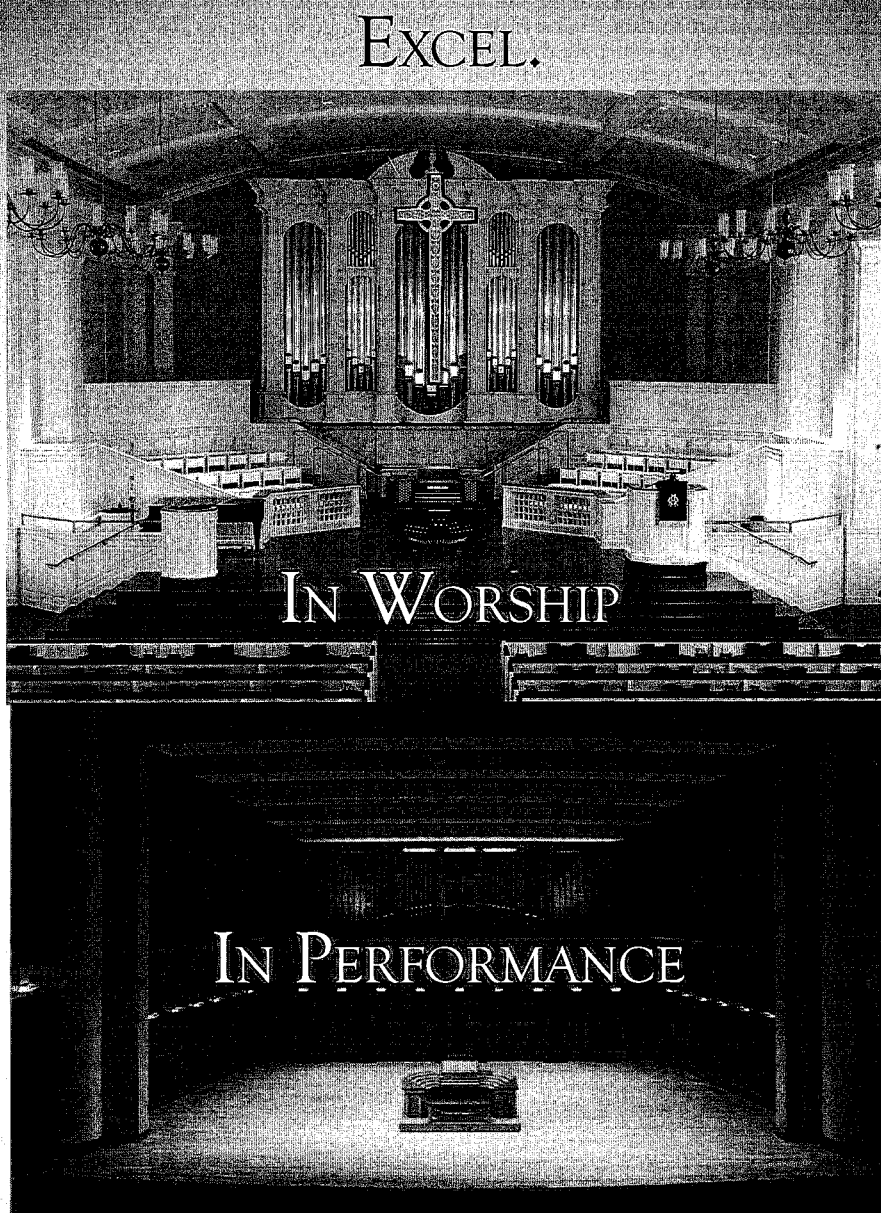
newspapers fly through enormous printing presses at incomprehensible speeds. In the seventies, I rented a house from a guy who was a tool maker in an auto assembly plant. One December day, he invited me to a company Christmas party. We walked in to the din of the assembly line, and I quickly realized that the party was unofficial. Cars were being made by workers who were more focused on holiday cheer than the task at hand. I was secretly glad I was not planning to order a car that week.

Sesame Street was a staple in our house when our kids were young, and I loved the many segments of the show taking viewers on factory tours. Joe Raposo (brilliant composer of the show's theme song, along with such classics as *It's not easy being green*) wrote *It takes a lot of little nuts to make a jar of peanut butter*, a catchy tune that accompanied video shots of peanuts cascading down chutes into massive grinders and gooey paste blurring into jars as they shot along conveyor lines. Watching soda pop going into bottles at two or three a second,

you might expect to hear the clanking of glass, but they shoot along obediently with only the whirr of the machines.

Organ builders spend much of their careers learning how to make little widgets one at a time, and figuring out how to make them better and more economically. I don't say cheaper, because it's a rare organbuilder who looks for cheap. Making a pipe organ part economically implies some kind of continuum that includes cost of material, time for manufacture, and artistic content. Just because you built a tremolo for less money doesn't mean it's going to "trem" musically. If you've developed a part that you know you'll need by the thousand, you develop the ability for mass production. A tracker organ might need two or three hundred squares—if you've got a good design, why not spend a week making enough for the next ten organs? Or if someone else makes them in greater numbers for less money per piece, why not buy them and use them in your organs?

Another case in point is the huge parts that comprise a large organ. Building just



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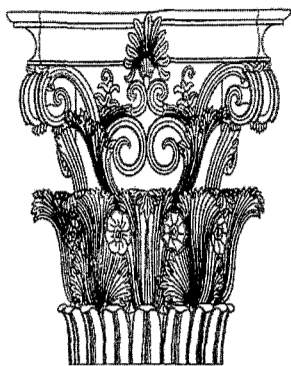
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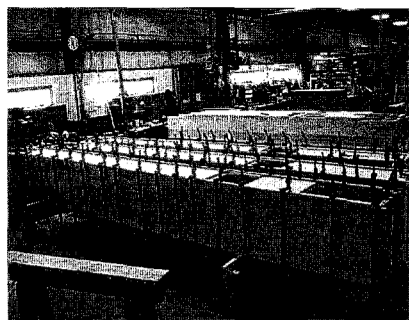
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32' Open Wood pipes, Organ Supply Industries (photo John Bishop)

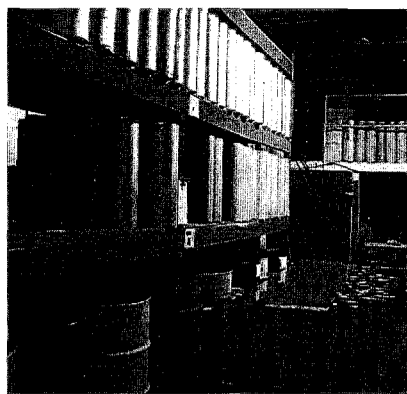
one 32-foot wood pipe is a huge undertaking that takes hundreds of board feet of lumber, hundreds of clamps, and plenty of person-power. Just turning a pipe to wipe off the glue takes several people. At the Organ Clearing House, we know that a 32-foot wood stop automatically makes a second semi-trailer necessary. Think of the floor space you need to make something like that.

Wal-Mart tops the list of Fortune 500 companies with 1,800,000 employees. Compare that to the city of Philadelphia with 1,500,000 residents. Ford and General Motors both top 300,000. I do not have exact statistics at hand, but I'm pretty sure that no modern organ building company employs more than 150 people. Off the top of my head and counting on my fingers, I can think of fewer than ten American firms that employ more than twenty people. By far, most modern organ companies comprise two or three workers.

A big early twentieth-century firm like Austin, Hook & Hastings, Skinner, Möller, Reuter, or Schantz had dozens, in some cases hundreds of workers. The factories were divided into small shops that specialized in windchests, actions, consoles, or pipes. The woodworking shop built casework, made wood pipes, and provided milled pieces for the console and reservoir shops. A factory superintendent managed a production schedule that called for all the components of a given organ to arrive on the erecting floor where the instrument was assembled and tested before being shipped, and an installation team would meet the shipment and install the organ.

So a worker at Hook & Hastings might have spent his entire working life making keyboards. He wouldn't be considered an organbuilder by modern standards. He might not have had any idea how a windchest works. But boy could he make keyboards. One of my colleagues talks about having tracked down one of the legendary, now very elderly women who glued pouches in the Skinner factory. While he was undoubtedly looking for hints about what machines and jigs and they used, she seemed to say that they just glued them. I doubt that she could tune an organ pipe, but boy could she glue a perfect pouch, and boy could she do it hundreds of times each day.

Which is the better organ? Is it the one that's made from stem to stern by two or three dedicated "all-round" organbuilders, or is it the one that's conceived by a salesman, designed by a team of en-



Pipe metal, A. R. Schopp's Sons (photo John Bishop)

gineers, endowed with standards and procedures established by the genius who founded the company, and built by a large group of people, each an expert and specialist in one facet of the trade? History has proven that both scenarios can produce wonderful organs.

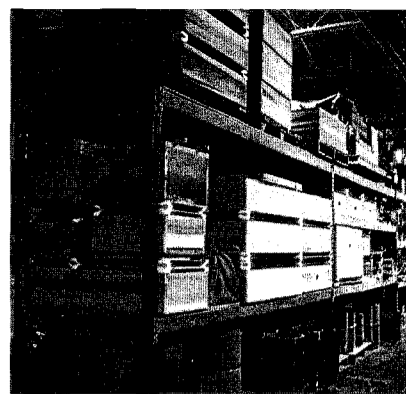
Supply and demand

I've been thinking about organ shops large and small because I just returned from a delivery tour that included visits to two large companies that are important suppliers to the pipe organ industry. The Organ Clearing House is involved in two projects that involve renovation and installation of historic organs, and these companies are adding their vast resources to our work. A. R. Schopp's Sons of Alliance, Ohio, is an important supplier of new organ pipes. They also produce windchests, wind regulators and reservoirs, casework, and swell shutters. Organ Supply Industries of Erie, Pennsylvania (known across the trade as OSI), does all of that. In addition, OSI fills an essential niche as suppliers of widgets and doo-dads—the countless catalogue numbers refer to chest magnets, leather nuts, voicing tools, organ blowers, leather, wiring supplies, specialty lubricants, valves, and the squares I mentioned earlier. It is the rare American organ builder who does not rely on OSI for something.

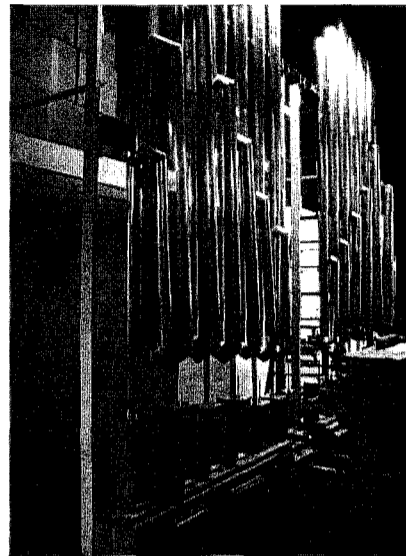
I drove a truck filled with large components from the two organs, loading in Deerfield, New Hampshire, and Melrose, Massachusetts, on a Tuesday morning, and driving (in accordance with Department of Transportation rules) through heavy rain as far as Wilkes-Barre, Pennsylvania, where I spent the night. What had been rain in Pennsylvania was ice in Ohio, so Thursday brought a drive through rural countryside festooned with beautifully crafted ice formations, and low-hanging tree limbs slapping the side of the truck body. I spent Thursday afternoon with the people of A. R. Schopp's Sons, and drove on to Erie, where I spent the night before visiting OSI on Thursday morning. Early morning television revealed the wisdom (or luck) of the schedule—northeast Ohio was blanketed with heavy snow on Thursday, and I spent the rest of the trip leading the storm east. And here's a comment on the cost of doing business: my 1,800-mile trip consumed nearly \$700 worth of diesel fuel.

I had substantive conversations at both factories that gave me new insight into the importance of their role in our trade. The phrase "supply house" can stir up negative connotations. I've used it myself to imply cheapness: "They replaced it with a supply-house console . . ." Plenty of organs have cheap replacement "after market" consoles, but that's not a fair way to judge the contemporary work of such important companies.

Let's talk about the electro-pneumatic chest magnet. A century ago, much of organ building was prototypical. Most organs were incorporating the new-fangled electro-pneumatic action. In fact, at that time, the application of electricity was new throughout the industrial world. So naturally, organbuilders developed their own versions of the electric chest magnet. Some had one-piece cast-metal housings, while some were assemblies that combined punched brass plates, drilled maple blocks, and wood screws and tacks. Over the ensuing decades, the best features of each style were slowly



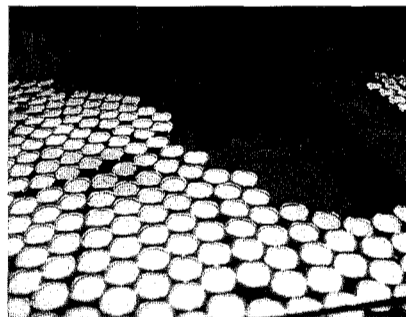
Reservoirs, A. R. Schopp's Sons (photo John Bishop)



32' Bombarde, A. R. Schopp's Sons (photo John Bishop)



Coil cores for electric chest magnets, Organ Supply Industries (photo John Bishop)



Armatures for electric chest magnets, Organ Supply Industries (photo John Bishop)



Housings for electric chest magnets, Organ Supply Industries (photo John Bishop)

combined, until today, most new electro-pneumatic organs incorporate chest magnets from one source.

The modern small organbuilding shop is challenged by the struggle between artistic content and commercial reality. No client purchasing an organ will agree to a price "to be determined." Any organbuilder is expected to state a price be-



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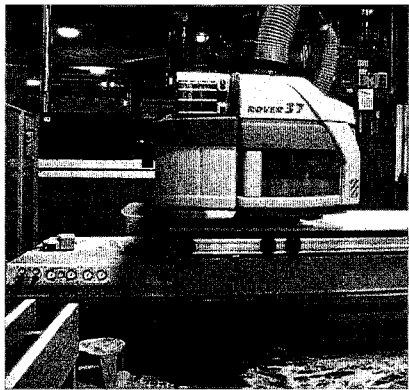


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fore work starts. It makes no sense for a small shop to mess around developing the ideal chest magnet to complement their artistic philosophy when a century of research and development provides a universal model with space-age specifications at mass-market prices with the help of FedEx.

But there is another side to this issue. You can go into a Crate & Barrel store in Texas and buy a half-dozen beautiful wine glasses, take them home and enjoy them as part of your home, and then with a pang of disappointment see the same glasses on the table of a friend in Seattle. Or notice that the books featured on the front table at Barnes & Noble on Union Square in New York are identical to those in a shopping mall in suburban Phoenix—as if tastes in reading would be the same in any two places. It's a natural impulse for an organbuilder to make his products unique—you feel a little pang when you see the same stuff you use in an organ built by another firm.

Is the magnet the artistic core of the organ? How many other little parts could be uniform through a variety of organ companies before the instruments all blended into one? How do we define the parameters for performance of the parts in an organ? One way to judge the performance of an electric or pneumatic organ action is the repetition rate—how fast can the note repeat? (The real key to fast repetition is quick release, not fast attack.) A standard answer is sixty repetitions per second, a speed faster than an organist can go, faster than a pipe can speak—in short, fast enough so the magnet would never be the weak link. Would it be worth the time and expense to spend a couple months developing a new magnet that could do sixty-five? Would the player be able to tell?



Router (photo John Bishop)

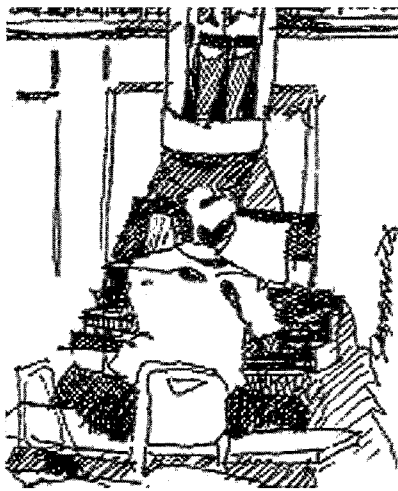
While the two companies I visited last week have different priorities and personalities, in my judgment they share a common philosophy. Because they work in large volume, they can afford sophisticated modern automated equipment that is beyond the reach of a small shop. But what they really offer is service. An organbuilder can choose to purchase a mass-produced reservoir from a list of sizes in the catalogue, or order one that's custom built to specifications for a particular organ. And a small organ shop can view a supplier as an annex capable of providing anything from a box of screws to a complete organ.

These venerable companies employ engineers who advise their customers about the use of their products. They can help with the design of custom parts and components. And they work very hard to be sure that the quality of their products is high enough to complement the quality of the work of their customers, the American organbuilders.

Last year the Organ Clearing House completed the renovation of a three-manual Casavant organ. Because the organ was being moved to a totally different architectural environment, we provided a new case with new façade pipes. The case was built by another supply company, QLF Pipe Organ Components of Rocky Mount, Virginia. OSI supplied the polished pipes. Before and after photos show what "supply house" really means. (See "Here & There," *THE DIAPASON*, April 2008, p. 10.) It's the next best thing to running a company with a hundred cars in the parking lot and a roster of specialty departments. ■

On Teaching

by Gavin Black



Registration and teaching—Part III

To all this was added the peculiar manner in which he combined the different stops of the organ with each other, or his mode of registration. It was so uncommon that many organ builders and organists were frightened when they saw him draw the stops. They believed that such a combination of stops could never sound well, but

were much surprised when they afterwards perceived that the organ sounded best just so, and had now something peculiar and uncommon, which could never be produced by their mode of registration. This peculiar manner of using the stops was a consequence of his minute knowledge of the construction of the organ and of all the single stops.¹

In the last two columns we have gone over, as carefully as possible, all of the aspects of the art of organ registration that are objective and systematic—that is, the meaning of the pitch designations given to stops, and the science of combining stops as it relates to the different pitch levels and to overtones. By devoting two whole columns to these matters and in the way I laid out all of their details, I have tried to make the case that students wanting to study registration should be encouraged to understand these things extraordinarily thoroughly at the very beginning of that study. This seems to me to be the necessary first step in achieving the "minute knowledge" attributed to Bach by Forkel (and his sources) in the famous account quoted above.

The next step in achieving the level of knowledge and understanding that permits freedom and confidence in registration—or, I should say, the next set of steps—involves beginning to explore the actual sounds of the stops: the thing that makes organ registration exciting and challenging, and that gives meaning and

variety to the essentially infinite number of different combinations of stops that a mid-sized or large organ possesses. Let us begin with a few principles. These partly reflect my practical experience—they seem to me to provide a good foundation for an approach that clearly and simply works to help students to feel comfortable with registration and to achieve results with which they are happy. Partly, however, they reflect my belief—which I admit probably rises to the level of an ideology—that every musician ought to think for him- or herself and be willing or eager to achieve results that are different from anyone else's. These principles are as follows:

1) The art of registration is fundamentally the art of really listening to every sound that you hear—also really hearing every sound that you listen to—and noting carefully and honestly your reaction to it.

2) The ideal approach to choosing a sound for a given piece or passage is to try it out with every available sound. This is almost always actually impossible (see last month's column), but it is still an interesting and invigorating concept to keep in the back of one's mind.

3) The names of the stops are only a general guide to what they sound like or how they should be used. These names can be very helpful for targeting which stops or combinations to try, given that it is impossible to try everything. How-

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ever, they should never even tentatively override the evidence of your ears. (My teacher, the late Eugene Roan, used to say that the best Diapason on a certain older model of electronic organ was the stop marked "French Horn." This may be an extreme case, but the principle always applies: it is the sound that matters, not the name.)

4) Relating the sound of any registration to a piece—that is, choosing stops for that piece—is part of the same interpretive process that includes choosing a tempo, making decisions about phrasing and articulation, making choices about rhythm, agogic accent, rubato, etc., etc.

5) Using stops that someone else—anyone else—has told you to use is not part of the art of registration. Rather, it is a choice not to practice that art in that particular case. There can be very good reasons for doing this, most of which have to do with respecting the wishes of composers, or of conductors or other performing colleagues, or occasionally of participants in an event such as a wedding or a funeral.

6) Learning how to respect the wishes of a composer when playing on an organ other than the one(s) that the composer knew, taking into account but not necessarily following literally any specific registrations that the composer may have given, is an art in itself. It requires both a real mastery of the art of registration as understood here, and thorough knowledge of the composer's expectations and wishes.

The first three of these principles essentially lead to the conclusion that a student wanting to become adept at using organ sound should spend a lot of time listening to organs. This is, in a sense, a process that takes place away from, or even without the need for, a teacher. However, there are ways that a teacher can help with the process, and the rest of this column will be devoted to suggesting some of these.

The last three principles concern ways of relating registration to music, either in and of itself or in connection with various historical, musicological, or practical concerns. Next month's column will offer suggestions for helping students think about these issues.

The first logical step in beginning to listen carefully and learn about organ sound is to listen to 8' stops. A student should find a short piece of music for manuals only that feels easy enough that it can be played without too much worry or too much need to concentrate. This can be a well-learned piece or passage, or a simple chord progression, or a hymn, or even just some scales. The student should play this music on any 8' stop a time or two, and then on an-

other 8' stop, and then back to the first, listening for differences and similarities: louder, softer, darker, lighter, brighter, joyful, somber, open and clear, pungent and reedy, compelling, boring, with or without emotional content. Then he or she should continue the process, adding in another 8' stop, and then perhaps another, comparing them in pairs. (Any and all adjectives that the student uses to describe individual sounds or to clarify the comparison between sounds should probably remain in the student's head. All such words are used completely differently by different people, and can't usually convey anything meaningful from one person to another. In any case, the point here is for the student to listen, react, and think, not to convey anything to anyone else.)

After doing this for a while—reacting to the sounds on a spontaneous aesthetic level—the student should begin listening for structural characteristics of the sound. The most obvious of these is (usually) balance. If you play, say, a chord progression on a principal, then on a gedeckt, then on a salicional, there will be all sorts of aesthetic differences. Are there also differences in how well you can hear the bass? the treble? the inner voices? Is there a difference in how well your ears can follow lines, as opposed to just chords as such? If you arpeggiate the chords in various ways (faster, slower, up, down, random) does the effect of that arpeggiation seem different on one sound from another? If you play the same passage very legato and then lightly detached, is the texture different on one sound from another? (This latter might be easier to execute and to hear with a single line melody.) Do the several different sounds suggest varied tempos for the passage that you are playing?

(It is important that the teacher remind the student not to expect all such questions to have clear-cut or unchanging answers. The point is to listen and think, not to solve or decide.)

After playing around with a few 8' stops this way, start combining them. This should be done without reference to any assumptions about which combinations will "work" or which are sanctioned by common or historical practice. Again, the point is to listen, even to things that you might not like or ever use. For each combination of two 8' stops, the student can go through an exercise like that described above, asking the same questions. However, there are also other things to listen for. If you combine two 8' stops, does the resulting sound resemble one of them more than the other? Does it resemble neither? Does it seem louder than the separate stops? (Acoustically it always will be, psycho-acoustically it will

not always seem to be.) Do the two stops in fact seem to blend into one sound, or does it seem that there are two sounds riding along together? If someone randomly removes one of the stops while you are playing, can you tell which one is left? Is the nature of the beginnings of notes (pipe speech or diction) different with the combined stops from either one by itself? Does it resemble one more than the other?

Another wrinkle on this exercise is this: choose one loud 8' stop, say a principal, and then make a separate combination of 8' stops to create a similar volume level, say a gedeckt plus a quintadena plus a rohrflute. How do those two different sounds compare to one another with respect to all of the questions asked above, or any others that you can think of? Here's another: what is the very quietest 8' stop that can be heard alongside a (presumably fairly loud) 8' principal in playing a two-voiced passage on two manuals? Does this change depending on which hand is on which keyboard? Or this: if you play a two-voice passage on one keyboard (i.e., the same registration in each part), do the left hand and the right hand sound like they are using the same sonority, or do they sound different? Does this differ from one registration to another? (Every student and every teacher can make up many further questions, exercises, and tests such as these.)

The next step, of course, is to begin combining 8' sound with higher-pitched stops, and to listen in the same way and to ask the same kinds of questions. The student should choose one of the 8' stops, and add to it first one 4' stop, then another, then two or more together, then a 2½' if there is one, then a 2', then a different 2', then a 4' and a 2' together, etc. In all of these cases, the first thing to listen for is whether the sounds really blend into one—like a section of a fine chamber choir—or just sort of straggle along together—like the voices at a party singing "Happy Birthday." (Of course, these differences are really likely to be along a continuum, not "either/or.") Next come any and all of the other questions, not forgetting the structural ones. The addition of a 4' or higher stop can change the structure of a sound significantly, often bringing out or suppressing inner voices or a particular part of the keyboard compass. A special case of this is the 2½', which, as experienced organists know, often blends well with an 8' stop in the upper part of the compass of the keyboard, but separates out somewhere below middle c. It can be interesting to try the following experiment with an 8' + 2½' combination: first play a bit of a melody remaining above middle c; then play a scale starting an octave or so above

middle c and going down. Notice when the sound "splits" into what sound like parallel fifths (perhaps suddenly sounding vaguely medieval!). Then, play a few notes in that lower part of the compass—notes chosen as good roots for a chord progression, say c-f-g-G-c. (They will sound unsuccessfully blended.) Then play those very same notes, but with appropriate chords added above them. This will sound absolutely fine. Of course, it is even more interesting to try this with several different 8' + 2½' combinations and see how similar or different the results are, and then to compare all of these results to those obtained with 8' + 4' + 2½' or 8' + 2½' + 2'.

All of the above is a kind of systematic "goofing off," first of all in that it should be fun—it should be one of the things that connects a student to the joy in the sensations of sound that is part of playing the organ—and also in that it shouldn't be too well ordered. After all, it is impossible to hear/try/test all of the sounds, so the sample that one tries should be random enough to achieve good variety. Second, it is systematic in that it is important to do these exercises in an order that permits meaningful comparisons—more or less as described above—and also in that it is important, alongside a generous amount of pure aesthetic listening, to remember to ask questions about the more measurable or "structural" aspects of the various sounds.

Next month I will take up some aspects of the business of combining one's awareness and understanding of organ sound with various external matters. These include the aesthetics of particular pieces, historical instruments and styles, and the wishes or intentions of composers. ■

Notes

1. From Johann Nicolaus Forkel's 1802 biography of J. S. Bach, as cited in *The New Bach Reader: A Life of Johann Sebastian Bach in Letters and Documents*, edited by Hans T. David and Arthur Mendel, revised and enlarged by Christoph Wolff, New York: W. W. Norton, 1998, pp. 438–439.

Gavin Black is director of the Princeton Early Keyboard Center in Princeton, New Jersey. He welcomes feedback by e-mail at <gavinblack@email.com>. Expanded versions of these columns with references and links can be found at <http://www.pekc.org>.

Music for Voices and organ

by James McCray

Spirituals! Unbridled joy and deep sadness

You can't mess with people's heads, that's for sure.

But that's what music's all about, messing with people's heads.

—Jimi Hendrix (1942–70)

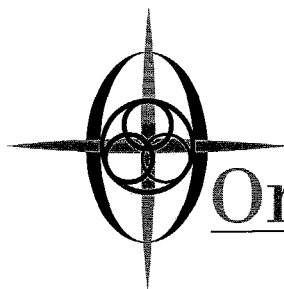
If the composer Frederick Delius (1862–1934) was correct when he said, "Music is an outburst of the soul," then African-American spirituals truly are representative of that outburst. Their sincerity helps the listener to put on the spectacles of hindsight. It is 145 years since Lincoln signed the Emancipation Proclamation in January of 1863, and it has not even been 50 years since Martin Luther King's "I have a dream" speech at the Lincoln Memorial in Washington.



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Although the African-American situation clearly has changed for the better, there is still considerable room for improvement. The messages and music of those embarrassing days of slavery retain a cogency that still touches the soul. The music associated with those distressing days still should be heard.

Although the emotional message of the text is, perhaps, the most vital element of spirituals, from the technical side, one of the attractions to performing them in choirs today is their rhythm. Syncopation and memorable rhythms abound, especially in those settings that are filled with joy. The music has a driving force that captivates the ear. It moves, and makes us want to move with it. That release of energy is something that has been stored in the attic of our national memory. Contrasting that is the depth of sadness that is expressed in those slow, mournful settings that evoke pictures of being a "motherless child" or being in pain as in "Nobody Knows the Trouble I've Seen." The emotion that these settings provide is overwhelming for those who fervently listen to the words; the repeated, often simple, musical phrases enhance understanding.

If, as I believe, singers love singing them and congregations greatly enjoy hearing them, then I wonder why I fail to use more of them for the weekly anthem in church services. Looking back over the last year, I noted that only one "real" spiritual had been sung by my church choir, and I suspect that for many of you readers, your total would not be much different. So, let's make an effort to use more of those wonderful creations in our church choirs. The messages and music are certain to be inspirational.

Since some of those spirituals reviewed this month are by arrangers who are not African-Americans, here are a few who are; they merit your attention: Robert Ray, Moses Hogan, Wendell Whalum, Lee V. Cloud, Roland Carter, Albert McNeil, and Glenn Burleigh. Some recommended publishers to explore are:

MAR-VEL, P.O. Box 6082, Chattanooga, TN 37401; <www.rolandcarter.com>

Burleigh Inspirations Music, P.O. Box 820614, Houston, TX 77282; <www.glenmusik.com>

Jacksonian Press, Inc., P.O. Box 1556, Wildwood, NJ 08260; <www.bettyjacksonking.com>

These publishers are probably unfamiliar to most church choir directors. Consider contacting them for a catalogue of their musical publications. They certainly will stretch your knowledge of musical style, and for additional information contact the Center for Black Music Research at Columbia College in Chicago, <www.colum.edu/cbmr>

Finally, it is good to be reminded that dialect, so often heard in arrangements, did not exist in African languages. Also, spirituals are NOT secular music! In the words of a traditional spiritual, "Get on board, children."

Oh, Freedom, arr. Brazeal Dennard. SATB unaccompanied, GIA Publications, Inc., G-6566, \$1.40 (M-).

This traditional spiritual has four repeated verses and a closing refrain that slowly builds in divisi to the final chord. The slow music is on two staves with some syncopation. There are instructions to close on the "m" in freedom. The text says, "Before I'll be a slave, I'll be buried in my grave."

Lazarus, Robert Tanner. SATB unaccompanied with tenor solo, GIA Publications, Inc., G-5851, \$1.60 (M).

Written for the Morehouse College Glee Club, this setting opens with syllabic, rhythmic statements commanding Lazarus to "Rise up!" There are three verses sung by the tenor soloist above dramatic humming and they are followed by the refrain; the last one incorporates the soloist. This setting has some chromaticism and real drama. Highly recommended.

Shout for Joy, Dello Thedford. SATB and piano, GIA Publications, Inc., G-5846, \$1.60 (M).

Based on Psalm 95, this work opens

with a driving, rhythmic piano part that continues when the unison choir enters. There is a slow, free section in block chords sung above piano arpeggios. Before the optional and extended Amen section, a third section returns to the opening tempo, then dissolves into a slower, softer section. The music is less effective without the Amen coda, which builds to a rousing fortissimo ending.

Great Day, arr. Doug Denisen. Two part mixed and piano, Neil A. Kjos Music Co., 6332, \$1.60 (E).

After a unison choral opening, there are three verses sung by a soloist, with the choir answering with the response "God's gonna build up Zion's walls" after each phrase. Only the last two pages have the choir in two parts (ST/AB). The accompaniment is easy. This setting is designed for smaller choirs.

Ev'ry Time I Feel the Spirit, arr. Howard Helvey. SATB unaccompanied, Beckenhorst Press, Inc., BP 1586, \$1.65 (M).

Although the harmonies used tend to be a bit stodgy, the music follows traditional patterns. The melody in the verses is given to either the alto or bass section while the other parts provide vocal accompaniment. There is a keyboard reduction, and there are two endings, one using divisi for a bigger sound, although both end loudly. This is a comfortable,

conservative arrangement of this popular spiritual.

Were You There?, arr. Leo Nestor. SATB, soprano solo, and organ, ECS Publishing, No. 5984, \$2.65 (M+).

The organ part, on three staves, has an extended solo introduction before the chorus and soloist enter; they sing unaccompanied for 17 measures before the organ returns. Between the verses, the organ has long solo passages. The soprano range extends to a high C. There are a few mild dissonances; the choral parts are on two staves with a separate line for the soprano soloist.

Little David Play on Your Harp, arr. Joy Anne Amani. SSA unaccompanied, Alliance Music Publications, Inc., AMP 0537, \$1.70 (M+).

This is from the Brazeal Dennard Choral Series. The difficulty of the music lies primarily in the broad ranges required, especially the very low tessitura of the second alto line. There is a soprano solo that is sung above a choral arpeggio that moves through the sections. This fast, light, joyful setting will be fun for choirs with a strong, solid alto section.

There Is a Balm in Gilead, Bruce Saylor. SATB or SSATB unaccompanied, Paraclete Press, PPM00302, \$1.60 (M).

The additional soprano line is de-

signed for a soprano soloist who sings throughout the entire setting. The music moves in a slow, rubato tempo. There are mild dissonances and warm harmonies to back the familiar melody sung by the soloist. A beautiful, sensitive arrangement of a popular spiritual.

We Shall Overcome, Dana Mengel. SATB, solo or children's voices, congregation, and keyboard, Abingdon Press, 0687078083, \$1.70 (M).

The keyboard part is busy with a consistent eighth-note pulse as background for the slower melody. The choral parts are on two staves and are very simple. There are five verses and all include the familiar melody; the congregation joins in the singing on the final verse as the music builds to a climax.

Book Reviews

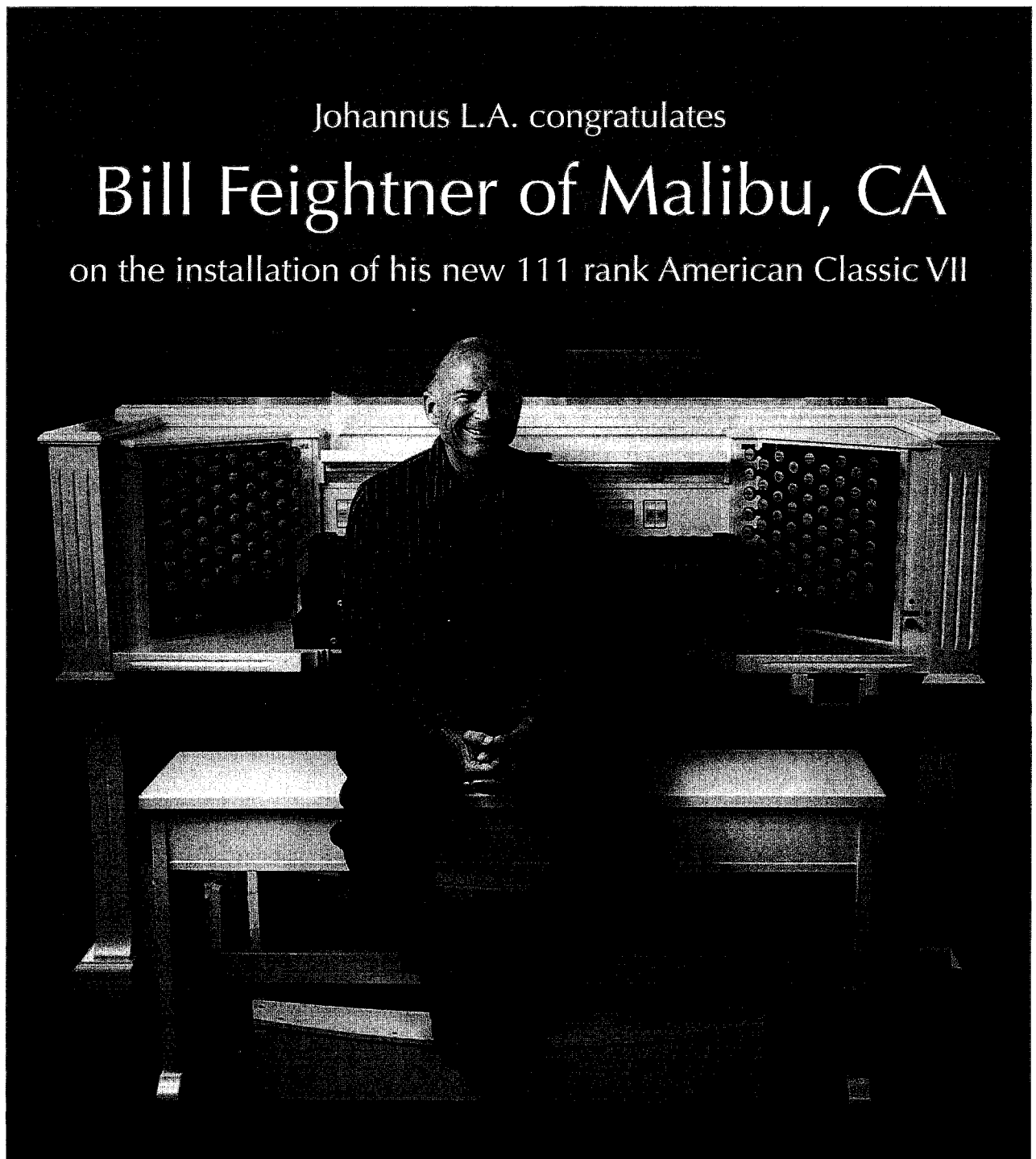
How did they play? How did they teach? A history of keyboard technique by Sandra Soderlund. Hinshaw Music, Chapel Hill, North Carolina 2006; <www.hinshawmusic.com>

Dr. Soderlund's seminal text *Organ technique: An historical approach*, which was an excellent introduction to the different techniques employed by the various European schools culminating in

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Jacques Lemmens, has for many years been one of the foremost guides to the complexities of performance practice of 14th- to 19th-century organ music. In the 20 chapters covering some 544 pages of this new title, she expands the information considerably and also includes information relevant to harpsichord, clavichord and fortepiano, before discussing the great piano composers and virtuosi of the Romantic and Impressionist periods, and of the French and Russian conservatories, thus providing the student with the opportunity to read comparative approaches in the same volume.

The introduction opens with a useful chronology from the 14th century Robertsbridge Codex through to Josef Lhévinne, born 1924. There follows a concise and well-illustrated history of the various keyboard instruments with guidance on touch, the various temperaments, and an introduction to the concept of practicing through the ages. The first five chapters cover early keyboard playing in Germany and the Netherlands, Spain, England, Italy and France, followed by German keyboard playing at the time of Bach before an invaluable chapter on Bach himself. Contemporary treatises, MSS and comments from composers themselves (presented here in English)—such as Buchner, Ammerbach, Sweelinck, Bermudo, Sancta Maria, de Cabezón, Correa, Nasserre, Diruta, Banchieri, Penna, Nivers, Raison, Saint Lambert, Couperin, Speer, the *Wegweiser*, Samber, Maichelbeck, Hartong and Marpurg—are discussed and drawn on for a full account of the ornament signs and their interpretation as well as articulation and fingering patterns particular to each country. This will be of great help to the student not well versed in such matters and should assist the player not only of early keyboard instruments, but also especially of the modern piano in producing a stylish and well-informed, historically based performance of works from these schools. In many instances, the contemporary sources provide conflicting information, but this is where the student will have to

determine for him or herself which prescription is to be followed, just as the students of the period would have done; our student of today has the great advantage that in this book the options are brought together under the one cover.

The next chapter details the transition from clavichord and harpsichord to the fortepiano, with much information from the methods published by the leading Germans including C.P.E. Bach, Wolf and Türk, as well as a brief look at a few of the plethora of French and English tutors published in the later 18th century, many of them by writers who remain little known today, such as Louis Despréaux, Jean-François Tapray, Frédéric Thieme, Anton Bemetzrieder, James Hook, John Parsons and Robert Broderip. A chapter on the first pianists covers such notables as Mozart, Dussek, Pleyel, Clementi and Cramer. Beethoven deservedly gets a chapter to himself, with some enlightening comments on Czerny's rewriting of Beethoven's pieces. Then we are introduced to his contemporaries (including Hummel, Weber, Schubert and Czerny), before four chapters on the Romantics concentrating on the Mendelssohn circle, Schumann circle, Chopin and Liszt. Chapter 16 covers further virtuosi from Thalberg to Busoni, chapters 17 and 18 are devoted to French (including Alkan, Franck, Saint-Saëns, Fauré, Debussy and Ravel) and Russian (Rubenstein, Scriabin and Rachmaninoff) pianism, and chapter 19 looks at various pedagogues from Logier to Leschetizky. Many contemporary accounts of the playing of these masters are included. The final chapter investigates a separate technique for the organ from the 18th-century Germans Petri, Türk, Kittel and Knecht through to the legato approach of Merkel and Lemmens. The book closes with a comprehensive although not exhaustive bibliography covering all manner of textbooks and methods as well as relevant modern articles and books, providing many ideas for further research.

Dr. Soderlund's earlier book contained a large number of complete pieces with

helpful indications for fingering and pedaling as well as registration; understandably, given the range of this new work, it includes very few complete pieces. However, each chapter is illustrated with plenty of musical examples and short excerpts to amplify the points discussed in the text, and there are copious footnotes and cross-references. In the space available it is obviously not possible to discuss the problems of fingering, phrasing, articulation and ornamentation encountered in the various different national schools of both early and modern music in the greatest depth, and it is certainly not a substitute for a personal teacher, but this clearly printed book is most highly recommended to players of any keyboard instruments who wish for an excellent overview of the development of keyboard technique from the earliest period right up to the present day. It is totally successful in its aim to provide information about the craft of keyboard playing through the centuries and bringing the music of the past to life in a meaningful way.

—John Collins
Sussex, England

Robert Hebble, *Favorite Hymns for Organ*. Alfred Publishing, BHS 9501, \$9.95.

A compilation of fifteen hymn-related pieces, this volume offers a broad and varied set of useful and colorful pieces, based upon a wide spectrum of hymns from Christmas to Lent and for general use. It would be helpful if publishers would list the hymns by tune names in addition to the textual titles (this volume gives the tune names in parentheses on the pieces). Sometimes though, the tune name is the title. Such inconsistency makes it difficult for the organist to search for settings based upon the hymns of the day. However, the compositional efforts of Mr. Hebble are consistent with his creative and masterful efforts in other genres. These settings are more challenging pieces, best suited to the more experienced and capable players. They can be readily adapted to either service use or to recitals. Most of the pieces need a three-manual organ. The difficulty level is moderate.

Harold De Cou, *Seven Organ Solos*. CPP-Belwin, Inc., L04029, \$6.95.

This collection is at a bargain price with a tidy combination of both general hymn tunes and gospel songs included. The composers of the tunes are included in the table of contents, a nice touch. But again, the titles are listed and mixed with some tune names. A separate index of tune names in alphabetical order would be very helpful. The foreword to his collection states that "For years the organ arrangements of Harold De Cou have filled the sanctuaries of large churches . . . have echoed through the countryside of rural America. De Cou's music transcends typecasting. . . Every song carries the unmistakable imprint of Harold De Cou . . . that impeccable sense of form . . . the song always feels whole-thoroughly explored, rediscovered and completed." This collection of pieces is useful and can bring some happy musical moments to organists and congregations in a variety of worship styles. All of these titles can be played on a two-manual instrument. Drawbar organ registrations are included. The difficulty level is easy.

—David A. Gell
Santa Barbara, California

New Organ Music

John Ferguson, *Three about Jesus, A Triptych*. MorningStar Music Publishers, MSM-10-572, \$9.00.

The composer states: "As with the other hymn preludes in these triptych cycles, these settings may serve as extended introductions to the singing of the tunes, responses to the singing of tunes, organ stanzas (especially *Duke Street*), or in combination with other settings . . . The organist blessed with a large instrument is encouraged to be as creative as possible, expanding registration color." Rather detailed registration plans are given by Ferguson for his short but artistic and colorful renditions. All use pedal throughout and the cymbelstern is called for in the second piece. The settings are as follows: *Laudes Domine* ("When morning gilds the skies"), *Duke Street* ("Jesus shall reign"), and *Gordon* ("My Jesus, I love thee"). These compositions are quite accessible to the average player and can be successfully rendered on a modest two-manual organ.

Brock Downard, *Twelve Hymn Introductions (General)*. MorningStar Music Publishers, MSM-10-790, \$13.00.

For the church organist, fresh hymn introductions or intonations are a godsend. These new pieces by Brock Downard are inspired, accessible, and interesting and rewarding to the player, as well as catching the ear of the listener. They make a fine and usable niche in this genre. He makes use of phrases of the hymn tunes rather than laying out the entire melody, and uses some intriguing interplays of imitation in a canonic fashion. Three selections use melody in the pedal, and the registration varies, not just loud combinations. The hymn tunes represented are *Azmon*, *Bunessan*, *Cwm Rhondda*, *Hyfrydol*, *Lauda Anima*, *Leoni (Yigdal)*, *Let Us Break Bread*, *Resignation*, *Royal Oak*, *St. Columba*, *St. Denio*, and *Terra Beata*. Some titles would best be served by a three-manual instrument, but a two-manual organ will accommodate most of these selections.

New Recordings

Reger—Hoyer—Reubke. Feike Asma, organ. *Festivo* CD 6961.982, <www.festivo.nl>. Available from the Organ Historical Society, \$14.98, <www.ohscatalog.org>.

Organ of the Grote Kerk, Maassluis: *Phantasie über den Choral "Wie schön leuchtet die Morgenstern"*, op. 40, no. 1, Reger; Organ of the Grote of St. Laurenskerk, Rotterdam: *Einleitung, Variationen und Fuge über den Choral "Jerusalem, du hochgebaute Stadt"*, op. 3; Hoyer; Organ of the Grote of St. Michaëlskerk, Zwolle: *Sonate der 94. Psalm*, Reubke.

This compact disc is another welcome addition to Festivo's series reissuing historic recordings made on vinyl by eminent organists of around forty years ago. As in the case of the other Festivo recordings I have heard, the quality of reproduction is extremely good. One would not really know that one was not listening to a new recording. This par-

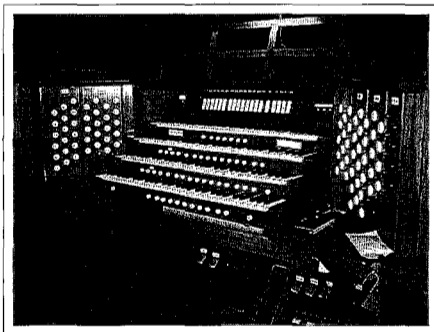
WINTHROP UNIVERSITY

Rock Hill, South Carolina

The work of the Æolian-Skinner Organ Company under the leadership of G. Donald Harrison (1889-1956) has garnered much interest in the past decade, though the number of instruments remaining in unaltered condition from his tenure is lamentably few. Winthrop University's Opus 1257 was an all-new instrument when completed in 1955 and has seen only two minor changes since then, showing a respectful awareness of this instrument's value.

The D. B. Johnson Memorial Organ is located in the resonant Byrnes Auditorium and displays all of the hallmarks of Harrison's style, including a relatively mild Great division without reeds; several mixtures with each providing a different texture; a powerful Swell division with French-inspired reeds; and a general emphasis on tonal clarity over density.

We are honoured to have been selected by Winthrop University to carry out a mechanical restoration of this exceptional instrument. At the completion of our work in the fall of 2008, every aspect of Æolian-Skinner's Opus 1257 will have been examined, documented and conservatively restored without tonal changes. Throughout this project, it is our pleasure to work in close consultation with the instrument's curator and Professor of Music Emeritus at Winthrop, Dr. David Lowry.



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ticular recording features three recordings made in 1967, 1977 and 1976 by the Dutch organist Feike Asma (1912–1984). Little known in North America, Asma was both well known and rather controversial in Europe during his lifetime because of his use of rubato and varied tempi at a time when the neo-baroque revival made these highly unfashionable. In the light of the romantic revival of the early twenty-first century, however, Asma can now be appreciated as the great organist he actually was. Indeed, the sensitivity of his playing stands out in marked contrast to the automaton-like aridity of many of his contemporaries. Feike Asma was successively organist of the Hooilandse Kerk in Leiden, the Evangelical Lutheran Church in 's-Gravenhage, and the Grote Kerk in Maassluis.

The organ of the last of these, the Grote Kerk in Maassluis, is featured on the first of the three tracks of this compact disc. Rudolph Garrels, who had learned organ building under the tutelage of Arp Schnitger, built this instrument in 1730–32. It was rebuilt a number of times over the ensuing centuries, including three separate rebuilds by Pels & Van Leeuwen in the years just before this recording was made. The organ now has 74 ranks spread over three manuals and pedals.

The second track makes use of the massive 1973 4/150 Marcussen organ in the St. Laurenskerk, Rotterdam. This was a new organ built behind a replica of the façade designed by eighteenth-century architect Jan Guldici. It replaced the 1891 4/90 J. Bätz & Cie. instrument destroyed during the bombardment of Rotterdam in 1940. The third and final track was recorded on the 4/95 organ in the St. Michaëlskerk, Zwolle. This instrument was begun by Arp Schnitger in 1718 and completed after his death by his son Franz Caspar Schnitger in 1721. Flentrop carried out a restoration in 1955, a couple decades before the recording was made.

It might be thought that, being built in the classical tradition as they are, none of these three organs would particularly lend themselves to the performance of the nineteenth-century romantic repertoire featured on this compact disc. It should be remembered, however, that in the case of Asma's own organ at Maassluis in particular, classical Dutch organs had a good deal more warmth than many North German ones—as first became apparent to me when I visited the organ of the Bavokerk in Haarlem nearly forty years ago. Furthermore, Feike Asma was clearly very discerning in suiting his registrations on all three organs to the music he was playing. One would hardly know, therefore, that one was not hearing instruments designed for the romantic repertoire, except perhaps for the brilliance of the choruses, and even this provides added clarity and is helpful to the music rather than otherwise.

The only composition on this recording that is sufficiently unfamiliar to call for special notice is Karl Hoyer's *Introduction, Variation and Fugue on the Chorale, "Jerusalem, du hochgebaute Stadt"* ("Jerusalem whose towers touch the skies," #348 in the *Lutheran Book of Worship*). Karl Hoyer (1891–1936) was a German organist who held a number of posts in Germany and Estonia. He was a student of Max Reger at the Leipzig Conservatory, as is very evident from his music. In his short life Hoyer composed a considerable number of works for both the organ and organ with strings, of which this *Introduction, Variations and Fugue* is probably the most widely played. Judging from this work, Hoyer was as able a composer as his teacher Reger and he deserves to be much better known in North America.

Besides the Karl Hoyer piece, the Reger and Reubke compositions on this

compact disc are also extremely well played, and in particular Feike Asma gives a very exciting performance of the Reubke *Sonata on the 94th Psalm*. I have therefore no hesitation in recommending this recording.

—John L. Speller
St. Louis, Missouri

Stephen Tharp plays the Anderson Organ, Brick Presbyterian Church in the City of New York. Casavant Frères Op. 3837. JAV Recordings, JAV 160; <www.pipeorgancds.com>.

Interest in this new CD stems from the organ itself and the repertoire chosen. The Casavant op. 3837 was featured on the cover of the December 2007 issue of THE DIAPASON, and is modeled after the French symphonic style of Cavallé-Coll. The Récit, Positif and Solo are under expression. The recording begins with Guilmant's *Sonata No. 5*, about 33 minutes of music during which Tharp pulls out all the stops, to coin a phrase, closing with the majestic ten-minute Choral and Fugue. Olivier Latry's unpublished and charming *Arabesque* follows, succeeded by Jongen's familiar *Prière*, showing off the celestes; next is the glorious *Sonata Eroica*, a modern classic ideally suited to organ and performer. After Tournemire's *Pastorale* is Naji Hakim's "Final" from *Hommage à Igor Stravinsky*, a free symphonic variation structure that sounds

both exciting and fiendishly difficult—not that it causes Tharp any trouble! This is all suitable repertoire for the French-inspired instrument, of course, and we hear a splendid accounting of this important addition to the pipe organs of New York City.

Let Heaven and Earth Rejoice! Merrill N. Davis III, organist; Madison Street United Methodist Church, Clarksville, TN. Rieger-Kloss organ, 47R. Euro Musik Corp. Recordings, Bloomingdale, IL; 630/894-2992; <www.rieger-kloss.com/featured_organ/cd.html>.

Much of this recording was made during the inaugural recital, designed to show off the instrument in a variety of musical styles, as a good dedicatory recital should. Registrations of the repertoire are listed in the accompanying booklet. The organ, of relatively modest size, boasts three 32' stops—not digital. The first Bach selection is the disc title, taken from cantata 129 in an attractive arrangement by Stainton de B. Taylor. Davis's playing is on the flamboyant side, with quick tempi, often detached and with big *ritardandi*. Franck's *Choral No. 2 in B Minor* is given a dramatic performance, showing an instrument very suitable for the music. The Delius *Winter Night* is perky and entertaining as arranged by Robert Hebble. Registrations are imaginative throughout. The late

Petr Eben's *Moto Ostinato* is exciting, as is the concluding improvisation (nine minutes) on the French tune we associate with "Let All Mortal Flesh Keep Silence." My copy of the CD was marred in this last improvisation by occasional clunking noises.

Great Mixture! David Herman, organist at the University of Delaware. Dobson organ, 2M, 22R. UDCD 0601. <www.meyer-media.com>.

David Herman is the Trustees Distinguished Professor of Music and University Organist to the University of Delaware. This Dobson organ was built in 2000 and is installed in an "intimate" recital/lecture hall, according to the booklet. This is an enormously effective and lovely sounding organ. The disc consists of fifteen pieces of familiar music, ranging from de Grigny through Pachelbel, Bach, etc., to an arrangement of Sousa's "Washington Post March," which works wonderfully on the instrument.

In fact, everything works wonderfully well. Professor Herman plays beautifully and shows how a well-disposed organ of very modest size is capable of handling the gamut of organ literature. Pertinent notes about the music played are included. This is a thoroughly musical and enjoyable performance.

—Charles Huddleston Heaton
Pittsburgh, Pennsylvania
<chas.heaton@verizon.net>

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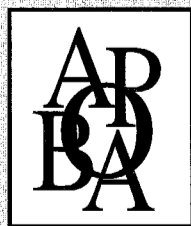
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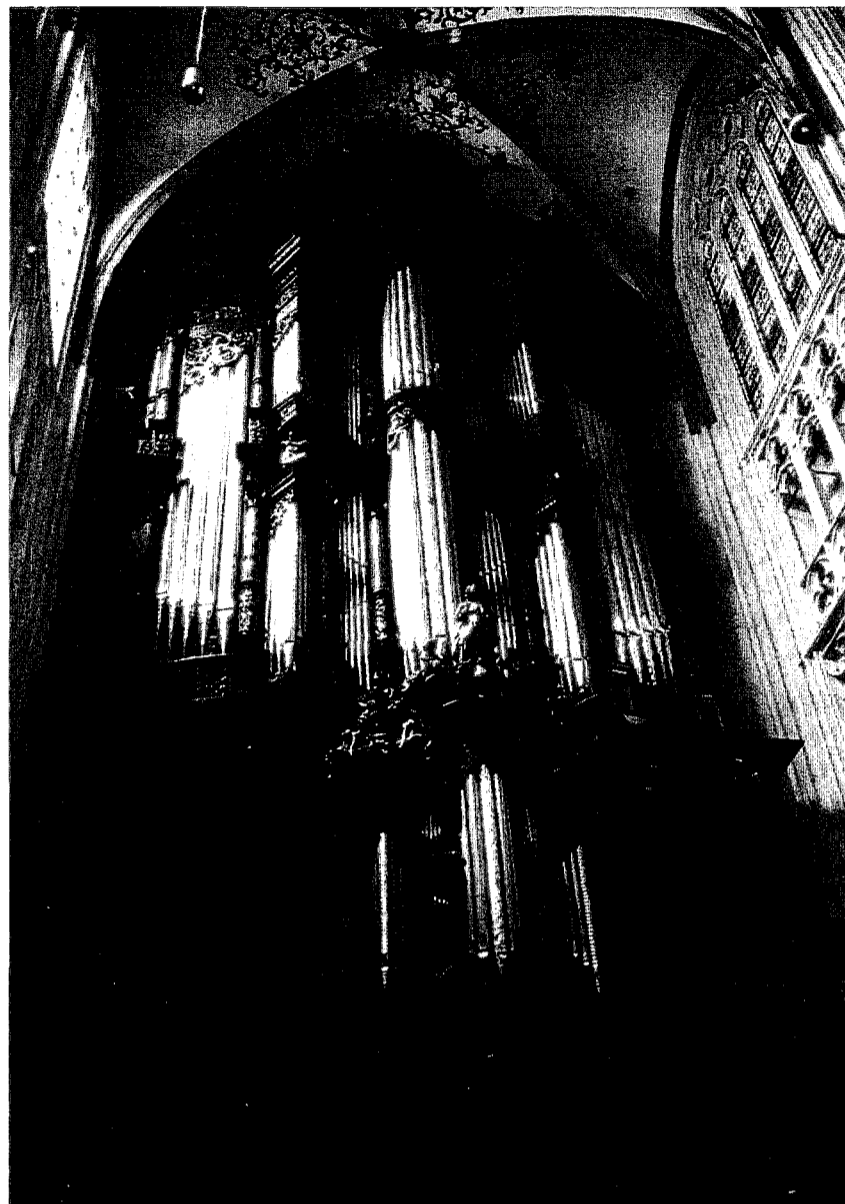
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The Pilgrims' Chorus in the Lower Rhine

Aldo J. Baggia



Sint Jan's Kathedral, 's-Hertogenbosch

Niederrhein (Lower Rhine) is a small part of Westphalia that borders the Dutch cities of Arnhem and Nijmegen, which had great importance in the Second World War because of their strategic locations as entrances to Germany. They are also culturally important because of their relationship with the towns of Niederrhein. Linguistically, one sees the relationship in the fact that the Dutch language is readily understood in the towns on the immediate border. It is very common for Dutch people to shop in a town such as Kleve, which is on the border, rather than in Holland, because the prices are better. It is normal to see the parking lot at the City Hall in Kleve with half of the cars having Dutch plates. When crossing into Holland, such as we did when going to 's-Hertogenbosch to see the famous organ at Sint Jan's Kathedral, we saw very few cars besides our own with German plates.

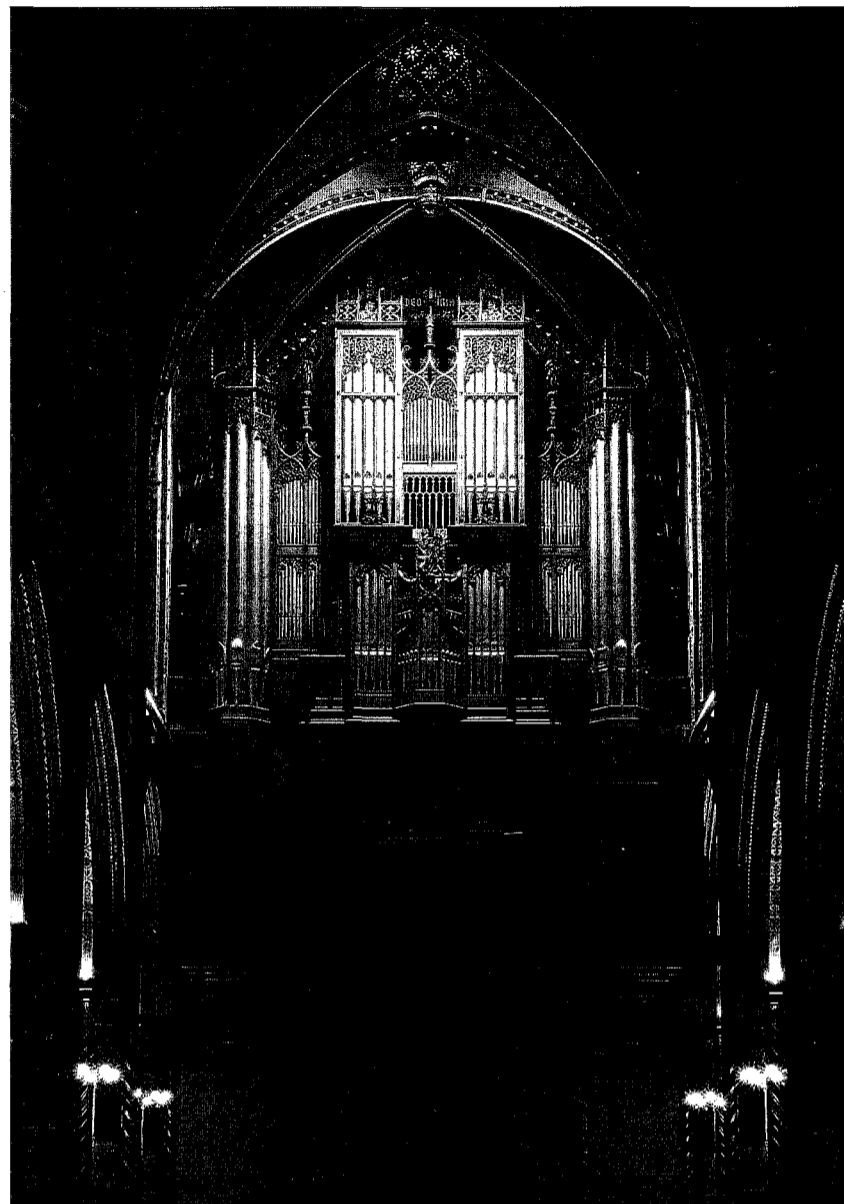
The cathedral at Den Bosch is a magnificent gothic structure that dates from 1220, and the grand organ, III/48, with its Coptic oak case, dates from 1617, although it was not ready for use until 1622. Franz Symons, a carpenter from Den Bosch, and Georg Schysler, a sculptor from the Tirol, were responsible for the beautiful case. After work by various builders, the organ, which has 3,000 pipes, was completely restored in 1984 by Flentrop. The choir organ, II/29, by Verschueren, was installed in 1985. A recording by Jacques van den Dool shows the grand organ to very good effect in pieces by Bach, Reger, Messiaen, de Griigny, Guilaïn and van den Dool.¹

Before going to Niederrhein, I tried to

buy a guide book of the area in a large bookstore in the city of Bamberg. In the travel section, there were hosts of books dealing with what seemed to be every conceivable area of Germany, but, to my surprise, there were no guides of Niederrhein. I inquired at the desk and was told that there were no guides of Niederrhein because it was not a tourist area. I found this hard to believe, but had to accept the reality of the situation. Later, I did find a few guide books when I arrived in the city of Kleve, which, as mentioned previously, is right on the border with Holland. The whole area has towns that are quite similar, with an emphasis on pilgrimage churches (*Wallfahrtskirchen*) that serve as a common touch. The churches tend to be very large with good-sized organs and are the focal points of the towns.

Kevelaer

Kevelaer is the most famous pilgrimage place in Niederrhein, and its Marienbasilika has the largest organ in the area (IV/128). The town was bombed during the war, but not everything in the town center was destroyed, and the main street leading to the tower of the basilika looks as though it had not been touched for hundreds of years. The Marienbasilika organ originally had 124 stops, and additions were made in 1926, bringing the total to 131. At that time it received electric action, and a four-manual movable console was built. In the last days of World War II, the echo organ was destroyed, leaving the instrument with 110 stops. A restoration by Seifert in 1977 brought the organ of 10,000 pipes to its current total of 128 stops.² The sound is quite dramatic because of the excellent



Seifert & Sohn IV/128, Marienbasilika, Kevelaer (copyright 2006 by Christoph Martin Frommen/Aeolus)

acoustics that really enhance the power and majesty of the instrument. The recording mentioned in the endnotes features works by Reger, Liszt, Reubke (*The 94th Psalm*), and Karg-Elert. The airy quality of the sound is clear and leaves nothing to be desired.

Seifert & Sohn IV/128 Marienbasilika, Kevelaer

Unterwerk (I)

- 16' Pommer
- 8' Principal
- 8' Grobgedacht
- 4' Octave
- 4' Koppelflöte
- 2' Octävlein
- 2' Querpfeife
- 1½' Spitzquinte
- Sesquialter II
- Scharff IV
- Cymbel III
- 16' Cor anglais
- 8' Hautbois
- Tremulant

Hauptwerk (II)

- 16' Principal
- 16' Bordun
- 8' Principal major
- 8' Principal
- 8' Fugara
- 8' Flaut major
- 8' Gamba
- 8' Gemshorn
- 8' Gedacht
- 8' Quinteviole
- 8' Doppelflöte
- 5½' Quinte
- 4' Octave
- 4' Hohlflöte
- 4' Fugara
- 4' Flauto
- 4' Seraphon-Octave
- 3½' Terz

- 2½' Quinte
- 2' Octave
- 2' Flöte
- 1' Octavin
- Cornett IV
- Mixtur V
- Scharff V
- Rauschquinte II
- 16' Tuba
- 8' Trompete
- 4' Feldtrompete

Oberwerk (III)

- 16' Gedacht
- 8' Principal
- 8' Doppelgedacht
- 8' Rohrflöte
- 8' Flaut harmonique
- 8' Quintatön
- 8' Seraphon-Gamba
- 8' Cello
- 8' Dolce
- 8' Vox angelica
- 4' Octave
- 4' Rohrflöte
- 4' Violine
- 4' Flaut dolce
- 2½' Nasard
- 2' Octave
- 2' Piccolo
- 1½' Terz
- Progressio III
- Mixtur IV
- Octavcymbel III
- Scharff V
- Rauschpfeife II
- 16' Fagott
- 8' Trompete
- 8' Clarinette
- 4' Schalmey

Schwellwerk (IV)

- 16' Lieblich gedacht
- 8' Principal
- 8' Geigenprincipal
- 8' Konzertflöte
- 8' Gedacht



Main street leading to the Basilika in Kevelaer

- 8' Aeoline
- 8' Vox coelestis
- 8' Quintadena
- 4' Gemshorn
- 4' Traversflöte
- 4' Octave
- 4' Nachthorn
- 2½' Quintflöte
- 2' Flautino
- 2' Superoctave
- 1½' Terzflöte
- 1½' Quinte
- 1' Siffelöte
- Mixtur V
- Carillon III
- Terzcymbel III
- Paletta III-VII
- 16' Tuba
- 8' Trompete
- 8' Krummhorn
- 8' Vox humana
- 4' Clairon
- 4' Celesta
- Tremulant

Pedal

- 32' Contrabaß
- 32' Untersatz
- 16' Principalbaß
- 16' Octavbaß
- 16' Salicetbaß
- 16' Violon
- 16' Subbaß
- 16' Gedachtbaß
- 10½' Quintbaß
- 8' Principal
- 8' Baßflöte
- 8' Dulciana
- 5½' Quinte
- 4' Fugara
- 4' Octave
- 4' Flöte
- 2' Clarine
- Mixtur VI
- Hintersatz V
- 32' Bombarde
- 16' Posaune
- 16' Trompete
- 8' Trompete
- 8' Fagott
- 4' Clairon

- Normal couplers
- Crescendo
- 2 free combinations
- Pedal combination
- 3 Tutti
- Electropneumatic action

Source: Psalite CD 60131. *Romantische Orgelmusik (an der großen Orgel der Marienbasilika zu Kevelaer - Orgelbau Romanus Seifert & Sohn)*

Next to the basilica there is the Kerzenkapelle (the candle chapel), which has an outside collection of hundreds of candles that have been left by pilgrims. It includes an organ, II/28, which was originally installed in 1843, and rebuilt and cleaned by the firm Seifert & Sohn, which had moved to Kevelaer during the construction of the new organ for the Marienbasilika in 1906.³

The pilgrimages in honor of the Blessed Mother date from the middle of the seventeenth century, and the Kerzenkapelle was built during the years 1643-45. By the second half of the century there were from 18,000 to 20,000

pilgrims on feast days, and today Kevelaer is known as the largest pilgrimage center in northwestern Europe with over one million visitors per year.⁴

The organ of the parish church of Kevelaer, Sankt Antonius (III/42), was also built by the firm of Seifert & Sohn and dates from 1987. It has 2,915 pipes and benefits from the excellent acoustics of the church. This church was badly hit during World War II, but has been completely rebuilt in a manner that shows off its pre-war splendor.⁵

Xanten

One might wonder why a large cathedral was built in Xanten, a small town with the unusual name beginning in "X," but its history is quite telling. In 15 B.C., the Romans built a large military camp called Castra Vetera I. This lasted until 69-71 A.D., when it was destroyed and replaced by Castra Vetera II. North of the military complex, a civilian settlement was planned and created in 105 A.D., with the name Colonia Ulpia Traiana, through the good graces of the emperor Marcus Ulpianus Traianus. At the time, this was a fairly large area only 23 hectares smaller than the Colonia that was the provincial capital, known today as the city of Köln (Cologne).⁶

In October 1933, professor Walter Bader discovered two graves located in the present-day crypt that date from the years 348-350 A.D. They were identified as Christian soldiers in their thirties, who subsequently became the symbol of the strong faith of the people in this area.⁷ Martin Ahls indicated that the name "Xanten" is, in effect, a derivative from "Ad Sanctos," which means "next to the saints." He went further to answer his own question as to why a cathedral was built in this rather remote town on the Lower Rhine:

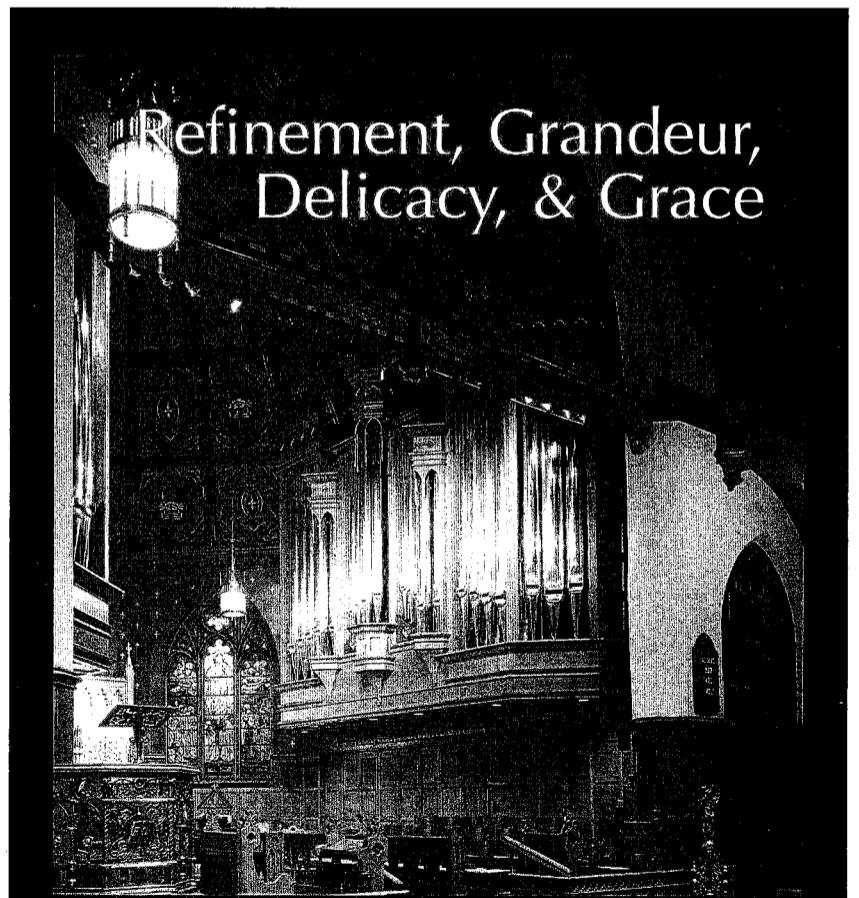
This question is answered when we go into the crypt. Although it is the most recent part of the cathedral, built after the excavations made in our century, it contains the very core of its history: the tomb of two Christians who were slain in the fourth century. This tomb of the Holy Martyrs is the center and the starting point of religion on the Lower Rhine and at the same time it is the key that helps us understand the construction of the cathedral and of the town: Here people wanted to pray and to live—next to the Saints. History gave the Martyrs a name: Viktor—the victor even beyond death.⁸

After the war, it was decided to add urns filled with ashes from the concentration camps of Auschwitz, Bergen-Belsen, and Dachau as memorials to all who suffered from the atrocities of the Nazi regime.⁹

The cathedral can be seen from afar, inasmuch as it is such a large edifice. The organ, III/45 with 3,293 pipes, is the largest that the cathedral has ever had and was built by Seifert & Sohn of Kevelaer in 1973-1975.¹⁰ The instrument has a free-standing case on the floor in the



Seifert & Sohn III/42, parish church, Sankt Antonius, Kevelaer



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Dom St. Viktor, Xanten

back of the church and can effectively play the repertoire from Bach through Messiaen. The symbolic nature of the cathedral is of paramount importance to the citizens of the town, and the restoration that was done after the severe damage of World War II fits in well with the original construction work. A curious aside is that Xanten is featured in the *Nibelungenlied* and was supposedly the birthplace of Siegfried.¹¹

Seifert & Sohn, III/45
Dom St. Viktor, Xanten

Hauptwerk

- 16' Praestant
- 8' Prinzipal
- 8' Rohrpfife
- 4' Oktave
- 4' Koppelflöte
- 2' Superoktave
- Kornett V

- 2' Mixtur V
- Cymbel III
- 16' Trompete franz.
- 8' Trompete franz.
- 4' Clairon

Schwellwerk

- 8' Holzflöte
- 8' Viola da gamba
- 8' Schwebung
- 4' Venezianerflöte
- 2 2/3' Nasat
- 2' Querflöte
- 1 3/4' Terz
- 1' Schwiegel
- 1/2' Septime
- 1 1/2' Mixtur IV
- 16' Basson
- 8' Hautbois
- Tremulant

Rückpositiv

- 8' Metallgedacht
- 4' Prinzipal
- 4' Rohrflöte
- 2' Gemshorn
- 1 1/2' Quinte
- Sesquialter II
- Scharff V
- 8' Cromorne
- Tremulant

Pedal

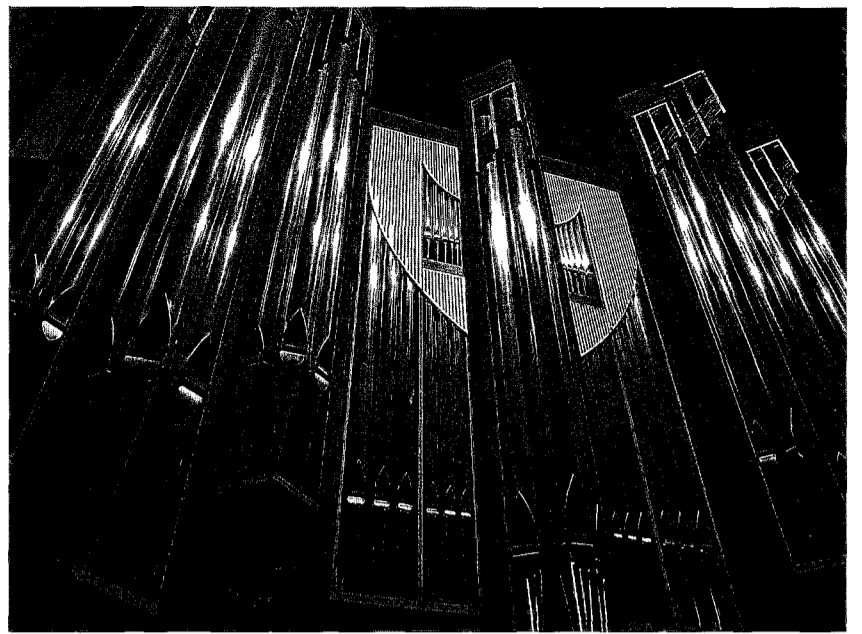
- 16' Prinzipal
- 16' Untersatz
- 10 3/4' Quintbaß
- 8' Oktavbaß
- 8' Rohrpommer
- 4' Choralbaß
- 4' Spitzgedacht
- 2' Nachthorn
- 5 1/2' Rauschwerk IV
- 2 2/3' Hintersatz V
- 16' Posaune
- 8' Trompete
- 4' Schalmey

Constructed 1973–1975
45 stops (3,293 pipes)
Mechanical key and stop action
Normal couplers, 3 free combinations, Pleno, Tutti

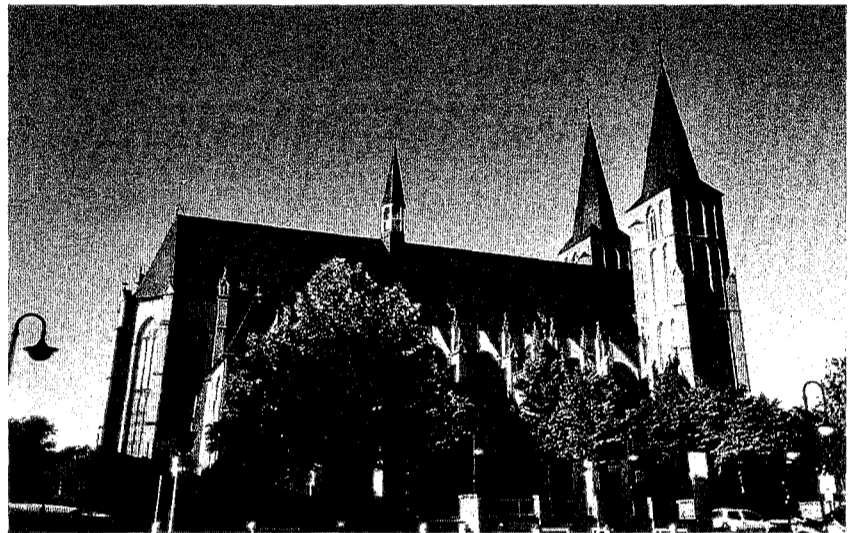
From the liner notes of Psallite CD 60161

Kleve

If one looks at a map, one can see how the towns of Niederrhein are interrelated; the concept of so many pilgrimage



Rieger III/45, Stiftskirche St. Mariä Himmelfahrt, Kleve (courtesy Rieger-Organbau GmbH)



Stiftskirche St. Mariä Himmelfahrt, Kleve

churches makes sense. Kleve, right on the Dutch border, suffered as much as the Dutch cities of Arnhem and Nimegen, the largest cities on the Dutch side. This area represented one of the Allied entry points into Germany, and it is quite clear that the towns on the German side suffered tremendously because of this.

A small book that was published in Kleve in 1964 alludes to one of the biggest problems the people in this area had.¹² According to the author, "the British and Canadian troops advanced without having the slightest understanding of the many-sided problems a people living under a dictatorship had, and therefore on German soil they saw every German as a Nazi."

The organ of the Stiftskirche or St. Mariä Himmelfahrt, III/45, was built by the Austrian firm Rieger in 1991 and is primarily used to accompany congregational singing during Mass. However, a recording by Martha Schuster playing romantic and post-romantic works shows what heights the organ can achieve.¹³ The case, as one can see, is quite modern. Kleve is known in legends as having a relationship with Lohengrin, who is certainly well known because of Wagner's opera. A modern fountain in the pedestrian zone of the city shows a swan pulling at Lohengrin. The symbol of the city is the Schwanenburg (the Swan's castle), which dominates the city along with the towers of the Stiftskirche nearby.

Rieger III/45
Stiftskirche St. Mariä Himmelfahrt, Kleve

Grand Orgue (I)

- 16' Montre
- 8' Montre
- 8' Flûte harmonique
- 8' Salicional
- 8' Bourdon
- 4' Prestant
- 2' Doublette
- 2' Fourniture IV
- 1' Cymbale III
- 8' Cornet V
- 16' Bombarde
- 8' Trompette
- 4' Clairon

Positif (expressive) (II)

- 8' Principal
- 8' Bourdon
- 4' Octave
- 4' Flûte douce
- 2 2/3' Nasard
- 2' Doublette
- 1 3/4' Tierce
- 1 1/4' Larigot
- 1' Plein jeu IV
- 8' Trompette
- 8' Clarinette
- Tremblant

Récit Expressif (III)

- 16' Quintaton
- 8' Flûte traversière
- 8' Viole de Gambe
- 8' Voix céleste
- 4' Flûte octavante
- 2' Octavin
- III Carillon (2 2/3' + 1 3/4' + 1')
- 16' Tuba magna
- 8' Trompette harmonique
- 8' Basson-Hautbois
- 8' Voix humaine
- 4' Clairon harmonique
- Tremblant

Pédale

- 32' Soubasse
- 16' Contrebasse
- 16' Soubasse
- 8' Basse
- 8' Bourdon
- 4' Flûte
- 32' Contrebombarde (ext)
- 16' Bombarde
- 8' Trompette

Mechanical key action
Electric stop action

Kalkar

Very near Kleve lies the small town of Kalkar, which profits from a quaint setting. The Nicolai Kirche's intricately cut wood carvings make up much of the decoration that surrounds the different altars, as well as the elaborate casework of the organ (Seifert & Sohn, III/34). The first organ of the church dated from 1457, and from 1684 there was a baroque instrument. That was replaced in 1867–72 by a two-manual and pedal organ of 30 stops by the Rheinberg builder Bernhard Tibus (1815–1896). The Cologne

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Dom in Wesel



Marcussen & Søn III/54, Wesel Dom (courtesy Marcussen & Søn)



Lowwindmühle in Kalkar

architect Heinrich Wiethase designed a late-gothic case that is still in use today. Holger Brülls writes about this organ and the subsequent ones in an article cited below. One notes the influence of Aristide Cavaillé-Coll, and the *Dom-bauinspektor* (cathedral building inspector) Friedrich Schmidt praised the organ for its workmanship. The placement of the organ varied from the west tower to the south portal, where it is currently situated. The instrument was replaced in 1904 by Franz Tibus, but retained the Wiethase case. The two-manual and pedal organ on pneumatic cone chests was in line with German organ building of the late romantic years. In the late 1960s, Seifert & Sohn (Kevelaer) built an electric-action slider chest three-manual and pedal organ of a neo-baroque character and retained the Wiethase case. The organ has 2,450 pipes. It received some additions in the year 2000 during the course of interior renovation work in the church; two octave couplers and a new stop (Trompette-harmonique 8') were added. Jan Szopinski is the Cantor of St. Nicolai Kirche. Typical of the towns in the area, near the main square there is a picturesque windmill that was converted into a restaurant.¹⁴

Wesel

Driving directly west from Kleve, one encounters the city of Wesel, which has a very large Protestant cathedral (Dom) in the city center. The destruction during the war was substantial, and it is sad to see the pictures on display in the interior. It is a church of enormous scope, and



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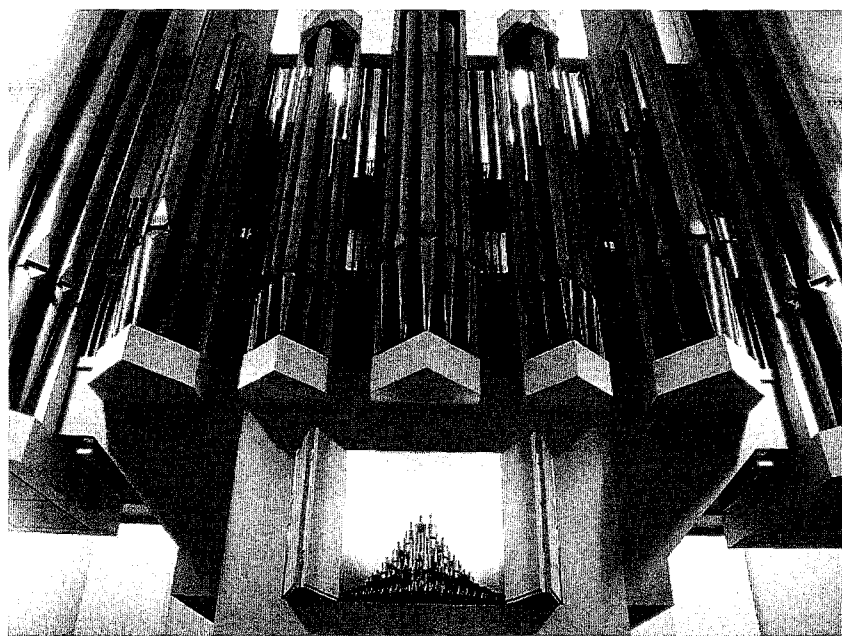
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the rebuilding was done over the span of many years, i.e., from 1947 to 1994, with the support of the Willibrordi-Dombauverein (Dom building association). The intent was to bring back the medieval nature of the Dom.¹⁵

The steeple stands high over the center of the town, and the only drawback is the fact that most of the windows are of plain glass. I don't know what the situation was before the bombing, but there is no question that stained glass would have been extraordinary. It would have created a remarkable image in the interior because of the height of the windows. The organ, built by Marcussen & Søn of Denmark in 2000-2001 (III/54), is a very impressive instrument in a freestanding position in the west part of the church, and the case is striking. The acoustics are very good, and two recordings feature the instrument in repertoire from Buxtehude, Pachelbel, Bach, and Mozart through Franck, Mendelssohn, Reger, Brahms, and Messiaen. I found particularly impressive the Reger *Introduction and Passacaglia in D minor*, Boëllmann's "Carillon" from *Douze Pièces*, and *Dieu parmi nous* by Messiaen.¹⁶

Marcussen & Søn III/54 Wesel Dom

- Hauptwerk (II)**
- 16' Prinzipal
 - 8' Oktave I-III*
 - 8' Hohlflöte
 - 8' Rohrgedacht*
 - 8' Gambe
 - 4' Oktave I-III*
 - 4' Spitzflöte
 - 2 2/3' Quinte
 - 2' Oktave I-III*
 - 2' Waldflöte
 - Hintersatz VI-IX*
 - Scharf VI-VII
 - 16' Trompete
 - 8' Trompete
 - 8' Spanische Trompete
- Schwellwerk (III)**
- 16' Rohrpommer*
 - 8' Salizional
 - 8' Voix céleste
 - 8' Rohrflöte
 - 8' Quintatön
 - 4' Prestant*
 - 4' Flöte octaviante
 - 2 2/3' Nazard
 - 2' Octavin
 - 1 3/4' Tierce
 - Plein jeu V-VII
 - 16' Basson*
 - 8' Trompette
 - 8' Vox humana
 - 8' Oboe
 - 4' Clairon
- Rückpositiv (I)**
- 16' Bordun*
 - 8' Prinzipal
 - 8' Gedacht



Klais III/38, Liebfrauenkirche, Bocholt (courtesy Kantorin Irmhild Abshoff)

- 8' Spitzgambe*
- 4' Oktave*
- 4' Rohrflöte
- 2 2/3' Nasat
- 2' Gemshorn
- Cornet II
- Sesquialtera II*
- 1 1/2' Quinte
- Mixtur V-VI
- 16' Dulzian*
- 8' Cromorne

Pedal

- 32' Untersatz*
- 32' Prinzipal*
- 16' Subbaß
- 8' Oktave
- 8' Spitzflöte
- 4' Oktave*
- 2' Nachthorn
- Mixtur V*
- 16' Posaune
- 16' Fagott
- 8' Trompete

* all or partially made from pipes of the previous organ by Walcker

Bocholt

A very short distance from Wesel lies the city of Bocholt, which is in Westphalia but just outside the geographical limits of Niederrhein. The Liebfrauenkirche has a magnificent Klais organ, III/38, from 1979. I had been in touch with the Kantorin, Irmhild Abshoff, before going to Germany, and I knew something of its features from a recording that was issued in 1996 to commemorate 95 years of the parish's work. When I arrived in Bocholt, the Kantorin was good enough to demonstrate the organ. There is no question that this is an extraordinary instrument capa-

ble of playing the entire repertoire for the organ. The recording opens with Bach's *Prelude and Fugue in G major*, BWV 541, and the organ has a true baroque sound. The Kantorin also plays Karg-Elert's *Choralimprovisation für Orgel "Nun danket alle Gott,"* which really shows the power and majesty of the instrument. It would be difficult to look for more. Bernhard Ratemann plays Franck's *Choral No. 2 in B minor*, and here *fonds d'orgue* passages effectively contrast with a powerful reed-dominated tutti.¹⁷

Klais III/38 Liebfrauenkirche, Bocholt

Oberwerk (I)

- 8' Holzgedacht
- 8' Gamba
- 8' Unda maris
- 4' Prinzipal
- 4' Traversflöte
- 2' Waldflöte
- 1 1/2' Larigot
- 2 2/3' Sesquialter II
- 3/4' Scharff IV
- 16' Basson Hautbois
- 8' Cromorne Trompete

Hauptwerk (II)

- 16' Quintade
- 8' Prinzipal
- 8' Holzflöte
- 8' Gemshorn
- 4' Oktave
- 4' Koppelflöte
- 2 2/3' Quinte
- 2' Superoktave
- 8' Cornet V
- 1 1/2' Mixtur IV
- 8' Trompete
- 4' Trompete

Brustwerk (III)

- 8' Rohrflöte
- 4' Blockflöte
- 2 2/3' Nasard
- 2' Prinzipal
- 1 3/4' Terz
- 1' Sifflet
- 8' Vox humana

Pedal

- 16' Prinzipal
- 8' Subbaß
- 8' Oktave
- 8' Spielflöte
- 4' Tenoroktave
- 2 2/3' Rauschpfeife IV
- 16' Posaune
- 8' Holztrompete

6 couplers, 2 tremulants, 6 adjustable combinations
Mechanical key action, electric stop action

One could continue to visit other instruments in the area, but it is clear that this area is fairly typical of what one finds in Germany. The organ history in Germany is a long one and emphasizes the importance of music in the country. ■

Notes

1. Information on the cathedral and organs is from leaflets available at the church; liner notes of a recording (CD03122001) by Jacques van den Dool on STH records, Holland (2001); and Berg Wisgerhof, *Orgeln in den Niederlanden*, Edition Merseburger, Berlin GmbH, Kassel, 1992, pp. 93-99.

2. The information on this organ comes from four sources: a) Liner notes of the recording *Romantische Orgelmusik*, Psallite CD 60131, which includes recordings made in 1969 and 1981 by Rosalinde Hass and Wolfgang Stockmeier; b) Notes by the organ firm of Romanus Seifert & Sohn in 1969 as part of the above recording; c) Göttert & Isenberg, *Orgel Führer Deutschland*, Bärenreiter-Verlag, Kassel, 1998; and d) *Kevelaer, die Orgelwerke von St. Marien und die Kirchenmusik*, pp. 12 and 14.

3. Cf. *Kevelaer, die Orgelwerke von St. Marien und die Kirchenmusik*, Verlag Schnell & Steiner GmbH, Regensburg.

4. Cf. Rolf Purpar, *Reiseführer Niederrhein*, Grupello Verlag, Düsseldorf, 2003, p. 108.

5. *Pfarrkirche Sankt Antonius, Kevelaer*, Kunstverlag Josef Fink, Lindenberg, 2000, p. 24.

6. *Ibid.*, pp. 208-209.

7. Reinhard Karrenbrock and Holger Kempkens, *St. Viktor zu Xanten*, Propsteigemeinde St. Viktor, Xanten, 2002, p. 23.

8. Liner notes of Psallite Recording 60161, *Orgel und Glocken des Xantener Domes*, Wolfgang Schwering, organ (translation by Rigo Ottitsch), pp. 12 and 13.

9. Reinhard Karrenbrock and Holger Kempkens, op. cit., p. 23.

10. Liner notes of Psallite Recording 60161, p. 10.

11. *Eyewitness Travel Guide to Germany*, Dorling Kindersley Publishing, Inc., 2001, p. 375.

12. *Niederrheinisches Land im Krieg*, Wilhelm Michels, Boss, Druck und Verlag (translation by Aldo J. Baggia), p. 142.

13. *Organum Classics 200073*, Dupré, Messiaen, Guillo, 2000.

14. Cf. Günther J. Bergmann, *Kalkar der Stadtführer*, Mercator Verlag, 2002, p. 33. Cf. Holger Brills, "Die ehemalige Kalkarer Tibus-Orgel und ihr von Heinrich Wiethase entworfenes Gehäuse," in Hans Peter Hilger, *Stadtpfarrkirche St. Nicolai in Kalkar*. Information provided by Jan Szopinski, Cantor, St. Nicolai Kirche, Kalkar.

15. Rolf Purpar, op. cit., p. 200.

16. *Almut Rößler an der Marcussen-Orgel im Dom zu Wesel*, Motette 13071. *Glocken und Orgelmusik im Dom zu Wesel* (es spielt Hanns-Alfons Siegel), Psallite 60311.

17. *95 Jahre Pfarrei Liebfrauen - Organisten des Münsterlandes zu Gast an der KLAIS-Orgel der Liebfrauenkirche, Bocholt*.

Aldo J. Baggia is the retired chairman of the department of modern languages and instructor in French, Spanish, German and Italian at Phillips Exeter Academy in New Hampshire. He has studied and traveled extensively in Europe and has written numerous opera reviews for various publications as well as articles for THE DIAPASON.

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A Conversation with Robert Town

Lorenz Maycher

Robert Town has recently retired after more than forty years of overseeing the organ department at Wichita State University, where he established a legacy of the highest standards in organ performance with his many award-winning students, oversaw the plans and completion of a world-class concert hall and organ, and brought the great organists of the world to the Wichita community through the Bloomfield concert series. In this colorful interview he reminisces about his student life at Eastman, his encounters with eminent musicians such as the Gleasons, Arthur Poister, Marilyn Mason, Marcel Dupré, the Duruflés, Mildred Andrews, and Claire Coci, and his notable career as a teacher and recitalist.

—Brett Valliant

Director of Music, Worship and the Arts
Senior Organist
First United Methodist Church
Wichita, Kansas

Lorenz Maycher: Tell us about your early years.

Robert Town: I am from Meridian, New York, a little village just west of Syracuse. My parents took me to church for the first time in 1940, where I heard the one-manual, six-rank 1876 Hook & Hastings organ. And that was it. I started piano lessons when I was five and took all through my school years.

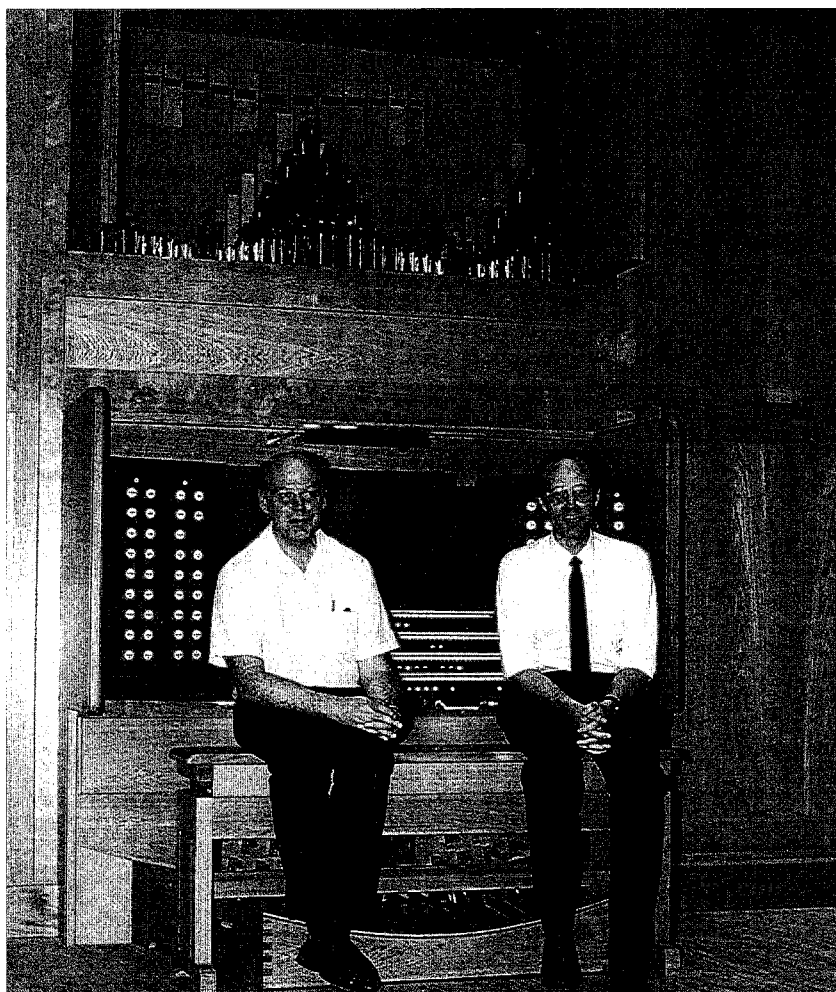
I became fascinated at the age of ten with something new on the market—the Hammond organ. My mother and I had stopped into Clark Music in Syracuse, and Mr. Clark showed us a church-model Hammond, which I thought was just wonderful. The Hook & Hastings organ in our church was thought to be old and beyond repair. At my instigation, when I was ten, I raised money with other kids in town by putting on circuses, magic shows, and the like to start an organ fund. At the end of two years we had raised \$50. The Ladies' CIC from church added \$50, my father \$100, and the man who owned the hardware store \$100. Before long, we had enough to buy the Hammond organ for the church. I played the prelude and postlude sometimes, and took Hammond organ lessons at the music store in Syracuse. I became the organist at that church at fifteen, and then at First Baptist Church in Weedsport, New York when I was fifteen, where I played a two-manual, ten-rank Steere & Turner for \$5 a Sunday.

In my sophomore year of high school, Warren Scharf, who had just finished his master's degree with Catharine Crozier at Eastman, came to Auburn, New York, to be organist at Second Presbyterian Church, which had, and still has, an E. M. Skinner organ in the gallery. I began lessons with him, and he started me right from the beginning of the Gleason book, with exercises and pieces for manuals alone. At the age of fifteen, having to start from the very beginning was demoralizing, but was the correct thing to do. I studied with him for about six months, until he was drafted into the Army, ending my organ lessons. However, I had become intent on studying with Catharine Crozier at the Eastman School. When her first records came out from Kilbourn Hall, I bought them right away, even before I had anything to play them on. When her Longview, Texas, records of American music came out in 1953, I bought those. They are still marvelous to this day.

I met and heard Miss Crozier for the first time when I was fifteen, at an AGO regional convention in Utica, and made an appointment with her the next year to see how I could best prepare to become her student. I took off two days from school and took the bus over to Rochester to meet with her. Not wanting me to develop any bad habits, she urged that I not take organ lessons until I came to



Robert Town in front of the Marcussen organ at Wichita State University



Robert Town and voicer Olav S. Oussoren upon the completion of the Marcussen organ in Wiedemann Recital Hall, WSU, July 9, 1986

study with her. She did say piano was of the utmost importance, however, and that I could not have enough of that, emphasizing scales and arpeggios.

When I went to audition for her on December 18, 1954, they neglected to tell her. So, after my ear training test and piano audition, Edward Easley, who directed the auditions, looked around for her and found that she had gone out shopping. He found Mr. Gleason in Sibley Library and had me play for him instead. Halfway through my audition, Miss Crozier walked in. I was playing the Messiaen *Celestial Banquet*, and got so distracted that I left out the pedal part! Afterwards, to my great surprise, she said in a very cold and unsympathetic tone of voice, "Would you do a modulation for us?" I was so shocked that I turned around and said, "You mean from key to key?"

I was devastated when, in 1955, just as I was about to graduate from high school, I learned Catharine Crozier and Harold Gleason were resigning from the Eastman School. I had already been accepted.

As a teacher, Catharine Crozier had been difficult and unsympathetic. She had too many students to suit her, wanted an assistant to take beginning students, and only wanted to teach upperclassmen. Miss Crozier was unhappy.

I think it would be safe to say they knew they were leaving Eastman by January of 1955. Robert Hufstader from Rollins College wrote Eastman asking for a recommendation for a replacement for Arden Whitacre, who had resigned, and that is how the Gleasons found out about the opening at Rollins. Over Christmas holiday, they went down, unbeknownst to anybody, and looked the job over.

I went to Eastman in the fall of 1955. David Craighead, who was 32 years old at the time, had been appointed the new organ instructor. He came to have a very successful tenure at Eastman, and was a prince of a fellow, but his teaching style was very different from Catharine Crozier's. When Catharine was in a lesson, it isn't an exaggeration to say the student might receive a tap on the shoulder every two measures. When Mr. Gleason gave her students lessons while she was away on tour, her students did not think he was a very good teacher because he did not stop them every two measures!

In one of my first lessons with David Craighead, I had some things from the Gleason book, and he admitted he did not agree with all the precepts of that method, saying it was too fussy, with too much to be concerned about. He did not even think it was necessary to wear organ shoes and played in his street shoes. I sat in the practice room with the Gleason book, working on pieces for manuals alone, which, after time, Mr. Craighead thought were too easy for me; so he assigned about ten chorales from the *Orgelbüchlein* and two of Karg-Elert's chorale improvisations, an impossible leap from what I had been playing. The former Gleason students would sometimes come in and say, "It would be helpful if you would do it this way."

LM: What were the practice organs and studio organs like at Eastman?

RT: The organ in Catharine Crozier's studio, where David Craighead first taught, was a three-manual Aeolian-Skinner of about 26 ranks. The whole instrument was installed in a chamber in the ceiling. In Norman Peterson's studio, next door, the Great and Pedal were on the floor level (the early records of Catharine Crozier at Kilbourn Hall have a drawing of that Great and Pedal on the cover), and the Swell, Choir, and basses were located in the ceiling chamber. There were three Aeolian-Skinner practice organs that were in great demand all the time. One was called "the Trumpet



Catharine Crozier and Robert Town after her repeat recital of the 1959 program opening the Aeolian-Skinner organ at the RLDS Auditorium, Independence, MO on the 25th anniversary, 1984



S. J. Zachariassen and Robert Town at planning committee meeting at WSU for organ and hall, May 1984. (Mr. Zachariassen was fifth generation head of Marcussen & Søn, founded 1806; family name changed by marriage.)

Skinner"; one was "the Mixture Skinner"; and the third was a small three-manual. The other practice organs were two-manual Möllers of five ranks each, most of which were original to the school when it was built in 1921, and two three-manual Möllers in such poor working order that no one could use them.

LM: You told me an amusing story about hearing Claire Coci when you were a student at Eastman.

RT: The year before I went to Eastman, Claire Coci played a recital at Kilbourn Hall, and some of the Eastman students sat behind the console. As things went wrong, she would curse, often loud enough for the first few rows to hear. When we found out she was to play a recital on the Holtkamp organ in Crouse Auditorium at Syracuse, two carloads of us organ students from Eastman drove over to hear her, and the Syracuse students reserved the front two rows for us.

While she was practicing for that recital, a couple of organ students were listening to her from the balcony. She noticed and called up, "Do you kids know where there is a Coke machine around here?" One of them ran downstairs and brought her up a Coke, and, in one of her enormous gestures in playing, she knocked it off the bench and the bottle shattered on the floor. When she finished practicing that piece, she got up and kicked the broken glass under the pedalboard.

For the recital, the dress she was wearing had many different layers which had to be parted to get out of the way and put over the back of the bench. She fussed and fussed, trying to find the part. She couldn't, and finally muttered, "My God, it would take a road map to find your way in here."

LM: From Eastman, did you go right to Syracuse to work on your master's degree with Arthur Poister?

RT: Yes. Arthur Poister was a great man—very sensitive, intuitive, and wise. Classes began in the fall of 1960, and

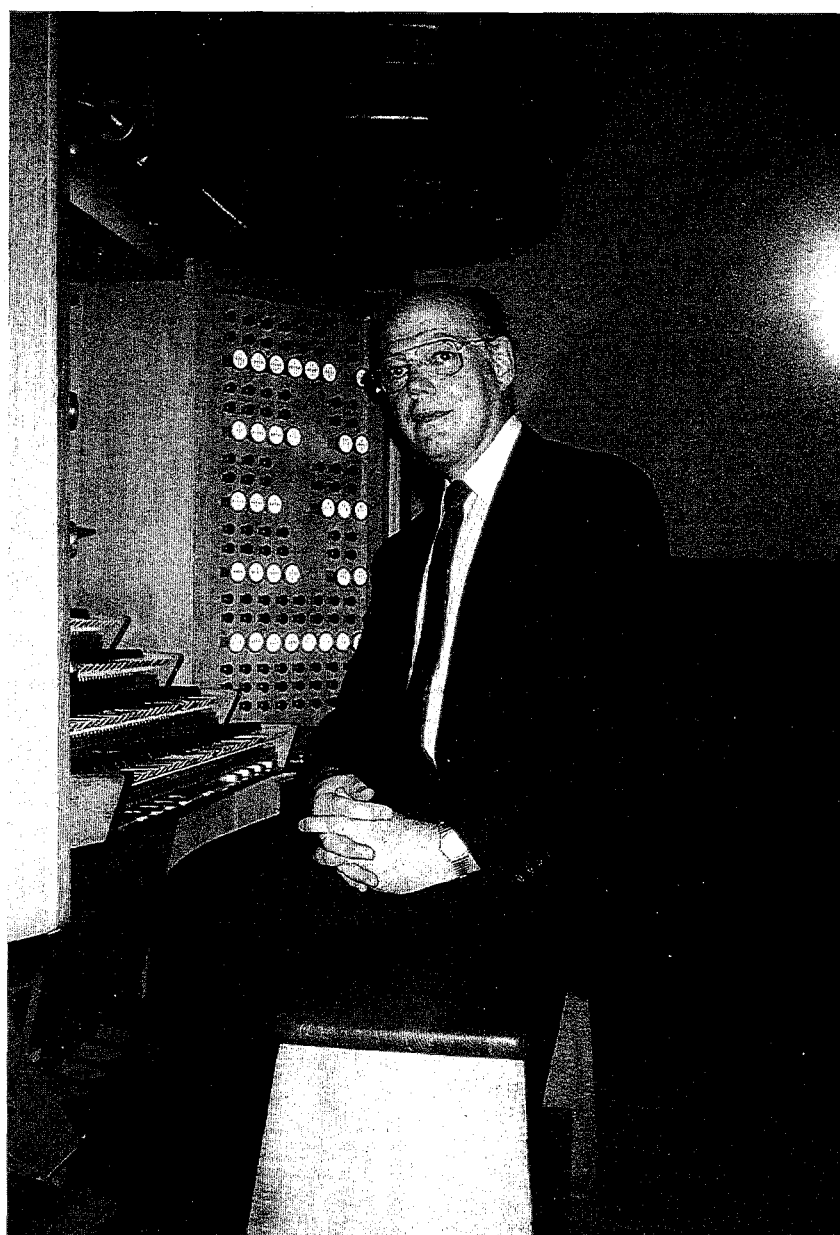
lessons with Poister were a revelation, as was playing the Holtkamp organ at Crouse Auditorium. He waited about three weeks into school to comment on my playing. I had been working on the F-Major Toccata, which was one of his favorite pieces, and played it for my lesson, which certainly was not a finished performance. Beverly Blunt came in to wait for her lesson. He looked at her, and said, "Did you hear that? Wasn't that wonderful?" He did that to encourage me, and it did. To have ANYONE say I was wonderful! I walked out of there on a cloud!

Arthur Poister taught at Crouse all morning, and had full reign of the auditorium, with his students practicing there afternoons into the evening. We each had Crouse one hour a week. I loved exploring, hearing, and getting to know that organ. I visited there this past summer for the first time since our Marcussen organ was installed here in Wichita. Curious to see how the Holtkamp in Crouse would seem to me these days, I sat down in the stifling heat and played individual stops and choruses, then finally got to full organ. When the old Roosevelt Trombone came on in the pedal, I concluded it was still magnificent.

LM: What would Arthur Poister say about a piece like the Toccata in F? Did he tap you on the shoulder every two measures?

RT: No, no—never. He did not like articulation in Bach, and had learned and memorized all the Bach works with Marcel Dupré over the course of two years in Paris. He thought Bach should be played legato, regardless of Walcha and others on the scene at the time. He taught and used the ornaments as explained in the Dupré edition of the Bach works. If someone detached something, he would say, "You kids! You just want to break up things, when it would be so much more beautiful if you would just stop that!"

It was amazing how his students came to play the way they did, because he nev-



Robert Town at console of the Great Marcussen organ, St. Knuds Cathedral, after recital, August 1990

er said much about pedaling or fingering. In fact, I was studying the *Partita on "O Gott, du frommer Gott,"* and, in the last variation, I did not know what to do in one passage. He said, "You have had enough organ to be able to figure it out yourself." Then, he threw in a little hint by saying, "It may be all thumbs." When I look back at my Syracuse years—Calvin Hampton was there, Paul Andersen, Lawrence Jamison, who was the star of the undergraduates—when I look back on the preparation of the undergraduates, and the caliber of master's recitals with that man, it was phenomenal. It is the mystery of Arthur Poister how it happened—how he did NOT correct fingering or pedaling, and only talked about the way it must sound. His only concern was how to communicate musically.

LM: Did you ever play for Marcel Dupré?

RT: No, but I met and heard him July 6, 1969, on my first trip to Europe. I was with two other Americans, and we started out unsure that any of the big organists would be playing that day, it being time for their holiday, and our having made no prior arrangements to visit organ lofts. We started out at 9:00 at St. Clothilde, and Marie-Louise Jaquet came down the aisle after Mass. I inquired if Langlais was at the console, and she said, "Yes, and you may go up." I was the first to enter. He was sitting at the console, waiting for the next Mass, and turned and said, "Yes?" I introduced myself and the two others, and said, "I bring greetings from Catharine Crozier." He was delighted, and said, "Tell me, is she still playing that perfectly horrible Reubke piece?" He very kindly and generously went over the stops on the entire instrument. Then, he opened his Braille watch and said, "I have just enough time to play the Franck B-Minor Choral for you before the next Mass." He seemed so delighted that someone had come up to visit him in his organ loft. We signed his guest book, and he showed us to the

door before he had to pile back on for the next Mass.

We then walked to St. Sulpice, where Mass was already in progress. We walked far enough down the aisle to look back and see who was in the loft. We couldn't see anyone, except one man standing at the rail. After a time, he noticed us looking up with great interest, and motioned for us to come up. There were 15 or 20 other people in the loft visiting that day, including Guilman's granddaughter. The man who had motioned to us took me by the shoulders, led me over and planted me on the left side of the console, and I listened and watched HIM—Dupré—improvise and play. We were told he had just played the Bach Passacaglia. After our arrival, it was all improvisation.

LM: Did he welcome you?

RT: Oh, no. He was absolutely oblivious to anyone being there at all—no eye contact, no smile. His hands were deformed with arthritis, and it was most distracting for me to watch him play. The little finger on his left hand had a joint that actually pointed up, instead of down, so he had to play on a different part of that finger. It did not seem to bother him. During communion and at other times, when he wanted to see how they were making progress downstairs, he would insert a pedal point into his improvisation, stand up on the pedals, and look down the length of the nave. His improvisations were fantastic, and we were in seventh heaven. His postlude was very reminiscent of the first piece in his *Fifteen Pieces*—big, block chords on full organ, with the theme in the pedal. The other improvisations were very contrapuntal.

When Mass ended, apparently he had an appointment with someone, because a young man came up to him. When Dupré saw him, they went off together to a room behind the console, and were there for some time. On his way to the room, he did not take notice of anyone. When they emerged, he made his way back to



Robert Town, Catharine Crozier, Harold Gleason at house organ after her recital and their master classes in Wichita, June 1973

the console, again without acknowledging our presence, and began the prelude for the next Mass, which was the "Grand Orgue" Mass. When the postlude of the "Grand Orgue" Mass ended, all of a sudden, he looked around and noticed there were people there. I extended my hand and introduced myself as a former pupil of Arthur Poister. If ever in my life I saw a face light up, it was at the mention of Poister's name. His gnarled hand shot up in the air—"AH! ARTHUR!" I wish I had a picture of it. He asked me to please give Poister his best. After that Mass, we stood outside St. Sulpice and watched as Dupré came out and got into a Mercedes.

LM: Let's get back to your student days and Syracuse.

RT: After my master's recital, I decided to stay on at Syracuse and work on a Ph.D. in humanities, which was the nearest thing they offered that had to

do with arts and music. But I did not like it. There was no actual music, no practicing, no lessons. So, when Kirk Ridge, who was chairman of the school of music, contacted me to teach piano full-time for the spring semester 1963, as a temporary replacement, I jumped at the chance.

That semester, when I wasn't teaching one of my 36 piano students, I was practicing and playing recitals. I had seen an ad in *THE DIAPASON* announcing the Boston Symphony and AGO organ competition, so decided to enter. Even after two years with Arthur Poister, I still had thoughts that I did not measure up to others, and I did not think I stood a snowball's chance in a hot place of placing in the Boston competition. However, I made a tape and sent it in. In the meantime, I had also decided to apply to the University of Michigan to work on a doctorate with Marilyn Mason, so I flew to Ann Arbor to audition for her.



Robert Town, Gillian Weir, Lawrence Phelps at the WSU Marcussen organ before her opening recitals, September 1986

LM: What was your first impression of Marilyn Mason?

RT: I liked her! When I arrived at Hill Auditorium, she was practicing the Schoenberg. We went to one of the side rooms off the stage, and I auditioned for her on a 3-rank Möller. She was very nice, personable, and encouraging.

After my audition, I went back to Syracuse and received a letter from the Boston AGO saying I was a semi-finalist. I thought there was some mistake and even called the man who had written the letter and asked him if it were a mistake. He assured me it was not. The semi-finals were held in April at the Arlington Street Church on a Whiteford Aeolian-Skinner. They kept us all in the basement apart from each other, and I have no idea who the other contestants were. Two others and I were selected as the finalists.

For the finals, which were open to the public and held at Symphony Hall in May, we each had to play thirty minutes. I had gotten there four days early to practice. The combination action on the Symphony Hall organ was very unreliable, and there was an enormous setterboard in the back

of the console. Even after setting pistons, some of the generals were undependable. During my practice time, I learned which ones were reliable and which ones to avoid. I never saw any evidence of either of the other two finalists practicing. We did not have scheduled practice times, and every time I walked in, I was able to get to the organ.

There was a big crowd there for the finals, and the hall was set up with round tables for the Boston Pops. We were allowed five minutes to walk onstage informally and set our pistons before playing, then had to leave the stage and reenter formally to applause. I played from memory, and all I could think was, "If I can just make it through this without making a complete fool of myself . . ."

Afterwards, we three finalists went down into the audience and mingled. I kept myself in close proximity to the other two so I could go up and congratulate the winner. A woman came out on stage and said, "Here's the news you've all been waiting for: the winner is Robert Lloyd Town." The other two finalists looked at each other in disappointment,



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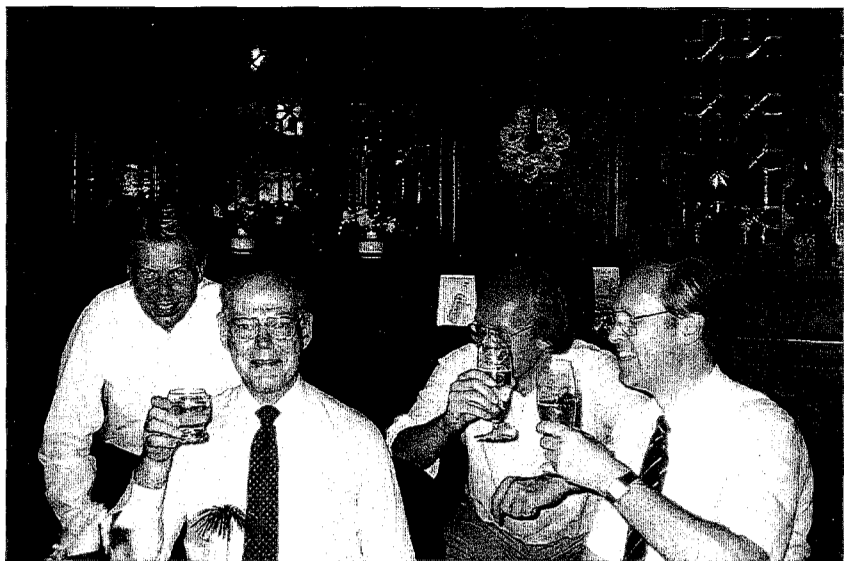
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S. J. Zachariassen, Robert Town, Mathias Janz, Olav S. Oussoren after Robert Town's recital at the Marienkirche in Flensburg, Germany, 1990

turned around, and left. Lawrence and Ruth Barrett Phelps both came up to me, and that was the beginning of my very long and valuable friendship with him. Larry later gave us much help on our new hall and Marcussen organ here.

As the winner, I was given a full-length recital at Symphony Hall that next February. The previous day, a blizzard paralyzed the entire city. Harry Kraut, who managed the Boston Symphony, called my hotel room and said, "Can you come back and play for us in April?" Rubenstein was to have performed with the Symphony that evening, and instead, they held it as an open rehearsal for anyone who could get there. They paid for me to come back in April to play my winner's recital on the Symphony Hall recital series. I had heard Catharine Crozier play on that series the previous year, and stepped in on her practice, and went to lunch with them—the Gleasons.

LM: How did Catharine Crozier and Harold Gleason interact with each other in a social setting?

RT: They were not very affectionate. Just before she went in to play a recital once here in Wichita, I saw him take her hand and give it a squeeze. That is the only sign of affection I ever saw between the two of them. Mr. Gleason had a great sense of humor. He liked stories—tawdry stories; the more so, the more he liked them. She would turn and look the other way. They were both here in 1973 for a day of masterclasses and a recital. It had just been announced that Mildred Andrews was to be married. We were driving along in my car, and I told them the news. After a moment of silence, Harold said, from the back seat, "Well, I guess she didn't want to die wondering."

If I could characterize their relationship, it was very much one of teacher and performer. He was an invaluable coach—another set of ears to tell her how it really sounded. As time went on, she relied on recording herself over and over, and kept a tape recorder on the bench at all times, even recording small passages to play back to herself.

LM: You were around the Durufles a lot, too. Did they have a similar relationship?

RT: No. Although they were 19 years apart, they interacted warmly as man and wife. She was a very loving and devoted wife to her great organist-composer husband, with little to no thought of herself.

That tells you right there of the difference between the Gleasons and the Durufles. After the accident in 1975, until his death in 1986, she went across the street to play for church, but abandoned all teaching and concertizing just to take care of him. I had a letter from her in 1984 saying he could do nothing for himself, and she had to bathe him, get him in and out of bed, and everything else. She was as devoted to him as anyone could ever be to another.

When they were here in 1969, I was dean of the Wichita AGO and responsible for showing them around, and we became good friends. She was cute and unpretentious. Over lunch, I told her I had heard about the tremendous standing ovation she had received at St. Thomas Church, October 1968, for her performance of the Liszt "Ad nos," to which she replied, "Ah, but that was not for me, but was for my husband, who was more busy than me, pushing and pulling the stops—and for Liszt."

The Durufles' manager, Lilian Murtagh, only charged us \$700, and they did not come over here to make money, but for sightseeing, enjoying the people and the organs. When the place went wild after their recital, she came back out and played the D'Aquin "Cuckoo," followed by their cute routine of taking bows: they would go into the sacristy, then he would push her back out and close the door. She would shrug, then bow so nicely. Then she would go in and they would both seem to come back out together, but she would run back in and close the door. He'd look at the door, then turn and bow. She then played the Vierne *Impromptu* and Dupre's *Second Sketch*, during which, with the octave trills and the octaves in the pedals, I thought the organ was just going to collapse. The audience would not let her go, so she came back and played the theme and four or five variations from *Variations on a Noél*.

For their masterclass the next day, we arranged for them to play and discuss music. Mildred Andrews sent her entire organ class. He played the Franck A-major *Fantasy* and then his own *Veni Creator*, in which he had some registration problems, so Madame Durufle moved him over and played it herself. She had played Tournemire's *Victimae* the previous night, so she played the *Ave Maris Stella*, followed by the Durufle *Scherzo*. He discussed each piece very nicely through a translator. I was sitting about



Marcussen organ, Wiedemann Recital Hall, WSU

five feet from the console when he approached me and whispered, "Would you like to terminate the class with the Liszt?" Of course, I said "Yes." He turned to her and said, "The Liszt." "Ah, but I am not prepared!" She set up a few pistons, and, I'm here to tell you that I wouldn't believe it if I hadn't witnessed it with my own ears and eyes. Her performance was amazing. Afterwards I asked her where else she would be playing the Liszt on the tour. She said, "Nowhere. Perhaps next spring."

After the class, I took them out to the university to see the mighty 18-rank Casavant in the chapel. They wanted me to play, since it was my post, then they came up to the console. I asked if she would like to play. "Oh yes, with pleasure." She sat right down, pulled some stops, and tore right into the *Sinfonia from Cantata 146*, transcribed by Marcel Dupre, from memory, of course. It was played with the refinement and finesse as if she had been practicing it on that organ every day of her life.

We had been talking about the French system of assigning letter names to notes, and she tried to explain it to me, although I did not understand. She figured out the notes for "T-O-W-N" and improvised a fugue on it. When she finished, she said, "It was too academic." So she improvised another one!

LM: A few minutes ago, you mentioned Mildred Andrews. Were you close?

RT: I loved Mildred Andrews as an "adopted" student, and we became close after she came to Wichita in 1976 to give a day of masterclasses for the AGO. Afterwards, I received a note from her saying she had conducted masterclasses from north to south, east to west, in thirty-five states, and that my students were the best she had ever heard. That sealed our friendship. Although I did not realize at the time how much proper attire meant to her, my students had shown up dressed for the occasion.

At the University of Oklahoma, Mildred Andrews had a strict dress code: the girls showed up in a dress, or they would not have a lesson; the boys showed up in shirt, tie, and jacket—no moustache or beard. I know of one occasion where a

student showed up in the wrong attire, and Miss Andrews drove her back to the dormitory to change, then back to Holmberg Hall for what remained of her lesson time. There was never a "Well, it's all right this time." When she attended organ conventions, she would show up wearing one outfit in the morning, another in the afternoon, and in the evening, a third, usually full-length.

I was up for a promotion in 1976, and again in 1978, and she wrote wonderful letters of recommendation, saying things like, "I wouldn't just promote him; I would do everything in my power to keep him."

She was a character. One year an organist we were planning on having play for us in Wichita played a recital in Norman, so one of my students and I drove down to hear her. Mildred Andrews and Mary Ruth McCulley sat behind us for the recital. When the organist came out, Miss Andrews tapped me on the shoulder and said, "Tell her when she comes to Wichita not to wear that dress. It looks like something you'd wear for Halloween." The recital opened with the Chorale and Variations from the Mendelssohn Sixth, and it did not go well at all. Mildred Andrews did not like Mendelssohn in the first place, and tapped me on the shoulder again, and said, "And for heaven's sake, when she comes to Wichita, tell her to play something she knows!"

LM: Did Mildred Andrews study with Marcel Dupre?

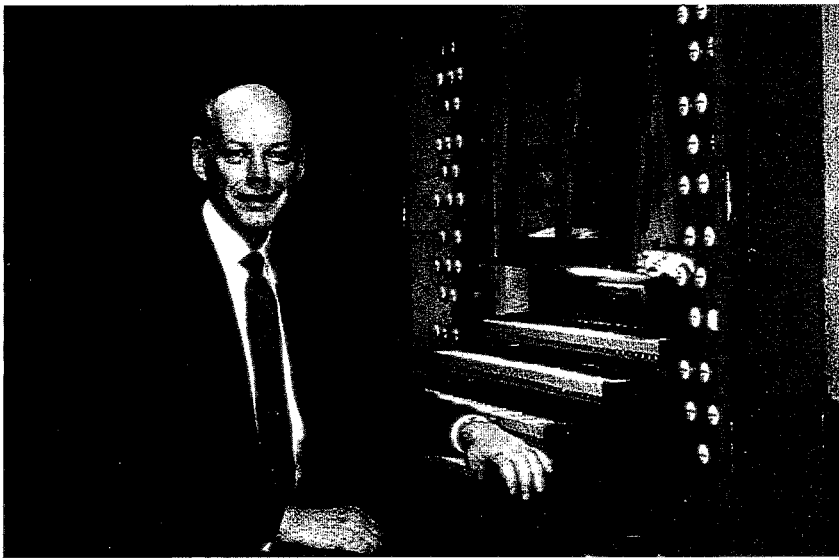
RT: Yes, at Fontainebleau. She used his organ method and used the Dupre editions. She had studied at Oklahoma University for her bachelor's, went to Michigan for her master's, then back to OU to teach.

LM: What was the secret to her success?

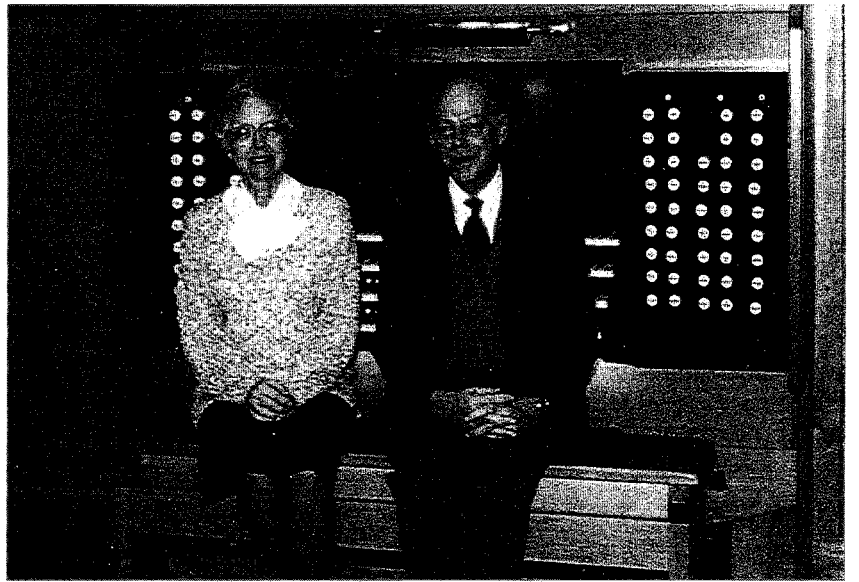
RT: If there is a key word to Mildred Andrews's success in teaching, it was determination—devoted determination. She would not rest, she would not stop, until she had solved a student's technical problem, and was always looking for more effective fingering and pedaling, many times arriving at unorthodox solutions. She was devoted to her students,

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Robert Town at the console of the Cavallé-Coll organ, Cathedral of Ste. Croix, Orléans, France, after recital, May 1988



Catharine Crozier and Robert Town after her recording the Ned Rorem organ works at the WSU Marcussen organ, January 1988



Wayne Smith, organ builder, and Robert Town upon completion of rebuild and installation of M. P. Möller house organ, which was the 1955-built prototype of the Ernest White-designed "Classique Artiste," 1973

although there were some who did not get along with her, and did not like her.

She was very organized and demanding, outspoken and even brutal—even towards her peers. In 1971, the Duruflés gave a recital and masterclass at Boston Avenue Methodist Church in Tulsa, and I drove down to hear them. For the masterclass, that huge choir loft was full of listeners. Madame Duruflé played the *Prelude and Fugue on the Name of ALAIN*, and Maurice Duruflé asked "Are there questions?" Mildred Andrews shot back with "Yes! I've been timing this performance on my metronome, and have just found her playing a tempo other than is indicated in the score." Madame Duruflé replied, "I played it as I felt it." Maurice Duruflé backed up his wife and said he agreed with her performance. Mildred Andrews would not stop there and said to Madame Duruflé, "Well, I would like to know the correct metronome marking so that my students can play it the way YOU 'feel it.'" I heard her do that numerous times. She would stand up to her peers as well as her students. That was a side of Mildred Andrews that I prefer not to think of. But, as a teacher, she was devoted and determined in every way.

LM: We keep getting sidetracked by all these hair-raising stories! Can we go back and talk about your days as a student at University of Michigan and your time with Marilyn Mason?

RT: I loved being with Marilyn Mason—dearly loved her. I had and still hold the greatest admiration for her. She was very good to me at all times and in all ways. Jim Bain was close to her, too. The three of us used to have our own little parties together. He and I called her "The Madame." One morning, at an unthinkable early hour, we knew she was going to be leaving from the Detroit airport to play a recital, so we got ourselves up and to the airport

and waited for her arrival so we could surprise her, which we did, and had a little party right there at the gate, then saw her off.

One year Marilyn arranged for Leo Sowerby to visit for an organ conference. He had been teaching at a summer camp in Put-in-Bay, across from Port Clinton. We had two days of recitals scheduled at Hill Auditorium, one of which included Marilyn playing his *Pageant*. We drove down to Port Clinton and took a little commuter plane over to the island to pick him up. The plane looked as if it could fall apart at any moment. Marilyn got in, looked around, and made the sign of the cross. We drove Sowerby up to Ann Arbor and had a dinner with martinis at my apartment in Huron Towers. Marilyn made lasagna at her house and brought it over. After we had had sufficient martinis, Sowerby told us about a nun who had been taking composition lessons with him. She brought in the exposition of her composition to him, and it had a series of parallel fifths in it. He explained to her that, in the style she was writing, parallel fifths were not appropriate any more than in music of the 18th century, and they should be rewritten and corrected. When she came back the next week for her lesson, she had added more to it but had done nothing to correct the parallel fifths. He pointed them out again and tried to explain to her more clearly why they needed to be changed, asking her to please correct them. She came back the third week, and the composition had been extended further, but nothing had been done about the parallel fifths. Sowerby became impatient and spoke to her about it, whereupon she burst out, "Dr. Sowerby, I don't care anything about your [language unbecoming a nun deleted] parallel fifths," and walked out!

LM: Was he laughing when he told that?

RT: No. He said it matter-of-factly.

LM: When did you come to Wichita?

RT: In the spring of '65, the dean of Wichita State University asked the dean of Michigan's school of music, James Wallace, for a recommendation for an organist. I was ready for a break from school, so applied for the job, and was asked to come to Chicago, to the Sherman House Hotel, for an interview with the dean. We spoke for about an hour, and it was a very pleasant conversation. He built the school of music here—Walter J. Duerksen. As we wound down, we shook hands, and he very nicely said, "I can't say for sure, but I feel nearly sure you are going to be the choice. You will hear from us within a couple of days." Sure enough, his secretary sent me a contract. I was twenty-seven, and ready to get out on my own and make a living, although I did plan to finish my degree at Michigan in summer sessions.

My first fall here, I had seventeen students: six were master's students, and I inherited a graduate teaching assistant and five beginners, and had a graduate organ class, plus two undergraduate classes. That next summer, I had so many students wanting to continue lessons that I felt duty-bound to stay here and teach. I ended up teaching every summer session, with the exception of 1969, until the 1990s, and never went back to Michigan to complete my degree.

When I came here, there were two organs on campus—a seven-rank Möller, and the Casavant in the chapel. An eight-rank Reuter was added in 1970.

LM: Was there any talk of a concert instrument at that time?

RT: No. However, it soon became apparent that we needed one. During a period of ten to twelve years beginning in the 1970s, we had numerous finalists and winners of prestigious national competitions. Two students won Fulbrights. University administrators realized there should be some place for these people to play on campus other than the chapel. The Dean of Students, Jim Rhadigan, said to me one day, "We've got to have a new organ and a new hall for these kids!" and an organ recital hall was soon added to a list of university capital needs.

At this point, I should introduce Gladys Wiedemann, one of Wichita's leading philanthropists. She belonged to a club called "Mink or Sink," obviously for wealthy ladies, and belonged to another club called "The Organaires." The Organaires had about twenty members who were wealthy dowagers with electronic organs in their homes. They met monthly at a different member's home, and everyone in attendance had to sit down at that particular organ and render a selection following a very extravagant lunch. Mrs. Wiedemann had a concert-model Hammond in her home.

In 1973, the organ students and I decided to sponsor the Gleasons in a summer workshop and recital. We took out an ad in the ACO magazine, which was called "MUSIC" at that time, and I started calling people for contributions for Catharine's recital fee. Some friends in town suggested I call Gladys Wiede-

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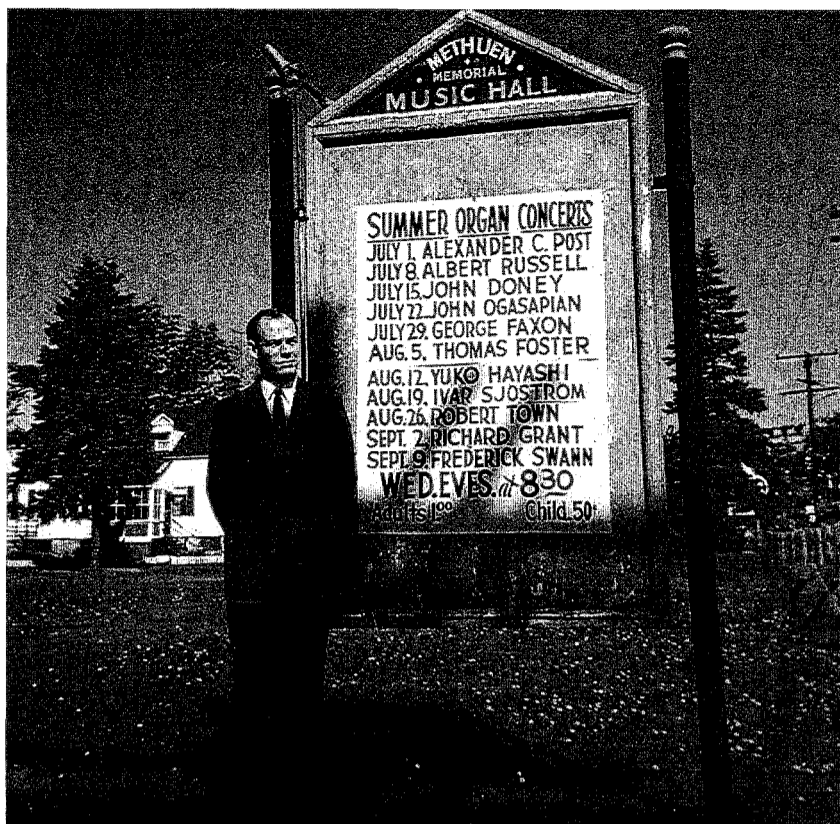
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Robert Town in front of billboard at Methuen Memorial Music Hall before recital there, August 1964

mann. So, I got up the nerve and called her. Right away, she said, "Well, would \$100 help you out?" The following year we sponsored Marilyn Mason, and she gave another \$100. Two months later, I received a letter from Mrs. Wiedemann saying she was going to have a Christmas party for the Organaires at the Wichita Country Club, and wanted to know if I would play a program for her party on an appropriate electronic. In gratitude for what she had already done for us, I wrote back to her immediately that I would be happy to play the program gratis. We went to dinner to discuss the details of this party for the Organaires, and that was the beginning of our friendship.

I played for her party, and she invited officials from the university. She also hired a dance band, Doris Bus and Her Dance Band, and Mrs. Wiedemann danced up a storm. The next day, she called the head of the endowment association at the university, and told him she would like to make a contribution to the university. He suggested she establish an organ scholarship, and that was exactly what she wanted to hear.

In 1979, an organ recital hall was added to the long list of capital needs for the university. By 1981, it was on a priority list of five years. I thought I should acquaint myself with all the organ builders in order to be prepared to make a serious recommendation, so in the summer of 1981 I went on a European organ study tour led by Earl Miller. We visited organs in the Netherlands, and I saw and heard a Marcussen organ at St. Laurence Church in Rotterdam, where there are three Marcussens. Larry Phelps had been telling me all along, "Marcussen is the only way to go." The following summer, I returned to hear other instruments and went to Freiburg Cathedral for a recital. The Marcussen there, in the "swallow's nest," is only two manuals, but we all agreed that night if we could get an organ even half as good, we wanted it. That recital was the defining moment.

Gladys Wiedemann was a woman of unimpeachable integrity. She discussed money and business matters with me as long as they did not concern me. Very rarely, however, did she mention the purchase of an organ. But, when she encountered the president of the university at social functions, she would tell him she was going to do her part when there was a building to put it in. And she considered her "part" to be one-fifth of the cost of the organ, \$100,000, with four other donors giving a like amount.

The central administration asked me for a report on my students for a proposal to be submitted to Mrs. Wiedemann. As March neared in 1983, I learned the president was going to meet with Mrs.

Wiedemann in her Florida home to propose that she donate \$500,000 for the organ. They got along well in business matters, and I felt very comfortable letting him meet her. She had already made sizable contributions to the university through him. Unfortunately, the meeting did not go well, and he came back without an agreement for more than the \$100,000 she had initially offered. So he asked me to meet with her over spring break, which put me in a very uncomfortable position.

Mrs. Wiedemann received me warmly, as if she were glad to see me. I had been fretting on the plane down and all day Monday, Tuesday, and Wednesday about how I was going to bring up the subject of the organ. After dinner, she rounded the corner from the dining room to the living room and, with a decidedly unpleasant look on her face and the proposal in her hand, said, "Well, I suppose while you're here you'll want to talk something about this organ." I was not prepared for her to bring it up, so had not prepared a response. All I could think of was, "Well, I would like to tell you something about the builder we have in mind." She said, "Oh?" in an immediately relaxed and interested way. I did not say a thing about money, or her part in it. She sat down visibly relaxed and said, "Tell me something about these people."

She did seem interested in what I had to say about Marcussen, and at one point she said, "Maybe I could give an organ sometime, to my church or even to WSU," then, "Maybe I should make a trip over and see where these organs are built sometime," and, finally, "You know, in two weeks I'll be back in Wichita. Would you be willing to come to my house and meet with my financial advisor and tell him everything you have just told me?"

The next month, Mrs. Wiedemann called to schedule a meeting. The last student I had that day was a devout Catholic, and she brought me a scapular and told me to put it in my pocket, saying it would help. I still have it. I was received nicely and I made my pitch for the Marcussen organ. Her financial advisor seemed interested, as did she. We were in session for two hours. As the advisor got up to leave, she said to him, very upbeat, "Well, are we going to be able to do it?" Not wanting to say anything in front of me, he replied, "I will be back on Friday, and we can discuss this and other matters at that time." She said, "Gee, I hope so!" As soon as he was out the door, she said, "You know, you make a good presentation. You ought to be the dean."

When she finally called me the next Tuesday, she was very foxy. Supposedly she had called to talk about humorous little things that had happened at one of



Phelps practice organ

her clubs. After a few minutes, she said, "Well, you have to be on your way to teach, so I'll get off the phone. We'll talk another time." And, just as I was about to put down the phone, she said, "OH! Yes, by the way, I suppose I should tell you I have just called up Clark Ahlberg (WSU president) and asked him to write up a pledge for \$500,000 for the organ."

At the end of the school year, I went to Denmark to visit Marcussen, and we talked about the stoplist, which had already been in the works for two years. My most notable advisor through its design was Lawrence Phelps.

After several hair-raising setbacks, we signed the contract for the organ in December of '83, when everything seemed like it was on solid ground, until October of '84, when the contractors' bids on the building came in, and every one of them, even the lowest bid, exceeded the amount of money we had to spend on the building by over \$100,000. I attended the meeting, and there wasn't one of them that was even in sight of the money we had.

From 1934 to '54, a wonderful man by the name of Sam Bloomfield and his wife lived in Wichita. He was the first airplane builder in Wichita, which is now known as the air capital of the world, and had countless patents on aeronautical devices he invented, as well as other inventions. The Bloomfields moved to California in 1954. They had been very active in the arts in Wichita, and our dean, Gordon Terwilliger, had known them both personally. So, he called up Rie Bloomfield (her name was Henrietta) and explained that the hall was in jeopardy. The good Mrs. Bloomfield came through with \$150,000, which put us over the top. Construction on the hall was begun in December of '84, and the organ was declared finished on July 9, 1986. A 5-rank Phelps practice organ was installed in my new studio.

For the inaugural series, we had Gillian Weir, Dennis Bergin, François-Henri Houbart, and Catharine Crozier, and I gave the last one in April, 1987. President Ahlberg named the hall for Gladys Wiedemann, and at the dedication ceremony for the hall and organ, she was so overcome with emotion that she just sat there and wept before the ceremony ever began. The following season I was allowed \$3,000 for the University Organ Series, as it was called. It did not go very far, but we had Madame Duruffé in 1992, and Olivier Laty in 1993.

In 1994 the aforementioned Rie Bloomfield endowed the organ series in her name, which has allowed me to have four to five major recitals per season. Catharine Crozier recorded the Rorem works in 1988, and inquired about playing a vespers series here. She played again in 1989, and weekly vespers recitals in 1993, '97, and '99. She recorded works by Franck for Delos in 1997. The



Virgil Fox, Robert Town, David Snyder after Fox's recital sponsored by Wichita AGO, April 1970

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DIETRICH BUXTEHUDE 1637-1707	Prelude and Fugue in D Major
JOHANN SEBASTIAN BACH 1685-1750	Partita on: O Gott, du frommer Gott
MARCEL DUPRE 1886-	Triptyque, Opus 51 Chaconne Mimette Dithyrambe
JEHAN ALAIN 1911-1940	Deuxieme Fantaisie
LEO SOWERBY 1893-	Symphony in G Major II Fast and sinister
This recital is given in partial fulfillment of the requirements for the degree, Master of Music.	

Program of Robert Town master's recital at Syracuse University

Marcussen organ here became her favorite, and she said there was not one organ in Europe or in the United States that she liked better. In twenty years, most of the world's major organists have performed here, and many have remarked about this marvelous instrument. After forty-one years of teaching, I played a final series of vespers recitals in March, 2006, and a Robert Town Finale recital in May. The organ professorship became an endowed faculty of distinction chair in my honor in 2005.

Lorenz Maycher is organist-choirmaster at First-Trinity Presbyterian Church in Laurel, Mississippi. His interviews with William Teague, Thomas Richner, Nora Williams, and Albert Russell have also appeared in THE DIAPASON.

Cover feature

A. E. Schlueter Pipe Organ Company, Lithonia, Georgia First United Methodist Church, Atlanta, Georgia

Atlanta First United Methodist Church was originally organized as Wesley Chapel in 1847, and has maintained a long tradition of excellence in worship. The present church was built in 1903, when Mr. Asa Candler purchased the former church site for the headquarters of Coca-Cola. After moving to the new location, the church changed its name to Atlanta First United Methodist Church. Many Methodist luminaries have served this congregation, including the venerable Pierce Harris.

The first pipe organ known to be installed in the church was a two-manual Roosevelt in 1885. When the present church was built, this instrument was moved. In 1919, the organ was re-acted and rebuilt by Möller. Further changes occurred in 1953 when the organ was enlarged to 46 ranks by another firm. A new façade was built from new and existing pipes in a "pipe fence" array; while commanding in stature, the new façade did not pay homage to the architecture of the building and was poorly constructed. Fortunately, during the 1950s work, ten stops from the former Roosevelt instrument were retained; unaltered, they could be considered for inclusion in the new 2008 instrument. Over the succeeding years, the organ was rebuilt as sections failed and generally kept in working order. The organ provided the basic needs for service playing, but, quite simply, was too small for the space.

Jump forward to 2003 when senior pastor Rev. Wayne Johnson commissioned a feasibility task force to redefine the church's mission and plan for future ministry. As with many downtown churches, the community around the church was displaced as office buildings replaced homes. Yet this church saw opportunity. The feasibility task force determined it needed to continue its television ministry, continue its education through the Candler School (founded at Atlanta FUMC, but now only affiliated through the denomination), and renovate and restore the church building. It was noted that the organ needed to be addressed as part of the building infrastructure. The task force engaged an architect to provide possibilities for the chancel renovation. J. Donald Land, director of music and organist, led the charge to consider the organ and its renovation or replacement.

A. E. Schlueter Pipe Organ Company was one of several firms interviewed for the project. We viewed this as a real opportunity to build an instrument of significance in our hometown. It is not often that an opportunity develops to build a "Magnum Opus" in the same city as a firm's location. The Schlueter family decided that the building of this instrument was more important than simple financial gain. Trust that our pencils were very sharp because of this unique opportunity to create art. In our interview, we discussed with the committee the opportunity for an organ of multiple divisions and a wide palette of colors, in an organ case that would complement the church. Specific emphasis was placed on preserving the stewardship of the past. In our design, pipework from the two previous instruments was incorporated in the various departments of the organ.

Quality organbuilding is never the result of one individual but of the synergy of a team. In this respect, our firm was ably assisted by the Atlanta First United Methodist Church clergy, music staff, church staff, and feasibility task force. These individuals readily gave of their time and talents and provided invaluable assistance from the inception of the organ project to its installation and tonal finishing. Specifically we would like to recognize Dr. Bob Smith, chair of the feasibility task force, who was charged with the selection of the architect and organbuilder; J. Donald Land,



A. E. Schlueter Pipe Organ Company, First United Methodist Church, Atlanta (photo credit Michael Mitchell, Creative Expressions)



Console and case (photo credit Patty Conley)

director of music and organist; Wally Colly, church liaison; senior pastor Rev. Wayne Johnson, deceased, whose vision propelled this project forward even in his absence; and current senior pastor Dr. Jim Ellison.

As part of the building renovation, the choir loft was to be lowered (it was eight feet above the pulpit). This meant that the organ case would need to begin from a much lower plane than the actual organ chamber. We designed the lower case walls to begin below the main organ chassis and act as a reflective shell for the choir. The interior layout of the organ was designed to allow the choir to hear the organ without taking the full brunt of large registrations. In effect, the organ "blooms" just forward of the choir loft.

At the center point of the organ, the chamber is only nine feet deep, so modest cantilevers were designed into the organ case to grow the chamber space without creating a large shelf above the choir that would hamper hearing the organ. Visually, these forward pipe towers give the illusion of a more forward presence.

The engineering that developed would require the organ divisions to be stacked one on top of another. Often stacked organs rely on the division above to form the ceiling for the lower division. This is a problem because the sound speaks into windlines, reservoirs or schwimmers, organ actions, or other parts. It is also mechanically difficult to service the above division because of the sea of pipes located below it; this is often remedied by placing additional perch boards over the pipes, thus adding more impediments to sound reflection. Our solution was a careful design that built dedicated floors and ceilings in each division.

The layout of the organ finds the Swell, String and Choir divisions located on the bottom level. The Solo and Great divisions are located in the top level of the organ, with the Pedal in an open two-story chamber in the center of the case. The Great is enclosed with a ceiling that allows it to speak into the center of the case and to blend with the lower divisions in the chancel, rather than going completely over the musicians' heads. This purposefully built chamber has proved very effective in coalescing the many divisions of the organ and eliminates geographic specificity of the individual organ stops. The rear of the church houses the Antiphonal, Antiphonal Pedal and Trompeteria divisions of the organ. The Antiphonal is situated at the same height as the Great organ, thus promoting tuning stability.

Because the church has a very active television ministry, there was a concern about the console being exposed and commanding behind the pulpit. A lift was designed that allows the console to be lowered to reduce its visual signature, and, when not needed for other church events, the console can be lowered down and rolled into a side parking location. The platform then can be raised to increase the available space in the chancel.

The console and organ case are constructed of quarter-sawn white oak. We made a conscious effort to incorporate elements of the church building into the console and organ case. Our design engineers, Howard Weaver and Robert Black, saw to it that arches, quatrefoils, and acanthus leaves became part of our vocabulary. It was clear that portions of the organ case would require large grille openings to provide maximum divisional egress into the room. We did not desire to use cloth grilles in the organ case. These impede airflow, are long-term maintenance issues, and affect sound. We designed wood grilles with an open quatrefoil pattern, which allow both the free passage of sound and airflow for tuning stability.

In designing the console, we were very concerned about the ergonomics of its layout. Those who have had the opportunity to sit at larger consoles are aware of their visual and physical challenges. To

overcome some of the issues of actually reaching the playing surfaces, we foreshortened the organ sharps as the keys ascended from Manual I to Manual V. The keyboards are not sloped, but with subtle adjustment to the manual relationships even Manual V is comfortable to reach. A similar consideration was given to the pedalboard and expression shoes, which were designed using proportions normally found in our three-manual consoles. Special attention was given to the layout of the pistons, toe studs, drawknobs, and tilting tablets. The end result is that all of the controls can be used and seen without the leaning and craning about that occurs on a large console. It is a very comfortable console to play.

Some interesting facts about the organ:

- the organ contains 93 ranks with 5,360 pipes represented in nine divisions;
- in excess of 10,000 board feet of lumber were used to build this instrument;
- the organ contains over 10 miles of wiring for switching and control;
- the organ uses wind pressures that range from 3½" to 11";
- the main manual windchests are slider, with reeds on electro-pneumatic windchests;
- three divisions of the organ are located in the rear chambers;
- the Trompette en Chamade in the rear of the sanctuary is made from brass;
- the organ weighs over 44,000 lbs.;
- the front organ case stands over 43 feet tall;
- the instrument contains pipes of lead, tin, zinc, brass, and wood;
- the wind for the organ is created by three blowers;
- the organ is controlled with a five-manual console.

The tonal design of this organ was the result of many discussions. Prior to scaling this instrument, organist Don Land and I were able to visit a number of recent instruments built by our firm. Doing this in a short time frame was very helpful to determine tonally where we had gone and where we were going. Don brought in local organists Tom Alderman, David Stills and Richard Morris for their input to the specification and console layout. Tom Alderman worked as a consultant to Don. As a triumvirate, we worked through the myriad of decisions involving the final stoplist, drawknob layout, couplers, pistons, toe studs, and other controls. In the end, I recognize that I was offered a tremendous level of trust and generally an unfettered hand in the tonal design and scaling of the organ.

As the final specification became the math of scales, halving ratios, metal thickness, mouth widths, cut-ups, and languid bevels, I had the good fortune of having Daniel Angerstein and John Tanner to look over my notes. We have worked together on many projects over the years.

For tonal finishing, I was very ably assisted by a team led by Daniel Angerstein, with the assistance of John Tanner, Lee Hendricks, and Bud Taylor. I want to thank Daniel, John, Lee, and Bud for their input regarding division balance, dynamics, color, neutrality, fundament, harmonics, chuff (or lack of), treble ascendancy, and so many other factors. There must always be a final arbiter of design and direction and, in those instances where I followed a different path or tonal treatment, the civility for further discourse remained. I would like to personally single out Daniel Angerstein for his contribution to this project.

It is the daily give and take and discussion that allows art to flourish. It is a rule of organbuilding that you will not make everyone happy with your choices and decisions. The most important question is not "what will others think?" but "have I completed the work to the best of my ability and the charge or commission that I was given by my client to achieve their vision?" As a builder, it is important always to remember what the service role of the instrument will be, and that in the end, the instrument you are building is a tool for worship and is part of the church fabric. Just as your thumbprints are on the instrument, so must be the thumbprints of the church members.

On a project of this size, one challenge was keeping the organ in tune and making adjustments called for during tonal finishing. To make this happen, the voicers would work from 8 am to noon and then break. During lunch hour, members of our staff would take the opportunity to "punch-list" final items and adjustments. When the voicers returned, the room again would settle into the silence of single tones and "louder, softer, more flue, less flue," etc. After the voicers left in the evening, the crew was again released to make adjustments until 9 pm, when the tuning crew arrived to perform the nightly vigil of preparing the organ for the voicers in the morning. Where stops required work beyond a reasonable ability to perform it in the chamber, we would prepare sample Cs and remove the stop for voicing in our shop. The completed stop would then be installed into the organ for final finishing. This ballet of work went on for weeks on end, and I wish to thank the dedicated members of my staff for the completion of this instrument and for the internal support provided from one staff member to another.

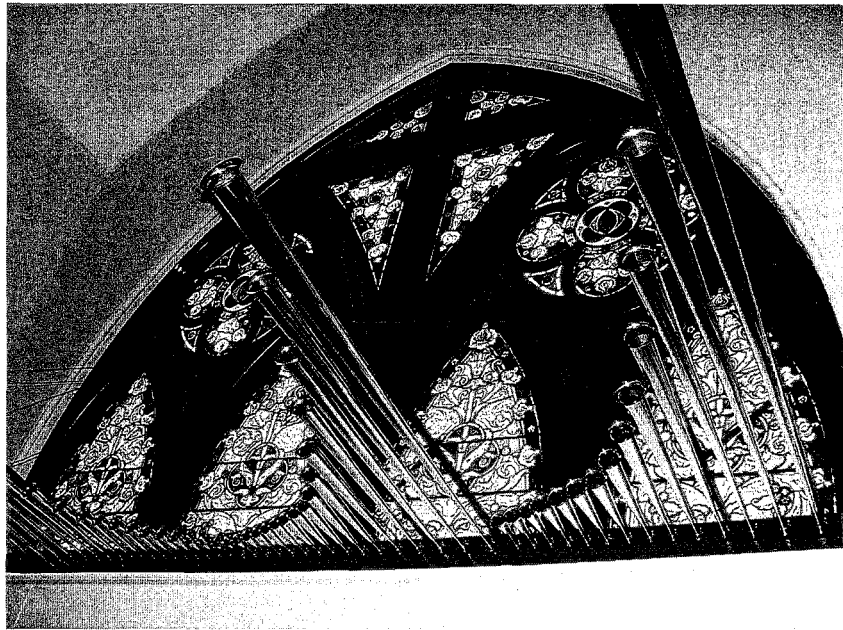
Special recognition must go to our craftsmen, Marc Conley and Robert Black, who were ever present in overseeing the design, engineering, and building of all of the myriad parts that constitute an instrument of this stature. They ensured that the final fit and finish met our standards of quality in engineering and execution. Marc served on the "sharp end of the stick" and worked untold hours at the church to see the project to its completion.

Tonally, this instrument reflects our desire to create organs that possess warmth and clarity. In this room, which promotes clarity of tone and gentle unforced voices, we found wonderful bass presence but the need for an ascendant treble. In the tonal design, all of the divisions of the organ are based on an 8' principal chorus. We differentiated these principal choruses, in addition to the vast array of flutes, strings, and mutations to allow the performance and support of many schools of repertoire. The organ was designed with numerous strings and celestes. It is an absolute joy to hear a transcription on the organ or the subtle undergirding of a choir. With the plethora of solo reeds in the organ, we were able to provide differing reed choruses in the various divisions and pure ensemble function for some of these departments. The organ has reeds designed after English, German, and French styles. The completed instrument pays homage to the important organbuilders and organbuilding styles of the past but is not a copy of any particular builder or style.

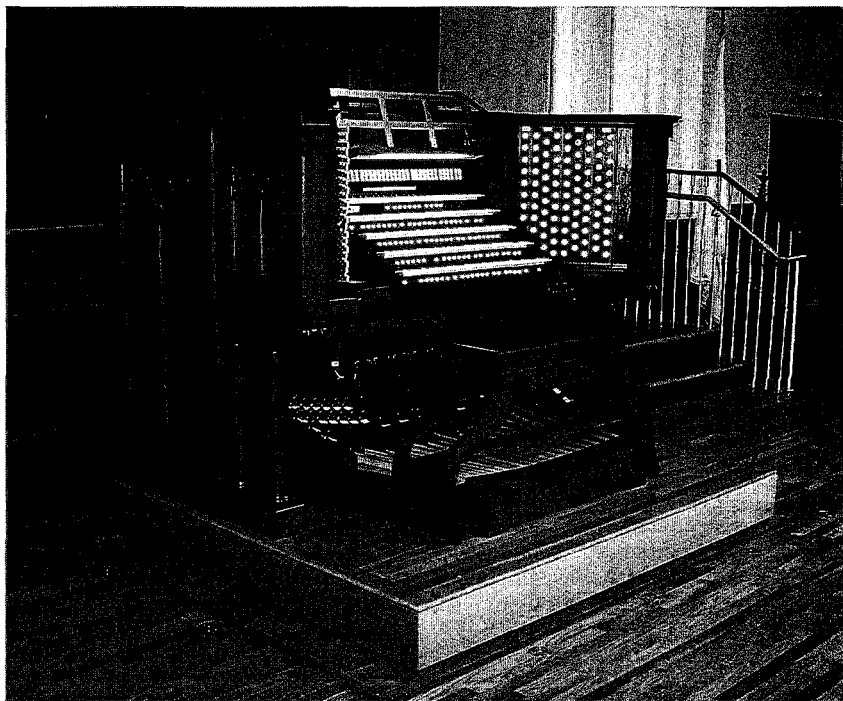
This instrument was designed to play a role in all musical styles of worship, from traditional to contemporary. To support the non-traditional role, the instrument is equipped with MIDI capability and a separate chamber audio system. This allows other tones not normally associated with the organ to be generated and controlled by the console. In this manner the organ can blend its voices with other sounds and participate in services that might normally exclude the pipe organ.

Early on, the client had discussed the inclusion of some digital voices in the organ. There was a desire for some stops in the organ that would be considered secondary or tertiary in nature and were the type of stops that might normally be drawn out of a MIDI sound module. They did desire that these stops be voiceable and individually tunable, which specifically excluded MIDI voices. In our interview, we were asked if we would consider working with Walker Technical Company in the installation of these voices. Even though the majority of our experience had been limited to 32' and 16' extensions and percussions, we were aware of the high quality of engineering and sound quality provided by Walker.

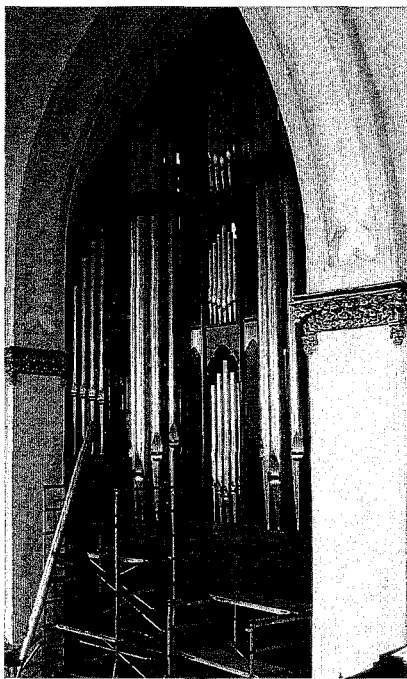
As we considered the inclusion of digital voices, the primary question was how? It is probable that, in consultation with the client, we could have left prepared-for stops in the console, to be completed by a third party without our



Trompette en chamade (photo credit Dave Kocsis)



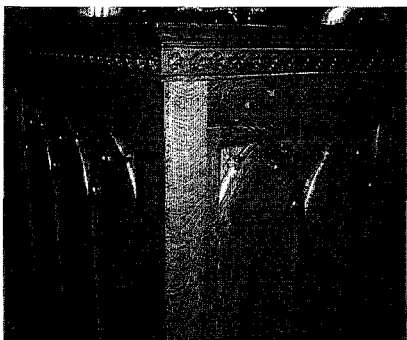
Console (photo credit Patty Conley)



Installing facade pipes (photo credit Patty Conley)



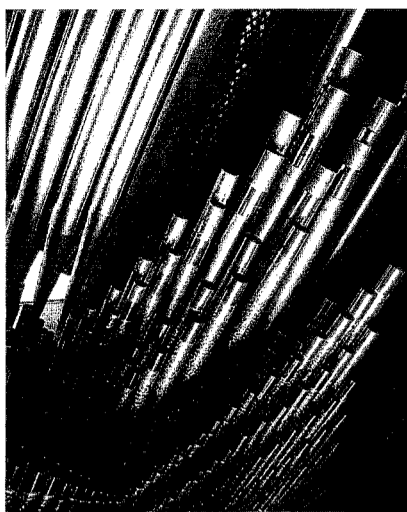
Facade (photo credit Patty Conley)



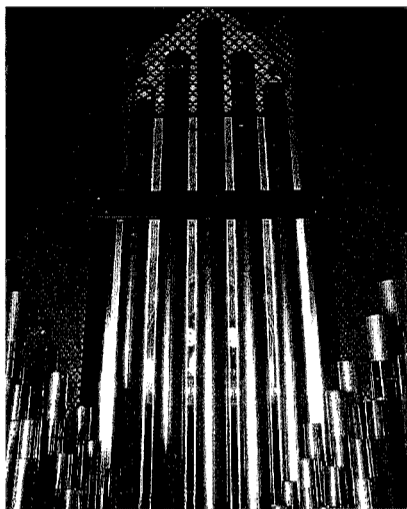
Console detail (photo credit Patty Conley)



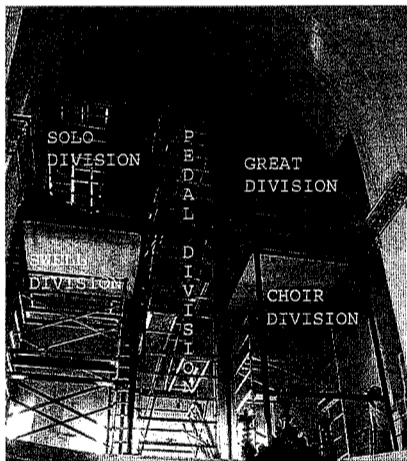
Console detail (photo credit Patty Conley)



Interior pipework (photo credit Michael Mitchell, Creative Expressions)



View from behind the façade (photo credit Michael Mitchell, Creative Expressions)



Division orientation (photo credit Patty Conley)

direct involvement. In effect, the stops could have been added in a "don't ask, don't tell" fashion, which we considered unpalatable. I am well aware that this method of installing digital stops has allowed some firms to remain "intellectually honest," but I consider this method to be, at best, morally untenable. If you are providing for additions to the organ in the console and relays, which forces a digital solution because the chamber, winding system, or structure could never accommodate the proposed installations, you cannot pretend you simply did not know, and worse, you have ceded part of your tonal vision to a third party. We considered that if this were the desire of the client, we would work to ensure as seamless an integration of the adjunct stops as possible and to consult on the stops and their voicing.

One fundamental concern with the inclusion of digital stops is where does one start and where does one end once the genie is "out of the bottle." Our consideration was simple—even though there was a possibility to use digital voices, we strongly desired the organ to be able to stand on its own with the speakers and amps unplugged. There were instances where it would have been much easier to leave out that additional 16' register of pipes in lieu of a digital voice. I am proud to say we resisted this temptation and made organbuilder choices.

Bob Walker worked directly with our firm and Daniel Angerstein in voicing and tuning these stops, and we were very pleased with the final results. Where we desired the voicing and balances to be altered and changed, Mr. Walker was accommodating and worked to achieve a result in keeping with our overarching tonal philosophy for this instrument. The digital stops are as seamless as we had hoped, and the stops contribute around the periphery, as planned by the client, without overtly placing their presence on the stoplist. To the critics, I would say that our firm approached this instrument with integrity of design, and you can indeed play the organ successfully without any digital stop. There are now 93 ranks of wind-blown pipes where there were 46 ranks, and we have completed the tonal vision of our clients in a unified, cohesive manner.

In the end, how do we view this project? In truth, we are still overwhelmed by the opportunity presented to us and the fine work completed by our staff. It is as if we have been so close to the project it is difficult to see what we have done. Analytically, we are aware that the instrument is stunning to hear and see, and yet it will take time to back away far enough from the façade, console, and thousands of pipes to see and hear what others already know of this instrument.

Personally, I do know this—our firm was gifted with an opportunity to build an instrument that we could only have dreamed of at the beginning of our career. We are grateful for the trust placed in us by Atlanta First United Methodist Church and so very fortunate to have the talented and skilled staff that we enjoy. Our tonal philosophy is to "build instruments that have warmth not at the expense of clarity and clarity not at the expense of warmth." We are thankful to have been given such a grand canvas upon which to express our tonal ideals.

In summation, I would like to thank my father and our company founder, Arthur E. Schlueter, Jr. He is the foundation upon which our company was built and continues to thrive. His continuing role as artist, mentor, and president provides the ongoing oversight of our firm. I am humbly proud to call him both Boss and Dad, as we together work to build instruments for worship.

—Arthur E. Schlueter III

A.E. Schlueter Pipe Organ Company wishes to thank its staff including:
 Arthur E. Schlueter Jr., president
 Arthur E. Schlueter III, vice president/tonal and artistic direction
 John Tanner, vice president of production/tonal finisher
 Howard Weaver, senior design engineer
 Rob Black, master cabinet-maker/organ engineer
 Marc Conley, production supervisor
 Bud Taylor, assistant production supervisor

Shan Dalton, office manager
 Bob Parris, executive assistant
 Barbara Sedlacek, office support
 Mike Norris, woodshop foreman
 Tony DiLeo, console builder
 Bob Black, BSME, mechanical engineer
 Joe Sedlacek, console wiring
 Jeffery Chilcutt, CAD operator
 Michael DeSimone, leathering and assembly
 Dustin Carlisle, organ assembly
 Sam Polk, organ assembly, tuning assistant
 Kelvin Cheatham, organ assembly
 Wilson Luna, assembly and wiring
 Norma Renteria, leathering, assembly and wiring
 Rockshawn Owens, organ assembly
 Ruth Lopez, leathering and assembly
 Kevin Cartwright, tuning & tonal assistant
 Bob Weaver, leathering, assembly, tuning and service
 Othel Liles, electrical engineer
 Patty Conley, relay wiring
 Herb Ridgely, Jr., sales & support
 Mike Ray, electronics technician
 David Stills, sales & support
 Rick Stewart, sales & support
 Dave Kocsis, program manager

The cover photo is by Michael Mitchell of Creative Expressions. Other photo credits as indicated.

GREAT (Manual II, unenclosed)		8' Gedeckt (ext)	
32' Contre Bourdon (Pedal)		8' Flute Celeste II	122 pipes
16' Bourdon (Pedal)		4' Principal	61 pipes
16' Violone	73 pipes	4' Harmonic Flute	61 pipes
8' First Open Diapason	61 pipes	2 3/4' Nazard (ext 16')	
8' Second Open Diapason	61 pipes	2' Blockflöte (ext 16')	
8' Violone (ext)		2' Mixture IV	244 pipes
8' Harmonic Flute (common bass from Rohrflöte)	49 pipes	16' Contre Trumpet	61 notes+
8' Rohrflöte	73 pipes	8' Harmonic Trumpet	61 pipes
5 1/2' Gross Quint	61 notes+	8' Flügel Horn	61 pipes
4' Octave	61 pipes	Tremulant	
4' Prestant	61 pipes	Antiphonal to Antiphonal 16'	
4' Rohr Flute (ext)		Antiphonal Unison Off	
3 1/2' Gross Tierce	61 notes+	Antiphonal to Antiphonal 4'	
2 1/2' Twelfth	61 pipes		
2' Super Octave	61 pipes	SOLO (Manual IV, enclosed)	
2' Waldflöte	61 pipes	8' Major Open Diapason	61 notes+
2 3/4' Cornet III	183 notes+	8' Violincello Celeste	49 pipes
1 1/2' Fourniture V	305 pipes	8' Doppelflöte	61 pipes
3/4' Scharf IV	244 pipes	8' Flauto Mirabilis	61 notes+
16' Contra Trompette	85 notes+	4' Claribel Flute	61 pipes
8' Trompette (ext)		4' Eclat V	305 notes+
4' Clarion (ext)		8' Tromba	61 pipes
16' Trombone (Solo)		8' English Horn	61 pipes
8' Tromba (Solo)		8' Harmonic Trumpet	61 pipes
8' Festival Trumpet (Solo)		8' Festival Trumpet	61 notes+
Tremulant		8' French Horn	61 notes+
Chimes (enclosed with Solo)		16' Tuba Magna	73 notes+
Cymbalstern		8' Tuba Mirabilis (ext 16')+	
Great to Great 4'		4' Tuba Clarion (ext 16')+	
MIDI on Great A		Tremulant	
MIDI on Great B		Solo to Solo 16'	
		Solo Unison Off	
		Solo to Solo 4'	
		MIDI on Solo A	
		MIDI on Solo B	
SWELL (Manual III, enclosed)		TROMPETERIA (Manual V, enclosed with Antiphonal in gallery)	
16' Lieblich Gedeckt	73 pipes	8' Tuba Mirabilis (Solo)	
8' Violin Diapason	61 pipes	16' State Trumpet	85 notes+
8' Traverse Flute	61 notes+	8' State Trumpet (ext)+	
8' Stopped Flute (ext)		4' State Trumpet (ext)+	
8' Viola de Gambe	61 pipes	2' Tierce Mixture V	305 notes+
8' Viola Celeste	49 pipes	16' Trompette en Chamade TC	
8' Viol Dolce Celeste II	122 notes+	8' Trompette en Chamade	61 pipes
8' Flute Celeste II	122 notes+	4' Trompette en Chamade	49 notes
4' Prestant	61 pipes		
4' Harmonic Flute	61 pipes	PEDAL (unenclosed)	
4' Unda Maris Celeste II	122 notes+	32' Contre Diapason	32 notes+
2 3/4' Nazard	61 pipes	32' Contre Bourdon	32 notes+
2' Flageolet	61 pipes	32' Contre Violone	32 notes+
1 1/2' Tierce	61 pipes	16' Principal	44 pipes
2' Plein Jeu Grave IV-VI	330 pipes	16' Wood Open	32 notes+
3/4' Plein Jeu Acuta III-IV	208 pipes	16' Violone (Great)	
16' Bombarde	61 notes+	16' Bourdon	44 pipes
16' Contre Fagotto	85 pipes	16' Lieblich Gedeckt (Swell)	
8' Trompette	73 pipes	16' Quintaton (Choir)	
8' Oboe	61 notes+	8' Octave (ext 16')	
8' Vox Humana	61 notes+	8' Violone (Great)	
4' Clarion (ext 8')		8' Bourdon (ext 16')	
4' Fagotto Clarion (ext 16')	24 pipes	8' Gedeckt (Swell)	
Tremulant		4' Choralbass	32 pipes
Swell to Swell 16'		4' Nachthorn	32 pipes
Swell Unison Off		4' Rohr Flute (Great)	
Swell to Swell 4'		2' Octavin	32 pipes
MIDI on Swell A		2 1/2' Mixture V	160 pipes
MIDI on Swell B		32' Contre Bombarde	32 notes+
		32' Contre Basson	32 notes+
STRING ORGAN (Manual III, enclosed with Swell)		16' Ophicleide	32 notes+
16' Viol Celeste II	122 notes+	16' Trombone	12 pipes
8' Viol d'Orchestra	61 notes+	16' Bombarde (Swell)	
8' Viol Celeste Sharp	61 notes+	16' Contre Fagotto (Swell)	
8' Viol Celeste Flat	61 notes+	16' Corno di Bassetto (Choir)	
8' Dulcet Celeste II	122 notes+	8' Festival Trumpet (Solo)	
4' Violina Celeste II	122 notes+	8' Bombarde (ext 32')	
4' Dulcet Celeste II	122 notes+	8' Tromba (Solo)	
8' Vox Mystique	61 notes+	4' Clarion (Solo)	
Tremulant		4' Clarinet (Choir)	
String Unison Off		MIDI on Pedal A	
		MIDI on Pedal B	
CHOIR (Manual I, enclosed)		ANTIPHONAL PEDAL (enclosed)	
16' Quintaton	61 notes+	32' Echo Bourdon	32 notes+
8' Weit Principal	61 pipes	16' Principal	32 notes+
8' Voce Umana	61 notes+	16' Bourdon (Antiphonal)	
8' Bourdon	61 pipes	8' Octave	32 notes+
8' Gemshorn	61 pipes	8' Gedeckt (Antiphonal)	
8' Gemshorn Celeste	49 pipes	16' Contre Trompette (Antiphonal)	
8' Unda Maris II	122 notes+		
4' Principal	61 pipes	+ Walker stops	
4' Nachthorn	61 pipes	Coupler Rail	
2 3/4' Nasat	61 pipes	Great to Pedal 8, 4	
2' Wald Flute	61 pipes	Swell to Pedal 8, 4	
1 1/2' Septieme	61 notes+	Choir to Pedal 8, 4	
1 1/2' Terz	61 pipes	String to Pedal 8	
1' Sifflöte	61 pipes	Antiphonal to Pedal 8	
3/4' None	61 notes+	Trompeteria to Pedal 8	
2' Choral Mixture IV	244 pipes	Solo on Pedal (couplers follow through)	
3/4' Terz-Cymbal III-IV	208 pipes	Swell to Great 16, 8, 4	
16' Corno di Bassetto	61 notes+	Choir to Great 16, 8, 4	
8' Clarinet	61 pipes	String to Great 8	
16' Dulzian	61 notes+	Antiphonal to Great 16, 8, 4	
8' Holzregal	61 notes+	Trompeteria to Great 8	
4' Rohr Schalmei	61 notes+	Solo on Great (couplers follow through)	
8' Tromba (Solo)		Swell to Choir 16, 8, 4	
8' Harp	73 notes+	String to Choir 8	
4' Celesta (ext)		Antiphonal to Choir 8	
Tremulant		Trompeteria to Choir 8	
Choir to Choir 16'		Solo on Choir (couplers follow through)	
Choir Unison Off		Antiphonal to Swell 16, 8, 4	
Choir to Choir 4'		Trompeteria to Swell, 8	
MIDI on Choir/Pos A		String on Solo 8 (couplers follow through)	
MIDI on Choir/Pos B		Trompeteria to Solo 8	
ANTIPHONAL (Manual I, enclosed)			
16' Bourdon	97 pipes		
8' Principal	61 notes+		
8' Gamba	61 pipes		
8' Salicional	61 pipes		
8' Voix Celeste	49 pipes		

New Organs



Andover Organ Company, Methuen, Massachusetts, Opus 115 Church of the Nativity, Raleigh, North Carolina

It was a bright Sunday morning in Raleigh, North Carolina, when a North American moving van pulled into the parking lot of Church of the Nativity. Soon parishioners began to arrive to attend the morning service. Shortly after the service ended, a potluck lunch was served—a sumptuous feast that was to repeat itself in the days to come. Once the lunch dishes were cleaned up and the food put away, Mother Diane Corlett, Rector of Nativity, approached the moving van and with much fanfare received the first piece of Nativity's new Andover organ. She processed into the sanctuary. Parishioners of all ages followed, each taking parts of the organ and depositing them in the sanctuary under the supervision of the Andover crew. After only an hour, the van was completely unloaded and the sanctuary was filled with hundreds of organ parts. The organ had arrived.

The following week and a half saw the organ being assembled in the front of the sanctuary. Team leader Matthew Bellocchio and his crew, consisting of David Zarges, Tony Miscio and Craig Seaman, completed the mechanical installation and traveled back to Lawrence. Two weeks later, tonal director John Morlock and voicer Don Glover arrived to begin

the tonal finishing, which was completed in two weeks.

This instrument has tracker key and stop action. The case is made from solid red oak and is stained to match the woodwork of the church. The case pipes are made of 70% polished tin. The keyboards are covered with cow bone naturals and ebony sharps, and the drawknobs are made of pau ferro with faux ivory labels. The solid walnut pipe shades were designed and carved by Tony Miscio of the Andover staff. The organ has a Zimbelstern and a revolving star. It is a fitting addition for Church of the Nativity.

The dedication of the organ was on Friday, November 16, 2007, with Brian Jones, organist, playing works by Lefebure-Wély, Bach, Reinken, Sweelinck, Arne, White, Schumann, Rawsthorne and Saint-Saëns. Jones was joined by the Nativity Choir directed by Waltye Rasulala in *When in Our Music God Is Glorified* and the Nativity Bell Choir directed by Ruth Brown in Beethoven's *Hymn to Joy*. The audience joined in singing hymns "Come, Ye Thankful People Come" and "Ye Watchers and Ye Holy One" with descants by the choir.

Church of the Nativity is a small, but very active and growing congregation and is known locally as Church of the Activity.

—Donald Olson

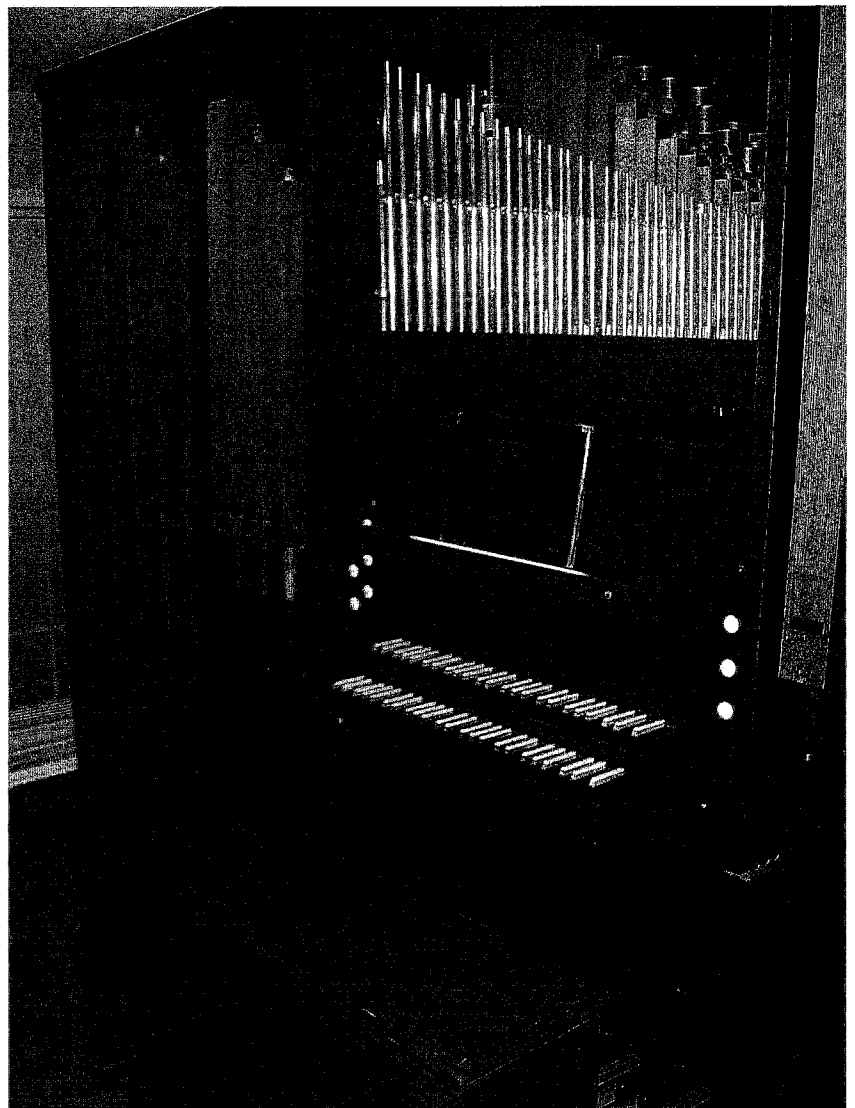
Andover Organ Company

Photo credit: Matthew Bellocchio

GREAT		
8'	Open Diapason	58 pipes
8'	Chimney Flute	58 pipes
4'	Principal	58 pipes
4'	Flute	prepared
2'	Fifteenth	58 pipes
III	Mixture	174 pipes
8'	Trumpet	prepared
	Zimbelstern	
SWELL		
8'	Stopped Diapason	58 pipes
8'	Viola	46 pipes
8'	Celeste	prepared
4'	Silver Flute	58 pipes
2 3/4'	Nazard	58 pipes
2'	Principal	58 pipes
1 3/8'	Tierce	prepared
8'	Hautboy	58 pipes
	Tremolo	

PEDAL		
16'	Bourdon	32 pipes
8'	Flutebass (ext)	prepared
4'	Chorale (ext)	prepared
16'	Trombone	prepared
8'	Tromba (ext)	prepared

Couplers (by hitchdown pedals)
Swell to Great
Great to Pedal
Swell to Pedal



Milnar Organ Company Eagleville, Tennessee James Dorroh residence

When James Dorroh called and asked us to look into a two-manual, six-rank Wicks tracker organ, I knew we had an interesting experience ahead of us. Built in 1972 as a practice organ for Ohio Wesleyan University, the organ was in a private residence in the Minneapolis-St. Paul, Minnesota area. I asked our colleagues from the Obermeyer Organ Company to examine the organ and give us a report. By their assessment it was obvious the instrument had to come to our shop for repairs and modifications.

We were unaware that the Wicks Company even made tracker organs. A call to the company enlightened us that three tracker organs were built as practice organs for universities. They were gracious enough to supply us with a full set of blue prints for the entire organ. We agreed to take the project on.

There was an unusually warm spell in that part of the country in mid-December, which prompted us to send Kevin McGrath and my grandson, Christopher Brent, with our vans and trailers on the

long journey from Middle Tennessee to Minneapolis. The trip was successful and we started setting up the organ in our shop on arrival. We mitered some pipes, rearranged some off chests, adjusted the actions, and rebuilt the casework to fit in Dr. Dorroh's space. We adjusted the voicing once the organ was in its new home. Working with Dr. Dorroh was a pleasure, and made the project very successful.

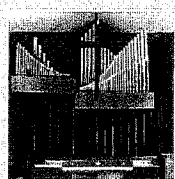
—Dennis P. Milnar

Milnar Organ Company, LLC
Eagleville, TN 37060
www.milnarorgan.com

Manual I		
8'	Gedackt	56 pipes
2'	Principal	56 pipes
Manual II		
8'	Quintadena	56 pipes
4'	Rohrflöte	56 pipes
1 1/8'	Gemshorn	56 pipes
Pedal		
16'	Subbass	32 pipes
Couplers		
I/II		
I/Pedal		
II/Pedal		

THE ORGAN CLEARING HOUSE

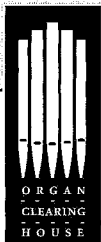
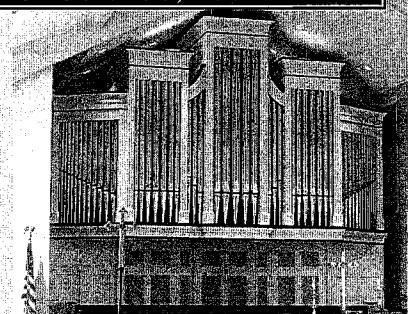
CASAVANT ORGAN, OPUS 3178, 1972



Before (left):
Centre Methodist
Church, Malden, MA

After (right): Salisbury
Presbyterian Church,
Midlothian, VA

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Calendar

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

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

UNITED STATES East of the Mississippi

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

16 MAY
Pierre Pincemaille; Cathedral of St. Joseph, Hartford, CT 7:30 pm
Marek Kudlicki; Epiphany Catholic Church, Pittsburgh, PA 8 pm
Charles Kennedy; Cathedral Church of the Advent, Birmingham, AL 12:30 pm
Handel, *Dixit Dominus*; Rockefeller Chapel, Chicago, IL 8 pm
Bradley Hunter Welch; Trinity Evangelical Lutheran, Peoria, IL 7:30 pm

17 MAY
RSCM Anniversary Celebration; St. Thomas Fifth Avenue, New York, NY
+**Paul Jacobs**; Christ & St. Stephen's Episcopal, New York, NY 4 pm and 7:30 pm
Marilyn Keiser, workshop; Palma Ceia Presbyterian, Tampa, FL 10 am
John Gouwens, carillon; The Culver Academies, Culver, IN 4 pm
Handel, *Dixit Dominus*; Rockefeller Chapel, Chicago, IL 3 pm

18 MAY
Paul Bisaccia, piano; Federated Church of Orleans, Cape Cod, MA 4 pm
David Hurd; St. Peter's by-the-Sea Episcopal, Bay Shore, NY 6 pm
Works of Roberta Bitgood; First Church of Christ, Wethersfield, CT 6 pm
Evensong for Trinity Sunday; Cathedral of the Incarnation, Garden City, NY 4 pm
Frederick Teardo; St. Thomas Fifth Avenue, New York, NY 5:15 pm
Mozart, *Requiem*; Church of St. Joseph, Bronxville, NY 3 pm
Hymn Festival; St. Peter's by-the-Sea, Bay Shore, NY 6 pm

Jan-Piet Knijff; Christ Church, New Brunswick, NJ 6:30 pm, following 6 pm Vespers
Alan Morrison; St. John's Lutheran, Allentown, PA 4 pm
Rossini, *Stabat Mater*; Shadyside Presbyterian, Pittsburgh, PA 4 pm
Marilyn Keiser; Palma Ceia Presbyterian, Tampa, FL 3 pm
Bruce Neswick; Cathedral of St. Philip, Atlanta, GA 3:15 pm
Choral Evensong; Cathedral of St. Philip, Atlanta, GA 4 pm
Westminster Presbyterian Church Choir; Westminster Presbyterian, Dayton, OH 7 pm
Ken Cowan; Central United Methodist, Muskegon, MI 7 pm
True North Brass; First United Methodist, Birmingham, MI 7:30 pm
Choral Evensong; Cathedral Church of the Advent, Birmingham, AL 4 pm
Aaron David Miller; St. Paul Lutheran, Michigan City, IN 4 pm
Chicago Early Music Consort; Glenview Community Church, Glenview, IL 4 pm
Apollo Chorus; Fourth Presbyterian, Chicago, IL 3 pm

19 MAY
James Russell Brown; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

20 MAY
Youth concert; Portland City Hall, Portland, ME 10:30 am
Trinity Choir and Rebel Baroque Orchestra; Trinity Wall Street, New York, NY 7:30 pm
Brian Carson; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

21 MAY
John Weaver; Stowe Community Church, Stowe, VT 12 noon

Paul Skevington; St. Luke Catholic Church, McLean, VA 1 pm

23 MAY
David Jonies; Fourth Presbyterian, Chicago, IL 12:10 pm

25 MAY
Paul Skevington, with National Men's Chorus; St. Luke Catholic Church, McLean, VA 5 pm
Joseph Causby; Boone United Methodist, Boone, NC 4 pm

28 MAY
Jacques Boucher & Anne Robert; Methuen Memorial Music Hall, Methuen, MA 8 pm

29 MAY
Gail Archer; Cathedral of St. Patrick, New York, NY 7 pm

30 MAY
Karen Beaumont; Fourth Presbyterian, Chicago, IL 12:10 pm

31 MAY
•**Frederick Swann**, with New Jersey Choral Society; Westside Presbyterian, Ridge-wood, NJ 8 pm
John Gouwens, carillon; The Culver Academies, Culver, IN 7:30 pm

1 JUNE
Brenda Portman; Wesley United Methodist, Worcester, MA 12:15 pm
Parker Kitterman; Cathedral of the Incarnation, Garden City, NY 4 pm
Rick Erickson; Christ Church, New Brunswick, NJ 6:30 pm, following 6 pm Vespers
Gerald Carey & Lee Milhous, with chamber orchestra; St. Paul's Church, Doylestown, PA 4 pm
Daniel Sañez; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm
Stephen Hamilton; St. Martin in the Field, Baltimore, MD 4 pm
Mozart, *Mass in C*, K. 220; Christ Church, Bradenton, FL 11 am
Aaron David Miller; First Lutheran, Rockford, IL 3 pm
Mary Gifford; First United Methodist, Oak Park, IL 4 pm

3 JUNE
Robert Unger; Faith Lutheran, Appleton, WI 12:15 pm

4 JUNE
Christa Rakich; Methuen Memorial Music Hall, Methuen, MA 8 pm
Brett Valliant, silent film accompaniment; First-Trinity Presbyterian, Laurel, MS 8 pm
Jim Pleur; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm
Naomi Rowley; St. Bernard's Catholic Church, Appleton, WI 12:15 pm
Sister Mary Arnold Staudt, OSF; Sinsinawa Mound, Sinsinawa, WI 7 pm

5 JUNE
David Jonies; First (Scots) Presbyterian, Charleston, SC 10 am
Brett Valliant, silent film accompaniment; First-Trinity Presbyterian, Laurel, MS 8 pm

6 JUNE
•**James David Christie**; St. Luke Catholic Church, McLean, VA 8 pm

7 JUNE
Craig Williams; Christ Episcopal, Hudson, NY 6 pm
Solemn Evensong; St. Paul's Church, Doylestown, PA 5 pm
•**James David Christie**, masterclass; St. Luke Catholic Church, McLean, VA 10 am
Mendelssohn, *Elijah*; Parish Church of St. Luke, Evanston, IL 3 pm
Thomas Weisflog, with choirs; Rockefeller Chapel, University of Chicago, Chicago, IL 4:30 pm
La Crosse BoyChoir; San Damiano Chapel, Viterbo University, La Crosse, WI 7:30 pm

8 JUNE
Choral Evensong; All Saints, Worcester, MA 5 pm
Benton Blasingame & Ahreum Han; First Church of Christ, Wethersfield, CT 7 pm
Choral Evensong; Cathedral of the Incarnation, Garden City, NY 4 pm
Gwendolyn Toth; Christ Church, New Brunswick, NJ 6:30 pm, following 6 pm Vespers

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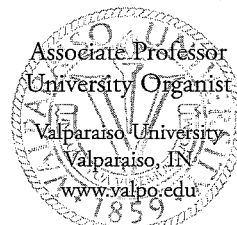
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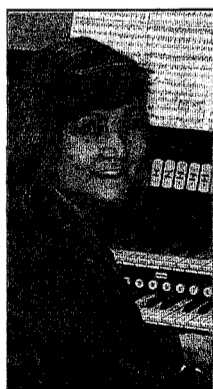
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Adam Brakel; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm

Karel Paukert, with narrator; St. Paul's Episcopal, Cleveland Heights, OH 3:30 pm
Northwest Choral Society; Trinity Lutheran, Des Plaines, IL 4 pm

11 JUNE

Mark Dwyer; Methuen Memorial Music Hall, Methuen, MA 8 pm

Peter Richard Conte; Cathedral of St. Philip, Atlanta, GA 7:30 pm

Sarah Hughes; St. Joseph's Catholic Church, Appleton, WI 12:45 pm

Mark Smith; Sinsinawa Mound, Sinsinawa, WI 7 pm

13 JUNE

Thomas Murray; Cathedral of the Incarnation, Garden City, NY 7 pm

15 JUNE

Craig Cramer; Colgate University Memorial Chapel, Hamilton, NY 7 pm

J. Reilly Lewis; Washington National Cathedral, Washington, DC 5 pm

David Pickering; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm

16 JUNE

Ken Cowan; First United Methodist, Waynesville, NC 8 pm

Edward Parmentier, harpsichord workshop; School of Music, University of Michigan, Ann Arbor, MI 9 am, through 6/20

Jay Peterson; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

17 JUNE

Janette Fishell; First Presbyterian, Glens Falls, NY 7:30 pm

18 JUNE

Renée Anne Louprette; Methuen Memorial Music Hall, Methuen, MA 8 pm

Jeffrey Verkuilen; Memorial Presbyterian, Appleton, WI 12:15 pm

Charles Barland; Sinsinawa Mound, Sinsinawa, WI 7 pm

20 JUNE

Craig Cramer; Colgate University Memorial Chapel, Hamilton, NY 7 pm

21 JUNE

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

22 JUNE

Frederick Teardo; Cathedral of St. Patrick, New York, NY 4:45 pm

Bruce Neswick; Washington National Cathedral, Washington, DC 5 pm

Gereon & Monika Krahorst; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm

Thomas Murray; Covenant Presbyterian, Madison, WI 4 pm

23 JUNE

Ken Cowan; First United Methodist, Waynesville, NC 8 pm

Edward Parmentier, harpsichord workshop; School of Music, University of Michigan, Ann Arbor, MI 9 am, through 6/27

St. Paul's Cathedral Choir, London; Cathedral of St. Paul, St. Paul, MN 7:30 pm

24 JUNE

Carla Edwards; Shepherd of the Hills Lutheran, Shoreview, MN 8:30 am

Julia Brown; Maternity of Mary Roman Catholic Church, St. Paul, MN 8:30 am

Cristina Garcia Banegas; St. Paul Seminary, St. Paul, MN 8:30 am

Stephen Cleobury & James Diaz; Benson Great Hall, Bethel University, St. Paul, MN 10:30 am and 1:30 pm

John Weaver & Cameron Carpenter; St. Andrew's Lutheran, Mahtomedi, MN 10:30 am and 1:30 pm

25 JUNE

David Carrier; Methuen Memorial Music Hall, Methuen, MA 8 pm

Mark McClellan; Sinsinawa Mound, Sinsinawa, WI 7 pm

26 JUNE

Rachel Laurin; University of St. Thomas, St. Paul, MN 8:30 am and 10:30 am

Marie-Bernadette Dufourcet Hakim; House of Hope Presbyterian, St. Paul, MN 8:30 am and 10:30 am

Jeremy Filsell; Nativity of Our Lord Roman Catholic Church, St. Paul, MN 8:30 am and 10:30 am

Stewart Wayne Foster; Augustana Lutheran, West St. Paul, MN 8:30 am and 10:30 am

John Scott; St. Paul Cathedral, St. Paul, MN 7:30 pm

27 JUNE

Gail Archer; Fourth Presbyterian, Chicago, IL 12:10 pm

28 JUNE

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

29 JUNE

Ralph Tilden; Banner Elk Presbyterian, Banner Elk, NC 4 pm

Douglas Major; Washington National Cathedral, Washington, DC 5 pm

Gail Archer; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm

UNITED STATES

West of the Mississippi

16 MAY

Yohel Endo; Christ Church, Episcopal, Tacoma, WA 12 noon

Jieun Newland; Mercer Island Presbyterian, Mercer Island, WA 7:30 pm

Frederick Swann; First Baptist, Seattle, WA 8 pm

Choral concert; All Saints' Episcopal, Beverly Hills, CA 8 pm

17 MAY

Susan Bloomfield; Lagerquist Hall, Pacific Lutheran University, Tacoma, WA 8 pm

Frederick Swann, workshop; First Baptist, Seattle, WA 9:30 am

James David Christie; St. Mark's Lutheran, San Francisco, CA 7:30 pm

Brian Jones, with Pacific Chorale and Orchestra; Segerstrom Concert Hall, Costa Mesa, CA 8 pm

18 MAY

Douglas Cleveland, with Puget Brass; St. John's Episcopal, Olympia, WA 3 pm

Les Martin, with baroque violin; Trinity Lutheran, Lynnwood, WA 7 pm

Giorgio Parolini; St. Mary's Cathedral, San Francisco, CA 3:30 pm

Jeffrey Smith; Grace Cathedral, San Francisco, CA 4 pm

Cinnabar Women's Chorus; Knox Presbyterian, Santa Rosa, CA 5 pm

Helena Chan; Trinity Episcopal, Santa Barbara, CA 3:30 pm

Mary Preston; First Congregational, Los Angeles, CA 4 pm

22 MAY

Craig Cramer; Krapf Recital Hall, Voxman Music Building, University of Iowa, Iowa City, IA 8 pm

23 MAY

Craig Cramer; Krapf Recital Hall, Voxman Music Building, University of Iowa, Iowa City, IA 8 pm

24 MAY

Paul Bisaccia, piano; St. Mark's United Methodist, Sacramento, CA 7 pm

25 MAY

David Ryall; St. Mary's Cathedral, San Francisco, CA 3:30 pm

Christopher Tietze; Grace Cathedral, San Francisco, CA 4 pm

Terry Riley; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm

27 MAY

Hymn Festival; Lake Hills Community Church, Laguna Hills, CA 6 pm

1 JUNE

Cathedral Chamber Choir, with New Mexico Symphony Orchestra; Cathedral Church of St. John, Albuquerque, NM 4 pm

Ken Cowan; Grace Cathedral, San Francisco, CA 4 pm

Choral concert; All Saints, Pasadena, CA 5 pm

7 JUNE

David Hurd; Pasadena Presbyterian, Pasadena, CA 7:30 pm

8 JUNE

Harry Huff; St. Mark's Episcopal, Berkeley, CA 6:10 pm, following 5:30 pm Evensong

Arthur LaMirande; St. Mary's Cathedral, San Francisco, CA 3:30 pm

Festival Evensong; Grace Cathedral, San Francisco, CA 3 pm

Choral concert; St. Alban's, Westwood, CA 4 pm

Arthur LaMirande

LaMirande must be complimented upon investigating music that few of his fellow organists have had the foresight to examine and to bring before the public.—American Record Guide

L'organiste traversa son programme entier avec une autorité, une solidité technique et une fraîcheur de registration qui, loin de faiblir en fin d'exercice, accompagnèrent les deux rappels d'ailleurs accordés sans la moindre hésitation.—La Presse, Montréal

461 Fort Washington Avenue, Suite 33
New York, NY 10033
212/928-1050 alamirande2001@yahoo.com



Christoph Bull, Chelsea Chen & Maxine Thevenot, with singer and painter; Royce Hall, University of California, Los Angeles, CA 7 pm

Frederick Swann; St. Mark's United Methodist, San Diego, CA 4 pm

13 JUNE

Paul Jacobs; Central Union Church, Honolulu, HI 7 pm

15 JUNE

Arthur Johnson; St. Mary's Cathedral, San Francisco, CA 3:30 pm

16 JUNE

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

Alison Luedecke, with brass and bagpipes; Balboa Park, San Diego, CA 7:30 pm

17 JUNE

Paul Jacobs; Makawao Union Church, Paia, HI 7:30 pm

21 JUNE

Fred Hohman, with Bloomington Symphony Orchestra; St. Michael's Lutheran, Bloomington, MN 7:30 pm

Polyphony; Cathedral Church of St. John, Albuquerque, NM 7:30 pm

22 JUNE

Scott Montgomery; Central Lutheran, Minneapolis, MN 7:30 pm

Gail Archer; St. Mary's Cathedral, San Francisco, CA 3:30 pm

Music for brass and organ; Trinity Episcopal, Santa Barbara, CA 3:30 pm

Craig Phillips, with brass and percussion; All Saints' Episcopal, Beverly Hills, CA 5 pm

23 JUNE

Stephen Tharp; St. Olaf Roman Catholic Church, Minneapolis, MN 8:30 and 10 am

Elke Voelker; Basilica of St. Mary, Minneapolis, MN 8:30 and 10 am

Jan Kraybill; Wayzata Community Church, Wayzata, MN 2:30 pm

Iver Kleive; Balboa Park, San Diego, CA 7:30 pm

24 JUNE

Choral Evensong; Basilica of St. Mary, Minneapolis, MN 5 pm

25 JUNE

John Weaver, workshop; Westminster Presbyterian, Minneapolis, MN 9 am

Jan Kraybill; Wayzata Community Church, Wayzata, MN 9:30 am

Marilyn Keiser, workshop; Gethsemane Episcopal, Minneapolis, MN 10:15 am

Jelani Eddington; Plymouth Congregational, Minneapolis, MN 1:30 pm and 3 pm

Todd Wilson; Hennepin Avenue United Methodist, Minneapolis, MN 1:30 pm and 3 pm

Peter Sykes; St. Mark's Episcopal Cathedral, Minneapolis, MN 1:30 pm and 3 pm

Marilyn Keiser; Central Lutheran, Minneapolis, MN 4:15 pm

28 JUNE

Aaron David Miller, ALCM hymn festival; St. Mark's Lutheran, San Francisco, CA 10:15 am

29 JUNE

Stephen Cleobury; Central Lutheran, Minneapolis, MN 2 pm

Frederick Swann; Orange County Performing Arts Center, Costa Mesa, CA 2 pm

30 JUNE

Robert Plimpton, with flute; Balboa Park, San Diego, CA 7:30 pm

INTERNATIONAL

16 MAY

Bernhard Marx; Cattedrale di S. Stefano, Biella, Italy 9 pm

Alison Clark; St. Jude's Anglican Church, Brantford, ON, Canada 12:15 pm

17 MAY

Ralf Bibiella; St. Katharinen, Oppenheim, Germany 7 pm

Bernhard Marx; Chiesa Parrocchiale SS. Ambrogio e Theodulo, Stresa, Italy 9:15 pm

Tom Kimber, works of Messiaen; King's College Chapel, Cambridge, UK 6:30 pm

Gillian Weir; Christ Church Cathedral, Oxford, UK 8 pm

18 MAY

Ralf Bibiella; St. Katharinen, Oppenheim, Germany 7 pm

Martin Haselböck, with chorus and orchestra; Magdeburg Cathedral, Magdeburg, Germany 7:30 pm

19 MAY

Thomas Murray; Magdeburg Cathedral, Magdeburg, Germany 7:30 pm

20 MAY

Jan Hage, with trumpet; Orgelpark, Amsterdam, Netherlands 8:15 pm

Barry Jordan; Magdeburg Cathedral, Magdeburg, Germany 1 pm

Vincent Dubois; Magdeburg Cathedral, Magdeburg, Germany 7:30 pm

21 MAY

Thomas Trotter; Magdeburg Cathedral, Magdeburg, Germany 7:30 pm

Samuel Kummer; Frauenkirche, Dresden, Germany 8 pm

Gillian Weir; Jesuit House, Heverlee, Leuven, Belgium 8 pm

22 MAY

Ludger Lohmann; Magdeburg Cathedral, Magdeburg, Germany 7:30 pm

Tom Winpenny, works of Messiaen; King's College Chapel, Cambridge, UK 7:30 pm

23 MAY

James Noakes; St. Jude's Anglican Church, Brantford, ON, Canada 12:15 pm

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Markus Rupprecht; St. Katharinen, Oppenheim, Germany 11:15 am
Gillian Weir; Newbury Parish Church, Newbury, UK 11:45 am
Emmanuel Hocdé; St. Peter's Church, St. Albans, UK 5:30 pm

25 MAY
Wolfgang Seifen; St. Josef, Neu-Isenburg, Germany 5 pm

28 MAY
Antal Varadi; Kathedrale, Dresden, Germany 8 pm
Philip Crozier; St. Barnabas, Ottawa, ON, Canada 12:15 pm

30 MAY
Esther Lenherr; Collégiale, Neuchâtel, Switzerland 6:30 pm
Douglas Laurence & Elizabeth Anderson; Cattedrale di S. Stefano, Biella, Italy 9 pm
Christiaan Teeuwssen; St. Jude's Anglican Church, Brantford, ON, Canada 12:15 pm
Darryl Nixon, with percussion and viola; Christ Church Cathedral, Vancouver, BC 7:30 pm

31 MAY
Douglas Laurence & Elizabeth Anderson; Chiesa Parrocchiale SS. Ambrogio e Theodulo, Stresa, Italy 9:15 pm
Jan Borjesson; St. John the Evangelist, Duncan Terrace, Islington, UK 7:30 pm

1 JUNE
Gillian Weir; Høje Kolstrup Kirke, Aabenraa, Denmark 8 pm
Sietze de Vries; Kirche "Zur frohen Botschaft," Berlin Karlshorst, Germany 5 pm

3 JUNE
Francine Nguyen-Savaria; St. James United Church, Montreal, QC, Canada 12:30 pm

4 JUNE
Gillian Weir; Haderslev Cathedral, Haderslev, Denmark 7:30 pm
Stefan Engels; Kreuzkirche, Dresden, Germany 8 pm

6 JUNE
Olivier Latry; Cathédrale de Lausanne, Lausanne, Switzerland 8 pm
Marie-Claire Alain & Michel Colin; Cattedrale di S. Stefano, Biella, Italy 9 pm

7 JUNE
Marie-Claire Alain & Michel Colin; Chiesa Parrocchiale SS. Ambrogio e Theodulo, Stresa, Italy 9:15 pm

8 JUNE
Willem Tanke; Orgelpark, Amsterdam, Netherlands 2:15 pm

10 JUNE
Jonathan Oldengarm; St. James United Church, Montreal, QC, Canada 12:30 pm

11 JUNE
Gillian Weir; Stadthalle, Wuppertal, Germany 8 pm
Jürgen Essl, Thomas Dahl, Samuel Kummer; Frauenkirche, Dresden, Germany 8 pm

13 JUNE
David Briggs; St. Katharinen, Oppenheim, Germany 8 pm
Frédéric Blanc; Cathédrale de Lausanne, Lausanne, Switzerland 8 pm
Andras Viragh; Cattedrale di S. Stefano, Biella, Italy 9 pm

14 JUNE
David Jonies; Basilika St. Johann, Saarbrücken, Germany 11:30 am
Gillian Weir; New Hall School, Chelmsford, UK 7:30 pm

15 JUNE
David Jonies; St. Johannes der Tauffer, Oberthulba, Germany 7 pm
Andras Viragh; Chiesa Parrocchiale SS. Ambrogio e Theodulo, Stresa, Italy 9:15 pm

17 JUNE
Donald Hunt, with cello; St. James United Church, Montreal, QC, Canada 12:30 pm

18 JUNE
Holger Gehring, Hansjürgen Scholze; Kathedrale, Dresden, Germany 8 pm

20 JUNE
Arno Hartmann; Cathédrale de Lausanne, Lausanne, Switzerland 8 pm

21 JUNE
Gillian Weir; St. Magnus Cathedral, Kirkwall, Orkney Islands, UK 6 pm
Brian Jones, with Ensemble Singers of Bermuda; Wesley Methodist, Hamilton, Bermuda 8 pm

22 JUNE
Winfried Böinig; St. Josef, Neu-Isenburg, Germany 5 pm

23 JUNE
Gillian Weir; St. Chad's Cathedral, Birmingham, UK 7:30 pm

24 JUNE
Handbell concert; St. James United Church, Montreal, QC, Canada 12:30 pm

25 JUNE
Winfried Böinig; Kreuzkirche, Dresden, Germany 8 pm

27 JUNE
Maija Lehtonen, with violin; Collégiale, Neuchâtel, Switzerland 6:30 pm
Gillian Weir; Passau Cathedral, Passau, Germany 9 pm to 5 am
Denis Bedard & Rachael Alflatt; Christ Church Cathedral, Vancouver, BC, Canada 7:30 pm

28 JUNE
Martin Setchell; St. Katharinen, Oppenheim, Germany 11:15 am

29 JUNE
Choral concert, with orchestra; Kirche "Zur frohen Botschaft," Berlin Karlshorst, Germany 5 pm
Carolyn Shuster Fournier; Chapel of the Dominicans, Paris, France 8:30 pm

Organ Recitals

ROBERT C. BENNETT, with Kathy Hudgins, piano, and Nils Jonsson, violin, West University United Methodist Church, Houston, TX, January 27: *Suite for Organ, Rogers; O My Father*, arr. Schreiner; *Prelude and Fugue in e*, Bach; *Holy, Holy, Holy*, arr. Miller; *Toccata*, Andriessen; *Meditation*, Chaminade, arr. Callahan; Introduction et Allegro (*Sonata in d*, op. 42), Guilmant.

BYRON L. BLACKMORE, American Lutheran Church, Sun City, AZ, February 17: *Praeludium in d*, Böhm; Desseins Eternels (*La Nativité du Seigneur*), Messiaen; *Petite Suite*, Bales; *Rondo in G*, Gherardeschi; *Choral-Improvisation on Victimae paschali*, Tournemire.

STEPHANIE BURGOYNE & WILLIAM VANDERTUIN, organ and piano, Trinity Anglican Church, Cambridge, ON, Canada, January 10: *Prelude (Organ Sonata No. 1)*, Rheinberger; *March of the Magi Kings*, Dubois; *Concierto IV*, Soler; *Tune in E (in the style of John Stanley)*, Thalben-Ball; *Variations in A*, Hesse.

PHILIP CROZIER, Evangelische Stadtkirche, Hilchenbach, Germany, August 5: *Voluntary in D*, Boyce; Remembrance (*Hommage à Jean-Philippe Rameau*), Langlais; *Trio Sonate No. 1*, BWV 525, Bach; *Tranquillo*, Andante, Allegretto (*Six Interludes*), Bédard; *Ich ruf zu dir, Herr Jesu Christ*, Walcha; *Passacaglia in d*, BuxWV 161, Fuga in G, BuxWV 175, *Praeludium in E*, BuxWV 141, Buxtehude; *Partite diverse sopra De Lofzang van Maria*, Post.

DAVID A. GELL, First United Methodist Church, Santa Barbara, CA, February 13: *Toccata tutta de salti*, Kerl; *Messe Basse*, Bedell; *Little Partita on Hamburg*, Lovelace; *Prelude on Precious Lord*, Bish; *When I Survey the Wondrous Cross*, Martin; *Partita on Dickinson College*, Gell; *Passacaglia on the Passion Chorale*, Haan.

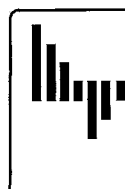


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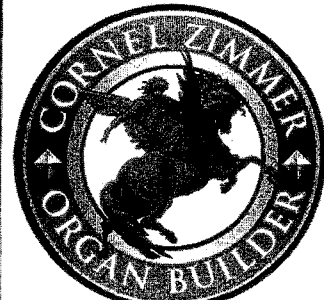
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CHARLES HUDDLESTON HEATON, East Liberty Presbyterian Church, Pittsburgh, PA, February 27: *Rhapsodie III in F*, op. 7, Saint-Saëns; *A Latvian Mosaic*, Wright; *Old Easter Melody with Variations*, West; *Rhapsodie II in D*, op. 7, Saint-Saëns.

HANS UWE HIELSCHER, St. Thomas Church Fifth Avenue, New York, NY, February 10: *Suite du premier ton*, Bédard; *Cantabile*, Pasini; *Sonata No. 4 in a*, op. 98, Rheinberger; *Variations on an old Dutch hymn*, Kee.

YOON-MI LIM, Knox Presbyterian Church, Santa Rosa, CA, February 17: *Prelude and Fugue on B-A-C-H*, Liszt; *Deuxième Fantaisie*, Alain; *Pomp and Circumstance Military March No. 1*, op. 39, Elgar, arr. Lemare; *Choral No. 1 in E*, Franck; *Toccata, Adagio and Fugue in C*, BWV 564, Bach; *Toccata (24 Pièces de Fantaisie)*, op. 53, Vierne.

KIMBERLY MARSHALL, University of Notre Dame, South Bend, IN, February 24: *Toccata in d*, BuxWV 155, Buxtehude; *Concerto in G*, Ernst/transcr. Bach; *Fantasy in d*, Mozart; *My Lady Carey's Dompe*, Anonymous, c. 1540; Venetiana gagliarda, Le Forze d'Hercole, Passamezzo antico (*Intabolatura nova*, 1551), publ. Gardane; *Pavana lachrimae, Fantasia chromatica*, Sweelinck; *Batalha de 5º Tom*, da Conceição; *Bergamasca*, Frescobaldi; *Toccata in F*, BWV 540, Bach.

JONATHAN W. MOYER, St. Thomas Church Fifth Avenue, New York, NY, December 9: *Hymnus: A solis ortus cardine*, Praetorius; *Allein Gott in der Höh' sei Ehr*, Sweelinck; *Choralfantasia: Nun komm, der Heiden Heiland*, Bruhns; *Tiento 7º tono por A la mi re*, Cabanilles; *Himno: Ave, maris stella*, 1d, 15c, 1b, Cabezón; *Magnificat II*, Toni, Weckmann.

MASSIMO NOSETTI, Basilica di S. Rita, Turin, Italy, October 2: *Allegro (Symphony VI*, op. 42), Widor; *Introducción, Cantabile, Final (Pieza Sinfónica)*, Usandizaga; *Final (Symphony III)*, op. 28, Vierne; *Sonatina per organo solo*, Graur; *The Soul of the Lake (Seven Pastels from the Lake of Constance*, op. 96), Karg-Elert; *Pastorale, Fughetta, Matines (Dix Invocations)*, Ducommun; *Mode de FA (Variations) (Huit Pièces Modales)*, Fête, Langlais.

DAVID PICKERING, St. Thomas Church Fifth Avenue, New York, NY, February 17: *Allegro vivace (Symphony No. 5 in f*, op. 42, no. 1), Widor; *Cantabile, Pièce héroïque (Trois Pièces)*, Franck; *O Jerusalem—A Symphony for Organ*, Gawthrop.

PETER PLANY, St. Thomas Church Fifth Avenue, New York, NY, February 3: *Suite du premier ton (Premier livre d'orgue)*, Boyvin; *Fantasy and Fugue in c*, BWV 537, Bach; *Prière*, op. 20, Franck; *Andante sostenuto, Allegro (Symphonie Gothique)*, op. 70, Widor; *Notturmo*, Wiedermann; *Postludium, (Glagolitic Mass)*, Janáček.

IAIN QUINN, Westminster Abbey, London, UK, January 20: *Toccata alla Rumba*, Planyavsky; *Wondrous Love—Variations on a Shape Note Hymn*, Barber; *Like an ever-rolling stream (Tryptich)*, Paulus; *Prelude and Fugue in d*, op. 98, Glazunov.

DAVID ROTHE, Episcopal Church of the Incarnation, Santa Rosa, CA, January 25: *Prelude and Fugue in c*, BWV 549, Bach; *Meinem Jesum lass ich nicht*, Walther; selections from *Mass for the Convents*, Couperin; *Prelude and Fugue in E-flat*, BWV 552, Bach; *Wie schön leuchtet der Morgenstern*, BuxWV 223, Buxtehude; *Basse et Dessus de Trompette (Suite du*

Premier Ton), Basse de Cromorne (*Suite du Deuxième Ton*), Clérambault; *Apparition de l'Eglise éternelle*, Messiaen; *Advent of the Wise Men*, RWV 1, Rothe; *Praeludium in g*, BuxWV 149, Buxtehude.

ANDREW SCANLON, First Adventist Concert Hall, Zagreb, Croatia, November 19: *Paeon, Master Tallis's Testament*, Howells; *Offrande*, Cogen; *Choral No. 3*, Franck; *Prelude XX*, Leguay; *Prelude and fugue in b*, BWV 544, Bach; *Postlude pour l'Office de complies*, Alain; *Confluence*, op. 190, Jenkins.

J. RICHARD SZEREMANY, East Liberty Presbyterian Church, Pittsburgh, PA, December 12: *Sleepers, Wake! A Voice Astounds Us*, Bach, Manz; *Variations on In Dulci Jubilo*, Engel; *Noel en Grand Choeur: Votre bonté grand Dieu*, Charpentier; *La Nativité*, Langlais; *Greensleeves, Divinum Mysterium*, Purvis.

JEREMY DAVID TARRANT, Eastern Michigan University, Ypsilanti, MI, February 1: *Prelude and Fugue in E-flat*, BWV 552, Bach; *Sketch in c*, op. 58, no. 1, Schumann; *Cantabile, Pièce héroïque*, Franck; *Andante sostenuto (Symphonie gothique)*, op. 70, Intermezzo (*Symphonie VI*, op. 42, no. 2), Choral, *Finale (Symphonie VII)*, op. 42, no. 3), Widor.

MAXINE THÉVENOT, First United Methodist Church, Grand Rapids, MI, September 30: *Symphonie III*, op. 28, Vierne; *Alleluys*, Preston; *Five Liturgical Inventions*, Togni; *Chant de paix*, Nazard, Langlais; *Hommage à Messiaen*, Robinson; *Cortège et Litanie*, op. 19, no. 2, Dupré.

KENNETH UDY & DANIEL KERR, Brigham Young University-Idaho, Rexburg, ID, February 22: *Trumpet Tune and*

Bell Symphony, Purcell; *Adorn Thyself, My Soul, with Gladness*, Bach; *Sketch in f*, *Sketch in D-flat*, Schumann; *Fugue in E-flat*, Bach; *Pastorale and Aviary*, Roberts; *The Nightingale*, Nevin; *To a Humming Bird*, MacDowell; *The Thrush*, Lemare; *The Cuckoo*, Weaver; *Woodland Flute Call*, Dillon; *The Emerald Isle*, Callahan; *Three Pieces for Organ Duet*, Cundick; *Fugue on the Star Spangled Banner*, Paine; *Appalachian Pastorale*, Ashdown; *Come, Thou Fount of Every Blessing*, Bish; *As the Dew from Heaven Distilling*, Wolford; *Toccata on Amazing Grace*, Pardini.

OLIVIER VERNET, Westminster United Church, Winnipeg, MB, Canada, February 24: *Symphonie 6 en sol mineur*, op. 42, Widor; *Florinda pour Orgue*, Laprida; *Tango sur D.S.C.H.*, Paso-doble sur D.S.C.H., *Rumba sur les grands jeux*, Cholley; *La ronde des lutins, La valse des anges*, Bret; *My Beethoven—Concert Rag for Organ, Toccata alla Rumba*, Willscher.

ANITA WERLING, Peoria Universalist Unitarian Church, Peoria, IL, February 8: *Voluntary in A*, Selby; *Variations on Adeste Fideles*, Taylor; *The Thunder Storm*, Ryder; *Canon in E-flat*, Chadwick; *Prelude in b*, op. 19, no. 2, Paine; *Postlude in A*, Parker; *Wondrous Love: Variations on a Shape-note Hymn*, op. 34, Barber; *Partita on Nettleton*, Eggert; *The Four Winds*, Pinkham; *Jesus Calls Us*, Diemer; *Just As I Am*, Bolcom; "The Peace may be exchanged," "The people respond—Amen!" (*Rubrics*), Locklair.

CAROL WILLIAMS, Notre-Dame Cathedral, Paris, France, January 27: *Fantaisie et Fugue B.A.C.H.*, Liszt, arr. Guillou; *Fantasia in c*, BWV 562, Bach; *Dankpsalm*, op. 145, no. 2, Reger; *Toccata*, Jongen; *Pie Jesu (Requiem)*, Jenkins; *Toccata "Store Gud, vi lover deg"*, Kleive.

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

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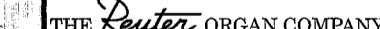
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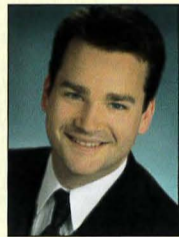
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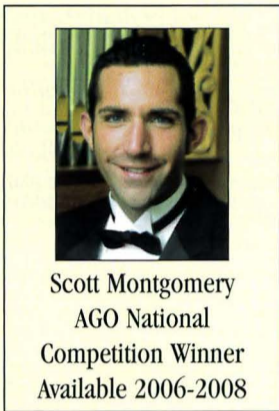
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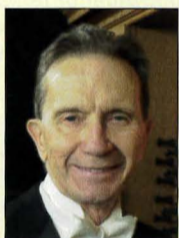
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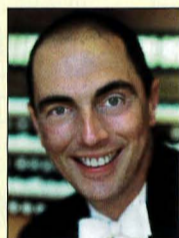
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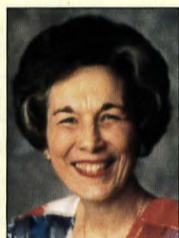
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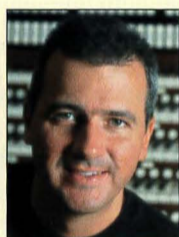
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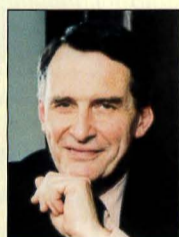
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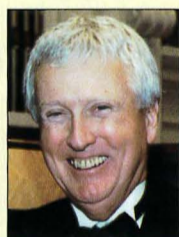
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