

THE DIAPASON

MARCH, 2006



Second Presbyterian Church, Roanoke, Virginia
Cover feature on page 27

Organ Combination Duos

Oct/Nov 2006 & February 2007

Organized Rhythm

Clive Driskill-Smith, organist
Joseph Gramley, multi-percussionist

Percussion and organ, a somewhat surprising combination with a surprisingly pleasing sound, now has its own duo of performers.

"Not only an exciting two-hour musical adventure, but also a startlingly clear insight for me into what makes a live performance good, and why good live performances are important for us....passion, technical mastery, and precision...two young musicians doing what they clearly love—making music, not just for themselves, but for us as well." (*The Granite State News*, Wolfeboro NH)

November 2006

Paulsson & Canning

soprano saxophone & organ duo, Sweden

"World class musicians...roaring applause and standing ovations." (*Skövde Nyheter*, Sweden)

"One of the greatest musical experiences I have ever had."
(*Nynäshamnsposten*, Sweden)

"The performance was superb, with a beautiful combination of distinctive organ playing and Paulsson's supple, exquisitely pure saxophone tone." (*Upsala Nya Tidning*, Sweden)



"Paulsson's Bach playing was like a miracle. The audience went wild."
(*Vakka-Suomen Sanomat*, Finland)

Anthony & Beard

trumpet & organ duo

"There must be other trumpeters in this world as fine as Ryan Anthony, but you'd never think so while listening to him play." (*Fanfare*)

"Dashing...stole the show with obvious enjoyment of music-making and by his personification of the [Canadian Brass] relaxed audience rapport." (*Daily Camera*, Boulder CO)

"Young trumpeter added both flash and class to the [Canadian Brass] ensemble. Ryan Anthony played with big-city charisma." (*The Gazette*, Montreal Quebec)

"A dazzling performance by Ryan Anthony"
(*The Plain Dealer*, Cleveland)

2006
~
2007



April 2007

Gough Duo violin & organ duo, England

"The playing is spectacular, the music is wonderful, and the ensemble between violin and organ is superb." (*American Record Guide*)

"The playing from both is very fine throughout, with a warmth of sound from the violin, and some considerable virtuosity on display." (*Organists' Review*, England)

"Sheer joy and pleasure...delightful and satisfying from all angles."
(Paul L. Reynolds, St. Paul's Episcopal Church, Chattanooga, Tennessee, presenter)

"Each the master of their own instruments, they play exquisitely together as an ensemble. They held the audience spellbound."
(Dan Schmal, Wisconsin Lutheran College, Milwaukee, presenter)



PHILLIP TRUCKENBROD
CONCERT ARTISTS

Bushnell Tower Suite R, 1 Gold Street, Hartford CT 06103-2914
toll-free (888) 999-0644 • fax (860) 560-7788 email@concertartists.com

concertartists.com

THE DIAPASON

A Scranton Gillette Publication

Ninety-seventh Year: No. 3, Whole No. 1156
Established in 1909

MARCH, 2006
ISSN 0012-2378

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

CONTENTS

FEATURES

- The University of Michigan
Historic Organ Tour 52
by Marilyn Mason 17
- Albert Schweitzer Organ Festival/USA
by David Spicer 18
- The Organ Music of William Walond
by John L. Speller 19
- A New Aubertin Organ in the German Baroque
Style—Saint-Louis-en-l'Isle Church, Paris, France
by Carolyn Shuster Fournier 22
- British and French Organ Music Seminars 2005
by Christina Harmon 26

LETTERS TO THE EDITOR

- NEWS
- Here & There 3, 4, 5, 6, 8, 10
- Appointments 5
- Nunc Dimittis 10
- In the wind . . .
by John Bishop 10

REVIEWS

- Music for Voices and Organ 12
- Book Reviews 14
- New Recordings 15
- New Organ Music 16

NEW ORGANS

28

CALENDAR

29

ORGAN RECITALS

32

CLASSIFIED ADVERTISING

34

Cover: Goulding & Wood, Inc., Indianapolis,
Indiana; Second Presbyterian Church,
Roanoke, Virginia 27

www.TheDiapason.com

Send subscriptions, inquiries, and
address changes to THE DIAPASON, 380
E. Northwest Hwy., Suite 200, Des
Plaines, IL 60016-2282.

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

Letters to the Editor

Thomas Richner

I was thrilled to read the interview with "Uncle T" in the December issue of THE DIAPASON. I cannot express how many wonderful memories flooded me. As a teen, I was a conservatory student; though I wouldn't exchange that opportunity for anything, I can't imagine my development without my simultaneous "Copley Square education."

The Mother Church, where Dr. Richner played, wasn't exactly in Copley Square, but it was only a five-minute walk from Old South and Trinity churches. The sounds from those three churches! They made an indelible imprint on my soul that I still can draw upon when I play or compose to this very day.

In his 20 years at Trinity, Brian Jones turned the Trinity Choir and Orchestra into an internationally renowned ensemble. The colors from the organ and voices seemed to rival the stenciling that covered every inch of H. H. Richardson's masterpiece. Scarcely less beautiful was Old South Church, across the square. That E. M. Skinner was and is the most sumptuous, colorful organ that I know anywhere in the world. No one played it like Frederick McArthur! The purring celestes, the

Editor & Publisher

JEROME BUTERA
jbutera@sgcmail.com
847/391-1045

Associate Editor

JOYCE ROBINSON
jrobinson@sgcmail.com
847/391-1044

Contributing Editors

LARRY PALMER
Harpsichord

JAMES McCRAV
Choral Music

BRIAN SWAGER
Carillon

HERBERT L. HUESTIS

OrganNet Report
Osiris Organ Archive
www.mdi.ca/hhuestis/osiris
e-mail: hhuestis@mdi.ca

Prepress Operations

DAN SOLTIS

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

Subscriptions: 1 yr. \$35; 2 yr. \$50; 3 yr. \$65 (United States and U.S. Possessions). Foreign subscriptions: 1 yr. \$45; 2 yr. \$60; 3 yr. \$80. Single copies \$6 (U.S.A.); \$8 (foreign).

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

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

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

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

Copyright ©2006. PRINTED IN THE U.S.A.

THE DIAPASON accepts no responsibility or liability for the validity of information supplied by contributors, vendors, advertisers or advertising agencies.

rumbling 32's, the roaring reeds—for 10 years, Fred perfumed the air with all of it. I never felt he was trying to educate or even to be a musician (which he inherently was). My impression was, rather, that of a chef who filled the air with delectable aromas in a town where everyone else was counting calories.

Just down the street, at the Christian Science "Mother Church," Uncle T's recitals on piano and organ will be forgotten neither by me nor by many other Bostonians. His Mozart had unapproachable grace, elegance, and that Rubinsteinian directness that was so "simple" no one could imitate it. Everything Richner played, on organ or piano, had these same qualities.

"Tonal palette" is an inadequate term for that colossal, 13,500-plus-pipe instrument. On what instrument could one better hear Langlais' *Chant de Paix*, or the thunderous opening of Widor's Sixth, or Dr. Richner's own compositions, which he played for me while I sat on the bench next to him?

Thank you for the interview and for the memories. Long live Uncle T!

Leonardo Ciampa
Director of Music, St. Paul's Church
Brookline, Massachusetts

Here & There

UCLA Live presents "Royce Hall Organ & Film," featuring UCLA organist Christoph Bull accompanying three silent films on March 4 at Royce Hall on the UCLA campus. The Royce Hall organ, by E. M. Skinner, made its debut on September 7, 1930, with Harold Gleason at the console. For information: 310/825-2101; <www.UCLALive.org>.

Christ Church, New Brunswick, New Jersey, continues its Sunday Vespers recital series (Vespers at 6 pm, recital at 6:30 pm): March 5, John Brock; 3/12, Robert McCormick; 3/19, Christopher King; 3/26, Richard Heschke; April 2, Gail Archer; 4/9, Crescendo Brass; 4/23, The Practitioners of Music; 4/30, 4/30, Paul-Martin Maki; May 7, Brenda Day; 5/14, Brian Harlow; 5/21, Gwendolyn Toth; 5/28, Andrew Peters. For information: 732/545-6262; <christchurchnewbrunswick.org>.

Brick Presbyterian Church, New York City, continues the series dedicating its new Casavant organ: March 6, Stephen Tharp; April 14, Stainer: *The Crucifixion* (12:15 pm), Dupré: *Le Chemin de la Croix* (7 pm, Keith Toth, John Herrington III and other guest organists); May 8, Jane Parker-Smith. For information: 212/289-4400 x231; <www.brickchurch.org>.

The Church of St. Joseph, Bronxville, New York, continues its music series: March 10, Pergolesi: *Stabat Mater*; April 30, Schwartz: *Godspell*; May 14, music for handbells, flute, and clarinet; 5/21, Brahms: *Requiem*. For information: 914/337-9205; <ChurchOfStJoseph@aol.com>.

Brevard-Davidson River Presbyterian Church, Brevard, North Carolina, continues its music series: March 10, Florence Jowers; 3/19, Rutter: *Requiem*; May 21, premiere of commissioned anthem by Douglas E. Wagner. For information: 828/884-2645 x31; <www.bdrpc.org>.

VocalEssence will present the premiere *The Passion of Jesus of Nazareth* by Francis Grier on March 11 at St. Olaf Catholic Church, Minneapolis. The work was commissioned by VocalEssence and the BBC Singers. The first performance in the United Kingdom takes place on April 14 in the Chapel at King's College, Cambridge. For information: 612/547-1459; <www.vocalescence.org>.

St. Peter's Episcopal Church, Bay Shore, New York, continues its music

series: March 12, Carol Weitner; May 21, third annual hymn festival with R. Walden Moore and Nigel Potts. For information: 631/665-0051 x12; <www.stpetersbayshore.org>.

Independent Presbyterian Church, Birmingham, Alabama, continues its music series: March 12, Mozart: *Missa Brevis in D*, Britten: *Missa Brevis*, Keever: *Psalms*; June 14, summer choral concert. For information: 205/933-1830; <www.ipc-usa.org>.

The Northwest Choral Society, Park Ridge, Illinois, concludes its 40th season: March 18, Mozart: *Coronation Mass in C*; June 3, musical theatre selections. For information: 630/837-1666; <www.nwchoralsociety.org>.

The Illinois Great Rivers Chapter of the **Fellowship of United Methodists in Music and Worship Arts** will sponsor its 18th annual handbell festival on March 18 at Northfield Inn Suites and Conference Center, Springfield, Illinois. The festival is led by Lee Afdahl, and the schedule includes group ringing sessions, ending with massed ringing. For information: 217/787-4403; <dittberner@sbcglobal.net>.

Holy Trinity Lutheran Church, Lancaster, Pennsylvania, continues its music series: March 19, Nathan Laube; 3/26, music for the Lenten season by The Trinity Choir, Peter A. Brown, organist and choirmaster. Friday noonday organ recitals take place March 3, Peter Brown; 3/10, Gary Garletts; 3/17, Cynthia Kahler; 3/24, Margaret Marsch; 3/31, Marcos Krieger; April 7, Karl Moyer. For information: 717/397-2734; <www.trinitylanaster.org>.

The Church of the Resurrection, Eugene, Oregon, continues its music series: March 19, Choral Evensong (music of Mozart, including *Laudate Dominum*); April 9, University of Oregon Collegium Musicum; May 7, Festival Evensong (Rutter: *Hymn to the Creator of Light, Mass of the Children*). For information: 541/686-8462; <<http://resurrectioneugene.org>>.

The Church of St. Helena, Minneapolis, continues its music series: March 21, Steve Gentile (Bach birthday recital); April 28, Gail Archer; 4/29, lecture, slide presentation and masterclass by Gail Archer. For information: 612/920-9511; <www.sthelenampls.com/church/>.



Boston Organ Academy 2005

The Boston Organ Academy 2006 takes place July 25–August 1 at Old West Church, Boston. Led by Yuko Hayashi and Jon Gillock, the schedule includes two daily masterclasses. Sessions cover 17th–18th century repertoire (Hayashi

and 19th–20th century repertoire (Gillock). The academy will open with a faculty recital and close with a recital by participants. Deadline for applications is May 15. For information: 508/435-6167; <Phrygian@aol.com>.

The sense
of the
beautiful is
God's best gift
to the human
soul.

William Henry Hudson

SCHOENSTEIN & Co.
EST. 1877

ORGAN BUILDERS

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

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

"I am utterly thrilled with Spring Valley's organ. It very willingly expresses my deepest musical thoughts through finely regulated key action, wind chests, and pipe voicing. It produces a wide variety of tonal qualities, all of them beautiful, with a warmth that has made the congregation fall in love with it."

John Tarver, Organist
Spring Valley UMC
Dallas, TX

If your company was not listed in THE DIAPASON 2006 Resource Directory, visit www.TheDiapason.com and select Supplier Login.

For more information, contact Joyce Robinson, 847/391-1044, jrobinson@sgcmail.com.



got pipes?
We do.

Bedient Pipe Organ Company
800.382.4225 bedientorg@aol.com
1060 Saltillo Rd, Roca, NE 68430
www.bedientorgan.com



Pro-model™
Men's & Women's Performance Footwear For Organists
All shoes manufactured in our factory
"Bravo" #913 Mens Oxford Black Leather

tictactoes
MADE IN USA
Don't Just Sound Good. Look Good! Feel Good!
"Bravo" #913: Mens Oxford Black Suede with Black Patent Leather



1 Hamilton Street • PO Box 953
Gloversville, New York 12078-0953
Call or Write for Free Catalog: 1-800-648-8126
Visit us at www.tictactoes.com

The William Ferris Chorale continues its 2005-06 series at Mt. Carmel Church, Chicago: March 24, Stravinsky: *Mass* and hymns from the Eastern and Western traditions of the Church; May 19, Hakim: *Messe Solennelle* for choir and two organs. For information: 773/325-2000; www.mt-carmel.org/chorale2004-2005.htm.

The Music Series at South Church, New Britain, Connecticut, continues its 2005-06 season: March 26, The Choir of St. John's College, Cambridge (UK); April 30, Paul Jacobs; June 15, bass Craig Hart. For information: 860/223-7555; www.musicseries.org.

The Grand Rapids Cantata Choir concludes its 2005-06 season on March 26 at St. Mark Episcopal Church, Grand Rapids, Michigan. The program features music of Arvo Pärt and John Tavener. For information: 616/575-7464; www.greantatachoir.org.

St. Luke Church, Chicago, continues its Bach cantata series: March 26, Cantata 3, *Ach Gott, wie manches Herzlied*; June 4, Cantata 137, *Lobe den Herren*. For information: 773/472-3383; www.stlukechicago.org.

Presbyterian Homes, Evanston, Illinois, continues its recital series at Elliott Chapel: March 27, Margaret Kemper; April 24, Nathan LeMahieu; May 22, Cathryn Wilkinson; June 26, Karen Beaumont. For information: mkemper@northwestern.edu.

St. Chrysostom's Church, Chicago, continues the recital series celebrating its new organ by C. B. Fisk: March 29 and April 5, David Schrader (Dupré: *Le Chemin de la Croix*); May 21, Thomas Wikman. For information: 312/944-1083 x19; www.saintc.org.

Plum Street Temple, Cincinnati, Ohio, will present a symposium March 31-April 1 to celebrate the rededication of the 1866 Koehnken & Co. organ. Built by the Cincinnati firm of Koehnken & Co. in 1866, the organ was restored in 2005 by the Noack Organ Co., Inc.—three manuals and 38 stops. The schedule includes lectures by Rabbi Lewis Kamrass, Jonathan Hall, Barbara Owen, Gregory Crowell, Sebastian Glück, and others, concerts by Roberta Gary and the Vocal Arts Ensemble of Cincinnati, and a Shabbat evening service. The symposium is sponsored by the University of Cincinnati, the Organ Historical Society, and the Isaac M. Wise Temple. For information: 513/793-2556; PST_Koehnken@aol.com.

Doylestown Presbyterian Church, Doylestown, Pennsylvania, continues its music series: April 2, youth choir and

handbells; 4/30, combined handbell choirs concert; May 21, Anne Wilson conducts her cantata *Song of Hope*. For information: 215/348-3531; www.dtownpc.org.

The Choral Art Society, Portland, Maine, concludes their 2005-06 season: April 2, Handel: *Messiah*; May 2, Verdi: *Requiem*. Concerts take place in Merrill Auditorium at Portland City Hall. For information: 207/828-0043; www.choralart.org.

The Association of Anglican Musicians holds its 2006 conference June 25-29 in Indianapolis, with the theme, "Lord, make us servants of your peace." Presenters include Marilyn Keiser, James Litton, Gerre Hancock, Raymond Glover, and others; commissioned works by David Hurd, Craig Phillips, Joel Martinson, Bruce Neswick, Ned Rorem, and Richard Webster. The schedule includes worship services, concerts, lectures, and choral reading sessions. For information: www.anglicanmusicians.org.

The 42nd International Summer Academy for Organists takes place July 17-29 in Haarlem, the Netherlands. The focus will be on French Romantic repertoire, featuring the newly restored Cavaillé-Coll organ in the Haarlem Concert Hall. Presenters include Olivier Latry, Ben van Oosten, Gillian Weir, Ewald Kooiman, Ton Koopman, Lorenzo Ghielmi, Siegbert Rampe, Thomas Trotter, Piet Kee, Zsigmond Szathmáry, Jos van der Kooy, and Loïc Mallié. Courses will also cover the music of Bach, Buxtehude and Böhm, Sweelinck and Weckmann, Mozart, Hindemith, contemporary music, and improvisation. For information: www.organfestival.nl.

St. James' Church Episcopal Church in Los Angeles celebrated the tenth anniversary of the 4-manual, 90-rank David John Falconer Memorial Organ (Murray Harris, 1924; Kimball, 1926; Schlicker and Manuel Rosales, 1995), with the dedication of a new Antiphonal Positiv organ. The new division was built by the J. Zamberlan & Company of Ohio and voiced by Manuel Rosales. It features a Principal 8' & 4', Gedeckt 8', Spitzflute 4' & 2', and a cymbalstar. The event was celebrated with a Solemn Evensong, led by James Buonemani, organist and choirmaster, and Andrew Brownell, assistant organist, followed by a recital by Thomas Trotter. For information: 213/388-3417; www.SaintJamesLA.org.

The Atlantic City Convention Hall Organ Society has announced the release of a DVD entitled *The Senator's Masterpiece*. Written, produced, and directed by Vic Ferrer, it presents

detailed sights, sounds, and stories about the Midmer-Losh organ in the Atlantic City Convention Hall. Commentators include Barbara Fesmire and John Goodman (former official organists at the Hall), Jack Bethards, Scot Huntington, Curt Mangel, Vicki Gold Levi, and Harry Bellangy. A special features section has remarks about preserving pipe organs by Thomas Murray, Barbara Owen, and Alan Laufman. A montage of photographs showing the instrument being built is included, as is a collection of home movies (made between 1964 and 1998), with both organs being played. The DVD is available on the Internet at www.acchos.org or www.ohscatalog.org or by calling 804/353-9226. A trailer can be viewed online at www.acchos.org or at VicFerrerProductions.com.



Henry Glass, Marianne Webb and Pam Stover

The Southern Illinois AGO chapter presented Henry Glass in a workshop on new repertoire for church services, including hymn arrangements, chorale preludes, recital material, and hymn re-harmonizations. Pictured (l to r) are Henry Glass, Missouri state convenor; Marianne Webb, university organist SIU; and Pam Stover, dean of the chapter.

The National Association of Pastoral Musicians has released the results of a survey of music directors, clergy, choir members, students, and ordinary parishioners. The 3,000 respondents named 670 different songs as most important for their own life of faith. The survey revealed that U.S. Catholics are inspired by songs based on a diversity of musical styles, including traditional, contemporary, and others. Just over half of the top 25 songs were contemporary Catholic liturgical songs written after 1965, including *On Eagle's Wings*; *Here I Am, Lord*; and *Be Not Afraid*. About a quarter of the top 25 songs were traditional Catholic hymns that predate the Second Vatican Council, including *Holy God, We Praise Thy Name*; *Ave Maria*; and *Panis Angelicus*. A number of participants identified hymns from Protestant sources, including *How Great Thou Art* and *Amazing Grace*.

The following are the top 25 songs identified by respondents to the NPM survey, with number of responses in parentheses:

1. On Eagle's Wings (242)
2. Here I Am, Lord (152)
3. Be Not Afraid (146)
4. You Are Mine (138)
5. How Great Thou Art (76)
6. Holy God, We Praise Thy Name (70)
7. Amazing Grace (69)
8. All Are Welcome (58)
9. Prayer of St. Francis (43)
10. Ave Maria (42)
11. We Are Called (38)
12. Let There Be Peace on Earth (36)
13. I Am the Bread of Life (30)
14. The Summons (30)
15. Panis Angelicus (29)
16. The Servant Song—Gillard (29)
17. Pescador de Hombres (28)
18. Servant Song—McCargill (28)



Meet the King of Instruments (photo by Kathie MacDonald-Vargo)

On January 28, The Cathedral Church of St. John, Albuquerque, New Mexico (Iain Quinn, director of Cathedral Music; Maxine Thevenot, associate organist-choir director) and the Albuquerque AGO co-sponsored a workshop, "Meet the King of Instruments." Eighty-six participants took part

in a full morning of activities including organ demonstrations, hands-on workshop with organ pipes and a video about organ design and construction. The morning culminated in the performance of George Akerley's *Sweet for Mother Goose* performed by actress Laurie Thomas and organist Maxine Thevenot.

19. Shepherd Me, O God (27)
 20. Ave Verum Corpus (26)
 21. Lord of the Dance (24)
 22. One Bread, One Body (24)
 23. Tantum Ergo (24)
 24. Hosea (23)
 25. Pange Lingua (23)
- For information: <www.npm.org>.

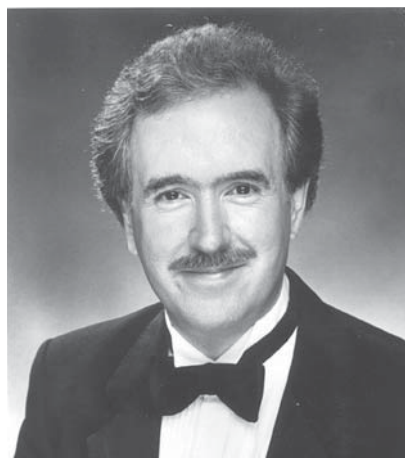
**Corrections and clarifications
Resource Directory 2006**

The street address for Peterson Electro-Musical Products on page 30 is incorrect; it should read 11601 S. Mayfield Avenue, Alsip, IL 60803.

The ad for Parsons Pipe Organ Builders on page 43 is missing a caption at the top; it should read Parsons Opus 22, Rosales Opus 33.

Appointments

British concert organist **Colin Andrews** has joined the faculty at East Carolina University, Greenville, North



Colin Andrews

Carolina, where he will teach applied organ and the history of organ literature. Andrews has toured worldwide as a recitalist and lecturer, with recent tours in South Africa, Australia, Japan, Monaco, Switzerland, France, and Finland.

He was also president of the jury and a recitalist at the Feliks Nowowiejski International Organ Competition in Poznan, Poland. Among recent and upcoming engagements in the U.S. are recitals and lectures in Cape Coral, Florida; Hickory, North Carolina; Boise, Idaho; and Atlanta, Georgia; as well as recitals at Westminster Cathedral, London, UK; Frankfurt, Germany; Helsinki, Finland; and Australia. Andrews continues his position as organist and master of the choristers at St. Stephen's Episcopal Church, Goldsboro, North Carolina.

Here & There

Richard Benedum, professor of music at the University of Dayton, will direct an interdisciplinary institute for school teachers, "Mozart's Worlds," June 12-July 14, 2006, coinciding with the 250th anniversary of the composer's birth. Thirty K-12 teachers will be cho-



Richard Benedum

sen for the institute; each teacher will receive a stipend from the NEH for participating. The institute will be based in Vienna, Austria.

Benedum has received grants for 10 prior seminars and institutes on the life and music of Mozart for the NEH. He

Concert Artist Cooperative Two



Tong-Soon Kwak

Organist
Professor of Organ
College of Music
Yonsei University
Artistic Director
Torch International Organ Academy
Seoul, Korea



David K. Lamb

Organist/Oratorio Accompanist
Director of Music/Organist
First United Methodist Church
Columbus, Indiana



Maija Lehtonen

*Organist/Pianist/
Recording Artist*
Senior Lecturer, Organ Faculty
Oulu Polytechnic
Organ and Violin
with Manfred Grasbeck
Helsinki, Finland



Jack D. Miller

Organist/Workshop Leader
Organist
St. Mark's United Methodist Church
Director, Chanteuses
Treble Vocal Ensemble
Organist, Brador Brass, Quintet
Sacramento, California



Larry Palmer

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



Gregory Peterson

Organist
Organist and Minister of Music
The Old South Church
Boston, Massachusetts



Stephen Roberts

Organist/Harpichordist/Lecturer
Instructor of Organ
Western CT State University
Director of Music
St. Peter Church
Danbury, Connecticut



Clair Rozier

Organist/Workshop Leader
Director of Music
St. David's Episcopal Church
Wayne, Pennsylvania



Vicki J. Schaeffer

*Organist/Lecturer/
Choral Conductor*
Music Faculty
Casady School
Organist
St. Paul's Lutheran Church
Oklahoma City, Oklahoma



Lisa Scrivani-Tidd

Organist/Lecturer
Assistant Professor of Music
SUNY at Jefferson
Watertown, New York
University Organist
St. Lawrence University
Canton, New York



Jeremy David Tarrant

Organist
Organist and Choirmaster
The Cathedral Church of St. Paul
Detroit, Michigan



Heinrich Walther

*Organist/Clavichordist/Virginalist/
Recording Artist*
Faculty, University of Music
Freiburg, Germany
Faculties, Church Music Schools
Heidelberg and Rottenburg
Germany



Jane Watts

Organist
Exclusive Recording Artist
Priority Records
First RCO Performer of the Year
Organist of the Bach Choir
London, England



Duo Majoya

Organ and Piano
Recording Artists
Marnie Giesbrecht and Joachim Segger
Professors of Music
University of Alberta
The King's University College
Edmonton, Alberta, Canada

Also:

- Colin Andrews
- Cristina Garcia Banegas
- Scott Bennett
- Maurice Clerc
- Joan DeVee Dixon
- Olivier Eisenmann
- Janette Fishell
- Faythe Freese
- Michael Gailit
- Michael Kaminski
- Kevin Komisaruk
- Angela Kraft Cross
- William Kuhlman
- Bach Babes

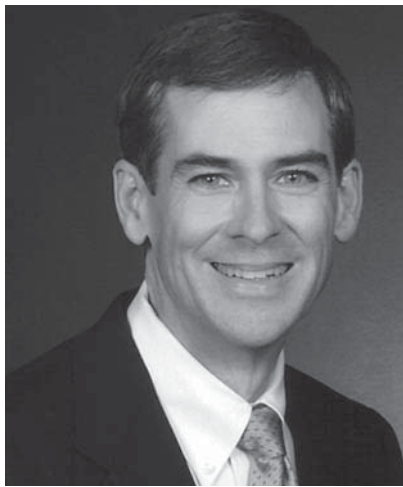
ConcertArtistCooperative.com

Beth Zucchini, *Director*
7710 Lynch Road, Sebastopol, CA 95472
PH: 707-824-5611 FX: 707-824-0956
BethZucchini@aol.com



Beth Zucchini
*Organist/
Harpichordist/Pianist*
Founder, Director,
and Former Associate
Concert Artist Cooperative
Sebastopol, California

has also served as founder and director of the Dayton Bach Society for 28 years and as chair of the music department at the University of Dayton for 15 years. For information: Carolyn Ludwig, NEH Institute, c/o Alumni Chair in the Humanities, University of Dayton, Dayton, OH 45469-1549; <www.udayton.edu/nehinstitute2006>.



James Biery

James Biery's organ composition, *Elegy*, recently released by MorningStar Music Publishers, was commissioned for "Celebrating the Organ," a conference held in Tucson, Arizona in March 2005 in tribute to the late University of Arizona professor Roy Andrew Johnson, Jr., A.Mus.D., AAGO, (1936–1995). Pamela Decker gave the premiere performance on March 5, 2005 at Grace St. Paul's Episcopal Church in Tucson. *Elegy* is a passacaglia based on a theme composed by Biery to accompany the statement of the Swedish tune *Tryggare Kan Ingen Vara* (the much loved Swedish hymn, "Children of the Heavenly Father") and reflects on Johnson's life and legacy, his abiding faith and his ethnic heritage.

Roy Johnson was professor of organ for 29 years at the University of Arizona, Tucson, and he dedicated his life to per-

formance and teaching. Unassuming, gentle, and kind, he was something of a "hidden jewel" in the southern Arizona desert as he performed, taught, and guided students—always with a word of encouragement and a smile—in his work as Professor of Music and Director of Graduate Studies in Music.

A lifelong church organist, Roy Johnson touched the lives of countless people through his sensitive service playing. On February 28, 1995, Professor Johnson became the victim of a random violent homicide as he returned home from a University School of Music Faculty Showcase performance.



Paul Collins

Paul Collins is the author of a new book, *The Stylus Phantasticus and Free Keyboard Music of the North German Baroque*, published by Ashgate Publishing (www.ashgate.com). The book surveys the development of Athanasius Kircher's original concept and its influence on music theorists such as Brossard, Janovka, Mattheson, and Walther. Turning specifically to fantasist composers of keyboard works, the book examines the keyboard toccatas of Merulo, Frescobaldi, Rossi and Froberger and their influence on north German organists Tunder, Weckmann,

Reincken, Buxtehude, Bruhns, Lübeck, Böhm, and Leyding.

Paul Collins lectures in music at Mary Immaculate College, University of Limerick. He is a graduate of Trinity College, Dublin, and holds a first class honors MA (Performance and Musicology) and a PhD from the National University of Ireland, Maynooth. He studied organ and harpsichord at the Dublin Institute of Technology Conservatory of Music and Drama, where he was awarded the Actors' Church Union Prize for advanced organ playing. He has performed in Ireland, the U.S. and Italy, and in addition to his activities as a musician and performer, he has written keyboard, vocal, and chamber music.

Martin Haselböck conducts a world premiere recording of the *Organ Symphony* by Johann Herbeck, which was originally written for the Ladegast organ in the Vienna Musikverein in 1877. This very first organ symphony was written ten years before the famous sister piece by Saint-Saëns, but was never performed due to the sudden death of the composer after the first rehearsal with the Vienna Philharmonic. The lush romantic sounds of Herbeck's orches-

tral writing reflect his position as the major conductor of the 19th century in Vienna, and his close ties to both Brahms and Bruckner. In this recording Martin Haselböck conducts the Hamburg Symphony with **Irenée Peyrot**, organist, performing on the Beckerath organ opus 1 in the Hamburg-Harburg concert hall. The recording is released on the German NCA label. Martin Haselböck is represented in the United States by Karen McFarlane Artists, Inc.

Dan Locklair's organ works are available from Subito Music. His work list includes *Celebration* (Variations for Organ), "Ere long we shall see . . ." (Concerto Brevis for Organ and Orchestra), *Fanfare, In Gold and Black* (A Processional), *In Mystery and Wonder* (The Casavant Diptych), *Pageant for Sally, Salem Sonata, Spreckels' Fancy, The Aeolian Sonata, and Triptych for Manuals*. For information: <www.subitomusic.com>.

Recent performances of Locklair's music include *Spreckels' Fancy*, commissioned in honor of the 90th anniversary of the Spreckels Organ in Balboa Park, San Diego, and premiered on June 20 by Carol Williams; *Jubilo*, per-



David Craighead, Ann Labounsky, Andrew Scanlon

Duquesne University acquires the David Craighead Collection of Organ Music

Duquesne University has announced the acquisition of the David Craighead Collection of Organ Music. Donated to the university in 2005, the collection consists of David Craighead's private library of music books and scores, and includes much of Craighead's personal music, together with his editing and fingering. Some scores are accompanied by photocopies of pieces that he reworked and re-edited over the years. There are scores of four-hand repertoire that he performed with his wife, Marian Reiff Craighead, and even scores of pieces played by David's mother, Fay Stinson Craighead, during her student days. David Craighead was recognized by Duquesne University with an honorary doctorate in 2005 and has served as Adjunct Professor of Organ at Duquesne since the summer of 1996.

Registration was one of the significant differences from the kind of mainstream playing one might hear today and the way Craighead performed as a student. His score of the Bach *Prelude and Fugue in B Minor*, which he studied with Alexander McCurdy at the Curtis Institute of Music in Philadelphia (1942–1946), contains indications regarding use of the combination action as well as swell box and crescendo pedal. At his 1946 commencement, Craighead recalled playing Bach's *Schmücke dich* as the prelude, at which time his registration might well have

been something like the Flute Celeste and Unda Maris, soloing out the cantus on the Cor Anglais with tremulant, and changing to the French Horn for the repeated section.

Duquesne University holds among its stacks six other collections of sacred music:

1. The Paul Harold Collection of Organ Music
2. The Boys Town Collection of Sacred Music (includes many rare chant books)
3. The Paul Koch Collection of Organ Music
4. The Jean Langlais Collection—donated by Allen Hobbs (contains many scores owned and autographed by Charles Tournemire, including his scores of Franck's organ works with Tournemire's markings, and also Alkan piano scores autographed by César Franck. Rollin Smith's book *Playing the Organ Music of Cesar Franck* contains an appendix dealing with this collection.)
5. The Richard Proulx Collection of Organ and Choral Music
6. The Edmund Shea Collection of Early Music

These collections will serve not only Duquesne's present and future organ students, but also all scholars who are interested in organ performance practice of the 19th and 20th centuries, new music from many sources, and an immense collection of music and books.

—Andrew Scanlon, AAGO
Adjunct Professor of Organ at
Duquesne University



Sylvia Chai



Johan Hermans, Belgium



Marek Kudlicki, Poland



Arthur LaMirande



Joseph Nolan, Great Britain



Bart Rodyns, Belgium



Lucius Weathersby, PhD



J. David Hart, FAGO
Artistic Director

KINGSDALE ARTIST MANAGEMENT
www.kingsdale.org
Toll-free 1-888-346-4132
We invite your inquiry

RONALD CAMERON BISHOP
Consultant

Pipe Organs
Digital Enhancements
All-digital Instruments

8608 RTE 20, Westfield, NY 14787-9728
Tel 716/326-6500 Fax 716/326-6595

ROBERT I. COULTER
ORGANBUILDER
Atlanta, GA 404.931.3103
Coulterorgans.com

SHIPPENSBURG UNIVERSITY

SHIPPENSBURG, PENNSYLVANIA



The combination three-manual pipe and digital instrument recently installed in Shippensburg University's Cora I. Grove Spiritual Center and Interfaith Chapel controls 58 digital stops and 6 new pipe ranks, including a brass Trompette en chamade.

The console features rosewood drawknob stems, manual sharps, and pedal sharps. The organ's entire complement of pipes and speakers is integrated seamlessly in one central location. Three different console plug-in locations provide additional versatility.

Allen organs®
www.allenorgan.com

150 Locust Street, P. O. Box 36, Macungie, PA 18062-0036 USA
Phone: 610-966-2202 Fax: 610-965-3098
E-mail: aosales@allenorgan.com

PEDAL

- 32 Contre Violone
- 16 Subbass
- 16 Lieblichgedackt (Sw)
- 16 Violone (Gt)
- 16 Erzähler (Ch)
- 8 Oktav
- 8 Gedackt (Sw)
- 8 Offenflöte
- 4 Choralbass
- 4 Offenflöte
- Mixture IV
- 32 Contre Fagott
- 16 Posaune
- 8 Trompette
- 4 Rohrschalmei
- MIDI On Pedal

SWELL

- 16 Lieblichgedackt
- 8 Gamba
- 8 Gambe Celeste
- 8 Hohlflöte
- 4 Principal
- 4 Nachthorn
- 2 Fifteenth
- Plein Jeu IV
- 16 Fagott
- 8 Trompette en chamade (Gt)
- 8 Trompette
- 8 Hautbois
- 4 Clairon
- Tremulant
- Unison Off
- 16 Swell
- 4 Swell
- MIDI On Swell

GREAT

- 16 Violone
- 8 Prinzipal
- 8 Violone
- 8 Rohrflöte
- 4 Oktav
- 4 Waldflöte
- 2 Doublette
- Fourniture IV
- Sesquialtera II
- 8 Trompette en chamade
- 8 Trumpet
- Tremulant
- Chimes
- MIDI

CHOIR

- 8 Prinzipal
- 8 Erzähler
- 8 Erzähler Celeste
- 8 Holzgedackt
- 4 Prestant
- 4 Koppelflöte
- 2²/₃ Nazard
- 2 Blockflöte
- 1³/₅ Tierce
- 1¹/₃ Larigot
- Zimbel III
- 8 Krummhorn
- Tremulant
- Unison Off
- 16 Choir
- 4 Choir
- MIDI On Choir

COUPLERS

- 8 Great To Pedal
- 4 Great To Pedal
- 8 Swell To Pedal
- 4 Swell To Pedal
- 8 Choir To Pedal
- 4 Choir To Pedal
- 16 Swell To Great
- 8 Swell To Great
- 4 Swell To Great
- 16 Choir To Great
- 8 Choir To Great
- 4 Choir To Great
- 16 Swell To Choir
- 8 Swell To Choir
- 4 Swell To Choir
- Gt-Ch Manual Transfer



Dan Locklair

formed by Quentin Faulkner on July 9 at Schlosskirche in Wittenberg, Germany; *Voyage—A Fantasy for Organ*, performed by James Kibbie at the AGO Region V convention in Grand Rapids; *Ayre for the Dance* and “The peace may be exchanged” (*Rubrics*), played by Robert Gant at the Piccolo Spoleto Festival in Charleston, South Carolina; and *Gloria* for double choir, brass, and percussion, at the First United Methodist Church, Birmingham, Alabama, on May 1. Locklair’s *Rubrics* is featured on a new recording by Thomas Trotter entitled *Sounds Phenomenal*, recorded on the Klais organ at Birmingham Symphony Hall in England. For information: <www.locklair.com>.

Lee Orr has edited a new volume, *Dudley Buck: American Victorian Choral Music*, in the Music of the United States of America series, vol. 14, Recent Researches in American Music, vol. 53, published by A-R Editions, Madison, Wisconsin (ISBN 0-89579-573-6, \$195.00). The works chosen for this volume represent the three most popular choral genres during the Gilded Age: the anthem, the sacred and secular cantata, and the part-song. Included are *Buck’s Rock of Ages*, *Festival Te Deum No. 7 in E-flat*, *Grant to Us Thy Grace*, part-songs, *The Forty-Sixth*

Psalm, and other works. For information: <www.areditions.com>.

The American Guild of Organists will present its Distinguished Composer Award to **Richard Proulx** at its annual meeting on Monday, July 3, 2006, in Chicago. Proulx has also been commissioned to write a new choral anthem with obbligato instrument, which will be premiered at the AGO National Convention in Chicago.

Richard Proulx is a widely published composer of more than 300 works, including congregational music, sacred and secular choral works, song cycles, two operas, and instrumental and organ music. He served as consultant for *The Hymnal 1982*, the *New Yale Hymnal*, the *Methodist Hymnal, Worship II and III*, and has contributed to the *Mennonite Hymnal* and *The Presbyterian Hymnal*. He has conducted choral festivals and workshops across the country and abroad.

Proulx was appointed composer-in-residence for 1994–1995 at the Cathedral of the Madeleine in Salt Lake City, and was a visiting fellow at the Seminary of the Southwest in Austin. Currently working as a freelance composer and conductor, he has also been an editorial consultant.

From 1980 to 1994, Proulx was organist–music director at the Cathedral of the Holy Name in Chicago. Before coming to Chicago, Proulx served for ten years (1970–1980) at St. Thomas Church, Medina/Seattle, where he directed three choirs and a chamber orchestra, established a tradition of liturgical handbell ringing, and was organist at Temple de Hirsch Sinai. Previous positions included St. Charles Parish, Tacoma; St. Stephen’s Church, Seattle; and 15 years (1953–1968) at the Church of the Holy Childhood in St. Paul.

Christa Rakich is featured on a new recording on the Loft label (LRCD 1078-1079). The two-CD set includes the complete *Leipzig Chorales* of J. S. Bach, recorded on the C. B. Fisk organ



Christa Rakich

at Old West Church, Boston, and the Paul Fritts organ at Pacific Lutheran University in Tacoma. The booklet contains program notes by Rakich as well as organ specifications and registrations. For information: <www.gothicrecords.com>.



Michael Velting, Parker Ramsay, and Wilma Jensen (photo by Harry Butler)

Parker Ramsay, 14-year-old organist, pianist, harpist and composer, was invited by Michael Velting, organist and choirmaster of Christ Church Cathedral, Nashville, Tennessee, to perform the pre-Evensong organ concert on November 6, 2005. Ramsay was introduced to organ study at the Pipe Organ Encounter (POE) in July 2003, in Athens, Ohio. In September 2003, he began organ study with Dr. Wilma Jensen, Organist-Choirmaster Emerita of St. George’s Episcopal Church, Nashville.

Ramsay has studied under the guidance of the London-based Associated Board of the Royal Schools of Music (ABRSM). A comprehensive syllabus that includes vast repertoire choices, sightreading, aural training, scale and arpeggio study, and written music theory is published for the eight preparatory grades of each instrument. In December 2005, he was awarded highest honors for Grade 8 performance examinations in organ, harp and piano.

Parker Ramsay serves as principal harpist of both the Nashville Curb Youth Symphony and the Middle Tennessee State University Orchestra. He studies harp with Carol McClure, and has been a winner in the Music Teachers National Association (MTNA) composition competitions. In 2005, his *Reformation Suite for Harp and Organ* was premiered for the Greensboro, North Carolina AGO chapter by harpist Sally Duran.

The organ recital at Christ Church Cathedral included the following repertoire: *Incantation pour un jour saint*,

Jean Langlais: *Trio on “Herr Jesu Christ,”* BWV 655, Bach; *Adagio from Symphonie II*, Widor; *Choral in A minor*, Franck.

Wesley Roberts plays a number of recitals this spring: March 12, Neighborhood Unitarian Universalist Church, Pasadena, California; 3/14, St. Monica Parish Community, Santa Monica, California; 3/15, Cathedral of Our Lady of the Angels, Los Angeles, California; 3/26, Gethsemani Abbey, Trappist, Kentucky; and April 19, Trinity Episcopal Church, Covington, Kentucky.



Kathleen Scheide and Zofie Vokalková

Kathleen Scheide, organ professor at Henderson State University, and Zofie Vokalková, flute professor at Prague Conservatory, toured the American South last fall with programs for the Pro Mozart Society of Atlanta, Georgia; Hot Springs, Arkansas Flute Choir; Henderson State University, Arkadelphia, Arkansas; and Northwestern State University, Natchitoches, Louisiana. Scheide played harpsichord at Henderson, where the duo was joined by cellist Felice Farrell. Each program included works by Czech composers Barabas, Benda, Eben, and Gluck, as well as Handel and Mozart. As Ensemble Due Solisti, Vokalková and Scheide have toured Europe and North America. Their compact disc, *W. A. Mozart in Prague*, is available on the Dutch label HLM. Inquiries may be directed to <duesolisti@duesolisti.com>.



Fritz Frurip, dean of the Albuquerque AGO, Beverly Pettit and Craig Smith (photo by Maxine Thevenot)

On January 14 and February 11, **Craig Smith**, reviewer of classical music, theater and dance for *The Santa Fe New Mexican* and writer for its weekly arts magazine, *Pasatiempo*, presented a workshop titled “The Organ and the Opera” at St. Paul Lutheran Church, Albuquerque and St. Bede’s Episcopal Church, Santa Fe, respectively. Mr. Smith discussed the history of the organ in opera, the instruments in opera houses around the world, and the use of organ in opera scores. Organ excerpts were played by Beverly Pettit, organist at St. Paul Lutheran Church, Albuquerque. Pictured in the photo from left to right: Fritz Frurip, dean of the Albuquerque AGO, Beverly Pettit and Craig Smith.

The Institute of Sacred Music at Yale University

Program in Organ Performance

with an outstanding faculty of Catholic, Protestant and Jewish scholars and the resources and facilities of one of the world’s finest research universities

WORSHIP · MUSIC · ARTS

Faculty

Thomas Murray
Martin Jean
William Porter

Degrees Offered through the Yale School of Music

Master of Music
Artist Diploma
Master of Musical Arts
Doctor of Musical Arts

Double Majors may be obtained through the School of Music. Joint Degrees are offered concurrently with Yale Divinity School. Prizes in Organ Performance and Choral Conducting are available for qualified applicants.

YALE INSTITUTE OF SACRED MUSIC
409 Prospect Street
(203) 432-5180

OF SACRED MUSIC
New Haven, CT 06511
www.yale.edu/ism

PIPE ORGAN BUILDERS, LTD.
LAKE CITY, IOWA 51449 (712) 464-8065

Lois Fyfe Music
Specialists in Choral and Organ Music
2814 Blair Boulevard Nashville, TN 37212
615-386-3542 & 800-851-9023 & 615-297-4291 Fax
www.loisfyfemusic.com

GRAND ORGUE

Montre 16'
 Violonbasse 16'
 Bourdon 16'
 Montre 8'
 Dulciana 8'
 Prinzipal 8'
 Viole de Gambe 8'
 Flûte Harmonique 8'
 Bourdon 8'
 Chimney Flute 8'

Quinte 5-1/3'
 Prestant 4'
 Oktav 4'
 Flûte 4'
 Solo Flute 4'
 Tierce 3-1/5'
 Quinte 2-2/3'
 Doublette 2'
 Octavin 2'

Tierce Fourniture IV-VI

Cornet V
 Tierce 1-3/5'
 Fourniture XI
 Cymbale IV
 Bombarde 16'
 Trompette 8'
 Trumpet 8'
 Clairon 4'
 Tremblant

POSITIF

Quintaton 16'
 Bourdon 16'
 Erzähler 16'
 Principal 8'
 Flûte de Bois 8'
 Holzgedackt 8'
 Unda Maris II 8'
 Viole Céleste II 8'
 Prestant 4'
 Flûte d'amour 4'
 Koppelflöte 4'
 Nazard 2-2/3'
 Doublette 2'
 Octavin 2'
 Tierce 1-3/5'
 Larigot 1-1/3'
 Septieme 1-1/7'
 Piccolo 1'
 Sesquialtera II
 Grave Fourniture IV
 Cymbale IV
 Jeu de Clochette II
 Basson 16'
 Corno di Bassetto 16'
 Trompette 8'
 Dulzian 8'
 French Horn 8'
 Clarinette 8'
 Cromorne 8'
 Chamades II 8'
 Tuba Anglais 8'
 Chamade 8'
 Petite Clairon 4'
 Rohrschalmei 4'
 Tremulant
 Octaves Graves 16'
 Muet
 Octaves Aiguës 4'

Flûte Harmonique 8'

Flûte Céleste II 8'
 Octave 4'
 Unda Maris II 4'
 Flûte Traversière 4'
 Nazard 2-2/3'
 Octavin 2'
 Choeur Fourniture V
 Cymbale III
 Tierce 1-3/5'
 Plein Jeu IV

Cymbale III
 Contra Basson 32'
 Contra Trompette 16'
 Basson 16'
 Trompette 8'
 Trumpet 8'
 Hautbois (mp) 8'
 Hautbois (mf) 8'
 Cor d'Amour 8'
 Orchestral Oboe 8'
 Clarinette 8'

Voix Humaine 8'
 Clairon 4'
 Tremulant
 Octaves Graves 16'
 Muet
 Octaves Aiguës 4'

BOMBARDE

Grand Diapason 8'
 Flûte Majeur 8'
 Cellos Célestes II 8'
 Soprano Ah 8'
 Grand Octave 4'
 Grand Jeu VII
 Grave Mixture IV
 Bombarde 16'
 Corno di Bassetto 16'
 Trompette Harmonique 8'
 French Horn 8'
 Chamade 8'
 Tuba Anglais 8'
 Cor Anglais 8'
 Clairon Harmonique 4'
 Chamades 16+8+4+2 IV

PÉDALE

Montre 32'
 Contra Violone 32'
 Contre Bourdon 32'
 Bourdon Doux 32'
 Contre Basse 16'
 Principal 16'
 Contre Gambe 16'
 Subbasse 16'
 Bourdon (G.O.) 16'
 Violone 16'
 Gambe Celestes II 16'
 Quintaton (Pos) 16'
 Bourdon Doux (Rec) 16'
 Erzähler 16'
 Montre 8'
 Prinzipal (G.O.) 8'
 Violoncelle 8'
 Cellos Céleste II (Bomb) 8'
 Unda Maris II (Pos) 8'
 Flûte 8'
 Bourdon (Rec) 8'
 Octave 4'
 Cor de Nuit 4'
 Fourniture IV
 Ophicleide Heroique 64'
 Contre Bombarde 32'
 Contra Basson 32'
 Bombarde 16'
 Basson (Rec) 16'
 Trombone 16'
 Corno di Bassetto 16'
 Contre Trompette 16'
 Bombarde 8'

Chamade (Pos) 8'
 Tuba Anglais (Pos) 8'
 Trompette 8'
 Trumpet 8'
 Clairon 4'
 Rohrschalmei (Pos) 4'
 Zink 2'

Some of the stops on Hector Olivera's national tour



*The Masterpiece Touring Organ by Rodgers
 The Virgil Fox Tradition Continues*

RODGERS®

RÉCIT

Bourdon Doux 16'
 Contre Gambe 16'
 Diapason 8'
 Gambe 8'
 Voix Céleste 8'
 Bourdon 8'

Rodgers Instruments LLC
 1300 NE 25th Avenue
 Hillsboro, Oregon 97124
 503.648.4181
 fax: 503.681.0444
 www.rodgersinstruments.com
 Email: marketing@rodgers.rain.com

Nunc Dimittis

Scott Sward was killed during a robbery attempt at his home in Chicago on January 25. Sward, 43, had served as director of music ministry at St. Joseph Catholic Church, Libertyville, Illinois, since October 2003. Born in Chicago, he grew up in Virginia Beach, Virginia. He received a bachelor of music degree from East Carolina University and in 1986 was appointed Catholic organist at the Naval Amphibious Base, Norfolk. Later he became chapel organist, then Catholic music director and principal cantor, and finally chapel music director and organist for the NAB Chapel. There he directed two adult choirs, a children's choir, a handbell choir, an instrumental ensemble, and a schola cantorum. He also served as pianist and cantor for the Catholic campus ministries at Old Dominion University in Norfolk. Sward wrote five mass settings, choir arrangements, anthems and psalm settings. A memorial Mass was celebrated at St. Joseph Parish on February 3.

Here & There

Bärenreiter-Verlag announces new releases. In time for the Mozart year, study scores of all the piano concertos, in a slipcase (TP 602), are priced at 99 euros throughout 2006 (124 euros thereafter). The collection includes the 27 original concertos plus the seven "pasticcio concertos" that Mozart wrote as a boy, with reproductions of all the fragments, conflicting versions, sketches, and alternative cadenzas. A new edition of Bach's *Italian Concerto*, BWV 971, edited by Walter Emery, includes piano fingerings by Renate Kretschmar-Fischer, with a detailed introduction (BA 5244, 6.95 euros). Vol. III/1 in the *Complete Organ and Keyboard Works of Jan Pieterszoon Sweelinck*, edited by Siegbert Rampe, presents chorale and psalm settings, and many facsimiles (BA 8485, 34.95 euros), with a detailed preface and critical report covering sources and performance practice. Vol. II of *Théodore Dubois Complete Organ Works*, edited by Helga Schauerte-Maubouet (BA 8469, 44.95 euros), contains pieces for three-manual organ. For information: <www.baerenreiter.com>.

Pro Organo has announced the release of new recordings. *Lemare Affair III* (CD 7117) features Frederick Hohman playing original organ works and transcriptions by Lemare on the Kotschmar Memorial Organ at Portland City Hall.

Lyrique Mystique (CD 7125) features John Ayer playing the Berghaus organ at St. Stephen's Episcopal Church, Wilkes-Barre, Pennsylvania, in works by Ayer, Mendelssohn, Tournemire, Franck, Vaughan Williams, Bridge, Christiansen, and Diemante.

David Briggs Live! (CD 7176) fea-

tures the organist in concert on the Muller organ at Trinity Episcopal Cathedral, Little Rock, Arkansas, playing works by Bach, Liszt, Mendelssohn, Durufle, and an improvisation.

Sing to the Lord New Songs! (CD 7178) features the Choir of St. Paul's Episcopal Church, Indianapolis, Indiana, the Indianapolis Pro Musica, Frank W. Boles, director, Edie Johnson, organist, in 22 selections by Boles, Martinson, Ferko, Chilcott, Hurd, DeLong, and Locklair. *A Day for Rejoicing* (CD 7191) also features the Choir of St. Paul's Episcopal Church, Indianapolis, in an anthology of sacred music by Frank Boles.

Ave Maria: Music in Honor of the Blessed Virgin Mary (CD 7193) features the Notre Dame Basilica Schola, Notre Dame Women's Liturgical Choir, and Notre Dame Liturgical Choir, Gail Walton and Andrew McShane, directors, in 21 selections by di Lasso, Poulenc, Villette, Willan, Rheinberger, Parsons, Palestrina, and de Victoria.

Christmas Holidays (CD 7194) features the Vocal Arts Ensemble of Cincinnati, Earl Rivers, music director and conductor, in 21 selections by Mechem, Paulus, Dawson, Lawson, Samuelsson, Ferko, Dering, Tavener, Palestrina, Houkom, and Sametz.

Organa Americana (CD 7196) features Tom Trenney playing works by Wilson, Shearing, Buck, Phillips, Miller, Paulus, Connor, Ives, and an improvisation, on the Schantz organ at St. Peter's Episcopal Church, Savannah, Georgia.

Blasts from the Century Past (CD 7197) features David Heller playing works by Bonnet, Bridge, Yon, Vierne, Hindemith, Barber, Albright, Persichetti, and Phillips on the Rosales organ at Trinity Episcopal Cathedral, Portland, Oregon.

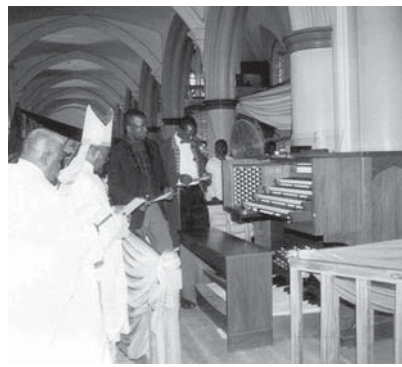
In the Old World and the New (CD 7198) features Claudia Dumschat playing the Fisk organ, op. 92, at the Church of the Transfiguration, New York City, in works by Mozart, Buxtehude, Sweelinck, Bach, Rorem, Tower, Dupré, and Ives.

Christmas on Fifth Avenue (CD 7200) features the Choir of St. Thomas Church, New York City, directed by John Scott, in 20 selections by Willcocks, Woodward, Gardner, Ord, Howells, Hancock, Bassi, Praetorius, Preston, Scott, Rutter, and Mathias.

For information: <www.zarex.com>.

Gloriae Dei Cantores is featured on a new recording, *Joy and Gladness*, on the Paraclete Press label. The CD includes a collection of favorite anthems of celebration, from Palestrina's *Jubilate Deo* to Mathias's *Alleluia*. For information: <www.paracletepress.com>.

Allen Organ Company, with the assistance of Chopin Music (Allen's representative for Lagos), recently installed a Quantum Q405 four-manual, 79-stop instrument in Holy Cross Cathedral, Lagos, Nigeria. Located on the Southern coast of Nigeria in western Africa, Lagos is known for its large amount of commerce. Holy Cross is a large, downtown parish in this city of over 10,000,000 people. The new Allen main



Allen Quantum Q405 at Holy Cross Cathedral, Lagos, Nigeria

organ speaks from an area high above the cathedral floor and from behind the reredos wall. The organ also provides a full antiphonal complement that speaks from the cathedral's gallery, and allows all of the organ's divisions to speak from either or both ends of the nave. The dedication for the Quantum Q405 was held on December 11, 2005. For information: <www.allenorgan.com/>.

In the wind . . .

by John Bishop

"Won't you be my neighbor?"

Do you associate a tune with that sentence? The cardigan sweater, the sneakers, the catchy melody, and the slightly off-pitch singing are all icons for the children of baby boomers—those who grew up watching *Mr. Rogers' Neighborhood*. I picture a quiet suburban cul-de-sac with ranch houses, station wagons parked on concrete driveways, bicycles on their sides in the tree lawns, kids being sent next door to borrow a cup of sugar, and maybe a spinet piano covered with framed photos. Fred Rogers did his best to teach our children and us how to be good friends and neighbors over the airways of Public Television.

There's an eight-rank Aeolian residence organ in my workshop right now, Opus 1014, built in 1906 for the home of John Munro Longyear in Brookline, Massachusetts. Mr. Longyear discovered huge mineral deposits in the Upper Peninsula of Michigan, acquired vast tracts of land, and made a fortune bringing the ore to market. He and his wife Mary were devoted students of Christian Science, and they moved to Boston in 1901 where Mary Longyear became a close friend of Mary Baker Eddy, the founder of Christian Science. Following their deaths, their home was left to a foundation in their name that developed the building and grounds into a museum about Christian Science.¹ After the museum closed in 1998, the estate was purchased by a developer who built a community of condominium residences on the site. The Organ Clearing House acquired the organ in the summer of 2005, helping the developers create space for a fitness center.

This is a terrific organ, complete with

a 116-note roll-player, the famed automatic device that plays the organ using paper rolls. Spending a few months with an organ like this gives one great insight into the standards of a legendary company. In the last years of the nineteenth century, Aeolian began building a list of clients that reads like *Who's Who* of the history of American corporations. Aeolian didn't get such a good name by accident—their organs are beautifully made and uniquely conceived as the last word in personal luxury of their day. The idea that a pipe organ like this would be considered a must-have furnishing in a grand house has captivated me, and with the help of a smashing book I've formed a picture of a neighborhood that would knock Mr. Rogers' socks off.

Rollin Smith's *The Aeolian Pipe Organ and Its Music* was published by the Organ Historical Society in 1998 and is available through their catalogue. Go to <http://shop.store.yahoo.com/ohscat/alog/smitaeolpipo1.html> and buy a copy or two. I took quite a bit of grief at home when my wife realized that the book I was chucking over was about residence pipe organs, but when I read her a couple passages my point was made. Mr. Smith understands that the heritage of the Aeolian Company is something very special, and he has told us all about it. The book contains plenty of facts about the company's history. The stories about the early twentieth-century organists who played on, composed for, and recorded on the Aeolian Organ form a fascinating picture of the styles and opinions of early twentieth-century virtuosos—many of whose names are familiar to us today. The importance of the Aeolian Organ as documentation of a school of playing is unequalled—remember that the phonograph was primitive in those days—and the Aeolian rolls are among the earliest accurate recordings of such masters as Marcel Dupré, Clarence Eddy, and Lynwood Farnam. An example of the accuracy of this musical documentation is found on page 227, where Mr. Smith provides a comparison of the first eight measures of the score of the Daquin *Noël* with a reprint to scale of the same passage as recorded on the Aeolian roll by Dupré. By looking at the length of the notes on the roll, an organist familiar with piece can see clearly that Dupré clipped the first note of the piece short and accented the second (fourth beat of the measure), that he added a low D in the left hand on the fourth beat of the fourth measure (not in the score!), and that he started his trills on the lower note. What a lot of historical information to get from a few dots on a page.

Mr. Smith emphasizes the importance of this documentation by quoting a statement made by Charles-Marie Widor in 1899:

How interesting it would be if it were possible for us to consult a phonograph from the time of Molière or an Aeolian contemporary with Bach! What uncertainties and errors could be avoided, for instance, if the distant echo of the *Matthäus-Passion*, conducted by the composer, could still reach us.

Is it not truly admirable to be able to



New Instruments
Rebuilding
Restoration
Additions
Maintenance



Elsener Organ Works, Inc.

Dedicated to the creation and preservation of the world's finest instrument.

Mailing Address:
46 West 22nd Street
Deer Park, NY 11729

Phone:
(631) 254-2744

Web:
www.ElsenerOrganWorks.com


Email:
JoEllen@ElsenerOrganWorks.com

Factory Address:
120 East Jefryn Blvd.
Deer Park, NY 11729

Fax:
(631) 254-8723



A.E. Schlueter Pipe Organ Company



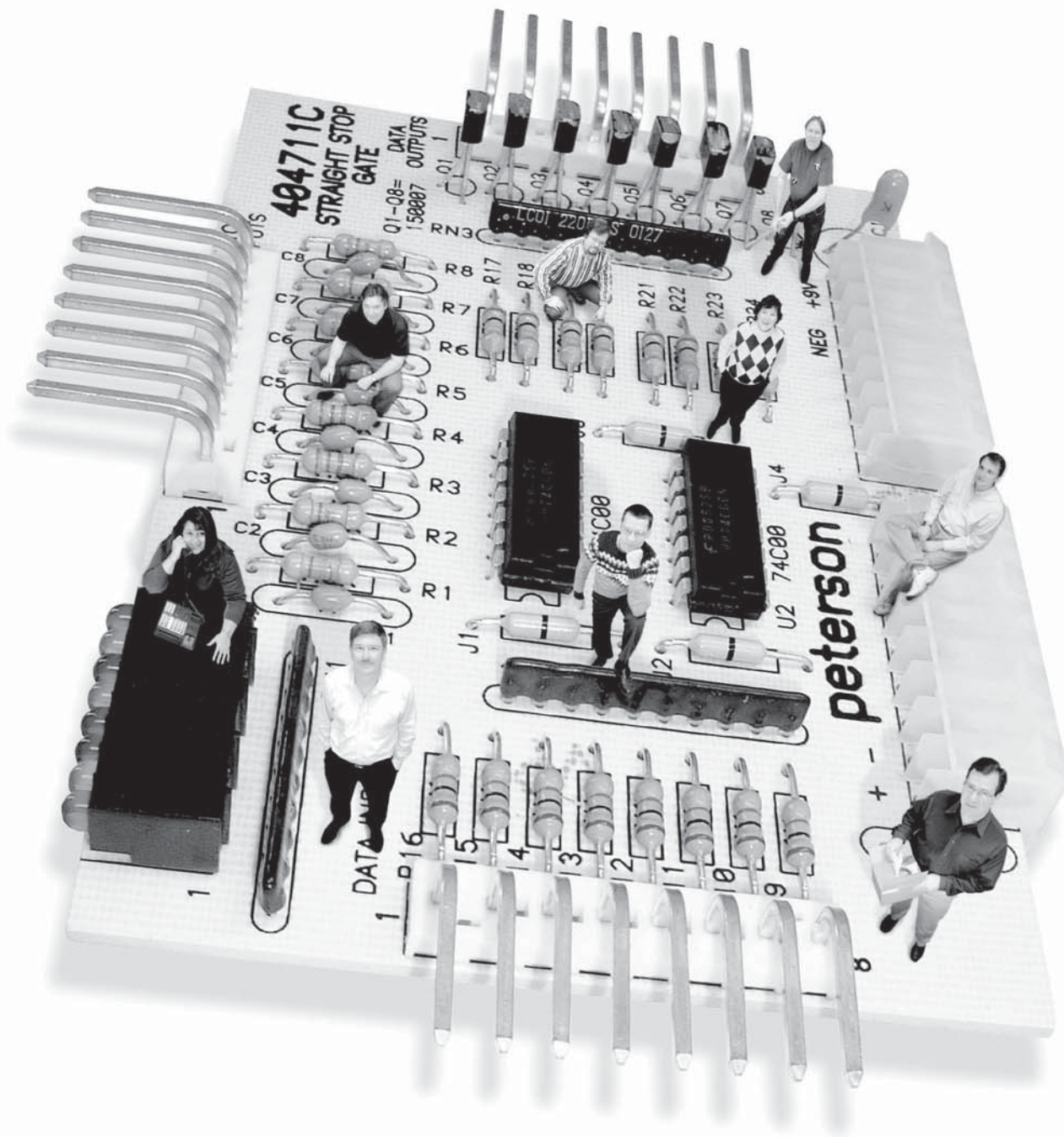
Fine Pipe Organ Builders and Consultants

- New instruments
- Rebuilding
- Additions
- Slider chests
- Electro-pneumatic chests
- New consoles

P.O. Box 838 • Lithonia, GA 30058
 800-836-2726 • 770-482-4845
 Fax 770-484-1906
www.pipe-organ.com

New 3-manual, 48-rank pipe organ installed at First Presbyterian Church in Savannah, Ga. Dedicated October 9, 2005.

That "Little Something Extra" With Every Purchase



Every product from Peterson comes standard with extra-value features such as unmatched customer service and a track record of innovation spanning 55 years.

Our people make the difference!

peterson
ELECTRO MUSICAL PRODUCTS, INC.

11601 S. Mayfield Avenue Alsip, Illinois 60803-2476 USA
Phone 800.341.3311 Fax 708.388.3367 email@petersonEMP.com
www.PetersonEMP.com

record the interpretation of a musical work with absolute exactitude and to know that this record will remain as an unalterable document, a certain testimony, rigorously true today, which will not change tomorrow—the quintessential interpretation that will not vary for all eternity.²²

But enough about the organists—it's the patrons that got me going. One of the book's appendices is an alphabetical list of those who purchased Aeolian organs (page 384). Another is an Opus List that includes the street addresses of Aeolian installations (page 319). Published lists don't always make good reading, but when I started flipping back and forth between these two I started humming Mr. Rogers' neighborhood song while in effect reading the Manhattan phone book!

With the help of these lists, I've imagined a walking tour of some very special residences, all home to Aeolian organs. Let's start on the corner of Fifth Avenue and East 92nd Street in Manhattan. Central Park is on the west side of Fifth. When we stand with our backs to the Park we're looking at the home of Felix Warburg. Mr. Warburg was in the diamond business, and was one of New York's most enthusiastic musical patrons, serving as a member of the board of directors of both the Metropolitan Opera and the Philharmonic Society. In the 1930s he rescued many prominent Jews from Germany and supported the emigration of musicians such as Yehudi Menuhin and Jascha Heifetz.³ Mr. Warburg's Aeolian organ (Opus 1054, II/22) was installed in 1909.



Carnegie organ (courtesy Rollin Smith)

We walk south to 90th Street to find the residence of Andrew Carnegie. Inside is Aeolian's Opus 895 with three manuals and 44 ranks, built in 1900.⁴ Mr. Carnegie, founder of the Carnegie Steel Corporation of Pittsburgh, Pennsylvania, was an active philanthropist whose generosity resulted in what is now Carnegie-Mellon University. His foundation was responsible for the construction of 2,509 public libraries throughout the English-speaking world.⁵ And since Mr. Carnegie believed that "music is a religion," the Carnegie Organ Fund gave millions of

dollars in matching grants to help build more than 8,800 pipe organs.⁶ Walter C. Gale was organist to the Carnegie family for seventeen years, arriving at the house at seven o'clock every morning they were in town. Mrs. Carnegie kept a log book of their Atlantic crossings in which she wrote about their return from Liverpool on December 10, 1901, driving directly to their new home to find "Mr. Gale playing the organ and the garden all covered in snow."⁷

One door south from Mr. Carnegie is the residence of Jacob Ruppert⁸, brewing magnate (Knickerbocker Beer) and owner of the New York Yankees. Unfortunately Mr. Ruppert's was not the complete household—no Aeolian organ. Still heading south, we cross East 89th Street and pass the Guggenheim Museum.

At 990 Fifth Avenue (at 80th Street—two blocks south of the Metropolitan Museum of Art) we find the residence of Frank W. Woolworth who nickel-and-dimed himself into prominence with a chain of stores bearing his name. Mr. Woolworth was one of Aeolian's best customers. His first instrument was #874 (II/16, 1899). In 1910 the organ at 990 5th Avenue was enlarged to three manuals and 37 ranks (Opus 1144). But why limit yourself to just a city organ? Mr. Woolworth installed Opus 1318 (II/23, 1915) in his second residence, which he called *Winfield* (his middle name) in Glen Cove (Long Island), New York. *Winfield* was destroyed by fire in 1916 but fortunately for the local trades and for the Aeolian company, it was rebuilt at three times the original cost, and Mr. Woolworth bought his fourth and largest Aeolian organ, Opus 1410 (IV/107).⁹ Installed in 1918, this grand organ included the first independent 32' Diapason in an Aeolian residence organ.¹⁰

Frank Woolworth was one of Aeolian's few patrons who could actually play the organ. He was wholly devoted to Aeolian organs, to the company, and to the music it provided. His contract for Opus 874 included 50 rolls of his choosing and free membership in the Aeolian Music Library for three years to include an average of twelve rolls per week.¹¹ When mentioning Aeolian rolls, it's interesting to note that in 1904 the price of the roll-recording of Victor Herbert's *Symphonic Fantasy* was \$9.25 and a worker in the Aeolian factory earned \$11 per week.¹² Frank Taft, art director of the Aeolian Company, was one of Woolworth's close friends. It was Mr. Taft who played the organ for Woolworth's funeral at his home at 990 Fifth Avenue (Opus 1144) in April of 1919.¹³

Our tour continues six blocks south to the home of Simon B. Chapin at Fifth and 74th. I wouldn't have recognized Mr. Chapin's name without having had an encounter with his "country organ" several years ago. Mr. Chapin was a successful stockbroker. Among other pursuits, he invested his immense personal wealth in large and successful real estate ventures. Most notable among these was his partnership with Franklin Burroughs in the development of Myrtle Beach, South Carolina into a popular resort. The firm of Burroughs & Chapin

developed the Seaside Inn (Myrtle Beach's first oceanfront hotel), and the landmark Myrtle Beach Pavilion. The new shopping district was anchored by the Chapin Company General Store, and to this day Burroughs & Chapin is a prominent real estate development company. He built a lakefront vacation home in Lake Geneva, Wisconsin in 1898, about 75 feet from the shore. The house presents a 115-foot façade that includes a 55-foot screened porch. Aeolian's Opus 1000 (II/18) was installed there in 1906. He must have been pleased with the instrument because that same year he purchased a two-manual instrument with 15 ranks for his home on Fifth Avenue (Opus 1018).¹⁴

One block further south on Fifth Avenue and a couple doors east on 73rd Street we find the home of newspaper publisher Joseph Pulitzer where Aeolian's Opus 924 (II/13) was installed in 1902. Edward Rechlin was organist to the Pulitzer family, playing from 9:30 to 10:00 each evening they were in town. He was paid \$20 an evening and \$25 for a family wedding.¹⁵

Keep going east on 73rd Street, turn right on Madison and walk one block south to East 72nd and you'll find the home of Louis Comfort Tiffany. Now this guy knew something about quality of design, and the folks at Aeolian must have been very pleased when Mr. Tiffany contracted for Opus 925 (II/12) in 1902. And once again, a city organ wasn't enough—Aeolian's Opus 1146 (II/27) was installed at Tiffany's second home in Cold Spring Harbor, New York in 1910.¹⁶

By the way, Mr. Tiffany's appreciation of the Aeolian organ was shared by his clients. The Dodge brothers, Horace and John, started their career building automobile chassis for the Ford Motor Company. It didn't take them long to realize that they would make more money building entire cars, and they formed the company that still bears their name. They each had large Aeolian organs in their Michigan residences. Horace's first organ was Opus 1175 (II/15) and his second was Opus 1319 (IV/80). John's only Aeolian was Opus 1444 (III/76). Perhaps Horace was threatened by his brother catching up because in 1920 he purchased Opus 1478. With two manuals and 16 ranks, this organ was not so impressive by itself, but its setting certainly was. It was installed in his steam-powered yacht, the *Delphine*. The *Delphine* was 257 feet long, had five decks and a crew of 58, and its interior appointments were designed by Louis Tiffany. The organ was installed across from the fireplace in the walnut-paneled music room.¹⁷ It's fun to imagine Mr. Tiffany and Mr. Dodge sharing their appreciation of the Aeolian organs at Tiffany's drawing board over snifters of cognac.

From Louis Tiffany's house, we walk two blocks south on Madison Avenue, then back west to Fifth Avenue, to the home of Henry Clay Frick, another steel industrialist from Pittsburgh. The Frick family moved to New York in 1905 and rented the William H. Vanderbilt residence on Fifth Avenue at East 51st Street (no organ). During this period they built a vacation home at Pride's Crossing, Massachusetts, and Aeolian Opus 1008 (III/44) was installed there in 1906. Once that house was complete, the Frick family started building their own home in Manhattan at One East 70th Street, on the corner of Fifth Avenue, opposite Central Park. This home was graced by Aeolian 1263 (IV/72), which was shipped from the factory in March of 1914. Mr. Frick also donated an Aeolian organ (Opus 1334, IV/64) to Princeton University in 1915, where it was installed in Proctor Hall of the Graduate College.¹⁸



Schwab console (courtesy Rollin Smith)

We've walked 24 blocks, and I'd like to show you one other organ. It's a little too far to walk so we'll take a cab. Charles Schwab, the first president of U.S. Steel, built his West Side home to occupy the entire block between 72nd and 73rd streets on Riverside Drive. With 90 bedrooms it was the largest residence in Manhattan, but Mr. Schwab started small in the Aeolian department—Opus 961 (1904) had only two manuals and 33 ranks. Perhaps he was inspired by his steel colleague Mr. Frick when he ordered the enlargement of the organ (Opus 1032, 1907) to four manuals and 66 ranks.¹⁹ We might imagine that Frick's response was to up the ante with Opus 1263 (IV/72). Do you suppose that the man from Aeolian was encouraging these guys to outdo one another?

Our little tour has taken us past some of Manhattan's grandest sites. Many of the homes I've mentioned have been replaced by modern high-rise luxury condominiums, but it's fun to imagine a day when Fifth Avenue was dominated by some of the grandest single-family homes ever built. What was it about the Aeolian organ that excited the interest of this group? What extravagant home furnishings are available today that can compare to a \$25,000 or \$35,000 pipe organ built in 1910 or 1920? However we answer those questions, the Aeolian Company got it right for about 30 years. Then came the Great Depression. ■

Notes

1. <http://www.longyear.org/mbl.html>
2. Smith, Rollin, *The Aeolian Pipe Organ and Its Music*. Organ Historical Society, 1998, frontispiece.
3. *Ibid.*, p. 122.
4. *Ibid.*, p. 122.
5. <http://www.carnegie.org/sub/about/biography.html>
6. Whitney, Craig, *All the Stops*, PublicAffairs, 2000, p. 29.
7. Smith, p. 242.
8. *Ibid.*, p. 122.
9. *Ibid.*, pp. 78-79.
10. *Ibid.*, p. 51.
11. *Ibid.*, p. 145.
12. *Ibid.*, p. 145.
13. *Ibid.*, p. 79.
14. *Ibid.*, p. 330.
15. *Ibid.*, p. 280.
16. *Ibid.*, p. 339.
17. *Ibid.*, pp. 96-99.
18. *Ibid.*, pp. 123-133.
19. *Ibid.*, pp. 92-96.

Music for Voices and Organ

by James McCray

Collections of Vocal Music

O body swayed to music,
O brightening glance,
How can we know the dancer from the dance?

—W.B. Yeats (1865-1939)
Among School Children, VIII

History suggests that the first book in English printed in America (New Eng-

Lewtak

PIPE ORGAN BUILDERS

The **best** of the European tradition

Proudly made in America

1003 Barnwood Lane
Camillus, New York 13031

(315) 751-0505
www.lewtakorgan.com

FREE INFORMATION ABOUT
BELLS AND CARILLONS

*The Guild
of Carillonneurs
in North America*

37 Noel Drive
Williamsville, NY 14221

HERMES PIPE ORGANS

COLOSSIANS 3:23

- New Pipe Organs
- Tuning & Maintenance
- Restoration
- Additions
- Service Contracts & Consultations

Frederick A. Hermes
5229 Springer Road
LaVale, WI 53941
Phone: (608) 985-8191
Cell: (608) 547-8191

Jonathan P. Hermes
5229 Springer Road
LaVale, WI 53941
Phone: (608) 985-8191
Cell: (608) 547-8191

land) was probably the 1640 edition of *The Whole Book of Psalmes Faithfully Translated into English Metre*. This came to be known as *The Bay Psalm Book*, but it was not until the 1698 edition when it contained printed music—13 melodies to be used in singing the psalms. Josiah Flagg's 1764 publication, *Collection of the Best Psalm Tunes*, contained many settings never published before in America. But probably the most memorable early collection was by William Billings; his 1770 book, *The New-England Psalm-Singer* had anthems, psalms, and fusing tunes. Billings was possibly the most important Early American composer. So, from the early days of American music, the idea of using a collection of works was not only common, but probably the preferred way of publication.

Singing masters appeared. At first they were ministers, but later they were specialists who, because of their limited numbers, traveled from settlement to settlement with their songbook and pitchpipe organizing classes in the evenings since they probably had another trade by day. In 1779 Massachusetts voted to establish a special place in a gallery for "singers," thus a move to a more formal improvement in the musical life of the early church.

Today, most choruses use the choral octavo, comfortable in the hand and containing the choral parts and accompaniment, unlike the part-books used in the Renaissance that only had individual lines (soprano, alto, etc.). Seeing the full score makes choral reading considerably easier since singers often enter after long periods of rest.

The number of octavos published each year is immense; however, most publishing houses issue only a few collections of choral music, and usually they are assembled octavos previously published separately. The advantage, of course, is that purchasing individual octavos is far more costly than buying a collection of them. Currently, octavos average about \$2.00 each, but a collection brings the price per work down to under \$1.00. However, a director may not want to program every selection in the collection because of the text, style, or difficulty of the setting.

The reviews this month feature recently issued collections. They include a variety of musical styles. In this day of very limited budgets for music, a collection might be able to stretch those dollars and still provide a wide variety of new music for the church choir.

A Stanford Anthology, edited by Jeremy Dibble. SATB and organ, Oxford University Press, 0-19-386640-4, \$17.95 (M/M+).

This excellent collection contains 18 anthems and motets by the important late-Romantic British composer, Charles Villiers Stanford (1852–1924). There is an extensive editorial introduction that discusses the background of these settings and a chart that indicates their appropriateness for use in the church year. The settings were published throughout his life, including one published posthumously. Two are for double choir, some contain solos, and most use organ accompaniment. This collection is rich in quality and will provide music for diverse church occasions or for concerts. Highly recommended.

Cantica Nova, no editor given. SATB and organ, Oxford University Press, 0-19-335536-1, \$16.95 (M+).

This is a collection of 18 new motets by contemporary British composers ranging from John Rutter to Bob Chilcott. There is a kaleidoscope of musical styles with a wide range of sonorities and levels of difficulty. Both accompanied and unaccompanied works are included. All are in Latin with no English translations for performance; however, the preface includes translations, composer's notes on each setting, and liturgical use. Most of the pieces are sophisticated and will require solid choirs for performance. Exciting new music.

Weddings for Choirs, compiled and edited by Judy Martin and Peter Parshall. SATB and keyboard, Oxford University Press, 0-10-353265-4, \$14.95 (M).

There are 40 works in this compilation with composers from the Renaissance to contemporary. Almost all names are recognizable (Vivaldi, Mozart, Rutter, Mathias, etc.) so this collection offers a wide range of musical styles that will have immediate appeal to church choir use. The introduction has organized the music into wedding categories (i.e., Signing the register, Entrance or Exit of the Bride and Groom, the Blessing).

Augsburg Easy Choirbook, Vol. Two, no editor given. Two-to-four part with keyboard and some with additional instruments, Augsburg Fortress, 0-8006-7751-X, \$9.95 (E/M-).

Accessible music for the church year in various choral settings with many for SAB choir—there are 16 works; some use oboe, handbells, and other C instruments. The separate instrumental parts are free from the publisher with the purchase of multiple copies of the collection. The introduction includes suggested uses within the church year for each of the easy anthems. All of the works have been published separately. Useful for small church choirs.

ChildrenSing, Mark Patterson. Augsburg Fortress, 0-8006-7769-2, \$24.95 (E).

Patterson's collection includes seven short anthems spanning the church year. They are designed for children 8–12 years old. An interesting feature is that each piece includes two versions: the complete score with accompaniment for the director, and a reproducible melody-only version for the young singer. Tips for teaching music are also provided for each song. This pragmatic collection is a very inexpensive way of providing music for a children's choir through the purchase of one or two composite books. The music is easy and set in English.

One Is the Body, John L. Bell. SATB and keyboard, GIA Publications, G-5790, \$17.95 (E).

A collection of 50 songs from diverse locations such as Hawaii and the Congo. They are organized into four-part settings, some with keyboard, and all contain several verses that are printed separately on adjoining pages. Most are in English although those from places such as Zimbabwe contain the original language for part or all of the setting. The songs are organized into the following categories: I, Gathering for Worship; II, The People of God; III, The Word of God; IV, Commitment to God. This music is very informal.

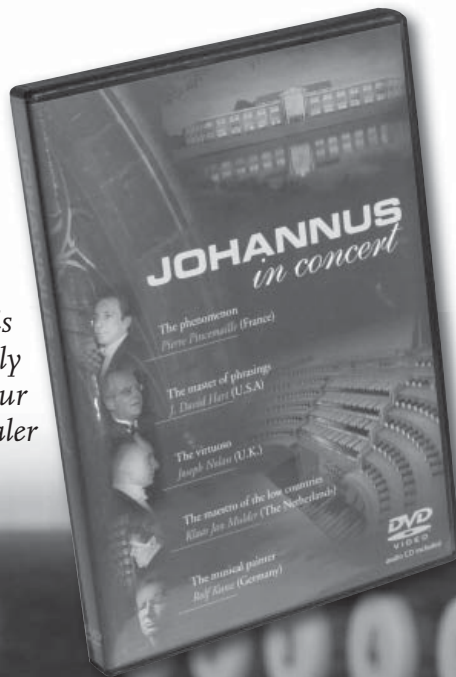
Epiphany to All Saints for Choirs, compiled and edited by Malcolm Archer and John Scott. SATB and keyboard, Oxford University Press, 0-19-353026-0, \$14.95 (M+).

This excellent collection is subtitled "Anthems for the Church's Seasons" and contains 50 works from the Renaissance through today. Popular, familiar composers such as Palestrina, Purcell, Rachmaninoff, and Vaughan Williams are included. The contents are divided into seasons in the church year or special periods within seasons (All Saints Day, Ascension, etc.), and each has several different musical settings appropriate to that category. The difficulty level varies so not all works will be useful to smaller church choirs, yet the collection is filled with high quality music throughout. Highly recommended!

Spirits That Dwell in Deep Woods, Wyatt Tee Walker, arr. C. Eugene Cooper. Unison/SATB unaccompanied, GIA Publications, G-5953M, \$25.95 (M-).

This interesting collection has 24 "Prayer and Praise Hymns of the Black Religious Experience, 1885–1925." Most are in SATB arrangements, usually in a call/response style for a soloist and choir. In addition to standard spirituals such as *Keep Your Lamps Trimmed* and *I Wanna Die Easy*, there are many settings that are less familiar.

JOHANNUS introduces a unique concert DVD



This DVD is now exclusively available from your JOHANNUS dealer

The impressive interpreter
Pierre Pincemaille (France)

The master of phrasing
J. David Hart (U.S.A.)

The Queen's Organist
Joseph Nolan (U.K.)

The Maestro of the Lowlands
Klaas Jan Mulder (The Netherlands)

The musical painter
Rolf Kunz (Germany)

FIVE TOP ORGANISTS WILL TAKE YOU ON A JOURNEY TO THE WORLD OF JOHANNUS



JOHANNUS

WWW. JOHANNUS .COM

CHANGE IS INEVITABLE.

GROWTH IS OPTIONAL.



ARTISTRY IS CRITICAL.



INTEGRITY AND AN INFORMED
POINT OF VIEW, SINCE 1917



Reuter
Fine Pipe Organs

Reuter Organ Co.
1220 Timberedge Road
Lawrence, KS 66049
785/843-2622
www.reuterorgan.com

The arrangements are easy, often with several verses set strophically. The music is based on and taken from Wyatt Tee Walker's book of the same title. GIA also has all 24 works available on a recording (GIA CD-605).

GladSong Choirbook, no editor given. SATB and keyboard, Augsburg Fortress, 0-8006-7608-4, \$9.95 (M-).

Contemporary music for the church year by 11 composers. Some selections are for SAB, unison, or two-part choir, some include additional instruments, and others have optional instrumental descants. Familiar titles such as *Borning Cry* and *Oh, Come, Oh, Come, Emmanuel* are included. This collection is designed for smaller church choirs.

With All My Heart, Volume 2, Phil Kadidlo. Vocal solos with keyboard, Augsburg Fortress, 0-8006-7685-8, \$9.95 (M).

Subtitled *Spring And Summer*, this set of 12 contemporary vocal solos features music for that time of the church year. Several pieces have obbligato instrumental parts, included separately at the back of the book. There also is a CD recording of the solos. The music is pragmatic and not difficult. The accompaniment is relatively easy.

Book Reviews

Thomas Tomkins: The Last Elizabethan, edited by Anthony Boden, with commentaries on Tomkins's music by Denis Stevens, Bernard Rose, Peter James, and David R. A. Evans. Burlington, VT: Ashgate Publishing, 2005. xiii + 373 pages; \$134.95 from Ashgate Publishing, 101 Cherry Street, Suite 420, Burlington, VT 05401-4405; tel: 802/865-7641; fax: 802/865-7847; e-mail: <info@ashgate.com>.

Although the name of Thomas Tomkins (1572–1656) is perhaps not as well known to the general music public as those of his contemporaries William Byrd (1543–1623) and Orlando Gibbons (1583–1625) in the history of British music, the author of this book describes him as the “last great composer of the ‘golden age’ of British Music.” Tomkins was a member of a musical family that included several other church musicians of some distinction, and at one stage in his career Tomkins studied with Byrd. In 1596, at the age of 24, he was appointed organist in charge of music at Worcester Cathedral, and took the degree of B.Mus. at Magdalen College, Oxford, in 1607. By 1620 he was a Gentleman of the Chapel Royal—this was not a fixed building but an institution subject to royal command—who arranged and performed the divine service in the sovereign's presence; one of his colleagues was Orlando Gibbons. After the death of Gibbons, as one of the principal royal composers Tomkins provided much of the music for the coronation of Charles I. Tomkins was a prolific composer in many genres, and all his works are polyphonic in conception. Most of his music was composed for church use. His anthems provided for some idiomatic keyboard writing, in contrast to the vocal-based counterpoint of his contemporaries. His keyboard works vary in style from the inviting to the complicated, employing a ground bass or plainsong. Several of his late works—anthems and keyboard pieces—express outrage and sadness over current political affairs: one ‘sad pavan,’ headed ‘for these distracted times,’ was dated a few days after the execution of his royal patron, Charles I, in 1649. He

wrote five services, over 100 anthems, madrigals, and about 70 instrumental works, which include keyboard pieces and consort music.

The book is divided into three parts. Part One, “The Lives and Times of Thomas Tomkins and his Family,” consists of 12 chapters that identify his activities mainly according to geographical locations, such as St. David's (‘little England beyond Wales’), Gloucester, and Worcester. The story begins with an account of Tomkins's appointment as a vicar choral at St. David's in 1565, where part of his duties consisted of some organ playing. The following account provides fascinating details of his life within historical contexts. Also included are descriptions of area topography, cathedrals and their organs, the condition of cathedral music, the social and political aspects of life in Elizabethan London in general—the mid-seventeenth century was a time of plague and wars—and in the Chapel Royal in particular. This part also includes references to the place of music in the education of children; the state of English literature, poetry, and drama, enhanced by the inclusion of quotations from relevant works; and the activities of prominent representatives of these genres. Tomkins's activities as organist—including playing for such royal occasions as funerals and coronations—are also documented in these contexts; the six-hour coronation of Charles I is described as the single most important event of Tomkins's entire career.

Part Two, “The Music of Thomas Tomkins,” consists of four chapters with these titles: “*Musica Deo sacra*”; “Songs of 3, 4, 5 and 6 Parts”; “Music for Keyboard Instruments”; and “Consort Music.” The focus on these topics is elaborated with reference to specific musical forms and textures, and by the place of particular pieces in the broader musical context of the time. The author refers to the four-part anthems as examples of Tomkins's finest workmanship. He describes one of the verse anthems, *Songs to the Organ*, as “a solid and impressive monument to the taste of the times, a taste that [Tomkins], as a virtuoso organist, shared to a large degree” (211). Their wide variety of procedures and musical ideas recommends them to players who have the skill to perform them. The *Songs* also receive the highest praise: “the best of them reaching a summit of musical beauty that can only be matched by the finest creations of Weelkes, Gibbons, and Willbye” (218). The fairly intricate account of the music for keyboard instruments covers about 15 known works for organ and more than 50 pieces for the virginal, harpsichord, or clavichord; some of these have liturgical elements. Although the surviving consort music exceeds 30 items, it seems that Tomkins's contemporaries did not acknowledge him as an outstanding consort writer.

Part Three, “Further Commentaries,” includes a chapter on appreciation that refers to the 41 *Songs to the Organ* as some of Tomkins's most original and finest music. Boden concludes that although Tomkins cannot be classified as a great genius, he lived in an age of great men, and his work can be ranked favorably with that of Byrd.

The concluding paragraph of Chapter 12, “Distracted Times,” provides an appropriate summary of Tomkins's life and his contribution to music:

Thomas Tomkins hoped to be remembered by posterity, and by great good fortune that aspiration has been realized. His music, both exceptional and at times forward-looking, served to ennoble and enrich British cultural life in an age of political turmoil. But he also sowed the seeds of future greatness, handing on the baton of creative genius to composers he

could not know and at whose achievement he could perhaps only guess (193).

Supplementary material includes a List of Works (67 in all: church music, secular vocal music, keyboard music, consort music) and their sources. An extensive bibliography of works by 146 authors concludes the book. The 23 illustrations include external and internal views of cathedrals, manuscript pages, maps, and portraits.

This thoroughly researched, apparently complete, and eminently readable document provides a valuable contribution to the field of British church music that will be welcomed by early music scholars, performers, and general readers alike.

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

Kenneth Morgan, Fritz Reiner: Maestro & Martinet. Urbana and Chicago: University of Illinois Press, 2005. xv + 310 pp. ISBN 0-252-02935-6. \$34.95 (cloth).

The conductor Fritz Reiner (1888, Budapest–1963, New York City) is remembered concurrently for his superlative music making, for his autocratic control and diminutively scaled yet precise baton technique, and for being a virtuosic drillmaster. His recordings, especially of the music of Richard Strauss, Wagner, and his teacher and friend Béla Bartók are legendary.

Morgan's title for this biography contains two alliterative epithets—maestro and martinet—in which are compressed the major characteristics of Reiner's musical personality. The first is self-explanatory. The second is not meant to be derogatory, but descriptive. The word “martinet,” a strict disciplinarian, is derived from the last name of General Jean Martinet (d. 1672), French inventor of a system of military drill.

Heretofore the only full-length biography of this venerated musician is that by Reiner's friend and colleague Phillip Hart, entitled *Fritz Reiner: A Biography* (1994). Morgan states that Hart's book “has begun the task of reassessment. My book aims to further that goal through a more comprehensive study of Reiner's personality, musical ideas, career, and recordings.”

Whereas Hart's book (Hart was assistant manager of the Chicago Symphony Orchestra [CSO] during Reiner's time there), updated in 1997, sketches Reiner's career, explores his three marriages in detail, and discusses his tenure (1953–1963) as music director of the CSO, Morgan's well-researched biography—gathering information about his training and early career from numerous newspaper and other sources from Reiner's Budapest and Dresden years and conducting new interviews with Reiner's associates, critics, and family—contains more discussion of Reiner's aesthetic, analyses of his rich recorded legacy, and an explication of his psychological complexity and personality.

Morgan states that “[b]y concentrating on these themes, I aim to convey the controversial personality and to pinpoint the musical legacy of one of the most remarkable musicians . . .” Laced throughout are explorations of Reiner's musicianship and his contribution, both as teacher and as performer, to musical life in America from his arrival in Cincinnati in 1922 to his death in 1963.

Morgan states, “Contemporaries always acknowledged Reiner as a complete professional in his conducting. Probably no other conductor has ever gained such a reputation for precise, virtuosic use of the baton. Reiner was very much a ‘conductor's conductor,’ the ‘one conductor whom conductors themselves consider[ed] superlative.’”


R. A. COLBY
INCORPORATED

Façades

Consoles

Control
Systems

Digital
Extension
Voices

Sounds like art

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

423.282.4473
Fax 423.928.5212

www.racolby.com

Hupalo & Repasky
Pipe Organs

1785 Timothy Dr. Unit 4
San Leandro, Calif. 94577-2313
510 483 6905
www.hupalorepasky.com

David Petty & Associates
Organbuilders

27 Marlboro Lane • Eugene, OR 97405
(541) 521-7348 d.r.petty@att.net


ORGAN COMPANY
WWW.WICKSORGAN.COM
877-654-2191

Morgan further explains, "Two factors lifted him above the level of an exceptionally competent craftsman. One was his unerring sense of form and proportion . . . the second was "his ability to forge an equilibrium between an explosive, almost menacingly elemental temperament and a strong, mature, immensely disciplined intellect which exerts a constant effort to keep that temperament in check."

And Morgan quotes Reiner himself, who has stated that a conductor "must speak the two languages of intellect and emotion at the same moment. Intellect without emotion is not art. And emotion without intellect is sentimentality."

A summary testimonial from Harold C. Schonberg, longtime music critic for the *New York Times*, written 24 November 1963, less than a month prior to Reiner's death, reads: "As a musical intellect, as an incomparable technician, as the possessor of an ear virtually unparalleled in his field, Fritz Reiner held a unique spot in 20th century musical life and thought."

At least one Reiner anecdote is worth repeating. Reiner, who had a caustic, cutting sense of humor, once replied dryly to a photographer's complaint that his facial expression in all pictures of him were too serious: "Young man, I have no other expression."

This biography, a volume in the series *Music in American Life*, includes, in this order, an appendix containing the timings of Reiner's recordings, copious footnotes, a discography of Reiner's performances on compact disc, and an extensive bibliography.

Both the Hart and Morgan biographies contain many of the same photos; however, there are many more photos in the Hart book.

Reiner, who was known for his fine opera conducting and hadn't conducted an opera in several years, was scheduled to conduct Wagner's *Götterdämmerung* at the Met in New York City in December 1963, and this reviewer was so happy to have a ticket for a performance. It is one of my life's regrets that Reiner died a month before this performance was to have taken place.

Kenneth Morgan is a professor of history at Brunel University in Uxbridge, England, plays the bassoon, and has been a regular contributor to *International Classical Record Collector*.

—Jeffrey K. Chase, M.Mus., J.D.
Ann Arbor, Michigan

New Recordings

Liszt & Wagner. Jared Johnson, organist. 1926 Skinner organ at Jefferson Avenue Presbyterian Church, Detroit, Michigan. JAV Recordings CD JAV 133, <www.pipeorgancds.com>.

Variations on "Weinen, Klagen, Sorgen, Sagen," Three Consolations, Angelus! Prière aux anges gardiens, Prelude and Fugue on BACH, Am Grabe Richard Wagner, Liszt; Prelude to "Parsifal," Wagner, transcribed by Edwin H. Lemare.

Jared Johnson, who is the Canon Organist and Choirmaster of Trinity Episcopal Cathedral in Columbia, South Carolina, here plays an interesting program, mostly of transcriptions, including seven pieces by Liszt and one by Wagner, on the famous Skinner organ in Jefferson Avenue Presbyterian Church, Detroit.

Liszt originally wrote his set of variations for piano on the theme "Weinen, Klagen, Sorgen, Sagen" (Se. 179) from Bach's Cantata No. 12 while grieving over the death of his eldest daughter Blandine. It was arranged for organ by his pupil Winterberger, but later Liszt himself revised the piece as an organ composition, giving it a more triumphant ending (Se. 180), which is the version Jared Johnson plays on the CD. The wonderful dynamic range of the Skinner organ is apparent throughout the variations as the performer makes a large number of seamless transitions.

The *Consolations: Sechs Charakterstücke* were also originally composed by Liszt for piano and later transcribed for organ. Some commentators believe that they were inspired by *Les Consolations*, a collection of poems by Charles Augustin Sainte-Beuve, a friend of Liszt's mistress the Countess Marie d'Agoult. The three performed on this recording are Nos. 4, 5, and 6 of the set, and are written in sharply contrasting styles. The agitated chromaticism of the final one is particularly effective.

Liszt's *Angelus! Prière aux anges gardiens* is another transcription for organ of what was originally a piano composition. It comes from a collection of three suites, entitled *Les Années de Pèlerinage*, and is No. 1 from the *Troisième Année*. It is dedicated to Daniela von Bülow, Liszt's granddaughter by his daughter Cosima and her first husband, the celebrated conductor Hans von Bülow. The strong religiosity of this heartfelt prayer, that guardian angels will watch over the composer's grandchild, gives the performer a good opportunity to demonstrate the contrasting qualities of the Skinner strings, as well as some of the organ's softer solo voices. The piece builds up to a strong fortissimo, before almost instantly dropping back to a whisper at the end.

The well-known *Prelude and Fugue on BACH* is the only work on this CD that was originally intended for the

organ, rather than being transcribed for the instrument afterwards. The version used on this recording is based on the revised edition of 1870. Jared Johnson's performance is well phrased and accurate, as well as displaying considerable virtuosity toward the end. The Pedal division of the Skinner organ is particularly effective in the fugue.

In 1863 Richard Wagner fell in love with Liszt's daughter Cosima. She and Hans von Bülow divorced and Cosima then married Wagner. Liszt wrote *Am Grabe Richard Wagner* after the death of his son-in-law, Richard Wagner, in 1883. Again the composition was originally written for piano and later transcribed for the organ. It was a piece intended to pay tribute to a composer, whose work, as the leaflet records, Liszt once described as "the greatest and most majestic art ever created." The opening solo, evocative of some of the motifs in *Parsifal*, makes effective use of the reverse-tapered Gamba and Gamba Celeste stops on the Solo division, contrasting with softer passages on the Choir Kleine Erzähler. It fades away to a whisper and ends on the Harp/Celesta, which with box closed is such a delicate effect as to be almost imperceptible.

The final track of the recording is taken up with Edwin H. Lemare's transcription of the *Prelude* to Wagner's *Parsifal*. This is an obvious piece to follow Liszt's tribute to Wagner, which was, as

we have seen, so obviously inspired by *Parsifal*. Following the strings at the beginning, Jared Johnson makes very effective use of the French Horn and Tuba in the middle section of the *Prelude*. Once again the piece fades away to a whisper on the strings at the end.

This recording displays the gentler voices of Skinner Op. 475 better, I think, than any other recording of the instrument I have heard. The repertoire is delightfully relaxing, though there are also moments of excitement, and the playing throughout is first rate. The CD is well worth its purchase price.

—John L. Speller
St. Louis, Missouri

The Orpheus of Amsterdam: Jan Pieterszoon Sweelinck and his pupils. Gail Archer, organ. Cala Records CACD 8843 <www.calarecords.com/>.

For this recording of music by Sweelinck and his pupils Samuel Scheidt and Heinrich Scheidemann, Gail Archer has chosen the C. B. Fisk organ at Wellesley College, which has three manuals and pedal based on a German model. The 8-stop Oberwerk includes a chorus from 16' to 2' plus 6-rank Mixtur and Trompet; the 6-stop Rückpositiv chorus runs from 8' to 2½' plus Sesquialtera, Scharff, Trechterregal and Krummhorn; the 6-stop Brustwerk comprises 8' up to

ANDOVER ■ BEDIENT ■ BERGHAUS ■ BIGELOW ■ BOND ■

TAYLOR & BOODY

SCHOENSTEIN

SCHANTZ

REDMAN

QUIMBY

PARSONS

OTT

BUZARD

CASAVANT FRERES

DOBSON

R. DYER

FISK

GARLAND

GOULDING & WOOD

**Your Church Needs a New Pipe Organ.
What's the First Step?**

Call or e-mail us! From information for your architect through fund-raising, APOBA has helpful publications concerning every aspect of an organbuilding project.

And, they're FREE for the asking!

To receive information about pipe organs and recognized pipe organ builders write or call toll free 1-800-473-5270 or on the web @ www.apoba.com
Associated Pipe Organ Builders of America
P.O. Box 155 • Chicago Ridge, Illinois 60415

NOACK ■ MURPHY ■ KEGG ■ JAECKEL ■ HOLTkamp ■ HENDRICKSON ■

2' plus Zimbel, Regal and Schalmey. The Pedal is in two sections: 16' Subbass, 8' Spillpfeife, Posaune and Trompet; and to balance the Brustwerk there are an 8' Dulcian, 4' Regal, 2' Cornett and a 1' Bauernflöte.

The CD contains six pieces which cover twenty tracks once individual movements are taken into account; three of the pieces are by Sweelinck, two by Scheidt and one by Heinrich Scheidemann. Taken together they present an overview of the main styles developed by Sweelinck and his German pupils that had such an impact on the North German school through to J. S. Bach. The first track is a *Toccata in C* by Sweelinck played here on a bright plenum without reeds that allows the carefully crafted writing to be heard clearly throughout the compass. The piece opens with a chord that Archer arpeggiates downward, and continues with much 16th-note passagework against held or repeated chords—Sweelinck's assimilation of figures from the English and the Italian schools being developed into a highly individual style. The second piece on the disc is the *Echo* for two manuals running to almost ten minutes, taken from the second part of the *Tabulatura Nova* by Samuel Scheidt. In the first part of the piece (taken at a leisurely tempo here) the echo effect consists of chords and short phrases played alternately *forte* and *piano* on different manuals, the *forte* part being played on an 8' flute stop, and the *piano* effect on a gentle reed. In the rather more lively second part the left hand plays on quiet stops throughout, while the *forte* element for the right hand is projected on a typically Baroque gapped registration that tinkles brightly. The carefully marked phrasing is well defined here.

The third piece is a set of four verses on the seventh tone on the *Magnificat* by Heinrich Scheidemann, organist at St. Catherine's Church, Hamburg. Archer opts for a quieter approach than is usual with these pieces, but the downside to this is that the cantus firmus in the Pedal does not shine through, especially in the last verse where the manual passagework is played on 4' only. It is also particularly noticeable in the second verse where the Pedal plays more of a continuo role in the second half. In the third verse the cantus firmus played on a bright gapped combination is passed from hand to hand and sounds most effective; here the Pedal is much better balanced.

The next piece is the very short variation by Sweelinck on the English tune *Malle Sijmen*; the lively passagework in the repeats is played cleanly and well articulated against detached chords. The following set of 10 variations on *Est-ce Mars* by Scheidt is taken from the first part of his *Tabulatura Nova*, and shows how the pupil has extended and developed virtuoso requirements of the art as the variations unfold; Archer here shows many registrational possibilities, the upperwork without an 8' foundation being particularly favored. Most effective is the sixth variation, a bicinium played

with trumpet in right hand, against high-pitched registers in the left. The final variation played on a full organ also introduces the delightful Zimbelstern.

The CD closes with the magisterial *Ricercar* by Sweelinck, based on an abstract subject ripe for full contrapuntal development. The full gamut of compositional mastery is evident, and the changes of register, apart from the one in bar 108 that actually disturbs the contrapuntal line, help to maintain the listener's concentration through 300 bars; at the end one is unaware that almost 12 minutes have elapsed. Careful use of the pedals, here well balanced, brings out the subject when it is written in augmentation. This splendid piece, played with great rhythmic precision and panache, is a worthy CD closer.

The accompanying booklet provides a brief description of the pieces, but for further information on the organ the reader is referred to the college website—surely some brief comments on its provenance could have been included here. Gail Archer's playing is crisp and clean, and she deals with the formidable technical challenges throughout with great dexterity and digital agility, but does not always take advantage of those places where additional ornaments can be added successfully. While the articulation is generally convincing, sometimes the 16th-note or eighth-note figuration sounds too legato, especially in the Sweelinck *Toccata* and in the Scheidemann. The well-chosen variety of registrations (apart from in the Scheidemann as mentioned above) allows us to hear the quality of the voicing of all ranks. This CD is recommended, but at only 50 minutes it is certainly on the short side—one may ask why *Malle Sijmen* by Sweelinck was preferred over one of his (or his pupil's) other settings of secular or sacred melodies, or indeed why more contrapuntal pieces were not included.

—John Collins
Sussex, England

Marek Kudlicki. Polish Romantic Organ Music. Weigle organ in the Stadtkirche in Nagold, Germany. Polskie Nagrania PNCD 967 <www.polskienagrania.com.pl>.

Konstanty Gorski, *Fantasy*; Mieczyslaw Surzynski, *Improvisation on the Polish Church Hymn "Holy God,"* op. 38; *Toccata in F-sharp minor*, op. 36; Felix Nowowiejski, *Polish Fantasy*, op. 9; Felix Borowski, *First Sonata*.

Marek Kudlicki. Brahms Complete Organ Works. Kaminski organ at St. Barbara Church in Warsaw, Poland. Polskie Nagrania PNCD 626 <www.polskienagrania.com.pl>.

Here are two worthy CDs of organ music, one of which will be completely familiar to most American organists and another of splendid music probably unknown, with the possible exception of the Borowski sonata. Borowski was of Polish and British descent, but spent most of his career in the Chicago area

and became a naturalized citizen.

The playing on these discs is uniformly excellent with imaginative registrations, rhythms and all the rest. The Gorski work covers the gamut of sounds: soft to loud, slow to fast, with a complex fugal section and many toccata-like passages. Surzynski's *Improvisation* receives a stately treatment and requires much imaginative color leading to a very exciting conclusion. His *toccata* is a more typical Baroque-style piece, but attractive.

Using two Polish Christmas carols, Nowowiejski's treatment is atmospheric and lovely. Nothing is given in the notes about the organ, which I thought a bit strident in sound for this music. Borowski wrote admired program notes for the Chicago Symphony and taught at Northwestern University (science!). His admirable sonata is dedicated to Alexandre Guilmant, whose style it emulates.

There is nothing new that I can say about Brahms's organ music, except to wish he had composed more of it. These performances, played in a wonderfully resonant building, are all that one could wish. My favorite, *Fugue in A-flat minor*, is gently played to splendid effect. The familiar chorale preludes are given restrained performances. Hearing the eleven in a row is probably not what Brahms intended, although many years ago I heard Ernest White play the Bach eight 'little' preludes and fugues as the first half of a recital and the Brahms chorale preludes as the second half! Students beginning to learn the Brahms organ repertoire could not do better than listen to this mature and musical playing.

—Charles Huddleston Heaton

New Organ Music

Robert Hebble, Festive Hymns & Pieces. Warner Bros. Publications, 5380068.

This collection includes two familiar *Trumpet Tunes* by Handel and Stanley, "Rondeau" from *Symphonie de Fanfares* by Mouret, and *Toccata on "Festal Song" (Toccata con Rico Tino)* by William Walter, and six additional pieces composed by Hebble: *Amazing Grace, Celebration, Exultate Deo, Festival Piece on "A Mighty Fortress Is Our God," Haec Dies Resurgam, Toccata Brevis (on "St. Denio")*.

My previous knowledge of Robert Hebble was from some of his instrumental works with organ. I enjoyed several pieces for combinations of flute, clarinet, and organ, and appreciated his understanding of those instruments. For the organist, Hebble writes with a colorful, chromatic vocabulary, changes of meter and manual, and yet retains the idiomatic "organic" style. The dancelike character he infuses into many of his own works is quite attractive.

In this assortment of pieces, the tunes stand out clearly; there are changes of textures, registrations, manuals, and meter; and there are some challenging harmonies. All pieces would require some preparation time—there's no 'quick read'!

Dan Locklair, In Mystery and Wonder (The Casavant Diptych). Subito Music Publishing, 2004, \$14.95.

Casavant Frères commissioned Dan Locklair to compose this work in honor of the organbuilding firm's 125th anniversary. Written in 2003, the pieces were premiered by a number of organists worldwide during the celebratory weekend of 13 November 2004. The works were written to be performed on organs of two manuals or larger, and the registration suggestions, although provided for a smaller instrument, are basic sonic guidelines.

Here are some of the composer's comments on his work:

Symbolism, as the basis for all musical materials, abounds in both movements and especially in the use of "C" and "F" note codes for "Casavant Frères." Since one of the main melodic ideas from the first movement, *Aria*, appears in the second movement, *Toccata*, the composition is cyclic. In order for the Casavant anniversary to be celebrated by the widest range of organists possible, a requirement for this commission was that the first movement be technically modest, with the second being more technically demanding.

The first movement is subtitled "God moves in a mysterious way . . ." and using the C and F pitches, the tonal areas move from C major to C minor, to F major and B-flat major, and other key centers—the mystery is key.

The second movement, subtitled " . . . His wonders to perform . . ." opens with full organ arpeggiations and alternating meters of 2/4 and 7/16, which serve as an introduction to a virtuosic pedal solo. A highly chromatic section "With zest" follows, with additional meters of 6/16, 10/16, and 11/16. Then, the melodic material from the *Aria* emanates, and is played on a full organ sound.

The contrast between the simple, lyric lines of the *Aria* and energy and chromaticism of the *Toccata* make the *Casavant Diptych* a delight to play. I highly recommend this work.

David Cherwien, Lift High the Cross: Prelude and Postlude based on Crucifer by Sydney H. Nicholson. MorningStar Music Publishers MSM-10-726, 2003, \$10.

David Cherwien is no stranger to the organ world. He has composed a plethora of chorale preludes for the various seasons of the liturgical year. An organ student of Paul Manz (and others), he learned the art of improvising and composing alternate settings for worship.

The *Prelude on Crucifer* utilizes fresh harmonies. It begins with a stately introduction; when the verse portion of the hymn enters, it is stated in the pedal, in syncopation, while the manuals provide the accompanying material. If you have small hands, as do I, this part of the piece may be uncomfortable, or unplayable, for you. The initial material returns, and the prelude ends quietly.

The *Postlude* begins with a flourish in the manuals and a pedal response, and moves quickly into a French toccata, where the pedal takes the chorale melody as the manuals feature the typical toccata figurations. Several modulations ensue and bring the piece back home to C major. Again, if you have small hands, it may be difficult to play exactly what is on the page, although a few small changes to simplify the stretches could easily be made.

—Sharon L. Hettinger
Lawrence, Kansas

Built in the 21st Century

Installations in the United States

United Congregational Church - Little Compton, Rhode Island 2001

Church of the Epiphany - Miami, Florida 2002

United Lutheran Church, Mt. Lebanon - Pittsburgh, Pennsylvania 2002

Cathedral of the Immaculate Conception - Kansas City, Missouri 2003

Brigham Young University - Rexburg, Idaho - fourth division addition 2004

Phillips Church, Phillips Exeter Academy - Exeter, New Hampshire 2004

First Presbyterian Church - Naples, Florida 2004

Immanuel Baptist Church - Little Rock, Arkansas 2005

~ Coming Soon ~

Friendship Missionary Baptist Church - Charlotte, North Carolina 2006

Johns Creek Baptist Church - Alpharetta, Georgia 2006

Visit www.ruffatti.com for specifications

Fratelli Ruffatti
Distinguished pipe organ builders of Padua, Italy

Via Facciolati, 166 • 35126 Padua, Italy

Telephone 39-049-750-666 • Fax 39-049-850-483 • In the United States: 330-867-4370

Quimby Pipe Organs, Inc.

208 Marshall Street
P O Box 434
Warrensburg, MO 64093

Ph: 660.747.3066
Fax: 660.747.7920

Email: qpo1@earthlink.net
www.quimbypipeorgans.com

**BUILDING-RESTORATION
REBUILDING-TUNING**

*Jazz-influenced
music for organ by*

Joe Utterback

www.jazzmuze.com

732 . 747 . 5227

Jazzmuze, Inc.

The University of Michigan Historic Organ Tour 52

Marilyn Mason

For the University of Michigan Historic Organ Tour 52, we were invited by the World Congress on the New Evangelization to perform concerts in Portugal during the congress November 5–15, 2005. Seven artists took part in the tour: Donald and Lucy Baber, Donald Fishel, Joan McKay, Andrew Meagher, David Troiano, and Marilyn Mason.

Portugal covers 36,000 square miles. The population of Lisbon is 600,000 in the center and 1 million in the surrounding area. Historically, Portugal was a pioneer in exploration. The Great Earthquake of November 1, 1755, virtually destroyed the city of Lisbon and surrounding areas. Approximately 60,000 died. Voltaire describes this horrific destruction in his *Candide*. Today the country offers its own richness in variety of landscapes, churches, museums, and cuisine.

Dia á Dia

In Lisbon we played historic organs including one built in 1791. None of them were in very good condition except for a small Cavaillé-Coll in the French parish church. It was in tune and in good playing condition. The operative word here is unchanged. Except for the addition of electricity, the organs remain virtually as they were created. Many organs reveal the original windings: pumps remain that had been operated by hand before the addition of electricity.

The Breath of the Spirit is a multimedia work: two narrators read the poetry of Ken Gaertner, and the nine poems are interspersed with music for flute and organ by Gregory Hamilton. The music was played by *Duo Pneuma*: Donald Fishel, flutist, and Marilyn Mason, organist.

We played three performances of *The Breath of the Spirit* on three different organs to very receptive audiences. The first concert took place on November 7 at the Basilica de Estrela, a beautiful cathedral that was consecrated in 1790. As with almost all churches, it was built after the 1755 earthquake. The organ has one manual, seven stops, divided between b and c¹. Andrew Meagher assisted.

Left side	Right side
Del de Caino	Clarín
Clarao	Cornetta
Compuesta de 29	Vinte dozena
Quincena	Pifaro
Fl de 6	Vox humana
Fl de 6	Flauto
Fl de 19	Fl de 19
Ventils	Ventils
Reeds on	Reeds off
Mixture on	Mixtures off

Nameplate: Estrela Antonio Xavier, Muchado Cin. 1791 no. 2

On November 8, the opening Mass of the congress took place in the Cathedral of St. Jerónimos. In a grand procession, 11 bishops followed by Cardinal Polycarpo processed into the packed cathedral. Included in prayers was a petition to St. Theresa for the opening of the congress. We heard a large modern organ with a full pedal; the music included Bach's *Fantasy in G Minor*, BWV 542.

The second concert took place November 8 at the Igreja Maddalena. The organ has two manuals and pedals and 19 registers; the builder is unknown.

Positive

Fagote
Baixao-Zinho
Vox Humana
Fl 2'
Fl 4'
Fl 8'
Tapadillo 8'
Viola 8'

Haupt

Oboe
Clarín



Duo Pneuma: Marilyn Mason, organist, and Donald Fishel, flutist

Tr Real
Cometa Real
Cheio
19th E 22
15th
12th
Fl Trav 4'
Fl 8'
O Real

Ped
I-Ped
II-Ped

Manual keys: 4 octaves plus C-sharp to F
Pedal keys: 2 octaves plus C-sharp, D

The morning of November 9 we attended a Rosary in Fatima, and our performers were invited to participate. David Troiano sang Durante's *Vergin tutto Amor* with Andrew Meagher as accompanist. Donald Baber was accompanist for Joan McKay's singing of the Bach/Gounod *Ave Maria*.

The third concert, on November 9, was held at the Igreja Paroquia da Ajuda. The organ, of one manual and 11 registers, is by an unknown builder.

Left side	Right side
Trombeta magna	Clarín
Clarao 4'	Corneta 4F
Cheio 3F	Cimbala 3F
Cimbala 4F	Cheio 4F
Comp. 22	Comp. Quinzena
Quinzena	Oitava Real
Dozena	Voz. humana
Fl 6 Tap	Fl. Travessa
Octava Real	Pifano
Fl 12 Tap	Fl. 12 AB
Fl 12 AB	Fl. 12 Tap

One manual, 4 octaves, plus high c#, d, d#, e

On November 10, we drove to Sintra. In the mountains there are over 350 varieties of trees, including umbrella pine, olive, palm, oak, and pine, and also more exotic: camellia, hibiscus, and bougainvillea. At Sintra we visited the Palacio Nacional, a residence of kings, which has been well preserved. Long before the arrival of the Crusaders, this was a summer palace of Moorish sultans. The furnishings are in fine condition, and the glazed earthenware tiles lining many of the rooms are among the most beautiful in Portugal.

At the Igreja de S. Luis dos Franceses, we experienced a serendipity—one of the surprises of the tour in the form of a Cavaillé-Coll organ.

On November 11, we took a two-mile walk on the beach to enjoy the astounding Atlantic. The concert was at the Igreja Paroquia da Pena. This beautiful parish church is situated on the top of a high hill. We spurned the electric tram and we climbed 180 steps (I counted) at nine different levels of 20 each to attain the summit. In the church we met a gracious priest, Father Nicolau Poelman, so proud of his church and of the organ. The group

of Troiano, Meagher, McKay, Don and Lucy Baber played the recital to a most appreciative priest and audience. David Troiano's second language is Spanish, so he addressed the audience in Spanish. He had them in the palm of his hand: they found an American who not only played, but sang, and could introduce the music to them in a language they understood. His introductions, the music, and the players made friends for America.

On November 13, we visited the main Cathedral or "Se" on the square. It is an architectural wedding of Romanesque and Gothic styles. Some think that at one time it was a mosque. The earthquakes of 1344 and 1755 damaged the structure. During Mass we heard the cabinet organ, which was placed to the

left of the chancel. The sound of this lovely instrument filled the room attesting to Cavaillé-Coll's dictum, "Acoustics are the most important stop on the organ."

On November 14, we enjoyed a two-mile walk from Estoril to Cascais along the sea. The mouth of the Tagus River makes a natural harbor for Lisbon. We must not neglect to mention the food: pork, chicken, sausages, beef and many boiled dishes, often served in imaginative ways and with many interesting sauces. The many small restaurants all serve good food, especially fish that were in the sea that morning.

All of the organs have mechanical action. In general, they are free-standing, and there are three types:

1. One manual without pedal, with divided keyboard
2. One manual with pedal
3. Two manual with pedal

The two manual instruments have pedal couplers and a I-II coupler. The tones are usually mild, and also rich. One stop can fill the room. The color variety is within the flues and reeds. The 4' flutes are especially charming: clear and bright. The reeds, as in Spain, are *en chamade*. One instrument, at Igreja de Pena, had reeds *en chamade* on all four sides of the free-standing case.

What needs attention: tuning, keys that stick, notes that are dead, unevenness of touch, and a general regulation of the touch. Finally, it remains for a catalogue of these charming organs to be prepared by a scholar or aficionado. ■

Marilyn Mason is University Organist, Professor of Music, and Chairman of the Organ Department at the University of Michigan. She has led more than 50 historic organ tours abroad.

The OHS Catalog

NEW! A Book of Stoppists & Photos of the Organs of Paris!



Les Orgues de Paris

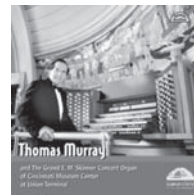
The book (text entirely in French) explores the universe of Parisian organs, the complexity and diversity of the instruments, and their technical and aesthetic evolution throughout the centuries. It unveils the titles of nobility of the organ, instrument of sacred music par excellence. It also contains an unprecedented collection of 300 stoppists of the principal organs of Paris. 250 pages, 300 illustrations, 11" x 9-3/4" Book 3246540 \$57.95



NEW! CDs from Thomas Murray and Peter Richard Conte

E. M. Skinner at Museum in Union Terminal, Cincinnati

A HUGE 1929 E. M. SKINNER 4m concert organ is expertly installed in the fabulous acoustic of the former train station in Cincinnati, now the Cincinnati Museum Center. Two CDs are now available as recorded by two great organists:



Peter Richard Conte Plays SULLIVAN: Overture to *Yeomen of the Guard* WAGNER: Pilgrim's Chorus from *Tannhäuser*; Wotan's Farewell and magic Fire Music from *Die Walküre*; Liebestod from Tristan & Isolde (twice, with and without mezz-soprano) DEBUSSY: Arabesque No. 1 BUCK: The Last Rose of Summer SAINT-SAËNS: My Heart at Thy Sweet Voice from *Samson and Delilah* BACH: Come Sweet Death *Rotunda-002* \$14.98

Thomas Murray Plays SIBELIUS: Finlandia JENKINS: Dawn BACH: Toccata & Fugue in d SAINT-SAËNS: Fantaisie in D-flat; Rhapsody No. 3 WIDOR: Toccata, Sym. 5 WRIGHT: Greensleeves JONGEN: Sonata Eroica *Rotunda-001* \$11.98



NEW! **Frauenkirche Dresden, Rebuilt**

BACH: Concerto in d after Vivaldi, BWV 596; Trio BWV 655 on *Herr Jesu Christ, dich zu uns wend*; Partita *Sei gegrüßet, Jesu gütig* BWV 768 DURUFLÉ: Suite, op. 5

Frauenkirche Dresden Destroyed in World War II, Dresden's great 18th-century Frauenkirche has been rebuilt and was rededicated on October 30, 2005. Taking the place of the 1736 Silbermann organ, played by Bach and destroyed by bombs, is a visually identical and tonally eclectic organ built by Daniel Kern of Strasbourg. Frauenkirche organist Samuel Kummer beautifully plays this first CD from the new organ. The CD is recorded as a surround sound SACD Hybrid playable on all CD players. *Carus83118* \$19.98

www.ohscatalog.org

Shipping \$3.50 for entire order in U. S.
Shipping outside U. S.: \$3.50 + postage charged to your Visa or MasterCard; specify airmail or surface.

ORGAN HISTORICAL SOCIETY

BOX 26811 RICHMOND, VA 23261
Order 24 Hours Daily www.ohscatalog.org
804-353-9226 (REAL PEOPLE 9:30 TO 5 EST MON - FRI)
FAX 804-353-9266 e-mail catalog@organsociety.org

Albert Schweitzer Organ Festival/USA

David Spicer

On Tuesday, September 6, 2005, six young organists began arriving in Wethersfield, Connecticut to participate in the eighth annual Albert Schweitzer Organ Festival/USA. This year the caliber of playing was especially high, and all who heard were greatly encouraged regarding the future of organ playing in our country.

We are grateful to the following churches for allowing these six finalists to practice on their organs: Trinity Episcopal Church, Wethersfield: Bruce Henley, organist-choirmaster; Asylum Hill Congregational Church, Hartford: Charles Miller, organist and associate minister of music; Christ Church Cathedral (Episcopal), Hartford: Canon James Barry, organist and choirmaster; and Bethany Covenant Church, Berlin: Olga Ljungholm, minister of music.

On Friday morning, September 9, the finalists were treated to a tour of St. Joseph's Cathedral (Roman Catholic) in Hartford, conducted by Ezequiel Menendez, organist-choirmaster. The awesome architecture and the IV/141 Austin with its five seconds of reverberation were a thrill for all to experience.

On Friday evening a concert was held in the historic Meetinghouse of the First Church of Christ in Wethersfield, featuring music composed by organists. The Campanella Handbell Choir, directed by Linda Henderson, joined organist David Spicer in presenting *Paeon of Praise* (based on *Pasticcio*) by Jean Langlais, arranged by Sue Mitchell-Wallace. Spicer then played *Aria* by Flor Peeters and led the Festival Choir in *Chant Praises to God*, an anthem heard for the first time at this festival, composed by Frederick Hohman and dedicated to the Albert Schweitzer Organ Festival/USA. The final triumphal chords of this anthem led into the hymntune *Christ Church*



(l to r) Samuel Kohei Gaskin, Nancy Andersen, Kenneth Scott Miller, Scott A. Montgomery, Jason Noel Roberts, Monica Alexandra Harper, Katharine Pardee, David Spicer, Benjamin Dobey, Jacob Michael Street, and Frederick Hohman (photo by Betty Standish)

("Christ Is Made the Sure Foundation") by Richard Dirksen. The Festival Choir then sang *Psalm 150* by César Franck.

The father and son team Abubaker and Babafemi (Generations of Drummers) led all present in some vigorous, interactive African drumming. Alvin Carter Sr. and Alvin Carter Jr. were dressed in African garb, a reminder of Dr. Albert Schweitzer's great missionary work in Africa. Next, the three judges for the competition played on the Austin IV/62. Benjamin Dobey, from Kohler, Wisconsin, played the *Paeon* (from *Six Pieces for Organ*) by Herbert Howells. This was followed by *Cortège and Litany*, op. 19, no. 2 by Marcel Dupré, played by Katharine Pardee, who traveled from Oxford,

England to be at the festival. Finally, permanent adjudicator of the ASOF/USA, Frederick Hohman, from South Bend, Indiana, played the Allegro (Theme with Variations), the first movement of *Symphony No. 6 in G* by Widor.

Anthems *He Comes to Us* by Jane Marshall (with text by Albert Schweitzer) and *Go Ye into All the World* by Robert Wetzler were sung by the Festival Choir. The concluding hymn was "Let Heaven Rejoice" (*Rock Harbor*), tune by Alan MacMillan and text by Hal M. Helms, which has become a tradition at these opening concerts.

High School Division finalists were Samuel Kohei Gaskin, from Beaumont, Texas (third prize), who studies with Hugh E. Thompson; Kenneth Scott Miller from Conover, North Carolina (second prize), a student of Florence Jowers; and Jacob Michael Street from North Reading, Massachusetts (first prize), a student of John Shelton.

The Young Professional Division finalists were Scott A. Montgomery from Champaign, Illinois (third prize), a recent graduate of the University of Illinois, where he is continuing his studies with Dana Robinson; Monica Alexandra Harper, from Waco, Texas (second prize), where she is a graduate student of Joyce Jones at Baylor University; and Jason Noel Roberts from New York City (first prize), studying under McNeil Robinson at the Manhattan School of Music.

Saturday, September 10, the High School Division competition was held from 9 am to noon. The Young Professional Division finalists competed from 1-4 pm. Sunday morning, September 11, all finalists played portions of the 8, 9:15 and 11 am worship services. At 4 pm awards were presented, and first-place winners Jacob Michael Street and Jason Noel Roberts were heard in recital.

The total combined repertoire represented by these six finalists included *Prelude and Fugue in D Major*, BWV 532; *Prelude and Fugue in a minor*, BWV 543; *Fantasia in G Major*, BWV 572; and *Trio Sonata No. 6* by Bach; *Andante Sostenuto* from *Symphonie Gothique* by Widor; *Choral No. 1 in E Major*, *Choral No. 2 in b minor*, and *Choral No. 3 in a minor* by Franck; *Méditation* by Durufle; *Prélude and Fugue in g minor* by Dupré; "Lebhaft" (*Sonata II*) by Hindemith; *Wondrous Love: Variations on a Shape-Note Hymn* by Barber; and hymn tunes *St. Thomas*, *Ein' feste Burg*, *Ar Hyd y Nos*, *Coronation*, *Slane* and *Eventide*.

Special thanks go to Gordon Auchincloss, who was on hand throughout the Saturday competition to offer assistance should the organ need it, and to Bon Smith of Austin Organ Service Company of Avon, Connecticut, who graciously



First-place winners ASOF/USA 2005 Jason Noel Roberts (Young Professional Division), Jacob Michael Street (High School Division) (photo by Betty Standish)



David Spicer awards Jason Noel Roberts with first place in the ASOF/USA Young Professional Division (photo by Betty Standish)

ly gave the gift of tuning for this festival.

Our thanks to Nancy Andersen, festival manager; Karen Franzen, administrative assistant; Betty Standish, ASOF/USA chair, for the organizational work that made the festival run smoothly and efficiently. A special note of thanks to Dana Spicer and Mainly Tea of Wethersfield, for providing a reception for the three judges on Friday evening and a wonderful dinner for finalists and judges on Saturday evening.

The Albert Schweitzer Organ Festival committee is preparing for ASOF/USA 2006, to be held in Wethersfield, Connecticut, September 8-10. Organists Marilyn Mason and Thomas Heywood will join Frederick Hohman as this year's guest artists/judges. Plans are underway to feature these organists in the opening concert of the festival on Friday evening, September 8 at 7:30 pm. The committee is hoping to invite six qualified young organists to compete in the two divisions on Saturday, September 8. Awards and requirements have been changed: the High School Division first-place award sponsored in part by Ahlborn-Galanti Organs has been raised to \$2000. In addition to the first-place award of \$3500, provided in part by J.H. & C.S. Odell Organ Builders, the Young Professional Division first-place award winner will have the opportunity to present an organ recital during the 2006-2007 First Church Concert Series. An additional award of \$500 will be given from the Helen L. Reinfrank Music Fund for the most creative hymn playing. ■

David Spicer began as Minister of Music and the Arts at First Church of Christ in Wethersfield, Connecticut in 1986. In 1996 he and Dr. Harold Robles founded the Albert Schweitzer Organ Festival/USA. Spicer is a graduate of the Curtis Institute of Music, where he studied with Dr. Alexander McCurdy, and of the Eastern Baptist Theological Seminary.

Information about the Albert Schweitzer Organ Festival/USA and current requirements for the competition are available by telephone: 860/529-1575 ext 209; e-mail: <music@firstchurch.org>; or by viewing the ASOF/USA website: <www.firstchurch.org/ASOF>.

NINTH ANNUAL
ALBERT SCHWEITZER ORGAN FESTIVAL/USA
NORTH AMERICAN COMPETITION

High School Division
FIRST PRIZE: \$2,000
 Provided in part by Ahlborn-Galanti Organs
 Other prizes also awarded


*College/Young Professional**
FIRST PRIZE: \$3,500
 Provided in part by
 J.H. & C.S. Odell Organ Builders

This includes an appearance on our
 2006-2007 Concert Series
 *Through age 26
 Other prizes also awarded


AUDITION TAPES/CDs:
 Due: June 1, 2006

COMPETITION:
 Sept. 8-10, 2006


PANEL OF JUDGES



Frederick Hohman



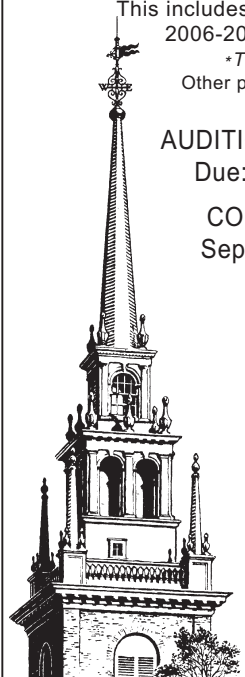
Thomas Heywood



Marilyn Mason

PAST JUDGES: Colin Andrews
 Diane Meredith Belcher, Benjamin Dobey
 Paul Fejko, Janette Fishell, Frederick Hohman
 Katharine Pardee, Cherry Rhodes
 Catherine Rodland, John Rose
 John Walker and John Weaver

First Church of Christ
250 Main Street
Wethersfield, Connecticut 06109
 INFORMATION AND APPLICATION: 860/529-1575, ext. 209
 www.firstchurch.org/ASOF



The Organ Music of William Walond

John L. Speller

Next to Stanley's *Trumpet Voluntary*, William Walond's *Cornet Voluntary in G major* (Op. 1, No. 5) is probably the best-known piece of English organ music to have survived from the eighteenth century. Surprisingly little is known, however, about the composer. The few facts that are known about him are given in Watkins Shaw's entry in the *New Grove Dictionary of Music and Musicians*.¹ Walond, described as "of this city," died in Oxford in 1770, aged 45. This means that he would have been born circa 1725. Described as an *organorum pulsator* (an "organ beater"), he matriculated to the University of Oxford on June 25, 1757, when his college was recorded as Christ Church. Shortly thereafter he obtained his Bachelor of Music degree, presenting as his musical exercise a setting of Alexander Pope's *Ode on St. Cecilia's Day*. Contrary to what Watkins Shaw says, this does not seem to have been published. Walond did, however, publish two volumes of organ voluntaries, his Opus 1, *Six Voluntaries for Organ or Harpsichord* (1752), and his Opus 2, *Ten Voluntaries for the Organ or Harpsichord* (1758).

Walond seems to have been highly thought of among his fellow organists, and the subscription list for his first set of published voluntaries includes the names of such eminent musicians as John Stanley. Walond spent most of his career as the assistant of Richard Church, who was the Heather Professor of Music at Oxford and also the organist of both Christ Church and New College, Oxford. It seems that Church mostly looked after the music at Christ Church himself and left his assistant Walond to handle the music program at New College. Walond might have expected to succeed Church in some or all of his preferment, had he not had the misfortune to predecease Church by six years and die at the early age of 45. Walond had three sons, Richard (d. 1831), George, and William Junior (d. 1836), all of whom were connected with church music. William Walond, Jr., was organist of Chichester Cathedral from 1776 to 1801. Richard Walond was a lay clerk at Magdalen College, Oxford, and later a vicar choral at Hereford Cathedral. George Walond was a chorister at Magdalen College, Oxford.

That is about all that is known about Walond for certain, but there is confusion even over this. Various Internet sites give Walond's dates as "1719–1768," but these dates do not accord with the known facts mentioned above, and the dates "c. 1725–1770," cited by Shaw, appear to be correct. Part of the problem is that the name *Walond* (pronounced "Woll-ond") was very fluid in its spelling, and William, Jr., for example, sometimes used the spelling *Walrond*. There was indeed an ancient family in the west of England named Walrond. They had estates at Bradfield and Bovey in Devon, and at Ilminster in Somerset, and were prominent Royalists in the English Civil War. It is conceivable that William Walond was an offshoot of this West Country family. It is also just possible that William Walond is to be identified with the William Walland, son of Edward and Elizabeth Walland, who was baptized at St. Botolph-without-Aldgate, London, on August 30, 1724. Since the phrase "of this city" (signifying Oxford) referred to Walond's residence at the

time of his death, there is no particular reason to infer, as some have done, that he was also born in Oxford. He might well have been the pupil of a prominent London organist such as Maurice Greene and then have been recruited to Oxford by Richard Church.

Some modern editions have altered the character of Walond's well-known *Voluntary in G* (Op. 1, No. 5) by filling out the manual parts and introducing a pedal part. This has occasionally gone along with renaming the piece using titles such as *Introduction and Toccata* or *Toccata for the Flutes*. For an authentic performance of Walond's voluntaries as the composer intended them to be heard, however, we must look elsewhere. There are fortunately some modern editions of Walond's organ voluntaries that do not stray far from Walond's original. Gordon Phillips edited the whole of Walond's Opus 1 and one of the voluntaries from Opus 2 in three volumes of the Hinrichsen *Tallis to Wesley* series.² More recently Greg Lewin has produced editions of both Opus 1 and 2, and has also produced a facsimile edition of Opus 1, all under the Hawthorns Music imprint.³ Besides these, a number of individual voluntaries or movements from voluntaries have been published in anthologies edited by C. H. Trevor, Charles Callahan and others. Personally, I particularly like playing from the facsimile edition of Opus 1, notwithstanding that it involves some familiarity with the alto clef, since the music seems to sit more comfortably under the fingers as originally notated by the composer.

Walond's *Six Voluntaries* (1752)

The first of Walond's *Six Voluntaries* of 1752 is a *Voluntary in E minor*, consisting of a *Largo* first movement for "The Diapasons" (the Open and Stopt Diapasons used together), and a second *Allegro* movement for the Mounted Cornet stop. This is typical of a mid-eighteenth-century "First Voluntary" or organ piece designed to be played during the Anglican services of Morning and Evening Prayer after the Psalms and before the First Lesson.⁴ The first four bars of the Diapason movement show, as H. Diack Johnstone has pointed out,⁵ a remarkable similarity with the first four bars of the Diapason movement of John James's *Voluntary in E minor*, found in the so-called Southgate Manuscript, and it is possible that Walond knew of and was influenced by James's work (see Example 1). The Cornet movement has an interesting structure, consisting of an A section, contrasting B and C sections, and a concluding recapitulation of the A section. It is unfortunate that it is rarely played and has never, as far as I am aware, been recorded.

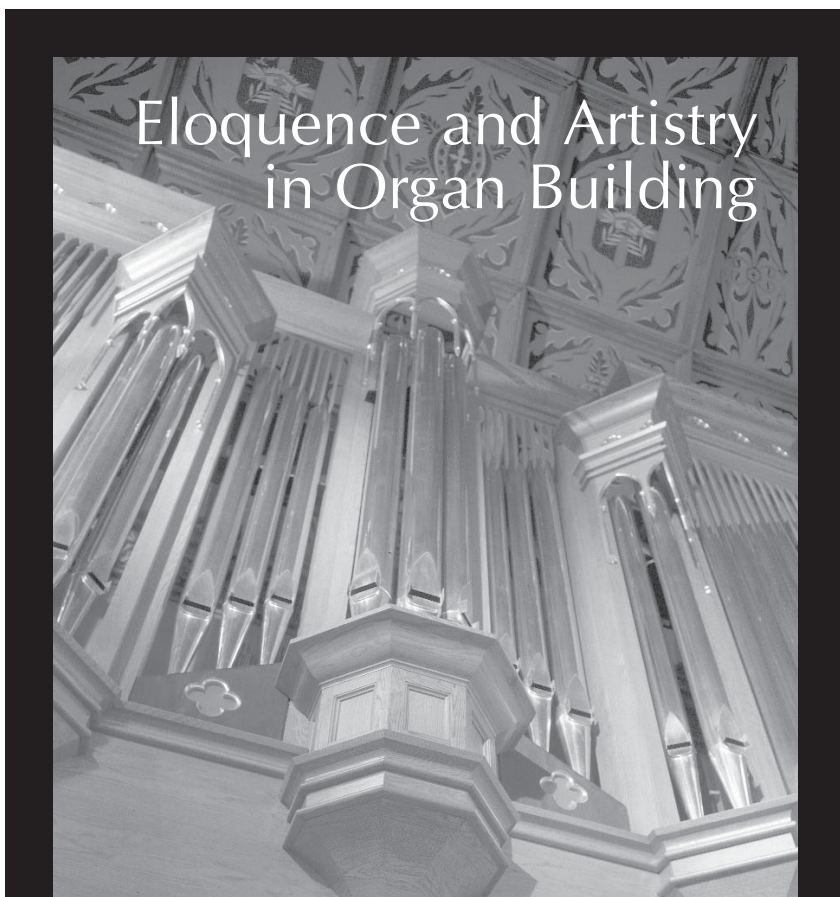
By contrast, Walond's *Voluntary in G major* (Op. 1, No. 2), another solo Cornet piece, is quite frequently played and recorded, and is probably Walond's second most popular piece. It is well known mainly because it is the only one of Walond's voluntaries that C. H. Trevor reproduced in its entirety in his *Old English Organ Music for Manuals* anthology.⁶ This may well be because it is the shortest of the Cornet Voluntaries and was thus the one that best suited Trevor's format of relatively short pieces. Trevor also reproduces the first movement only of the next vol-

Example 1. William Walond, *Voluntary in E minor*, Op. 1, No. 1, bars 1–4
John James, *Voluntary in E minor*, Southgate No. 2, bars 1–4

untary, Walond's *Voluntary in D minor* (Op. 1, No. 3).⁷ This is a very fine *Siciliana*, which once again finds a parallel in another voluntary of the period, the first movement of John Stanley's Op. 6, No. 1. If one composer knew the work of the other—and Stanley was certainly on the subscription list for Walond's voluntaries—it is in this instance difficult to know who may have influenced whom, since both voluntaries were published around the same time. The resemblance may as much as anything reflect how English composers of the period approached the crafting of church organ voluntaries in very similar ways (see Example 2). It is again unfortunate that the second movement, once more using the Mounted Cornet stop, is rarely if ever performed and as far as I am aware has never been recorded. It is a voluntary that deserves to be much more widely known. In the early eigh-

teenth century small English organs with a divided keyboard generally had the divide set between c^1 and $c^{\#1}$, though after about 1750 a divide between b^0 and c^1 became more popular. The *Voluntary in D minor* (Op. 1, No. 3) can be played on a one-manual organ with the divide in the earlier position of $c^1/c^{\#1}$. It would be possible to play it on a small organ with the divide in the more usual modern position by temporarily removing or stopping off the middle C pipes of the Cornet stop.

The piece that follows, *Voluntary in D minor and major* (Op. 1, No. 4), is yet another Cornet voluntary, although in this instance each section of the second movement is first played on the Cornet and then repeated on the Flute. The consensus of eighteenth-century scholarship suggests that this would probably have meant a 4-ft. Flute used



Eloquence and Artistry in Organ Building

All Saints Episcopal Church, Atlanta, GA
Raymond & Elizabeth Chenault, Music Directors



Member, Associated Pipe Organ
Builders of America
112 West Hill Street
Champaign, Illinois 61820

800.397.3103 • www.Buzardorgans.com

**Example 2. William Walond, *Voluntary in D minor*, Op. 1, No. 3, bars 1–4
John Stanley, *Voluntary in D minor*, Op. 6, No. 1, bars 1–2**

William Walond, *Voluntary in D minor*, Op. 1 No. 3, bars 1-4

John Stanley, *Voluntary in D minor*, Op. 6 No. 1, bars 1-2

alone without an 8-ft. stop being drawn. Voluntaries for Cornet and Flute, like this one, were quite popular in the eighteenth century, and in some ways ought perhaps to be considered a separate genre from the basic Cornet voluntary. In this particular one, after the second repeat, the Cornet re-enters at the end for the last three bars. Once again the first, slow, Diapason movement but not the Cornet movement is reprinted in Trevor's anthology.⁸ This voluntary is another rather neglected piece, although there is at least one recording of it, performed by Peter Ward Jones on the 1790 John Donaldson organ in the Holywell Music Room in Oxford.⁹

The fourth voluntary is followed by Walond's best-known composition, the beautifully crafted *Voluntary No. 5 in G major*. This is one of the longer Cornet voluntaries, stretching to four pages of the original edition. An interesting feature of the eighteenth-century edition is that in bars 22 and 23 of the Cornet movement Walond has a C# and D in octaves, whereas the rest of the accompaniment is all in single notes. The composer probably did not intend both octaves to be played at once, but rather included them as alternatives. The idea was that if the piece were to be performed on a one-manual instrument with divided keyboard, the lower notes would be played instead of the upper ones. On a two-manual instrument the upper notes would be used. In this way the voluntary could if required be accommodated to a one-manual organ with the divide in either the b⁰/c¹ or c¹/c#¹ position.

The sixth of the first set of voluntaries, the *Voluntary No. 6 in D minor*, is probably Walond's finest work. Unlike the other five voluntaries of Opus 1, which are all Cornet voluntaries, Op. 1, No. 6 is an Introduction and Fugue. This means that it is a "Second Voluntary," the type of organ piece that was generally used at the end of church services. It is a magnificent example of its kind. Written in the Italian concerto style of Arcangelo Corelli, the opening movement uses the Great Organ for the *ripieno* passages, with the *concertante* passages being played

on the Swell and Choir. In this respect it has some affinities with J. S. Bach's and J. G. Walther's arrangements of Italian concerti for the organ. The introduction segues into a majestic double fugue on full organ. This voluntary is also noteworthy for being the first known composition in which markings are used to indicate when the swell box should be opened and closed. Walond uses wedge shapes, similar to the modern "hairpins" except that they are solid rather than open. For an authentic performance this voluntary really requires a G-compass organ since the note AA is several times called for, although it is possible to avoid this by transposing a few notes in the left hand up an octave without too much damage to the texture of the piece. The need for a G-compass organ may unfortunately be one reason why Walond's *tour de force* seems to be played and recorded¹⁰ so infrequently.

Walond's Ten Voluntaries (1758)

The second set of Walond's voluntaries, the *Ten Voluntaries for the Organ or Harpsichord* of 1758, is much less homogeneous than the first, and contains both some extremely fine pieces and some rather curious anomalies. The first piece, the *Voluntary in E major* (Op. 2, No. 1), is another fine Cornet voluntary from the same tradition as the first five voluntaries of Opus 1. Like Op. 1, No. 4, it alternates Cornet passages with interludes on the Flute. There is, however, one strange thing about this voluntary, and that is its key of E major. Eighteenth-century English organs were tuned to meantone temperament, and therefore it was not generally considered a good idea to compose music in remote keys. In the key of E major, the third between B and D# would have been particularly unpleasant, and it is puzzling therefore that Walond should have composed a voluntary in this key. There is no evidence, however, that this piece was ever in any key other than E major.¹¹ Furthermore, there is a contemporary precedent for using the key of E major in an organ voluntary by Maurice Greene.¹² Indeed, elsewhere Walond was not afraid to modulate into four

Example 3. William Walond, *Voluntary in G*, Op. 2, No. 3, bars 96–100

William Walond, *Voluntary in G*, Op. 2 No.3, bars 96-100

Example 4. William Walond, *Voluntary in D minor and major*, Op. 2, No. 4, bars 1–5

William Walond, *Voluntary in D minor and major*, Op. 2 No. 4, bars 1-5

sharps quite extensively, as for example in his B minor voluntary, Op. 2, No. 2. John Stanley does the same thing in his Op. 7, No. 1, a *Cornet Voluntary in A major*. It is unclear whether Walond—and for that matter Greene and Stanley—used E major in order to exploit the wolf notes for a particular effect, or whether they intended that the wolf notes should as far as possible be covered over, for example by introducing ornaments where B and D# are sounded together. It would be interesting to hear how Walond's E major voluntary would actually sound on an eighteenth-century English organ tuned to its original meantone temperament.

Op. 2, No. 2 is a *Voluntary in B minor*, comprising an *Andante* played on the Swell and accompanied on the Choir Organ, together with an *Allegro Moderato*, for which Walond rather unusually for the period specifies "the 2 Diapasons, Principal & Fifteenth." This voluntary was also probably intended as a First Voluntary for use before the First Lesson at Morning or Evening Prayer. It is a pleasant little piece, and is one of the voluntaries that features on Jennifer Bate's five-CD set *From Stanley to Wesley*, where it is played on the 1786 John Avery organ at St. Michael's Mount in Cornwall.¹³

The third of Walond's *Ten Voluntaries for the Organ or Harpsichord* is a very strange beast indeed. It consists of a single movement, an *Andante affettuoso*, to be played on soft registrations with a Sesquialtera solo in the tenor and bass registers. The Sesquialtera was a tierce mixture found on eighteenth-century English organs. There were generally three ranks though sometimes four or more. A typical example would commence at 17-19-22 in the bass and break back to 12-15-17 around middle C. It is just possible that Walond intended the solo to be played on the Sesquialtera alone, but it seems more likely that he intended other stops such as the Stopt Diapason to be drawn together with it. The movement does not seem to follow the form of any of the usual types of English organ voluntaries, and I am

therefore at a loss to suggest the sort of occasion for which it may have been composed. It is nevertheless interesting in being about the closest equivalent we have to a French *Tierce en taille* in the eighteenth-century English organ repertoire (see Example 3). There is an AA and four GGs in the left hand, so the piece really requires a G-compass organ, although it is once again fairly easy to get around this by playing a few notes an octave higher. On the other hand, whether anyone would really wish to play it, except perhaps as a historical curiosity, is somewhat doubtful.

The fourth voluntary in Walond's Opus 2 is another extremely fine one, a *Trumpet Voluntary in D minor and major*. Once again this is a fairly typical First Voluntary, made up of two movements: a *Grave* for the Diapasons, and a *Moderato* for Trumpet. The Diapason movement is a dignified essay in the style of Corelli. One feature that at first seems strange is that while the rest of bars 1–7 have the left hand moving in octaves, the low C# in bar 4 is omitted, notwithstanding that the diminished seventh chord is the climax of the whole passage. This apparent anomaly, however, is easily explained by the fact that on a "short-octave" G-compass organ, such as Walond's instrument at New College, Oxford, the low C# was omitted (the low C# key played AA instead), so he simply would not have had the note available. It would probably therefore be desirable to insert the additional low C# on organs that possess this note. I also wonder if a treble D has accidentally been omitted at the end of bar 5, since the passage does not seem to make a lot of sense without it. Nevertheless, bars 4 and 5 are repeated at bars 43 and 44, and the treble D is once again omitted, making it seem less likely that this was a mistake, and the question remains something of an enigma (see Example 4).

The Trumpet movement is a very well-crafted one in a slightly archaic style. It has perhaps more in common with orchestral trumpet music from the beginning of the eighteenth century—

Casavant Frères
SINCE 1879

900 Girouard Est
Saint-Hyacinthe (Quebec)
Canada, J2S 2Y2
Tel : (450) 773-5001

VISIT OUR NEW WEB SITE
WWW.CASAVANT.CA

Excellence

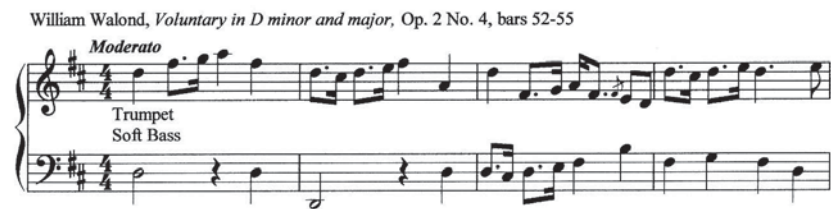
A HIGHER LEVEL of EXCELLENCE

Great musicians need extraordinary instruments to deliver magnificent performances.



P.O. Box 156 • Orrville, Ohio 44667 • P 800.416.7426 • F 330.683.2274 • www.schantzorgan.com

Example 5. William Walond, *Voluntary in D minor and major*, Op. 2, No. 4, bars 52–55



such as William Croft's well-known *Trumpet Tune*—than with mid-eighteenth-century organ voluntaries such as those of Stanley and Greene. Trumpet voluntaries were treated very orchestrally in eighteenth-century England, and generally nothing was demanded of the organ that could not readily be accomplished on the valveless orchestral trumpets of the day. For this reason Trumpet movements were normally written only in the keys of C and D major, and modulations and even accidentals were kept to a minimum. When it was desired to modulate, this would be done on another stop such as the Flute.¹⁴ This is precisely what Walond does in his Op. 2, No. 4. The first two pages are played on the Trumpet in D major without the use of a single accidental, and there is then a contrasting one-page Flute passage where variety is provided by modulating into several different keys. Finally the first Trumpet section is repeated. At the end is a ten-bar concluding section in octaves. Although the score does not make this clear, this ten-bar section was probably only intended to be used after the repeat of the Trumpet section. No indication is given in the original that this final section is to be played on anything other than the Trumpet, but since there are other eighteenth-century precedents I strongly suspect that Walond intended these final ten bars to be played on full organ.¹⁵ Once again, unfortunately, this voluntary contains a few notes that require a G-compass organ, and in this case it is not really possible to move notes up an octave without spoiling the character of the composition. This is a pity as it is one of Walond's finest works and deserves to be much more widely known (see Example 5).

Op. 2, No. 5, *Voluntary in C minor*, is yet another First Voluntary in two movements, an *Andante* for the Diapasons and an *Allegro ma non troppo* that begins on the Swell and then segues into a solo for the Choir Vox Humana or Bassoon. It is another very pleasant little voluntary, as is the one that follows it, Op. 2, No. 6, a single-movement *Voluntary in G major*. No indication is given of the tempo or registration to be used in the sixth voluntary, and one almost wonders if it was written purely as harpsichord piece, and not as a composition to be played on the organ at all. Or perhaps it was: a minority of churches had a voluntary before the service as well as the usual voluntaries before the First Lesson and at the end of the service. Nobody seems to know quite what these were like, but there is perhaps a certain prelude-like quality to Op. 2, No. 6, and it is therefore conceivable that if this movement was indeed written as an organ voluntary it was intended to be one of these elusive before-the-service pieces. If it were to be played on the organ it ought probably to be played at a *Moderato* tempo on a *mezzo forte*

registration on the Swell with Choir bass or on the Diapasons and Principal of the Great Organ.

The seventh voluntary in Opus 2 is another very strange one. It is a single-movement voluntary consisting of a *Fugue in B-flat*. Second Voluntaries, for use after the service, did not always have introductory movements, and sometimes consisted solely, like this one, of a fugue. Fugues were usually played on full organ, and though there are again no suggestions for registration in the original, full organ is probably the registration that Walond would have used. Although quite short, it is a rather complicated and academic fugue, with a very tedious subject consisting mostly of the same notes repeated two or three times. It contains quite a few old English *beats*, printed like inverted mordants but to be played as inverted shakes beginning on the lower auxiliary.¹⁶ It seems somewhat archaic in style for a mid-eighteenth-century voluntary. The piece seems hardly to be worth the effort of learning it except, perhaps, for its value as a historical curiosity.

Voluntary No. 8 is another fugue, this time in C major, but considerably more accessible and in its way very pleasant. The same may be said of Op. 2, No. 9, the *Voluntary in E flat major*, although this time there is an introductory *Adagio* movement as well as the *Allegro* fugue. Both these movements would normally have been played on full organ. In Voluntary No. 9, however, Walond marks the first movement "Diapasons or Full Organ," but the reason for him specifying the alternative "Diapasons" registration is by no means clear from the character of the piece.

The tenth and final voluntary in the second collection is a two-movement *Voluntary in A minor*, another First Voluntary. It begins with a slow movement on the Swell and segues into a sprightly *Allegro* for the Flute stop. This is another of Walond's finer voluntaries, and like Op. 2, No. 2 it has been recorded by Jennifer Bate in her *From Stanley to Wesley* set of recordings.¹⁷

Conclusion

In conclusion it is perhaps worth stressing that most organists in eighteenth-century England improvised their voluntaries in church, including even fugues, as the leading French organists still do today. Indeed, the word *voluntary* originally meant an improvisation. Voluntaries were normally only written down as *compositions* for one of two reasons—either for a special recital such as the dedication of a new organ, or as practice pieces to assist students in learning how to improvise their own voluntaries. As an organist working in the University of Oxford, Walond doubtless had the didactic motive very much in mind in publishing his two sets of voluntaries. There is a case to be made for William Walond having been among the finest com-

posers for the organ in eighteenth-century England but, apart from the two well-known Cornet voluntaries in G, Op. 1, Nos. 2 and 5, until now his works have been sadly neglected. I hope that this article will encourage a wider use of his voluntaries, as well as suggesting some of the rationales that lay behind their original composition and providing some hints about how to perform them in an authentic fashion. ■

Dr. John L. Speller has degrees from the Universities of Bristol and Oxford in England. As an organ builder he has worked for James R. McFarland & Co., Columbia Organ Works, and Quimby Pipe Organs. He lives in St. Louis, Missouri, and is a frequent contributor to THE DIAPASON and The Tracker.

Notes

1. Watkins Shaw, "William Walond," in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: Macmillan, 1980), vol. 20, p. 184.
2. William Walond, *Three Cornet Voluntaries for Organ or Harpsichord*, Tallis to Wesley series vol. 20, Hinrichsen Edition No. 1770a, 1961, contains Op. 1, Nos. 1, 3 and 5. William Walond, *Three Voluntaries for Organ or Harpsichord*, Tallis to Wesley Series, vol. 32, Hinrichsen Edition No. 1770b, 1962, contains Op. 1, Nos. 2, 4 and 6. Stanley, Walond, Boyce, *Three Voluntaries for Organ or Harpsichord*, Tallis to Wesley series vol. 1, Hinrichsen Edition No. 1713, 1956, contains Op. 2, No. 1.
3. William Walond, *Six Voluntaries for Organ or Harpsichord (1752)*, ed. Greg Lewin, Cat. No. OM02, 1998; William Walond, *Ten Voluntaries for the Organ or Harpsichord*, ed. Greg Lewin, Cat. No. OM10, 2001; and Facsimile Edition of William Walond, *Six Voluntaries for Organ or Harpsichord (1752)*, Cat. No. OM02a, 1998. All published by Hawthorns Music, The Hawthorns, Hawthorn Drive, Wheaton Aston, Stafford ST19 9NQ, England. <www.hawthornsmusic.co.uk>
4. On this subject see Nicholas Temperley, "Organ Music in Parish Churches, 1660–1730," *Journal of the British Institute of Organ Studies*, 5 (1981), 33–45; this is elaborated in John L. Speller, "Before the First Lesson: A Study of Some Eighteenth-Century Voluntaries in relation to the Instruments on which they were Played," *Journal of the British Institute of Organ Studies*, 20 (1996), pp. 64–84.
5. *Ten Eighteenth-Century Voluntaries by Peter Prellieur & John James, from the R.C.O. Manuscript*, edited by H. Diack Johnstone (Oxford University Press, 1986), Preface, p. ii. This is the second of several dozen voluntaries preserved in a manuscript, thought to have been compiled in about 1750 to provide practice pieces for organ pupils at the Chapel Royal. The manuscript was

later in the possession of organist Thomas Lea Southgate (1836–1917), and is now in the Library of the Royal College of Organists.

6. *Old English Organ Music for Manuals*, edited by C. H. Trevor (Oxford University Press, 1966), vol. iii, pp. 17–20.
7. *Old English Organ Music*, vol. i, p. 17.
8. *Old English Organ Music*, vol. iv, pp. 12–13.
9. *The Organs of Oxford*, vol. ii, OXRecs OXCD-42.
10. I do have one very fine old 12" LP that includes Walond's Op. 1, No. 6, recorded back in 1966 by Nicholas Danby on the 1764 John Byfield organ at St. Mary's, Rotherhithe. This is on *Rotherhithe* in the "Historic Organs of Europe" series of Oryx Recordings, ORYX 511.
11. In at least one instance a movement in an organ voluntary published in the eighteenth-century in E major does originally seem to have been in another key. The middle (Horn) movement of a voluntary published in c. 1780, by Edward Kendall of Falmouth, seems to have been transposed into E major from its original key, perhaps as a student exercise. See my article cited above, "Before the First Lesson," p. 82.
12. See Maurice Greene, *Voluntaries and Suites for Organ*, edited by Gwilym Beechey (Middleton, WI: A-R Editions, 1975), *Voluntary No. XII in E major*.
13. Jennifer Bate's *From Stanley to Wesley* was originally issued as a six-CD set on the Unicorn-Kanchana label DPK 9096, 9099, 9101, & 9104–6 and has subsequently been reissued as a five-CD set on the Regis Records label RRC 5002. In the six-CD set Walond's *Voluntary in B minor* is found on the second CD (DKP 9099), and in the five-CD set it is found on Volume 2, Disc 1.
14. This is, for example, what John Marsh suggests in his treatise on organ playing, arguing that Trumpet movements should not modulate: "As the real Trumpet is not capable of modulating into different keys . . . Trumpet pieces should therefore be very short; or else . . . a transition had better be made for that purpose to the Flute, (in a minor key) the Swell or Choir Organ, after which a return may be made to the Trumpet." John Marsh, Preface to *Eighteen Voluntaries for the Organ* (London: Preston & Son, 1791), p. 3. It is perhaps of interest in this connection that Marsh—a lawyer by profession and an organist in his spare time—was the assistant organist of William Walond, Jr., at Chichester Cathedral.
15. Marsh seems to suggest that the full organ was sometimes used at the end of such movements, noting that in Trumpet voluntaries, "The Bass should chiefly be played on the Diapason, Dulciana, Principal, and Flute of the Choir organ, except now and then by way of Contrast, particularly toward a grand Close, when the Trumpet bass (qualified by the Principal) or Full Organ may be introduced with great effect." Marsh, Preface, p. 2.
16. On this subject see H. Diack Johnstone, "The English Beat" in *Aspects of Keyboard Music: Essays in Honour of Susi Jeans*, ed. Robert Judd (Oxford: Positif Press, 1992), pp. 34–44.
17. It is found on volume 3 (DKP 9101) of the Unicorn-Kanchana six-CD set, and on volume 1 on the Regis Records five-CD set (RRC 5002).

First Congregational Church

PALO ALTO, CALIFORNIA



Image courtesy of John Miller Architects © 2005

WE ARE pleased to announce the design and construction of a new pipe organ for First Congregational Church of Palo Alto, California. The instrument's two cases were penned in consultation with John Miller Architects of Mountain View and will be a significant element in the church's redesigned chancel. With 49 stops on electric slider windchests, the organ's stoplist was developed in close collaboration with the church's Assistant Music Director and Organist, Joe Guthrie. The instrument is currently being constructed in our workshops and will be completed during the summer of 2006.

Orgues Létourneau Ltée

In the USA: 1220 L Street N.W.
Suite 100 – No. 200
Washington, DC 20005-4018
Toll Free: (800) 625-PIPE
Fax: (202) 737-1818
e-mail: LetoUSA@aol.com



In Canada: 16355, avenue Savoie
St-Hyacinthe, Québec J2T 3N1
Telephone: (450) 774-2698
Fax: (450) 774-3008
e-mail: orgueletourneau@qc.aira.com
www.letourneauorgans.com



1184 Woodland St. SW, Hartsville, Ohio 44632
330-966-2499 www.reggorgan.com

A New Aubertin Organ in the German Baroque Style Saint-Louis-en-l'Isle Church, Paris, France

Carolyn Shuster Fournier

Choosing a builder

Situated next to the famous Isle de la Cité, the Isle Saint-Louis in Paris, France, is known for its quaint shops and delicious Berthillon ice cream. Upon entering its church, one is struck by the well-lit interior, a drastic contrast to the inner darkness of the nearby Notre-Dame Cathedral. Bernard Aubertin's organ case shines brilliantly in the Saint-Louis-en-l'Isle Church. (See Photo 1.)

The original 1745 Lesclap organ had been melted down during the Revolution in 1789. In 1798, the church was sold as a national property. In 1817, the city of Paris purchased the church and cleaned it. In 1888, the parish priest, abbot Louis Bossuet, acquired a new organ case, which was placed at the end of the nave. Its first level later lodged a small 15-stop Merklin organ. In 1923, Charles Mutin installed a 34-stop organ in this vast organ case. According to the organist Marie-Thérèse Michaux, it was in such poor condition when she arrived in 1975 that she was obliged to play on the Gutschenritter choir organ.

In 1976, the city of Paris began to plan the purchase of a new organ for the Saint-Louis-en-l'Isle Church, one especially suited to the 17th- and 18th-century Germanic repertory, notably the music of Johann Sebastian Bach.¹ In 1977, Georges Guillard² was named as a second organist of the church. He launched a project for the new organ that proposed the German builder Jürgen Ahrend, well known authority on Baroque-style organs. An association was founded with Monsieur Henry Ecoutin as president. According to Jean-Louis Coignet, the technical advisor for historical organs of the city of Paris since 1979, at that time the rules for constructing an organ in Paris were not very strict, and the city had intended for Jürgen Ahrend to build this organ. Unfortunately, various disagreements between the builder and the administration, notably with the head architect who did not approve Ahrend's proposed organ case, led to postponing the project on numerous occasions.

In the meantime, the legislation concerning public markets and transactions had become much more rigorous. In July 1997, it was therefore necessary to launch a competition to determine the builder of this new organ. Jean-Louis



Photo 1: The Bernard Aubertin organ at the Saint-Louis-en-l'Isle Church in Paris (photo: Jean-Claude Crespin)

Coignet established a program of work for the invitation to tender, detailing the 41 stops to be included in this three-manual organ:³

RÜCKPOSITIV (56 n.)

8' Principal
8' Gedackt
8' Quintatön
4' Oktave

4' Rohrflöte
2' Waldflöte
1½' Sifflöte
II Sesquialtera
IV Scharf
8' Krümhorn

HAUPTWERK (56 n.)

16' Principal
16' Quintadena
8' Oktave

8' Salicional
8' Rohrflöte
4' Oktave
4' Spitzflöte
2½' Nasat
2' Oktave
IV-VI Mixture
16' Dulzian
8' Trompete

OBERWERK (56 n.)

8' Gedackt
4' Principal
4' Rohrflöte
2' Oktave
1½' Terz
1½' Quint
III Zimbel
8' Vox Humana

PEDALWERK (30 n.)

16' Principal
16' Subbass
8' Oktave
4' Oktave
2' Nachthorn
IV Mixture
32' Dulzian
16' Posaune
8' Trompete
4' Trompete
2' Cornet

Accouplements: OW/HW, RP/HW,
OW/PW, RP/PW
Tremblants: RP et OW

Around a dozen European organ builders submitted proposals. Unfortunately, Jürgen Ahrend committed an error during the tendering and, consequently, was disqualified. On January 28, 1999, the city chose the French builder Bernard Aubertin.

Bernard Aubertin, Organ Builder, *Maître d'Art*

Bernard Aubertin (see Photo 2) was born into a family of woodworkers going back to the Napoleon Bonaparte era, originally from Moselle. After studying in Strasbourg, he designed organ cases for various firms, notably for the Felsberg Orgelbau in Switzerland. In 1978, at the age of 25, he founded his own company to build mechanical-action organs with top quality materials in a traditional manner.⁴ He installed his shop in two large wings of a historic Romanesque priory dating from the mid-twelfth century in Courtefontaine, the region of eastern France known as the Franche-Comté, in the department of the Jura (between Dijon, Dole and Besançon). A fervent collector of 0.60 m gauge railway equipment, several narrow tracks on his property enable him to easily transfer heavy equipment and materials. He now employs up to 14 workers, including his wife Sonja, who is his secretary and accountant. In 1995, the French Cultural Minister named Bernard Aubertin *Maître d'Art*. On November 10, 2005 the city of Paris gave him the *Médaille de Vermeil*.

Aubertin organs are installed in the following locations in France, Portugal, Scotland and Japan: the Besançon Conservatory (1979 and 1981), the churches in Sarralbe (1987), Viry-Châtillon (1989), Saint-Vincent in Lyon (1994, with Richard Freytag), Saessolsheim (1995), Vertus (1996), Sainte-Catherine Church in Bitche (1997), Saint-Loup-sur-Thouet (1998), Saint-Cyr-sur-Loire (1999), Saint-Marceau in Orléans, the Nice Conservatory (2001), Saint-Louis-en-l'Isle in Paris (2005), a 24-stop house organ in Faro, Portugal (2003), the University in Aberdeen, Scotland (2004), and for concert halls in Japan: in Shirane-cho (Yamanashi, 1993), Kobe (destroyed in the 1995 earthquake), Ichigaia, Karuizawa and Zushi.⁵ Bernard Aubertin has also restored historic organs with a strict adherence to their original nature in Pontarlier (1982), West-Cappel (1984), Arbois (1985), Orgelet (1987), Seurre (1991), Saint-Antoine-l'Abbaye (1992) and

Log On and take the tour!

ANNUAL AND ONE-TIME COPYRIGHT
PERMISSIONS WITH THE
CLICK OF A MOUSE



- **EASY**—online permission and reporting
- **ECONOMICAL**—based on average weekend attendance
- **THOROUGH**—your favorite songs
- **CONVENIENT**—includes a growing list of publishers

LOG ON TODAY! WWW.ONELICENSE.NET



Photo 3: Aubertin logo

Saint-Martin-de-Boscherville (1984). In addition, he builds cabinet organs.⁶

Instead of constructing direct copies of 17th- and 18th-century historic organs from northern and central Europe as well as France, Aubertin uses them as inspiring models. The craft logo of the Aubertin organ firm sums up his production: it depicts an oak tree being blown by three forge bellows at its roots, with songbirds perched in its branches. (See Photo 3.)

His organs are made of natural materials: solid French oak for the organ cases, the windchests, the wind trunks, the sliders, the trackers, stickers, backfalls and for parts of the stop action; some of the bass pipes are made with chestnut, fruit tree or spruce wood. The sliders are made as wind-tight as possible with covers of soft leather; the stop action may be set between pads of felt, and the lower parts of the windchests are sealed with large cowhides. The metal pipework is made mainly of alloys with a low tin content (35% or less). Some narrow-scale stops, such as the Gambe, the reed stops, and the façade pipes may contain up to 75 to 96% tin. All of the metal pipes are varnished to protect them against handling and long-term oxidation.

Among the unusual stops found in Aubertin's organs, the Quintinal is a Quintadena in the bass and more string-like in the treble. At his organ in Vichy, the 32' reed stop in the Pedal is labelled "Napoleon." His use of imitative harmonic flute pipes, overblown without piercing, such as the 2' Traversine at the Saint-Marceau Church in Orléans, is a copy of a 17th-century stop in the Jacobikirche in Hamburg. For his three-manual, 27-stop organ at the University of Aberdeen in Scotland, he incorporated two little pipes that imitate the bag-pipe drone. (See Photo 4.)

Several of Aubertin's organs (Vertus, Orléans and Saint-Louis-en-l'Isle) are tuned in the mild 1800 Young temperament with six pure and six tempered fifths, suitable to a large part of the organ repertory. His organ at the Saint-Denys Church in Viry-Chatillon is tuned in the Kirnberger III temperament. The pitch is often set at A=440 Hz. The balanced, suspended key action is light and responsive. His standard wind pressure for the manual divisions is 95 mm (3 3/4 inches), and for the pedal generally 105–115 mm (4 1/4 inches). The 56-note keyboards are covered with boxwood, ebony or bone. The 30-note pedalboards are straight. The Positif keyboard is coupled to the primary manual *à tiroir* (in a drawer fashion).

Aubertin has a special talent for designing each of his organ cases to blend harmoniously with the building. He often incorporates particular decorative emblems (often various astronomical elements: stars, planets and flames of fire) into his sculptured elements. At the Saint-Louis-en-l'Isle Church, the Trinitarian symbol in the glory that is located in the apse is reproduced in the center panel of the organ case. Likewise, the mystical lamb that overhangs the Positif de Dos corresponds to the lamb on the altar.



Photo 2: Bernard Aubertin in his workshop (photo: Sonja Aubertin)

Another one of Aubertin's characteristic hallmarks: the pipe mouths of his tower pipes are often decorated with dancing golden flames. In addition, he labels the names of the stopknobs in his own handwriting, in a dark blue (a Prussian blue) and red ink on paper or parchment.

The construction and installation of the new Aubertin organ at the Saint-Louis-en-l'Isle Church

In accordance with Jean-Louis Coignet's initial invitation to tender, Bernard Aubertin had the possibility of making a limited number of modifications in the stoplist, providing that the number of stops did not exceed 45. It was also possible to propose limited changes in the tonal plans, for example, an *Unterwerk* instead of an *Oberwerk*. On March 12, 1999, Aubertin submitted an estimate of a 41- or a 45-stop organ.

The latter was accepted on August 20, the feast day of St. Bernard. The first order of service for this 45-stop organ was signed by Jean-Louis Coignet, the technical advisor for historical organs, on August 25 (the feast day of St. Louis and Aubertin's birthday). The work officially began on the organ on September 27, with a delivery deadline of 30 months. Aubertin collaborated well with Jean-Louis Coignet and François Lagneau, the architect of the historical monuments. However, since the Saint-Louis-en-l'Isle Church is classified as a historical monument, the various architectural agreements and work concerning the restoration of the tribune, the staircases, the arches and the two stained-glass windows near the organ took a great deal of time, three years longer than anticipated.

From March 2000 to September 2001, the work was interrupted because

the Mutin organ had not been dismantled, rendering it impossible to measure the organ tribune, necessary to determine the exact layout of the new organ. The city decided to restore and reincorporate two statues of angels from the former organ case into the new one. Discussions began with Aubertin to add six more stops to the new organ. According to Aubertin, in spite of an obtained tacit agreement, the future May 2001 elections paralyzed any official document concerning these additional stops. From January to August 2002, the work was interrupted again to carry out the photogrammetrical measurements of the church. In August 2002, Aubertin visited several early historical German organs with the American organ builder Gene Bedient, notably the 1750–1755 Gottfried Silbermann at the Hofkirche in Dresden and the 1746 Zacharias Hildebrandt organ at the St. Wenceslas Church in Naumburg. These visits enabled him to choose the six new stops he wished to install in the Saint-Louis-en-l'Isle organ. From September 2003 to October 2004, other numerous delays occurred to allow the restoration of the tribune.

In the meantime, Aubertin constructed this organ with the six new additional stops: Allemande 4' in the Rückpositif, Cornet VI in the Hauptwerk, Sifflet 1' and Unda Maris 8' in the Unterwerk, and Bourdon 16', Bourdon 8' and a Tierce rank to the Mixture IV–V in the Pedal. He considers that these additions provide supplementary musical possibilities and augment the flexibility of the instrument for interpretation and improvisation. He explains them in the following manner:

The Rückpositif Flûte allemande is made of stopped pipes of triple length. Its sonority recalls the attacks and the strange sounds of the glass harmonica, whose moving glass containers are made to vibrate with the musician's moistened fingers. This stop combines very well with the others, adding its characteristic attack.

The Hauptwerk Cornet, known as a maritime cornet because it is used along the coast from the English Channel to the Baltics, includes two 8' ranks in this six-rank stop: one 8' is open and the other one is stopped with very long chimneys. This solo stop fills out the upper range of the keyboard. Its average-size pipes provide a certain elegance. It can easily be combined with the two Hauptwerk reeds to form a sort of Grand Jeu.

In the Oberwerk, the Sifflet 1', found in numerous organs played by J. S. Bach, is the highest pitched stop in the organ and reaches the limit of audible sounds. Its use with other stops allows sonorities close to that of certain percussion instruments, metallophones (*Stahlspiel*) or small bells. The Unda Maris 8', an undulating Princi-



Yale Institute of Sacred Music 2006 Summer Study

SUMMER TERM AT STERLING DIVINITY QUADRANGLE

WEEKLONG NONCREDIT COURSES IN JUNE

- Preaching and Worship in a Postmodern Context
- Worship for the Whole Congregation
- Church Music Clinic
- Writing Workshop: Contemporary Poetry as Theology
- Music Composition Workshop
- Mozart's Sacred Music and the Sacred in Mozart's Music
- Heavenly Glory on Earth: The Art of Icon Painting in the Orthodox Church: Theory and Practice

Tuition scholarships available. Other courses offered through Yale Divinity School. Details at www.yale.edu/sdqsummerterm

YALE AT NORFOLK

YALE SCHOOL OF MUSIC SUMMER SCHOOL / AUGUST 14–20 / NORFOLK, CT

- Chamber Choir and Choral Conducting Workshop

Information at 203.432.2692

pal stop known since the sixteenth century, in Dresden and Naumburg, is used in fantasies and certain meditative pieces throughout the centuries. Its combination with the foundation stops is appropriate for romantic and contemporary music.

In the Pedal, the Bourdon 16' is a soft, deep stop that can fill out the others without adding heaviness to the entire sound. The large and soft Bourdon 8' with the Bourdon 16' allows a clear and light bass, it gives clarity without dominating the Violon 16' or the Principal 16' and gives the impression of a 32' when used with the Bourdon 16' and the Quinte 10%. The addition of the Tierce rank to the Pedal Mixture adds spice and definition to the sound of these pipes, located at the extremities of the organ case. This mixture can also serve as a cantus firmus when used with the Prestant 4'.

In addition, Aubertin added an *Appel Anches Pedal* at the console that allows the organist to prepare powerful pedal stops and then to add them by simply activating this pedal. This is extremely useful with sudden dynamic changes, often encountered in North German Baroque music. In addition, the Voix humaine stop on the Unterwerk is enclosed in a box whose cover can be opened by activating another pedal.

On November 11, 2004, the completed organ was inaugurated in the Aubertin workshop by Francis Jacob, organ professor at the Strasbourg Conservatory and an organ consultant for the Aubertin firm. In December, Michel Chapuis played it for a delegation from the city of Paris. Finally, in February 2005, the organ was transported to Paris. On March 2, the sub-director of the patrimony of the city of Paris authorized Aubertin to install the six previously approved stops, at his own personal risk. The city had spent all of their remaining funds for this construction on the considerable amount of work that had been carried out by the architects. The organ installation was completed on March 11. After the tuning and voicing of the instrument, the city acknowledged its reception of the 45 agreed-upon stops on March 18. After some final minor adjustments, the official reception of this organ took place on May 9.

Here is the stoplist of this 51-stop organ, with the six added stops in italics:

I. POSITIF DE DOS (RÜCKPOSITIF) (56 n.)

- 8' Montre
- 8' Bourdon
- 4' Quintaton
- 4' Prestant
- 4' Flûte à cheminée
- 4' Allemande (*an overblown Bourdon*)
- 2' Flageolet
- 1½' Flûte
- II Sexquialtera
- IV Mixture
- 8' Dulciane

II. GRAND-ORGUE (HAUPTWERK) (56 n.)

- 16' Principal (façade pipes)
- 8' Octave
- 8' Gambe
- 8' Flûte
- 4' Prestant
- 4' Flûte cônica
- 2½' Quinte
- 2' Octave
- IV-VI Mixture
- VI Cornet (*Open 8', Chimney Flute 8', 4', 2½', 2', 1½'*)
- 16' Basson
- 8' Trompette

III. INTERIOR POSITIF (UNTERWERK) (56 n.)

- 8' Bourdon
- 8' Principal (beginning at F)
- 8' Traversière (*overblown*)
- 8' Unda Maris
- 4' Octave
- 4' Flûte
- 2½' Nazard
- 2' Traversine
- 2' Octave
- 1' Sifflet
- 1½' Terz
- 1½' Quinte
- III Mixture
- 8' Voix humaine
- 16' Fagott

PEDALE (30 n.)

- 16' Bourdon
- 16' Principal
- 16' Violon
- 10% Quinte
- 8' Bourdon
- 8' Octave
- 4' Prestant
- 2' Flûte 2
- IV-VI Mixture (*the Tierce rank was added*)
- 32' Dulciane
- 16' Buzène
- 8' Trompette
- 4' Cornet

Keyboard couplers : I/II (*à tiroir*), III/II, II/III
 Pedal coupler: Great to Pedal
 Tremulant I et III et Tremulant II
Appel Anches Pedal
Expression for the Voix humaine

Inauguration

In May, two new organists were chosen to share this post with the organist Marie-Thérèse Michaux: Vincent Rigot⁷ and the 20-year-old Benjamin Alard.⁸ On June 19, the organ was blessed by an auxiliary bishop in Paris, Monseigneur Pierre d'Ornellas, and the parish priest, Father Gérard Pelletier. During this ceremony, the three church organists improvised and performed, and George Guillard premiered a commissioned piece by Jacques Castérède entitled *L'Hommage à Saint Louis* for organ and brass trio. On June 22, this organ was inaugurated by Benjamin Alard, Vincent Rigot, and Michel Chapuis. Alard performed Buxtehude's *Ciacona in C-minor*, Rigot interpreted Alain's *Litanies*, and Chapuis' improvisations

demonstrated the various tonal colors of the organ. He then played works by Buxtehude, Böhm, Bruhns, and Bach. A recording of J. S. Bach's *Clavierübung III* by Francis Jacob, a member of Bernard Aubertin's team, was released for the inauguration of the organ.⁹

On September 18, 2005, a day consecrated to historical monuments in France, Aubertin gave a presentation with Régis Allard, and then Vincent Rigot improvised and gave a concert for a packed church. The organ association of the church,¹⁰ presided by Monsieur Robert Ranquet, organized five concerts for the first Europa Bach Festival in Paris and its region from September to December 2005. They were given by given by Pascal Rouet, Carolyn Shuster Fournier, Eric Ampeau, Frédéric Desenclos and Francis Jacob.

The search for a patron

Now that the Saint-Louis-en-l'Isle organ is installed and inaugurated, will this organ continue to sound as the builder conceived it, remaining intact for present and future generations? If the funding does not arrive after one year, Bernard Aubertin has said that he might be obliged to remove the added stops from the organ, even though he considers them to be indispensable to the entire balance of this instrument. He hopes that a patron will eventually cover their expense, amounting to 170,000 euros.

It took 23 years to choose a builder for the organ at the Saint-Louis-en-l'Isle Church and six years to construct and install this instrument. During those 29 years, from 1976–2005, the city of Paris financed the construction of other new organs at Sainte-Jeanne-de-Chantal Church (Alfred Kern, 1977), Saint-Jean-Baptiste-de-Grenelle Church (Théo Haepfer, 1988), the reconstruction of the monumental gallery organ at Saint-Eustache Church (Van den Heuvel, 1989), Notre-Dame-du-Travail Church (Théo Haepfer, 1990), Saint-Pierre-de-Chaillot Church (Daniel Birouste, 1994), Saint-Ferdinand-des-Ternes Church (Pascal Quoirin, 1995), the Conservatoire Supérieur de Paris-C.N.R. (Gerhard Grenzing, 1996) and at Notre-Dame-du-Perpétuel-Secours Church (Bernard Dargassies, 2004). In addition, the city of Paris financed numerous restorations and renovations.

This article renders homage to the various members of Aubertin's team who worked on this organ at Saint-Louis-en-l'Isle: cabinetmakers Loïc Gaudefroy (Best Worker in France), Thomas Gaudefroy, and Thomas Guinchard; organ builders Michel Gaillard, Olivier Mondy, Jean-Marc Perrodin, Daniel Rey, and Anke Saeger-Blaison; pipemaker Jérôme Stalter (Best Worker

in France); organist Francis Jacob; apprentice Alexandre Aubertin; and administrator Sonja Aubertin; as well as craftsmen: Serge Bisson who did the wood carvings; Benoît Camozzi, the assistant sculptor; and Marie-Odile Valot-Degueurce, who applied the gilding to the decorations.

The author thanks Bernard Aubertin, Jean-Louis Coignet, and Robert Ranquet for providing her with information for this article. ■

Notes

1. Jean-Louis Coignet, "Les Orgues de Tribune de Saint-Louis-en-l'Isle," *Les Grandes Orgues de Saint-Louis-en-l'Isle*, Paris: Association des Grandes Orgues de Saint-Louis-en-l'Isle, Action artistique de la Ville de Paris, 2005, p. 6.

2. Titular of the Alfred Kern gallery organ at the Notre-Dame-des-Blancs-Manteaux Church in Paris since 1971, Georges Guillard is Director of the Early Music Department at the Conservatoire National de Région in Paris. In 1984, he founded the *Cantate à Saint-Louis*, which became the *Camérata Saint Louis de Paris*. He recently stepped down from his organ post at the Saint-Louis-en-l'Isle Church to conduct all of J. S. Bach's cantatas (cf.: www.camerata-saint-louis.com). Doctor in Musicology, he is notably the author of *J. S. Bach et L'Orgue* (Bourg-la-Reine, Zurfluh, 2000).

3. Jean-Louis Coignet, "Orgue destiné à l'Eglise Saint-Louis-en-l'Isle," s.d.

4. Bernard Aubertin's address: Manufacture d'orgues Bernard Aubertin, L'ancien Prieuré, 9700 Courtefontaine, France. Tel. 33 (0)3 84 81 32 66; Fax 33 (0)3 84 71 19 42; e-mail: orgues.aubertin@wanadoo.fr.

5. Bernard Aubertin is currently building a three-manual, 28-stop organ for the Saint-Jacques Church in Neuilly (a western suburb of Paris). He hopes to install it there in spring 2006. For more information on his production, cf. <http://forum.orgue.free.fr/phpwebgallery/category.php> (for photos of the Saint-Louis-en-l'Isle organ), <mailto:perso.wanadoo.fr/asamos> (Saessolsheim), www.orgue-st-marceau.com (Orléans) and www.multimania.com/orguever/ (Vertus). Among the 100 CDs of organs built by the Aubertin Atelier, cf. the J. S. Bach organ works by Olivier Verneet-Saessolsheim, Vertu, Vichy and St. Vincent in Lyon (Ligia Digital, Lidi 0104081-99) and Francis Jacob's Bach record of Saessolsheim (2000, Zig Zag Territoires, ZIG 001001 (1), www.wig-zag-territoires.com).

6. Among his various cabinet organ models: a 51-note keyboard (C-d^{'''}) with a wooden Bourdon 8', a short octave with transposing pitch at 415–440 and at 392; another with three to five stops. A two- or three-stop organ with only horizontal wooden pipes is also available.

7. Vincent Rigot studied at the Conservatoire national supérieur de Musique de Paris, where he received six first prizes: in analysis, harmony, counterpoint, fugue, organ and the direction of Gregorian chant. He was a finalist in the 1997 Paris International Organ Competition, obtained a First Prize in Improvisation at the Regional Competition in the Ile-de-France and the Grand Prix Boëllmann-Gigout at the 1996 Improvisation Competition in Strasbourg.

8. Benjamin Alard received a *médaille d'or* at the Rouen Conservatory where he studied with Louis Thiry and François Méniessier. He has participated in several masterclasses, notably those of Jean Boyer. In 2004, he won the Bruges International Harpsichord Competition. He is currently studying at the Schola Cantorum in Basel, Switzerland.

9. Two other recordings of this organ will soon be released: J. S. Bach's *The Art of the Fugue* by Régis Allard for Stil Productions and a Buxtehude CD by David Kinsela from Sidney.

10. One can write to Monsieur Robert Ranquet, President of the Association des Grandes-Orgues de Saint-Louis-en-l'Isle, at the church's address, 3, rue Poulletier, 75004 Paris, France.

Carolyn Shuster Fournier is a French-American organist and musicologist living in Paris, France where she is titular of the Aristide Cavallé-Coll choir organ at La Trinité Church. An international concert organist, she wrote her doctoral thesis on Aristide Cavallé-Coll's secular organs. Her writings on French music and organs have appeared in numerous journals.

The Aubertin organ of Saint-Louis-en-l'Isle, Paris

by Bernard Aubertin, Organbuilder, *Maître d'Art*, English translation by Carolyn Shuster Fournier

Introduction

The new 51-stop organ that I have built for the Saint-Louis-en-l'Isle Church in Paris is in the style of a 17th- to 18th-century German instrument. I designed it according to the most renowned works of J. S. Bach's favorite organbuilder Zacharias Hildebrandt (1688–1757), a student of Gottfried Silbermann. The balance between the various families of stops, with its 16', 8', 4' stops and a 32' reed stop in the Pedal, is entirely in keeping with the cantor's wishes: *Majestät und Gravität*.

This organ incorporates some of Hildebrandt's innovative stops: the Violon 16' (in the Pedal) and the Gemshorn 4' (the Hauptwerk Flûte cônica) as well

MORAVIAN MUSIC FOUNDATION

50 Years of Preserving, Sharing, and Celebrating the Musical Culture of Moravians and Early America

We offer a variety of CDs, sheet music, and books covering the soundscape of Moravian music, from sacred to secular, vocal to instrumental.



Southern Office

457 South Church Street
 Winston-Salem, NC 27101
 (336) 725-0651

Be a part of our passion!

www.moravianmusic.org

Northern Office

41 West Locust Street
 Bethlehem, PA 18018
 (610) 866-3340

as some Nordic contributions: in the Rückpositiv, the Sexquialtera II is narrow-scaled, the Mixture IV is a high-pitched Scharf, the Flageolet 2' is a Waldflöte, the Dulciane 8' is an Oboe (Hoboe); in the Unterwerk, the Fagott 16' is a Dulcian, and in the Pedal, the Cornet 4' recalls the Cornet 2', as well as the Dulciane 32' reed stop in the Pedal, which Gottfried Silbermann never built. In addition, this new organ contains some colorful stops described in Praetorius's *Syntagma Musicum* (1619), notably a Querpfeif (the Unterwerk Flöte Traversine 2') and the Schweizerpfeif (the Hauptwerk Gambe 8').

The entire organ uses mechanical action and is constructed with noble materials, solid oak and chestnut woods. Knowledge of the practices of our predecessors is absolutely indispensable, especially since they were based on a sensibility that is completely different from our own.

Technical Description

The organ cases

While the organ case conforms more to the curved surface of the 1745 organ gallery than to that of a German organ, its internal structure was conceived in a spirit that respects the *Werkprinzip*: the Rückpositiv projects over the gallery rail, the Unterwerk is placed above the keyboards, surmounted by the Hauptwerk, with the large 16' pedal towers on the sides.

The windchests

The various windchests are laid out in the following manner:

The Rückpositiv is at the level of the organ gallery.

On the first floor of the gallery, the Pedal foundation stops are placed in the front part of a large double windchest with the reeds behind. The Dulciane 32' is placed against the wall with the Violon 16' on a similar chest underneath. In the center, two diatonic V-shaped windchests are used for the Unterwerk stops.

On the second floor, the Hauptwerk bass pipes are placed on three windchests in the center, followed by two diatonic windchests with the upper pipes located towards the center.

The mechanical key and stop actions

The mechanical key and stop actions are as simple and efficient as possible. The 56-note keyboards are covered with bone for the natural keys and ebony for the sharps. The 30-note flat pedalboard is made of oak.

The wind

Due to the shallowness of the organ gallery (and consequently the organ cases) and to the total lack of adjoining space, the wedge-shaped bellows were placed near each of the windchests. The blowers are suspended in two double isolated boxes placed on the floor of the organ gallery, underneath the large pedal towers. A ventil pedal, which cuts off the air in the pallet box, enables the organist to bring on or put off the prepared stops. The wind pressure is 95 mm for the keyboards and 115 mm for the pedal. This strong wind permits narrow note channels, trunks and conveyances leading to pipes that are tubed off. The windchest pipe valves are relatively thin, allowing a sensitive touch.

The pipework—the voicing

All of the pipework has been made by artisans. The following stops are made of 75% and 96% fine tin:

- on the Hauptwerk: Principal 16', Octave 8', Gambe 8', Basson 16' and Trompette 8';

- on the Unterwerk: Unda Maris 8', Voix humaine 8', Principal 8' and Octave 4';

- on the Rückpositiv: Montre 8' and Prestant 4'.

The rest is made of a tin-lead alloy with a high lead content or of hammered lead, the languids of the flue pipes with 3% lead. All of the capped pipes are soldered on. The wooden pipes are made either of oak or of chestnut. The bodies



Photo 4: Bernard Aubertin organ at the University of Aberdeen, Scotland (photo: Nigel Allcoat)

of the Buzène 16' and Violon 16' pipes are made of spruce from the Vosges. The principal stops have a clear sound in spite of their rather high mouths. All of the wooden pipes have metal lips, that is, the inner edge of the lower lip is planed down and garnished with a metal bar, thus providing:

- an immediate attack;
- a high development of harmonics, notably in the lower pipes, where the human ear can scarcely distinguish the precise pitch of the notes;
- finally, a considerable economy of wind, which is very important in the lower registers of the manual keyboards, limiting the key depressions and maintaining a light touch.

The metal pipework is voiced as naturally as possible with a minimum of nicking on the languids. The feet are slightly closed in the bass pipes.

The design consisted, more or less, of a quadruple plenum:

- the Hauptwerk plenum is deep, full and effective and can be reinforced by the Basson 16' reed stop;
- the Rückpositiv plenum has a much clearer attack, is very present and can be colored by the Sexquialtera II;
- the Unterwerk plenum is more restrained, but can be brightened by the Quinte 1½', the Sifflet 1', the Terz 1½' or deepened by the Fagott 16';
- finally, the Pedal plenum is deep, dark, and full, and can be spiced with the Mixture Tierce.

Each principal stop possesses its own characteristic sound, in accordance with the previously described divisions. When the 16', 8' and 4' principal stops are played together with the 16' and 8' Bourdons and the Quinte 10%, they produce a deep, full and poetic sound.

In addition to these standard stops, there are colorful flute stops, harmonic, with or without holes, and a very narrow-scaled Gambe in the Hauptwerk with its characteristic attack. The Rückpositiv contains a third 4' stop named (Flûte) Allemande. This is, in fact, a harmonic Bourdon whose body length is triple that of an ordinary Bourdon. This stop recalls the *Glasharmonika* with its strange attacks and its succession of rich harmonies. The same applies to the Traversine 2' with its double length without a hole whose crystalline sonority is doubled by a supplementary pseudo-lower octave sound.

Some of these stops are unknown in France and yet they were used as early as 1560 in northern Europe. As for the Unda Maris on the third keyboard, it also appeared as early as the mid-16th century from Italy to Scandinavia under different names: Voce Umana, Biffiera, Piffaro, Unda Maris, Schwebung. This stop allows sounds that are clearly less Baroque. Finally, a colorful Violon 16', with its precise attack, provides definition to the Pedal division.

The tuning of the organ is A=440 Hz at 20°C. The organ is well-tempered with six pure fifths and six tempered fifths according to the system of Thomas

Young (1800), based on the same principle as the Tartini-Vallotti system (Venice, 1740).

The reed stops

On the Hauptwerk, the conical Basson 16' (C-G half-length) is narrowly scaled, ranging from a deep to a brilliant sonority. In addition, a rather bright Trompette stop can be combined with the double Cornet 8' to form a sort of Grand Jeu. These reeds can be easily combined with the plenum.

On the Unterwerk, a Fagott 16' with a cylindrical body and leathered shallots can serve as a foundation to the plenum but can also be used for smaller combinations. A colorful Voix humaine 8' is installed in an individual expression box that tones down the upper harmonies of this Renaissance Régale. Combined with the 16', 8' and 4' foundations, this stop has the distinctive feature of swelling these foundation stops when one opens the box and thus offers possibilities that are not Baroque at all.

The Rückpositiv contains a well-rounded and colorful Dulciane 8' that can be combined with any stop.

The Pedal is quite full, due to four of its stops. A Dulciane 32' (from the family of stops with cylindrical-shaped bodies) provides the indispensable *Gravität* so cherished by the Cantor from Leipzig in large ensembles. A Buzène 16' (neologism of the Latin *Buccin*) provides a foundation for the entire building. If one could only place one reed stop in the entire organ, this would be the one. The conical shallots are made of casted tin and leathered. The feet and the blocks are made of oak, the bodies of spruce. All of these various elements combine to produce a well-rounded and full sound whose fundamental clearly stands out from the harmonics (contrary to the French Bombarde). Therefore, the upper harmonies have been weakened. The Trompette 8' with its conical-shaped reeds sounds well-rounded and deep in the bass and progressively becomes brighter in the upper registers. This is reinforced by the Cornet 4' made of tin, which is a very narrow-scaled Clairon in the bass registers and wide in the upper registers (in fact, the size of these thirty notes does not really differ). Each stop played alone sounds gentle and calm but when combined, the 16', 8' and 4' stops produce a majestic sound.

This instrument is by no means a copy of an ancient organ. It is not the latest in fashion. It should be considered as a creation in a given spirit, a creation that would likely bring to life a tradition without nostalgically claiming to bring to life a particular period or any other alleged bygone golden age. ■

The Royal School of Church Music, in conjunction with the St Giles International Organ School, presents:

SUMMER COURSE FOR ORGANISTS 2006

Monday 31 July-Saturday 5 August in London, England

Whatever your standard – beginner, intermediate or advanced – this course offers you the opportunity to develop your skills. You can:

- Build your own course from the many activities on offer
- Enjoy several performance opportunities (all optional)
- Practise daily on a wide range of interesting pipe organs in the City of London
- Receive individual and group tuition from the tutors of St Giles International Organ School
- Attend classes and workshops with students at exactly your level
- Stay in the course accommodation in central London, or opt for a non-residential package
- Mingle with a large number of student organists from all over the world

Directed by Anne Marsden Thomas and Rosemary Field

Tutors include Kevin Bowyer, Gerard Brooks, Henry Fairs, Alison Hogg, Daniel Moulton, Simon Williams

For further details of this and other courses for organists and singers, contact us (quoting ref: 06/SCO1) at the following address:

Chris Wardle, RSCM, Cleveland Lodge, Westhumble, Dorking, Surrey, RH5 6BW, United Kingdom

Tel: +44 (0)1306 872807 Fax: +44 (0)1306 887260

E-mail: education@rscm.com Web: www.rscm.com/courses

RS M

The fifth British Organ Music Seminar, led by Christina Harmon and Cliff Varnon, took place in England and Wales from June 24–July 3. With John Hosking, noted British concert organist, as guide, the group of 14 organists and their friends and spouses visited and played organs and attended Evensongs in London, Exeter, Truro, Wells, Bristol, Wales, Chester, Birmingham, and Blenheim. Well-known British organists Richard Townend, Daniel Cook, Andrew Millington, Robert Sharpe, Matthew Owen, Philip Rushforth, and Duncan Middleton served as hosts and teachers to the group along the way for extended two-hour or more playing sessions at each organ. In addition to spending a whole day studying British and French music with John Hosking at the St. Asaph's Cathedral organ in Wales, the group was treated to a full afternoon of playing the Klais organ in the Birmingham Concert Hall.

On July 3 the group took the Eurostar to Paris where they were joined by 32 additional organists and their spouses and friends to begin the French Organ Music Seminar, led by Marie-Louise Langlais and Sylvie Mallet. That afternoon the group enjoyed a recital at Notre Dame Cathedral by Angela Kraft-Cross, former participant of FOMS, and in the evening a session with Philippe Lefebvre at the Notre Dame organ.

Monday the group visited the Temple du St. Esprit with Kurt Lueders, then went to St. Etienne-du-Mont for a demonstration by Vincent Warnier, cotitulaire, followed by Christina Harmon's performance of "Agnus Dei" by Thierry Escaich. This piece was commissioned by FOMS member Bruce Westcott and dedicated to another FOMS member, his brother Michael Westcott. A long afternoon of playing this famous organ of the Duruflés followed the performance, assisted by Mr. Warnier.

On Monday night, FOMS participants Lois Holdridge, Terry Flanagan and Colin Lynch joined Swiss organist Tobias Willi and Langlais students Beatrice Piertot and Chung-A Hong at the church of St. Eustache to present a concert of works by Guillou and Florentz to a large audience, with Jean Guillou in attendance, who provided personal remarks to the program. After the concert FOMS participants joined Mr. Guillou for dinner at a nearby restaurant.

Tuesday, July 5, at noon, FOMS participants Jason Farris, Jay MacCubbin, Samuel Gaskin, Tim Lyons, Colin Lynch, David Erwin, John Walko, Julia Walton, Jill Hunt, Mark Scholtz, Jeremy Tarrant, and Marko Petricic played a recital at the church of St. Roch. The afternoon and evening were spent in small groups with Marie-Bernadette Dufourcet and François Espinasse at the organs of La Trinité and St. Severin.

On July 6 the group gathered in the morning at the Schola Cantorum for a panel discussion on the works of Franck



The FOMS group in front of the famous Cavaillé-Coll organ in Beaune, France, in the heart of Burgundy



French Organ Music Seminar recitalists at St. Eustache in Paris with Jean Guillou

with Kurt Lueders and Mmes Langlais and Mallet. A masterclass on Franck followed, with organists Barbara Reid, Jill Hunt, Marko Petricic, and Samuel Gaskin. In the afternoon group members Jason Branham, Samuel Gaskin, Louie Brewer, Bryan Jepson, Sean McCarthy, and Ray Peebles presented a concert on "The New Bach Organ for Paris"—the Aubertin organ at Eglise St. Louis en l'Isle. Afterwards, members of the group either stayed to play on the Bach organ, accompanied Kurt Lueders on a special tour to play lesser-known Cavaillé-Coll organs of Paris, or went with Mme Langlais for a group lesson.

On July 7, groups alternated to study with either Frédéric Blanc at Notre Dame d'Auteuil or Sophie Choplin at St. Sulpice. Scholarship contributors enjoyed a special lunch at the Langlais apartment. Later, participants in small groups received instruction and were

treated to brilliant improvisations by Naji Hakim at La Trinité, while others gathered at the apartment of Maurice and Madeleine Duruflé. At night we gathered again at St. Sulpice for Daniel Roth's lecture and concert.

On July 8 groups again alternated between playing at Les Invalides and St. Sulpice, while others studied privately and in small groups at the Regional Conservatoire with Langlais and Mallet. The evening was spent with Pierre Pincemaille at the St. Denis Basilica.

On July 9, Saturday, we boarded a bus to go to the Cathedral of St. Ouen in Rouen, hosted by Christophe Mantoux. Several people were able to play. On return Mantoux offered a special improvisation class for those who were interested; others had private lessons in Paris.

From July 10 through July 16 Mmes Langlais and Mallet took a smaller



Guillou and Terry Flanagan after the concert at St. Eustache

group to Burgundy and Switzerland, where we were hosted in Burgundy by Maurice Clerc, organist of Dijon Cathedral, and played many wonderful organs, including the Dijon Cathedral organ. We continued to Romainmôtier, where we spent the afternoon playing the Alain organ.

The group spent a large part of one day at the beautiful organ of the Tonhalle in Zurich. Designed by Jean Guillou, this contemporary organ is one of the most spectacular in Europe.

Another wonderful day was spent in Lucerne with Wolfgang Sieber, organist of the Hofkirche in Lucerne, who presented the group with an incredible crowd-pleasing concert, including his show-stopping arrangement of "Bridge Over Troubled Waters," complete with organ effects guaranteed to win over even the many organ purists among us. With his virtuoso arrangements and theatrical gymnastics, coupled with the amazing organ of the Hofkirche, he attracts full houses at his concerts in Lucerne.

Plans are underway for the 2007 British and French Organ Music Seminars, with a special celebration in France in honor of the 100th birthday of Jean Langlais, which will include choral as well as organ events. Information will be available beginning in July, 2006, at <www.bfoms.com>.

Christina Harmon resides in Dallas, Texas, where she is organist at Park Cities Baptist Church. She is a graduate of Oberlin Conservatory of Music and Southern Methodist University and has done doctoral study at Union Theological Seminary and the University of North Texas. Her teachers include Robert Anderson, Robert Baker, Dale Peters, Garth Peacock, Guy Bovet, Bernadette Dufourcet, Naji Hakim, Daniel Roth, and Jean and Marie-Louise Langlais. She is founder of the French Organ Music Seminar. Since 1989, an outgrowth of the seminar has been the production of videotapes in France. These videotapes cover French organs and organ music history and include Langlais playing and teaching at his home and at the Schola Cantorum, Marie-Louise Langlais teaching at the organ of Sainte Clotilde, and Daniel Roth teaching and playing at the organ of Saint Sulpice. The videos and one DVD are available for sale through the Organ Historical Society.

Photo credit: Michael Bentley



Susan Jane Matthews
 Organ Recitals
 Workshops & Masterclasses
 www.SusanJaneMatthews.com

Photo: Lorraine Dotson



MANDER ORGANS

New Mechanical Action Organs

Exquisite Continuo Organs

Imaginative Reconstructions

St. Peter's Square
London E 2 7AF • England
[t] 011 44 20 7739 4747
[f] 011 44 20 7729 4718
ManderUK@mander-organs.com

North American Representative
Malcolm Wechsler
1 Flak Lane
New Fairfield • CT 06812-2406
[t] 203 746 7709
[f] 203 746 2180
ManderUSA@mander-organs.com
www.mander-organs.com

THE QUEEN'S AWARDS FOR ENTERPRISE 2002

Cover feature

**Goulding & Wood, Inc.,
Indianapolis, Indiana
Second Presbyterian Church,
Roanoke, Virginia, Opus 43 (2005)**

From the builder

Each church that undertakes an organ project seems able to find a unique method of tackling the monumental task, and as organ builders we are always amazed at the panoply of approaches. Second Presbyterian Church of Roanoke followed a path that took more time than most, but in the end the entire congregation became fully invested in the instrument. Notable in the process were the organ selection committee chair Joe Duckwall, fund-raising committee chair Linda Star, parish administrator Phil Boggs, property committee member Whitney Markley, and of course the staff musicians Jeff and Marianne Sandborg.

Second Presbyterian Church has a long and developed tradition of great choral singing, and the design of the organ grew from the concerns specific to choral accompaniment. As with all Goulding & Wood organs, the human voice provided a paradigm for the tonal style: individual stops have an immediate, singing quality, and ensembles support voices by giving a firm foundation of pitch. To accomplish this, voicing is incisive, and the sustained tone develops generous fundamental. Harsh attacks or treble-heavy ensembles both obscure the pitch and wear thin on the ear. The power of the organ resides in the 16' and 8' pitch stops, with the upperwork adding clarity and sparkle to the foundation. Another hallmark of a good accompanimental instrument is a wide variety of colors. To this end, we take great care that no two stopped flutes or trumpets sound identical. Throughout the organ we have maximized the spectrum of color and volume in order to give the organist the greatest number of musical resources for the creative shading of hymns, solo repertoire, and accompaniments.

Each division uses Goulding & Wood's unique design of slider-and-pallet windchest. This action assists in achieving our goal of warm, gentle speech through the use of pneumatic action to pull the pallets that furnish air to the common key channels. The electric key action allows for remote key action and a movable console. This flexibility in arranging the console position is particularly useful when accommodating a variety of musical forces, from an organist conducting from the console to large choir with instruments and separate conductor.

The organ is arranged in twin chambers on either side of the chancel with cases containing pipes from the Great 8' Principal and Pedal 8' Octave in the display. New tone openings were cut into the walls facing the nave, allowing the organ to also speak directly to the congregation through the nave façades. Casework is of stained white oak with quatrefoil fences topping the pipe towers and sassafras roses lining the pipe feet. The console, also with casework of white oak, includes a decorative wood music rack, bone and ebony keys, and walnut drawstop jambs.

Since installation, the organ has been featured in several events, including a dedicatory recital by Carole Terry to a capacity crowd. We have greatly appreciated the opportunity to contribute to the rich cultural and musical life of Roanoke, and we look forward to continuing our relationship with the good people of Second Presbyterian Church.
—Jason Overall

From the organist

In 1999, we at Second Presbyterian Church in Roanoke, Virginia, began to explore the possibility of purchasing a new organ to replace the 25-rank Moeller that had served the congregation since 1952. After consultation with



Goulding & Wood Opus 43 (photo by James C. Morris)

some colleagues in Charlotte, North Carolina about then-recent installations in the area, it was decided that we would visit the five recommended churches. Three of the five organs had been built by Goulding & Wood.

Soon after, the pipe organ study committee was formed and eventually visited 14 church organ installations, met with the representatives of four organ builders, and traveled over 3,000 miles, in addition to holding monthly meetings to discuss and evaluate its findings. To be thorough, we also studied the possibility of renovation, versus replacement, of our 1952 Moeller. Our research for both ideas took place over the course of two busy years.

Our group's final visit was to Greenville, South Carolina, where we heard the magnificent 67-rank organ at Christ Episcopal Church (Opus 35, 2001), and met then-director of music and composer Robert Powell, who was extremely helpful and gracious. As with the three organs in Charlotte, Goulding & Wood once again demonstrated how expert the staff is in determining the most effective way of projecting sound, no matter what the acoustical challenges. After that important visit, we came home to Roanoke and voted to build, versus renovate; Goulding & Wood received a resounding affirmative vote.

From a sound standpoint, our Opus 43 (2005) is most satisfying. The organ integrates German principal choruses, French color stops, and English accompaniment stops. At the time that the design was conceived, the Choir division was the most single-minded and stylistically pure that Goulding & Wood had proposed. Second Presbyterian has a strong choral program, and this division reflects the type of literature that is frequently performed. From Bach to Mozart, Howells to Pinkham, including everything in between, the color range is broad. Another significant feature is the Choir to Swell coupler, adding that much more texture to choral accompaniments. From a technical standpoint, the internal MIDI interface processor is a great luxury, as are the 200 levels of memory. Lastly, a basic function called "Scope" is featured, which allows each piston on the console to control any group of stops from the whole specification. Among other features, each memory level has its own scope for total flexibility.

An important characteristic of the organ's sound is its subtlety. Any change in registration is significant, yet beautifully and intelligently shaded. The listener is also aware of the enormous range of the instrument—from the music performed during a hushed Good Friday evening service to the majesty of Easter morning. The organ's palette of color is completely versatile and seemingly unlimited. The early delivery and installation enabled us to use the organ



Opus 43 (photo by Robert Duffy)

on Palm Sunday, 2005.

Visually, the organ is both majestic, yet understated, in accordance with the church's wishes and the design of the sanctuary. The console's Gothic Revival design is elegant and is a seamless aesthetic fit. Everything about the workmanship is superb.

In November 2005, we officially dedicated the instrument with a concert played by Carole Terry, professor of organ and harpsichord at the University of Washington School of Music in Seattle. Also featured was a commissioned piece by British composer Andrew Carter for choir, soprano and organ, entitled *O Sing to the Lord*, based on Psalm 98.

The dedicatory recital marked the culmination of a project that more than met all of our expectations, and has given us an instrument that will inspire future generations. This spring we will present a Mozart festival on April 23 featuring vocal and instrumental music by the church's Chancel Choir, the Roanoke College Choir, soloists and orchestra. For information: 540/343-3659; <www.spres.org>.

—Marianne M. Sandborg
Organist, Second Presbyterian
Church, Roanoke, Virginia

Dedicatory Recital
Carole Terry
November 13, 2005

Prelude and Fugue in G Major, BWV 541, Bach; *Unter den Linden grüne*, Sweelinck; *Sonata No. 3 in A Major*, op. 65, Mendelssohn; *Joie et Clarté des Corps Glorieux (Les Corps Glorieux)*, Messiaen; *O Sing to the Lord* (Ps. 98, vv. 1, 5, 6, 7 and 8), Carter; *Shall We Gather at the River*, O Zion Haste/How Firm a Foundation (*Gospel Preludes*, Book 2, Book 4), Bolcom; *Il n'est rien de plus Tendre*, Dandrieu; *Noël X, D'Aquin*; *Intermezzo, Adagio, Finale (Symphony No. III, op. 28)*, Vierne.

Great (II, 3½" wind pressure)
16' Violone (50% tin)
8' Principal (30% tin; bass in façade)
8' Violone (ext 16' Violone)
8' Claribel Flute (poplar; open)
8' Stopped Diapason (poplar and 30% tin)
4' Octave (50% tin)
4' Spire Flute (30% tin)
2½' Twelfth (50% tin)
2' Fifteenth (50% tin)
1¾' Seventeenth (50% tin)
1½' Fourniture IV (50% tin)
8' Trumpet (zinc/50% tin)
8' Festival Trumpet (Choir prep)
Tremolo
Great to Great 16–Unison Off–4

Swell (III, 4" wind pressure)
16' Gedeckt (ext 8' Gedeckt)
8' Geigen Diapason (50% tin)
8' Voie de gambe (50% tin)
8' Voix céleste (50% tin; from low G)
8' Gedeckt (poplar)
4' Principal (50% tin)
4' Clear Flute (poplar)
2' Octave (50% tin)
2' Flageolet (30% tin)
1½' Quint (50% tin)
2' Plein Jeu III–IV (50% tin)
1' Cymbale III (70% tin)
16' Basson-Hautbois (zinc/50% tin)
8' Trompette (zinc/50% tin)
8' Hautbois (ext 16' Basson-Hautbois)
8' Voix humaine (50% tin)
4' Clairon (zinc/50% tin)
Tremolo
Swell to Swell 16–Unison Off–4

Choir (I, 3½" wind pressure)
16' Conical Flute (ext 8' Conical Flute)
8' Diapason (50% tin)
8' Chimney Flute (poplar and 30% tin)
8' Conical Flute (50% tin)
8' Flute Celeste (50% tin; tenor C)
4' Fugara (50% tin)
4' Spindle Flute (30% tin)
2½' Nazard (30% tin; tenor C)
2' Recorder (30% tin)
1½' Tierce (30% tin; tenor C)
1½' Larigot (30% tin)
2' Mixture III (50% tin)
8' Clarinet (50% tin)
8' English Horn (zinc/50% tin)
8' Festival Trumpet (preparation)
Tremolo
Choir to Choir 16–Unison Off–4

Pedal (4" wind pressure)
32' Contra Violone (digital ext of 16' Violone)
32' Contra Bourdon (digital ext of 16' Bourdon)
16' Open Wood (pine and 50% tin; tenor octave in façade)
16' Bourdon (pine)
16' Violone (from Great)
16' Gedeckt (from Swell)
8' Octave (ext 16' Open Wood)
8' Bass Flute (ext 16' Bourdon)
8' Violone (from Great)
8' Gedeckt (from Swell)
4' Choral Bass (50% tin)
4' Nachthorn (30% tin)
2' Mixture III (50% tin)
32' Contra Posaune (digital ext of 16' Posaune)
16' Posaune (poplar resonators)
16' Basson (from Swell)
8' Trompette (zinc/50% tin)
8' Basson (from Swell)
4' Schalmei (zinc/50% tin)

Couplers

Swell to Great	16–8–4
Choir to Great	16–8–4
Swell to Choir	16–8–4
Great to Choir	8
Choir to Swell	8
Great to Pedal	8
Swell to Pedal	8–4
Choir to Pedal	8–4

Switching and combination action: Solid State Organ Systems multi-system with 200 levels of memory, piston sequencer, and internal MIDI interface with playback device.

Pipework: metal principals and flutes 4' C and higher from Jacques Stinkens Orgelpijpenmakers, B. V. Other metal flue pipes and reeds from A. R. Schopp's Sons, Inc. Wood pipes built by Goulding & Wood, Inc.

Cover photo by James C. Morris

New Organs



Bedient Opus 77

Bedient Pipe Organ Company, Roca, Nebraska John Griffen Residence, Seattle, Washington

Flexibility is not the first trait that comes to mind when contemplating centuries of organbuilding tradition. But, to John Griffen, that attribute was critical in choosing Bedient Pipe Organ Company to build his residence organ. Based on our *Phoenix* model (one of nine instruments in our **Legacy Line**), Opus 77 represents Bedient's ability to listen to customers and respond.

Opus 77 is a two-manual and pedal organ with 12 stops, electric stop and combination action, and mechanical key action. The case and external wooden pipes are made of mahogany, with the internal wooden pipes made of poplar. The metal pipes are an alloy of 2% tin and 98% lead with the façade pipes featuring 23-karat gold-leaf gilding around the mouths.

The keyboard naturals are topped with bone, and the accidentals with white oak, and the accidentals are capped with moridillo. Stopknobs are made of cocobola. The pipe shade design, influenced by drawings by the French Baroque painter Jacques Stella, features an acanthus leaf and shell motif; the shades are made of linden or basswood. Manual and pedal windchests are slider chests. Some offset chests are tubular pneumatic, and others are electro-pneumatic, played by relay switches from the manual windchests.

Because the instrument is located in the Griffen residence, Bedient's craftspeople first had to shrink the original Bedient Legacy Line Phoenix organ's already compact size to fit into a room only 12' x 22' feet with a height of 9'8". Our designer, Alan Baehr, accomplished this by subtracting nearly a foot from both case height and depth dimen-

sions. The specification of this instrument was modified to meet Mr. Griffen's needs and wishes for playing organ literature. In this case, the Great includes a Rohrflute 8' in addition to the Principal 8'. Vibrant stops such as the Mixture and Cromorne were omitted from the specification due to the modest space occupied by the organ. The Quinte and Terz stops were put on the second manual instead of the first manual, where they usually reside on the Phoenix model.

Other modifications include Mr. Griffen's request for a bass octave for the Principal 8', normally a tenor c stop on the Phoenix. Those extra wooden pipes of the Principal and the bass of the Rohrflute are located to the back and side of the organ case. The organ also includes a Zimbelstern.

Delivery, installation, and voicing were in June 2005. John Griffen is currently playing a series of dedication recitals for friends.

—Gene Bedient

GREAT

- 8' Principal
- 8' Rohrflute
- 4' Octave
- 2' Octave

SWELL

- 8' Gedackt
- 8' Salicional (tc)
- 4' Spitzflute
- 2 2/3' Quinte
- 2' Doublette
- 1 1/2' Terz

PEDAL

- 16' Subbass
- 8' Flute

Couplers, etc.

- Great/Pedal
- Swell/Pedal
- Swell/Great
- Zimbelstern
- Tremulant



Marceau Opus XXV



Marceau remote keyboard next to the church's Kenneth Jones organ

Marceau & Associates Pipe Organ Builders, Inc., Portland, Oregon, has built a Choir Organ with remote console for St. Mark Lutheran Church, Anchorage, Alaska. Marceau's Opus XXV, which was completed in 2005, comprises one manual of 56 notes. This organ was installed in the rear gallery of the church to allow for the choir to assemble and present repertoire from the rear of the church. The portable console allows for it to be located either in the gallery or in the front next to the existing Kenneth Jones pipe organ. This instrument has also been used in the church's ongoing concert series. The organist is Caroline Valentine. The façade comprises pipes

from the 8' Gedeckt (1-7) and 4' Harmonic Flute (1-7).

MANUAL (56 notes)

- 8' Gedeckt (1-12 zinc, 13-56 50% tin)
- 8' Salicional (1-12 zinc & Haskell style, 13-56 50% tin)
- 4' Harmonic Flute (1-12 zinc, 13-56 50% tin)

If your company was not listed in THE DIAPASON 2006 Resource Directory, visit www.TheDiapason.com and select Supplier Login.

For more information, contact Joyce Robinson, 847/391-1044, jrobinson@sngmail.com.

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 MARCH
Andrew Peters; First Presbyterian, Columbia, TN 12:15 pm
Mark Johnson; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

16 MARCH
Carissimi and Charpentier oratorios; Church of St. Luke in the Fields, New York, NY 8 pm
Cj Sambach; St. Petersburg College, St. Petersburg, FL 7:30 pm

17 MARCH
Pieter van Dijk; Miller Chapel, Princeton Theological Seminary, Princeton, NJ 7:30 pm
Cynthia Kahler; Holy Trinity Lutheran, Lancaster, PA 12:30 pm
Peabody Conservatory Organ Students; Old Presbyterian Meeting House, Alexandria, VA 8 pm
Jay Peterson; First Presbyterian, Springfield, IL 7 pm

18 MARCH
Choral concert; St. Peter's Episcopal, Morristown, NJ 7:30 pm
Peter Richard Conte; The Bryn Mawr Presbyterian Church, Bryn Mawr, PA 10 am
Marilyn Keiser, with orchestra; Thomas Wolfe Auditorium, Asheville, NC 8 pm
Paul Jacobs; Christ United Methodist, St. Petersburg, FL 3 pm
Gail Archer; St. Andrew's Episcopal, Madison, WI
Northwest Choral Society; Edison Park Lutheran, Chicago, IL 7:30 pm

19 MARCH
Douglas Major; St. Michael's, Marblehead, MA 5 pm
Mark Brombaugh; United Church on the Green, New Haven, CT 4 pm
Vincent Carr; Woolsey Hall, Yale University, New Haven, CT 8 pm
Mark Steinbach; Memorial Art Gallery, Eastman School of Music, Rochester, NY 5:30 pm
Paul Murray; St. Bartholomew's, New York, NY 4:30 pm
Bach Vespers; Holy Trinity Lutheran, New York, NY 5 pm
Jeremy Bruns; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Ken Cowan; Our Lady of Sorrows, South Orange, NJ 3 pm
Christopher King; Christ Church, New Brunswick, NJ 6:30 pm, Vespers at 6 pm
Craig Cramer; Calvary Episcopal, Pittsburgh, PA 4 pm
Nathan Laube; Holy Trinity Lutheran, Lancaster, PA 4 pm
Joan Lippincott, with strings; Greene Memorial United Methodist, Roanoke, VA 4 pm
Cj Sambach; First Baptist Church, Lexington, NC 9:45 am Informance, 3 pm recital
Rutter, *Requiem*; Brevard-Davidson River Presbyterian, Brevard, NC 4 pm
Paul Jacobs; St. Boniface Episcopal, Sarasota, FL 4 pm
Todd Wilson, with orchestra; Umstadt Performing Arts Hall, Canton, OH 7:30 pm
Jamie Garvey, with voices and piano; St. John United Methodist, Augusta, GA 3 pm
Eric Plutz; St. Philip's Cathedral, Atlanta, GA 3:30 pm, Evensong at 4 pm
David Higgs; St. Mark's Episcopal, Grand Rapids, MI 8 pm
Choral Evensong; Cathedral Church of the Advent, Birmingham, AL 4 pm
Choral concert, with orchestra; St. James Episcopal Cathedral, Chicago, IL 4 pm
William Berg, with orchestra; St. Raphael Catholic Church, Naperville, IL 4 pm
Ed Zimmerman; Grace United Methodist, Naperville, IL 4 pm

20 MARCH
Todd Wilson and students; The Church of the Covenant, Cleveland, OH 7:30 pm
David Higgs, masterclass; St. Mark's Episcopal, Grand Rapids, MI 8 pm

21 MARCH
McNeil Robinson; St. Mary the Virgin, New York, NY 7:30 pm
William Gudger, with baritone; St. Luke's Chapel, Medical University of SC, Charleston, SC 12:15 pm
Charles Tompkins, with trumpet; Furman University, Greenville, SC 8 pm
Anne Phillips; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

22 MARCH
Stephen Fraser; Dwight Chapel, Yale University, New Haven, CT 12:30 pm

23 MARCH
The Choir of St. John's College, Cambridge; St. Paul's Episcopal, Chattanooga, TN 7 pm

24 MARCH
Margaret Marsch; Holy Trinity Lutheran, Lancaster, PA 12:30 pm
The Choir of St. John's College, Cambridge; Trinity Episcopal, Vero Beach, FL 7 pm
Bach, *Mass in b*; First Presbyterian, Birmingham, MI 7:30 pm
William Ferris Chorale; Our Lady of Mt. Carmel Church, Chicago, IL 8 pm

25 MARCH
Paul Bisaccia, piano; St. Peter's Lutheran, Lancaster, PA 7:30 pm
Mario Perestegi; St. Patrick Church, Washington, DC 6:30 pm

26 MARCH
David Kazimir; Ascension Memorial Church, Ipswich, MA 4:30 pm
Carl Klein, followed by Evensong; Church of the Advent, Boston, MA 4:30 pm
Heinrich Christensen; King's Chapel, Boston, MA 5 pm
Choir of St. John's College, Cambridge; South Church, New Britain, CT 4 pm
Paul Jacobs; First United Methodist, Schenectady, NY 3 pm
Paul Reese; St. Bartholomew's, New York, NY 4:30 pm
Bach Vespers; Holy Trinity Lutheran, New York, NY 5 pm
Richard Pilliner; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Richard Heschke; Christ Church, New Brunswick, NJ 6:30 pm, Vespers at 6 pm
The Singing Boys of Pennsylvania; St. John Lutheran, Nazareth, PA 3 pm
Wayne Wold; Hood College, Frederick, MD 3 pm

Robert Parkins; Duke University Chapel, Durham, NC 5 pm
Ken Cowan; First Presbyterian, Naples, FL 7 pm
James David Christie; Church of the Redeemer, Sarasota, FL 7:30 pm
Carol Williams; Hyde Park Community United Methodist, Cincinnati, OH 4 pm
Wesley Roberts; Gethsemani Abbey, Trappist, KY 3 pm
Bach, *Mass in b*; St. Andrew's Episcopal, Ann Arbor, MI 4 pm
Grand Rapids Cantata Choir; St. Mark Episcopal, Grand Rapids, MI 4 pm
Steinbach and Helvey Piano Duo; First Wayne St. United Methodist, Fort Wayne, IN 7 pm
Bach, *Ach Gott, wie manches Herzeleid*; St. Luke Church, Chicago, IL 4 pm
Kammerchor; Concordia University Wisconsin, Mequon, WI 3:30 pm
University of Minnesota Choro; Cathedral of St. Paul, St. Paul, MN 3:30 pm
Nancy Lancaster; House of Hope Presbyterian, St. Paul, MN 4 pm

27 MARCH
The Choir of St. John's College, Cambridge; St. Paul's Episcopal, Troy, NY 7:30 pm
Anthony Pinel; St. Peter's Episcopal, Morristown, NJ 7:30 pm
Margaret Kemper; Elliott Chapel, The Presbyterian Homes, Evanston, IL 1:30 pm

28 MARCH
The Choir of St. John's College, Cambridge; Christ Church, Greenwich, CT 7:30 pm
Patrick Kabanda; Central Synagogue, New York, NY 12:30 pm
Kirsten Uhlenberg; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

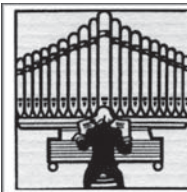
29 MARCH
Andrew Pester; Woolsey Hall, Yale University, New Haven, CT 12:30 pm
Anthony Newman, with flute; St. Bartholomew's, New York, NY 7:30 pm
Choral Evensong, The Choir of St. John's College, Cambridge; St. Thomas Church, New York, NY 5:30 pm
Laura Ellis; Morrison United Methodist, Leesburg, FL 12 noon
Carlo Cotrone; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

Bert Adams, FAGO

Park Ridge Presbyterian Church
Park Ridge, IL
Pickle Piano & Church Organs
Bloomington, IL

WILLIAM AYLESWORTH D. M.

Evanston, Illinois



PETER J. BASCH
261 7th Street
Hoboken, NJ 07030
201-653-5176
Fax: 201-659-0421
Cordibus@aol.com

Dean W. Billmeyer

University of Minnesota
Minneapolis 55455 • dwb@umn.edu

DAVID CHALMERS

CONCERT ORGANIST
GLORIE DEI CANTORES
ORLEANS, MA

DELBERT DISSELHORST

A. Mus. D.
University of Iowa

Donald Filkins

Webb Horton Memorial
Presbyterian Church
Middletown, NY 10940

Organist / Pianist

Michael Gailit

gailit@aol.com
http://www.gailit.at

St. Augustine's Church
Conservatory / University (Vienna)

John M. Gearhart III
B.A., M.Mus.

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

Antone Godding

Nichols Hills
United Methodist Church
Oklahoma City

LORRAINE BRUGH, Ph.D.

Associate Professor
University Organist

Valparaiso University
Valparaiso, IN
www.valpo.edu

219-464-5084

Lorraine.Brugh@valpo.edu

PATRICK ALLEN

GRACE CHURCH
NEW YORK

Christopher Babcock

St. Andrew's by the Sea
Hyannis Port

Curator, J.W. Steere & Son Organ
The Baptist Temple, Brooklyn, NY

Keith Bigger

Phone 718/528-9443
E-mail k_bigger@yahoo.com



J.W. Steere
1825-1900

THOMAS BROWN

UNIVERSITY
PRESBYTERIAN CHURCH
CHAPEL HILL, NORTH CAROLINA

Your Professional Card
could appear in this space

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

STEVEN EGLER

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

ELLEN KURTZ

FUNK

M.Mus. A.A.G.O.
Concord, California

CHRISTOPHER GARVEN

Organist & Music Director
Church of the Good Samaritan
Paoli, Pennsylvania

Robert Glasgow

School of Music
University of Michigan
Ann Arbor

JAMES HAMMANN DMA-AAGO

University of New Orleans
Chapel of the Holy Comforter



www.LeonardoCtampa.com

WILL HEADLEE

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

MICHELE JOHNS

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

KIM R. KASLING

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

DAVID K. LAMB, D.Mus.

Director of Music/Organist
First United Methodist Church
Columbus, Indiana
812/372-2851

BETTY LOUISE LUMBY

DSM • FAGO
UNIVERSITY OF MONTEVALLO
MONTEVALLO, ALA. 35115



Sue Mitchell-Wallace
A.S.C.A.P.
FELLOW, AMERICAN GUILD OF ORGANISTS

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

LEON NELSON

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

MARILYN MASON

CHAIRMAN, DEPARTMENT OF ORGAN
UNIVERSITY OF MICHIGAN
ANN ARBOR

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

The American Organist, 1980

SYLVIE POIRIER

PHILIP CROZIER

ORGAN DUO

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

Harry H. Huber

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

Brian Jones

Director of Music Emeritus
TRINITY CHURCH
BOSTON

JAMES KIBBIE

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

David Lowry

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

JAMES R. METZLER

TRINITY CATHEDRAL
LITTLE ROCK

William H. Murray

Mus. M F.A.G.O.

Fort Smith, Arkansas

Your Professional Card
could appear in this space

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

DAVID GOODING

Cleveland Opera
Fairmount Temple

email: dvdgooding@aol.com

A two-inch Professional Card in THE DIAPASON

For information on rates and
specifications, contact:

Jerome Butera
jbutera@sgcmail.com
847/391-1045

David Schrader, Dupré, *Le Chemin de la Croix*; St. Chrysostom's, Chicago, IL 7 pm
The Basilica Contemporary Ensemble;
Queen of All Saints Basilica, Chicago, IL 7:30 pm

31 MARCH

The Choir of St. John's College, Cambridge;
St. Paul's Cathedral, Buffalo, NY 7:30 pm
Roland Martin; Slee Hall, University at Buffalo, Buffalo, NY 8 pm
Chapel Choir of Winchester College; St. Bartholomew's, New York, NY 7:30 pm
Marilyn Keiser; Princeton University Chapel, Princeton, NJ 8 pm
Marcos Krieger; Holy Trinity Lutheran, Lancaster, PA 12:30 pm
Frederick Swann; St. Luke's Episcopal, Atlanta, GA 8 pm
Tallis Scholars; Rockefeller Memorial Chapel, Chicago, IL 8 pm
Bruce Neswick; Shryock Auditorium, Carbondale, IL 7:30 pm
VocalEssence; Ordway Center, St. Paul, MN 8 pm, also 4/1

1 APRIL

Paul Bisaccia, piano; Keeney Cultural Center, Manchester, CT 6 pm
Bach, *St. John Passion*; St. Mary's Church, New Haven, CT 8 pm
Marilyn Keiser, lecture/demonstration; Miller Chapel, Princeton Theological Seminary, Princeton, NJ 9:30 and 11 am
St. John's College Choir; McGaw Chapel, Wooster, OH 8:15 pm
Bradley Hunter Welch; Clayton College & State University, Morrow, GA 2 pm

2 APRIL

Handel, *Messiah*; Portland City Hall, Portland, ME 3 pm
Martin Jean, Dupré, *Stations of the Cross*; Christ Church Episcopal, New Haven, CT 5 pm
John-Eric Gundersen; Woolsey Hall, Yale University, New Haven, CT 8 pm
Mozart, *Great Mass in c*; Trinity Church, St. Paul's Chapel, New York, NY 3 pm
William Attwood; St. Bartholomew's, New York, NY 4:30 pm
Bach Vespers; Holy Trinity Lutheran, New York, NY 5 pm
Karen Beaumont; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Erik Suter; Haddonfield United Methodist, Haddonfield, NJ 4 pm
Gail Archer; Christ Church, New Brunswick, NJ 6:30 pm, Vespers at 6 pm
John Walker; Wilson College, Chambersburg, PA 3 pm
Youth choir, with handbells; Doylestown Presbyterian, Doylestown, PA 4 pm
Fauré, *Requiem*; Old Presbyterian Meeting House, Alexandria, VA 8:30, 11 am
Todd Wilson; Severance Hall, Cleveland, OH 3 pm
John Bate; St. Philip's Cathedral, Atlanta, GA 3:30 pm, Evensong at 4 pm
Ken Cowan; St. Paul's Lutheran, Michigan City, IN 4 pm
Stephen Schaeffer; Cathedral Church of the Advent, Birmingham, AL 4 pm
Fauré, *Requiem*; First Presbyterian, Arlington Heights, IL 4 pm
Music of the Baroque; First United Methodist, Evanston, IL 7:30 pm
Thomas Weisflog, Dupré, *Stations of the Cross*; Rockefeller Chapel, Chicago, IL 3 pm
Choral Evensong; St. James Cathedral, Chicago, IL 4 pm
Marijim Thoene, with flute; All Saints' Episcopal, River Ridge, LA 5 pm

4 APRIL

Yekaterina Syrochkina; Central Synagogue, New York, NY 12:30 pm
Samuel Hutchison; Overture Hall, Madison, WI 7:30 pm
Carolyn Diamond; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

5 APRIL

Nancianne Parrella; Church of St. Ignatius Loyola, New York, NY 7 pm
Choral concert; Church of St. Ignatius Loyola, New York, NY 8 pm
David Schrader, Dupré, *Le Chemin de la Croix*; St. Chrysostom's, Chicago, IL 7 pm

6 APRIL

Charles Huddleston Heaton; St. Andrew's Episcopal, Pittsburgh, PA 8 pm
Chanson; West Liberty State College, West Liberty, WV 7:30 pm

7 APRIL

Karl Moyer; Holy Trinity Lutheran, Lancaster, PA 12:30 pm
Singing Boys of Pennsylvania; First Presbyterian, Lebanon, PA 7 pm
Carolina Baroque; St. John's Lutheran, Salisbury, NC 7:30 pm
Stephen Hamilton; Holy Trinity Lutheran, Akron, OH 8 pm

8 APRIL

Bach Vespers; Holy Trinity Lutheran, New York, NY 5 pm

Bach, *Mass in b*; Rockefeller Chapel, Chicago, IL 7 pm

9 APRIL

Bach, *St. Matthew Passion*; Woolsey Hall, Yale University, New Haven, CT 3 pm
Ken Cowan; St. Bartholomew's, New York, NY 4:30 pm
Robert Gant; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Choral concert; Church of the Covenant, Cleveland, OH 4 pm

11 APRIL

Joan Lippincott; Central Synagogue, New York, NY 12:30 pm, masterclass at 10 am
Mozart, *Mass in c*; St. Bartholomew's, New York, NY 7:30 pm
Lily Ardalan; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

12 APRIL

Sonia Kim; Woolsey Hall, Yale University, New Haven, CT 12:30 pm
Haydn, *The Seven Last Words of Christ*; Rockefeller Chapel, Chicago, IL 8 pm

14 APRIL

Bach, *The Passion According to St. John*; First Church of Christ, Wethersfield, CT 7 pm
Stainer, *The Crucifixion*; Brick Presbyterian Church, New York, NY 12:15 pm
Ken Cowan, Dupré, *Le Chemin de la Croix*; St. Bartholomew's, New York, NY 6 pm
Dupré, *Le Chemin de la Croix*; Brick Presbyterian Church, New York, NY 7 pm
Huw Lewis; First United Methodist, Plymouth, MI 7:30 pm

15 APRIL

Thomas Murray, Poulenc, *Organ Concerto*; Woolsey Hall, Yale University, New Haven, CT 8 pm
Gerre Hancock, accompaniment of Easter Vigil service; St. Stephen's Episcopal, Richmond, VA 7:30 pm

16 APRIL

Bach Vespers; Holy Trinity Lutheran, New York, NY 5 pm
Jeremy Bruns & Christian Lane; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Gerre Hancock, Easter morning worship service; St. Stephen's Episcopal, Richmond, VA 11:15 am, recital 5 pm

18 APRIL

Michael Barone; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

19 APRIL

Colin Lynch; Dwight Chapel, Yale University, New Haven, CT 12:30 pm
Cj Sambach, school INformances; First Presbyterian, Charlottesville, VA 10:30 am, 1 pm, also 4/20
Todd Wilson, with brass; Church of the Covenant, Cleveland, OH 7:30 pm
Wesley Roberts; Trinity Episcopal, Covington, KY 12:15 pm

20 APRIL

Paul Jacobs; Northminster Baptist, Jackson, MS 7:30 pm

21 APRIL

True North Brass; Franklin & Marshall College, Lancaster, PA 8 pm
Cj Sambach; First Presbyterian, Charlottesville, VA 7:30 pm
Michael Ging, with harp; Resurrection Lutheran, Cary, NC 7:30 pm
Frederick Swann; First Presbyterian, Elkhart, IN 7 pm
Vincent Dubois; Salem United Church of Christ, Huntington, IN 7:30 pm
Paul Jacobs, masterclass; Northminster Baptist, Jackson, MS 10 am

22 APRIL

Russell Weismann; Dwight Chapel, Yale University, New Haven, CT 5 pm
Mozart, *Requiem*; Woolsey Hall, Yale University, New Haven, CT 8 pm
Gerre Hancock, masterclass; Leith Symington Griswold Hall, Baltimore, MD 3 pm
Todd Wilson, lecture-recital; United Methodist Church, Berea, OH 10:30 am
Paul Jacobs; St. Norbert Abbey, De Pere, WI 2 pm

23 APRIL

Gillian Weir; Hendricks Chapel, Syracuse University, Syracuse, NY 4 pm
Scott Foppiano; Cathedral of St. Patrick, New York, NY 4:30 pm
Maxine Thevenot; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
The Practitioners of Musick; Christ Church, New Brunswick, NJ 6:30 pm, Vespers at 6 pm
Peter Richard Conte; Shadyside Presbyterian, Pittsburgh, PA 4 pm
Alan Morrison; First Presbyterian, Virginia Beach, VA 4 pm
Choral concert; First Presbyterian, Lynchburg, VA 4 pm

Cathedral Church of St. John
Albuquerque, New Mexico
www.stjohnsabq.org
505-247-1581



Iain Quinn
Director of
Cathedral Music



Maxine Thevenot
Associate Organist-
Choir Director

Sally Goff, with soprano, choirs and orchestra; Second Presbyterian, Roanoke, VA 4 pm
Gerre Hancock; Leith Symington Griswold Hall, Baltimore, MD 4 pm
Len Langrick; St. Philip's Cathedral, Atlanta, GA 3:30 pm, Evensong at 4 pm
Ken Cowan; Church of Bethesda-by-the-Sea, Palm Beach, FL 4 pm
Vincent Dubois; First Presbyterian, Evansville, IN 4 pm
Jeffrey Verkuilen; First Presbyterian, Neenah, WI 2 pm
 Choral concert; Grace United Methodist, Naperville, IL 4 pm

24 APRIL
Nathan LeMahieu; Elliott Chapel, The Presbyterian Homes, Evanston, IL 1:30 pm

25 APRIL
Ray Cornils, with choir; Portland City Hall, Portland, ME noon, 7:30 pm
Peter Richard Conte; Graystone Presbyterian, Indiana, PA 7:30 pm
Marek Kudlicki; Queen of All Saints Basilica, Chicago, IL 7:30 pm
Jon Laukvik; Lawrence University Memorial Chapel, Appleton, WI 8 pm
Jason Alden; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

26 APRIL
Satomi Akao; Woolsey Hall, Yale University, New Haven, CT 12:30 pm
Frederick Swann; Buncombe Street United Methodist, Greenville, SC 7:30 pm
Jon Laukvik, masterclass; Lawrence University Memorial Chapel, Appleton, WI 11:10 am

27 APRIL
 Monteverdi, *1610 Vespers*; Church of St. Luke in the Fields, New York, NY 8 pm
Martin Jean; Illinois College, Jacksonville, IL 7:30 pm

28 APRIL
Vincent Dubois; First Presbyterian, Utica, NY 7:30 pm
Maxine Thevenot, with orchestra; Cathedral of the Incarnation, Garden City, NY 8 pm
Tom Trenney, with orchestra; First Church Congregational, Painesville, OH 7 pm
 Clay-Chalkville High School Chamber Choir; Cathedral Church of the Advent, Birmingham, AL 12:30 pm
Delbert Disselhorst; First Presbyterian, Springfield, IL 7 pm

29 APRIL
Paul Jacobs, masterclass; South Congregational Church, New Britain, CT 10 am
Dong-ho Lee; Woolsey Hall, Yale University, New Haven, CT 8 pm
Ken Cowan; St. Paul's Episcopal, Philadelphia, PA 7:30 pm
Cj Sambach, INformance; Asbury United Methodist, Harrisonburg, VA 2 pm

30 APRIL
Thomas Murray; Christ Church Cambridge, Cambridge, MA 4 pm
Paul Jacobs; South Congregational Church, New Britain, CT 4 pm
Paul Bisaccia, piano; Immanuel Congregational, Hartford, CT 4 pm
Gerre Hancock, hymn festival; Church of St. Vincent Ferrer, New York, NY 3 pm

Philip Baker; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
David Hurd; Trinity Cathedral, Episcopal, Trenton, NJ 4 pm
 Seton Hall University Choir; Our Lady of Sorrows, South Orange, NJ 4 pm
Paul-Martin Maki; Christ Church, New Brunswick, NJ 6:30 pm, Vespers at 6 pm
Bradley Hunter Welch; Nativity Cathedral, Episcopal, Bethlehem, PA 4 pm
 Handbell concert; Doylestown Presbyterian, Doylestown, PA 4 pm
Maxine Thevenot; The Presbyterian Church of Chestnut Hill, Philadelphia, PA 3 pm
John Walker; St. Paul Episcopal Church (Mt Lebanon), Pittsburgh, PA 4 pm
 Cathedral Choir; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Cj Sambach, INformance; Asbury United Methodist, Harrisonburg, VA 9:45 am, recital 3 pm
Kevin Kwan; Church of the Covenant, Cleveland, OH 4 pm
Tom Trenney, hymn festival; United Methodist Church, Painesville, OH 7:30 pm
 Clayton State Chorale; St. Philip's Cathedral, Atlanta, GA 3:30 pm, Evensong at 4 pm
 Georgia Festival Chorus; Peachtree Road United Methodist, Atlanta, GA 5 pm
 The Alleluia Ringers; Concordia University Wisconsin, Mequon, WI 3:30 pm
Peter Richard Conte; Cathedral of St. Joseph, Baton Rouge, LA 4 pm

**UNITED STATES
 West of the Mississippi**

15 MARCH
Maxine Thevenot, with flute; Cathedral Church of St. John, Albuquerque, NM 12:30 pm
Wesley Roberts; Cathedral of Our Lady of the Angels, Los Angeles, CA 12:45 pm

17 MARCH
Bradley Hunter Welch; St. James United Methodist, Little Rock, AR 7:30 pm
Melody Chen; Plymouth Congregational, Seattle, WA 12:10 pm
Bethany Miller; Christ Church (Episcopal), Tacoma, WA 12:10 pm
 Pärt, *Passio*; All Saints' Episcopal, Beverly Hills, CA 8 pm

18 MARCH
 Bells in Motion; St. John's Lutheran, Des Moines, IA 7:30 pm
Bethany Miller; The United Churches of Christ, Olympia, WA 7:30 pm

19 MARCH
Barbara Harbach; Christ Church Cathedral; St. Louis, MO 2:30 pm
 Chanson; Shrine of the Sacred Heart, St. Louis, MO 3 pm
 Bells in Motion; Dundee Presbyterian, Omaha, NE 7 pm
 Compline; St. Stephen's Presbyterian, Fort Worth, TX 7 pm
Pieter van Dijk; Christ the King Lutheran, Houston, TX 5 pm
 Choral Evensong; Christ Church Cathedral, Houston, TX 5 pm
Iain Quinn; Church of the Holy Faith, Santa Fe, NM 5 pm
 Founders Day Concert; Cathedral of the Madeleine, Salt Lake City, UT 8 pm

RICHARD M. PEEK
 IN MEMORIAM
 May 17, 1927–November 28, 2005

**STEPHEN G. SCHAEFFER
 D.M.A.**
 The Cathedral Church
 of the Advent
 Birmingham, Alabama 35203

**ROBERT L.
 SIMPSON**
 Christ Church Cathedral
 1117 Texas Avenue
 Houston, Texas 77002

**SALLY SLADE WARNER, AAGO, ChM
 Carillonneur**
 St. Stephen's Church, Cohasset, MA
 Phillips Academy, Andover, MA
Recitals

Cherie Wescott
 Concerts - Masterclasses - Coaching
 405/942-3958
 e-mail:mimiscott1517@yahoo.com

Davis Wortman
 ST. JAMES' CHURCH
 NEW YORK

DOUGLAS REED
 UNIVERSITY OF EVANSVILLE
 EVANSVILLE, INDIANA

*Your Professional Card
 could appear in this space*
 Call 847/391-1045
 Fax 847/390-0408

David Wagner DMA
 Madonna University
 Livonia, Michigan
 KMZT-FM
 Los Angeles, California
 dwagner@madonna.edu

KARL WATSON
 ST. RAYMOND'S CHURCH
 PARKCHESTER

DONALD W. WILLIAMS
 IN MEMORIAM
 August 5, 1939–September 22, 2005

RONALD WYATT
 Trinity Church
 Galveston

Marcia van Oyen mvanoyen.com
 Plymouth First United Methodist Church, Plymouth, Michigan

CHARLES DODSLEY WALKER, FAGO
 TRINITY EPISCOPAL CHURCH
 Box 400
 SOUTHPORT, CT 06890


LARRY PALMER
 Professor of
 Harpsichord and Organ
 Meadows School of the Arts
 SOUTHERN METHODIST UNIVERSITY
 Dallas, Texas
 75275
 Musical Heritage Society recordings

DAVID SPICER
 First Church of Christ
 Wethersfield, Connecticut

 House Organist
 The Bushnell Memorial
 Hartford

Carol Williams
 San Diego Civic Organist
 Website www.melcot.com
 E-mail carol@melcot.com
 Phone 619/595-1456

In Memoriam
Gordon Young
 Mus. Doc., A.S.C.A.P.
 1919–1998

 **Pipedreams®**
 AMERICAN PUBLIC MEDIA™ A radio program for the king of instruments

MAR 6

Fit for King's - #0610. . . . music from England's famous and historic King's College Chapel in Cambridge, plus conversation with organist/choirmaster Stephen Cleobury.


Seattle Serenade - #0611. . . . concert performances by Guy Bovet, James David Christie and Bruce Neswick from an American Guild of Organists Convention.

2006

Around Bach - #0612. . . . music by offspring, pupils, and later enthusiasts for whom the works of Johann Sebastian Bach were both beacon and benediction.

E. Power to the People - #0613. . . . a centenary celebration (Part 1 of 2) of one of the most influential and effective advocates for the pipe organ, the late, great E. (Edward George) Power Biggs (March 29, 1906-March 10, 1997).

From American Public Media, *Pipedreams®* is public radio's weekly program dedicated to the artistry of the pipe organ. Host Michael Barone's celebration of the "king of instruments" is heard on stations nationwide. Visit www.pipedreams.org to locate a broadcast station in your area.

 APOBA is a proud supporter of *Pipedreams®*. www.apoba.com

SPREAD THE WORD. PROMOTE THE SHOW. SUPPORT PUBLIC RADIO.

Choral Evensong; Episcopal Church of the Resurrection, Eugene, OR 5 pm
John Stuntebeck; Grace Lutheran, Tacoma, WA 3 pm
Christoph Tietze; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm
Thomas Murray; First Congregational, Los Angeles, CA 4 pm
 •Bach Birthday Concert; Trinity Episcopal, Santa Barbara, CA 3:30 pm
Carol Williams; Balboa Park, San Diego, CA 2 pm

21 MARCH
Steve Gentile; St. Helena, Minneapolis, MN 7:30 pm
 Choral concert; Christ Church Cathedral; St. Louis, MO 7:30 pm
Burton Tidwell & Melody Steed; Westwood United Methodist, Los Angeles, CA 7:30 pm

22 MARCH
 Cathedral Chamber Choir; Cathedral Church of St. John, Albuquerque, NM 12:30 pm

24 MARCH
Jeffrey Campbell; St. Philip's in the Hills Episcopal, Tucson, AZ 7:30 pm
Sheila Bristow; Plymouth Congregational, Seattle, WA 12:10 pm

26 MARCH
 Lent Evensong; Christ Church Cathedral; St. Louis, MO 5 pm
McNeil Robinson; Cathedral Church of St. John, Albuquerque, NM 4 pm
Jeffrey Campbell; Arizona State University, Tempe, AZ 2:30 pm
Tom Joyce, with sopranos; St. Mark's Cathedral, Seattle, WA 2 pm
David Hatt; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm
Alan Morrison; First Congregational, Los Angeles, CA 4 pm

29 MARCH
John Buck; Cathedral Church of St. John, Albuquerque, NM 12:30 pm

30 MARCH
Alan Morrison; Davis Concert Hall, Fairbanks, AK 8 pm

31 MARCH
James David Christie; Pittsburg State University, Pittsburg, KS 7:30 pm

Ryan Dye; Plymouth Congregational, Seattle, WA 12:10 pm

1 APRIL
George Baker, improvisation masterclass; St. Stephen Presbyterian, Fort Worth, TX 10 am
Paul Jacobs; Canyon Creek Presbyterian, Richardson, TX 8 pm
Robert Bates; Walla Walla College Church, Walla Walla, WA 7:30 pm

2 APRIL
 Kingsbury Ensemble; Christ Church Cathedral, St. Louis, MO 2:30 pm
Elaine Dykstra; Bates Recital Hall, The University of Texas, Austin, TX 3 pm
 Choral concert; All Saints' Episcopal, Beverly Hills, CA 5 pm
William Peterson; Pomona College, Claremont, CA 3 pm
Alan Morrison, with orchestra; Davis Concert Hall, Fairbanks, AK 4 pm
Carol Williams; Balboa Park, San Diego, CA 2 pm

5 APRIL
Maxine Thevenot; Cathedral Church of St. John, Albuquerque, NM 12:30 pm

7 APRIL
Gene Bedient; St. Paul United Methodist, Lincoln, NE 12:10 pm
Thomas Joyce; Plymouth Congregational, Seattle, WA 12:10 pm
Joseph Adam; Kilworth Chapel, University of Puget Sound, Tacoma, WA 12:10 pm

9 APRIL
 Bach, *St. Matthew Passion*; Christ the King Lutheran, Houston, TX 5 pm
 University of Oregon Collegium Musicum; Church of the Resurrection, Eugene, OR 5 pm
William Peterson; Bridges Hall of Music, Pomona College, Claremont, CA 3 pm
Paul Jacobs; La Jolla Presbyterian, La Jolla, CA 7 pm
Carol Williams; Balboa Park, San Diego, CA 2 pm

11 APRIL
 Bach, *St. Matthew Passion*; Christ the King Lutheran, Houston, TX 7:30 pm

14 APRIL
 Bach, *St. Matthew Passion*; Christ the King Lutheran, Houston, TX 3 pm

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

21 APRIL
Bruce Neswick; St. John's Cathedral (Episcopal), Denver, CO 7:30 pm

23 APRIL
 Eastertide Evensong; Christ Church Cathedral, St. Louis, MO 2:30 pm
 Easter Lessons & Carols; St. Stephen's Presbyterian, Fort Worth, TX 11 am
Mel Butler, with accordion; St. Mark's Cathedral, Seattle, WA 2 pm
Bruce Neswick; Trinity Lutheran, Lynnwood, WA 7 pm
John Scott; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm
Carol Williams; Balboa Park, San Diego, CA 2 pm

25 APRIL
Huw Lewis; Wichita State University, Wichita, KS 7:30 pm

28 APRIL
Gail Archer; Church of St. Helena, Minneapolis, MN 7:30 pm
Joseph Adam; Kilworth Chapel, University of Puget Sound, Tacoma, WA 12:10 pm
Lynn Butler; St. Mark's Cathedral, Seattle, WA 7:30 pm

29 APRIL
Gail Archer, lecture and masterclass; Church of St. Helena, Minneapolis, MN 9:30 am

30 APRIL
 Ars Lyrica Houston; Christ the King Lutheran, Houston, TX 5 pm
James David Christie; Lagerquist Hall, Pacific Lutheran University, Tacoma, WA 3 pm
Tim & Nancy Nickel; Zion Lutheran, Portland, OR 4 pm

INTERNATIONAL

15 MARCH
James Burchill; Cathedral Church of All Saints, Halifax, NS, Canada 12:15 pm

16 MARCH
David Scott; St. Matthew's Westminster, London, UK 1:05 pm

18 MARCH
Donald Mackenzie; Victoria Hall, Hanley, Stoke-on-Trent, UK 12 noon
Mark Brafield; St. George's Cathedral Southwark, London, UK 1:05 pm
Lewis Brito-Babapulle; St. John the Evangelist, Upper Norwood, UK 6:30 pm
David Sanger; St. Saviour's, St. Albans, UK 5:30 pm

19 MARCH
David Scott; Our Lady of Grace, London, UK 4 pm

22 MARCH
James Burchill; Cathedral Church of All Saints, Halifax, NS, Canada 12:15 pm
Ryoki Yamaguchi; Minato Mirai Hall, Yokohama, Japan 12:10 pm

23 MARCH
James Hearn; St. John's Smith Square, London, UK 1 pm

26 MARCH
Nigel Ogden; Alexandra Palace, London, UK 3 pm

28 MARCH
Gerard Brooks; St. Lawrence Jewry, London, UK 1 pm

29 MARCH
James Burchill; Cathedral Church of All Saints, Halifax, NS, Canada 12:15 pm

30 MARCH
Joseph Fort; St. Martin's, Dorking, UK 1 pm
David Goode; Reading Town Hall, Reading, UK 7:30 pm

31 MARCH
Edward Norman; Christ Church Episcopal, Vancouver, BC, Canada 7:30 pm

1 APRIL
 Cantores Olicanae; St. Margaret's, Ilkley, UK 7:30 pm

5 APRIL
James Burchill; Cathedral Church of All Saints, Halifax, NS, Canada 12:15 pm

6 APRIL
Simon Preston, with trumpet; Symphony Hall, Birmingham, UK 7:30 pm

7 APRIL
Jonathan Hope; SS. Peter and Paul, Godalming, UK 1 pm
Naomi Gregory; St. Stephen Walbrook, London, UK 12:30 pm

10 APRIL
Gerard Brooks & Muriel Phillips; All Souls, Langham Place, London, UK 7:30 pm

12 APRIL
James Burchill; Cathedral Church of All Saints, Halifax, NS, Canada 12:15 pm

20 APRIL
Andrew Sampson; St. Matthew's Westminster, London, UK 1:05 pm
Douglas Hollick; St. John's Smith Square, London, UK 1 pm

23 APRIL
Don Menzies, with The Mennonite Children's Choir; Westminster United Church, Winnipeg, MB, Canada 8 pm

28 APRIL
Marnie Giesbrecht & Joachim Segger; Christ Church Cathedral, Vancouver, BC, Canada 7:30 pm

29 APRIL
Jonathan Rennert; St. Albans Cathedral, St. Albans, UK 5:30 pm

30 APRIL
Felix Friedrich; Abteikirche, Hamborn, Germany 4:30 pm
Nicholas Fairbank, with Sooke Philharmonic Winds; Pemberton Chapel, Royal Jubilee Hospital, Victoria, BC, Canada 2:30 pm

Organ Recitals

JULIE AINSCOUGH, St. Mary the Virgin, Ewell, Epsom, UK, November 26: *Aus tiefer Not schrei ich zu Dir*, BWV 686, *Pasacaglia and Fugue in c*, BWV 582, Bach; *Choral No. 2 in b*, Franck; *Variations sur un thème de Clément Jannequin*, *Le Jardin suspendu*, *Litanies*, Alain; *Etoile du Soir (Pièces de Fantasie, op. 54)*, Vierne; *Symphony No. 2 in c-sharp*, op. 26, Dupré.

PETER RICHARD CONTE, Forest Burdett United Methodist Church, Hurricane, WV, November 6: *Paean*, Chuckerbutty; *Concert Variations on The Last Rose of Summer*, Buck; *Variations on a Theme of Arcangelo Corelli*, Kreisler, transcr. Conte; *Aria*, Swinnen; *Comes Autumn Time*, Sowerby; *Piano Concerto in c*, Rachmaninoff, transcr. Conte.

PETER DU BOIS, The Charleston Baptist Temple, Charleston, WV, October 30: *Toccata and Fugue*, op. 59, nos. 5-6, Reger; *An Wasserflüssen Babylon*, BWV 653, *Prelude and Fugue in E-flat*, BWV 552, Bach; *Prière*, Franck; *Scherzo (Symphonie IV)*, Widor; *Psalms Prelude*, op. 132, no. 1, Howells; *Carillon de Westminster (Pièces de Fantaisie)*, op. 54, Vierne.

ORGAN BUILDERS

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

NOACK
 THE NOACK ORGAN CO., INC.
 MAIN AND SCHOOL STREETS
 GEORGETOWN, MA 01833
 www.noackorgan.com
 Member: Associated Pipe Organ Builders of America

RANDALL DYER & ASSOCIATES
 PIPE ORGANS OF QUALITY AND DISTINCTION
 BOX 489 JEFFERSON CITY, TENNESSEE 37760
 865-475-9539 www.RDyerOrgans.com
 MEMBER FIRM:
 THE ASSOCIATED PIPE ORGAN BUILDERS OF AMERICA

martin ott pipe organ company inc.

 1353 Baur Boulevard
 St. Louis, Missouri 63132
 (314) 569-0366

FABRY PIPE ORGANS
 NEW INSTRUMENTS
 MAINTENANCE
 RESTORATIONS
 974 AUTUMN DRIVE
 ANTIUCH, ILLINOIS 60002
 847-395-1919
 FAX 847-395-1991
 www.fabryinc.com

Parkey OrganBuilders
 Distinguished Pipe Organs
 3870 Peachtree Ind. Blvd. Voice 770-368-3216
 Suite 150-285 Fax 770-368-3209
 Duluth, Georgia 30096 www.parkeyorgans.com

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

PARSONS PIPE ORGAN BUILDERS
 OF CHESAPEAKE, VIRGINIA
 4830 Broad Valley Road, 1424-9309


ORGANBUILDING & RESTORATIONS
 3165 Hill Road
 Eagleville, TN 37060
 (615) 274-6400
 Dennis, Derek, Jeff, Todd and Greg Milnar and Associates
 www.milnarorgan.com E-mail: DennisMilnar@milnarorgan.com

Scott R. Riedel & Associates, Ltd.
 Organ Consultation • Acoustical Consultation
 Sound System Design Consultation • Organ Tuning
 11040 West Bluemound Road
 Wauwatosa, WI 53226-4154
 414-771-8966 Fax: 414-771-0138
 www.riedelassociates.com e-mail: consult@riedelassociates.com

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

White Blower Mfg., Inc.
 2540 Webster Road
 Lansing, Michigan 48917
1-800-433-4614
 www.whiteblowermanufacturing.com

CORNEL ZIMMER ORGAN BUILDERS
 FOURTH GENERATION BUILDER . . .
 A NEW GENERATION IN
 EXCEPTIONAL QUALITY,
 CREATIVITY AND INTEGRITY.
 731 CROSSPOINT DRIVE
 DENVER, NC 28037
 PHONE: 1-866-749-7223
 FAX: 704-483-6780
 WWW.ZIMMERORGANS.COM * MAIL@ZIMMERORGANS.COM



CLASSIFIED ADVERTISING

Classified Advertising Rates
will be found on page 33.

POSITIONS AVAILABLE

The Cleveland Museum of Art, one of America's leading comprehensive museums with a dynamic performing arts, music, and film department, seeks an Associate Director for Music to program its annual western classical, contemporary, and exhibition related music series. The Associate Director for Music will report directly to the Director for Performing Arts, Music, and Film. S/he will be responsible for the excellence and diversity of programming of the above mentioned music series. The candidate will be highly imaginative and possess a depth and breadth of knowledge of music and be qualified in a keyboard instrument. S/he will be responsible for maintaining CMA's collection of keyboard instruments and relating them to the concert series. The candidate will clearly and compellingly articulate the forward-looking goals, philosophy, and impact of the Museum's classical and contemporary music series, regionally, nationally, and internationally. In addition s/he will negotiate artist's contracts, develop and manage budgets for the western classical and contemporary music events; and meet sales and budget projections. A Master's degree or equivalent in music along with a minimum of five years experience in programming a classical music series is required. Candidate must be able to maintain a flexible schedule, with frequent work on evenings and weekends. Excellent organizational skills required. Please email a letter of interest, resume, a list of references, and salary requirements to: resume@clevelandart.org or mail to: Human Resources (ADM), The Cleveland Museum of Art, 11150 East Blvd., Cleveland, Ohio 44106. No phone calls please. EOE/M/F/D/V

Experienced organist wanted—Monthly salary range \$900–\$980. Call 925/757-2135 for auditions at the Christian Science Church, Walnut Creek, California.

Looking for experienced pipe organ tuners, service technicians and builders to start work immediately in the New York area. Immediate benefits including paid holidays, paid vacation and a health care package. 631/254-2744, joellen@elsenerorganworks.com.

PUBLICATIONS/ RECORDINGS

OHS Catalog 2006 of organ and theatre organ CDs, books, sheet music, DVDs, and VHS videos. Free. Thousands of items. Mailed gratis upon request to Organ Historical Society, P.O. Box 26811, Richmond, VA 23261, or request the printed catalog at www.ohscatalog.org.

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; or the Organ Literature Foundation, 781/848-1388.

Historic Organ Surveys on CD: recorded during national conventions of the Organ Historical Society. Each set includes photographs, stoplists, and histories. As many organists as organs and repertoire from the usual to the unknown. Arne to Zundel, often in exceptional performances on beautiful organs. Each set includes many hymns sung by 200-400 musicians. Historic Organs of Louisville (western Kentucky/eastern Indiana) 32 organs on 4 CDs, \$29.95. Historic Organs of Maine 39 organs on 4 CDs, \$29.95. Historic Organs of Baltimore 30 organs on 4 CDs, \$29.95. Historic Organs of Milwaukee 25 organs in Wisconsin on 2 CDs, \$19.98. Historic Organs of New Orleans 17 organs in the Bayous to Natchez on 2 CDs, \$19.98. Historic Organs of San Francisco 20 organs on 2 CDs, \$19.98. Add \$2.50 shipping in U.S. per entire order from OHS, Box 26811, Richmond, VA 23261, by telephone with Visa or MasterCard 804/353-9226; FAX 804/353-9266.

HARPSICORDS/ CLAVICHORDS

Harpichords from the workshop of Knight Vernon. Authentic replicas of historic instruments carefully made and elegantly decorated. 8201 Keystone, Skokie, IL 60076. Telephone 847/679-2809. Web site: www.vernonharpichords.mykeyboard.com.

PIPE ORGANS FOR SALE

Wicks Organ, ca. 1970, 17 ranks, 2-manual and pedal. Available early 2006, buyer to remove. Make offer. Mt. Pleasant Lutheran Church, Joshua Brown, Music Director, 1700 S. Green Bay Road, Racine, WI 53406, 262/634-6669, info@mplc.us.

1970s Moller, electro-pneumatic action, three manuals, drawknob console, 37 ranks, currently in use at First Presbyterian Church, Fargo, ND. Buyer to remove between April 16 and May 8, 2006. Best offer. Contact Scott R. Riedel and Associates Ltd., 11040 W. Bluemound Road, Wauwatosa, WI 53226, 414/771-8966, e-mail: consult@riedelassociates.com.

Fabry Inc. has the following instruments for sale on consignment: Wicks 1964, 2 manuals, 6 ranks, in storage; Moller 1966, 2 manuals, 10 ranks, in church; Moller 1925, 2 manuals, 10 ranks, in church; Moller 1949, 3 manuals, 30 ranks, in church; Reuter 1950s, 2 manuals, 9 ranks, in church; Moller/Kimball/Kilgen 2 manuals, 16 ranks, in church; Kimball 1940s, 2 manuals, 4 ranks, in storage; Berghaus 1976, 2 manuals, 11 ranks, in church. Purchase instruments in "as is" condition or Fabry Inc. offers removal, rebuilding, new DC electric systems, and installation at new location. For specifications please e-mail, fax, or write our office. Fabry Inc., 974 Autumn Dr., Antioch, IL 60002, fax 847/395-1991, e-mail fabryinc@aol.com.

PIPE ORGANS FOR SALE

Reuter Opus #83 in residence music room: 4 manuals, 39 ranks. Solo division and Moeller 4-manual console added in 1985. New drawknobs, coupler tabs, and toe studs 1989. Ivory keyboards. Excellent playing condition. Residence also for sale. For information, stoplist, photo: 405/378-0175 (after 5 pm CST); dem1127@yahoo.com.

1860 Wm. A. Johnson 1/8, including 12-note 16' Subbass. Meticulously restored, \$39,500; Pedal extension optional. Details: Andrew Smith Pipe Organs, 522 East Rd., Cornish, NH 03745. 603/542-8316; aesmith1@earthlink.net.


One-of-a-kind opportunity. Gabriel Kney (1991) tracker organ. II/Pedal, 12 stops. Cabinet style, solid walnut casework; AGO standard. Designed for residence, chapel, or studio. For further information: www.gabrielkney.com.

1952 Wicks organ. 18 ranks, 26 stops including mitred 16' Open Diapason and Trombone in pedal. 3-manual drawknob console with prepared antiphonal. Original installation divided in balcony in Cleveland area. \$20,000 complete minus blower; buyer to remove. May be seen and played. Call Greg Sparks at 216/252-8264 evenings for details.

Wicks practice organ—Three stops under expression. Would make a good practice organ. Needs some work. Asking \$3,500. For more information call 615/274-6400.

Wahl 1-stop continuo organs for sale. Fully portable, transposable to 4 pitches. Spring 2006 delivery. Prices start at \$17,000. Visit www.wahlorganbuilders.com or call 920/749-9633.

Farrand & Votey op. 758, 1899, 2/24. From Ringling home, Baraboo, WI. In storage. Hendrickson Organ Company, St. Peter, MN. Hendorg@aol.com. 507/931-4271. Best offer.



ORGAN SUPPLY INDUSTRIES

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



GLÜCK NEW YORK ORGANBUILDERS

170 Park Row, Suite 20A
New York, NY 10038
212.608.5651
www.glucknewyork.com



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

Send a copy of THE DIAPASON to a friend: Editor, The Diapason, 847/391-1045; e-mail: jbuttera@sgcmail.com.

For Sale This Space


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



Andover

Fine Mechanical Action Organs
Telephone 888-ORGAN CO
www.andoverorgan.com

For Pipe Organ Parts:
arndtorgansupply.com
Or send for our CD-ROM catalog
Arndt Organ Supply Company
1018 SE Lorenz Dr., Ankeny, IA 50021-3945
Phone (515) 964-1274 Fax (515) 963-1215




Fenris Pipe Organ, Inc.

9310 Dodd Road • Kilkeny, Minnesota 56052
(507) 334-2277



Muller

Pipe Organ Company
P.O. Box 353 • Croton, Ohio 43013
800-543-0167
www.MullerPipeOrgan.com



Redman Organ Co.

816 E. VICKERY BLVD.
FORT WORTH, TX 76104
(817) 332-2953
MEMBER: INTERNATIONAL SOCIETY OF ORGANBUILDERS - ASSOCIATED PIPE ORGAN BUILDERS OF AMERICA

Visit THE DIAPASON
website at
TheDiapason.com



A.F. Schlueter Pipe Organ Sales and Service, Inc.

New Organ Sales • Rebuilding and Additions
Maintenance and Tuning
Box 838, Lithonia, Georgia 30058 • (770) 482-4845

BELLS

CAST BRONZE BELLS - CHIMES
New AMERICAN RENAISSANCE CARILLON
vanBergen
Established 1795
1-800-544-8820
www.vanbergen.com • e-mail: van@vanbergen.com

Known for Quality

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



HEUSS ORGELETEILE

CLASSIFIED ADVERTISING

Classified Advertising Rates
will be found on page 33.

PIPE ORGANS FOR SALE

1967 Wicks 2-manual, 3 ranks extended, under 8' residence ceiling, excellent condition; \$7,500, buyer to remove. 870/772-8184; steeger@valornet.com.

MISCELLANEOUS FOR SALE

Welte 4-manual console—1928. New ivories and ebony, quarter-sawn oak, 101 stop knobs, gorgeous! Mike Jalving, 303/671-6708.

Voicing set-up, 3 stops, electro-pneumatic. Includes blower, regulator, and 8' and 16' offset chests. Asking \$600. T. R. Rench Co., Racine, WI. 262/633-9566 or mstulken@wi.net.

Atlantic City Pipe Organ—Tellers: 5-rank unit chest with regulator, played 4', 12th, 15th, 19th, and 22nd—\$1,000; Oboe, Cornet, strings. Moller: 3-1/2" wp: 4' Oboe Clarion, II Rausch Quint, 2' Principal; 1924 Moller 4-3/4"sc Trumpet, Capped Oboe, 8' Gemshorn, Durst III pedal mixture/chest—12, 15, 19; II Mixture. Breaking up 1932 Estey #3017—beautiful pipework, Spitz Flutes, mixtures, Gemshorn, 8' Harmonic Flute, Harp, 16' Open Wood, strings with Haskell basses. For more info visit <http://mywebpages.comcast.net/acorgan>. E-mail: acorgan@comcast.net. Phone 609/641-9422.

1985 Austin tripper combination action for five divisions, \$350. 1985 Austin pedal contact assembly with 25 switches, \$150. Klann complete three-division console system wired, \$200. Relays, combo actions, pipes and other parts available. Inquiries: e-mail orgnbldr@comcat.com, phone 215/353-0286 or 215/788-3423.

1995 Schantz French Horn 8', 73 pipes, 6" scale, 6" pressure. Crated for shipment from California. \$3,500 or best offer. orgnbuilderllc@sbcglobal.net or leave message at 215/767-9530.

MISCELLANEOUS FOR SALE

Meidinger blower, \$400. 2" static pressure, for continuo-type organ, 1 or 2 stops. Housed in silencing box, outside dimensions: 14-3/4" x 16-3/8" x 11-1/2". Very compact! \$100—54-note tracker wind chest, 2 stops. Send for pix. Heavy, about 75 lbs. Complete with pallets, sliders and pull-down levers. Originally built for 2-stop continuo organ. May be modified for use in small organ. Originally made by Kleuker. Herb Huestis, #1502—1574 Gulf Road, Point Roberts, WA 98281, phone 604/946-3952, e-mail: hhuestis@mdi.ca. Shipping extra to U.S. or Canada—no overseas.

Organ pipes for sale by Herb Huestis, #1502—1574 Gulf Road, Point Roberts, WA 98281, phone 604/946-3952, e-mail: hhuestis@mdi.ca. Shipping extra to U.S. or Canada—no overseas. \$400—4' Stopped Flute made by Detlef Kleuker, 1964 from a 2-rank continuo organ. Bottom 7 pipes slightly damaged and difficult to repair. Very good condition from g to f''' 47 notes, suitable as 3' Nazard. Very nice tone at 60mm+. \$800—8' Regal made by Detlef Kleuker, 1964 from a 2-rank continuo organ. Very good condition throughout. Bottom two octaves open shallots, Bertouneche shallots from c' upwards. Very nice tone at 60mm or greater.

ATTENTION ORGANISTS! The Diapason Gift Shop has wonderful new offerings that will delight you and your organist friends. New this month: **Organbuilder Bobbleheads!** Yes, now you can grace your console or dashboard with a lively bobblehead doll featuring the countenance of your favorite classic organbuilder! Choose from Gottfried Silbermann, Arp Schnitger, Aristide Cavallé-Coll, Henri Clicquot, Henry Willis III, Dom Bedos, Robert Hope-Jones, Ernest M. Skinner, and G. Donald Harrison. (Coming soon: organbuilder's hats—you too can wear a chapeau like Cavallé-Coll's!) **Box Bobble-Con, THE DIAPASON, jrobinson@sgcmail.com.**

SERVICES/ SUPPLIES

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

Tuning with your laptop—Send \$5 for a CD-ROM that features articles on temperaments, tuning, and reed pipe construction. Contact: www.mdi.ca/hhuestis or e-mail: hhuestis@mdi.ca. Herbert L. Huestis, 1574 Gulf Rd., #1502, Pt. Roberts, WA 98281. Phone 604/946-3952.

Highest quality organ control systems since 1989. Whether just a pipe relay, combination action or complete control system, all parts are compatible. Intelligent design, competitive pricing, custom software to meet all of your requirements. For more information call Westcott Organ Systems, 215/353-0286, or e-mail orgnbldr@comcat.com.

Need help with your re-leathering project? All pneumatics including Austin. Over 45 years experience (on the job assistance available). 615/274-6400.

**ALL REPLIES
TO BOX NUMBERS**
that appear
without an address
should be sent to:

**THE DIAPASON
380 E. Northwest Hwy., Suite 200
Des Plaines, IL 60016-2282**

SERVICES/ SUPPLIES

Top Quality Releathering. Pouch rails, primaries, reservoirs and any other pneumatic action. Removal and installation service available. Full warranty. Skinner, Casavant and Kimball specialty. Spencer Organ Company, Inc. Call, Fax or visit our website for quotation and information. 781/893-7624 Voice/Fax, www.spencerorgan.com.

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

Austin actions recovered. Over 30 years experience. Units thoroughly tested and fully guaranteed. Please call or e-mail for quotes. Technical assistance available. Foley-Baker, Inc., 42 N. River Road, Tolland, CT 06084. Phone 1-800/621-2624. FAX 860/870-7571. foleybaker@sbcglobal.net.

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

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

Harris Precision Products *Builders of high quality Pipe Organ Components*

7047 S. Comstock Avenue, Whittier, California 90602 U.S.A. • (562) 693-3442

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

HAGERSTOWN
ORGAN COMPANY, INC.
*New • Rebuilding • Solid-State Updating
Musical Instrument Digital Interface (MIDI) Systems*
P.O. Box 945 • 901 Pope Avenue • Hagerstown, Maryland 21740
(301) 797-4309

REPAIRING TUNING ADDITIONS
R. W. KURTZ ORGAN CO.
CONSULTANT SPECIALISTS ON PIPE ORGAN REBUILDING
P.O. Box 32, Woodstown, N.J. 08098 • 856/769-2883
Fax 856/769-0025 e-mail: kurtz2@comcast.net

J. H. & C. S. Odell
East Hampton, Connecticut • [web: www.odellorgans.com](http://www.odellorgans.com)
voice: 860-365-0552 email: info@odellorgans.com
PIPE ORGAN ARCHITECTS AND BUILDERS SINCE 1859
MEMBERS, AMERICAN INSTITUTE OF ORGANBUILDERS



Find the products
and services you're
looking for at
TheDiapason.com

H.W. DEMARSE
TRACKER ORGANS
518-761-0239
2 Zenus Dr., Queensbury, NY 12854-1930

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

GUZOWSKI & STEPPE
ORGANBUILDERS INC.
NEW INSTRUMENTS
REBUILDS - ADDITIONS
TUNING & SERVICE
1070 N.E. 48th Court
FT LAUDERDALE, FL 33334
(954) 491-6852

Lewis & Hitchcock, Inc.
Pipe Organ Builders Since 1915
10153 Bacon Dr.
Beltsville, MD 20705
1-800/952-PIPE

CHARLES W. MCMANIS
In Memoriam
March 17, 1913–December 3, 2004

PATRICK J. MURPHY
& ASSOCIATES, INC.
ORGANBUILDERS
300 Old Reading Pike • Suite 1D • Stowe, PA 19464
610-970-9817 • 610-970-9297 fax
PMurphy129@aol.com • www.pjmorgans.com

P.O. BOX 547 • 168 BARR AVE.
BOWDON, GA 30108-0547
MICHAEL P. PROSCIA
PRESIDENT
ZACK BARNWELL, REED ORGAN DEPT.
JOEY SMITH, TECHNICAL ASSISTANT
TEL: (770) 258-3388
FAX: (770) 258-3355
E-MAIL: Prosciaorg@aol.com

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

Name _____
Street _____
City _____
State _____ Zip _____

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

NEW SUBSCRIBER
 RENEWAL
ENCLOSED IS
 \$65.00—3 years
 \$50.00—2 years
 \$35.00—1 year
Foreign subscriptions
 \$80.00—3 years
 \$60.00—2 years
 \$45.00—1 year

Jacques Stinkens
Organpipes - since 1914
Your personal wishes are in good hands
Antoniaan 8 Tel. +31 30 - 691 38 27 info@stinkens.nl
NL - 3701 VE Zeist Fax +31 30 - 692 06 20 www.stinkens.nl

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

Karen McFarlane Artists

2385 Fenwood Road, Cleveland, OH 44118
 Toll Free: 1-866-721-9095 Phone: 216-397-3345 Fax: 216-397-7716
 E-mail: john@concertorganists.com karen@concertorganists.com
 Web Site: www.concertorganists.com



George Baker



Diane Meredith Belcher



Guy Bovet*



Stephen Cleobury*



Douglas Cleveland



Ken Cowan



Yoon-mi Lim
 AGO National
 Competition Winner
 Available 2004-2006



Stefan Engels



Thierry Escaich*



David Goode*



Gerre Hancock



Judith Hancock



Martin Haselböck*



Vincent Dubois
 Calgary 2002 Recital
 Gold Medal Winner



David Higgs



Marilyn Keiser



Susan Landale*



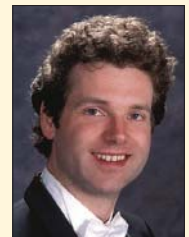
Olivier Latry*



Joan Lippincott



Alan Morrison



László Fassang
 Calgary 2002
 Improvisation
 Gold Medal Winner
 Grand Prix de Chartres,
 2004



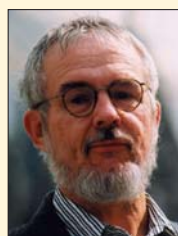
Thomas Murray



James O'Donnell*



Jane Parker-Smith*



Peter Planyavsky*



Simon Preston



George Ritchie



Daniel Roth*



Ann Elise Smoot*



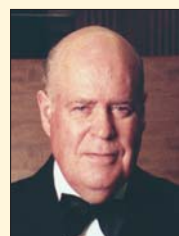
Erik Wm. Suter



Donald Sutherland



Thomas Trotter*



John Weaver

CHOIRS AVAILABLE

The Choir of Westminster
 Cathedral, UK
 Martin Baker, Director
 October 13-24, 2006

The Choir of Saint Thomas
 Church, NYC
 John Scott, Director
 March 1-8, 2007

The Choir of Winchester
 Cathedral, UK
 Andrew Lumsden, Director
 October 17-29, 2007

*=European artists available
 2006-2007



Gillian Weir*



Todd Wilson



Christopher Young

WEB SITE:
www.concertorganists.com