

THE DIAPASON

NOVEMBER, 1995



John van Leeuwen studio, Newmarket, Ontario
Specification on page 19

Letters to the Editor

Box High-Tech/Monster Organ Cable

The advertisement in the August issue for Monster Organ Cable—low electrical resistance wire of “monstrous” dimensions, designed to double the speed of an organ’s electrical action and to improve voicing of pipes—can be predicted to generate one or another of these reactions: better late than never, or better never than late.

The first of these will be “voiced” by present-day disciples of Robert Hope-Jones, the English inventor whose contribution to the electrification of pipe organ action in the 1890s included his new system of connecting a moveable console to the mechanism by a flexible cable. It may be interesting to learn that Hope-Jones anticipated, in a small way, your invention. In a lecture delivered to the London Society of Musicians late in 1893, reported in the *London Musical News*, he explained how he had increased the number of wires in his electro-magnets from one to four, to avoid sparking contacts that caused corrosion. Although your high-tech device appears to be a direct descendant in the line of Hope-Jones innovations, it might have been more appropriate in the era of the “Monster Organ” in the concluding decades of the nineteenth century, when instruments of over 100 speaking stops were beginning to be erected worldwide.

The detractors of this device—the better-never-than-late crowd, which may include tracker-action enthusiasts—will find an ally in W.T. Best, the “Prince of Organists” in England of that time, who brought to bear his wicked wit on the invention of the electrically detached console. In his book *A Blind Musician Looks Back* (Edinburgh: Blackwood, 1936), p. 167, Alfred Hollins (addressed by Best as “Alfred the Great”) recounted Best’s opinion on this often-condemned innovation: “And when Hope Jones was becoming famous for his new type of electrical action, in which the console was connected to the organ by a flex, and could be moved as far as the length of the cable would allow, Best demanded: ‘Have you heard of a man called Hopeless Jones, who lives across the water?’ (Hope Jones lived at Birkenhead.) ‘Well, he plays his organ at the end of a long rope which ought to be around his neck. Of course, there’s one advantage, if you happen to get run in you can take your console to jail with you.’”

What is the length of your “Monster Organ Cable”?

James B. Hartman
Winnipeg, MB, Canada
P.S. Is it possible that the “T” in Best’s name stood for “Tubular”?

Unfortunately it appears that I retired too soon with all these wonderful, new improvements in organ construction and control. Diodes, Short Length Reed Conversion Kits and now the Monster Organ Cable.

Shortly before defecting from the ranks we converted our organ from electro-pneumatic to Laser Control. It was marvelous since those accustomed to electronic instruments were no longer bothered by what they termed slow response of a pipe organ. We also more than doubled our attendance each Sunday as more and more folks came to see our light shows. Sadly, two members of the choir were blinded until we got special glasses for the group. I particularly enjoyed this unique action since we could move the console into the back alley and I no longer had to listen to the racket the organ made.

Although no longer employed on a steady basis I am called often to substitute and I sincerely hope to be called to an organ equipped with all these marvelous new innovations.

Stanton A. Hyer
Ft. Pierce, FL

Wind Emitting Diodes (WEDs)

Many thanks for your clarification (8/15/95) about WEDs. Of course I’m terribly disappointed—and will have to abandon my search for a source of supply!! I guess a little nonsense now and then is also relished by music men.

The same retired organ builder friend who wondered about WEDs told me of an 18th-century instrument with a drawknob marked *Fox Tail*—in whatever the native language was; when the performer pulled it a surenuf fox tail flew out and tickled his snoot!

Another friend who is a theatre organ nut told me of helping get an instrument in shape for a concert. He remarked to the artist that they could get the dust out of the chests simply by running the blower backwards—the comment by the visiting artist was “Things must be awful dull in your home town!” Later I told my friend that if he did this he would have to invert the music on the rack.

This same friend is a TV engineer, and he explained to me why electronic components fail. It seems that when they are manufactured the active ingredient sealed into them is smoke. Hence, when a part fails you’ll find the smoke leaking out.

Hugh Lineback
Siloam Springs, AR

Here & There

Pilgrim Congregational Church, Duluth, MN, as part of its 125th anniversary year celebration, has announced an Organ Recital Series for 1995–96. Programs take place at 4 pm on the church’s Jaeckel organ: Nov 5, David Schrader; Feb 11, John Vanella; Apr 14, Delbert Disselhorst. For information: Dr. Norma Stevlingson, Pilgrim Congregational Church, 2310 E. Fourth St., Duluth, MN 55812; 218/724-8503.

A symposium on **The Work and Inspiration of David Tannenberg** (1728–1804) takes place November 9–12 at York, Nazareth, Bethlehem, and Lititz, PA. Entitled “A Good Moravian Organ,” the symposium will feature the Moravian Archives in Bethlehem; the 1804 Tannenberg organ at the Historical Society of York County; Nazareth Moravian Church; Whitefield House, home of the Moravian Historical Society and its 1776 Tannenberg organ; Burnside Plantation and Tannenberg’s home and workshop; and Moravian College. Presenters include Laurence Libin, Barbara Owen, Lynn Edwards, Raymond Brunner, George Taylor, John Boody, Philip T.D. Cooper, and others. For information: 610/867-0173; fax 610/694-0960.

The Institute for Worship Studies and Hope Publishing Company will sponsor **Renew Your Worship**, a one-day leadership training workshop with Robert Weber, on November 18 at Wheaton College, Wheaton, IL. The workshop will deal with blending traditional and contemporary worship; the historic fourfold order of worship; how to break barriers of passive worship; how to introduce worship renewal; and will introduce *Renew*, a new songbook for blended worship. For information: Hope Publishing Company, 380 S. Main Place, Carol Stream, IL 60188; 800/323-1049.

Presbyterian Homes of Evanston, IL, is sponsoring its Elliott Chapel Organ Recitals this fall, celebrating the new Dobson organ. The series began Sep 25 with Marcia Van Oyen, and continued on Oct 5, Carla Edwards; Oct 23, James Russell Brown; Nov 27, Malcolm Archer; and Dec 7, Wolfgang Rübbsam. For information: 708/492-2922.

THE DIAPASON

A Scranton Gillette Publication

Eighty-sixth Year: No. 11, Whole No. 1032
Established in 1909

NOVEMBER, 1995
ISSN 0012-2378

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

CONTENTS

FEATURES

- The Organ Works of Arthur H. Bird
by Warren Apple 12
- Organ Historical Society Convention, 1995
Ann Arbor, Michigan, August 6–12
by Bruce B. Stevens 14

LETTERS TO THE EDITOR

- 2

NEWS

- Here & There 2, 3, 4
- Appointments 3
- Nunc Dimittis 4
- Carillon News 6

REVIEWS

- Music for Voices and Organ 6
- Book Reviews 8
- New Recordings 8
- New Music Miscellany 10
- New Handbell Music 11

NEW ORGANS

- 18

CALENDAR

- 21

ORGAN RECITALS

- 23

CLASSIFIED ADVERTISING

- 25

Editor

JEROME BUTERA

Associate Editor

WESLEY VOS

Contributing Editors

LARRY PALMER
Harpsichord

JAMES McCRAY
Choral Music

HERBERT L. HUESTIS
The Diapason Online—
OrganNet Report
Osiris Organ Archive

ftp: osiris.wu-wien.ac.at/pub/earlym-l/organs
e-mail: 70771.1047@compuserve.com

BRIAN SWAGER
Carillon

THE DIAPASON (ISSN 0012-2378) is published monthly by Scranton Gillette Communications, Inc., 380 E. Northwest Highway, Des Plaines, IL 60016-2282. Phone (708) 298-6622. Fax (708) 390-0408. Telex: 206041 MSG RLY.

Subscriptions: 1 yr. \$18; 2 yr. \$27; 3 yr. \$36 (United States and U.S. Possessions). Foreign subscriptions: 1 yr. \$28; 2 yr. \$43; 3 yr. \$60. 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.

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

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 ©1995. PRINTED IN THE U.S.A.

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

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.

The Bryn Mawr Presbyterian Church has announced its 1995–96 Vesper Series: Oct 1, Jeffrey Brillhart; Oct 15, Philippe Lefebvre; Oct 29, Bryn Mawr Chamber Singers; Nov 19, Singing Men of Bryn Mawr Presbyterian Church; Dec 9, Susa, *The Wise Women*; Mar 23, Verdi, *Requiem*; Apr 5, Bryn Mawr Chamber Singers. For information: Bryn Mawr Presbyterian Church, 625 Montgomery Ave., Bryn Mawr, PA 19010; 610/525-2821; fax 610/525-9476.

The Tucson Scottish Rite, in conjunction with the Southern Arizona AGO and the Tucson Downtown Arts Partnership, sponsors its 1995–96 organ concert series. Half-hour noontime programs began Oct 4, 11, 18, 25; Nov 1, 8, 15; Jan 3, 10, 17, 24, and 31. Hour-long recitals are held on Saturdays at 11 am: Jan 20, David Hatt; Feb 17, Cherie Wescott. The Tucson Scottish Rite organ was built for the 1904 St. Louis Exposition by the California Organ Company, with additions in 1937 by Aeolian-Skinner. For information: Cherie Wescott, 5556 E. Mabel, Tucson, AZ 85712-4920; 520/290-1843.

Friends of Music of Fairfield County has announced its 1995–96 concert season, which began Oct 8 with The Colorado Quartet at St. Stephen’s Church, Ridgefield; Nov 12, baritone William Sharp with fortepianist Igor Kipnis, The Benedictine Grange, Redding; Dec 10, Kent Tritle, St. Matthew’s Church, Wilton; Jan 14, flutist John Solum, St. Stephen’s Church; Feb 11, Millennium, St. Paul Lutheran Church,

Westport; Mar 10, pianist Santiago Rodriguez, St. Paul Lutheran Church; and Apr 14, The Cavani Quartet, The Benedictine Grange. For information: Friends of Music of Fairfield County, P.O. Box 369, Westport, CT 06881; 203/938-3767 or 834-1069.

The Church of St. Ignatius Loyola has announced its concert series entitled “Sacred Music in a Sacred Space.” The series began Oct 18 with Kent Tritle; Nov 15, Handel Organ Concert in F, Britten *AMDG*, Haydn *Paukenmesse*; Dec 5 & 6, Handel *Messiah*; Feb 7, Victoria *Missa O Quam Gloriosum* and Carissimi *Jephthe*; Mar 27, Brahms *Requiem*; Apr 18, Tallis Scholars; and Apr 24, Simon Preston. For information: Music Office, St. Ignatius Loyola, 980 Park Ave., New York, NY 10028; 212/288-2520.

St. Thomas Choir of Men and Boys has announced its 1995–96 concert series, which began Oct 31, Honegger *King David*, Stravinsky *Mass*, Hindemith *Concerto for Organ and Chamber Orchestra*; Dec 12 & 14, Handel *Messiah*; and Mar 26, Bach *Mass in B Minor*. For information: 212/757-7013, ext 3027.

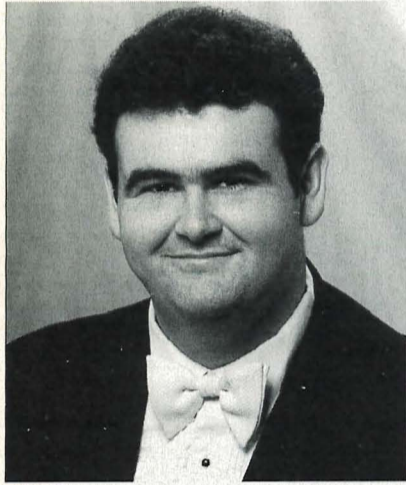
The 4th International Haarlem Competition for Organ Improvisation takes place July 2–5, 1996, held on the Christian Müller organ (1738) at St. Bavo Church. The winner will receive a prize of 7,500 guilders; each of the other finalists will receive 1,500 guilders plus travel expenses. All contestants will

receive a contribution towards the cost of accommodations. Applications must include a cassette recording of one improvisation on given themes. Deadline for applications is December 31. For information: Stichting Internationaal Orgelconcours, Postbus 3333, 2001 DH Haarlem, The Netherlands; tel 023-5160574; fax 023-5160576.

International Organ Festival, which, in its 30 years, has done much to restore the organ to the mainstream of music-making.

Here & There

Appointments



Patrick Allen

Patrick Allen has been appointed assistant organist at St. Thomas Church, New York City. From 1990-95 he served as director of music and organist of the Cathedral of St. John, Wilmington, DE. During the summer he is a member of the Baroque Performance Institute at Oberlin College Conservatory of Music. For the past three years he co-managed the King's College (formerly Valley Forge) Course for Choristers and Choirmasters as part of the summer training program of the Royal School of Church Music in America. With Catherine Rodland he is working on an American adaptation of *Sing Aloud*, the training program for choristers of the RSCM. From 1988-89 Allen studied with Gustav Leonhardt and Veronika Hampe in the Netherlands. He earned the DMA and Performer's Certificate from the Eastman School of Music as a student of Russell Saunders, with additional degrees from The University of North Texas and Florida State University. His teachers also include Michael Corzine, Karyl Louwenaar, Charles Brown, Lenora McCroskey, and Arthur Haas. In the summer of 1988 he was a regional finalist in the AGO young artist competition. He performs as an organ and harpsichord soloist, as well as in chamber music, especially with violinist Mary Hoyt in the duo "Sounds Resounding."



Peter Hurford

Peter Hurford has been appointed President of The Incorporated Association of Organists (IAO). The two-year term began on August 4 at the end of the IAO Organ Festival in Huddersfield. Born on St. Cecilia's Day 1930, Dr. Hurford studied briefly at the Royal College of Music in London, before taking degrees in music and law at Cambridge University. While Master of the Music at St. Albans Cathedral he founded the



Colin Andrews & Janette Fishell

Anglo-American duo **Colin Andrews & Janette Fishell** recently completed a 30-concert tour of Europe, which included recitals in Hungary, U.K., Sweden, and Poland. The duo delivered lectures at the Ferenc Liszt Academy in Budapest on British organ music and the works of Petr Eben. In the U.K. they performed at King's College and Bath Abbey, and recorded a CD of duets on the Harrison & Harrison at St. Mary Redcliffe. The recording includes works of Holst, Tchaikovsky, Glière, Ippolitov-Ivanov, Saint-Saëns, Leighton, and Ferko (available for \$16 postpaid from the artists at 406 E. Fourth St., Greenville, SC 27858; tel 919/752-6293). Other highlights of the tour included recitals at Lulea Cathedral, Sweden, Warsaw Cathedral, Rzeszow Cathedral and Lejask, Poland. During the tour Dr. Fishell returned to the U.S. for a concert and masterclass at the AGO region IV convention in Nashville, TN. Andrews and Fishell are available as soloists and as a duo via Concert Artist Cooperative, 892 Butternut Dr., San Rafael, CA 94903; 415/479-3532.

Philip Crozier & Sylvie Poirier played 19 concerts in Europe last summer, including programs at Montpellier Cathedral (France), Monaco Cathedral, five concerts in Germany, 11 concerts in Poland (Warsaw, Lodz, and Lezajsk), and the Czech Republic. On September 12 Crozier played the Canadian premiere of Petr Eben's *Hommage à Henry Purcell* at St. James United Church, Montréal. In October the duo traveled to Italy for concerts at St. Agostino, Saluzzo; Chiesa Parrocchiale, Portula; Cattedrale, Fossano; and Santuario de St. Rita, Turin, as part of the International Organ Festival in Turin. Upon returning from Italy, Crozier & Poirier are recording their second CD of organ duets. The duo has also commissioned a new duet from Barrie Cabena.

Per Fren Dahl is featured on a new recording, *Espanordica: Works by Stefan Lindblad*, on the Swedish Society label (SCD 1069). The program features baritone Francis Keeping and includes Lindblad's *Espanordica* (Rhapsodia, Nocturne, Litanias), *Two Songs* (Hingabe, Besinnung), and *Hommages* (Ouverture, Capriccio, Meditation, Toccata). For information: Organ Odyssey International, 26586 Las Tunas Dr., Mission Viejo, CA 92692-3933; ph 714/364-6979; fax 714/364-6979-55.

Claude Girard is featured on a new recording, *Entre Vents et Marées* (S-120512). Recorded on the Casavant 1895/1922 - Guilbault-Therien 1989 organ at the Church of St. Patrice at Riviere-du-Loup (Québec), the program includes works of Bach (S. 527, 593), Buxtehude, Saint-Saëns, Widor, Gigout, Dupré, Lavoie, and Robert Girard. For information: Claude Girard, 57, du Rocher, Riviere-du-Loup, Québec G5R 1J8 Canada; fax 418/862-2574.



Grace & Holy Trinity Cathedral Choir at Westminster Abbey

John Schaefer, Canon Musician at Grace and Holy Trinity Cathedral in Kansas City, MO, led the Cathedral Choir on a 17-day tour of Scotland and England in late July and early August. The choir sang services at St. Mary's Cathedral in Edinburgh, Southwell Minster, Ely Cathedral, and London's Westminster Abbey, where the musicians were in residence for a week, as well as concerts at the parish churches of Long Melford and Harpenden. On August 31 Canon Schaefer was presented the William F. Yates Trustee Medallion for Distinguished Service to the Arts by William Jewell College of Liberty, MO. The award is the highest non-academic honor given by the college.

Ewald Kooiman is featured on Volume 10 of his Bach organ works series on the Coronata label (Cor 2113). Performed on the Gabler organ at Weingarten, the program features the *Prelude and Fugue in E-flat* and the large chorale settings of the *Clavierübung III*.

Nicolas Kynaston is featured on a new recording, *Nicolas Kynaston Plays Bach Organ Works at Amorbach*, on the IMP label (MCD 90). The program includes the *Concerto in d*, S. 596, *Pasacaglia and Fugue in c*, S. 582, *Prelude and Fugue in E-flat*, S. 552, *Fantasy and Fugue in c*, S. 537, *Chromatic Fantasy and Fugue in d*, S. 903 (transcribed by Reger), and four chorale preludes, recorded on the organ at the Abbey Church of Amorbach. For information: Phillip Truckenbrod Concert Artists, 203/560-7800.

Kathleen Scheide was featured in recital at two summer conventions. She performed a program of harpsichord music with liturgical themes at the national convention of the National Association of Pastoral Musicians (NPM) in Cincinnati in July. In August she demonstrated the oldest extant organ using the Austin universal windchest system, an 1894 Clough and Warren at Sweetest Heart of Mary Roman Catholic Church, Detroit, for the OHS national convention. Dr. Scheide concertizes under the management of Artist Recitals Concert Promotional Service.



Larry Schou

Larry Schou was awarded tenure at the University of South Dakota, where he is associate professor of music, teaching organ, harpsichord, theory, and musicology. He was also recently awarded a 1995 South Dakota Arts Council Fellowship grant in recognition of artis-

tic excellence and creative achievement in South Dakota.



David Spicer



Aeolian-Skinner/Austin console

On October 1 the **First Church of Christ in Wethersfield** (CT) presented an organ and orchestra concert featuring organist **David Spicer** and the Connecticut Valley Chamber Orchestra. The concert celebrated the installation of a new console for the church's Austin organ opus 2403. The console is an extensive rebuild by Austin of the 1934 Aeolian-Skinner console from Christ Church, Philadelphia. The program included the *Concerto in G Minor* of Poulenc and the *Concerto for Organ, Harp and Strings* of Hanson. For information: 203/563-7759.



Frederick Swann

Frederick Swann has made two trips to Europe in recent months. In June he performed at the Gewandhaus in

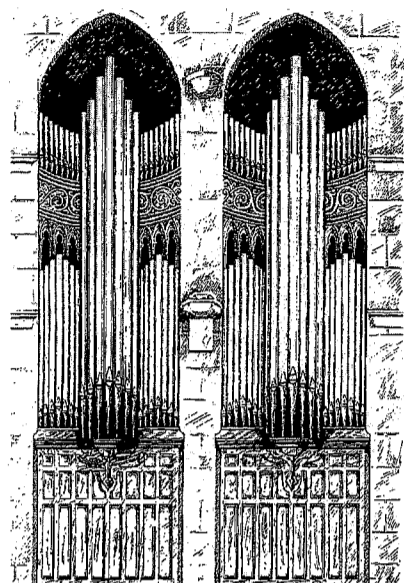
Leipzig, the Lindenkirche in Berlin, and at St. Michael's Church in Hamburg. This past September he traveled to Paris, where he was a member of the jury for the First International Organ Competition sponsored by the city of Paris. The competition rounds were held at Ste-Germain-des-Prés, Ste-Clotilde, Ste-Séverin, La Madeleine, Trinité, Ste-Pierre-de-Chailot, and Ste-Eustache.



Carol Williams

Carol Williams completed her fifth concert tour of Finland, which included a visit to Estonia. Concerts took place at the Malmi parish of Helsinki (3-manual 1984 organ by Heinrich); Hämeenlinna (3-manual 1964 organ by Kangasala); Rapla, Estonia (2-manual 1939 Krikside); Tammissaari (2-manual 1844 Anders Thule organ restored in 1992); Pornainen (2-manual 1977 neo-baroque organ by Kangasala); and Lauttasaari (1959 Kangasala organ). The U.K. concert organist has moved to the U.S. to pursue postgraduate study with Thomas Murray at Yale University.

Ridgewood United Methodist Church, Ridgewood, NJ, sponsored "Pipescreams," its popular Halloween organ concert and show, on October 28. Organists included Richard Frey, Harriet Dearden, David Rutherford, Drew Kreisler, Jim Chiappini, and Sheldon Eldridge. Also on the program was a haunted house, a magician, a juggler, a unicycle rider, children's songs, a show entitled "Halloween Town," "Ghoul School," and a witch training school.



E.M. Skinner opus 327 at St. Luke's Church, Evanston, IL

The E.M. Skinner Opus 327 at St. Luke's Episcopal Church in Evanston, IL, is undergoing a complete restoration in two phases. In April, 1994, the 19-rank Swell division was shipped to the A. Thompson-Allen Company shop in New Haven, CT, and was returned in time for a festival service on October 2. The cost of the second phase is set at \$385,000 and is, planned

between Easter, 1997 and the end of 1998. A variety of fund-raising efforts has been organized, including an "adopt-a-pipe" program. For information, write: The Organ Restoration Fund, St. Luke's Church, 939 Hinman, Evanston, IL 60202.

Friends of the Wanamaker Organ reports that the May Company of St. Louis (under its Hecht's banner), new owners of the Woodward & Lothrop/John Wanamaker retail chain, has stated that the firm will preserve the Eagle, the Christmas Light Show, and the Grand Organ as part of the Wanamaker tradition. The music and organ-maintenance program are to continue as planned. For information contact: Friends of the Wanamaker Organ, 224 Lee Circle, Bryn Mawr, PA 19010-3726; 610/519-1348.

The Louisville War Memorial Commission and the Louisville OHS chapter have announced the formation of the **William H. Bauer Foundation for the Preservation of the Pilcher Organ at Memorial Auditorium**. Mr. Bauer, who began the preservation effort for this organ, was an authority on the Henry Pilcher's Sons Organ Company. The auditorium houses a 4-manual/88-rank organ, the firm's largest. Pilcher was based in Louisville for many decades and operated until 1944, when it was purchased by M.P. Möller. The auditorium organ was installed in 1927 and dedicated in 1929 by Charles Courboin. Its installation in the four corners of the room remains virtually unchanged. However, changes to the building in 1954 muted the organ's sound. Because of age and neglect, the organ's mechanism is in danger of failure. In addition to a complete renovation of the organ, the foundation hopes to bring about changes in the structure of the room to reopen and enhance the organ's tonal egress. The auditorium's concert schedule will include silent movie presentations by organists from the classical and theatre world. All donations are tax-deductible and should be made out to the William H. Bauer Foundation, 3819 Jupiter Rd., Louisville, KY 40218. For information: 502/584-4911 or 502/451-9593.

The Buzard Organ Company, Champaign, IL, has announced the expansion of its factory and office space to nearly double its former size. The new facilities include a wood shop dedicated to windchest and component part fabrication, a pipe-handling and voicing studio, a drafting room, small workshops and a luxury apartment for visiting recitalists. The space is being developed on the second floor of the company-owned 1897 four-story red brick hotel building. The renovations will allow the firm to increase its production in response to market demands, and to entertain hiring of additional experienced organbuilders.

The renovated second floor retains much of the original wood trim, doors and transoms, including glass french doors leading to the voicing studio and executive suite. The original elevator of cast iron with brass trim, rebuilt in 1950, has been mechanically restored and is being refinished. Additional renovation to the Romanesque building's facade—new thermal windows, new forest green trim, tuckpointing, cleaning, landscaping, and new awnings—bespeaks Buzard's commitment to restoration of this historic landmark building and improving the downtown Champaign area. The company is a recipient of a grant award from the City of Champaign to assist in the costs of these renovations. The Buzard Organ Company builds mechanical and electric-slider chest key action organs.

Schaedle Pipe Organ Services, Cincinnati, OH, was announced the completion of new organs for St. Maurice Church, Greensburg, IN (2/7 electric action), and St. Paul Church, Athens, OH (2/14 electric action).

Gloriae Dei Cantores is featured on a new recording, *This World's Joie*, on the Paraclete Press label (GDCD 020). The choir, under the direction of Elizabeth C. Patterson, with Richard K. Pugsley, handbell director, James E. Jordan, organist, and David Chalmers, pianist, offers 23 selections for the Christmas season, including works of Burt, Warlock, Howells, Tavener, Bax, Rutter, and others. For information: Paraclete Press, P.O. Box 1568, Orleans, MA 02653; 508/255-4685.

The Harvard University Choir, under the direction of Murray Forbes Somerville, is featured on a new recording, *Carols from the Yard: The 85th Annual Carol Service*, on the Gothic label (G 49075). The program includes 25 selections for choir, organ and orchestra, with Nancy B. Granert, organist, and The Bach Society Orchestra. For information: Gothic Records, P.O. Box 6406, Anaheim, CA 92816; 714/999-1061.

The Choir of All Saints' Episcopal Church, Beverly Hills, CA, Thomas Foster, music director, Craig Phillips, organist, is featured on a new recording, *Hymns through the Ages*, on the Gothic label (G 49074). The program includes 23 selections for choir and organ. For information: Gothic Records, P.O. Box 6406, Anaheim, CA 92816; 714/999-1061.

The American Boychoir is featured on a new recording, *Hymn*, released on both Angel and Sparrow Records. Conducted by James Litton, the program includes 17 traditional and modern hymns, accompanied by St. Luke's Chamber Ensemble, and joined by guest artists Steven Curtis Chapman and Twila Paris. For information: The American Boychoir, Lambert Drive, Princeton, NJ 08540; 609/924-5858.

SoftRay Resources has announced the release of *The Hymnal Reference Manual*, 3rd edition, a comprehensive source of information on hymns and songs. The Master Title Index includes over 1500 hymn titles with basic information about each; other indexes include hymn tunes, meter, and scripture, with key listings, classification listings, keywords, and worship resources. For information: SoftRay Resources, P.O. Box 5345, N. Charleston, SC 29406; 1-800/538-6335.

Nunc Dimittis

Brock Burroughs died September 2 at Bailey Boushay house in Seattle, after a battle with AIDS. Born in Hammond, IN, on September 23, 1951, he attended the Seminary of Holy Cross High School, South Bend, and the Bishop Noll Institute. In 1973 he received the BA in music from Notre Dame University, where he studied with Arthur Lawrence. At the University of Oregon in Eugene his teachers were Margaret Irwin-Brandon, Joan Benson, and Guy Bovet. He was awarded the Close Fellowship and received the MMus in 1981. In 1982 he was appointed organist of Holy Rosary Parish in Edmonds, WA, where he organized a recital series in 1990. As a harpsichordist he often performed the music of the English virginalists, Frescobaldi, and the early French school. Burroughs was a semifinalist in the 1982 performance competition of the Southeastern Historical Keyboard Society. He built three instruments for himself during his time in Eugene, and in recent years was most often heard in his two ensembles, Musica Myopia and Les Chaise Musicaux. He assisted as organist at St. James Cathedral and at St. Alphonsus Parish (Baldard), and for many years sang in the Complaine choir at St. Mark's Cathedral. A memorial mass was celebrated at St. James Cathedral, Seattle on September 23, Burroughs' 44th birthday.

YALE INSTITUTE OF SACRED MUSIC PROGRAM IN ORGAN



Organ Faculty
Thomas Murray

Degrees Offered

Master of Music ↔ Master of Musical Arts
Doctor of Musical Arts ↔ Artist Diploma
Dual Degrees in Music and Divinity

Instruments

Newberry Memorial Organ—Woolsey Hall
Rudolf von Beckerath Organ—Dwight Memorial Chapel
Holtkamp Organ—Battell Chapel
Skinner Organ—Marquand Chapel

A center for graduate study in music performance and history, theology, liturgy and the arts, the Institute offers full tuition scholarships and may extend prizes to qualified applicants.

Address inquiries to: Ruth Lackstrom, Yale Institute of Sacred Music
409 Prospect Street, New Haven, CT 06511 (203) 432-5180 Fax (203) 432-5296

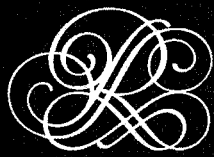
PAL

LIE
BO

SEE
THE
LIGHT

At Rodgers, we light the way for all to follow.

Our lighted drawknobs are a perfect example. Not only are they easy to see and use, but they combine technical advances with the classic operation and feel organists are comfortable with. Our drawknob action is completely silent so the only sounds your congregation will hear are the ones you want them to hear.



RODGERS®

But there's more to us than meets the eye. With Rodgers, you'll get the satisfaction of knowing that your organ has been designed and crafted with a commitment towards musical excellence. The results are sounds you would expect from an instrument several times the cost.

If you're searching for a dependable, technically superior digital organ with unsurpassed sounds, look no further.

A Member of the Roland Group. Rodgers Instrument Corporation 1300 N.E. 25th Avenue, Hillsboro, OR 97124
Tel: 503/648-4181 Fax: 503/681-0444 Rodgers Canada 5480 Parkwood Way, Richmond, B.C. V6V 2M4 Tel: 604/270-6332

Carillon News

by Brian Swager

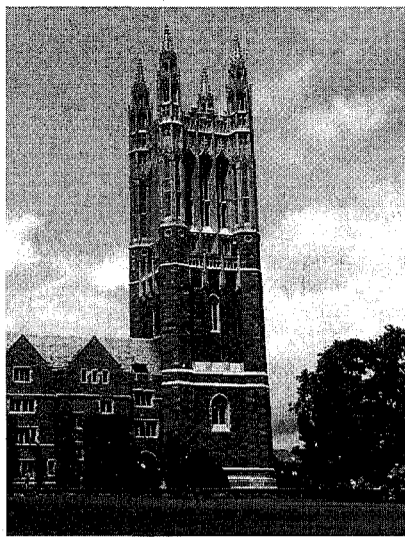
1995 GCNA Congress

The 53rd Congress of the Guild of Carillonneurs in North America was held at Princeton University, June 21-25, 1995. Robin Austin, Carillonneur of Princeton University, served as host. There were 114 registered participants representing Australia, Belgium, Canada, England, Ireland, The Netherlands, and the USA. The Congress served as a commemoration of Professor Arthur Lynds Bigelow (1910-1967), Princeton's first carillonneur and one of America's first campanologists. Bigelow hosted GCNA Congresses at Princeton in 1946 and 1966.

Guild President Larry Weinstein opened the Congress with a recital on the Princeton University Carillon. His program featured Ronald Barnes' *Capriccio 3*, commissioned by the University for the rededication of the renovated instrument in 1993. Other congress recitalists included Janet Dundore, Carillonneur at St. Thomas' Church, Whitmarsh, PA; Richard Watson, campanologist and designer of the refitted Princeton carillon; Jeff Davis, Assistant Carillonneur at the University of California, Berkeley; Tin-shi Tam, Carillonneur at Iowa State University; and Luc Rombouts, Carillonneur at the Catholic University of Louvain, Belgium and City Carillonneur of Tienen, Belgium.

An excursion on Friday enabled participants to visit two other area carillons. Robert Byrnes, Carillonneur at the University of Northern Iowa, was heard in recital at Grace Church in Plainfield, New Jersey. Arie Abbenes, instructor at The Netherlands Carillon School and City Carillonneur of Utrecht, Eindhoven, Asten, and Oirschot, performed at St. Peter's Episcopal Church in Morristown, New Jersey. Richard Morgan, Organist and Choirmaster of St. Peter's Church, demonstrated the 1930 E.M. Skinner organ there as well as playing a recital on the organ in the Princeton University Chapel.

John Agraz presented a case study on carillon maintenance and construction, stemming from his experiences with the Berkeley carillon. Karel Keldermans and Richard Watson made presentations on the North American Standard for carillon keyboard construction. Milford Myhre and Sally Slade Warner led a workshop on arranging music for carillon—participants had sent in arrangements and transcriptions in advance for



Cleveland Tower at Princeton University

commentary at the Congress. Jo Haazen gave a talk on the Belgian Carillon School, of which she is director. Arie Abbenes and Jacques Maassen presented the Dutch Carillon School's video production on carillon playing technique. Luc Rombouts reported on the recent discovery (April, 1995) of a manuscript of the carillon works of Matthias van den Gheyn which includes six unknown works.

Princeton University Archivist Ben Primer organized an exhibit on Arthur Bigelow and the "Class of 1892 Bells" from materials in the Bigelow Papers at Firestone Library. Chimemasters Bob Feldman and Donald Beer organized activities at Trinity Church for those who play chime. The church has a 12-bell Meneely/Paccard chime.

Officers for 1995-96 include Larry Weinstein, President; Gloria Werblow, Vice-President; Phillip Burgess, Treasurer; Janet Tebbel, Corresponding Secretary; and David Hunsberger, Recording Secretary. Jane Tebbel, Jeff Davis, and Andrea McCrady were elected as members at-large of the board.

A certificate of extraordinary service was awarded to Margo Halsted upon completion of her 15-year editorship of *Carillon News*, the newsletter of the GCNA. Her successor in that position is Brian Swager. Honorary membership status was conferred on Albert Bertram, Walter Pittis, Gary Walker, and Ronald Barnes. Lori Lamma, a student of Ronald Barnes, played an advancement recital and was voted into carillonneur membership.

The Royal Eijsbous Bellfoundry sponsored an elegant banquet. John Taylor



I. to r., Honorary Members Bertram Pittis and Walter Pittis; congress Host Robin Austin; and Albert Pittis, at Grace Episcopal Church, Plainfield, New Jersey.

Bellfounders sponsored a luncheon at St. Peter's in Morristown. And the Verdin Company sponsored the annual pizza party. As a post-congress event, Janet Dundore and Janet Tebbel organized a tour of Philadelphia-area carillons. Sally Slade Warner extended an invitation to the 1996 Congress which she will host in Cohasset, Massachusetts, June 25-28.

GCNA composition competition

The Guild of Carillonneurs in North America is sponsoring a composition competition for new music for carillon. The piece must be written for an instrument of up to 48 bells with a compass of C, D, D#, thence chromatic through c³. First and second prizes will be \$800 and \$400, respectively. The deadline for entries is January 15, 1996. Winning compositions will be performed at a congress of the GCNA and will be published by that organization. A 90-minute video tape demonstrating aspects of playing and composing for the carillon, geared toward composers, is available for \$15 postpaid. For competition rules and to obtain the video tape, contact John Gouwens; Att. Composition Competition; CMA #133; 1300 Academy Road; Culver, IN 46511-1291.

Send *Carillon News* to Dr. Brian Swager, Indiana University, School of Music, Bloomington, IN 47405.

Music for Voices and Organ

by James McCray

Baroque cantatas: Bach and more

I need Bach at the beginning of the day almost more than I need food and water.
Pablo Casals
(1876-1973)

It has been a decade since the big Bach celebration (1685-1985). For the past ten years, as a church musician, I found that I programmed more Bach cantatas than any other single composer of extended works. While this has not thrilled all of my congregation, it has continued to be a source of renewal for me.

In this age of extensive use of trite church music, there is something magical about working on Bach and bringing his music to life. Careful study of the score always fascinates and surprises. Sharing some of Bach's mysteries with the choir during rehearsals never fails to evoke excitement from them. Ronald Stevenson points out in *Western Music* that "Handel was a man of the world; Bach a world of man."

In any congregation, most people have heard of Bach, but, somehow, he remains distant. Imagine what might happen if Hollywood made a movie about him in the same spirit as *Amadeus* or the more recent *Immortal Beloved* (Beethoven)! Would there be this surge of interest? Perhaps. But, the fun in Mozart is so much more obvious than the joy of Bach, so it would probably be less enduring to the "general" public.

It is not only the layers of depth in Bach, but even on the surface there are musical challenges which keep his music from being over-exposed. Yet, 300 years later, his music still communicates. His penetrating examinations of the Bible still illuminate. Bach festivals abound throughout this country. For example, here in Fort Collins, we have held a weekend Bach festival in February for almost 20 years.

Buxtehude cantatas are considerably easier to perform; they are more "immediate" but do not have the staying power. I find that long after performing a Bach cantata, his message/music still seems to linger. His cantatas stretch the understanding of the textual concerns and that may be a bit of the problem with today's congregations. In Bach's time, the services were often five hours in length so having a 25-minute cantata in that period gave everyone a chance to truly think about the day's message. Also, that message was integrated in so many ways during the service, that hearing a new perspective on it through music made it even more interesting. Did the typical congregation member really see the point? Doubtful.

There are over 200 of these wonderful works which have survived. Many are not that difficult and use limited instrumentation. It is good to be reminded that they were written for local musicians in a church. A useful tool is William J. Bullock's little book, *Bach Cantata's Requiring Limited Resources* (University Press of America, Inc., ISBN 0-8191-3863-0) which is a guide to the



FREE INFORMATION ABOUT BELLS AND CARILLONS

The Guild of Carillonneurs in North America

37 Noel Drive
Williamsville, NY 14221

24 Hour Service
Serving North & South Carolina

John's Pipe Organ Service
Specializing In A.P. Miller Pipe Organs
Maintenance • Tuning • Selective Rebuilding

JOHN W. BURKETT
10600 S. Hampton Dr.
Charlotte, NC 28227

Phone (704) 573-2752
Fax (704) 545-1912

The Anniversary Carols of Jackson Berkey

Adapted for Solo Organ by
CLAY CHRISTIANSEN
Mormon Tabernacle Organist



SDG PRESS

170 N.E. 33rd St. Ft Lauderdale, FL 33334
PHONE (305) 563-1844 FAX (305) 563-9006

less formidable cantatas. This book chronicles these selected works in outline form and will serve as a beginning for anyone seeking works that will be appropriate to her/his group.

The works reviewed this month are all from the Baroque period including several Bach cantatas. Give your choir and yourself a treat by including a few Baroque works in this year's church offerings. Many of the works below are published by Carus-Verlag (order from Mark Foster Music Co.) and they are excellent editions and highly recommended. Often the choral parts are published separately from the keyboard score in order to cut costs.

Lobe den Herren den mächtigen König der Ehren (Praise to the Lord, the Almighty King of Creation), BWV 137, J.S. Bach (1685-1750). SATB, SATB soli, and orchestra of 2 violins, viola, 2 oboes, 3 trumpets, timpani, and basso continuo, Carus-Verlag 31.137/03, no price given for keyboards score (M+).

Designed for the 12th Sunday after Trinity, this 15-minute cantata has five movements. The first is an extended, choral fantasia that clearly states the popular hymn-tune *Lobe den Herren* in the soprano with busy counterpoint beneath it. The other verses of this chorale are used in succeeding movements: verse 2, alto aria; verse 3, soprano and bass duet; verse 4, tenor aria. Verse 5 is the usual block-chord chorale treatment for everyone (have the congregation join in the performance in typical Bach style). Both German and English versions are included.

Schauet Doch und sehet ob Irgendein Schmerz sei (Look ye then, and see if there be a sorrow like my pain), BWV 46, J.S. Bach. SATB, ATB soli, 2 violins, viola, 2 flutes, 2 oboes, 1 trumpet, and basso continuo, Carus-Verlag 31.046/03, no price given (M+).

This 20-minute cantata has six movements and is for the 10th Sunday after Trinity. Typically the opening movement is a large choral setting and the last movement is the straightforward chorale tune. The bass aria is extensive and will require an experienced singer due to the long melismatic lines. Other movements include recitatives by an alto and a tenor, and an alto aria. (English/German texts.)

Jauchzet Gott in allen Landen (Praise God Throughout All The Land), BWV 51, J.S. Bach. Soprano solo, 2 violins, viola, trumpet, and basso continuo, Carus-Verlag 31.051/03, no price given (D-).

Bach wrote numerous solo cantatas. Many conclude with a choral setting of the chorale, but this is only for soprano solo and orchestra. There are four movements which take about 20 minutes; the soprano has many difficult areas and will need solid technique to sing the long, melismatic lines.

Machet die Tore Weit (Let all the gates be raised), George Philipp Telemann (1681-1767). SATB, STB soli, 2 violins, viola, 2 oboes, and basso continuo, Carus-Verlag 39.105/03 (M+).

Telemann, Bach's contemporary, also produced an extremely large quantity of music. This Advent Cantata has five movements and its structure is similar to those of Bach with an opening choral fantasia, closing four-part chorale, and middle movements for soloists. The solo movements are not long and tend to be more syllabic than Bach. The soprano and bass voices have da capo arias, and tenor a one-page recitative. The opening choral movement is the most challenging section of this cantata, but well within capability of good church choirs.

I am the Resurrection, Andreas Hammerschmidt (1612-1675). Tenor and string orchestra with continuo, Concordia Publishing House 97-6317, \$2.00 (E).

Hammerschmidt was an early Baroque writer who helped shape the can-

Pro Organo Compact Discs can make a difference when it comes time to enjoy the holidays.

Below are 5 of the many new Pro Organo Compact Discs released just in time for the holidays.

Forever Methuen - Frederick Hohman

The Great Organ of Methuen Memorial Music Hall

Frederick Hohman has assembled in this single CD program some of the most loved and best known works by 8 of the finest ever to write for the organ, played on the organ which is still known as the oldest concert organ in the United States. Audiophiles who collect Methuen organ CDs may be interested in comparing the superb engineering of this disc with all those which have come before. "Forever Methuen" is especially faithful to the full frequency range of the organ. The Methuen session recordings from May 23, 1995, capture the organ with ruler-flat frequency response from 19Hz to 19,000 Hz, + -1/2 db. The extreme low end is especially true to life with absolutely no rolloff employed during mastering. This recording proves that the Methuen organ in 1995 has never sounded better. Attractively packaged with all new photographs depicting one of the world's most striking organ cases.

PROGRAM: Wolfgang Amadeus Mozart Fantasy in F minor, K. 608 - **Joh. Seb. Bach** Toccata and Fugue in D minor, BWV 565 - **Robert Schumann** Canon No. 4 in A-flat major, from *Six Canonic Studies, Opus 56* - **Johannes Brahms** Prelude and Fugue in G minor, WoO 10 - **César Franck** Prière, Opus 20 - **Georg Frideric Handel** Hornpipe from *Water Music Suite* transcribed and arranged by Frederick Hohman - **Leo Sowerby** Comes Autumn Time - **Marcel Dupré** Variations on a Noel, Opus 20



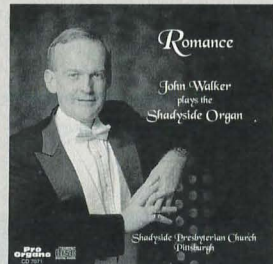
CD 7066 [DDD] 74:23
Available as CD only
\$15 postpaid

Romance - John Walker plays the Shadyside Organ

The new Reuter organ of Shadyside Presbyterian Church, Pittsburgh

Pro Organo is proud to announce the release of the premiere recording of one of the most significant new organ installations of the Eastern U.S. for 1994-1995: the Opus 2175, 4-manual, 105-rank, 6,110-pipe organ of Pittsburgh's Shadyside Presbyterian Church. "Romance" is also the long-awaited new CD release from former Riverside Church organist John Walker. Dr. Walker, currently Adjunct Professor of Music at Westminster College (PA) and Shadyside's director of music and organist, brings us a program which offers the lighthearted fun of Lefébure-Wely, the whimsical side of Horatio Parker and Charles Ives, the French Romantic traditions of César Franck and Marcel Dupré, the stately melodies of Cocker and Strauss, the fireworks of John Knowles Paine... and above all, the "romance" of these and other composers from the last 125 years. Dr. Walker's May 29, 1995, recording session closely followed the completion of tonal finishing of the new organ, and also followed the acoustical improvements which were made to the sanctuary during the period when the new organ was under construction.

PROGRAM: Sortie in E-flat - Louis James Alfred Lefébure-Wely - Pièce Héroïque - **César Franck** - Allegretto (from *Organ Sonata in E-flat Minor*) - **Horatio Parker** - Variations on *America* - **Charles Ives** - Fountain Reverie - **Percy Fletcher** - Tuba Tune - **Norman Cocker** - Sketch in D-flat Major, Opus 58, #4 - **Robert Schumann** - Solemn Entry of the Knights of the Order of Saint John - **Richard Strauss, arr. Max Reger** - Adagio (from *Sonata*) - **Herbert Nanney** - Prelude and Fugue in B Major, Opus 7, #1 - **Marcel Dupré** - Concert Variations on *Old Hundred* - **John Knowles Paine**

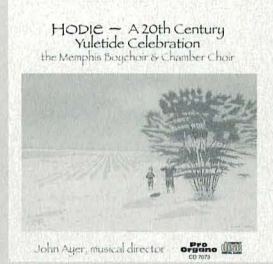


CD 7071 [DDD] 72:56
Available as CD only
\$15 postpaid

HODIE - A 20th Century Yuletide Celebration the Memphis Boychoir & Chamber Choir
John Ayer, musical director

CELEBRATING THEIR 5TH YEAR OF SUCCESS ON PRO ORGANO WITH A 5TH CD RELEASE.

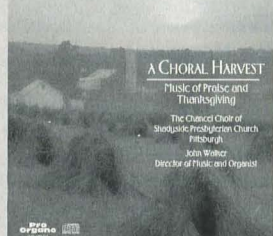
PROGRAM: Carol: Up! good Christen folk, and listen - harm. G. R. Woodward; The Lord will surely come - Gerre Hancock; Three Advent Carols - Alun Hoddinott; Drop down dew, O heavens (Rorate coeli) - Robert Twynham; A Hymn of St. Columba (Regis regum rectissimi) - Benjamin Britten; Until Shiloh come - James Peebles; Mary's Magnificat - Andrew Carter; A Hymn to the Mother of God - John Tavener; Mary's Lullaby - Almon C. Bock II; The shepherds sing (from *Three Mystical Carols*) - Conrad Susa; Sussex Carol - arr. David Willcocks; Bethlehem Down - Peter Warlock; A little child there is yborn - John Joubert; Incarnation Carol - Bruce R. Smedley; The Holly and the Ivy - arr. by Walford Davies; Benedicamus Domino - Peter Warlock; I saw three ships - arr. Philip Ledger; Hodie - Shirley W. McRae; The Offering (from *A Hymn of the Nativity*) - Lee Hoiby



CD 7073 [DDD] 62:08
Available as CD only
\$15 postpaid

A CHORAL HARVEST Music of Praise and Thanksgiving
Chancel Choir of Shadyside Presbyterian Church, Pittsburgh
John Walker, Director of Music and Organist

PROGRAM: I Will Give Thanks - Mrs. H.H.A. Beach; My Song Shall Be Always of the Loving-Kindness - Godfrey Sampson; Psalm 100 - John Weaver; All Things Bright and Beautiful - arr. Michael McCabe; Alles Was Oden Hat (from *Singet dem Herrn ein neues Lied*) - Johann Sebastian Bach; Now Thank We All Our God - Johann Sebastian Bach / Virgil Fox (organ solo); Festival Psalm - Ronald Arnatt; Hymn: Come Ye Thankful People, Come; Let Us With a Gladness Mind - arr. Alan Ridout; I Thank You, Jesus - arr. Robert L. Morris; Psalm 150 - César Franck; Laudate Dominum (from *Vesperae Solennes de Confessore*) - Wolfgang Amadeus Mozart; Hallelujah Chorus (from *Christ on the Mount of Olives*) - Ludwig van Beethoven; Praise the Lord from Heaven - Sergei Rachmaninoff; Praise the Name of the Lord - Pavel Tchesnokov; Inherit the Kingdom - Lee Hoiby; Jubilate Deo - Benjamin Britten; Hymn: We Gather Together

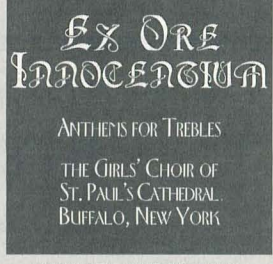


CD 7072 [DDD] 65:26
Available as CD only
\$15 postpaid

EX ORE INNOCENTIIUM ANTHEMS FOR TREBLES
THE GIRLS' CHOIR OF ST. PAUL'S CATHEDRAL, BUFFALO, NEW YORK
DALE ADELMANN, director - DANIEL FORTUNE, organist

Pro Organo is happy announce the debut CD of The Girls' Choir of St. Paul's Cathedral, Buffalo. Director Dale Adelman presents a very impressive program chosen from the finest of sacred music for trebles. Any boychoir devotee should find the superb quality of this choir equal to that of top-rated boychoirs.

PROGRAM: Praise - George Dyson - Ex ore innocentium - John Ireland - Benedictus es, Domine - Leo Sowerby - 4:07 - Love bade me welcome (from *Five Mystical Songs*) - Ralph Vaughan Williams - Ave mundi gloria - Jean Langlais - Cry out with joy - Christopher Walker - Christ, whose glory fills the skies - Gerald Knight - Lento, from *Six Short Preludes and Postludes, Set 2, Opus 105* (organ solo) - Charles Villiers Stanford - Magnificat and Nunc dimittis in C - Francis Jackson - Prevent us, O Lord - Derek Holman - Magnificat and Nunc dimittis in E - Bernard Rose - Corpus Christi Carol - Benjamin Britten - Tantum ergo V (verse 1) - Zoltán Kodály - The Second Song of Isaiah - Charles Callahan - March Noble (organ solo) - William T. Allen - Tantum ergo - Michael Sitton - The Woodcutter's Song (He that is down) - Ralph Vaughan Williams - Behold, God is my Salvation - Leo Sowerby



CD 7076 [DDD] 73:18
Available as CD only
\$15 postpaid

These are just 5 of our many new and recent titles. Don't forget the many other titles from our growing catalog featuring noteworthy organs, organists and organ music. Order from our 1995 catalog, or request your free copy today.

All orders received through December 12, 1995 are guaranteed for U.S. delivery by December 22.

Pro Organo

A ZAREX CORPORATION LABEL



The listed prices include shipping and handling by First Class U.S. Mail to all U.S. and Canadian Points. Shipments to Europe, add U.S.\$5.00 per order for overseas postage. Foreign customers must pay all taxes, duties and tariffs on U.S. value of goods ordered. All Pro Organo CDs are backed by a 14-day money-back guarantee. If you are not completely satisfied with your purchase, simply return the merchandise with your invoice within 14 days for a 100% refund. Our 1995 Catalog will be packed with each order until our catalog supply is depleted.

NEW CD RELEASES DISPLAYED ABOVE

- CD 7066 *Forever Methuen - Frederick Hohman*
- CD 7071 *Romance - John Walker - Shadyside Church, Pittsburgh*
- CD 7073 *Hodie: A 20th Century Yuletide Celebration - Memphis Boychoir/Chamber Choir*
- CD 7072 *A Choral Harvest - Shadyside Church, Pittsburgh*
- CD 7076 *Ex Ore Innocentium - St. Paul's Cathedral Girls' Choir, Buffalo*

To order by mail, send check, money order or MC/VISA information to:

PRO ORGANO Direct Sales
PO Box 6494
South Bend, Indiana 46660-6494

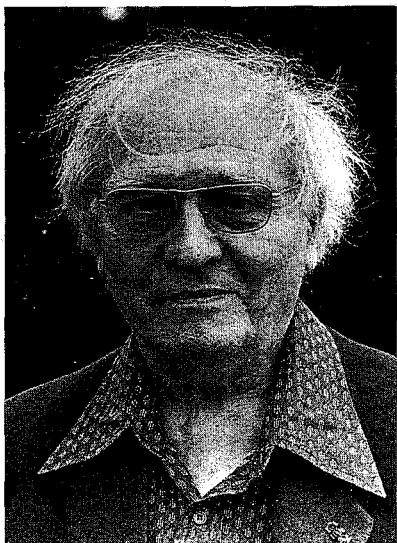
FAX orders: 219. 271-9191
MC/VISA orders may phone:
1-800-336-2224

tata. This cantata is sectional, in one movement, and the score contains all of the string parts. Both German and English versions are given. The orchestra plays brief interludes between the vocal lines; both are very easy.

Der Herr ist mein Getreuer Hirt (My Faithful Shepherd is the Lord), BWV 112, J.S. Bach. SATB, SATB soli, 2 violins, viola, 2 oboes, 2 horns, and continuo, Hanssler-Verlag, HE 31.112/03, no price given (M+).

Both English and German texts are provided for this Misericordias Domini cantata. The chorus sings the opening and closing movements, with the chorale distributed to the solos in the middle three movements. The bass movement is called an *arioso*, but has a recitative at the end of it. The duet is for soprano and tenor and is very delightful; the alto aria (#2) will require a good performer and is the most challenging of the movements.

Book Reviews



Olivier Messiaen

Olivier Messiaen: Music and Color—Conversations with Claude Samuel. Translated by E. Thomas Glasow. Amadeus Press, 1994. 296 pages. \$29.95. (503/227-2878)

The late Messiaen was never reticent or at a loss for words in talking about his ideas on music and other topics close to his heart. The full program notes accompanying his own pieces guide the listen-

er through his highly personal musical expressions, quoting the inspirations he found in religious texts, and setting forth the materials he chose from the musical and natural world. He was the subject of several films and programs for television and radio, and consented on a number of occasions throughout his career to talk at length with writers with an aim to publish these conversations.

The liveliest are those prompted by the noted French journalist and music critic Claude Samuel, his first set published in 1966 as *Entretiens avec Olivier Messiaen*, translated into English in 1976 by Felix Aprahamian. Animated, often provocative ("In Bach's music there [is] extraordinary contrapuntal craftsmanship . . . but there's no rhythm"), always richly informative, this was an important source for the novice in coming to understand Messiaen's unique musical language, and especially for the serious performer in probing the artistic, natural and spiritual orbits which engendered it. Samuel stimulated Messiaen to discuss his philosophy, his sense of color, his ideas on rhythm and how they function in his language, his thoughts on birds, his own output (up to *Et exspecto resurrectionem mortuorum*), his observations on teaching, and his opinions on contemporary music to the time.

In 1984, after the premiere of the opera *St. François d'Assise*, Messiaen again agreed to collaborate with Samuel on a fresh set of dialogues and an update and clarification of the earlier *Conversations*. The result was *Musique et Couleur*, now appearing in English translation by E. Thomas Glasow. Particularly interesting in the revisions of the 1966 conversations are his procedures in notating birdsong (with and without tape recorder), and his remarks about music and painting.

In the first of six new interviews, Messiaen marvels at how his mother knew, as she carried him in the womb, that he would become a composer. In "Of Sounds and Colors," he describes his unique and simultaneous perception of harmonies and hues. The United States both terrified him ("Mechanized civilization is overwhelming"), and inspired him (Bryce Canyon was the natural well-spring for his *Des Canyons aux Etoiles*, commissioned by Alice Tully). Trips to Japan and Israel gave him not only opportunities to hear concerts of his music, but especially to study the songs of birds new to him. One-fifth of the book consists of his thoughts on his monumental achievement, *St. François d'Assise*, and how the composer who said in

1966 that "opera . . . is practically dead" came to write one. Finally, world-wide celebration permeates the last interview as he recounts journeys around the globe to attend performances of his music.

Organists will find ready opinions on his preferences in organs and on organ music today, as well as how he, a controversial composer, accommodated his own music-making to the needs of liturgy for over sixty years.

Engrossed in their immediacy, Messiaen's discourses reveal an artist of far-ranging interests, of unique viewpoints ("The greatest rhythmician in classical music is certainly Mozart"), and of respect for artistic integrity ("Ravel was spoiled in his last years by this jazz influence, which really had nothing to do with his personal inclinations"). His love of nature and abhorrence of modern cities, his simple and unchanging faith, and his affinity for the medieval—plainchant, St. Francis, stained glass windows—show a personality seemingly "out of sync" with the 20th century. His huge output, his dedication to teaching (" . . . I first began teaching to earn my living. I didn't want to make money by writing bad music, so I chose a nobler musical activity"), and his career as a practicing organist, all are facets of a genius of humility, generosity and incredible energy.

Included are a selected list of works to 1985, a discography of CDs of works to 1988 (and LPs, where CDs are not available), and a selected bibliography, including articles to 1992.

Essential reading for anyone interested in Messiaen, and totally absorbing, as well.

—David Palmer
Professor of Music
University of Windsor
Windsor, Ontario

On the other hand, the final essay on Purcell's theatre music, even though it is the longest, does not include musical examples. This inclusion would have been particularly welcome here in that this is a type of Purcell's music that is interesting to many. It may be disappointing to readers of *THE DIAPASON* that little discussion of Purcell's keyboard is found. In this regard, Andrew Parrott's fine essay on performing Purcell highlights important information on English late 17th-century organs and keyboard performance practice. I found the final essay on producing *Dido and Aeneas* somewhat meandering. Would the space that this essay occupies not better have been used to present a list of available performing editions of some of Purcell's major works? Sometimes one comes across a word or phrase that seems "arty," as if the author were trying to impress one with his literary style. The conclusion of *Bonduca*, for instance, is referred to as "a huffing song to end all huffing songs." (p. 359) I am not quite sure what is meant by a "huffing song."

There is much to be learned from a reading of this volume. One discovers, for example, that the Italian Baroque style had an earlier impact on the English than is generally realized. One better understands the complex relationships between Purcell and his contemporaries as well as the influence that some minor predecessors had on this stunning master. One also, by the way, better appreciates the value of some of these lesser masters' music. But more than all of this, one gets a better sense of Purcell's tremendous accomplishment.

—Enrique Alberto Arias
DePaul University
Chicago, IL

New Recordings

Petr Eben: Organ Works. Sieglinde Ahrens, organ. Multisonic Digital 310097-2 and 310098-2 (2 compact discs, available separately. DDD. TT=60:56, 58:53).

Disc 1: *Laudes; Two Choral Fantasies: "O Boze veliky" and "Svaty Václav"; Landscapes of Patmos* (with Martin Lenniger, percussion). Disc 2: *Sunday Music; Small Choral Partita on "O Jesu, all mein Leben bist Du"; Chagall Windows* (with Rudolf Lodenkemper, trumpet).

The organ music of Czech composer Petr Eben (b. 1929) has been a familiar feature of recital programs over the last two decades, but a diverse recorded sampling has become available only recently. Underneath Eben's Romantic language lies an almost Medieval sense of music's representation of the world order and the human condition. This paradox of subjectivity and objectivity is expressed in traditional structures, a dissonant harmonic vocabulary, and a strong sense of auditory and visual symbolism with deep historical roots, all effectively communicated through the composer-performer's sense of the organ's unique technical possibilities.

Sieglinde Ahrens, a faculty member of the Folkwang-Hochschule in Essen and daughter of composer Joseph Ahrens, feels more of an affinity for the objective qualities of this music than its potential for visceral excitement. The works of rational equilibrium (*Small Choral Par-*

The Purcell Companion, edited by Michael Burden. Amadeus Press, 1995; 504 pp., 21 b/w illustrations, 72 musical examples; hardcover \$39.95 (plus \$6.50 s&h), paperback \$19.95 (plus \$4.50 s&h). Amadeus Press, 133 S.W. Second Ave., Suite 450, Portland, OR 97204-3527; 503/227-2878.

Purcell is an example of a composer with a tremendous reputation, but of many of whose works are little known. The English are fond of noting that Purcell is the major English composer after the period of Byrd, Tallis, and Gibbons and before the 20th-century English Renaissance of Vaughan Williams, Britten, and Tippett. Anyone familiar with the music of Benjamin Britten knows that much of his style was based on the study of the music of Purcell. Thus Purcell's historical position and reputation are of the highest importance.

The present volume is both valuable and a pleasure to read. It consists of 11 essays divided into five major topics: Introduction, Backgrounds, "A Composer for the Church and Chamber," Purcell and the Theatre, and Purcell in Performance. The essays are well written and analyze many works that are unfamiliar even to the professional musician. Many and often long musical examples are included (sometimes requiring the reader to flip several pages to find the appropriate example). There is a consistency among the authors regarding matters of style and analytic approaches which gives the volume cohesion.

— The Curtain Has Been Lifted —

RIEGER-KLOSS

Comes to America!

With a
*Musically Versatile, Fine Quality Tracker Action Organ
for Churches with Very Limited Budgets*

Great Organ (58-notes)

8' Prestant
(polished tin pipes in facade)
8' Flauto Dolce
4' Octave
4' Rohrflöte
2' Octave
Sesquialtera II-IIIrks (2%)
Mixture IVrks. (1%)

Swell Organ (58-notes)

8' Holzgedackt
8' Flauto Dolce
4' Octave
4' Rohrflöte
2' Octave
Sesquialtera II-IIIrks (2%)
Tremulant

Pedal Organ (32-notes)

16' Subbass
8' Bassflöte
4' Choralflöte

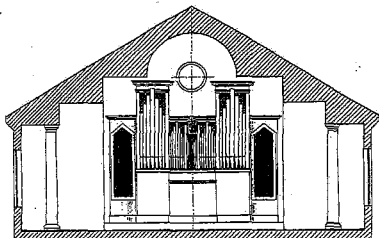
Couplers

Swell to Great
Great to Pedal
Swell to Pedal

— For Information
Concerning America's
Best Pipe Organ Value
Write or Call —

**Euro Musik
Corporation**

104 West Lake Street,
Bloomington, IL 61808



Mat Bechteler
President

Merrill "Jeff" N. Davis III
Director/Consultant

**TOLL-FREE
Telephone and Fax:
1-800-21-ORGAN**

— All Manual Voices except 8' Prestant are Expressive —

Optional Voices

16' Basson for Pedal 8' Trompeta for Great and Swell 8' + 4' Voix celestes IIrks.

Pipe Organs by Bedient...

Where we speak your language, your request is our command and sound is generated by real organ pipes. Send your inquiries!

4221 N.W. 37th Street
Lincoln, NE 68524-1919
(402) 470-3675 FAX 3676



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

Wicks

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

tita) or rarified mysticism (*Chagall Windows*) benefit most from this approach.

Most listeners coming to this collection will probably start with *Sunday Music* or *Laudes*, an unfortunate introduction to an overall rewarding set of performances. Ms. Ahrens uses the Breil organ at the Herz-Jesu-Kirche, Oberhausen in lackluster performances of these works. If any reality is captured in this shrill and distractingly monochromatic recorded image, such an instrument would understandably compromise the interpretive sensibilities of any organist. The remainder of the program, played on two Klais organs in churches at Mülheim and Oberhausen, is immediately engaging.

Sunday Music is a special disappointment. This four-movement "organ symphony" (Eben's own description) should be in turn exuberant, solemn, or apocalyptic, but always extroverted. Despite all its thoughtful organization and rhythmic precision, this performance generates no excitement. By comparison, the admirable Supraphone recording by Kamila Klugarova is more deliberately paced, yet it moves with urgency through all four movements. (This reviewer has not heard the other complete recorded *Sunday Music*, by Haig Mardirosian on Centaur Records.)

Ms. Ahrens' successful collaborations with percussionist Martin Lenniger and trumpeter Rudolf Lodenkemper illustrate the two sides of Eben's musical personality. *Landscapes of Patmos* for organ and percussion is a wild, thorny apocalyptic vision painted in brash colors. *Chagall Windows*, inspired by Marc Chagall's stained glass creations, moves from the descriptive realm into what Eben himself describes in the liner notes as "a view from the material world surrounding us into the world of imagination," ecstatic and ultimately transcendent. This music is stratified, with the organ and trumpet each gliding along its own musical plane. Ms. Ahrens and the late Mr. Lodenkemper coordinate this fancy into a cohesive image with an

almost improvisatory skill and a strong color sense.

Most artistic efforts have their high and lows. High points predominate on these discs, and the inclusion of three previously unrecorded works (the *Choral Partita*, the *Choral Fantasies*, and *Laudes*) makes this collection a useful and enjoyable survey of Eben's work.

—Randy L. Neighbarger
Durham, NC

Longwood Pops—The Longwood Gardens Organ CD Vol. 4. Michael Stairs, organ. Direct-to-Tape Recording Co. DTR 8605CD.

Steiner: "Tara Theme" from *Gone with the Wind*; Joplin/Biggs: *The Cascades*; Rose: *Holiday for Strings*; Sondheim: "Send in the Clowns" from *A Little Night Music*; Herbert: "Jeanette & Her Wooden Shoes" from *Sweethearts*; Kander: Theme from *New York, New York*; Delibes: "Pizzicati" from *Sylvia*; Grieg: *March of the Dwarfs*; Tchaikovsky: Theme from *Romeo and Juliet*; Rodgers: "Climb Ev'ry Mountain" from *The Sound of Music*; Mozart: *Turkish Rondo*; Webber: "Memory" from *Cats*; Karg-Elert: *Praise the Lord with the Drums and Cymbals*; Williams: *The Dream of Olwen*.

The organ at Longwood Gardens, a sumptuous behemoth if ever there was one, is no stranger to the recording catalogs. Much (if not all) of this familiarity is due to the efforts of DTR, who are responsible for bringing the instrument to the attention of organists and admirers alike.

Michael Stairs has been featured on a number of previous DTR recordings from Longwood. A graduate of both Westminster Choir College and the Curtis Institute, he holds the coveted position of organist to the Philadelphia Orchestra.

Stairs plays with just the right amount of drama and swagger, making comprehensive use of the instrument's seemingly endless and eclectic tonal palette.

There's something here for everyone: a Solo French Horn; Strings by the desk; entire clans of Vox Humanas and Tubas; a 1 1/4 Septième and 16' Holzregal on the Choir; a 9' Weber concert grand piano; Percussion galore; a 64' resultant and no fewer than five 32' stops, including two reeds. As if this weren't enough, there are three "floating" divisions, including a heavy-duty Fanfare section.

I must say that I enjoyed this disc immensely! It will curl the ponytails of the purist fraternity, I daresay, especially in its choice of composers: to the best of my knowledge, neither Stephen Sondheim nor Richard Rodgers ever penned a Tiento or a Dialogue sur les grand jeux. However, they knew how to write a good tune, and Stairs knows how to phrase and project one with musicality and taste—an essential skill whether the repertoire at hand is Broadway or Franck.

Just about everything works well here. Of course, there are works that defy transcription, the Tchaikovsky being a good example. My only other cavil is that at 52 minutes the program is on the short side. DTR has acquitted itself well in recording the instrument; a far from straightforward task, one imagines.

If undue concern about public image prevents your going to the local record store, then indulge your taste by mail. I'm told that all good mail-order companies carry adequate stocks of plain manila envelopes.

20th-Century Organ Music for Two—Elizabeth and Raymond Chenault.

Vol. 1—Organ of Roswell United Methodist Church, Roswell, GA. Rutter: Variations on an Easter Theme; Hancock: A Fancy for Two to Play; Susa: Canticle; Pinkham: Requiem Collects; Roberts: Fanfare and Tuckets; Arnatt: Sarabande with Variations; Octopus Music; Wills: Toccata for Two; Callahan: Evening; Ragtime; Sousa arr. Chenault;

The Stars and Stripes Forever. (Gothic G 49043)

Vol. 2—Organ of Washington National Cathedral. Hakim: Rhapsody; Shephard: Eclogue; Moore: Allegro for Organ Duet; Roberts: The Juggler; Litaize: Sonate à Deux; Callahan: The Emerald Isle; Sousa arr. Chenault: The Stars and Stripes Forever. (Gothic G 49073)

Hats off to the enterprising and classy Chenaults for such active championing of the organ duet. Not content merely to sit on their well-deserved laurels as prime executants, they continue to make a frequent and invaluable contribution to the duet repertoire by their imaginative commissioning of works from a cosmopolitan range of stylistic and ethnic sources. Thus it is that the colorful Parisian dialect of Naji Hakim's *Rhapsody* shares space here with the Queen's English of Richard Shephard's *Eclogue*; likewise the sparkling lean *nouvelle cuisine* of Daniel Pinkham's *Requiem Collects* appears on the same menu as Charles Callahan's *Emerald Isle*—a real winner which spares neither heavy cream nor Irish whiskey.

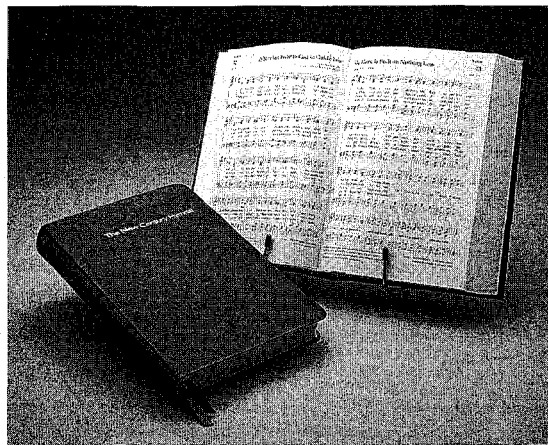
The notes on the music, written by the composers themselves, make for interesting reading, since it is obvious that they have responded, one and all, with vigor to the Chenaults' invitation. This is not to say, of course, that the music is of a uniformly high quality: some of it is rather meager fare. Writing for duet poses its own special problems in terms of texture, and not all the composers have cleared this hurdle cleanly. Like Horace surveying the works of Lucilius, so we too see a stream from which some mud might well be extracted. On the other hand, there is a relative paucity of twentieth-century duet repertoire. Were only one of these commissions to have been successful—which most certainly is not the case—then we would still applaud the Chenaults for their sterling and tireless advocacy.

Indeed, a measure of what the Chenaults have achieved may be gauged by

THE FUTURE IS IN YOUR HANDS.

The hymns we teach our children will carry the church into the future. Give them the best of the past along with exciting new hymnody of today.

The New Century Hymnal has been created with a high level of musical and theological scholarship — including remarkable new translations of original texts. A rich selection of hymns for ceremonies of the church, exceptional service music, a full psalter,



and compatibility with the *Revised Common Lectionary* make this a comprehensive planning tool for worship.

Recognizing that we worship today in a pluralistic church, The New Century Hymnal has been created with respect for our many musical heritages. Its texts honor those traditions, while at the same time using language that will welcome and affirm all as members of Christ's church.

The New Century Hymnal

ANNOUNCING

The New Century Anthem Series

10 NEW ANTHEMS BY LEADING COMPOSERS

Call (800) 537-3394 for a free brochure

Now available! To order or request additional information call 1-800-537-3394.



The Pilgrim Press
700 Prospect Avenue East
Cleveland, OH 44115-1100

the fact that the Wills and Rutter pieces are now repertoire staples for duet players. Other works on these recordings will surely follow suit: Pinkham, Callahan and Litaize would head my personal list. Both discs end with the Chenaults' transcription of Sousa's *The Stars and Stripes Forever*, complete with "slight harmonic and rhythmic changes to further enhance this rip-snortin', audience-pleasing arrangement." I must say that I remain unconvinced by my premise and end result alike; the former striking me as being akin to adding MSG to *filet mignon*. Others may form a more charitable opinion.

As for the playing, the Chenaults' international reputation is its own recommendation here. Little more need be said, except that Gothic has done a fine job of recording the two organs. In short, a most welcome pair of discs—yet another feather in the caps of both Gothic and the splendid Chenaults.

—Mark Buxton
Toronto, Ontario

J.S. Bach. *Orgelwerk* (Vol. 9). Played by Ewald Kooiman on the Holzhey organ at Weissenau. Coronata OR 2013. No information on price or availability.

The disc (69 minutes) contains the preludes and fugues in G major (BWV 550), D minor (BWV 539), and E minor (BWV 548); the partita on "Sei gegrüset, Jesu gütig" (BWV 768); and five chorale preludes (BWV 727, 721, 736, 709, and 691).

Other discs in Kooiman's Bach series have been reviewed previously in THE DIAPASON: Vol. 1 by the present reviewer (March 1992) and Vols. 2–8 by Mark Buxton (December 1994), so a lengthy review is scarcely called for. There have been quite a number of excellent complete recordings of the organ works of Bach—including some very fine ones from the pre-CD era—and I do not think it possible to pick a "best" version; my own ideal Bach series would be made up of excerpts from several complete recordings. However, Kooiman's certainly ranks with the best. While personal taste is always a factor, this series is

surely superior to the one played by Marie-Claire Alain on a collection of old and modern instruments which is currently appearing on Erato.

Kooiman's decision to include one South German instrument among the series seems surprising, but the results are wonderful. The organ at Weissenau (III/41, built 1785–87) has always been overshadowed by the Holzhey organs in Rot and Obermarchtal, to say nothing of the famous Gabler at nearby Weingarten. The neglect of the Weissenau Kiene was actually justifiable, for in 1844 Kiene removed most of the reeds and reduced the number of ranks and mixtures, and the devastation was completed by Weigle a few years later. A first attempt at restoration by Walter Supper and the Weigle firm in 1949 was a start, but only the discovery of the original specifications in 1980 made a real renovation possible. This was carried out by the Hubert Sandtner firm in 1988–91. Something like 40% of the pipework had to be replaced by new pipes built to the old scales, and much of the mechanism also had to be rebuilt by Sandtner.

It is not possible to tell whether the results actually mirror the sound intended by Holzhey, although a comparison with other existing Holzhey organs suggests that they do. In any case, the organ has a magnificent sound. The mixtures are silvery and possibly a little too reticent, the flutes sparkle, and the reeds—particularly the magnificent 16' and 8' pedal reeds—are a joy to hear. Incidentally, if Sandtner's reconstructed reeds reproduce accurately Holzhey's originals, one must question the old assumption that both the number and the tone of Holzhey's reeds revealed French influences, which *might* have reached him through Joseph Riepp or Riepp's famous organs at Ottobeuren. One interesting feature deserves special mention: Sandtner increased the pedal compass from 18 to 27 notes, but the additions are on a separate (electric) chest that can be cut off if desired.

The rather neglected prelude and fugue in G Major shows off the clear pléno of the organ nicely. Kooiman adapts a slightly slow tempo for the

bouncy fugue, a tempo well suited to the acoustics of the large baroque church. The famous "Wedge" prelude and fugue are also taken at a fairly moderate speed, but Kooiman nevertheless endows them with a compelling drive that unifies the long and complex work. He does not make as many manual changes as do many performers.

"Sei gegrüset" shows the variety of sounds available. This is a rather reflective performance, well suited to the text of the hymn. Kooiman shows considerable flexibility in molding melodic lines against a rigidly rhythmic bass. The short chorale preludes benefit from appropriate registration and, once again, a sense of the relationship between music and text.

The accompanying notes, by Kooiman himself, are helpful and include a listing of the registrations used; there is a good, readable English translation.

Kooiman's playing is about reproachful. I had reservations about both the performance and the sound in Vol. 1 of this set—though I am sure many listeners would disagree with me—but I have no reservations at all here. Heartily recommended.

Organ Music of César Franck (1822–90) and Marcel Dupré (1886–1971). Played by David Schrader. Cedille CDR 90000 015. Available from Cedille Records, 700 W. Barry Ave., Suite 3E, Chicago, IL 60657. No price given.

The recording (67 minutes) contains six works by Franck—*Prelude, Fugue and Variation, Fantasy in A, Cantabile, Pièce Héroïque, Pastorale, and Final*—and one, *Variations on a Noël*, by Dupré.

David Schrader, well known and admired, particularly in the Chicago area, as organist, harpsichordist, and continuo player, is sharply committed both to Cedille Records and to the Jaekel organ company. In an earlier review (May 1992) I indicated that, for me at least, some very fine playing had been betrayed by an inadequate organ. This is not the case here. Schrader's playing is assured, stylish, and polished, and his performances here, on a most suitable organ, are admirable in almost every respect.

The organ used in the Jaekel organ (1988) of the Pilgrim Congregational Church in Duluth, Minnesota. It is a three-manual of 49 stops (67 ranks) based on the work of Cavallé-Coll, and more specifically on the organ of the Abbaye aux Hommes in Caen, France. There are 14 Pédales de Combinaison; the action, however, is entirely mechanical, and even Schrader's arguments in

the liner notes do not make a convincing case for this departure from the Cavallé-Coll model. I am rather skeptical of the installation of one-sided, historically-oriented organs, but certainly this organ is remarkably convincing in the repertory performed here. At least on the recording, the softer pedal stops are rather muddy, and the flutes occasionally sound shrill, but these are minor quibbles.

Schrader follows the best tradition of Franck performance. He stresses the basic simplicity and directness of the *Prelude, Fugue and Variation*, and the result is entirely convincing. The elegant flow of the music is more apparent in the *Fantasy* and in the *Pastorale* than it is in some performances. Heretic that I am, I have always found the *Pastorale* unsatisfying, but Schrader almost convinces me of its value. The least satisfactory performance is probably the *Final*. Schrader seems a little too controlled, and one wishes for a little additional excitement in the final peroration. Possibly the organ does not have anything left, for Schrader, rightly, plays much of the piece at close to full organ.

There are many good versions of Dupré's *Variations* available. Schrader is technically flawless and he finds all the right tone colors; the performance clearly ranks with the best.

The liner notes, by Schrader himself, are relevant and helpful. The music on the disc, very nearly a mini-anthology of favorites, was obviously chosen partly to show the organ's qualities and it certainly does this. A very fine performance on an eminently suitable instrument!

—W. G. Marigold
Urbana, IL

New Music Miscellany

Organ and Instrument

We Praise You, O God; for flute and organ, arr. B. Wayne Bisbee. Augsburg Fortress 11-10455. \$6.00.

Joseph Dearest, Joseph Mine; for flute and organ, arr. B. Wayne Bisbee. Augsburg Fortress 11-10456. \$6.00.

An interesting feature of these pieces is that the flute never plays the melody. Rather, it provides a descant-like countermelody to the single-voiced melody in the line written for the right hand on the organ. This countermelody always makes some reference to the character of the *cantus firmus*. The flute part seems more challenging (and in many ways more interesting musically) than the organ part. The pedal line is frequently only one note per measure played on the downbeat, followed by the left-hand manual part on beats two and three, creating an "oom-pah" effect which wears thin quickly. "Joseph Dearest" indicates a gentle tempo while "We Praise You" is quite lively. "We Praise You" also has some interesting and subtle visits to other keys. It is curious that "Joseph Dearest" has a registration suggestion where "We Praise You" does not. These pieces provide an easy way for a flute player to be involved in a service which uses these hymns.

Festival Descants for Trumpets and Organ, Dale Elmshaeuser. Concordia 97-6201. \$12.95.

Descants for 18 standard hymn tunes

The MUSIC-IN-PRINT Series

The Music-In-Print books are a series of master catalogs of published music in print throughout the world. The books, each of which contain listings of the available music in one field or instrumentation, are kept up to date by the frequent publication of supplements. More than 900 music publishers from around the world contribute their catalogs to the series listings. The Publisher Directory contained in every volume lists these publishers as well as their U.S. agents. At present, the musical areas covered by the series include Sacred Choral, Secular Choral, Organ, Classical Vocal, String, Classical Guitar and Orchestral.

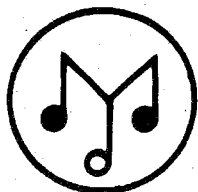
Individual entries contain:

- Original and translated titles
- Composer
- Arranger or editor
- Instrumentation
- Publisher and number
- Duration, difficulty, national origin

The Music-In-Print Series is being used by leading universities and schools, performing ensembles, libraries, music dealers and individual musicians worldwide.

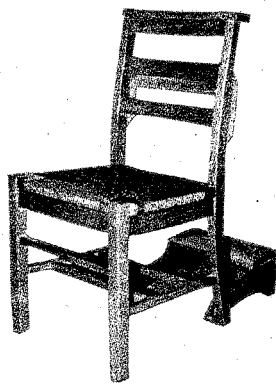
Musicdata will be pleased to send you a brochure which fully describes the Music-In-Print Series and gives instructions for ordering individual books, special combinations or complete sets.

Please call or write for a free brochure.



Musicdata, Inc.
P.O. Box 48010, Dept H
Phila., PA 19144, U.S.A.
TEL: (215) 842-0555
FAX: (215) 842-0597

SOLID OAK CHOIR CHAIR



with:

FIBRE RUSH SEAT or
UPHOLSTERED SEAT

Pews•Chairs•Pew Refinishing•Cushions

Since 1877

R. Geissler Inc.

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

fine leather shoes for organists Organmaster Shoes



whole and half sizes

Fast UPS delivery

WOMEN'S: 5 Colors, Sizes 4-11, \$41 ppd.

MEN'S: Black, Sizes 6-12, \$48 ppd.

Sizes 12½-13, \$52 ppd., Sizes 14-16, \$69 ppd.

Narrow, Medium and Wide widths

CALL OR WRITE

(203) 453-1973

282 Stepstone Hill, Guilford, CT 06437

are included. Parts for two trumpets are given in some settings, although there is also the provision for one trumpet. These are straightforward, uncomplicated settings which will be easy to pick up and include in services.

Jubilant Marche for Organ and Two Trumpets, Willa Foster Jones. Art Masters Studios Inc. B-29. \$10.95.

Although originally written for a wedding, this stately music would fit a grand procession of any kind. In reverse of the usual "trumpet tune" procedure, the organ states the theme first with an accompanying optional timpani. The trumpets follow using intervals of unisons, sixths and thirds. The "B" section modulates to the subdominant. The return of the main theme is accompanied by the trumpets playing alternating festive descants to the organ theme, providing a full sound for the conclusion. Initial registration suggestions are given, with dynamic markings indicating modifications and/or changes of manuals. The music may be too close to a John Williams movie score for some, but it is nice to have some alternatives to the usual trumpet tunes for festive processions.

4 Festive Processionals, Robert J. Powell. Concordia 97-6147. \$12.50.
5 Festive Processionals, Robert J. Powell. Concordia 97-6100. \$28.50.

These publications contain settings of hymn tunes for organ, brass quartet and timpani. The first publication contains settings of "Adeste Fidelis," "The Ash Grove," "Ebenezer" and "Diademata." The second volume includes settings of "Crucifer," "St. George's, Windsor," "Antioch," "Duke Street" and "Italian Hymn." These settings will be most effective if the hymn tune is sung as a processional. Usually the organ and brass alternate at the beginnings and then play *tutti*. Each setting has a section titled "Procession" and a section called "Hymn Accompaniment." The procession to the tune "Crucifer" is especially noteworthy, going through several keys which add a great deal of interest. None of the music is difficult to perform. However, Mr. Powell's usual strong writing style prevents these compositions from sounding trite. Very useful.

3 Hymn Accompaniments for Brass and Organ, Set 4, Charles Schramm, Jr. Concordia 97-6202. \$12.50.

The three hymn tunes treated are "O dass ich tausend (König)," "Kirchen den er" and "Fortunatus New." The arrangements are for brass quartet, timpani, organ and unison choir and/or congregation. The sections are labeled for introduction and specific stanzas of the hymn. Solid harmonizations provide appropriate support for the words of each stanza of the hymn. An interlude before the final verses is included in the first and third compositions, also providing for a modulation in the latter. "Kirken" is especially noteworthy in the way the keyboard part interestingly strays from the restraints of the original four-part hymn tune. These are strong settings which provide a change of pace from the usual pattern of brass and organ hymn settings.

Festive Prelude on "A Mighty Fortress," Georg Telemann, arr. by Donald Rotermund. Concordia 97-6200. \$15.00.

It is not apparent from this publication which instrument(s) the original music may have been written for—that information might have been helpful in understanding this arrangement. Telemann wrote many chorale settings for manuals, and this music is similar to those arrangements. The setting is for four instruments (various choices are given in the instrumental parts supplied) and organ. Because the organ part has limited pedal requirements and because there is much duplication in the instrument and organ parts, many adaptations could be made. These duplications also take away from some of the interest that could have been derived from more contrast between organ and instruments.

The setting includes three movements, with the last being the standard chorale setting.

Processional on "Angels from the Realms of Glory," setting by S. Drummond Wolff. Concordia 97-6196. \$6.00.

As the preface states, this is the 17th in a series "designed to encourage congregational hymn singing for festive and special occasions by providing varied hymn settings for organ and brass quartet." The instrumental and keyboard parts are intended to be within the range of the average player, and the choir does not need a special score. A festive introduction leads to a setting for each stanza which varies in harmonies and instruments required. The composition concludes with a "grand finale." A soprano descant is also included for the final stanza. Many will find practical use for this straightforward hymn-tune setting.

Vocal Solos

Five Sacred Songs, Richard DeLong. ECS Publishing 4759. \$7.50.

Three Wedding Songs for high voice and keyboard, Richard DeLong. ECS Publishing 4758. \$6.50.

Richard DeLong, whose life was tragically cut short at a young age last year,

wrote many pieces for adult and children's choirs. Here is an interesting look at his works for solo voice. The vocal range is rather demanding, but there is great musical writing in his melodies and accompanying harmonies. One can hear the voice of Herbert Howells in this music (a composer Mr. DeLong admired greatly). The keyboard player who chooses the organ for these pieces will be challenged to come up with the many registration changes required to accompany the changing moods (not unlike Brahms' *Four Serious Songs*, although not as dense in texture). These pieces lack a bit of rhythmic excitement, and there could have been more variety in musical ingredients used. However, the harmonic and melodic language is delicious. Unfortunately, the cover artwork chosen by the publisher, especially for *Three Wedding Songs*, is embarrassingly inappropriate for this music. Please give these collections a look and a listen, and recommend them to your vocal soloists—you will not be disappointed. Titles of the pieces include—*Five Sacred Songs*: "Seek Ye the Lord" (Isaiah 55:6-9), "Accept the Fountain of My Tears" (from the Byzantine Matins), "Grace" (George Herbert), "Absalom" (II Samuel 18:33), "But the Lord is Mindful of His Own" (2 Timothy 2:19; The Wisdom of Solomon 3:1); *Three*

Wedding Songs: "I Will Espouse You to Me Forever" (Hosea 2:21-23), "Set Me As a Seal" (The Song of Solomon 8:6-7), "Blessed Are You, O God of Our Fathers" (Tobit 8:5-7).

—Dennis Schmidt, DMA
The Bach Festival of Philadelphia

New Handbell Music

Unto Us A Child Is Born (Puer Nobis Nascitur), arr. Cynthia Dobrinski. Agape (a division of Hope Publishing Company), Code No. 1827 (director/organ score No. 1828), \$2.50 & \$4.95, for 3-5 octaves of handbells and organ with optional SATB choir (choral score No. 1829) (E+).

If you are looking for an effective piece that pulls out all the stops yet is not difficult, here it is. The harmonic and melodic structure of the arrangement falls mostly with half and quarter note patterns with some variation. The combination of the organ material with the choral makes for a wonderful Christmas selection. This will certainly be included with my choral and bell repertoire this Christmas!

—Leon Nelson

world class (wûrld kläs) adj.
 1. Surpassing all others in quality;
 most excellent. 2. Of the very
 highest quality. 3. The very best.

AUSTIN ORGANS, INC.

Excellence in Organbuilding Since 1893

For information about our fine instruments
 or the name of your local Authorized Representative,
 please call:
 (203) 522-8293 or FAX (203) 524-9828
 or write to us at:
 156 Woodland Street - Hartford, Connecticut 06105

The Organ Works Of Arthur H. Bird

by Warren Apple

Arthur Homer Bird was born in Belmont, Massachusetts on July 23, 1856. He exhibited precocious musical abilities which were fostered by his father and uncle, both of whom were professional musicians, noted as hymn compilers and writers. When only fifteen years old, Bird succeeded his sister, Helen, as organist at the First Baptist Church in Brookline, Massachusetts.

When he was nineteen years old, Bird went to Berlin for musical studies at the Musikhochschule, where he studied piano with Albert Loeschorn, organ with Karl August Haupt, and composition with E. Rohde. At the St. Georgen-Kirchen in Berlin on April 21, 1876, he gave an organ recital that was particularly noted by critics for his improvisational skills. In 1877 he accepted positions in Halifax, Nova Scotia as organist at St. Matthew's Church and as a faculty member at the Young Ladies' Academy and the Mount St. Vincent Academy; he also founded the first chorus in Nova Scotia, the all-male Arion Club. During a second period of study in Germany (1881-1886), he was a composition pupil of Heinrich Urban at the Kullak School of Music and a close friend and compositional disciple of Franz Liszt, who admired Bird's orchestral *Carnival Scene* enough to conduct several performances.

Bird's initial major success as a composer occurred on February 4, 1886, when he conducted a program of his own works, including his *Symphony in A Major* (1885), *First Little Suite* (1884) and *Concert Overture* (1885), at the Singakademie in Berlin. Successful American performances later that year included his *Symphony in A Major* by the New York Philharmonic under Walter Damrosch on June 3 and his *Carnival Scene* by the Chicago Symphony under Theodore Thomas on July 26.

Bird returned to the United States during the summer of 1886 at the invitation of the North American Saengerbund to become director of the Milwaukee Music Festival for one year. During this period he was active as a piano and organ recitalist and received favorable reviews for performances of his own pieces.

After his return to Berlin in 1887,

Warren Apple holds a high school diploma and undergraduate degree from the North Carolina School of the Arts. His graduate degrees in organ performance are from the Eastman School of Music. Further studies have been with Anton Heiller and Arthur Poister. Dr. Apple is currently organist and choir director at Mt. Pleasant Presbyterian Church in Charleston, SC, and is associate professor of music at the University of South Carolina-Aiken, where he holds the Pauline F. O'Connell Chair in Fine Arts.

Bird remained there, with the exception of brief visits to the United States in 1897 for a production of his operetta *The Highlanders*, in 1907 for medical consultations, and in 1911 to investigate the possibilities of a commission for an opera. All of these visits included organ recitals, and he developed professional friendships in the United States with such organists as Gerrit Smith in New York and Clarence Eddy in Boston.

After he was married to Wilhemine Waldman in Petersboro, England on February 29, 1888, Bird was able to enjoy a luxurious lifestyle due to his wife's considerable means; however, the lack of financial necessity greatly diminished Bird's activities as both performer and composer. The Birds maintained opulent mansions in Berlin and in its Grunenwald suburb. The Grunenwald residence was equipped with a house organ. Although their financial holdings were affected detrimentally by the inflationary spiral after World War I, the Birds continued to live comfortably in an apartment on the Kurfuestendamm in Berlin. Bird died suddenly of a heart attack on December 22, 1923 during a suburban train ride.

Bird received the Pederewski Prize in 1901 and was named to the National Academy of Arts and Sciences in 1898. He has the distinction of being the first American composer of a major full-length ballet, *Ruebezahl* (1886), and of being the first American-born composer to receive commissions from Germany and France.

Because Bird's compositions were almost exclusively performed and published in Europe, especially in Germany and France, his reputation was never great in the United States; however, contemporary critics, such as Louis Elson and A. Lasser, acknowledged him to be America's foremost living composer, rivaled only by Edward MacDowell. Conductor Arthur Nikisch rated him as America's finest composer. He was especially noted for his melodious, late Romantic style, his colorful orchestration and his facile counterpoint. Bird considered himself a conservative or "conditional modernist" and was especially critical of both Debussy and Richard Strauss.¹

Bird published three organ pieces during his lifetime; *Three Oriental*

Example 1. Beginning measures of movement 1 (Allegro moderato), movement 2 (Andante con espressione), and movement 3 (Fuga Allegro) from *Sonata I*.

Example 1 shows the beginning measures of three movements from *Sonata I*. Movement 1, *Allegro moderato*, begins with a treble clef and a key signature of one flat. Movement 2, *Andante con espressione*, is marked for two manuals, with the first manual being strong and the second weak. Movement 3, *Fuga Allegro*, begins with a treble clef and a key signature of one flat.

Example 2. Measures 1-4 from the theme of *Theme with Variations*, op. 27.

Example 2 shows measures 1-4 of the theme from *Theme with Variations*, op. 27. The score is for Manuals and Pedal. The tempo is *Andante ma non troppo*. The manual part is marked *p* and the pedal part is marked *pp*.

Example 3. Measures 1-5 of the Introduction and the fugue subject from *Introduction and Fugue in d minor*, op. 16.

Example 3 shows measures 1-5 of the Introduction and the fugue subject from *Introduction and Fugue in d minor*, op. 16. The score is for Manuals and Pedal. The tempo is *Moderato Maestoso*. The manual part is marked *f* and the pedal part is marked *f*.

Example 4. Excerpt from continuous 16th-note theme (measures 17-23) of the *Concert Fantasia in f minor*.

Example 4 shows an excerpt from the continuous 16th-note theme of the *Concert Fantasia in f minor*. The score is for Manuals and Pedal. The tempo is *Allegro moderato*. The manual part is marked *f* and the pedal part is marked *f*.



PINCHI

since 1930 organbuilders & organ pipe makers

In the land of St. Francis of Assisi we continue a great tradition handed down from our forefathers, the material used for our organs is of first class quality. All the parts are constructed in our workshop following traditional criteria. Over 400 organs built all over the world.

Choose the highest quality at an excellent price!

PINCHI - Pipe Organbuilders - Via F. Fedeli, 24 - 06034 FOLIGNO - ITALY - Phone/Fax (39-742) 24164

Sketches, op. 41 (1898, published 1903); *Marcia* (published 1902); and *Concert Fantasia* (published 1904). A fourth organ publication, *Theme with Variations in d minor*, op. 27, was transcribed by W. H. Dayas from the piano two-hand version and published in 1908. Unpublished organ works by Bird include *Fugue on August Haupt* (1881); three fugues in a minor, c minor and C major (1881); three sonatas in g minor, A-flat major and c minor (1876); and *Toccata* (1905).² An additional unpublished organ piece, *Introduction and Fugue in d minor*, op. 16, was transcribed from the piano four-hand version in 1891 by W. H. Dayas. The manuscripts for four unpublished pieces, fugues in a minor and g minor of 1891, a canon trio of 1891, and *Concert Variations in C Major* of 1880, have been lost.³

The earliest of these pieces, the three sonatas from Bird's first German sojourn, were never revised or edited by Bird for publication. In spite of their occasional awkwardness and lack of refinement, these sonatas are fully on the level of Rheinberger's sonatas and are noteworthy for their lyric slow movements and fugal concluding movements. The overall sequence of movements is fantasia/andante/ fugue in the *Sonata in g minor*, andante/allegretto/fugue in the *Sonata in A-flat major*, and fantasia/adagio/introduction and fugue in the *Sonata in c minor*. A fourth sonata in D major is substantially incomplete. (See Example 1.)

Bird's *Fugue in a minor on August Haupt* of October 1881 and fugues in C major and c minor of December 1881 are also student works from his second Berlin trip. They rival Mendelssohn's op. 37 fugues in craftsmanship and reveal Bird to be an extremely skilled contrapuntist. These works amply support the admiration of contemporary critics for Bird's contrapuntal skills. Although Bird generally avoids such devices as stretto, augmentation, diminution and inversion, rhythmically animated subjects are given rigorously contrapuntal treatment that never dissolves to homophonically dominated episodes.

The *Theme with Variations* for piano two-hand, op. 27 of 1889 was transcribed for organ by W. H. Dayas and published by G. Schirmer in 1891. The variations, in order, include an eighth-note poco allegro; a staccato eighth-note poco più allegro; a moto perpetuo sixteenth-note allegro; a triplet più moderato; sixteenth-note arpeggiations marked allegro moderato; a chorale-like andante ma non troppo; thirty-second note arpeggiations; and a moderato fugue of one hundred measures. The style of the music is quite reminiscent of Mendelssohn's *Variations Serieuse* for piano, and the transcription is quite organistic, although one may occasionally wish for fewer octave doublings and a transfer of less of the left hand bass line to the pedal. (See Example 2.)

The *Introduction and Fugue in d minor*, op. 16 is unquestionably Bird's finest organ work. Bird himself must have held the piece in high regard, because it exists in several versions. It appeared in print for piano four-hands in 1887, in an unpublished manuscript for orchestra, in an unpublished manuscript for organ and orchestra, and in an unpublished transcription for solo organ (dated 1891) by W. H. Dayas with corrections by Bird.⁴

The introduction is in free form and must be indicative of Bird's improvisational style. The substantial fugue is reminiscent of the fugues that conclude

Liszt's "Ad Nos" fantasy and Reubke's organ sonata, with a second section that introduces rapid passagework against the principal fugue subject. Also similar to the Liszt fantasia is the final peroration which includes a recall of the initial thematic material of the fantasia. (See Example 3.)

Written in 1898, the *Three Oriental Sketches* were copyrighted in 1902 and published in 1903. They are extremely attractive pieces that easily evoke a Middle-Eastern atmosphere through drones, ostinato bass patterns, open fourths and fifths, chromaticism, and grace note figuration.

The *Marcia in A-flat* of 1902 is a ternary-form piece that retains much of the charm and character of Bird's many piano salon pieces. It is well written and falls easily under fingers, but does not show an overabundance of inspiration.

The *Concert Fantasia in f minor* is clearly the best written and most exciting of Bird's printed organ opuses. It is a large ternary structure of 235 measures in which unbroken sixteenth note figuration in the outer sections gives the same propulsive rhythmic energy as a French

toccata or organ symphony finale. The central section also shows the influence of Dubois' toccata and the finale to Guillemant's first sonata with its alternation between a chorale-like theme and sixteenth-note figuration from the outer sections. (See Example 4.)

The *Toccata* of 1906, dedicated to Clarence Eddy, maintains a moto perpetuo repeated chord figuration throughout, but seems to be closer akin to a Mendelssohnian scherzo than the élan of a French toccata. Its relatively limited amount of thematic material does not maintain interest readily during the piece's 235 measures.

When considered as a group, one is impressed with the compositional quality and musical attractiveness of Bird's organ works. Although none of the pieces are currently in print and manuscript sources are relatively inaccessible, they certainly merit further research and performance. ■

Notes

1. The two most extensive sources of biographical information in this article are W.C. Loring, Jr.: "Arthur Bird, American," *Musical Quarterly*, xxix (1943), 78 and W.C. Loring, Jr.: *The Music of Arthur*

Bird (Atlanta, rev. 2/1974). Other sources for biographical information are D. Ewen: *American Composers: a Biographical Dictionary* (New York, 1982); L.C. Elson: *The History of American Music* (New York, 1904, enlarged 2/1915); W.T. Upton: "Bird, Arthur," *Dictionary of American Biography* (New York, 1928-36, 7 suppl., 1944-81); and Walter Lueckhoff: "Arthur Bird. Einiges ueber sein Leben und Schaffen," *Das Harmonium*, vii (1901/02), 74-75.

2. The only known manuscript copies of the *Fugue on August Haupt*, *Fugue in a minor*, *Fugue in c minor*, *Sonata in g minor*, *Sonata in A-flat major*, *Sonata in g minor*, *Introduction and Fugue in d minor*, op. 16, *Theme and Variations in d minor*, op. 27 and *Toccata* are all currently housed at the Library of Congress. LOC also has copies of the published versions by G. Schirmer of the *Concert Fantasia*, *Three Oriental Sketches*, *Marcia* and the *Theme with Variations in d minor*, op. 27. Additional copies of the printed edition of *Theme with Variations*, *Three Oriental Sketches*, *Marcia*, and *Concert Fantasia* are in the collections at Music Library, Harvard University and Music Room, British Museum. The author especially wishes to thank William Parsons of the Music Division of the Library of Congress for his assistance in preparation of this article.

3. The four sonatas are in a single manuscript sheaf, which contains the fragmentary *Sonata III in D major*. The cover of the manuscript sheaf which contains *Fugue in a minor*, *Fugue in c minor*, and *Fugue in C major* also lists *Fugue in a minor*, *Fugue in g minor* and *Canon Trio*, which are either missing or were never composed. The *Concert Variations in C major* were performed at concerts in Boston and Halifax in 1880 and have since been lost.

4. These manuscripts are housed in the collection at the Library of Congress.

3 organs
2 consoles
1 builder



The officials of the Cathedral of Our Lady of Lourdes in Spokane, Washington realized their organ requirements were unusual. In addition to their two existing pipe organs and carillon, they desired a third organ for even greater musical versatility. Two identical consoles were specified, one at either end of the sanctuary.

Each console was to be equipped with MIDI and capable of controlling all three organs. After an exhaustive search, Cathedral officials found the Allen Organ Company uniquely suited to meet their extraordinary demands.

No matter how unusual your musical needs, Allen can fulfill them, too.

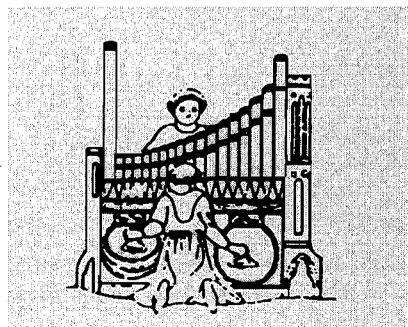


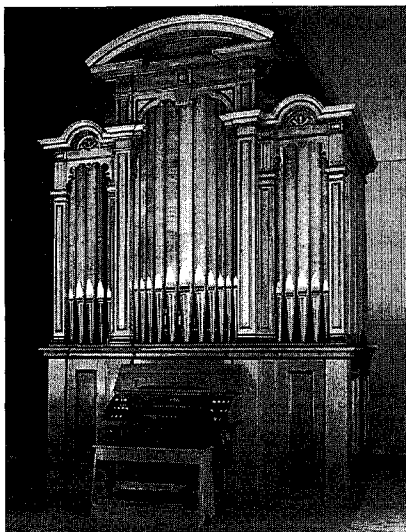
Macungie PA 18062-0036
Tel: 610-966-2202
FAX: 610-965-3098

Contact your Allen representative for a free consultation.




© AOC 1995





S. S. Hamill, 1866, University Lutheran Church, East Lansing



Henry Erben, 1865, First Presbyterian Church, Cass City



E. & G.G. Hook, 1861, Holy Cross Roman Catholic Church, Marine City



Henry Erben, 1857, St. James' Episcopal Church, Dexter

"illuminated light-bulb church." The fanciful carpenter Gothic-style interior of 1874, together with the front-and-center G. F. Votteler organ of the same date, was wired for electricity "in a state-of-the-art fashion" in 1916 under the direction of a parishioner who was an executive with Detroit Edison. Hundreds of light bulbs outline balconies, arches, pulpit, and even the pipe flats and pinnacles on the elaborate Gothic-style organ facade. This carnival atmosphere was heightened by the momentary dimming of the whole shebang every so often, as well as by one bulb on the organ facade that kept blinking in apparent response to vibrations within the case! The instrument has a surprising steely and thin sound for the period, but organist Stephen Schnur, a last minute substitute for another recitalist, made us forget this fact with his amazing prowess: within two weeks' time he learned the previously scheduled organist's entire program, including Dudley Buck's formidable *Concert Variations on "The Star-Spangled Banner."* None of these pieces had he ever played before, yet he learned and performed them for us with aplomb. This feat did not go unrecognized by the appreciative crowd.

From this "enlightened," yet cold sounding instrument, we were taken to what was one of the more lovely, cohesive organs of the week: the 1867 Andreas Moeller (no relation to M. P. Moeller) in Most Holy Trinity Roman Catholic Church, another beautifully restored Gothic-style edifice with kindly acoustics. The organ has undergone much rearrangement and restoration throughout its history and is undeniably lovely in its present form. Recitalist Dudley Oakes began his engaging program with a charming duet (with organist and conductor Joanne Vollendorf) by the obscure 19th-century composer Josef Labor. Following the premiere of the gentle *Reflections* by our Australian/Canadian/Floridian OHS colleague Gordon Atkinson, who shared the week with us and performed for us on our Saturday tour, Ms. Vollendorf conducted a quite competent string quartet for a performance of Handel's *Organ Concerto, Op. 4, No. 4*. Mr. Oakes found suitable and delightful sounds to balance the four strings for a festive, uplifting conclusion.

From here we bused to Ste. Anne's Roman Catholic Church for dinner and our evening recital. Just when we thought we could not possibly see another church larger and more breathtaking, we entered into this huge, "High Victorian Gothic" nave, dazzlingly decorated with much gold gilt, the enormous stained glass windows splashing their late afternoon rainbows over myriads of white and gold pinnacles and carvings. After dinner, organist Barry Turley presented the 25-stop 1887 Granville Wood & Son/1940 Casavant rebuild organ, an instrument of coolly aristocratic, even suave nature, in a varied program of Bach, Pinkham, the lovely Dubois *Offertoire*, Stanley Weiner, and Reger. Turley's secure, expressive, well-paced playing, together with the dignified instrument speaking optimally into such wonderfully reverberant acoustics from the rear gallery, combined to create a most moving performance of Reger's profound *Fantasia on "Wachet auf."* The traditional afterglow in the Campus Inn back in Ann Arbor gave the energetic a convivial time to chat about the wondrous sights and sounds of the day, as well as to browse through the astonishing selection of CDs for sale from the OHS shop.

Tuesday

Westward, ho! Our coach convoy through this green and pleasant land soon arrived in attractive Battle Creek, where the group headed for the *Art Moderne* W. K. Kellogg Auditorium with thoughts of breakfast cereal uppermost on many minds. However, after another Historic Organ Plaque presentation, organist Larry Schou very soon got our attention with his program on Ernest M. Skinner's 1933 "last showcase instrument built at Aeolian-Skinner." Unfortunately Mr. Schou chose to play a

straight program very straight, using basic prescription registrations for various French and American 19th-century romantic pieces, rather than using the huge and wonderful organ in its intended, highly colorful *orchestral* manner to present appropriate repertoire. It was only in Edwin H. Lemare's transcriptions of two popular songs, albeit rather mundane works in Lemare's enormous output, that the true magic of the organ began to shine through. The unique performance practice associated with the fantastic orchestral organs of 60-75 years ago has been largely ignored and forgotten in most organ teaching departments. It takes the likes of such modern orchestral organ poets as Tom Murray, Fred Hohman, Lorenz Maycher, or Tom Hazelton to remind us of what we're missing. Generally, knowledge of and appreciation for such organs and the enchanting style of performance that they facilitate are now waxing, which is good news. But it is a style still very rarely taught and mastered. This style requires of the player an imagination at once soaring and tasteful. It also demands courage to deviate from historic registration prescriptions and well known rules. These are not classic instruments, and they rebel at being treated as such, keeping their unique magic a secret to be unlocked only by those whose vision encompasses that uncommon territory.

Next we headed out to the town of Hastings for a visit with the 1867 J. H. & C. S. Odell in Emmanuel Episcopal Church. The instrument, once located in and voiced for another church where it stood nobly free in a rear gallery, is now severely impacted in a chancel chamber behind a heavy, three-foot-thick arch; consequently it sounds imprisoned and remote. This aural effect works strongly against the listener's involvement in all but the dreamiest of music. Here it served to detach many of us from William Lee Elliott's apparently stylish performance of Bach's *Partita on "O Gott, du frommer Gott"* and Dubois' *Toccata*. What to do with such an installation? Aside from soft nocturnes and meditations, chamber music collaborations with other instrumentalists or singers could have been a path to success.

Lovely Ionia was the site for the next three recitals. The spacious, resonant Saints Peter and Paul Roman Catholic Church is a perfect home for the mellow yet clear and balanced Lyon & Healy organ of 1900. This little organ makes a big sound, and it served Marjim Thoene's program based on medieval chant extremely well. It was enthralling to hear the chants sung by a good ensemble of women's voices before the Codex Faenza and Tournemire organ selections. After these and the beautiful *Prélude au Kyrie* from *Hommage à Frescobaldi* by Langlais, it came as a jolt that our hymn was Dan Schutte's ever so pop and ubiquitous "You Are Near" before Ms. Thoene continued the recital with eloquent works by Petr Eben and Persichetti—sort of a Tootsie Roll between the Duck à l'Orange and the Baked Alaska!

Moving to the First Christian Church, surely our most colorful venue thus far with its yellow and green windows, teal carpet, red choir loft curtain and upholstery, white-gold-back facade pipes, and a very blue ceiling over all, we heard the chipper playing of Dennis Janzer. Here the hearty 1893 J. W. Steere & Sons organ, generous in scale and full-bodied in tone, is most successful in the dead acoustic. Although this Steere seemed to buck the player a bit in some of the quicker movements, the premiere of Janzer's *Suite No. 1: Celebrations and Reflections for Organ* (Op. 9) was quite impressive. The last two movements: *Exultant Dance*—"Heaven be Praised!" and *Soliloquy* are standouts.

At the First Baptist Church we encountered one of the more elegant and patrician of the convention's organs—Hook & Hastings Op. 1538 of 1892. Hearing this little instrument reminded us of the preeminence of this great Boston organbuilding company.

Matching the organ in style was young Justin Berg, a sophomore at Aquinas College in Grand Rapids where he studies with William Elliot. Mr. Berg played a varied program of eight short and appropriate pieces beautifully, including Thomas P. Ryder's amusing *The Thunder Storm* amongst works by Zeuner, Bach, Bristow, Brahms, Zundel, Ritter, and Thayer. Hearing such budding talent demonstrate so very well such a fine old organ was one of the more encouraging events of this, or any, convention.

For the evening recital we traveled to University Lutheran Church in East Lansing, where organbuilder and convention chairperson Dana Hull has installed a most successful version of an S. S. Hamill organ of 1866. Greatly rebuilt and enlarged, it still tonally evokes its heritage. And it looks spectacular! Here we were treated to the finished, international concert-quality playing of Deborah L. Friauff. Using largely standard repertoire, she wove appropriate musical magic in works by Pachelbel, Franck, Mendelssohn, Alain, and Bach, displaying her ample virtuosity and mature control of rhythm, phrasing, and musical style. Her performance of Jiri Ropak's *Variations on "Victimae Paschali Laudes"* was a highlight of the convention, as was her gripping Bach G minor Fantasy and Fugue. This last was only slightly marred by a dominant-note cipher during the last 10 or so measures—a most lucky note indeed, if it had to happen, for the final measures of a long and great work and performance!

Wednesday

This was our North/Northeast day. After riding through the idyllic countryside north of Ann Arbor, we came to Lapeer, where we were warmly welcomed to the Church of the Immaculate Conception and heard local public school and church Music Man Joseph Dobos demonstrate the 1905 Hinners organ. This little ten-stop instrument, with its truly liquid, lovely flutes, its crisp, bold principals, and its smooth string (no reeds) is a paradigm of successful organ design for a small village church at the turn of the century (and still today). Mr. Dobos' energetic playing was quite convincing in *Ballet des Matelots* by Praetorius and later in collaboration with the very gifted student trumpeter Brock Blazo.

After more rural touring, we found in the Cass City Presbyterian Church a gentle, silvery, absolutely elegant little one manual and pedal organ assumed to have been made by Henry Erben in 1865. Fortunately for us the greatly talented organist and pianist Thomas Brown was selected to play this gem, and he provided us with a memorized recital containing some of the more masterful playing of the convention. His Haydn clock pieces and his Arne *Introduction and Fugue* from the First Concerto reflected the 18th-century lineage of this organ exactly, while delighting us with his profuse musical inventiveness and brilliant technical acrobatics.

Another gem of a later and different sort charmed us in St. John's Episcopal Church in Sandusky. For those familiar with the work of M. P. Moeller only during the last 40 years or so, this little 1898 M. P. Moeller tracker of 4 manual stops and one pedal stop was a surprise. The instrument is at once hefty and gentle: it fills the room with clear, warm, supportive, embracing sound that never tires the ear. Throughout the diverse, engaging program by organist Anita Hanawalt and flutist Karen Cahill, parishioner and "organ curator" Alex Paladi calmly and silently watched the wind indicator on the side of the case and gently raised the bellows as needed, providing ample, living wind. Thanks again go to Dana Hull for the loving and lovely restoration.

Following a long trip to Marine City and dinner at Holy Cross Roman Catholic Church, we gathered with great expectation in the church to hear the evening recital on the opulent and grandiose 1861 E. & G. G. Hook Op. 300, as devotedly and carefully renovated and enlarged by George Bozeman in 1976. Organist Timothy Huth, having

not the best of nights, succeeded in showing off the exceptionally transparent yet cohesive plenum for counterpoint in Bach's B minor Prelude and Fugue. The gorgeous, unsurpassed Hook flutes, the august, classic rosin diapasons, the exquisite, piquant Oboe, the full-bodied yet radiant chorus reeds, and the awesome Pedal Open Diapason 16' that imparts incomparable grandeur to the whole, did not fail to thrill those who have come to love the work of the Hook brothers. What we all suspected is unquestionably true: the Marine City Hook is a *great* organ.

Thursday

As a welcome relief from bus travel, James Hammann opened Thursday with an incisive and entertaining lecture on the "Development of the Orchestral Organ." Terming the orchestral organ "a homophonic cul-de-sac on a long polyphonic highway," Dr. Hammann set his listeners straight on the nature and importance of this much misunderstood and maligned type of organ. This heightened our anticipation for hearing another E. M. Skinner masterpiece on Friday at the Jefferson Avenue Presbyterian Church in Detroit, where Dr. Hammann was once the organist.

In the vicinity of Ann Arbor we soon arrived in the village of Dexter to hear Mary Ann Crugher Balduf perform on the truly exquisite little 1857 Henry Erben at St. James' Episcopal Church. This multi-talented lady matched the elegant nature of the organ with a well chosen and arranged program of miniatures impeccably suited to the instrument and lovingly and expertly dispatched. Then with a gentle treble and the clever ploy of asking the treble voices to lead off, she also succeeded in getting these normally overly-energetic hymn singers to tone themselves down to match the dulcet tones of this five-stop instrument: consequently the tiny instrument and gifted player could guide and support us wonderfully throughout "Watchman, Tell Us of the Night" sung to *Aberystwyth*.

From this precious, delicate experience, we were whisked off to the University of Michigan School of Music for an expert performance by John Brock on the celebrated Fisk 1985 "copy" of the 1718-1721 Silbermann/Hildebrandt organ in St. George's Church, Röttha, Germany. As one prominent conventioneer put it, "At first I thought that it really wasn't too loud after all, but then he turned on the mixtures!" Overly aggressive mixtures and chiffing, clicking principals or not, Mr. Brock very ably and stylishly displayed a great variety of sounds in Baroque works by Muffat, Böhm, and Bach. Having played the original Silbermann (Can we possibly be certain that it sounds "original" today, especially following the 1833 repairs, the 1935 repairs, the war damage, and the 1947 restoration by Eule?) in the rather intimate, carpeted, pew-padded, non-reverberant Röttha church a few years ago, this reviewer distinctly remembers his surprise and delight at the absence of

chiff in the principal and flute ranks: subtle tonguing *attack*, yes; chiffing and chonking, no. Thankfully today we're again seeing a trend amongst leading organbuilders towards more refined pipe speech than was the practice during the 1960's, 70's and 80's.

The afternoon was given over to hilarity as the inimitable Jane Edge and her Victorian Nonet Songsters donned costumes for a program of *Victorian Gems*. The Victorian interior of St. Luke's Episcopal Church in Ypsilanti, with its 1949 Holtkamp incorporating parts of an 1875 E. & G. C. Hook and Hastings, was ideal for this event. Shall we ever forget the above-mentioned Madame Crugher Balduf, in enormous antique hat and flounces, leading off in Harry Rowe Shelley's heart rending anthem *Hark, Hark, My Soul!* There was scarcely a dry eye as later the histrionic Madame, in deep throated contralto, over enunciated the telling, yet poignant words "o-f s-i-n" in Mrs. M. S. B. Dana's pathetic *Flee as a Bird*. As expected Mrs. Edge provided witty and perfect organ accompaniments.

From this we emerged to hear Vance Harper Jones on the bold Barckhoff organ of 1905 in the First Congregational Church several blocks away. Though housed in a chamber, the modest instrument sounds full and big, smooth and clear in the intimate, dry room. The bluesy *Balm in Gilead* by Joe Utterback was only one of six utterly unknown works played, the last involving a little routine with a comic Uncle Sam hat. Whether the frivolity of these programs was the result of careful calculation or happenstance, it was the perfect tonic for the traditional Thursday-afternoon slump that invariably occurs in OHS convention weeks.

After the delicious evening banquet at the beautiful Michigan League on campus, we and everyone else on campus were treated to a carillon recital by Margo Halsted and Donald Traser on the great carillon in the university's Burton Tower. A quick trip up the elevator brought many of us into direct contact with this enormous instrument as it was being played. And we organists think our instruments are big and powerful!

Then followed what was for many the highlight of the convention: Professor Robert Glasgow's masterful performance on the famous Aeolian-Skinner behemoth in Hill Auditorium. Recently refurbished and provided with a new combination system, reliable key action, and a piston sequencer (liberally used throughout the recital), this organ can certainly astonish and satisfy those in love with the biggest. The program of four works, *Marche Funèbre et Chant Séraphique* by Guilmant, *Arioso and Pageant of Autumn* by Sowerby, and *Fantasia and Fugue on The Chorale "Ad nos, ad salutarem undam"* by Liszt showed the best of everything: a superlative, mature, world-class performer on an enormous and superior instrument he thoroughly understands, performing fine, appropriate literature with consummate insight and virtuosity, poetry and

passion. Although excessive heat and humidity in the un-airconditioned hall may have taken a minor toll on note accuracy in some of Liszt's more treacherous passages, the audience was effusive in its resounding praise. Thankfully personal preferences of taste and style, as well as petty comparisons and fault-finding, largely disappear at such a grand event; the eminent artist *communicated* the music in an extraordinary way, and the audience realized it was the fortunate recipient of something quite special.

Friday

By this time in the week the troops began to shake down to the intrepid and ardent, but the Friday and Saturday crowds were gratifyingly large this year. Agnes Armstrong, an authority on Félix-Alexandre Guilmant, gave an interesting lecture on this great concert artist, composer, and teacher, leading nicely into her mid-morning recital of Guilmant works at Cass Community United Methodist Church in Detroit. In this much-stressed structure exists the largest unaltered nineteenth-century organ in Michigan, a three-manual Johnson & Son instrument of 1892. Although barely playable, Ms. Armstrong succeeded in showing its present "dark brilliance" in a program including three works played by Guilmant himself on this very organ in 1898. OHS members in the Detroit area, including organbuilders Dana Hull and David Wigton, announced that they have "adopted" this great instrument for further care and love. It is a treasure, and it was exciting to see the OHS at work once more making a struggling congregation aware of the worth their neglected organ.

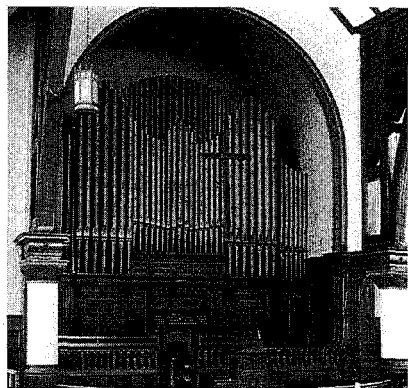
From here we were taken to the immense and imposing Old St. Mary's Roman Catholic Church to see builder Wigton's magnum opus. David Hufford's expressive and virtuosic playing was a more than able match for this massive and most impressive French-style instrument. The inclusion of a small chamber choir singing the entire Fauré *Requiem* with organ accompaniment as the major portion of the program resulted in a small disappointment in this particular venue, for it meant that Mr. Hufford had time for only two short organ works, the *Hymne d'Action de grâce, "Te Deum"* by Langlais, and the opening movement of Widor's *Sixth Symphony*, to show off what must be a myriad of riches in this organ. Regardless of the pleasant choir and the splendid playing of Mr. Hufford, one was left with a sense of frustration at not hearing much more of this impressive, unusual organ.

We then bused out to Grosse Pointe Farms, only a few miles distant but in reality a world away, to hear an elegant Klais organ of 1989 at The Grosse Pointe Memorial Church (Presbyterian). David Wagner, one of seventeen of the week's recitalists who studied at the University of Michigan's organ department, managed to give us a good sampling of the colors in this large, first-rate German tracker, unfortunately set in a dry and unflattering acoustic. Immediately after this we moved down the road where Mr. Wagner gave us a too short demonstration on the 1986 Wilhelm organ at St. Paul's Roman Catholic Church, an organ more satisfying than the Klais to many, probably due to the fine, lively acoustics. Here great excitement ensued when one of our coaches got stuck halfway into the church driveway and half out into a busy, four-lane roadway. There being no immediate remedy for this predicament, despite some amusing antics involving a Jeep and a chain, we consolidated and went on our way with one-third of the group standing in the aisles of the remaining buses.

The imposing Jefferson Avenue Presbyterian Church welcomed us for a delightful dinner and a concert on the famed 1925 E. M. Skinner masterpiece in the soaring Gothic-style church. After a miscue to the audience as to when to begin singing the opening hymn, organist JanEl B. Gortmaker proceeded to play the entire Vierne *Third Symphony* without an audible wrong note. Such



Barckhoff, 1905, First Congregational United Church of Christ, Ypsilanti



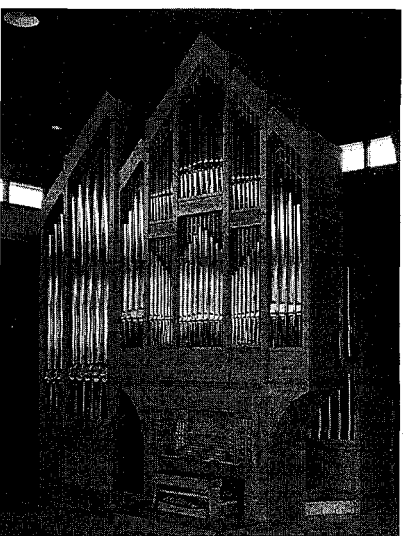
Johnson & Son, 1892, Cass Avenue United Methodist Church, Detroit



Wigton, 1990, Old St. Mary's Roman Catholic Church, Detroit



Skinner, 1925, Jefferson Avenue Presbyterian Church, Detroit



Orgues Létourneau, 1995, St. Francis of Assisi, Ann Arbor

Schantz

Since 1873

Schantz Organ Company • Orrville, Ohio 44667 • 216/682-6065 • Member APOBA

perfection is so unusual that it is satisfying in itself, but when it is coupled with an intelligent, rhythmically controlled, beautifully phrased, polished projection of the musical ideas behind the notes, it becomes really memorable. The only negative aspect here was the intense disappointment felt by some that the anxiously awaited organ demonstration did not fully materialize: that the magical orchestral effects inherent in this celebrated organ went largely unheard. By-the-book registration of standard European organ literature did not begin to explore this wonderful organ thoroughly. Even worse, it led to some abuse of the high pressure/high decibel reeds, with concomitant abuse of the audience's ears. Whether an organ comes off as beautiful, magical, poetic, mighty, and grand, or whether it is perceived as overbearing, opaque, crass, or vulgar is perhaps more dependent on the organist's refined sense of sound and registration with such an orchestral organ than with possibly any other kind of organ. One of the week's lessons, that orchestral organs demand a special and non-traditional approach, was now thrice taught.

An hour later we were back in Ann Arbor for James Kibbie's recital on the brand new 1995 Orgues Létourneau tracker at St. Francis of Assisi Roman Catholic Church. This large, modern "worship center" has recently been redone to feature an admirable acoustic for worship and music which complements this rather bright, pleasing, essentially neo-Baroque organ nicely. Even the chuffy flutes are convincing in such an environment. Dr. Kibbie, the organ consultant for this project, must have liked it, for he played to the large crowd, including many parishioners and other townspeople, in the stifling heat from memory with confidence, fine style, and, in the main, musical success. His program of great standards was spiced by the inclusion of the beautiful *Nigerian Prayer: "Oba a ba ke"* by Fela Sowande, an African musician who lived and worked in this country for many years before his death in 1987.

Saturday

Nearly a week after the start of the convention, three bus loads of us were still going and going. This year's convention was atypical in its inclusion of so many modern organs, and this day we were treated to four more. Our first stop was St. John Neumann Roman Catholic Church in Canton, another modern "worship center" that unfortunately is not a pleasant home for the David Wigton 1993 "rebuild and enlargement" of an 1885 Carl Barckhoff organ. Enough of this instrument has been altered so as to make the original not readily recognizable. Nonetheless, it is an affable organ with a contemporary sound and visual appearance. Organist Brian DuSell's program of Bruhns, Bach, Gigout, Albright, and Vaughan Williams exercised the instrument completely, especially the pedals in Albright's ever popular *Jig for the Feet*.

Our next stop at Zion Lutheran Church in Detroit, home church of our convention chairman Dana Hull, served up a host of delights. Many of us were amazed at the rich English Gothic-style interior and the scent of incense of this "High Lutheran" parish. Sitting in a transept was a current Hull project: the ongoing restoration of a mid-nineteenth century Robjohn chamber-size organ in an absolutely exquisite rosewood case. Finally, from the rear gallery, it was a great treat to hear the crystalline and surprisingly refined 1932 Vottler-Holtkamp-Sparling organ, including its mysterious Ludwig Tone 8', a uniquely beautiful flute celeste. Gordon Atkinson played an unusual program, including *Little Suite for Organ* by English composer Martin Ball, which was commissioned for this recital.

At St. James' Episcopal Church in Grosse Ile we were graciously hosted by a large group of parishioners to a lovely picnic on the grounds, with the refreshing river views and park-like setting reviving our flagging spirits. Inside the old chapel building organist Edward M.

Schramm played an unexpected program on the 1987 Charles Ruggles tracker, a little organ with a big, big sound. The successful realization of Reger's *Introduction and Passacaglia* on this 13-stop instrument caused no small degree of astonishment.

It was fitting that the two final scheduled events of the convention featured two venerable and "grand" instruments from the past. At Pilgrim Church back in Detroit Elgin Clingaman offered a well-played recital on an 1889 Granville Wood & Son organ, a very grand sound indeed in a very dead acoustical environment. Bless them, they didn't let dead acoustics deter the creation of true grandeur way back then in the olden days! Just start with a huge 16' Double Open Diapason of wood in the pedal, and the rest would follow naturally. Fascinating parts of this recital were the three works of the Belgian nineteenth-century composer Joseph Callaerts. The increasingly wearied, even jaded, group appreciated particularly his winsome *Scherzo*, Op. 31.

The opulent, mellow, smooth, rich tonal magnificence of the 1892 George Jardine and Son organ down the street in Trinity Episcopal Church then beckoned, and ignoring tired ears, off we trotted. This wonderful organ, installed far from optimally in a chancel chamber with a small facade and the key desk in

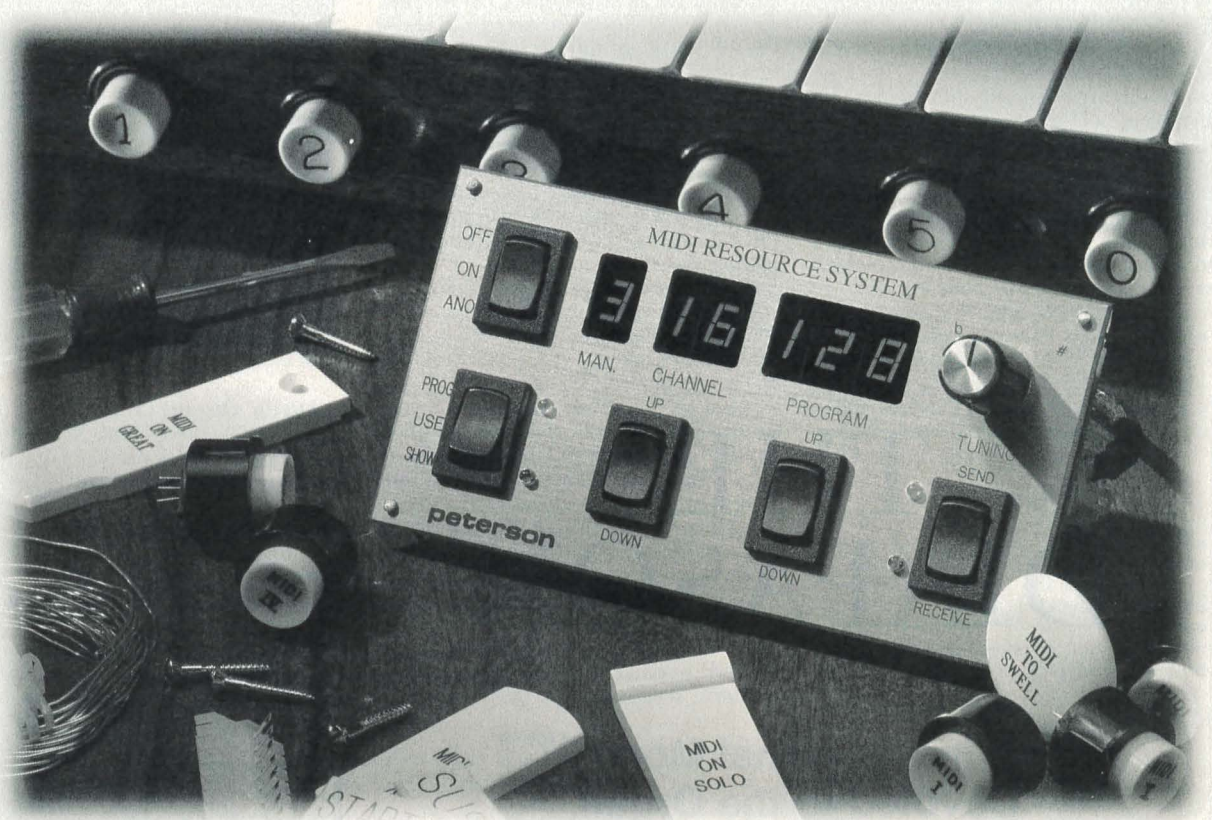
the transept, gives the lie to the mandate that rather low-pressure trackers must be free-standing to be successful. Again, those good old guys really did know how to fill a room with sound, whatever the challenge! Here Joanne Vollendorf appeared for the second time and gave an engaging program of music by women composers, from Fanny Hensel-Mendelssohn to Frances McCollin. Ms. Vollendorf's musical playing brought a fitting conclusion to a truly outstanding week for many of the participants.

But not to let the evening "go to waste," an extra post-convention tour had been organized only a week or two previously, and an amazing two bus loads of dauntless enthusiasts plowed forward. *Were we ever hugely rewarded!* Two glorious churches, two scintillating organs, and a superb recitalist awaited us.

At Fort Street Presbyterian Church, a superb Gothic-style building with a true wonder of a hammer-beam truss ceiling, the organ is plastered across the entire front of the building in an exuberant fantasy of black walnut pinnacles and white, gold, pink, and taupe painted pipes. Here we were met by recitalist Thomas M. Kuras, a formidable organ artist. His program, prepared rather last-minute, included virtuoso works by Bossi, Dubois, and his own *Postlude on "Vigiles et Sanctae"* on the impressive Odell

/Wangerin-Weickhardt/Möller/McManus/Price/Robertson/Helderop composite organ.

However, greater delights awaited. After dinner we rode over to what is certainly one of the most wondrous and awe-inspiring Gothic-style interiors in the country. St. Joseph's Roman Catholic Church is an absolutely glorious, highly colored, many stuated, German-built edifice with equally fabulous acoustics. It is reminiscent of the marvelous Cathedral in Freiberg, Germany, where a great Gottfried Silbermann organ resides. It is the only Detroit church listed on the National Register of Historic Places, primarily for its extraordinary German stained glass windows. Here Mr. Kuras has played the organ and led performances of weekly choral Latin Masses and regular orchestral Masses for several decades. And this night, play he did. Masterfully! The program included his own extensive *Partita for Organ on "Austria"* and an utterly charming *Berceuse on "O Sanctissima."* A thrilling improvisation on not one but three submitted themes brought down the house. The organ here is a 1973 two-manual tracker, modest in size when compared to the building, but generous in tone. Built by local builder William Worden, it incorporates some once-butchered but now restored pipework from the original 1873 Odell organ,



You're ready for MIDI. We have the answer.

As a church musician you play a vital part in the life of your congregation. Music helps enhance and focus the worship experience. And you must accomplish this task.

What you need is a reliable, versatile system. One which holds to the integrity and tradition of your performing art, yet allows you to expand your talent in new and exciting ways.

That system is available now.

Peterson Electro-Musical Products, Inc.

has made it possible to combine the classic beauty of the pipe organ with the power of MIDI Technology. It's done through the Peterson MIDI Resource System™. With a pipe organ that's MIDI compatible, you'll have musical options never before attainable.

Ask your organbuilder or contact us for information about the Peterson MIDI Resource System™...and then you'll know.

peterson
Solid-state systems for the pipe organ

Peterson Electro-Musical Products, Inc., 11601 S. Mayfield Ave., Worth, IL 60482-2476. Phone: 1-800-341-3311 Fax: 1-708-388-3367.

► Stevens: OHS Convention

including the handsome stencilled facade, as well as some other old pipes. In essence, however, it is a versatile, eclectic instrument whose stoplist and sound value whose stoptist and sounds closely resemble those of organs being built by leading American tracker builders *right now* rather than those being built 22 years ago. We went out into the night on a genuine high.

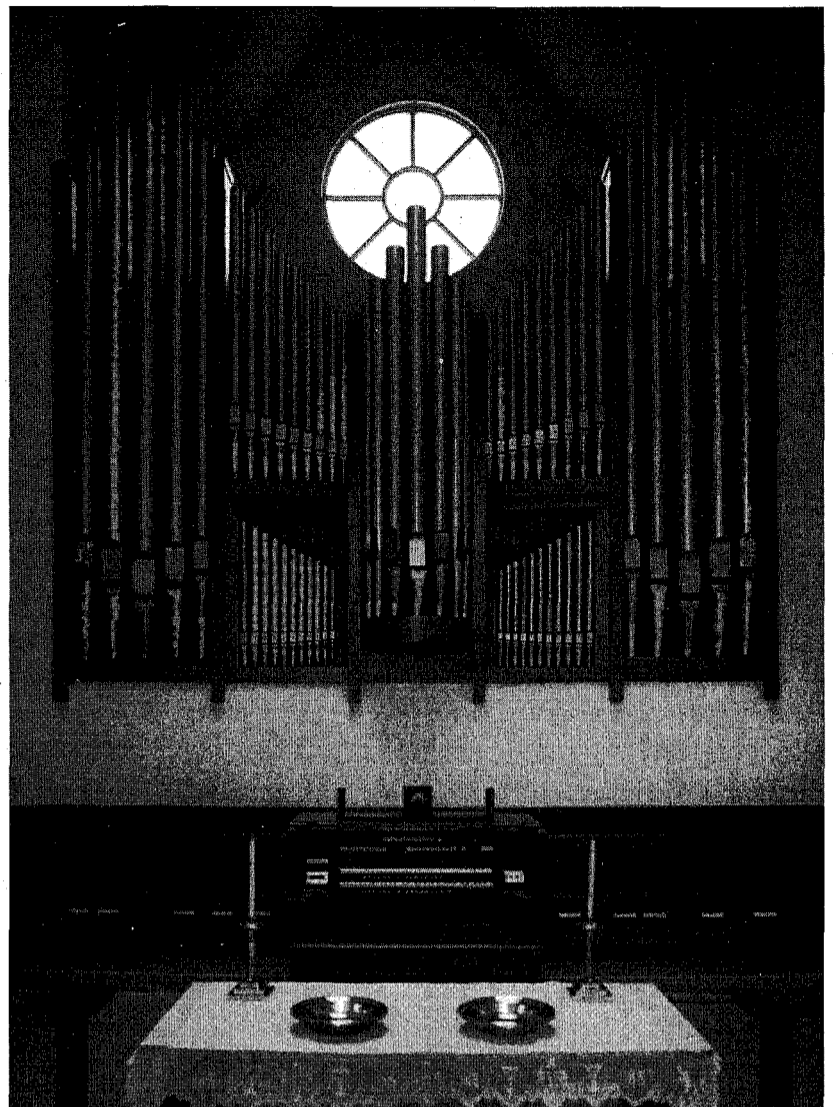
This convention was at once extremely well-organized and relaxed, with a beautifully-planned pace, easy flow, and relatively few snafus. Chairman Dana Hull and her committee, as well as Convention Coordinator Alan Laufman and the OHS staff in Richmond, deserve high praise and deep appreciation for an excellent week. The huge variety of beautiful instruments and churches, the discovery of some exciting, unfamiliar players, the opportunity to hear some old favorite players, the unusual yet appealing programs, the luxurious accommodations, the sumptuous meals and frequent refreshments throughout each day, the comfortable, clean transportation, the customarily reasonable OHS prices, and the genuinely friendly and open crowd all combined to make one terrific week.

The focus of these yearly gatherings has gradually (and gratefully) expanded from an interest solely in eighteenth and nineteenth century trackers to include serious interest in and appreciation for significant electric action organs from the past and a refreshing look at top-notch, artistic modern organs. Naturally, this has served to attract a larger and more diverse crowd with a wider view of things. The conventions have expanded to a very full six and a half days which

increasing numbers of people enjoy without missing one single event. Based as these conclaves are on a sincere interest in experiencing as many fine organs, fine players, and fine recitals of organ literature as possible in a given week, they are unique in our country and, perhaps, in the world. (For a serious concert organist with awareness enough to notice and process what is going on, just the chance to hear 37 different recitals by 37 different players on 37 different organs in one week, *played to the same audience*, is an incredibly valuable lesson in what works and what doesn't in terms of planning and playing recitals. For a serious, artistic organbuilder, the chance to hear and compare the degree of success of that many organs in that many American churches in one week is unparalleled.) How fortunate we are to have the OHS producing such events for our edification and enjoyment as a part of its mission. The Society deserves accolades as it continues to support the cause of genuine pipe organs at this time in America of mounting threat to the use and even existence of such marvelous and noble instruments, *whether they are old or new*.

Next year the OHS conventioners will gather in Philadelphia for what certainly be an exhilarating week, Sunday, June 30 through Saturday, July 6. On the Fourth of July we'll be enjoying a dinner cruise on the river, watching the fireworks over the city where our nation was born. From 18th-century Tannenberg and Dieffenbach trackers to the world-famous monumental trackers to the Wanamaker store and Longwood Gardens, we'll hear them all. Plan to join us for a week that is unlike anything happening elsewhere.

New Organs



THE DIAPASON

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

Official Journal
International Society for Organ History and Preservation

- Feature articles by noted contributors
- Reviews of organ, choral and handbell music, books and recordings
- Monthly calendar of organ installations
- Monthly photos of events
- Extensive classified advertising section

THE DIAPASON

380 E. Northwest Highway • Des Plaines, IL 60016-2282

Name NEW SUBSCRIBER
Street **RENEWAL**
City **ENCLOSED IS**
State Zip **\$36.00 — 3 years**
 \$27.00 — 2 years
 \$18.00 — 1 year
Foreign subscriptions:
 \$60.00 — 3 years
 \$43.00 — 2 years
 \$28.00 — 1 year

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

Austin Organs, Inc., Hartford, CT, has recently completed installation of Opus 2749 for First-Calvary Baptist Church, North Andover, MA. The organ occupies an ideal location at the front of this reverberant new sanctuary building. The organ speaking is of cherry and employs 54 speaking facade pipes, derived from the Great 8' Diapason, Great 4' Octave, Pedal 16' Diapason and Pedal 8' Octave. The two-manual stop-key console is also of cherry and is moveable.

- GREAT**
16' Violone
8' Diapason
8' Bourdon (Wood)
8' Geigen (Sw)
4' Octave
4' Koppelflöte
2 1/2' Twelfth
2' Fifteenth
1 1/2' Seventeenth
IV Fourniture
8' Trumpet

- SWELL**
8' Geigen
8' Celeste TC
8' Chimney Flute
4' Principal
4' Harmonic Flute
2' Gemshorn
III Plein Jeu
16' Fagotto
8' Trompette
8' Clarinet
Tremulant

- PEDAL**
32' Resultant
16' Diapason
16' Violone
16' Subbass
16' Bourdon
8' Octave
8' Flute
4' Choral Bass
16' Trombone
16' Fagotto
8' Trompette

FREE

Pipe Organ Planning & Fund Raising Guide

offered by APOBA, the organization dedicated to expanding and perfecting the art of American pipe organ building. Includes:

- Planning requirements & specifications
- Qualifying & selecting builders
- Educating the congregation
- Organizing your fund raising committee
- Establishing realistic goals and time tables
- Raising the funds you need.

For your free copy, contact:

Associated Pipe Organ
Builders of America
• P.O. Box 155 •
Chicago Ridge, IL 60415

1-800-473-5270

Request a free sample issue of THE DIAPASON for a student, friend, or colleague: write to the Editor, THE DIAPASON, 380 E. Northwest Hwy., Des Plaines, IL 60016; or fax 708/390-0408.



Cover

Halbert Gober, Organbuilder, Toronto, Ontario, has built a new organ for the studio of John van Leeuwen, Newmarket, Ontario. The organ comprises two manuals and pedal, with five stops. The organbuilder writes:

This instrument is the result of a fascination I have had throughout my 25-year career with the allocation of limited resources in an instrument intended for practicing works large and small. The logic is: to keep the expense of the action to a minimum, concentrating the resources instead on pipes. I also wanted to realize a long-standing intention to make a house organ with a rich, warm 8' principal (with open pipes from low C!) as the basis for an unorthodox but lovely

chorus of stops whose character teeters on the border between principal and flute.

One big challenge in building small organs is that the small pallets and the short distance from key to windchest can actually result in an action that feels *too light* for the organist. Here the pallets are overdimensioned and the wind pressure relatively high so that the all-important "pluck", which is right at the top of the key travel because of the suspended action, is like that in a larger instrument.

The "test pieces" for any practice organ, of course, are Bach's trio sonatas and this instrument offers several good registrations for them, the most basic being: soprano and bass on the Prinzipal 8' in Manual I and pedal, the left hand on the Gedackt 8' in Manual II.

As always, all the pipes for this organ were made in our shop: the burnished lead pipes of the Principal 8' start at tenor c in the façade, with the open bass pipes of maple on the back of the case. The Wood Principal 4' is of black walnut, which imparts to the principal-scaled pipes a buttery, even flute-like, tone. The Traverse Flute 2', of metal, has overblowing ("harmonic") pipes beginning at middle c. The case is of solid rock maple, mortised and tenoned. The pipes, with their drapery motif, were hand-carved in black walnut.

—Halbert Gober

MANUAL I

- 8' Principal
- 4' Wood Principal
- 2' Traverse Flute
- II Cornet (c')

MANUAL II

- 8' Stopped Flute

PEDAL

- Pulldown from Manual I
- 16' Dulzian (prep)

Tremulant for all stops



Fowler Organ Company, Lansing, MI, has built a new organ, opus 19, for St. Luke's Lutheran Church, Haslett, MI. St. Luke's is a young congregation founded less than 10 years ago in a fast growing suburban setting. The present building includes the worship space which will eventually become the fellowship hall, and recently completed education unit. The worship space is of simple design with flexible seating to accommodate a variety of arrangements. The self-contained instrument can be easily moved on integral rollers to allow for a variety of placements within the space. The case is built of red oak with a "pickled" finish to match the chancel furnishings, the facade pipes are the 8' Principal

in 70% polished tin. The stop list is derived from 9 independent ranks with all but the 8' Principal under expression. The action is electro-mechanical, switching is solid state including a multi-level combination action. The entire instrument is 8' wide, 6' deep (including pedals) and 9' tall and replaces an electronic imitation.

Tonal Resources 9 Ranks

8'	Principal	49 pipes	70% tin
4'	Octave	73 pipes	50% tin
1 1/2'	Mixture II-III	165 pipes	50% tin
16'	Gedackt	61 pipes	
	Wood, 1-24, balance		30% tin
2'	Spitzflute	61 pipes	50% tin
8'	Viola de Gambe	68 pipes	50% tin
8'	Krummhorn	68 pipes	50% tin

GREAT

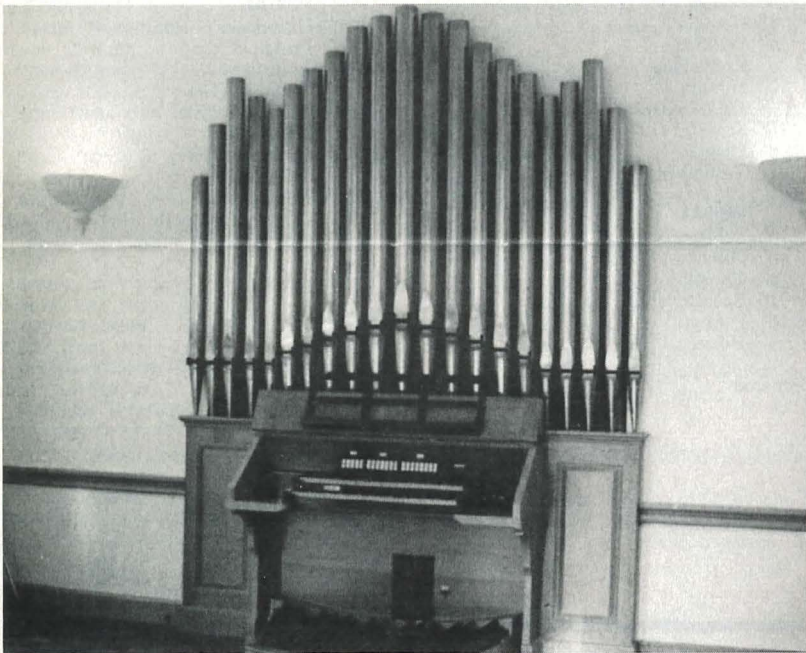
- 16' Gedackt
- 8' Principal
- 8' Gedackt
- 8' Viola de Gambe
- 4' Octave
- 4' Spitzflute
- 2 3/4' Nazard
- 2' Superoctave
- II-III Mixture
- 8' Krummhorn

SWELL

- 8' Gedackt
- 8' Viola de Gambe
- 4' Prestant
- 4' Gedackt
- 4' Viola
- 2' Spitzflute
- 1 1/2' Quintflute
- 8' Krummhorn
- 4' Krummhorn
- Tremulant

PEDAL

- 16' Gedackt
- 8' Octave
- 8' Gedackt
- 8' Viola de Gambe
- 4' Choralbass
- 4' Flute
- III Mixture
- 8' Krummhorn
- 4' Krummhorn



A.E. Schlueter Pipe Organ Sales & Service, Lithonia, GA, has completed the renovation of Aeolian-Skinner Opus 3008 at the Roosevelt Chapel of the Roosevelt Warm Springs Institute for Rehabilitation, Warm Springs, GA. The institute was founded in 1927 as a treatment center for polio patients; it now treats a variety of debilitating conditions. The chapel was designed by architect Henry Toombs, a pioneer in accessibility for handicapped persons. There is seating for about 98, including about 30

in wheelchairs. One of the smallest organs built by Aeolian Skinner, the 3-rank, unified, 19-stop, electro-pneumatic instrument was a gift to the chapel of Mr. & Mrs. James McHutcherson of New York City. Schlueter completed a restoration of the all-enclosed diapason, gedackt, and viola ranks, as well as refurbishing the 21 non-speaking zinc pipes in the facade. Original ivory keys were restored, and the pickled oak case and console refinished.

GREAT

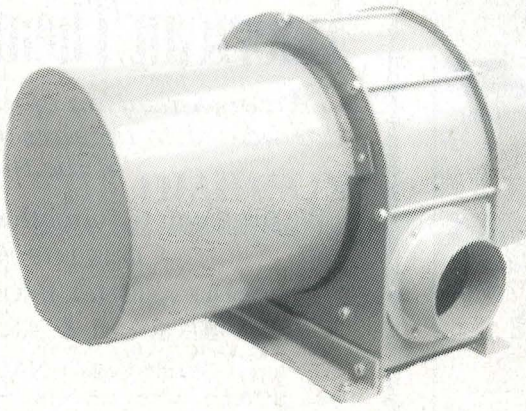
- 8' Diapason
- 8' Viola
- 8' Gedackt
- 4' Octave
- 4' Flute
- 4' Viola
- 2 3/4' Nazard
- 2' Fifteenth

SWELL

- 8' Viola
- 8' Gedackt
- 4' Flute
- 4' Viola
- 2 3/4' Nazard
- 2' Piccolo
- Tremolo

PEDAL

- 16' Bourdon
- 8' Diapason
- 8' Gedackt
- 4' Flute
- 4' Viola



**WHITE BLOWER
MFG. CO.**

2540 Webster Road
Lansing, MI 48917

1-800-433-4614
Fax 517-323-6907

TOP OUTLET AVAILABLE

1/4 H.P. 4" static \$802 1/3 H.P. 5" static \$882



Fabry Pipe Organs, Inc., Fox Lake, IL, has installed a new two-manual electro-pneumatic organ for Grace United Methodist Church, Oelwein, IA. The new organ was to be Möller Opus 11851. Due to the insolvency of the Möller firm, the organ lay uncompleted in the factory, and was obtained from the factory by the congregation. The specification is based on a non-label 32' flue and 32' cornet, as well as an independent 4' Principal on the Great, designed by Dennis Northway. Fabry handled the completion and installation of the organ as well as the tonal finishing.

GREAT
 16' Bourdon
 8' Principal
 8' Gedeckt
 8' Gemshorn (Sw)
 8' Celeste T.C. (Sw)
 4' Octave
 4' Nazdeckt
 2 1/2' Nazard
 2' Super Octave
 Mixture III-IV
 8' Trompette (Sw)
 Chimes
 Tremulant

SWELL
 8' Rohrflöte
 8' Gemshorn
 8' Gemshorn Celeste
 4' Spitz Principal
 4' Rohrflöte
 2' Spitz Octave
 1 1/2' Larigot
 1' Klein Octave
 16' Contre Trompette
 8' Trompette
 4' Clarion
 Tremulant

PEDAL
 32' Untersatz
 16' Principal
 16' Bourdon
 8' Principal (Gt)
 8' Rohrflöte (Sw)
 4' Octave (Gt)
 4' Gedeckt (Gt)
 Mixture III (Gt)
 32' Reed Cornet
 16' Contre Trompette (Sw)
 4' Clarion (Sw)

SWELL
 8' Salicional
 8' Celeste
 8' Gedackt
 4' Principal
 4' Koppelflöte*
 2' Hohlflöte
 1 1/2' Klein Nasat*
 III Scharf
 8' Oboe
 Tremulant

PEDAL
 16' Subbass
 8' Offenbass
 4' Choralbass
 III Rauschpfeife*
 16' Posaune*
 4' Holzregal*

* prepared

The Berghaus Organ Company, Bellwood, IL, has just completed an organ for Zion Lutheran Church, Hinsdale, IL. Encased and placed in the balcony, it replaces an instrument which was located in chambers on either side of the chancel (with the console and choir all the while remaining in the balcony). Several ranks of pipes, the console shell and pedalboard were retained from the previous Moeller organ, but were thoroughly reconditioned. The Great division is in the central portion of the case, with the Swell in the right hand tower and the Pedal on the left. Both key and stop action are electric, and there is a new slider windchest for each of the three divisions. The console shell was completely stripped of its old finish and then restained to match the finish of the organ case. The pedalboard was disassembled, rebushed, given new key coverings, and refinished. The new keyboards have maple naturals and rosewood sharps with maple the tilting tablet stop controls and designation labels

also of maple. The Great and Pedal wind pressure is 70mm and the Swell is 75mm. The winding system produces a steady and ample supply of wind, and the tuning is in equal temperament. Manual and pedal compass is 61/32. Five of the 24 stops are fully prepared to be added later; when complete, the organ will have 30 ranks of pipes. Scaling and voicing were by Leonard Berghaus, visual design was by Allyn Hoverland. Others who worked on the project included Jason Alden, George Anderson, Fred Beal, Brian Berghaus, Judy Berghaus, Todd Berghaus, Rob Conger, Kurt Linstead, Mike Pelton, Ray Sargent, Jordan Smoots, John Streufert, and Paul Sturm. Ann Hinz is the Director of Music.

GREAT
 8' Principal
 8' Rohrflöte
 4' Octave
 4' Nachthorn
 2 1/2' Quinte
 1 1/2' Terz
 2' Octave
 IV Mixture
 8' Trompete
 Tremulant
 Chimes
 Zimbelstern

Journal of American Organbuilding

This technical journal for organbuilding professionals is also a valuable resource for consultants and musicians involved in pipe organ projects.

Please enter my subscription to the *Journal of American Organbuilding*. Enclosed is a check payable to AIO for \$12 (1 year, 4 issues) \$32 (3 years, 12 issues)

name _____

mailing address _____

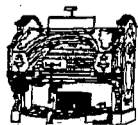
city _____ state _____ zip _____

Return this form and payment to:
American Institute of Organbuilders
 P.O. Box 130982, Houston TX 77219

American Theatre Organ Society

An organization of more than 6,000 members dedicated to the preservation and enhancement of the theatre organ.

We urge you to join others with similar interests for:
 CONCERTS ❖ COMPETITIONS
 EDUCATIONAL PROGRAMS ❖ WORKSHOPS
 REGIONAL & ANNUAL CONVENTIONS
 WITH NATIONALLY KNOWN ARTISTS



Contact: HARRY HETH
 P.O. Box 130463 • Houston, Texas 77219-0463
 713/523-8214



Support The Pipe Organ Film

You can help make this hour-long documentary a reality by sending your donation today to:

AGO / Pulling Out All The Stops
 c/o American Guild of Organists
 475 Riverside Dr. - Suite 1260
 New York, NY 10115

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 NOVEMBER

Choir Concert; St Ignatius Loyola, New York, NY 8 pm

Samuel Carabetta; St John's Church, Washington, DC 12:10 pm

Hindemith Festival; Millersville University, Millersville, PA 8 pm

Peter Hurford; Cleveland Museum, Cleveland, OH 7:45 pm

16 NOVEMBER

Douglas Drake, with oboe & English horn; Columbia University, New York, NY noon

17 NOVEMBER

Erik Suter; Trinity Church, Boston, MA 12:15 pm

Yale & Harvard Glee Clubs; Yale University, New Haven, CT 8 pm

Le Triomphe de l'Amour; St Martin-in-the-Fields, Chestnut Hill, Philadelphia, PA

David Whitehouse; Christ Church Cathedral, Indianapolis, IN noon

The Hilltop Singers; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

18 NOVEMBER

David Fedor; St Peter's Episcopal, Morristown, NJ 7:30 pm

19 NOVEMBER

Martin Haselböck; Yale University, New Haven, CT 8 pm

David Dumler; First Church of Christ, Scientist, New York, NY 3 pm

Keith Reas, with flute; Madison Ave Presbyterian, New York, NY 4 pm

David Drury; St Ignatius Loyola, New York, NY 4 pm

Anne Warf; St Thomas Church, New York, NY 5:15 pm

Lee & Scott Dettra; Trinity Episcopal, Princeton, NJ 4 pm

Singing Men of Bryn Mawr; Bryn Mawr Presbyterian, Bryn Mawr, PA 7 pm

+**Beverly Ward**; Episcopal Church of the Holy Cross, Tryon, NC 4 pm

Douglas Cleveland; Calvary Episcopal, Pittsburgh, PA 7:30 pm

Michelle Hradecká; Cleveland Museum, Cleveland, OH 2 pm

Kodaly, *Missa Brevis*; First Congregational, Columbus, OH 4 pm

Bruce Neswick, with ensemble; Christ Church Cathedral, Lexington, KY 5 pm

John Bryant; Divine Word Chapel, Techy, IL 4 pm

Cathedral Choir, with orchestra; Cathedral Church of the Advent, Birmingham, AL 2:30 pm

James Diaz; Independent Presbyterian, Birmingham, AL 4 pm

20 NOVEMBER

Cavalli, *Vespero della Beata Vergina*, with orchestra; Sylvia & Danny Kaye Playhouse, New York, NY 8 pm

22 NOVEMBER

Marvin Mills; St John's Church, Washington, DC 12:10 pm

24 NOVEMBER

William Porter; Trinity Church, Boston, MA 12:15 pm

26 NOVEMBER

Erik Suter; All SS Ashmont, Boston, MA 5 pm

Timothy Smith, with choir; Cathedral Church of St Paul, Worcester, MA 3 pm

Leander Claffin; St Thomas Church, New York, NY 5:15 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

John Bryant; St Gall Church, Chicago, IL 4 pm

Douglas Cleveland; Fourth Presbyterian, Chicago, IL 6:30 pm

Marianne Webb; Independent Presbyterian, Birmingham, AL 4 pm

Alan Morrison, with piano; Christ Church Cathedral, New Orleans, LA 4 pm

27 NOVEMBER

Malcolm Archer; Presbyterian Homes, Evanston, IL 1:30 pm

29 NOVEMBER

Julian Goodwin; St John's Church, Washington, DC 12:10 pm

30 NOVEMBER

Ralph Kneeream, with mezzo-soprano; St Gregory Episcopal, Boca Raton, FL noon

1 DECEMBER

Trent Johnson; Trinity Church, Boston, MA 12:15 pm

American Boychoir; St James Church, Johnson City, NY (also December 2)

American Boychoir; First Congregational, Manchester, VT 7:30 pm

Gillis, *The Gift of the Magi*; Greene Mem United Methodist, Roanoke, VA 6:30 pm (also December 2)

Montovani Christmas Orchestra & Chorus; Coral Ridge Presbyterian, Ft Lauderdale, FL

Handel, *Messiah*, with orchestra; Christ Church Cathedral, Lexington, KY 7:30 pm

2 DECEMBER

A Merry Music Hall Christmas; Mem Music Hall, Methuen, MA 7 pm (also December 3, 3 pm)

Lessons & Carols; Church of the Holy Trinity, New York, NY 11 am

The James Chorale; Immanuel Ev Lutheran, Chicago, IL 7:30 pm

3 DECEMBER

Lessons & Carols; Cathedral Church of St Luke, Portland, ME

Baroque Christmas Concert; King's Chapel, Boston, MA 5 pm

Lessons & Carols; Church of the Advent, Boston, MA 6 pm

American Boychoir; Mechanics Hall, Worcester, MA 7:30 pm

The Yale Camerata; Yale University, New Haven, CT 3 pm

Choral Concert, with orchestra; Madison Ave Presbyterian, New York, NY 4 pm

Lessons & Carols; Grace Church, Utica, NY 4 pm

Scott Dettra; Cadet Chapel, West Point, NY 4 pm

Lessons & Carols; St Peter's Episcopal, Morristown, NJ 3:30 pm

Elizabeth & Raymond Chenault; Clayton State College, Morrow, GA 3 pm

Pierce Getz; Christ Lutheran, Duncannon, PA 3 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Menotti, *Amahl*; Cathedral of St John, Milwaukee, WI 8 pm (also December 4, 3 pm)

Lessons & Carols; St Luke's Episcopal, Evanston, IL 5 pm (also December 10)

Bach, *Cantata 61*; Cathedral Church of the Advent, Birmingham, AL 11 am

5 DECEMBER

Chanticleer; Immanuel Congregational, Hartford, CT 8 pm

Handel, *Messiah*; Church of St Ignatius Loyola, New York, NY 7:30 pm (also December 6)

American Boychoir; Waterloo Village, Stanhope, NJ 11 am

6 DECEMBER

Julie Brown; St John's Church, Washington, DC 12:10 pm

American Boychoir; Salem United Methodist, Rochester, NY 8 pm

Karel Paukert & Bruce Shewitz; Cleveland Museum, Cleveland, OH 7 pm

Douglas Reed; Univ of Evansville, Evansville, IN 12:15 pm

7 DECEMBER

Wolfgang Rübsum; Presbyterian Homes, Evanston, IL 7:15 pm

Gordon Atkinson; St Gregory's Episcopal, Boca Raton, FL noon

8 DECEMBER

Mark Dwyer; Trinity Church, Boston, MA 12:15 pm

American Boychoir; The Baptist Temple, Charleston, WV 7 pm

Handel, *Messiah*, with orchestra; Coral Ridge Presbyterian, Ft Lauderdale, FL

Elizabeth & Raymond Chenault; Church of the Good Shepherd, Jacksonville, FL 8 pm

9 DECEMBER

Lessons & Carols; Immanuel Congregational, Hartford, CT 4 pm

PATRICK ALLEN

ST. THOMAS CHURCH
NEW YORK

WILLIAM AYLESWORTH

D. M.

Evanston, Illinois

WALLACE M. COURSEN JR.

F.A.G.O.

Holy Trinity Episcopal Church
West Orange, NJ 07052

STEVEN EGLER

Central Michigan University
First Presbyterian Church
Mt. Pleasant, Michigan 48858

SOLO RECITALS **Shelly-Egler**
Flute and Organ Duo

ELLEN KURTZ

FUNK

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

CHRISTOPHER GARVEN

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

Robert Glasgow

School of Music
University of Michigan
Ann Arbor

BRUCE GUSTAFSON

Franklin and Marshall College
Lancaster, Pennsylvania

A two-inch Professional Card

in

THE DIAPASON

Call for rates

Phone 708/298-6622

Fax 708/390-0408

robert anderson

SMD FAGO

Southern Methodist University
Dallas, Texas 75275

ROBERT CLARK

School of Music

ARIZONA STATE UNIVERSITY
TEMPE, ARIZONA 85281

Your Professional Card
could appear in this space

Call 708/298-6622

Fax 708/390-0408

JOHN FENSTERMAKER

GRACE CATHEDRAL
SAN FRANCISCO

MICHAEL GAILIT

Austria
Organist *St. Augustine's Church*
Augustinerstrasse 3, 1010 Vienna
Pianist *Hochschule fuer Musik*
Lothringerstrasse 18, 1030 Vienna

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

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

Antone Godding

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

Instruction - Talks - Consulting

CARILLON

Margo Halsted
University of Michigan School of Music
Ann Arbor, MI 48109

DAVID BURTON BROWN

Organ Recitals



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

THE DIAPASON

380 E. Northwest Highway • DesPlaines, IL 60016-2282

NEW SUBSCRIBER
 RENEWAL
ENCLOSED IS
 \$36.00—3 years
 \$27.00—2 years
 \$18.00—1 year
Foreign subscriptions:
 \$60.00—3 years
 \$43.00—2 years
 \$28.00—1 year

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

WILL HEADLEE

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

Harry H. Huber

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

MICHELE JOHNS

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

KIM R. KASLING

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

GALE KRAMER

DMA
Wayne State University
Metropolitan Methodist Church
Detroit 48202

David Lowry
School of Visual and
Performing Arts
Winthrop University
Rock Hill, SC 29733



Sue Mitchell-Wallace
A.S.C.A.P.
FELLOW, AMERICAN GUILD OF ORGANISTS
345 SADDLE LAKE DRIVE
ROSWELL-ATLANTA, GEORGIA 30076
(404) 594-0949

LEON NELSON

FIRST PRESBYTERIAN CHURCH
ARLINGTON HEIGHTS, IL 60004
THE MOODY CHURCH
CHICAGO, IL 60614

Ionescu-Whitehouse

Keyboard Artists

312-868-9533 ♦ POBox 31851, Chicago, IL 60631-0851

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

VICTOR HILL

Harpsichord and Organ
Williams College
St. John's Episcopal Church
Williamstown, Mass. 01267

Your Professional Card
could appear in this space

Call 708/298-6622
Fax 708/390-0408

Brian Jones

TRINITY CHURCH
BOSTON

JAMES KIBBIE

D.M.A.
The University of Michigan
School of Music
Ann Arbor, MI 48109

Richard Litterst

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

BETTY LOUISE LUMBY

DSM • FAGO
UNIVERSITY OF MONTEVALLO
MONTEVALLO, ALA. 35115

William H. Murray

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

KATHARINE PARDEE

HENDRICKS CHAPEL
SYRACUSE UNIVERSITY

Choral Pops Concert; St Peter's Episcopal,
Morristown, NJ 7:30 pm
Susa, *The Wise Women*; Bryn Mawr Presby-
terian, Bryn Mawr, PA 7 pm (also December 10)
His Majestie's Clerkes; Mallinckrodt Chapel,
Wilmette, IL 8 pm

10 DECEMBER

Benefit Chamber Music Concert; Church of
the Advent, Boston, MA 4 pm

Lessons & Carols; All SS Ashmont, Boston,
MA 5 pm

Thomas Murray; Yale University, New Haven,
CT 8 pm

Kent Trittle; St Matthew's Church, Wilton, CT 4
pm

Arthur Haas, harpsichord, with ensemble;
Church of the Holy Trinity, New York, NY 5 pm

American Boychoir; Church of St Ann, Hobo-
ken, NJ 7:30 pm

Musikanten, Music for Advent; St Mark's Epis-
copal, Washington, DC 4 pm

Wayne Oratorio Society; Wayne Presbyterian,
Wayne, PA 7:30 pm

Robert Sutherland Lord; University of Pitts-
burgh, Pittsburgh, PA 3 pm

Karel Paukert; Cleveland Museum, Clevel-
and, OH 2 pm

American Boychoir; Trinity United Methodist,
Lima, OH 3 pm

Handel, *Messiah*; Pick-Staiger Concert Hall,
Evanston, IL 3 pm

His Majestie's Clerkes; Quigley Chapel,
Chicago, IL 2:30 pm

Lessons & Carols; Christ Church Cathedral,
New Orleans, LA 4 pm

11 DECEMBER

American Boychoir; St John's Lutheran, Fre-
mont, OH 7:30 pm

12 DECEMBER

Handel, *Messiah*, with orchestra; St Thomas
Church, New York, NY 7:30 pm (also December
14)

Bruce Neswick; Galloway Mem United
Methodist, Jackson, MS 7:30 pm

13 DECEMBER

Victor Fields; St John's Church, Washington,
DC 12:10 pm

14 DECEMBER

The Virgin Consort; St Mary the Virgin, New
York, NY 8 pm

Christmas Special Concert; Coral Ridge Pres-
byterian, Ft Lauderdale, FL (also December 15
& 16)

Stephen Kolarac; St Gregory's Episcopal,
Boca Raton, FL noon

15 DECEMBER

Erik Suter; Trinity Church, Boston, MA 12:15
pm

American Boychoir; Trinity Cathedral, Tren-
ton, NJ 8 pm

Choral Concert; Cathedral Church of the
Advent, Birmingham, AL 12:30 pm

16 DECEMBER

American Boychoir; Princeton University,
Princeton, NJ 8 pm

His Majestie's Clerkes; St Procopius Abbey,
Lisle, IL 8 pm

17 DECEMBER

Lessons & Carols; South Church, New Britain,
CT 4 pm

Christmas Concert; St Ignatius Loyola, New
York, NY 4 pm

Handel, *Messiah*; Trinity Church, New York,
NY

Lessons & Carols; St John's Church, Wash-
ington, DC 11 am

Lessons & Carols; First Presbyterian, Wilming-
ton, NC 11 am

Lessons & Carols; St Gregory's Episcopal,
Boca Raton, FL 4 pm

Lessons & Carols; Christ Church Cathedral,
Lexington, KY 7 pm

Family Christmas Concert; College of
DuPage, Glen Ellyn, IL 4 pm

Britten, *Ceremony of Carols*; Fourth Presby-
terian, Chicago, IL 8:30, 11 am

Lessons & Carols; Fourth Presbyterian, Chica-
go, IL 6:30 pm

Stephen Tharp; Holy Name Cathedral,
Chicago, IL 3:30 pm

His Majestie's Clerkes; University Church,
Hyde Park, IL 2:30 pm

Choral Concert, with orchestra; First Presby-
terian, Arlington Heights, IL 4 pm

19 DECEMBER

American Boychoir; St Bartholomew's
Church, New York, NY 8 pm

20 DECEMBER

Kirkwood Flute Ensemble; St John's Church,
Washington, DC 12:10 pm

American Boychoir; State Theatre, New
Brunswick, NJ 8 pm

21 DECEMBER

Britten, *Ceremony of Carols*; Christ Church
Cathedral, Lexington, KY noon

22 DECEMBER

Brian Jones; Trinity Church, Boston, MA
12:15 pm

24 DECEMBER

Karel Paukert; Cleveland Museum, Clevel-
and, OH 2 pm

29 DECEMBER

Richard Hill; Trinity Church, Boston, MA
12:15 pm

31 DECEMBER

Lessons & Carols; Church of the Advent,
Boston, MA 6 pm

Karel Paukert; Cleveland Museum, Clevel-
and, OH 2 pm

Lessons & Carols; St Luke's Episcopal,
Evanston, IL 7 pm

**UNITED STATES
West of the Mississippi****17 NOVEMBER**

Delbert Disselhorst; Trinity University, San
Antonio, TX 8 pm

Robert Glasgow; First Presbyterian, Okla-
homa City, OK

18 NOVEMBER

Robert Glasgow, masterclass; First Presby-
terian, Oklahoma City, OK 1:30 pm

The American Boychoir; Cathedral Church of
St John, Albuquerque, NM 7 pm

19 NOVEMBER

Wolfgang Rübsum; Westminster Presby-
terian, Lincoln, NE 5 pm

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

Alan Blasdale; St Mary's Cathedral, San
Francisco, CA 3:30 pm

26 NOVEMBER

Archdiocesan Choir Festival; St Mary's Cath-
edral, San Francisco, CA 3:30 pm

27 NOVEMBER

Frederick Swann, workshop; Wichita State
University, Wichita, KS 7:30 pm

28 NOVEMBER

Frederick Swann; Wichita State University,
Wichita, KS 7:30 pm (also November 29, 10:30
am)

3 DECEMBER

Choral Concert; Ted Mann Concert Hall, Min-
neapolis, MN 2, 7 pm (also December 10)

Texas Baroque Ensemble; Arts Center,
Mesquite, TX 4 pm

David Higgs; Davies Symphony Hall, San
Francisco, CA 2 pm

William Catherwood; St Mary's Cathedral,
San Francisco, CA 3:30 pm

Procession With Carols; All SS Episcopal,
Beverly Hills, CA 5 pm

4 DECEMBER

Schola Cantorum of Texas; St Stephen Pres-
byterian, Ft Worth, TX 8 pm

7 DECEMBER

Handel, *Messiah*, with orchestra; St Mark's
Cathedral, Seattle, WA 8 pm (also December 8 &
9)

**A two-inch
Professional Card
in
THE DIAPASON**

Call for rates
Phone 708/298-6622
Fax 708/390-0408

Don Moore

ASCAP
ORGANIST-CHOIRMASTER
THE PILGRIM UNITED CHURCH
OF CHRIST
130 BROAD BLVD.
CUYAHOGA FALLS, OHIO 44221

10 DECEMBER

Handel, *Messiah*; Highland Park Presbyterian, Dallas, TX 7 pm
 Lessons & Carols; St Stephen Presbyterian, Ft Worth, TX 6 pm
 Phoenix Bach Choir; Arizona State Univ West, Phoenix, AZ 3 pm
 Choral Concert; Church of the Beatitudes, Phoenix, AZ 7 pm
 Phoenix Bach Choir; First United Methodist Church, Phoenix, AZ 8 pm
Richard Davis; St Mary's Cathedral, San Francisco, CA 3:30 pm
 Christmas Choral Concert; La Jolla Presbyterian, La Jolla, CA 5:30, 8:00 pm

15 DECEMBER

Susa, *The Wise Women*; Grace & Holy Trinity Episcopal Cathedral, Kansas City, MO 8 pm
 Community Christmas Carol Sing-Along & Wassail Party; Trinity Episcopal Church Parish Hall, Santa Barbara, CA 7:30 pm

17 DECEMBER

Lessons & Carols; Church of the Ascension, Lafayette, LA 4 pm
 Susa, *The Wise Women*; Grace & Holy Trinity Episcopal Cathedral, Kansas City, MO 2 pm
Glendon Frank; St Mary's Cathedral, San Francisco, CA 3:30 pm
David Higgs; Davies Symphony Hall, San Francisco, CA 7 pm

22 DECEMBER

Texas Baroque Ensemble; Church of the Transfiguration, Dallas, TX 7:30 pm

24 DECEMBER

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

31 DECEMBER

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

INTERNATIONAL

15 NOVEMBER

Bridget Marshall; Notre Dame de France, London, England 7:30 pm

16 NOVEMBER

James Johnstone; St James Church, Clerkenwell Green (London), England

17 NOVEMBER

Thomas Trotter; St Paul's Anglican, Toronto, Ontario

18 NOVEMBER

Thomas Trotter, masterclass; Deer Park United Church, Toronto, Ontario

20 NOVEMBER

Gillian Weir; Ulster Hall, Belfast, Northern Ireland 7:30 pm

23 NOVEMBER

Richard Pilliner; St James Church, Clerkenwell Green (London), England

29 NOVEMBER

Gillian Weir; Leeds Parish Church, Leeds, England 7:30 pm

30 NOVEMBER

Gillian Weir; Day-School, University, Huddersfield, England 10 am
Gerard Brooks; St James Church, Clerkenwell Green (London), England

1 DECEMBER

Gillian Weir, masterclass; Royal Northern College of Music, Manchester, England 10 am

4 DECEMBER

Gordon Stewart; Birmingham Cathedral, Birmingham, England 7:30 pm

13 DECEMBER

Duncan Middleton; Église Notre Dame de France, London, England 7:30 pm

Organ Recitals

LEE AFDAHL, Christ United Methodist Church, Rochester, MN, June 13: *Alleluys*, Preston; *Prelude and Fugue in a*, Bach; *Carillon*, Mathias; *Postlude pour l'Office de Complies*, Alain; *Pièce Héroïque*, Franck.

JANET SATRE AHREND, Cathedral of Our Lady of Lourdes, Spokane, WA, June 11: *Prelude and Fugue in E*, Lübeck; *Récit de Tierce en taille*, de Grigny; *Suite in C*, Zipoli; *Prelude and Fugue in e*, Bach; *Prelude*, Hensel; *I want to walk as a child of the light*, Biery; *Holy God, we praise thy name*, Carlson; *Gift of finest wheat*, Callahan; *Prelude in a*, Respighi; *In dulci jubilo*, Waters.

MAHLON E. BALDERSTON & DAVID A. GELL, Samarkand Chapel, Santa Barbara, CA, July 23: *Suite in B-flat*, Handel; *Concerto No. 1 in C*, Soler; *Jesus and the children*, *The sweet bye and bye*, Martin; *O Master, let me walk with thee*, Bitgood; *Variations on "Holy, holy, holy"*, Lovelace.

KAREN A. BARR, St. Thomas Church, New York, NY, May 28: *Homage to Perotin*, Roberts; *Passacaglia (Symphony in G)*, Sowerby; *Nova*, Roberts; *Adagio for Strings*, Barber; *Variations on "America"*, Ives.

RUTH BENNING, Christ United Methodist Church, Rochester, MN, August 15: *Fantasia in E-flat*, Saint-Saëns; *Prelude and Fugue in b*, Bach; *Rhapsody*, op. 17, no. 1, Howells.

RICHARD M. PEEK

Sac. Mus. Doc.

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

PREPARING ORGANISTS FOR THE 1990'S
 Workshops for Middle and High School Organists and New and Less-Experienced Organists

Naomi Rowley, D.M.A. Organist-Harpsichordist Teacher-Recitalist
 Rowley Music Services
 4807 Idaho Circle
 Ames, IA 50010
 (515) 296-2294

Dennis Schmidt
 DMA

Executive Director
 The Bach Festival
 of Philadelphia

Robert Shepfer

Organist - Choirmaster
 SECOND PRESBYTERIAN CHURCH

Indianapolis, Indiana 46260
 Recitals

KIRSTIN SYNNESTVEDT

D.M.A.

St. Mark's Episcopal Church
 Barrington Hills
 Studio, Glenview, IL 708/729-5829

SALLY SLADE WARNER, AAGO, ChM
 Carillonneur

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

A two-inch
 Professional Card
 in
 THE DIAPASON

Please write for rates
 380 Northwest Highway
 Des Plaines, IL 60016

TODD WILSON

F.A.G.O., ChM.

The Church of the Covenant
 11205 Euclid Avenue
 Cleveland, Ohio 44106
 Head of the Organ Dept., Cleveland Institute of Music
 Organ Faculty, Baldwin-Wallace College, Berea, Ohio

A two-inch Professional Card
 in
 THE DIAPASON

Please write for rates
 380 E. Northwest Highway
 Des Plaines, IL 60016-2282 Fax 708/390-0408

A radio program for
 the king of instruments

- NOVEMBER #9545 Purcell's Pleasure . . . on beyond the familiar 'Trumpet Tune', we celebrate one of England's foremost masters.
- #9546 Ring Those Bells! . . . a clangorous collection of 'carillon' compositions and other music on bell themes.
- #9547 Going On Record . . . a selective, annotated autumn survey of new releases of organ music on compact disc.
- #9548 Wait, oh Wait! . . . Harald Vogel, Murray Somerville, Wolfgang Rübsum, Donald Joyce and Marcel Dupré interpret music for Advent, the season of expectation and anticipation.



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

LARRY PALMER

Professor of

Harpichord and Organ

Meadows School of the Arts

SOUTHERN METHODIST UNIVERSITY

Dallas, Texas

75275

Musical Heritage Society recordings

PRESTON SMITH

DIRECTOR OF LITURGICAL MUSIC

Stella Maris Roman Catholic Church

1204 Middle Street

Sullivan's Island, South Carolina 29482

O: (803) 883-3108

H: (803) 577-5342

DAVID SPICER

First Church of Christ
 Wethersfield, Connecticut




House Organist
 The Bushnell Memorial
 Hartford

GORDON YOUNG



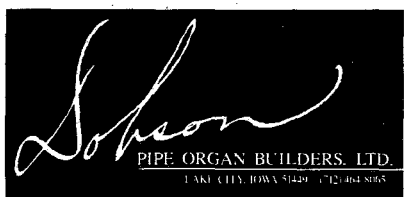
Mus. Doc., A.S.C.A.P.

ORGAN BUILDERS



L. W. BLACKINTON
and associates, inc.

380 FRONT ST.
EL CAJON, CA. 92020



JOHNSON
PIPE ORGAN BUILDERS, LTD.
TAKI CITY, IOWA 51429 • (712) 664-8165



FABRY
PIPE ORGANS
32 N. HOLLY AVENUE
FOX LAKE, IL 60009
708-587-1992 • Fax 708-587-1994

GEDDES PIPE ORGANS

Restorations—Additions
Electronic Enhancements
Since 1957

P.O. Box 18343 Austin, Texas 78760
512-385-2710

Repair and Service Tuning and Additions

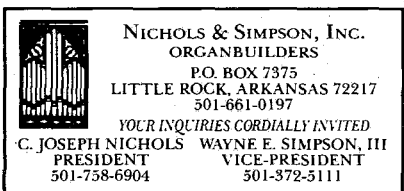
Milliman Organ Co.
ROBERT L. MILLIMAN
3300 Patricia Dr.
Des Moines, Iowa 50322
1-515-270-6913



3165 Hill Road
Eagleview, TN 37060
(615) 274-6400

MILNAR ORGAN COMPANY
CUSTOM BUILDING & RESTORATIONS

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



NICHOLS & SIMPSON, INC.
ORGANBUILDERS
P.O. BOX 7375
LITTLE ROCK, ARKANSAS 72217
501-661-0197

YOUR INQUIRIES CORDIALLY INVITED
C. JOSEPH NICHOLS WAYNE E. SIMPSON, III
PRESIDENT VICE-PRESIDENT
501-758-6904 501-372-5111

Send a copy of THE DIAPASON to a friend: Editor, THE DIAPASON, 380 E. Northwest Hwy., Des Plaines, IL 60016; or fax 708/390-0408.

KOPPEJAN
Pipe Organs Inc.
48228 Yale Rd. E., Chilliwack, B.C.
Canada, V2P 6H4
(604) 792-1623

NOACK

THE NOACK ORGAN CO. INC.
MAIN AND SCHOOL STREETS
GEORGETOWN, MASS. 01833
TELEPHONE: (508) 352-6266

GWILYM BEVAN, St. Peter's Cathedral, Charlottetown, Prince Edward Island, July 13: *Grand Choeur alla Handel*, Guilman; *Rhapsody on Breton Folk Melodies*, Saint-Saëns; *Chorale No. 2 in b*, Franck; *Benedictus*, op. 59, no. 9, *Introduction and Passacaglia*, op. 56, Reger.

JAMES BIERY, Cathedral of St. Joseph, Hartford, CT, May 21: *Prelude and Trumpetings*, Roberts; *Communion*, Purvis; *Suite*, Borowski; *Three Hymn Preludes*, Biery; *Toccata*, Weaver, June 4: *Alleluys*, Preston; *Fantasia and Fugue*, Parry; *Psalms-Prelude*, op. 32, no. 2, Howells; *Tuba Tune*, Cocker; *Benedictus*, Rowley; *Processional*, Canzonetta, *Toccata Giocosa*, Mathias, June 18: *Grand-Choeur dialogue*, Gigout; *Adagio*, Allegro (*Symphonie VI*), Widor; *Suite*, op. 5, Duruflé.

WILLIS BODINE, with Schola Cantorum, University of Florida, Gainesville, FL, June 13: *Messe propre pour les Convents*, Couperin; *Partita: Was Gott thut, das ist wohlgetan*, Pachelbel; *Prelude and Fugue in b*, S. 544, Bach.

TIMOTHY BUENDORF, Christ United Methodist Church, Rochester, MN, July 25: *Symphonie I in d*, op. 14, Vierne.

DAVID BULEY, St. Peter's Cathedral, Charlottetown, Prince Edward Island, July 27: *Vesper Voluntaries*, Elgar; *Fond d'orgue*, *Basse de trompette*, *Tierce en taille*, *Récit*, *Dialogue*, Marchand; *Cantilène*, *Grand Choeur Dialogue*, Reed; *Master Tallis' Testament*, Howells.

ELIZABETH & RAYMOND CHENAULT, Washington National Cathedral, June 25: *Sonata à Deux*, Litaize; *Eclogue*, Shephard; *Allegro for Organ Duet*, Moore; *The Emerald Isle*, Callahan; *Rhapsody*, Hakim.

ROBERT DELCAMP, Basilica of the National Shrine of the Immaculate Conception, Washington, DC, June 11: *Fantasia in f*, S. 608, Mozart; *Voluntary in F*, Stanley; *6 Versets on the Magnificat*, Dupré; *A Trumpet Minuet*, Hollins; *Resurrection*, King; *Scherzo (Symphonie II)*, Vierne; *Allegro giocoso*, op. 150, no. 7, Saint-Saëns.

STEVEN EGLER, with Frances Shelly, flutist, Cathedral of Christ the King, Atlanta, GA, July 26: *Suite in Classical Style for Flute*

and Organ, Near; *Rhapsody for Flute and Organ*, Weaver; *Four Psalms for Flute and Organ*, Albrecht; *Passacaglia (Symphony in G)*, Sowerby; *Three Pieces for Flute and Organ*, Sanders; *Trois Mouvements*, Alain; *Ballade*, Martin.

MICHAEL FARRIS, North Park College, Chicago, IL, May 19: *Prelude and Fugue in c*, Mendelssohn; *Sketches in c and f*, Schumann; *Variations on a Noel*, Dupré; *Concerto in d*, Vivaldi/Bach; *Annum per annum*, Pärt; *Prelude and Fugue on BACH*, Liszt.

MARY FENWICK, Cathedral of the Immaculate Conception, Camden, NJ, June 11: *Tuba Tune in D*, Lang; *Jesu, joy of our desiring*, *Fugue in E-flat*, S. 552, Bach; *Canon in A-flat*, *Sketch in D-flat*, Schumann; *Chorale in b*, Franck; *Were you there?*, *Morning has broken*, Wood; *Allegro vivace (Symphonie 5)*, Widor; *Voluntary in A*, Selby; *Spheres*, Falcone; *Prelude and Fugue in B*, Dupré.

THOMAS FITCHES, St. Peter's Cathedral, Charlottetown, Prince Edward Island, July 5: *Prelude and Fugue in D*, Buxtehude; *Concerto in c*, op. 10, no. 4, Stanley; *Trois Méditations sur la Sainte Trinité*, Langlais; *Choral No. 3 in a*, Franck.

WAYNE FOSTER, University of Florida, Gainesville, FL, June 9: *Suite du deuxième ton*, Clérambault; *Fantaisie in E-flat*, Saint-Saëns; *Pastorale*, Franck; *Four Sketches*, op. 56, Schumann; *Haec Dies resurgam*, *Amazing Grace*, Hebble; *Sur le Rhin*, *Impromptu*, *Toccata*, Vierne.

STEPHEN FURCHES, University of Florida, Gainesville, FL, June 12: *Praeludium in C*, Böhm; *Joseph est bien marié*, *Tous les Bourgeois de Châtres*, Balbastre; *Requiem*, Titcomb; *Toccata*, *O filii et filiae*, Farnam; *Fantasia and Fugue in c*, S. 537, Bach; *Inventions*, Locklair; *Te lucis ante terminum*, *Placare Christe servulis (Le Tombeau de Titelouze)*, Dupré.

REAL GAUTHIER, St. James United Church, Montréal, Québec, June 20: *Prelude, Récit de Nazard*, *Caprice sur les Grands Jeux*, Clérambault; *Prière*, Tanguay; *Prelude*, *Andante (S. 528)*, and *Fugue in G*, S. 541, Bach; *Es ist ein' Ros' Entsprungen*, *Herzlich thut mich verlangen*, Brahms; *Carillon de Westminster*, Vierne.

DAVID HATT, First Presbyterian Church, Oklahoma City, OK, July 23: *Canon in C Variations on "Vom Himmel hoch"*, Bach;

martin ott pipe organ company inc.

1353 Baur Boulevard
St. Louis Missouri 63132
(314) 589-0366

Phil Parkey AND ASSOCIATES

COMPLETE PIPE ORGAN SERVICE,
TUNING, VOICING AND BUILDING

2480-4 Briarcliff Road
(404) 315-7025 Box #244
(404) 315-0126 FAX Atlanta, GA 30329



PARSONS
PIPE ORGAN BUILDERS
OF ANAQUA, NEW YORK
4870 Bristol Valley Road, 14434-9309

QUIMBY PIPE ORGANS
INCORPORATED
WARRENSBURG, MISSOURI

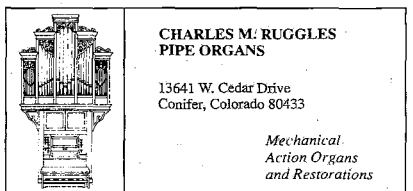
P. O. Box 434 Warrensburg, MO 64093
816/747-3066

Scott R. Riedel
CONSULTANT IN ECCLESIASTICAL
ACOUSTICS, MUSIC & ARCHITECTURE

11040 West Bluemound Road, Watwaola, Wisconsin 53226
(414) 771-8966

ROCHE
Organ Co., Inc.

799 West Water Street
Taunton, Mass 02780
pipe organs



CHARLES M. RUGGLES
PIPE ORGANS

13641 W. Cedar Drive
Conifer, Colorado 80433

Mechanical
Action Organs
and Restorations

B. RULE & COMPANY

Designing & Building
Tracker Pipe Organs of Singular Merit

P.O. Box 64 • New Market, TN 37820
615-475-9125

Frank J. Sauter & Sons

4232 West 124th Place • Alsip, Illinois 60658
708/388-3355

Repairing • Contractual Servicing • Rebuilding

UNITED STATES FEDERAL SERVICE

Statement of Ownership, Management, and Circulation (Required by 39 U.S.C. 3685)

Publication Title: THE DIAPASON

Issue Date: 9-29-95

Frequency: Monthly

Number of Issues Published Annually: 12

Annual Subscription Price: \$12.00

Office of Publication: 380 E. Northwest Hwy., Des Plaines, Cook County, IL 60016-2212

Owner: The Diapason Company, Inc., 380 E. Northwest Hwy., Des Plaines, IL 60016

Managing Editor: James H. Galloway

Editor: James H. Galloway

Business Manager: James H. Galloway

Circulation Data:

Total Copies (Net Press Run)	100,000
Printed Copies	100,000
Copies Not Distributed	0
Distribution Outside the United States	0
Distribution Within the United States	100,000
Total Distribution	100,000
Copies Not Distributed	0
Total Copies (Net Press Run)	100,000

Sonic Essay and Fugue, Bolz; *Variations on "St. Bride"*, Hatt; *Toccata, Capriccio, Basso ostinato, Prelude (Nine Pieces, op. 129)*, Reger; *Sinfonia from Cantata 29*, Bach; *Fantasia and Fugue*, Keller; *Prelude: God rest ye merry gentlemen/Es ist ein Ros' entsprungen*, Heller; *Three New Pieces*, op. 87, Widor; *Final (Symphony V)*, Vierne.

DAVID HERMAN, Basilica of the National Shrine of the Immaculate Conception, Washington, DC, June 25: *Fanfare*, Mathias; *Intrada, Voluntary on the "Old 100th"*, *Trumpet Tune*, Purcell; *Komm, Gott Schöpfer, Heiliger Geist*, S. 631, 667, *Meine Seele erhebet den Herren*, S. 648, Bach; *Music for the Royal Fireworks*, Handel; *Down Ampney*, Bender; *Mariales*, Hakim; *Pavane*, Fauré; *Alleluys*, Preston.

BOYD JONES, University of Notre Dame, South Bend, IN, July 9: *Prelude and Fugue in c*, S. 546, Bach; *Humoresque "L'organo primitivo"*, Yon; *Improvisation*, op. 150, no. 7, Saint-Saëns; *Sonata III*, Hindemith; *Sonata in d*, op. 148, Rheinberger.

JEFF JUBENVILLE, St. James United Church, Montréal, Québec, June 13: *Final*, *Adagio (Symphonie III)*, Vierne; *Cantilène (Symphonie Romane)*, Widor; *Deux Esquisses*, Dupré; *La Nativité*, Langlais; *Epilogue on "Nun danket"* and *"Ballerma"*, Daveluy.

SARAH KOEHLER, Concordia College, St. Paul, MN, July 23: *Prelude and Fugue in g*, *Nun komm, der Heiden Heiland*, *Prelude and Fugue in f-sharp*, Buxtehude; *Partita on "Nun komm, der Heiden Heiland"*, Distler; *Arioso and Finale*, Hurd; *Andantino*, *Pasticcio*, Langlais; *Variations sur un thème de Clément Jannequin*, *Litanies*, Alain.

KEVIN KOMISARUK, St. James United Church, Montréal, Québec, July 4: *Prelude and Fugue in a*, S. 543, Bach; *Variations on "Wo Gott zum Haus nicht gibt sein Gunst"*, Distler; *Sonata No. 2*, Hindemith; *Hymne au soleil*, op. 53, no. 3, Vierne.

NANCY LANCASTER, with David Baldwin, trumpeter, House of Hope Presbyterian Church, St. Paul, MN, June 18: *Toccata*, Martini; *Theme and variations "Chantez à Dieu chanson nouvelle"*, Cellier; *Sonata III*, Hindemith; *Praeludium in c*, S. 546, Bach; *Sonata Decima*, Grossi; *Sensa Misura (Sonata for Trumpet and Organ)*, Hovhaness; *Sonata pour Trompette et Orgue*, Delerue; *Two Pieces*, Boulanger; *Carillon de Westminster*, Vierne.

PIPE ORGAN BUILDERS - EST. 1877

SCHOENSTEIN
SAN FRANCISCO

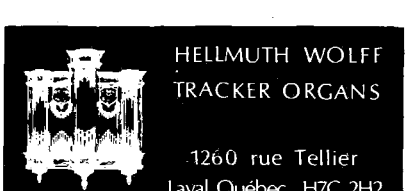
3101 20th ST. 94110 • (415) 647-5132

SINCE 1902

SUTHERLAND
LEATHER AND FELT CO., INC.

2963 INDUSTRIAL ROW • TROY, MICHIGAN 48064
TEL: (810) 280-0450 • FAX: (810) 280-1034

YOUR COMPLETE SUPPLIER OF MUSIC MATERIAL
FELT, LEATHER, CORK



HELLMUTH WOLFF
TRACKER ORGANS

1260 rue Tellier
Laval, Québec H7C 2H2

THE DIAPASON

September, 1995

Volume 18, Number 9

Subscription Rates:

Individual (U.S. & Canada)	\$12.00
Individual (Outside U.S. & Canada)	\$24.00
Library/Institutional	\$48.00
Student (U.S. & Canada)	\$6.00
Student (Outside U.S. & Canada)	\$12.00
Life (U.S. & Canada)	\$1,200.00
Life (Outside U.S. & Canada)	\$2,400.00

Advertising Rates:

Full Page (10 columns)	\$100.00
Half Page (5 columns)	\$50.00
Quarter Page (3 columns)	\$25.00
Small Ad (1 column)	\$10.00

Instructions to Publishers:

1. Complete and return this form with your subscription order to: THE DIAPASON, 380 E. Northwest Hwy., Des Plaines, IL 60016.

2. The publisher will bill you for advertising space. Payment should be made in advance.

3. The publisher will not be responsible for return of unsolicited manuscripts.

4. The publisher will not be responsible for return of unsolicited manuscripts.

5. The publisher will not be responsible for return of unsolicited manuscripts.

SUSAN LANDALE, Grace Cathedral, San Francisco, CA, June 30: *Symphonie VI, Vierner; In Assumptione Beatae Virginiae Mariae* (L'Orgue Mystique no. 35), Tourne-mire; *Prière après la Communion, Offrande & Alleluia final* (Le Livre de Saint Sacrement), Messiaen.

EVELYN LIM, Wesley Methodist Church, Singapore, June 10: *Toccata and Fuga*, op. 59, Reger; *Herzlich tut mich verlangen, Herzlich tut mich erfreuen*, Brahms; *Litanies*, Alain; *Variations on "Engelberg"*, Huay-Ming Ng; *Jesus calls us o'er the tumult*, Bolcom; *Jig for the Feet*, Albright; *Toccata and Fugue in d*, S. 565, Bach.

JOAN LIPPINCOTT, Methuen Memorial Music Hall, Methuen, MA, June 26 and 28: *Sonata IV in B-flat*, Mendelssohn; *Trois Danses*, Alain; *Canticum Novum*, Hannahs; *Symphonie VI*, Widor.

LUDGER LOHMANN & ROBERTA GARY, Lutheran Theological Southern Seminary, Columbia, SC, June 8: *Toccata, Adagio and Fugue in C*, S. 564, *Allein Gott in der Höh' sei Ehr'*, S. 662, 663, 664; *Prelude in E-flat*, S. 552i, *Allein Gott in der Höh' sei Ehr'*, S. 675, 676, 677, *Fugue in E-flat*, S. 552ii, Bach.

FREDERICK SWANN, The Riverside Church, New York, NY, May 2: *Fanfare to the Tongues of Fire*, King; *Sonatina*, Sowerby; *Come, sweet death*, Bach/Fox; *Résurrection*, Dupré; *Jesus, lead thou on*, Karg-Elert; *Introduction, Passacaglia and Fugue*, Willan.

MAX YOUNT, St. Paul Lutheran Church, Beloit, WI, June 11: *Fantasia and Fugue in C*, David; *Pange lingua*, Titelouse; *Prelude and Fugue in e*, Sanders; *Vater unser*, Scheidt; *Christus, der ist mein Leben*, David; *Valet will ich dir geben*, S. 736, *Prelude and Fugue in D*, Bach.

CLASSIFIED ADVERTISING

Classified Advertising Rates
will be found below

POSITIONS AVAILABLE

Organbuilders and Technicians with service and/or shop experience needed immediately for full time positions. Opportunities in building mechanical and electro-pneumatic instruments as well as service in the beautiful Pacific Northwest. Marceau & Associates Pipe Organ Builders, Inc. 503/231-9566.

Skilled pipemaker wanted by busy Midwestern shop. Excellent wages, benefits and working conditions. Send resume to BOX JL-2, THE DIAPASON.

Editor or Exec. Sec./Editor for the American Institute of Organbuilders. Interviews April, 1996. Positions begins June 1, 1996. Send letter and resume to Roy Redman, 6812 Robinhood Ln., Ft. Worth, TX 76112.

Experienced, Solid-state console builder wanted by major New England pipe organ manufacturer. Steady, full-time position with established company. Some road work possible. Good wage scale, generous benefit package. REPLY BOX JL-3, THE DIAPASON.

MISCELLANEOUS WANTED

Pipemaking mandrels wanted, all sizes and shapes. Also we need soldering irons, shears, casting equipment. Call Mike 1-800/917-5707.

MISCELLANEOUS

Used organ music bought and sold. Extensive list of standard and antiquarian items from Pomo D'Oro, P.O. Box 2264, Mt. Pleasant, SC 29465.

PUBLICATIONS/ RECORDINGS

Milwaukee—New Orleans—San Francisco. CD recordings of historic pipe organs in each of these cities and surrounding areas are produced by the Organ Historical Society. A very wide range of repertoire on each 2-CD or 2-cassette set includes familiar and entirely obscure works, many not otherwise available on recording, or even in print. OHS-90, *Historic Organs of Milwaukee*, features 25 organs from Madison to Milwaukee and the towns in between, and as many organists playing. OHS-89, *Historic Organs of New Orleans*, includes 17 organs from Natchez to the Bayous, with works ranging from anonymous ones composed for Colonial American governors to great 19th and 20th century French repertoire played on magnificent organs restored for the purpose, in resonant acoustics. OHS-88, *Historic Organs of San Francisco*, includes 20 organs played by 20 organists in 31 compositions by 30 composers. All three were recorded during OHS national conventions and include booklets with photos and stoplists of all the organs. Send \$22.95 for each 2-CD or 2-cassette set plus \$1.85 shipping for the entire order to OHS, Box 26811, Richmond, VA 23261.

Allen organ owners: 15 MIDI performance disks are available, featuring Devon Hollingsworth, organist, playing over 125 major works. Simple connection to any MIDI-equipped Allen organ, and can be adapted to any MIDI keyboard, including pipe organs. For catalog, send \$3 to: Devon Hollingsworth, 234 58th Place, Willowbrook, IL 60514.

All replies to box numbers that appear without an address should be sent to The Diapason, 380 E. Northwest Highway, Des Plaines, IL 60016-2282.

PUBLICATIONS/ RECORDINGS

Free Audio-Video Catalog. CDs, audio & videocassettes: Classical, 2-Organ, Gospel, Theatre, and Instructional. Write to: Allen Organ Co., P.O. Box 36, Macungie, PA 18062-0036, or phone 610/966-2202.

NY Paramount Wichita Wurlitzer; 4/38 theatre pipe organ newsletter, concert schedule, cookbook, recordings. Write WTO-D, 6141 Fairfield, Wichita, KS 67204.

A Guide to North American Organbuilders by David Fox, in the format of a biographical dictionary, lists nearly 6,000 organbuilders working in the U.S. in the 18th, 19th, and 20th Centuries, with dates, company affiliations, family relationships, etc. 256 pages, hardbound. \$24.95 plus \$1.85 p&h. Published and sold by the Organ Historical Society, Box 26811, Richmond, VA 23261.

The Organ Literature Foundation, world's largest supplier of organ books and recordings, offers Catalog "CC" listing 772 books, 3,942 classical organ LPs, Cassettes and CDs, etc. Send \$2 or 5 international reply coupons. The Organ Literature Foundation, 45 Norfolk Rd., Braitree, MA 02184-5918. 617/848-1388.

Free Catalog of Pipe Organ CDs, tapes, and books from the Organ Historical Society. With 56 pages, this catalog lists organ recordings, videos, publications, and other items, some of which are produced by the OHS. The catalog also includes many items that are hard to find or unavailable elsewhere. OHS, Box 26811, Richmond, VA 23261. Call or FAX 804/353-9266

John-Paul Buzard Organ Craftsmen, Inc.
112 W. Hill St. ♦ Champaign, IL 61820 ♦ 217.352.1955

Member APOBA (317) 637-5222
Goulding & Wood, Inc.
823 Massachusetts Ave. Indianapolis, IN 46204

BERGHAUS ORGAN CO. INC.
708-544-4052 Fax 708-544-4058
537 South 25th Avenue • Bellwood, Illinois 60104

ORGANS BY
Gabriel Kney
137 FALCON STREET,
LONDON, ONTARIO, CANADA.
N5W 4Z2 (519) 451-5310

J.F. NORDLIE COMPANY
PIPE ORGAN BUILDERS
504 South Charlotte Avenue
Sioux Falls, South Dakota 57103-2612
1-800-456-0834

TAYLOR & BOODY
ORGAN BUILDERS
George K. Taylor John H. Boody
Route 1, Box 58 B, Staunton, Virginia 24401
Telephone: (703) 886-3583

Bunn - Minnick Company
Excellence in Pipe Organ Building and Service
875 Michigan Avenue
Columbus, Ohio 43215
(614) 299-7934
1-800-292-7934

LEVSEN ORGAN COMPANY
P.O. BOX 542 BUFFALO, IOWA 52728 (800) 397-1242

ROSALES ORGAN BUILDERS, INC.
2919 EAST ELEVENTH STREET • LOS ANGELES, CALIFORNIA 90021
(213) 262-9253

Robert M. Turner Organbuilder, Inc.
15732 Tetley Street, #39
Hacienda Heights, CA 91745 (818) 814-1700

CLASSIFIED ADVERTISING RATES

Regular classified advertising is single paragraph "want ad" style. First line only of each ad in bold face type.

Display classified advertisements are set entirely in bold face type with the addition of a ruled box (border) surrounding the advertisement.

Regular Classified, per word	\$.50
Regular Classified minimum	8.00
Display Classified, per word	.75
Display Classified minimum	25.00

Additional to above charges:
Box Service (mail forwarding) 7.00

NOTE: Orders for classified advertising must be accompanied by payment in full for the month(s) specified. Orders will be accepted for one, two, three, four, five, or six months in advance.

Non-subscribers wanting single copies of the issue in which their advertisement appears should include \$2.00 per issue desired with their payment.

The Diapason reserves the right to designate appropriate classification to advertisements, and to reject the insertion of advertising deemed inappropriate to this magazine.

THE DIAPASON • 380 NORTHWEST HIGHWAY • DES PLAINES, IL 60016

insert the advertisement shown below or enclosed in the Classified Advertising section of THE DIAPASON for the following issue(s):

Category _____ Regular Boldface

Ad Copy _____

PAYMENT MUST ACCOMPANY ORDER

Name _____ Phone _____
Address _____ Total Enclosed _____
City/State _____ Zip _____ Date Sent _____

CLASSIFIED ADVERTISING

Classified Advertising Rates
will be found on page 25

HARPSICORDS

Special price replica of 1545 Ottavino Spinetti. Portable w/case. 45 notes. Very beautiful. Set up w/electronic pickup for use as solo voice w/organ or choir continuo. Paul Power, 602 E. Court, Janesville, WI 53545. 608/754-3110.

Harpichords by Knight Vernon. Replicas of antique instruments carefully made and elegantly decorated. 8201 Keystone, Skokie, IL 60076. 708/679-2809.

PIPE ORGANS FOR SALE

30-rank, 3-manual pipe organ in original condition. Gottfried pipework, 1942 Tellers chests, reservoirs, & horseshoe console, two enclosures. Contact Jewish Temple, 930 Liberty Street, Erie, PA 16502; 814/454-2426.

Hilgreen Lane #752 2/10 theatre organ (1924) 5" wind. Reinstalled in 1931 in Masonic Temple. Pipe work in nice shape. Will sell for low offer, but buyer must remove. Possibly will break up for parts. Call John Decker 216/281-7900 (9-4) or 216/888-7192.

Five organs: 4-rank Schantz, 3-rank Austin, 2-rank Aeolian-Skinner, 4-rank Moeller, 4-rank Snyder-Neuman. All well-maintained, approx. 30 years old. Call Dr. Christelle Menth, Concordia College, Seward, NE, at 402/643-7282.

Two-manual, 20-rank 1946 Moller organ, rebuilt 1978. \$12,000 negotiable, buyer to remove. May be seen and played. Available January 1996. Contact St. Paul's Episcopal Church, 2216 17th St., Bakersfield, CA 93301; 805/861-6020, Sue Wagner, organist.

PIPE ORGANS FOR SALE

All-new, 3-manual Wicks Allegro, 14 ranks, 38 speaking stops. Available for immediate delivery. Free standing med. oak case, detached d.k. console (AGO std). Maple tilt tabs, walnut stops, 10 yr. warranty. Multiple pistons and memory levels. Independent ensembles all divisions. Factory priced \$133,433 plus shipping. Installation included. Call 1-800/444-WICK for photo and complete spec.

All-new, 2-manual, 6-rank Wicks organ available for immediate delivery. Free standing walnut case, angled towers, detached drawknob console (AGO std). 15 memory levels, 8 couplers, gen. cancel, MIDI option & more. 10 yr. warranty applies. Factory priced \$65,873.00 plus shipping. Installation included. Call 1-800/444-WICK for photo and complete spec. and add'l. info.

2-manual, 5 ranks, Wicks unit organ. An Oboe and a 4' Octave were added to a self-contained 3-rank organ. Excellent playing condition. Please make offer. St. Mark's Episcopal Church, 1550 7th Avenue, Silvis, IL; 309/792-3306.

Urban renewal and church closings/mergers frequently make pipe organs available for recycling. Since 1959 we have relocated nationwide, hundreds of carefully renovated instruments, to churches which could not afford new ones. We are now listing more than 300 pipe organs, large and small, old and new, mechanical and electric action. Please send \$6.00 in stamps for our current brochure. Or let us know if you have a pipe organ for sale; we may be able to help. Organ Clearing House, Dept. D, P.O. Box 104, Harrisville, NH 03450-0104. Tel. 603/827-3055; Fax 827-3750.

One-manual, three-stop, German built tracker positive. 8ft gedeckt (oak), 4ft rohrflute, 2ft principal. Oak case, ebony/bone keyboard, excellent condition. \$12,000. For details, reply: THE DIAPASON, BOX SP-1.

PIPE ORGANS FOR SALE

English Organ (1985). Two manuals, 17th-century style (looks, sound), four ranks, quarter-sawn oak case, hand-carved shades, unique. Being replaced by a larger. Price negotiable. SASE for details/photo to Norman Ryan, Box 99005, Durham, NC 27708.

Casavant 1954, 6 stops, oak console, 2 man & ped, comb. action, 16' reed in ped. Condition like new. Best offer. Call 604/792-1623 or fax 604/792-3197.

Two-manual, 18-rank, 1990 electric-action Brys, w/Klann tablet console & Spencer blower. New Trumpet & Principal chorus w/some 1916 Hall pipes; no casework. Reservoirs & chests need rebuilding. 20K neg. Cont: 1st Cong. Ch., Pine & Pleasant St., Claremont, NH 03743, Attn: Bonnie Douglas; 603/863-4776.

2-Manual, 4-Rank Möller Artiste. Will remove and crate. Add'l repairs, delivery, installing possible. Call 609/497-4807.

4-rank unit liturgical pipe organ with preparation for 5th rank. Excellent condition. Asking \$12,000. Call 517/323-3174.

Möller two manual organ, 1966, 12 ranks, 10 stops; \$20,000 or highest bid. Two manual key desk console \$1500. Fagott 16' full length by Giesecke \$2000. 510/937-2914.

THEATRE ORGANS FOR SALE

3/44 Kimball (hybrid) theatre pipe organ at Congress Theatre, Chicago. To be sold as is, where is, as a unit only. Have spare ranks and parts. SASE for specs and parts list. Arthur Fike, 4007 N. Springfield, Chicago, IL 60618.

REED ORGANS

2MP Estey style "T" (c. 1920); ten ranks, five couplers. Oak case. Motor cranked. \$750/best offer. Bethlehem, PA. 610/694-0184.

Estey #435545 2m & AGO-spec p, 15-stop, 13r reed organ with case & Sears blower. Refurbishable. D. Whitehouse. 312/868-9533. St. Gregory Episcopal School, 201 S. Ashland, Chicago, IL 60607.


ELECTRONIC ORGANS WANTED

Hammonds B-3/C-3 wanted. Top cash paid. Nationwide pick up. Dealer needs these organs for small churches, etc. Let's find a good home for your instrument. We pay by cashier's check before organ leaves your home/church. Call now or send pictures to: Keyboard Exchange International, 8651 Portside Ct., Orlando, FL 32817; 407/671-0730; fax 407/671-2272. (Not ready to sell yet? Save this ad.)

ELECTRONIC ORGANS FOR SALE

Rodgers organ, Concord 755, 2 manuals, full 32-note AGO pedalboard, 60 stops, 24 pistons, 17 toe studs, transposer, 2 expression pedals, crescendo pedal, midi preparation (midi included), locking roll-top, lift-lid bench, automatic turn-off circuit, walnut finish. Pipe ranks can be added. \$13,500. Call 703/382-8984.

Johannus opus 230: 2-manual and pedal, 61/32, 37 speaking stops, 4-channel internal speakers with external control and jack, 3 memories on 8 pistons plus 6 presets. \$5,995.00. Phone 312/745-7097 evenings.



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

Traditional Quality Craftsmanship
Electro-Pneumatic Actions • New Organs
Tracker Restorations • Electrical Renovations

P.O. Box 24 • Davidson, NC 28036
1-800-446-2647
Fax 704-892-4266



Benjamin K. Williams
Owner


Knowlton Organ Co.
Member:
American Institute of Organbuilders

VISSER-ROWLAND

713/688-7346
2033 JOHANNA B
HOUSTON 77055

Member
International Society of Organbuilders
Associated Pipe Organ Builders of
America

For Sale This Space
For advertising information contact:
The Diapason
380 E. Northwest Hwy.
Des Plaines, IL 60016-2282
or Fax 708/390-0408



ANDOVER

P.O. Box 36
Methuen, Massachusetts 01844
Telephone (508) 686-9600
Fax (508) 685-8208

The World's Foremost Restorers of 19th Century American Organs
New Mechanical Organs Based on the Heritage of Great Organbuilding

ARNDT ORGAN SUPPLY COMPANY

1018 Lorenz Dr. • Box 129 • Ankeny, IA 50021-0129
Phone/Fax (515) 964-1274


■ Engraving ■ Blowers ■ Tremolos
■ Pipe Organ Supplies ■ Solid Sate Systems

Send \$7.50 today (U.S.A.) for our catalog.
Quality Since 1966

**Prestant
Pipe Organs, Inc.**

P.O. Box 5099 San Antonio, Texas 78201

(512) 782-5724
(512) 494-1540



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

ORGAN BUILDING/RESTORATION

T. R. RENCH & CO.
RACINE, WIS. 53403

1405 SIXTEENTH ST. • 414/633-9566

FOR SALE

This space, as low as \$30 per issue on a 12-insertion contract. Want more details? Rate card sent on request.

THE DIAPASON
380 Northwest Highway
Des Plaines, IL 60016



**A. F. Schlueter
Pipe Organ Sales
and Service, Inc.**

New Organ Sales • Rebuilding and Additions
Maintenance and Tuning

Box 838, Lithonia, Georgia 30058 • (404) 482-4845

BELLS

CHIME SYSTEMS • CARILLONS • ELECTRIFICATION

TOLL FREE 1-800-544-8820

vanBergen Bellfoundries, Inc.

Known for Quality

Manufacturer of Organparts:
OTTO HEUSS KG
POBox 1162 6302 LICH W.Germany



HEUSS
ORGELTEILE

CLASSIFIED ADVERTISING

Classified Advertising Rates
will be found on page 25

ELECTRONIC ORGANS FOR SALE

Allen 3 manual digital computer organ, model 903-3, drawknob, suitable for large or medium sized church, 22 speakers, 50 stops, 3 pedals, 6-rank chest and console. 708/474-9398 before 9 A.M. or after 6 P.M., or leave message.

MISCELLANEOUS FOR SALE

Complete 6-rank Kilgen, crated, less console, best offer. Also miscellaneous pipes, reservoir, 6-rank chest and console. 708/474-9398 before 9 A.M. or after 6 P.M., or leave message.

1969 four-manual M.P. Moller drawknob console from the 80-rank Skinner organ at Royce Hall, U.C.L.A. 8-cut ivory keys, ebony sharps with tracker touch, 1982 SSL bi-level combination system, built-in Laukhuff blower and OSI rectifier. All drawknob and coupler tablet action pneumatics re-leathered in 1986. Mahogany exterior, rosewood interior. Console and keyboards in excellent condition, no wear. Console is available immediately. Robert M. Turner, Organbuilder, Inc., 15732 Tetley St., #39, Hacienda Heights, CA 91745, or call 818/814-1700; facsimile 818/814-0872, and I will be glad to send you all the details.

Klann 2M console \$800. Aeolian 3M player console No. 1402 \$3,000. Aeolian 41-note Harp \$1,800. Wicks 2M 10-stop organ has case \$6,000. Pfeiffer 1896 1M 8-stop \$4,000. Aeolian 16" Tibia pipes and chest. St. Louis Pipe Organ Co., 314/521-0085.

Meidenger 1/2 HP 5 amp blower \$500. Call Helen, St. James' Episcopal Church, 860 N. Section Street, Fairhope, AL 36532. 334/928-2912.

1920s walnut finish 3MP rolltop console shell. Gothic side panels. Very good condition. \$300. Rebuildable 3-rank electro-pneumatic straight chest. \$100. Indianapolis 317/359-7302.

MISCELLANEOUS FOR SALE

Organ Supply Geigen Principal and State Trumpet with chest. Excellent condition, \$4100. Stephen Tappe, Good Shepherd, Jacksonville, FL. 904/387-5693.

Complete Reisner relay, 2 manual & pedal, never used; Wicks 3-manual console; old wind chests; SLIC motors. Temple Organs, 816/232-2008.

Pipe organ parts: 20-plus pipe ranks, Möller Harp, some chests, stop boards, magnets, Spencer blower, small parts, books, tools, \$3,000 OBO for all. SASE for list. Stuart, 805 Carpenter, Iron Mountain, MI 49801. 906/774-2931.

Möller pipe organ console, three-manual drawknob, 1953. Scottsdale, Arizona. \$2,000.00. 602/994-1930.

Virgil Practice Clavier, oak case, like new, complete with two books, \$2500.00. Call evenings 207/966-3872.

Used pipes and organ equipment. SASE, Lee Organs, Box 2061, Knoxville, TN 37901.

SERVICES/ SUPPLIES

Established builder, Wicks Organ Co., offers American-made zinc pipes: 8', 16' & 32'. Made from stable American zinc in our shop. Expeditious turn around times, voiced or unvoiced. No overseas shipping delays. 85+ years experience. Call Jim, John or Jack at 618/654-2191 for estimates.

Blowers of heavy steel construction featuring high output, moderate pressure, low noise level & factory direct pricing. For catalog & consultation call White Blower Mfg. Co. 1-800/433-4614; fax 517/323-6907.

SERVICES/ SUPPLIES

New organ pipes, produced by European craftsman. All styles and materials. Scaling, voicing, etc. to your specification. Sample pipes available. Jozef Lasota & Sons, P.O. Box 244, Highmount, NY 12441; tel 914/254-9876.

Organ Releathering. Quality workmanship guaranteed. Specializing in reservoirs. Also all types of pneumatics, pipe stoppers, valves, and tremolos. Renaissance Pipe Organ Company, 2520 Kimberly, Ann Arbor, MI 48104. 313/668-6941.

Releathering services for professionals, churches, and amateurs at wholesale prices to include pouch boards, all types pneumatics, primary actions, reservoirs and stop actions. Highest quality materials used and quick turn around assured. Shenandoah Organs, 351 Chinquapin Dr., Lyndhurst, VA 22952. 703/942-3056.

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

"The Pneumatic Works." Specializing in all types of releathering. Write: 76 Ed Clark Rd., Colrain, MA 01340, or phone 413/624-3249.

MIDI COMPATIBLE MODULAR CONTROL SYSTEM for pipe & electronic organs using +10V to +17V keying, stop & magnet voltage. This modular system has been designed for small to medium size instruments. Each module uses just three types of circuit boards; Input, Output & Processor. They can be arranged to become one of any combination of the following systems: 1) Organ Keyboard to sound module interface. 2) Record-Playback using a MIDI Sequencer. 3) Sequencer to magnet drivers. 4) Eight memory level capture type combination action. Features are low cost & simplicity of wiring. All interconnections are by ribbon cable with plug-in junction strips and MIDI connectors. Phone or write Devtronix Organs, Inc., 1823 Avondale Ave., Sacramento, CA 95825. 916/971-9074; fax 916/971-1926.

SERVICES/ SUPPLIES

Releathering. Burness Associates can provide all your releathering in our modern well-equipped shop. We specialize in Skinner, Casavant, and Moller pouch boards and actions. We can also provide services on the actions of other manufacturers. Burness Associates, P.O. Box 564, Montgomeryville, PA 18936. 215/368-1121.

Austin actions recovered. Over 25 years experience. Units thoroughly tested and fully guaranteed. Manual motor, \$34.00 f.o.b. Technical assistance available. Foley-Baker, Inc., 1212 Boston Trnkp., Bolton, CT 06043. 1-800/621-2624.

Solid State relay for pipes. Save 50% by assembling these simple printed circuit modules to make any relay configuration required. Highest quality components supplied. Write for information: Devtronix Organs, Inc., 1823 Avondale Ave., Sacramento, CA 95825.

Combination Action, capture type. Least expensive and most reliable system available. Modular form lets you buy only what is required. Compatible with any relay. Not a kit. Write for information: Devtronix Organs, Inc., 1823 Avondale Ave., Sacramento, CA 95825.

Low note pedal generator for pipes. Will supply all 32 notes at pitches and voices required. Single tuning adjustment. Power amplifiers and speakers to match the installation. Compare our low price to others. Write for information: Devtronix Organs, Inc., 1823 Avondale Ave., Sacramento, CA 95825.

REEDS—Extend resonators to tune Trumpet pipes at the "flip" point. Full tone and tuning that lasts! Cleaning, repair, and voicing of complete stops or single pipes. We send packing materials for safe transport. Call: Herbert L. Huestis, 604/946-3952. Shipping: 1574 Gulf Road, Point Roberts, WA 98281.

Harris Precision Products *Builders of high quality Pipe Organ Components*

7047 S. Comstock Avenue, Whittier, California 90602 U.S.A. • (213) 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.

Pipe Organs • Additions • Consoles

New • Rebuilding • Solid State Updating

P.O. Box 945 • 901 Pope Ave. • Hagerstown, MD 21741 • (301) 797-4300



A & J Reed & Pipe Organ Service

ARCHIE MARCHI & JOE CORKEDALE

(914) 561-1480

36 CARTER STREET NEWBURGH, NY 12550

JULIAN E. BULLEY

New Organs — Rebuilding Service SINCE 1906

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

H.W. DEMARSE TRACKER ORGANS

518-761-0239
2 Zenus Dr., Queensbury, NY 12804-1930

DURST PIPE ORGAN & SUPPLY COMPANY

817 Old Boones Creek Road
Jonesborough, TN 37659
(615) 753-4521

William R. Durst

Reservoirs Chests Termolos
Swell Engines Swell Fronts

Quality from the Past Competitive for the Future

Greenwood Organ Co.

"Three Generations at Organ Building"
CHARLOTTE, NORTH CAROLINA 28218
P.O. Box 18254 704/334-3819

GUZOWSKI & STEPPE ORGANBUILDERS INC

NEW INSTRUMENTS
REBUILDS - ADDITIONS
TUNING & SERVICE

4717 NORTHEAST 12TH AVENUE
FT LAUDERDALE, FL 33334
(305) 491-6852

Lewis & Hitchcock, Inc.

Pipe Organ Builders Since 1915

8466-A Tyco Road
Vienna, VA 22182
1-800/952-PIPE

CHARLES W. McMANIS

Voicer & Tonal Finisher

20 Cowles Road
Woodbury, CT 06798

Patrick J. Murphy & Associates, Inc.
Organbuilders

New Organs • Maintenance • Restorations • Additions
Old Reading Pike Suite 1D 610/970-9817
Stowe, PA 19464 Fax 610/970-9297

PROSCIA ORGANS

MICHAEL PROSCIA ORGANBUILDER, Inc.
BOX 547 • BOWDON, GEORGIA 30108 • (404) 258-3388

W. Zimmer & Sons pipe organ builders

Nations Ford Road / P. O. Box 520
Pineville, NC 28134
704/588-1706

THE DIAPASON

380 E. Northwest Highway • DesPlaines, IL 60016-2282

NEW SUBSCRIBER
 RENEWAL
ENCLOSED IS

\$36.00—3 years
 \$27.00—2 years
 \$18.00—1 year

Foreign subscriptions:
 \$60.00—3 years
 \$43.00—2 years
 \$28.00—1 year

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

Name _____
Street _____
City _____
State _____ Zip _____

Karen McFarlane

Artists

12429 Cedar Road, Suite 29
 Cleveland, Ohio 44106
 (216) 721-9095/9096
 (216) 721-9098 (FAX)



William Albright



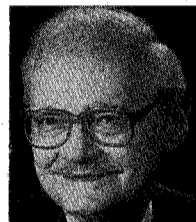
Diane Meredith
Belcher



Guy Bovet +



Stephen Cleobury* +



David Craighead



Michael Farris



Gerre Hancock*



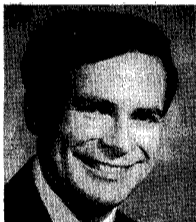
Judith Hancock



Martin
Haselbock +



David Higgs



Clyde Holloway



Peter Hurford



Marilyn Keiser



Susan Landale +



Olivier Latry +



Joan Lippincott



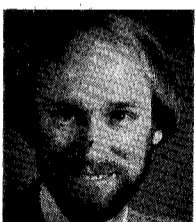
Thomas Murray



Peter Planyavsky +



Simon Preston* +



George Ritchie



Daniel Roth



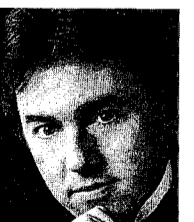
Donald Sutherland



Frederick Swann



Ladd Thomas



Thomas Trotter +



John Weaver



Gillian Weir +



Todd Wilson



Christopher Young

Choral Conductors*
 George Guest
 David Hill
 Martin Neary

+ = available 1995-96