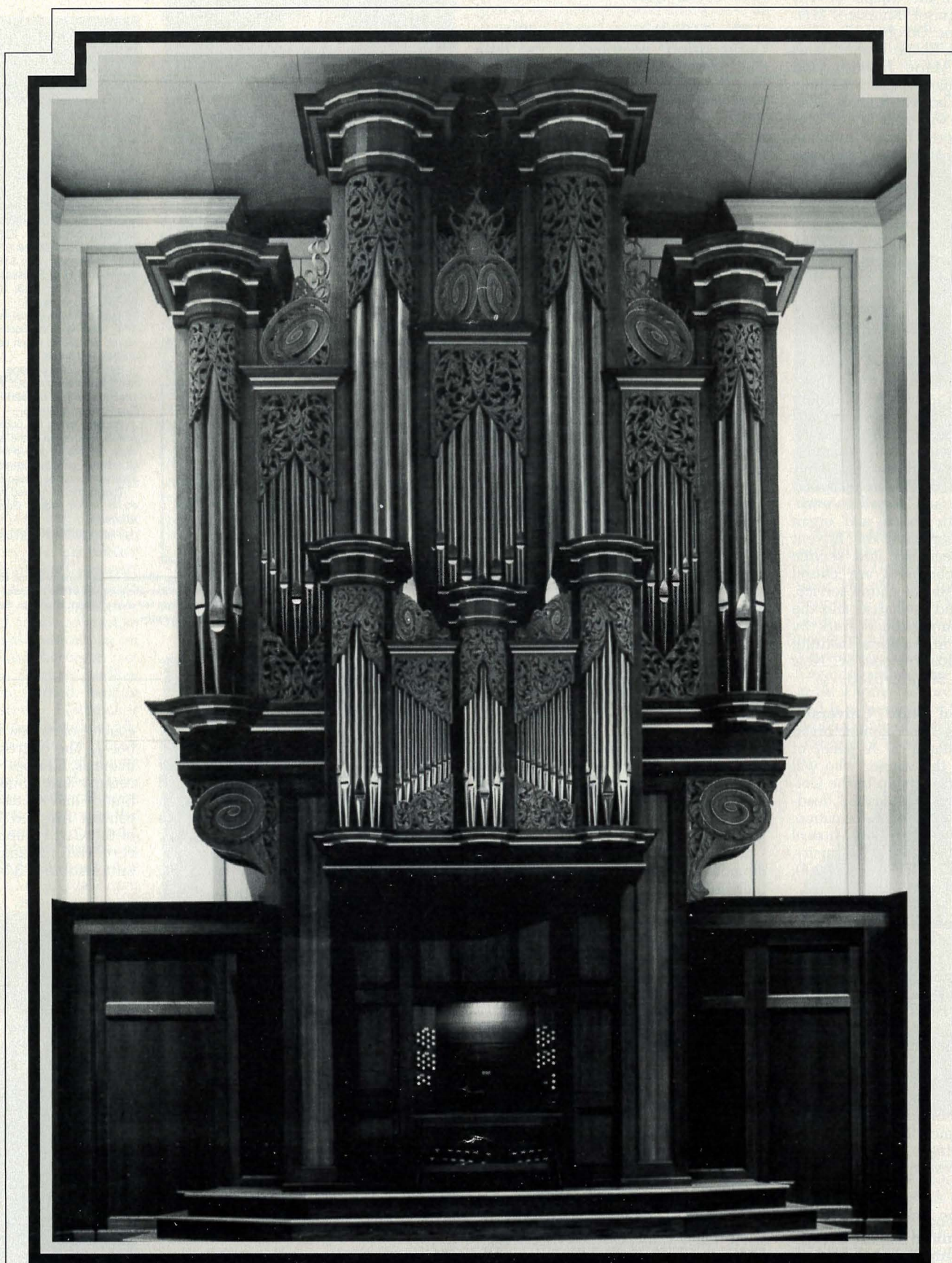


THE DIAPASON

DECEMBER, 1995



Lawrence University, Appleton, WI
Feature article on page 17

Here & There

The William Ferris Chorale began its 1995-96 season on December 1 with a Christmas concert featuring Mathias' *Ave Rex*. The season continues January 19, A Feast of Songs; February 16, works of Franck; April 26, music by younger composer friends of the chorale; June 7, Percy Grainger Salute. Programs take place at Mt. Carmel Church. For information: William Ferris Chorale, 690 W. Belmont Ave., Chicago, IL 60657; 312/325-2000.

The School Sisters of Notre Dame have announced their Organ Concert Series on the recently restored Johnson & Son opus 499 in the Chapel of Our Lady of Good Counsel, Mankato, MN. The series began on October 15 with a program by Sisters Elaine Fraher, Janis Haustein, Carol Marie Hemish, and Danita Sticka; January 28, Kim Kasling; and March 17, Thomas Murray. The Johnson opus 499 was built in 1877 for St. Mary of the Sacred Heart Church in Boston. When St. Mary's building was slated for demolition, the School Sisters of Notre Dame rescued the organ in 1975 and placed it in the chapel of their motherhouse in Mankato. In 1994 the sisters committed themselves to a restoration of the organ, which comprises 45 stops and 2,995 pipes. For information: School Sisters of Notre Dame, 170 Good Counsel Dr., Mankato, MN 56001-2109; 507/389-4200.

The Institute of Sacred Music at Yale University presents a symposium, "The Integrity of Advent," February 1-3. The symposium looks forward toward preparation for Advent, 1996, and features presenters Neil Alexander, Paul Westermeyer, Paul Marshall, Marguerite Brooks, David Connell, Thomas Schattauer, and Susan Caroselli in workshops dealing with choral and organ resources for Advent and the Advent lectionary for preaching and service planning. Also scheduled are choral reading sessions, Advent choral service, noonday prayer and eucharist, and the premiere of a commissioned work by Robert Sirota. For information: Institute of Sacred Music, 409 Prospect St., New Haven, CT 06511; 203/432-5180.

Bowling Green State University has announced its 22nd annual organ competition on March 2. A panel of judges will select the winner who will receive a \$4,000 scholarship to the College of Musical Arts. Application deadline is February 12. For information: Vernon Wolcott, College of Musical Arts, Bowling Green State University, Bowling Green, OH 43403-0290; 419/372-2192.

The College of the Holy Cross, Worcester, MA, has announced a full tuition scholarship, renewable on a yearly basis, for an Organ Scholar. The recipient will have at his/her disposal the 1985 IV/50 Taylor & Boody organ in St. Joseph Memorial Chapel. A detailed resume of the applicant's studies in music and musical experience, as well as a list of organ repertoire, are to be included with the application. Application deadline is February 15. For information: Prof. James David Christie, Department of Music, College of the Holy Cross, Worcester, MA 01610; fax 508/793-3030.

The Central Illinois Chapter of the **Fellowship of United Methodists in Music and Worship Arts** will sponsor the Eighth Annual Handbell Festival on February 17 at Grace United Methodist Church, Decatur, IL. The workshop leader is Daniel F. Francabandiero, organist/choirmaster at Riverside Park United Methodist Church, Jacksonville, FL, where he oversees a program of nine choirs which include five handbell groups. His advanced handbell choir has toured extensively, including trips to

Canada, England and Scotland. The workshop will begin with registration at 8 am and conclude at 3 pm. For information: Laura Drennan, Registrar, 421 E. Mill St., Rochester, IL 62563-9772; 1-800/783-2265; 217/498-8072; fax 217/789-5410.

The Central Division of the **American Choral Directors Association** will present its 1996 Queen City Convention February 29-March 2 in Cincinnati, OH. The convention will feature over 20 choirs, workshops, clinicians and exhibits. Headliners include Anonymous 4, the Mats Nilssons Vokalensemble, the Cincinnati May Festival Chorus with the Cincinnati Symphony, the All-Ohio Collegiate Honor Choir, and the Central Division Children's Honors Choir. For information: ACDA Central Division Convention, ACDA, P.O. Box 6310, Lawton, OK 73506.

The 11th National Organ-Playing Competition sponsored by the Ruth and Clarence Mader Memorial Scholarship Fund will take place November 9, 1996 at Pasadena Presbyterian Church, Pasadena, CA; it will be the 25th anniversary event of the scholarship fund. Scholarship awards totaling \$10,000 (first place \$5,000; second place \$3,000, third place \$2,000) will be presented during a reception immediately following the concert-competition. Transportation and accommodations will be provided for the finalists. Applicants must be under 35 years of age on the date of the competition, and must submit a tape-recorded performance of 30-45 minutes. The tape, along with an application form, must be received by September 16, 1996. The required work in both the preliminary and final rounds is *Fantasy: Yisrael V'oraita* (Torch Song) by Craig Phillips (Selah Publishing Co.), winner of the 1994 Mader Organ Composition Competition. For details and application forms, contact: Ruth and Clarence Mader Memorial Scholarship Fund, P.O. Box 571, Pasadena, CA 91102.

The third North American tour of the **Choir of Westminster Abbey** is currently being booked for the dates of October 16 through November 3, 1996. Martin Neary has been Director of the Choir since 1988, with Martin Baker as Sub-Organist. **The Choir of King's College, Cambridge**, under the direction of Stephen Cleobury, has announced the dates of August 25 through September 16, 1997 for their third North American tour. **Karen McFarlane Artists** represents both choirs. For information: 12429 Cedar Rd., Suite 29, Cleveland, OH 44106; ph 216/721-9095; fax 216/721-9098.

The Cambridge Singers, under the direction of Alexander Ruggieri, opened their 1995-96 season with "A Russian Christmas" on December 2 and 3. The program included sacred music of the Russian Orthodox Church, along with carols and folk songs. The 40-voice ensemble was founded in 1983 to serve the Pasadena, San Gabriel Valley, and greater Los Angeles area. For information: The Cambridge Singers, P.O. Box 92200, Pasadena, CA 91109-2200; 818/541-7673.

First Presbyterian Church, Arlington Heights, IL, opened its first annual concert season on October 29 with Wolfe & Bennett, a contemporary Christian duo from Atlanta. The series continued on November 12, Leon Nelson with trumpeter Joe Lill; December 17, Rutter *Magnificat*; February 18, Glen Ellyn Children's Chorus; March 24, Organ-fest with William Aylesworth, John Bryant, Christine Kraemer, Merlin Lehman, Leon Nelson, and Kirstin Synnvestedt; and April 21, the Ad Hoc String Quartet. For information: 708/255-5900; fax 708/255-3475.

The Bach Society of St. Louis celebrated its annual Bach Festival with three concerts this fall: October 29, Mozart *Requiem*, Bach *Singet dem*

THE DIAPASON

A Scranton Gillette Publication

Eighty-sixth Year: No. 12, Whole No. 1033
Established in 1909

DECEMBER, 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

- OrganNet Report
by Herb Huestis 13
- The Organ: An American Journal, 1892-1894*
by James B. Hartman 14
- Brombaugh Opus 33—Lawrence University 17

NEWS

- Here & There 2, 3, 4, 5
- Appointments 3
- Nunc Dimittis 4
- Isolde Ahlgrim: A Remembrance
by Larry Palmer 5
- Carillon News 6

REPORTS

- Evergreen Church Music Conference
by Carolyn & John Skelton 6

REVIEWS

- Music for Voices and Organ 6
- Book Reviews 8
- New Recordings 9
- New Organ Music 11
- New Handbell Music 12

NEW ORGANS

CALENDAR

ORGAN RECITALS

CLASSIFIED ADVERTISING

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.

Editor

JEROME BUTERA

Associate Editor

WESLEY VOS

Contributing Editors

LARRY PALMER
Harpsichord

JAMES McCRAE
Choral Music

HERBERT L. HUESTIS

The Diapason Online—

OrganNet Report

Osiris Organ Archive

ftp: osiris.wu-wien.ac.at/pub/earlym-lorgans
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.

Herrn and Brandenburg Concerto No. 5, at St. Francis Xavier (College) Church; November 5, Bach Aria Festival at Second Presbyterian Church; and November 10, Kathleen Scheide organ recital at Twin Oaks Presbyterian Church. For information: 314/832-2224.

The choir of the Church of St. Andrew and St. Paul, Montréal, Québec, presented a choral service on October 22 under the direction of Bruce A. Wheatcroft. The program featured Poulenc's *Gloria*, Raminsh's *Magnificat*, and Barber's *Agnus Dei*, with pianist Loretta Dueck and organist Corinne Dutton. For information: 514/842-9991.

The Cathedral of the Holy Cross, Boston, MA, presented its Seventh Annual Organ Benefit Recital on October 15, featuring Lois Regestein, Margaret Angelini, Erik Wm. Suter, Leo Abbott, Mark Dwyer, and Kenneth Starr. The concert is part of the continuing efforts of the Cathedral Organ Restoration Fund for the restoration of the E. & G.G. Hook & Hastings op. 801 of 70 stops.

A performance of Honegger's *King David* took place October 9 at **Covenant Presbyterian Church, Charlotte, NC**, under the direction of Richard Peek. Andre Lash served as organist, assisted by harp, timpani, and percussion. Narrator was Dr. John Rogers, minister of Covenant Church.

Christ the King Lutheran Church, Houston, TX, presented the dedication

concert of its new Noack organ on October 7. The church's "Bach Organ," two manuals, 30 stops, is in the style of 18th-century Saxon builders Zacharias Hildebrandt and Gottfried Silbermann. The concert featured Martin Rost, organist of the Carl Philipp Emanuel Bach Concert Hall, Frankfurt, Germany. For information: 713/523-2864.



Basilica in Lezajsk, Poland

The Basilica in Lezajsk, Poland, has issued an appeal for the renovation of the basilica organ. The basilica contains three organs in the same case, playable from three separate consoles: a

one-manual (13 stops) and a two-manual organ (22 stops) in the side aisles, with the central three-manual (40 stops) speaking directly into the nave. The building also houses a considerable collection of carvings and frescoes. The organ is in a deteriorating condition because of woodworm in the case and other problems. The concert organizer in Lezajsk, Robert Grudzien, has formed a committee to raise funds to arrest the problems. The bank account number for donations is BDK Lublin O/Lezajsk 336822-104694-136, in the name of the Klasztor Oo. Bernardynow. For information, contact Robert Grudzien, ul. Malczewskiego 10/5, 26-609 Radom 11, skr. poczt. 17, Poland; fax 048-257-18.

play the newly-installed 37-rank Holtkamp organ and continue as Director of Music, conducting the adult choir and three youth choirs. Ms. Hoepker received the B.A. degree from the University of Northern Iowa, and has pursued graduate studies in organ, church music, and choral conducting at the University of Northern Iowa, Drake University, and the University of Minnesota. Her organ teachers include Marilou Kratzenstein and Carl Staplin, and she has studied choral conducting with Bruce Chamberlain and Sharon Hansen.

Here & There

Appointments



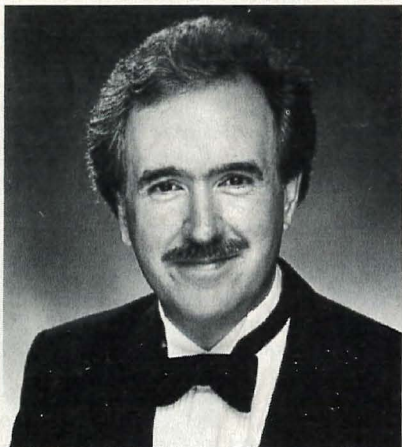
JanEl B. Gortmaker

JanEl B. Gortmaker has been appointed Associate Organist and Choir Director at Bruton Parish in Colonial Williamsburg, VA, where she will work with James S. Darling, Organist and Choirmaster. Her responsibilities include recital performances and direction of the Pelham Choir of Adults, Boys and Girls, a choir named after Peter Pelham, who served as the first organist of the parish during the 18th century. Dr. Gortmaker received the DMA from the University of Michigan, where she studied with James Kibbie, serving as his graduate teaching assistant and as administrative assistant for the Annual Conference on Organ Music, and where the organ faculty awarded her the Patricia Ludlow Scholarship. She also studied carillon with Margo Halsted. Gortmaker received the MMus in organ and harpsichord from the University of South Dakota, Vermillion, studying with Larry Schou. Recent activities include a performance at the Organ Historical Society National Convention, lectures on the organ symphonies of Louis Vierne, and a document on the organ works of Mendelssohn. Bruton Parish hosts over 100 recitals annually. The original organ dates from 1756, and an organ case by Samuel Green dated 1785 stands above the altar. An expansion of the organ by Aeolian-Skinner under G. Donald Harrison was completed in 1955. The most recent renovation was by Orgues Létourneau in 1994, bringing the organ to 105 ranks.



Debra Hoepker

Debra Hoepker has been appointed Organist at St. Mark Lutheran Church (ELCA), West Des Moines, IA. She will



Colin Andrews

Colin Andrews recently returned from his second visit to Poland this year, where he was a member of the jury for the Gdansk International Organ Competition. Other jury members included Wijnand van de Pol (The Netherlands/Italy), Joachim Grubich and Josef Serafin (Poland), David Titterington (England), Ulrick Spang-Hanssen (Denmark), and Bruno Oberhammer (Austria). After the competition, Andrews joined his wife, Janette Fishell, in a solo/duo performance at the Crystal Cathedral as featured guests in the "Hour of Power" broadcast. Andrews & Fishell are represented by Concert Artist Cooperative, 892 Butternut Dr., San Rafael, CA 94903; 415/479-3532.



Franklin D. Ashdown

Franklin Ashdown's Tuba Tune in D-flat, published by H.W. Gray/Warner Bros., was given its American premiere by James M. Drake as part of a guest recital at the Mormon Tabernacle, Salt Lake City, on September 24. Additional performances of Ashdown's music have been given at the Tabernacle by Kenneth Udy and by Tabernacle organist Clay Christiansen, who included *Sunday Scherzo* in the April 30 broadcast of "Music and the Spoken Word."

James Autenrith will retire on December 31 after serving for 35 years as organist and choir director at the United Methodist Church in Potsdam, NY. He previously served churches in Gloversville, Utica and Auburn, NY; the First Congregational Church, Battle Creek, and The People's Church, Lansing, MI. After studying with Arthur Poister at Syracuse University, he



James Autenrith

taught organ and church music at Michigan State University, and then joined the faculty of the Crane School of Music, SUNY, at Potsdam, NY, retiring as a full professor emeritus. Mr. Autenrith has been an active member of the AGO for 55 years, having joined the Central New York chapter as a high school student. He has been an officer in six AGO chapters, and has served as a state and regional chairman and faculty advisor to two student Guild groups. Fifty years ago, while serving in Germany with the U.S. Seventh Army, Autenrith was in Heidelberg rehearsing for a Christmas concert with the Seventh Army Choral Society at the time General George S. Patton died, and served as organist for Patton's funeral on December 23, 1945. Mr. Autenrith will continue to teach privately and will present a limited number of recitals and workshops.



Gregory D'Agostino

Gregory D'Agostino is featured on a new recording, *Monuments of Germanic Music*, on the Centaur label (CRC 2246). The program was recorded on the V/141 Möller organ at National City Christian Church, Washington, DC, and includes Wagner's *Meistersinger* Overture (transcribed by Lemare), three of Karg-Elert's *Pastels from the Lake of Constance*, two Bach chorales and the *Passacaglia*, S. 582, and four works of Liszt. D'Agostino holds the MMus and DMA from The Juilliard School, where he studied with Jon Gillock and Vernon de Tar, and harpsichord with Lionel Party. He has performed at the Piccolo Spoleto Festival, and with the Hong Kong Philharmonic, San Diego's Mainly Mozart Festival Orchestra, Fairfield Orchestra, Manhattan Chamber Orchestra, New York Sinfonia, and the Juilliard Chamber Orchestra. For information: Centaur Records, 8867 Highland Rd., Suite 206, Baton Rouge, LA 70808; ph 504/336-4877; fax 504/336-9678.

Janette Fishell has received promotion to the rank of Associate Professor and tenure at East Carolina University, Greenville, NC, where she has taught since 1989. She previously taught at Scarritt Graduate School and the University of North Alabama. Several of Dr. Fishell's East Carolina students have won prizes in national competitions, completed research projects which led to published articles, and successfully completed AGO certification examina-



Janette Fishell

tions. In addition to university activities, she has also developed and taught church music outreach courses for area church musicians. Fishell continues concert activities with her husband Colin Andrews. Up-coming engagements include tours of South Africa, Thailand, Malaysia, S. Korea, Australia, Japan, Iceland, Italy, Finland, U.K., and Germany as well as concerts in the United States.



Gerre Hancock

Gerre Hancock will perform in concert for the Royal College of Organists at Oxford University in England in January. He will also lecture at the Royal School of Church Music, introducing his recently published textbook, *Improvising: How to Master the Art* (Oxford University Press). Dr. Hancock is Organist and Master of the Choristers at St. Thomas Church, New York City, and is a member of the faculty of The Juilliard School and the Yale University Institute of Sacred Music.



Barbara Harbach

Harpsichordist **Barbara Harbach** is featured on a new recording, *Sonatas by Elizabeth: Elizabeth de Gambarini and Elizabeth Hardin*, on the Hester Park label (CD 7702). The program includes 12 pieces by these two 18th-century composers, played on a 1987 harpsichord by Willard Martin. For information: Hester Park, NW 310 Wawawai Rd., Pullman, WA 99163-2959; 509/334-4660.

The Christ Church Cathedral Choir of Men and Boys, Lexington, KY, recently completed a 17-day tour of England under the direction of organ-



Christ Church Cathedral Choir of Men and Boys, Bruce Neswick, organist-choirmaster

ist-choirmaster **Bruce Neswick**. The 40-member ensemble sang two week-long residencies at Norwick Cathedral and Westminster Abbey, and was accompanied by Schuyler Robinson, assistant organist at Christ Church and professor of music at the University of Kentucky. This season the choir will sing concerts in Memphis and Cincinnati, and will perform *Messiah* and the *Coronation Anthems* of Handel in concerts with the Lexington Bach Ensemble. In addition, the boy choristers sang with Louisville Opera in three productions of *Carmen* in November.

Richard Peek's *Fantasy on 'Slane'*, scored for organ, brass, and percussion, was premiered at Covenant Presbyterian Church, Charlotte, NC, on October 24. Performers included Richard Peek, the Carolina Brass, and percussionists from the Charlotte Symphony Orchestra. The work is dedicated to Joseph B. Martin IV, commemorating his ordination to the ministry of the Presbyterian Church (USA).

Michael Stairs is featured on a new recording, *It's Christmas Again at Longwood Gardens*, on the Direct-to-Tape label (DTR9504). Mr. Stairs is joined by violinist Davyd Booth in 17 seasonal selections, including original pieces, transcriptions and carol arrangements. For information: Direct-to-Tape Recording Co., 14 Station Ave., Haddon Heights, NJ 08035-1456; 609/547-6890.



Kenneth DeJong conducts a massed choir in the home of David and Cheryl Salmen

On May 7, 80 invited guests from 10 states gathered to inaugurate the 3-manual, 47-rank organ in the Wessington, SD home of **David and Cheryl Salmen**, regional representatives of the Reuter Organ Company. A service of Evensong was preceded by a massed choir rehearsal and dinner. Frederick Hohman was organist and Kenneth

DeJong was choir director. The choir sang Beethoven's "Hallelujah," Vaughan Williams' "Old Hundredth," and Friedell's "Draw us in the spirit's tether." Homilist for the evening was Robert T. Wagner, president of South Dakota State University. The Salmen home and organ will be available on a limited basis for recitals, evensongs, and silent movie nights. For information: 605/539-1900; fax 605/539-1915.

North Texas parishes of the Lutheran Church-Missouri Synod held a hymn festival on August 25 at the Meyerson Symphony Center in Dallas. Walter Pelz served as organist and was commissioned to write a hymn concertato for the event. The festival choir numbered 200 and represented 30 area parishes.

The Association of Lutheran Church Musicians met July 23-27 for their biennial conference at the University of Denver, Parkhill Campus. The theme of the conference, "The Book, the Meal, the Song," focused on worship, with skillshops, reading sessions, and plenary addresses by Gail Ramshaw, Paul Harms, Austin Lovelace, and Gordon Lathrop. A hymn festival, led by Donald Busarow and Austin Lovelace, took place at St. John's Cathedral, Denver, and was recorded for the ALCM's "Congregational Song Series." During the banquet, Carl Schalk and Richard Hillert were honored with lifetime memberships in the ALCM. The two charter members received plaques honoring their service to the church.

New Albion Records has announced the release of *Annum per Annum*, featuring contemporary works performed by **Christoph Maria Moosmann**. The program includes Cage, *Souvenir*; Pärt, *Annum per annum*, *Pari intervallo*, *Mein Weg hat Gipfel und Wellentaler*, and *Trivium I-III*; and Scelsi, *In nomine lucis*, performed on the 1859 Cavallé-Coll at Poligny and a 1978-79 Sandtner in Rottenburg's Dom St. Martin. For information: New Albion Records, 584 Castro St., #525, San Francisco, CA 94114; 415/621-5757; fax 415/621-4711.

Colorado State University has announced the release of *Christmas at C.S.U.*, Vol. 4 (a two-CD set), featuring the CSU Chamber Singers, the CSU Faculty Brass Quintet, and organist **Robert Cavarra**. The recording features organs by Casavant at the University and by Marcussen at First United Methodist Church in Ft. Collins. Available for \$20 from the Department of Music, Theatre and Dance, Colorado State University, Ft. Collins, CO 80523.

Warner/Reprise Nashville has released the recording, *A Time of Healing: Music from the Oklahoma City Memorial Service*. Shortly after the Oklahoma City bombing on April 19, a memorial service was held to honor the families of those who were wounded or died in the explosion. The recording includes music from that service: works of Beethoven (2nd movement of *Symphony No. 7*), Bach (*Air, Bist du bei mir*, *Sheep may safely graze*), Ravel (*Pavane for a Dead Princess*), Joncas (*On Eagle's Wings*), Manual (*Alleluia*), Rachmaninoff (3rd movement of *Symphony No. 2*) and others, performed by the Oklahoma City Philharmonic Orchestra, Canterbury Choral Society, Children's Choral Society of Oklahoma, and vocalists Susan Powell and Ernestine Dillard. A portion of the proceeds from the sales of the recording will benefit Project Recovery OKC, the campaign on behalf of the victims and their families. For information: 1-800/758-9358.

Women of Note Quarterly, a magazine of historical and contemporary women composers, has in its Vol. 3, No. 2, May 1995 issue an extended review of four recent recordings of organ music by women composers. Performers reviewed include Kimberly Marshall, Christa Rakich, Calvert Johnson, and Colette Schlegel Ripley. Earline Moulder also writes an extended study

of the organ music of Elsa Barraine (b. 1910). The *Quarterly* is published by Vivace Press, NW 310 Wawawai Rd., Pullman, WA 99163-2959; 509/334-4660.

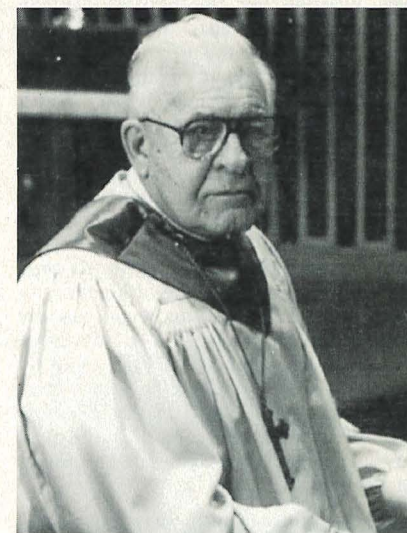
WLE has announced the release of *First Organ Book* by **Wayne Leupold**. The book is a basic introduction to the organ, a concise beginning organ method, and a collection of easy organ music. It is an outgrowth of a two-year project initiated by the National Committee on the New Organist of the AGO, and is designed as an introduction to the organ for any keyboard player with at least three years of study. All of the compositions are intended to be accessible to any keyboardist or pianist with no prior organ training. Available for \$20 (WLE 600053). For information: Wayne Leupold Editions, 8510 Triad Dr., Colfax, NC 27235; 910/996-8445.

Greenwood Press has announced the publication of *William Thomas McKinley: A Bio-Bibliography*, by **Jeffrey S. Sposato**. The book provides a complete biography, discography, and in-depth catalog of his works, including music for trumpet and organ, choral works and numerous instrumental works; 328 pp., \$69.50. For information: Greenwood Publishing Company, 88 Post Rd. W., P.O. Box 5007, Westport, CT 06881-5007; 203/226-3571.

Kessler Institute for Rehabilitation has announced the establishment of the Performing Arts Medicine Program at its West Orange, NJ facility. The program will provide outpatient services for all amateur and professional performing artists: singers, actors, instrumental musicians, dancers, etc., with an interdisciplinary approach. For information: 800/248-3221, ext. 2748.

Allen Organ Company has installed a three-manual 57-stop Allen at Limestone Presbyterian Church, Wilmington, DE, which speaks from four chambers: Swell from the far left, Great and Pedal from the center, Choir from far right, and Festival Trumpet and Swell Antiphonal from the rear.

Nunc Dimittis

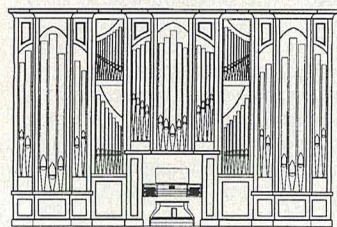


Harold P. Berg

Harold P. Berg, of Schaumburg, IL, died September 26 at the age of 82. He was born on June 14, 1913 in Chicago, and served as organist and choir director of Edison Park Lutheran Church, Chicago, from 1932-46. He then served as organist and choir director at St. Paul United Church of Palatine until 1992. In 1982, St. Paul's Church honored Mr. Berg's 50 years as a church musician by conferring on him the title Minister of Music. In addition, he worked as an accountant at Aeroquip Corporation for 34 years, retiring in 1978 to work part-time for Savage Brothers of Elk Grove Village. He is survived by his wife Marion M. Berg, two children and six grandchildren.

PITTSBURG STATE UNIVERSITY

celebrating the arrival
of *Opus 106 C.B. Fisk*



1996 International Organ Festival

March 11-13

Concerts and master classes by

Yuko Hayashi • Douglas Reed • Louis Robilliard

For information concerning tickets/registration, contact:
Susan Marchant

Pittsburg State University Department of Music
1701 S. Broadway • Pittsburg, KS 66762-7511
Telephone: 316/235-4476

► **Nunc Dimittis**

Leslie Neal Casaday, principal parish musician of St. Philip's Church, Jackson, MS, died February 21 after an extended illness. He was founding director of the Mississippi Conference on Church Music and Liturgy, and served as a Licensed Lay Reader and Eucharistic Minister of the Episcopal Church. Born on November 11, 1940, in Memphis, TN, he was educated at the University of Mississippi and Memphis State University. He studied organ with Thomas H. Webber and Richard T. White. Previous church appointments include Underwood United Methodist Church, Memphis, 1958-60; St. George's Episcopal Church, Germantown, TN, 1961-65; First United Methodist Church, New Albany, MS, 1967-71; and Christ Episcopal Church, Holly Springs, MS, 1972-74. He also served as guest organist-choirmaster at St. Mary's Episcopal Cathedral, Memphis, 1960-70. Last December St.

Philip's Church honored Mr. Casaday for his 20th year as organist and choirmaster there. In 1993 he received the Association of Diocesan Liturgy and Music Commission's National Award for his contribution to the music of the Episcopal Church. He was also honored by the creation of the Leslie Neal Casaday Scholarships for participants in the Mississippi Conference on Church Music and Liturgy.

Howard Swan died on September 18 in Newport Beach, CA, at the age of 89. Long considered the grandfather of choral music in Southern California, he served as choral director at Occidental College for 37 years. After his mandatory retirement in 1971, he went on to teach at Cal State Fullerton and UC Irvine. His Occidental choir was selected as one of four in the nation and 16 in the world to perform at the International University Choral Festival in New York's Lincoln Center in 1969. A popular guest conductor, Mr. Swan was often

selected to organize and direct choirs for national conventions. He is author of the book *Music in the Southwest* and the article on Los Angeles music in the *New Grove Dictionary of Music and Musicians*, and co-authored *Choral Conducting: A Symposium*. He is survived by his wife, three children, eight grandchildren, and 11 great-grandchildren.

complete Bach cycle was recorded between December 1951 and May 1957 for Philips of Holland. A frequent member of competition juries in Bruges and Leipzig, Ahlgrimm was known for her brilliant concerts and for her teaching at the Salzburg Mozarteum, the Vienna Hochschule für Musik, and in guest professorships at Oberlin and Southern Methodist University.

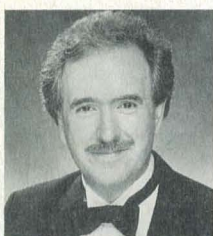
These notable facts concerning Ahlgrimm's career are the stuff of biographical dictionaries. But there was so much more! In my article *Isolde Ahlgrimm as the "Widow Bach"* (THE DIAPASON, June, 1968), I attempted to convey some sense of the lovable human being behind the public figure.

"Frau Ahlgrimm, you are so much at home in the Bach style that I sometimes think you knew Johann Sebastian personally. Are you sure that you're not Bach's widow?" I once asked jokingly at a harpsichord lesson in Vienna. Her eyes twinkling, Isolde Ahlgrimm responded, "As I once said to my husband Sebastian . . ." From

Isolde Ahlgrimm: A Remembrance

by **Larry Palmer**

Isolde Ahlgrimm, harpsichordist, scholar, master teacher, died in Vienna on October 11, 1995. Born July 31, 1914, Ahlgrimm was recognized internationally as a major interpreter of the harpsichord repertoire, particularly the music of Johann Sebastian Bach. Her virtually-



Colin Andrews
Organist/Lecturer
Recording Artist
Solo and Duo Organ with Janette Fishell
London, England
Greenville, North Carolina



Nancy Joyce Cooper
Organist/Lecturer
Visiting Assistant Professor of Music
The University of Montana
Organist/Choir Director
Holy Spirit Episcopal Church
Missoula, Montana



Mary Ann Dodd
Organist
Colgate University Organist Emerita
Hamilton, New York
Recitals
Lectures/Workshops/Master Classes featuring
New Music/Easy Repertoire



Linda Duckett
Organist
Professor of Music
Department of Music Chair
Mankato State University
Mankato, Minnesota



Margaret R. Evans
Organist/Lecturer
Professor of Music
Southern Oregon State College
Ashland, Oregon
Director of Music
St. Mark's Episcopal Church
Medford, Oregon



Alexander Fiseisky
Organist/Recording Artist
Soloist
Moscow Philharmonic Society
Moscow, Russia
U.S. Tours Fall 1995, 1996



Janette Fishell
Organist/Lecturer
Assistant Professor of Music
East Carolina University
Greenville, North Carolina

**Concert Artist
Cooperative**



Michael Gailit
Organist/Pianist
Piano Faculty
Academy of Music
Organist
St. Augustine's Church
Vienna, Austria
U.S. Tours Spring 1996, 1997



Lee Garrett
Organist
College Organist
Professor of Music
Lewis and Clark College
Portland, Oregon



Eileen Guenther
Organist
Minister of Music
Foundry United Methodist Church
Adjunct Professor of Music
Wesley Theological Seminary
WGMS "The Royal Instrument" Host
Washington, D.C.



Eileen Hunt
Organist/Lecturer
Organist and Music Director
Green's Farms Congregational Church
Westport, Connecticut
Southern CT State University Faculty
Organ and Oboe/English Horn
with Caesar Storlazzi

Beth Zucchini
Director
892 Butternut Drive
San Rafael
California 94903
415/479-3532



Amy Johansen
Organist/Lecturer
Recording Artist
Sydney Conservatorium Faculty
Newington College Chapel Organist
Sydney, Australia
Regular U.S. Tours



William Kuhlman
Organist
College Organist
Professor of Music
Luther College
Decorah, Iowa



Susan Dickerson Moeser
Organist
Music Faculty
University of South Carolina
Columbia, South Carolina



Larry Palmer
Harpsichordist/Organist
Professor of Harpsichord and Organ
Meadows School of the Arts
Southern Methodist University
Dallas, Texas



Martha H. Stiehl
Organist/Harpsichordist
Soloist and Continuo Player
Milwaukee Symphony Orchestra
Milwaukee Chamber Orchestra
Wisconsin Baroque Ensemble
Milwaukee, Wisconsin

that moment she has been the "Widow Bach" to me.

Ahlgrimm had reason to be in a merry mood that morning. Her performance at the pedal harpsichord of Bach's *Art of Fugue* had been a resounding triumph the preceding evening. The capacity audience in Vienna's Mozart-Saal had risen and burst into spontaneous applause as she finished playing the sixth Counterpoint in a fiery, French Overture style. At the conclusion of this monumental work, which she had played from memory, the audience would not allow her to leave the hall without playing an encore. We were all amazed at her sheer endurance as she began the *Chromatic Fantasy!* Questioned later as to why she had chosen that particular work, she responded simply, "But of course—it is in the same key."

The Viennese critics were unanimous in their praise of her playing. I chuckled as I read in the *New Austrian Daily News*: "Isolde Ahlgrimm is deeply immersed in the world of Johann Sebastian Bach," for she was, at that very moment, demonstrating to Max Yount just what pieces she might one day play on the harpsichord in musical revenge against those pianists who insist on playing the harpsichordist's repertoire: Debussy, Granados (which sounded very well on the guitar-like sounds of the lute stops), and even a snatch of Kitten on the Keys! . . .

In May 1983 Ahlgrimm gave her last public concert in Vienna, two weeks before she underwent an operation for cancer. She wrote the following January:

I am so thankful, I did not know, that my little concert in May was the last! But to play with the feeling it IS the last, I could not do it. . . . In December 1983 it was fifty years that I started officially to play . . . (piano of course) . . . So, I did not make it with the day, but at least with the year [to fifty years of concertizing].

Ahlgrimm continued to teach in Vienna until 1987; her successor, Gordon Murray, was appointed in 1986, but she completed her work with four continuing students from her studio. Her retirement years were not easy ones, for she was increasingly afflicted with Parkinson's disease. In 1992 she moved from her apartment in the Strudlhofgasse to a pensioner's room at Türkenschanzplatz. Because of limited space in this small room she gave up her library and her instruments.

Hoping to send something to help in this unsettled time of her life, I found a miniature harpsichord, crafted in exacting detail by Art Bell of Arlington, Texas. We sent this model instrument to "Ille" (the diminutive name by which Ahlgrimm was known to her close friends). Her response (in a letter of July 22th [sic], 1992) was typical of the expressive, if idiosyncratic, way in which she wrote:

How can I thank you? The package has arrived and you should have seen me, the packing was put aside, I started to cry! Having my harpsichord back means so much to me. It was the worst moment of my moving, of the whole moving! I just felt, what it means to say goodbye forever (when I gave my harpsichord to the Gesellschaft der Musikfreunde. . . .) As it is now, [the model harpsichord] has a place

of honor in my bookshelf, and I feel as if [the real instrument] would have come back, telling me, that I should not be unhappy, it always will keep me in memory. . . . I do still hope to get a place on the side of my harpsichord, somewhere on a nice cloud, [with] the little one holding my hand as a little baby.

What a family with which to contemplate eternity: Sebastian (apologies to Anna Barbara and Anna Magdalena Bach!), the hundreds of students who are Ahlgrimm's "children," and both double-manual and model-sized harpsichords! And for us who say "goodbye" (or better, "Auf Wiedersehen"), we do so with profound gratitude for the beauty of the music and the beauty of spirit she shared with us. Thankyou, and peace. . . . Professor, Frau Ahlgrimm, Widow Bach, Ille, . . . beloved teacher and friend. ■

Carillon News

by Brian Swager



Bok Tower

Bok Tower Festival

The eleventh International Carillon Festival at Bok Tower Gardens near Lake Wales, Florida, will take place February 10–18, 1996, featuring guest carillonneurs Gideon Bodden (The Netherlands), Gildas Delaporte (France), John Courter (Berea College, Berea, KY), Sam Hammond (Duke University, Durham, NC), and Bok Tower carillonneur Milford Myhre and assistant carillonneur William De Turk.

The Festival will pay tribute to the remarkable musical career of Ronald Barnes, who recently retired after completing 50 years as a professional carillonneur. His most recent post was at the University of California at Berkeley. Previously he served at Washington National Cathedral and at the University of Kansas.

There will be daily recitals at 3:00 p.m., displays of Mr. Barnes' satirical drawings of carillons, organ cases and

other musical instruments, and displays/videotape presentations from the Anton Brees Carillon Library.

For detailed information, contact Bill De Turk, ICF Coordinator, Bok Tower Gardens, Lake Wales, FL 33853-3412. Phone: 941/676-1408. Fax: 841/676-6770.

Evergreen Church Music Conference

Winter Park, CO, July 24–30

The Evergreen Church Music Conference took place July 24–30. Because the original site in Evergreen, CO (home of the conference since its founding in 1907) was sold this past year, the conference was held at the Iron Horse Resort Retreat in Winter Park. Donald Pearson, organist-choirmaster of St. John's Cathedral in Denver, served as Dean of the conference; John Repulski was conference coordinator.

The conference began with an opening Eucharist service. After dinner, Dr. Charles Kiblinger, Dean of St. John's Cathedral, Denver, gave the first of a series of lectures on the Catechuminate, an innovative program to bring people into the church in this post-Christian era. David Conte, professor of composition at the San Francisco Conservatory of Music, spoke about techniques of choral composition. Throughout the week he gave several sessions on his choral and organ compositions. The first day ended, as did every day, with a sung Compline service.

Tuesday began with a lecture on "The Practical Church Musician" by Richard Webster, organist-choirmaster of St. Luke's Episcopal Church, Evanston, IL. John Repulski then presented "Getting Started with Handbells," with many practical suggestions for rehearsal techniques and repertoire. Donald Pearson ended the day with an introduction to the new recording of his choir at St. John's Cathedral and the choral music of Alan Hovhaness.

Wednesday began with a bus trip to Evergreen where a Eucharist service was held at Douglas Chapel in the Hiwan Homestead near the former conference site. The rest of the day's events were held at St. John's Cathedral, beginning with a workshop on "Enhancing Vocal Quality" by Marilyn Hetzel, professor and director of theatre at Metropolitan State College in Denver. Frederick Swann, director of music and organist at the Crystal Cathedral, Garden Grove, CA, spoke about his upcoming evening recital, giving background information about the repertoire, the organ, and general ideas on effective programs and adapting them to various instruments. After high tea (fortunately it was iced tea in the 100-degree heat), the St. John's Cathedral Summer Choir presented a concert under the direction of Richard Webster, assisted by Eric Plutz, assistant organist of the cathedral. Following dinner, Frederick Swann played a recital well-suited to the cathedral's 1938 Kimball organ.

On Thursday, Frederick Swann offered helpful solutions to the problem of adapting orchestral accompaniments to the organ, interspersed with many entertaining stories of his wide-ranging experiences as a church musician. Richard Webster followed with a presentation on working with children in the church setting, and rehearsed a group of choristers from St. John's in preparation for a service the next day. John Repulski and Don Pearson then presented "Liturgical Music with Handbells," and Frederick Swann led a workshop on different styles of hymn-playing, followed by a reading session of recent choral publications.

Friday began with Frederick Swann fielding a lively set of questions and discussion of various topics on church music. Following continuing workshops by Charles Kiblinger, David Conte, and Richard Webster, the afternoon ended

with an Evensong service sung by the choristers of St. John's, conducted by Richard Webster and assisted by Eric Plutz. In the evening, Thomas Troeger, professor of preaching and communication at the Iliff School of Theology in Denver, presented the first of two extended workshops entitled "The Landscape of the Heart: Church Music and the Sacred Imagination." His presentation included opportunities to sing some of his hymns, many of which have been set to music by Carol Doran. His second workshop on Saturday morning was followed by the final Eucharist service in Winter Park. The traditional talent show ended the Winter Park portion of the conference on Saturday night. The conference ended with the Sunday morning service at St. John's Cathedral.

—Carolyn & John Skelton

Music for Voices and Organ

by James McCray

Children's choirs

And, O those voices of children singing under the dome!

Paul Verlaine
(1844–1896)

Children's choirs have enjoyed a rebirth of interest in recent years. While Europe continued the quality tradition of its past, in America children's choirs went for volume. With school and church choirs in great numbers, the emphasis in this century has been on getting children involved in singing, and while that does result in quality in some arenas, often it turns into "experience." Children's choirs help set patterns of singing. They often result in establishing a life-long love of singing. Of course, the changing of the voice for both boys and girls will have a large impact on attitude and continuation. Children's voices tend to be the same with fewer basic differences; as they mature the differences increase making greater distinctions among them.

Some of the curious problems of involvement occur later as they get older. Lower numbers of children sing in junior high choirs than in elementary school groups. Furthermore, those numbers become less encouraging when comparing high school and college. A high school with multiple choirs throughout the day might have 15–20% of the entire school singing. A look at our large universities with over 20,000 students usually reveals an involvement of less than 1% in both vocal and instrumental ensembles.

In churches, where everyone is supposed to sing two or three times a Sunday (hymns), the critical mass is even more consequential. Without participation from the congregation, the service suffers greatly. Our large church, sadly, is a non-singing church. Each year as music director, I program several works in which the congregation is to join the choir, and repeatedly the music suffers because of their lack of participation. Furthermore, on those times when a choir is not present to lead the singing, the service seems very flat.

Somehow, America's approach to singing (i.e., everyone gets involved) is not working. We are not a singing nation. Our national anthem and alma mater performances at athletic events sound like an instrumental work with mumbling! Maybe these increased numbers of children's choirs will change this direction as they mature into the next century. Support children's choirs in churches, schools, and communities. If these young people can be convinced that what they are doing is truly important and good, maybe they will continue to participate as they get their "new voices" so that group singing will improve. We've taken prayer out of the schools and community events, maybe singing is

► page 8

☪ THE INTEGRITY OF ADVENT ☪

A symposium that looks toward preparation for Advent, 1996
Sponsored by the Institute of Sacred Music at Yale University
February 1-3, 1996 at Yale Divinity School

PRESENTERS

Neil Alexander, Paul Westermeyer, Paul Marshall, Marguerite Brooks
David Connell, Thomas Schattauer, Susan Caroselli

WORKSHOPS

Choral and Organ Resources for Advent
The Advent Lectionary for Preaching and Service Planning

MUSIC, WORSHIP AND THE ARTS

Première of commissioned work by Robert Sirota
Choral Reading Sessions, The Visual Imagery of Advent
Advent Choral Service, Noonday Prayer and Eucharist in Marquand Chapel

For information contact: Institute of Sacred Music, 409 Prospect St.,
New Haven, CT 06511 PHONE (203) 432-5180 FAX (203) 432-5296

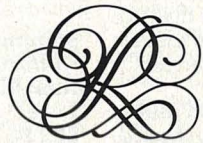
Inspired by an act of God.

On January 17, 1994, an earthquake shook Los Angeles, leaving physical and emotional scars upon the entire metropolitan area. In Sherman Oaks, the St. Francis de Sales church suffered a crushing blow when its magnificent organ was ruined beyond repair.

The Rodgers Instrument Corporation was entrusted with the monumental task of building a new organ for the church. By combining the best of the surviving pipes with

new pipes and digital ranks, we created a custom 4-manual instrument boasting 111 speaking stops.

With the installation and tonal finishing completed, this magnificent organ stands as a testament to the dedication and experience of all who helped create it. To find out what kind of musical inspiration we can provide to your church, fortunately an act of God isn't necessary. Simply call us at 503/648-4181.



RODGERS®

the next to go because of a lack of interest. In the 1950s Rachel Carson's *Silent Spring* was a book everyone was reading as it predicted the environmental problems we are experiencing today. Could this happen in singing? The thought of a Silent Church is sobering. The reviews this month feature music for children's voices.

Wind-Song, Richard Kidd. SSA unaccompanied, Boosey & Hawkes Co., B6539, \$1.75 (D-).

This anthem is part of the excellent Doreen Rao series which features quality music for children. Many in the series are less difficult than this; both sacred and secular works are included. The text is composed of various words in diverse languages which describe the wind. Some countries represented include Japan, China, Brazil, etc. The music is ethereal and challenging, beautiful and effective. This will require an advanced children's choir and would work well for women's choirs at any level. Wonderful music!

Questions, Russell Nagy. Unison and piano, High Street Music, JH520, \$1.10 (E).

The numerous questions all result in the answer of God in this rhythmic setting for young voices. It is repetitive and near the end has an optional descant. The syncopations and dancing rhythms will make this a fun children's work.

A Child's World, Betty Ann Ramseth and Melinda Ramseth Hoiland. Unison and two-part settings with Orff instruments, Augsburg Fortress, 11-10315, \$4.95 (E/M-).

This is a collection of songs, activities and prayers for very young children; the book serves as a resource for the teacher. All songs may be sung unaccompanied or with the Orff accompaniment patterns. The topics cover the year with texts for Thanksgiving, Autumn, Mother's Day, etc. Easy music with useful teaching ideas and concepts—highly

recommended to directors of the very young. Most of the songs could be taught by rote.

When We Played House, Alice Parker. Two part children and piano, Huron Press of Jaymar Music Limited (Canada), 02:271, \$1.50 (M+).

Parker's setting is an extraction from her extended cantata, "That Sturdy Vine", for children and adult singers. The gentle music often is canonic for the voices and the piano adds a quiet, floating background that is at times soloistic. Although challenging, it is not overly difficult and could be used on a concert or in church.

The K.K. Davis Junior Choirbook for Sacred and Festival Occasions, arr. K.K. Davis. SA and keyboard, Galaxy Music Corp., 1.2005, \$3.25 (M).

There are 11 songs for various occasions; five are for Christmas. Each is brief, 1-3 pages, and the accompaniment tends to double the vocal lines for support. The music is easy and suitable for most children's choirs in churches.

Three Biblical Songs, Robert Buckley Farlee. Unison and keyboard, Augsburg Fortress, 11-10604, \$1.40 (M-).

These songs would be suitable for various age levels, with texts from Psalms, Hosea, and Luke. The accompaniment is supportive, but remains somewhat independent much of the time. The melodies are easy to sing; the middle song has three strophic verses. Useful music.

Songs from the East Wind, Shirley McRae. Unison and Orff instruments, Choristers Guild, CGA-575, \$1.10 (E).

These four Asian hymns are for Epiphany, Harvest, Christmas and General. A wide variety of instruments is used and presented in full score in the music. Useful suggestions are included. The music is easy, often more compli-

cated for the instruments than singers. Lovely.

I am Jesus' Little Lamb, arr. Rene Clausen. SA, piano, and 2 flutes, Mark Foster Music Co., YS 301, \$1.25 (M-).

The flutes are used throughout and usually have busy lines, often in parallel thirds. The keyboard music is easy, usually doubling the flute lines. The choral music has three stanzas, each is different. Charming, tender music.

Come to the Lord with Singing, Jay Althouse. Unison and two-part anthems with keyboard, Alfred Music Co., 11475 (director's edition) no price given (M-).

There are six anthems for the church year in this collection; a separate book for the singers is available (11476). Included are teaching suggestions. The music is simple, very tuneful, and suitable for grades 3-6. A useful collection.

Stepping Stones (An Ecumenical Children's Choir Curriculum), Ronald A. Nelson. Choristers Guild, Level One (pre-school) CGBK55, \$22.95 and Early Elementary Level (first grade) CGBK56, \$22.95.

These books are resource items for choir directors working with children's choirs. They contain music, teaching ideas, vocal development, lesson plans, etc., and will be a useful guide. For those church directors who will be working with the very young singers, these books will provide helpful hints and ideas.

Book Reviews

Venetian Instrumental Music from Gabrieli to Vivaldi, by Eleanor Selfridge-Field. Third revised edition, Dover Publications, 384 pp., 0-486-28151-5, paperbound, \$13.95.

This book began as a doctoral thesis at Oxford University in 1969. This thesis was turned into a book which was published in 1975 as part of *Blackwell's Music Series*. For Dover's Third, Revised Edition, Selfridge-Field provided additional information and appendices, a glossary, and further bibliography. Thus this study represents almost 30 years of work on the Venetian tradition of instrumental music beginning with the works of Giovanni Gabrieli and his contemporaries in the late 16th century and concluding with Antonio Vivaldi and his many contemporaries in the early 18th century. The purpose of this book is to present the principal instrumental genres of this period of remarkable activity and to highlight the contributions of the major composers of sonatas, concerti, toccatas, etc.

The author points out in the preface that she is interested in demonstrating the continuities of genres within Venice and showing the sometimes underappreciated importance of the sonata. Within these guidelines the reader is offered a rich and panoramic view of Venetian instrumental music from the later Renaissance into the later Baroque. Not only are the major composers considered but also their lesser-known contemporaries are given just place. Both scholars and performers are accordingly offered much to think about. For example, the early chapters of Part II will provide organists and harpsichordists with many suggestions for repertory in the form of toccatas, ricercars, and canzonas. Later chapters which deal with such famous composers as Albinoni and Vivaldi not only highlight their better-known works but also consider some obscure compositions that deserve wider recognition.

This book clarifies many major points of music history. For example, dynamic indications are found in the Capirola lute book long before their celebrated appearance in Gabrieli's *Sonata pian e forte* (1597), and the distinction between the chamber and church sonata was first made by Massimiliano Neri in his Opus 1 of 1644—many decades before the

consistent application of these categories by Corelli. Selfridge-Field also makes clear that the three-movement format of the Vivaldi concerto has its origins, at least in part, in the sonata. The author also points out that Albinoni plays a greater role in the formation of the late Baroque solo concerto than is generally appreciated. Indeed, the final chapters give one a better sense of the interaction of late Baroque instrumental composers, thus allowing one to judge Vivaldi's accomplishments within a broader perspective. In one of the final sections, important consideration is given the musical relationships between Venice and Vienna as well as other parts of Europe. This discussion demonstrates the powerful impact of Venetian styles and composers during the period under consideration.

In many ways, *Venetian Instrumental Music* should be used as a reference tool rather than a book that one reads from beginning to the end. For instance, the valuable information resulting from the scholarship of the last 20 years first appears in chapter XIV. This, by the way, results in the necessity of flipping back and forth between the original chapters and the short paragraphs which provide the updated views. Selfridge-Field has included many valuable appendixes at the end, including information on the musical staff at San Marco, as well as a glossary of important terms and many indexes. These materials can and should be used as ways of gathering specific information on Venetian composers included in the book as well as related topics.

One can have few criticisms regarding such a major accomplishment. It would seem that an "evolutionary" view is sometimes implicit. There are some statements regarding how works anticipate later styles or how a given composer or series of works "lead" to subsequent developments. We all are prone to this sort of thinking, but we need to be aware of its danger of not allowing one to see the individual composer within his own context. The words canon and canonic are often used to describe free imitation. The word canon implies some sort of strict procedure, usually involving the replication of lines over a considerable period of time, not the sort of relaxed imitation of parts one finds in Venetian sonatas and concerti. As implied above, one might wish that the more recent thinking of the author as well as the bibliographic references had been folded into the narrative rather than been given separate sections. But these are slight criticisms in face of this book's extraordinary value.

—Enrique Alberto Arias
DePaul University
Chicago, IL

Tim Carter. Music in Late Renaissance & Early Baroque Italy. Amadeus Press, 1992. 288 pp. Musical examples, notes, bibliography, index. ISBN 0-931340-53-5. \$37.95, 800/327-5680.

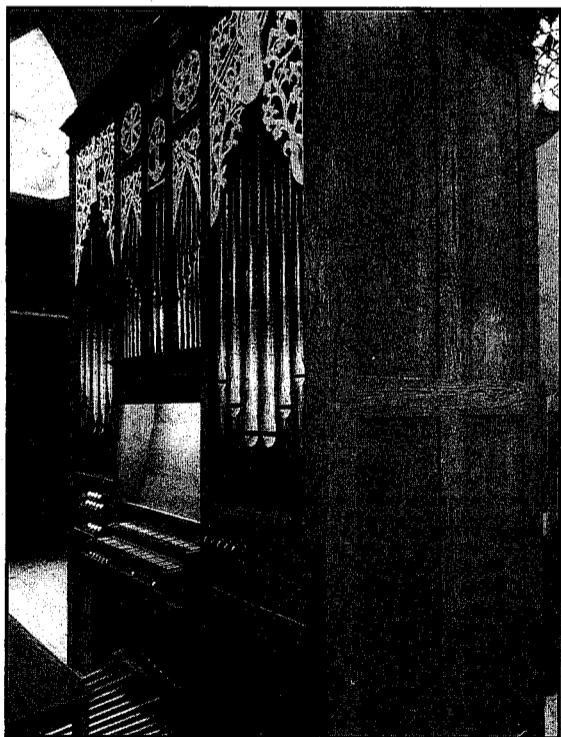
By way of introducing his topic, Tim Carter (on the faculty at the University of London) poses one of the more maddening questions facing cross-disciplinary historians: Why do traditional definitions of period style suggest that music is a more conservative art form, lagging behind language and the visual arts in their response to the spirit of the times? Perhaps music is not so conservative, but our style definitions are inaccurate. After all, if the Renaissance was the result of cultural foment on the Italian peninsula, how is it that Franco-Flemish polyphony—especially that of Josquin—became the musical standard of the High Renaissance? Carter attempts to answer these questions by studying the music in its cultural and commercial contexts, viewing the Renaissance as a pan-European phenomenon, and recognizing that a native Italian music directly influenced by the Humanist movement existed outside the sphere of the imported Franco-Flemish style. His acceptance of Renaissance Italy as a proto-national entity bound together by printing, commerce,

Bedient in New York...

Great:
Principal 8
Rohrflute 8
Octave 4
Octave 2
Mixture

Swell:
Gamba 8
Gedackt 8
Celeste 8 (prep.)
Flute 4
Flute 2
Cornet II
Cromorne Bass 8
Trumpet Treb. 8

Pedal:
Subbass 16
Flute 8
Couplers
Tremulant
Solid State stop action.



Holy Cross Catholic Church in Rochester is the home of **Bedient Opus 48**. This versatile instruments leads contemporary Catholic worship in an effective and thoughtful way. Father Thomas Wheeland is Pastor and Mr. John Gaspar is director of music.

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

and political intrigue rather than just a collection of geographically adjacent but independent city states sets the stage for a reconsideration of Renaissance, Mannerist, and early Baroque styles. What follows is not a Renaissance music primer, but a second-level survey for readers who already have some familiarity with the mid-sixteenth to early seventeenth century genres: madrigal, sacred polyphony, theatre music, opera, and instrumental music. The chapter on instrumental music includes coverage of organ literature and the instrument's role in the liturgy.

—Randy Neighbarger
Durham, NC

Schwarz, Berthold (ed.). 500 Jahre Orgeln in Berliner Evangelischen Kirchen. 2 vols. Berlin: Pape Verlag 1991. Available from The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184-5918. Paperbound \$73.00 (cloth \$92.00), plus \$3.00 postage per order.

There are actually eight contributing authors, and Uwe Pape was responsible for designing and assembling the book, which contains a very large number of illustrations. One might add that the paperbound edition of the two oversize volumes is very solid as well as attractive.

The restriction to Protestant churches is not, in the case of Berlin, a very serious one, although the exclusion of concert-hall organs is a bit unfortunate. However, information on about 850 organs past and present is included. Seven chapters deal chronologically with organs in Berlin; each chapter consists of a general discussion of leading builders, the characteristics of their instruments, and their technical innovations; finally there is quite detailed discussion of notable instruments of the period.

The first three sections are purely historical, since there is only one organ built before 1800 that is preserved in something like original condition. This is the organ of Princess Anna Amalie, for which C.P.E. Bach wrote his well-known sonatas. It is discussed in considerable detail. The dearth of early instruments is only very partially the result of war damage; for a variety of reasons—one of them the booming economy of the 19th century—Berlin's record of organ preservation is below average.

The extensive discussion of significant figures from each period is particularly valuable. Of the 18th-century builders, only Joachim Wagner is widely known as a name, and even he is a candidate for the title of least appreciated major builder, at least in North America. His influential followers, Migendt, Scholze, and Marx—the latter dominated late 18th-century building—are here given their due. Perhaps Wagner's lasting influence explains the conservatism of Berlin builders; as late as 1790 Marx built a two-manual of 27 stops, nine of them on the pedal—the instrument also included 15 ranks of mixtures and a five-rank cornet. Another unjustly neglected figure is C. A. Buchholz, the leading builder of the early 19th century. There are helpful references to extant organs by these early builders located outside of Berlin, many of them in the present state of Brandenburg.

Organbuilding in the late 19th and 20th centuries (down to 1945) was dominated by large firms, most of them not headquartered in Berlin: Ladegast, Walcker, Steinmeyer, Furtwängler & Hammer, and above all Sauer, who built more than 100 organs in Berlin. Schuke, a relatively new firm, played an honorable part in the rather late and tentative Berlin version of the *Orgelbewegung*, but after the Second World War, the two Schuke firms (Potsdam and West Berlin) achieved a leading position in Berlin organbuilding, a position really challenged only by Walcker, who established a Berlin branch. Since only 126 of 250 Protestant church organs survived the war, many of these small instruments in the suburbs, it is not surprising that the chapter on post-1945 organbuilding is very long.

The book is rounded off by a complete

listing of churches, with skeletal information about all known organs (including size) in each, a list of all the known organs by several builders, and extensive indexes of names and locations.

A few minor weaknesses appear when one tries to use this work as a reference tool. Information about the various organs in a particular church is sometimes widely scattered, especially if two significant instruments of different periods are involved. Some of the discussions of individual organs do not indicate the ultimate fate of the organ—destruction in World War II, for example—though most do. The missing information can be found in the complete listing of churches, probably with the help of the index, which does, however, contain some errors and omissions. Finally, some pictures are not dated, though again most are. Inevitably, in a complicated work like this, there are some (but very few) typos. None of these will trouble most readers.

This is an important and invaluable publication. Furthermore, it is enjoyable reading and a very beautiful book. It appeared as the 134th publication of the *Gesellschaft der Orgelfreunde*, and was subsidized by various commercial firms as well as by the protestant *Landeskirche* of Berlin. This results in a price that by modern standards is more than reason-

able. Strongly recommended to anyone interested in organs and essential for any respectable music library.

—W.G. Marigold
Urbana, IL

New Recordings

Four Masterworks for Organ. Frederick Swann at the organ of The Crystal Cathedral, Garden Grove, CA. Mendelssohn: Sonata No. 1 in F Minor; Bach: Passacaglia & Fugue in C Minor, BWV 582; Franck: Choral No. 1 in E Major; Searle Wright: Introduction, Passacaglia & Fugue. Gothic CD G 49049 TT: 57'01" (DDD).

An anecdote by means of introduction: Several years ago I attended an "official reception" in London with a colleague; the promise of decent, free lunchtime food had been too good to miss. But what a let down! "Things just aren't the same these days," my friend bemoaned, as we surveyed the provender on offer: warm wine of dubious provenance, together with lumps of "healthy" cheese-free cheese on cocktail sticks and prunes wrapped in bacon-free

bacon. "Let's repair to the pub to repair the damage." (Pork pie and real ale is a most efficacious if somewhat sybaritic panacea in such instances.)

The same might be said of the good old eclectic organ program, which lost its tenure many moons ago. It's not just the same any more. Everything is highly specialized these days, what with the complete this and the complete that. Very few people will dare record four big works on a general purpose instrument. Even when they do, the results are mixed. Large Bach works are delivered on tiny-scale registrations which rob the works of their dignity. Mendelssohn, seen as a watered-down, effete Mr. Nice Guy, suffers a similarly ignominious fate. And what is done to Franck is the name of authenticity is, well . . .

Consider, too, the multifarious evils of any organ with more than five ranks. The organ world suffers from a pandemic surfeit of Cassandras, blithering on about how large, unwieldy instruments are bad for our communal health. "Uncontrollable monsters, devoid of the ability to make music! Full of sound and fury, signifying nothing!" As they say, it takes one to know one.

Frederick Swann's disc answers the prayers of those among us who crave deliverance from the "Organ Lite" movement, that alarming coalition of the

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

musically constipated and the terminally daft. Here is a top-notch musician, who really knows how to play and project a large organ with spectacular conviction. It's a fine art, and those who attribute it merely to years of playing sizeable instruments miss the point by many a mile: after all, I've had over three decades of intimate acquaintance with my ears, nose and throat, but an expert otolaryngologist I most certainly ain't.

The Crystal Cathedral instrument is familiar enough to make prolific discussion of its history redundant. The trick in playing a wide variety of music on a large, eclectic organ is how best to render a performance that makes sense. Take the Bach Passacaglia, for example. I'm sure that it sounds splendidly copasetic on one of the many small choruses this organ possesses; on the other hand, that approach would sound absurd in such a large building. But if you register on too large a scale, then that also misses the boat.

Swann answers these musings in definitive fashion. Not only is he the master of the instrument, but of the acoustic also. Again, there is a fine knack to making music in a swimming acoustic, and Swann has it in abundance. Use of the ears and a copious supply of musical horse sense are probably the key ingredients here; I shall refrain from carving this in stone, since it is obviously quite unthinkable in the 1990s that such old-fashioned and intuitive things can have any bearing whatsoever on good musicianship.

Lesser mortals, faced with the candy store that is the Crystal Cathedral organ, might indulge to excess, leaving the listener both dissatisfied (it's rather tricky to give a cohesive reading of a piece when the main concern is to highlight every reed, every flute, every string) and queasy. On the other hand, some, scared witless by the resources at their disposal, might abstain from putting the instrument to work. Swann uses the organ with panache, sensitivity and taste. Under his fingers, the tonal and acoustical possibilities of instrument and building become the handmaidens of musical communication.

Bach, Franck and Mendelssohn seem not to have suffered from their transatlantic translation. Searle Wright, of course, has had less of a journey, although this in no way detracts from what is a sterling performance. How refreshing, incidentally, to see a substantial American work sharing the spotlight with three favorite lollipops.

Hats off to one of this continent's finest exponents of our instrument for

his devotion to music-making rather than musical trendiness. This disc will win friends for the organ, and might just remind some of us why we took up playing in the first instance. Gothic's engineers have made a fine job of surmounting the many challenges posed by such a recording, and the booklet presentation is pithy without succumbing to sparseness.

It would be gratifying to think that Mr. Swann, too, likes Lincolnshire pork pie and real ale, and that he sautés his food in real butter. Contemplation of same notwithstanding, do buy this disc. The combination of master musician and great literature is, like pork pie and real ale, pretty unbeatable.

—Mark Buxton
Toronto, Ontario

Felix Mendelssohn Bartholdy. Das Orgelwerk. Vols. 2 & 3. Played by Peter Planyavsky. Motette CD 11281 & 11291. No information on price or availability.

Vol. 2 includes: *Sonate Nr. 3 für Orgel A-Dur, Ostinato c-Moll, Allegro B-Dur, Fuge f-Moll, Fuge g-Moll, Präludium c-Moll, Präludium und Fuge c-Moll, and Sonate Nr. 4 für Orgel B-Dur*. Vol. 3 contains: *Sonate Nr. 5 für Orgel D-Dur, Präludium und Fuge d-Moll, Fughetta A-Dur, Präludium d-Moll, Fuge d-Moll, Fuge e-Moll, Sonate Nr. 6 für Orgel d-Moll, and Nachspiel D-Dur*. Neither disc is very full—they run about 53 minutes each—but here there is a reason, since the aim is clearly to spread the organ works evenly over three discs.

The shorter compositions are a rather mixed bag. Several of them are essentially juvenile exercises and some of them are really fairly dull. The two independent fugues in Vol. 2 fall into this category, while the "Fughetta" of Vol. 3, mildly unusual in that it opens with an announcement of the theme in the pedal, and the "Ostinato" (Vol. 2) are exciting works.

Planyavsky is an acknowledged specialist in Mendelssohn's organ music and all the performances here are superb. I was able to sit in on a master class by Planyavsky—devoted to the Mendelssohn sonatas—a few months ago, and his performances do actually follow his own advice! He favors relaxed tempi, pays very careful attention to the often long musical lines, and eschews any hint of virtuosity. The outer movements of some of the sonatas are often played as display pieces—not here! Planyavsky tends to save the heavy stops for occasional use; he adds mixtures only when

power is required, not as a normal part of every allegro passage; I am not sure that we ever hear full organ on these discs! There is no overdone sentimentality here either; just listen to the last movement of the sixth sonata.

The organ used is a three-manual of 40 stops (about 55 ranks) built in 1985 in Perchtoldsdorf, near Vienna, by the Austrian firm of Johann Pirchner. This is a rather Romantic instrument with two enclosed manuals, no mixture on the third manual, and voices like Cor Anglais and Oboe. The choruses are clear and bright, and the pedal manages to combine substantial weight with clarity. Planyavsky does not have to resort to the pedal reeds for those "active" passages! Certainly the organ suits Planyavsky's conception of Mendelssohn very well.

Arguments about an ideal "Mendelssohn" organ are probably pointless. As Planyavsky points out in the liner notes, Mendelssohn actually played the organ in public more in England than in Germany, in part because organized concerts were more firmly established there as part of musical life. (Planyavsky's reference to the great Town Halls and their large organs is, however, questionable, since virtually all of the sizable civic organs date from slightly after Mendelssohn's time.) Mendelssohn undoubtedly knew and played on a wide variety of instruments: as a student in Berlin he would have known organs built by Wagner and his successors; in Saxony he became acquainted with, and apparently liked, some Silbermanns, and probably played some of the more recent organs documented in Oehme's inventories. In England he played on numerous instruments—some of them by German builders—of various sizes and types. Unfortunately, late Romantic or symphonic organs are often chosen as suitable "Mendelssohn" instruments; pure chronology tells us that the composer can have known few such organs. All of the German organs that Mendelssohn is known to have played were conservative instruments that remained essentially late Baroque in overall design. I think that Planyavsky aims at registrations that Mendelssohn might well have used. This is surely the most satisfactory practical approach.

Planyavsky has supplied excellent notes on Mendelssohn and his organ works (German, with good English and French translations). There is absolutely no information about the performer, who will, however, be known to most organists. One would appreciate more information about the organ; there is no indication of the type of action and no information about accessories.

There are at least three competing recordings of Mendelssohn's organ works on the market at the moment: John Scott at St. Paul's Cathedral, Rudolf Innis in a Klais organ in Beckum, Germany, and John Stansell on a Kuhn organ in Frankfurt, Germany. I have not been able to hear all of these. However, for me, Planyavsky is the Mendelssohn performer of choice. This is a magnificent recording, played on a suitable

instrument by a performer who has a real understanding of the music. Very highly recommended.

—W. G. Marigold
Urbana, IL

Pomp and Circumstance. David Drury at the Sydney Town Hall Organ. ABC Classics 438 881-2 (compact disc. DDD. TT=75:42)

Elgar: *Pomp and Circumstance March No. 1*, op. 39 (arr. Lemare); "Nimrod" from *Variations on an Original Theme (Enigma)* (arr. Harris); Bach: "Air" from *Suite No. 3* (arr. Phillips); Whitlock: *Sonata in C Minor*; Liszt: *Fantasy and Fugue on "Ad nos, ad salutarem undam"*; Hollins: *A Trumpet Minuet*; Vierne: *Carillon de Westminster*; Drury: *Improvisation on a Theme of Peter Sculthorpe*.

David Drury's first recording at the Sydney Town Hall, *Music for a Grand Organ*, earned well-deserved critical comment, and this new follow-up offering is equally worthy. Both discs feature the instrument William Hill & Son built for Sydney between 1886 and 1890. At its inauguration, the organ was the largest in the world, with 126 speaking stops over five manuals and pedal. Hill amazed the music community of his day by including the world's first 64-foot reed stop, a wooden Contra Trombone. Mr. Drury, Director of Music at St. Paul's College—The University of Sydney, has put together a program engineered to prove that the organ is more than a period piece or a sideshow behemoth. Indeed, although Hill's creation is a prime example of late Romantic gigantism, it preserves the traditional tonal concept of piling up ascending pitch levels rather than (or perhaps in this case in addition to) amassing vast seas of unison tone. The performances are musical and disciplined, with the Liszt "Ad Nos" and Drury's own *Improvisation* warranting special attention. The recorded sound is warm, flattering, and just a little distant. Thrill seekers should be aware that in the passages where Drury pulls on the 64-footer (dutifully pointed out in the liner notes), the big reed will probably be inaudible except on the most high end, state-of-the-art sound systems. A specification list and selected registrations are included.

The ABC Classics label is an admirable project of the Australian Broadcasting Corporation. Their catalogue contains many interesting offerings of wider scope than just organ music or things Australian. Some months ago PolyGram assumed American distribution of ABC Classics in America. This should have insured ready disc availability; however, PolyGram seems unable or unwilling to handle the micromanaging necessary to a label that will admittedly always be for small specialty markets. I have tried to order various ABC items from retail and mail order CD suppliers across the country with absolutely no success, and the stories I've heard from other record buyers and retail personnel suggests this is not

—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 (2½')
- Mixture IVrks. (1½')

Swell Organ (58-notes)

- 8' Holzgedackt
- 8' Flauto Dolce
- 4' Octave
- 4' Rohrflöte
- 2' Octave
- Sesquialtera II-IIIrks (2½')
- Tremulant

Pedal Organ (32-notes)

- 16' Subbass
- 8' Bassflöte
- 4' Choralflöte

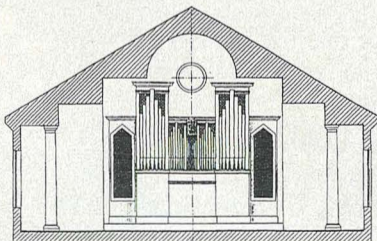
Couplers

- 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.

CONCLAVE '96
Southeastern Historical Keyboard Society

February 29-March 2, 1996

Florida State University, Tallahassee, Florida

Encounters

with

Fourth International Harpsichord Competition
Judges: Lisa Crawford, Kenneth Gilbert, John Gibbons
Southeastern American Society for 18th Century Studies
FSU "Showcase" concert * Taylor and Boody organ
Papers * Mini-recitals * Exhibition
Information from Karyl Louwenaar 904-877-6904

an uncommon experience. The organ recordings are fortunately also available through the Organ Historical Society, but this is no help for the remainder of the ABC Classics offerings. They deserve better.

Biber: *Mystery Sonatas*. William Tortolano, violin. Charles Krigbaum, organ and harpsichord. GIA CD-286 (2 compact discs. No SPARS code. TT=61:14; 66:11); 708/496-3800.

Not so very long ago, a dolorous Greek chorus of musical Cassandra bewailed the impending "ghettoization" of an entire body of musical literature. Followers of the dark arts of early music performance practice were (so the prophets warned) about to take over all music written before 1800, rustling Bach, Handel, and Mozart out of the standard repertory and into their exclusive domain, in the bargain sanitizing from these masterworks any expressive qualities. The ensuing years of fertile cross-pollination between modern and period instrument performance have clearly proven the doomsayers wrong, and this new recording is a fine example of the modern music making that comes out of historical knowledge.

Heinrich Franz Ignaz von Biber spent the first part of his career as a violinist and composer in the Czech city of Kromeriz in the 1660s and 70s. Local custom at court and chapel favored the use of *scordatura*, tuning the violin to pitches other than the common E-A-D-G, and Biber often used the technique. In the published score of Biber's programmatic sonatas for violin and continuo based on the fifteen mysteries of the Rosary, each sonata is prefaced by the preferred *scordatura* tuning. The violin part is then notated as if in normal tuning, thus the music does not sound as written. The sonatas, in the form of dance suites, are divided into three groups of five, each group representing the "joyful" (Nativity), "sorrowful" (Crucifixion) or "glorious" (Resurrection) mysteries.

These sonatas offer unusual technical, stylistic, and rhetorical challenges to musicians playing for modern audiences. William Tortolano brings his experience of baroque violin performance and extensive research on Biber's music to these recordings. Tortolano's choice to record with modern instruments is in keeping with a robust performance concept emphasizing the music's virtuoso and coloristic features over the contemplative. The full-bodied sound highlights the dissonant resonances of the *scordatura*, especially in the sixth sonata, "The Agony in the Garden." Charles Krigbaum provides a strong musical partnership from the keyboard. He makes no attempt to pull neo-baroque sounds from the 1917 Vakler-Holtkamp-Sparling organ in St. Mary's Church, Richmond, IN, but takes advantage of the instrument's colorful flues and reeds to reflect each sonata's individual affect. The organ continuo is colorful, sustained and discreetly embellished. More active bass lines were realized on the harpsichord. The sonatas were not intended to be heard all at one time, but listening through these discs at one sitting is a pleasure because of the performance's vitality and variety. Only the most dogmatic early music purist would object.

The best period instrument *Mystery Sonatas* recording currently available features the early music ensemble Tragicomedia on the Virgin Classics label with an entirely different view of Biber's music. Tragicomedia emphasizes rhythmic and figural rhetoric for a rarified mystical effect. The period instruments make ethereal sounds, and the use of

several continuo instruments—organ, harpsichord, lute, regal, harp, viol—singly and in consort reflects the influence of Italian musical practice in the northern Catholic countries. The artistic success of these two recordings so different in sound and concept is on its own enough to forever banish any lurking fears of an unyielding early music orthodoxy.

—Randy L. Neighbarger
Durham, NC

New Organ Music

10 Seasonal Hymntune Preludes for the Church Year, Robert J. Powell. GIA Publications, Inc. G-3829. \$8.00.

Nine Service Pieces for the Church Year for Organ, arr. Robert J. Powell. Harold Flammer Music HF-5194. \$8.00.

Robert Powell's usual appealing style is present in these hymn tune settings which cover all seasons of the church

year. These compositions are rather short and uncomplicated, capturing the essence of the hymn tune's character and text. Many hymn tunes new to contemporary hymnals, especially the Episcopal *Hymnal 1982*, are present in the first volume. Notable are the settings of "Go, tell it on the mountain" in a captivating 5/4 arrangement in the first volume and of the Gregorian chant tune "Christ is born today" in the second volume. These accessible compositions should prove quite useful.

Preludes on Four Hymns, Richard Proulx. Augsburg Fortress 11-10051. \$7.00.

Included in this publication are settings of "Italian Hymn" (Moscow), "Land of Rest," "Leoni" (Yigdal), and "Westminster Abbey." The settings of "Land of Rest" and "Leoni" were published separately by Augsburg about 25 years ago (Augsburg numbers 11-0845 and 11-843). These engaging settings use appealing harmonies, rhythms and registrations. In the four-movement "Variations on Westminster Abbey" the composer decorates the melody in four

different styles, including one in the parallel minor key and one as a trumpet tune. Imaginative and original treatments of these well-known hymn tunes.

7 Hymn Preludes, Set 2, Donald Rotermund. Concordia 97-6168. \$7.50.

In the Foreword to this publication, the composer states that these compositions are intended "to serve in close proximity to the singing of the respective hymn: specifically, to announce the hymn tune and assist in establishing the overall character of the text just prior to its being sung by the congregation." Some could also be used as "alternatim" settings, giving worshippers devotional time to read the text as the organ 'sings' the stanza." Two of the settings are written in homage to composers who had an influence on the style in which these compositions are written—Flor Peeters and Garth Edmundson. The complete tune is present in each composition. One setting is written in a trio style and another in a carillon style. The approach to each composition is fresh and not predictable.

Enjoy Organ Lessons on Video!

with
the acclaimed
instructional series:



A Church Organist's Primer.

VHS Hi-Fi & Norm Stereo
Satisfaction Guaranteed

JUST RELEASED!

Part III: HYMN ACCOMPANIMENT

Discover accompaniment techniques for a variety of hymnody from traditional to gospel to contemporary. Examine a variety of hymnals from major denominations. Learn secrets of hymnal indexes to cross-reference subject, author, composer, and source. Find out what works and what doesn't in leading group singing. Develop a wealth of source materials for rebirth of congregational singing in your church. Pianists and other keyboardists learn valuable skills. After viewing Dr. Cherrington's video, you'll never play church services the same way again. **85 Minutes \$29.95**

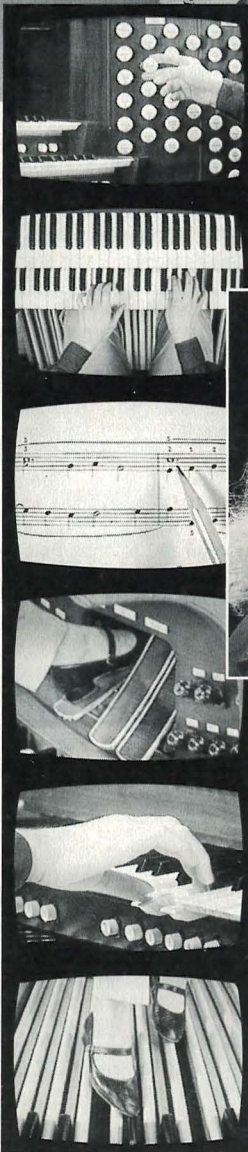
Part II: REGISTRATION

How to select stops, using examples of sounds appropriate for given pieces. Learn about pitch level, grouping of stops into tonal families, and basic uses of each family. Discover what to do with mixtures, pedal reeds and cornets. Specific registrations listed on-screen while music examples are performed. Historical survey of organ building traditions provides foundation for better understanding of registration practices. Many musical suggestions for expanding your library. **56 Minutes \$29.95**

Part I: MANUAL & PEDAL TECHNIQUE

Demonstrates differences between organ and piano keyboard techniques. Fingering techniques unique to organ and beginning pedal technique illustrated in detail with numerous close-ups: bench placement, how to sit, foot posture, proper shoes, etc. Musical examples given, method books recommended. **32 Minutes \$29.95**

Your Instructor...



Dr. Sally Cherrington:

Doctor of Musical Arts in Organ, Yale University; organ concerts throughout the United States and Europe; held numerous church music director and teaching positions; well-published among church music and organ magazines; conducted workshops in organ and church music throughout the United States.

Special!

All three for \$84.95

Visa/MC call 610-966-2202



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

© AOC 1995

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.

Partita on "Christ ist erstanden" (Christ is Arisen), Kevin J. Sadowski. Concordia 97-6166. \$7.50.

This is an interesting and challenging set of six variations on the Reformation Easter tune derived from the plainsong tune "Victimae paschali laudes." The composer uses a shortened form of the hymn tune, which appears in a variety of voice parts through the movements. The harmonizations are quite unconventional, especially considering the age of the original hymn tune. However, they give the melody a new life in "new clothes," showing us how resilient a tune it actually is. The fourth and sixth variations will be the most challenging to the player, as they are both toccata-like settings using triplets in the manual parts. The last variation also includes canons running at several levels in the hands and feet. The most interesting harmonies used are in the meditative fifth variation. Registration suggestions are given throughout. Those who undertake the discipline to learn this piece should be rewarded by its interesting character, and it may serve to acquaint more people with this important Easter hymn.

Tender Thoughts; Six More Preludes on Early American Hymns for Organ, Peter Pindar Stearns. Harold Flammer Music HF-5197. \$7.50.

This is another collection of accessible hymn tune preludes by Peter Pindar Stearns and the second to feature early American hymn tunes. As more of these early American hymn tunes appear in contemporary denominational hymnals, it is nice to have organ pieces which are related to them. The composer has demonstrated in earlier publications his creative style in composition which emanates from the character of the hymn tune itself. The tunes in this collection are "Resignation," "Charlestown," "Foundation," "Tender Thought," "Star in the East" and "Restoration." Even the accompaniments capture the essence of the hymn tune's style, often quoting motives which are a part of the tune itself. The composer weaves in and out of keys like a skilled improviser. His skill as a composer using formal devices is clear in the double fugue on "Restoration."

Suite for Organ on "Westminster Abbey," Peter Pindar Stearns. H.W. Gray GB00694. \$4.50.

Suite for Organ on "Leoni," Peter Pindar Stearns. H.W. Gray GB00684. \$4.50.

Canzonas and Fugue on "Hyfrydol,"

Peter Pindar Stearns. H.W. Gray GSTC01106. \$4.00.

Fantasy, Choral and Fugue on "Ora Labora," Hymn tune of T. Tertius Noble, Peter Pindar Stearns. H.W. Gray GSTC01066. \$4.00.

The composer of these works is not easily identified as the same composer who has published a number of organ collections based on hymntunes for Harold Flammer (such as the previous review). Mr. Stearns shows a quite different face in these compositions for H.W. Gray's Contemporary Organ Series and Saint Cecilia Series—more complex, more difficult, but more interesting at the same time. Based on four rather traditional tunes, he leads us into a quite different look at these tunes through interesting, but unusual, harmonizations and textures.

The *Suite on "Westminster Abbey"* is divided into four movements, labeled Prelude, Offertory, Communion and Postlude, structured much like an improvisation in the French style. The prelude uses the first phrases of the hymn tune and alternates between a louder section which is toccata-like and a softer section with flute and celeste. The offertory takes the melody beyond the first phrases and has a mystical quality, although harmonies are more conventional when the melody is present. The hymn tune is completed in the communion section, which employs unusual harmonizations. The postlude is a fughetta with two themes based on the beginning and ending phrases of the hymn tune. The conclusion is a full statement of the tune with an alternate harmonization (which could be used when the hymn is sung). This is a very worthy setting of this majestic tune.

The *Suite on "Leoni"* follows a similar structure to the above, although the harmonizations used put this organ piece even further away from the sound of the original hymn tune. The composer uses the melody upside-down in the second and fourth movements—interestingly, in the fourth movement, it mirrors the original tune in the relative major key.

The *Canzona and Fugue on "Hyfrydol"* is an interesting combination of forms, in that the instrumental canzona led to the development of the fugue. The theme of the canzona takes on an other-worldly quality as it migrates through many different keys and types of texture. The fugue uses a decorated version of the hymn tune's first phrase as its theme.

The *Fantasy, Chorale and Fugue on "Ora Labora"* also explores many differ-

ent keys as it progresses. It ends with a strong harmonization which could also be used independently.

These rather unorthodox pieces are welcome additions to the repertoire of organ works based on these hymn tunes. They will require time to prepare, but will be worth the effort.

Eight Psalm Impressions for Organ Volume II for worship and recital, Douglas E. Wagner. Hope Publishing Company Code No. 1748. No price listed.

The Foreword to this collection states, "Each original work in this collection was written to amplify the thoughts and emotions expressed in the chosen Psalm verse." Included are movements entitled arioso, chanson, elegy, a festive trumpet tune, orison, postlude, processional and rondo giocoso. At the beginning of each work is a dominant theme which recurs a few times and which also serves as a concluding idea. The tuneful melodies of these pieces will have many uses for regular services, weddings and funerals. The pedal lines could have been more active and tunefully involved in the pieces instead of just supporting harmonies. However, the uncomplicated style will be appealing to organists with limited abilities.

Variations on "St. Anne," Walter Watson. Ludwig Music Publishing Co, Inc. #0-15. \$6.00.

Since recent hymnals have consistently lowered the keys of many hymns to make them more singable in the range of the average parishioner, it is interesting that this composer chose to set St. Anne in the key of E-flat major. Not all the variations remain in this key—the first uses the key signature of A-flat major and the tune remains in E-flat major (but the tune adjusts to the accidentals created by the new key signature). Additionally, the third variation is in A-flat major and the concluding variation curiously ends with the strong feeling of D-flat major. Strong beats of the melody are rhythmically switched in the first variation to align with the ostinato accompaniment. The second variation is a pastorale with the tune hidden in the harmonies. The third variation is dance-like, going easily from A-flat major to E-flat major to B major before returning to the original key. The fourth variation is marked "Stately" with bell-like chords and adventuresome harmonies. The text "Time like an ever rolling stream" comes to mind as these chords sound like a giant bell tower chiming the hours. This concluding variation is tonally quite different from the variations which precede

it, making for a rather strange ending to this set of variations.

Prelude and Passacaglia (In Festo Pentecostes), James Woodman. ECS Publishing No. 4595, \$8.95. Sonata in C, James Woodman. ECS Publishing No 4596. \$12.00.

Here are two more publications by an accomplished New England composer. They are difficult works which will be challenging for both the performer and the listener, but are an interesting look at current practice in organ composition.

Prelude and Passacaglia was first performed in 1981 at the contemporary Organ Music Festival in Boston. As the introduction states, "The Prelude is a setting of 'Veni Creator' constructed over five complete statements of the passacaglia theme in the bass. The Passacaglia itself then proceeds for fifteen continuous variations during which the wind and fire imagery of Pentecost is made vivid to the ear." The harmonic approach is almost dodecaphonic, but the plainsong tune comes through strongly. The piece increases in intensity and rhythmic vitality as it proceeds to the end. It is a dramatic portrayal of the event of Pentecost which will add greatly to a Pentecost service.

The *Sonata in C* was first performed in 1990. Its three movements rely on the same thematic source materials—two series of seven notes which are outlined in the introduction. Since there is no hymn tune as a basis, the piece is more abstract than the preceding. The second movement provides some more conventional harmonies.

—Dennis Schmidt, DMA
The Bach Festival of Philadelphia

New Handbell Music

I Wonder As I Wander, arr. Fred Gramann. G. Schirmer, Inc. (distributed by Hal Leonard Corporation), ED-3924, \$3.95, for 3-5 octaves of handbells (M).

This arrangement is based on "I Wonder as I Wander" by John Jacob Niles and "Kings of Orient" by Jerome Hopkins with performance notes by the arranger. The marriage of the two melodies works well and, as noted by Mr. Gramann . . . "the pairing of these melodies seemed quite natural as I could not help but imagine the wise men 'wondering as they wandered,' out beneath the sky in search of the Christ Child."

—Leon Nelson

For his new collection Johannus has chosen the surname of a famous Dutch Master



To experience the Johannus Sweelinck, will raise your skills to new heights

JOHANNUS

JOHANNUS ORGELBOUW B.V.
Morsestraat 28 - 6717 AH EDE The Netherlands
Telephone: *31 8380 37403 - Telefax: *31 8380 22238

SOLID OAK CHOIR CHAIR



with:

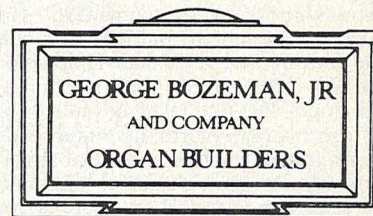
FIBRE RUSH SEAT or
UPHOLSTERED SEAT

Pews•Chairs•Pew Refinishing•Cushions

Since 1877

R. Geissler Inc.

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



Telephone: (603) 463-7407
41 Raymond Road
(Route 107)
Deerfield, New Hampshire 03037

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

One of the leading events to make news on the OrganNet—technical name, PIPORG-L—was the 1995 convention of the American Institute of Organbuilders in San Jose, California. Dave Schutt, a founding member of Piporg-L, lives in San Jose and, with several members of the list, gave play-by-play descriptions of events as they occurred. High points included presentations on San Francisco Bay area organ-building, including a visit to the Schoenstein Organ Shop, hosted by Jack Bethards. Robert Bates' presentation of the three fabulous organs (Fritts, Murray Harris and Fisk) at Stanford University was unforgettable. E.M. Skinner organs played a prominent role in the presentations with Nelson Barden's humorous presentation of a serious subject—"Secrets of Successful Restoration." A riveting lecture, followed with a video presentation of the "demystification" of pitman chests by Joseph Dzeda and Nicholas Thompson-Allen, curators of the organ at Yale.

This was high powered stuff. As various secrets and suggestions were let out of Pandora's box, they soon hit the net, often the same day they were presented. Once on the wire, they mushroomed into "threads" or lines of discussion. One of the most interesting topics was that of tuning, always good for many points of view.

For example:

Date: Thu, 12 Oct 1995 17:49:47 -0500
From: Eugene Blackstone
<cvshb@UABCVS.CVSR.UAB.EDU>
Subject: AIO Convention (Day Three)
Dave Schutt reports:

Bill Visscher talked about the tuning of mixtures. He had some little felt cones that had been fabricated to keep some pipes in the mixture from playing. They seemed to be very effective, and you don't end up with cotton all over the place. Bill had a 7-rank note that he tuned and a big scale Cornet that he tuned (one note).

Dave: while we have been using felt cones for tuning mixtures at home, when it has come to tuning the V Cornet, felt cones stuck in the top of the pipes have been ineffective in preventing the pipes from speaking (off pitch, of course). So we have used cotton wads on sticks. I gather there must be something special about Bill V.'s felt cones that silenced the large scale Cornet? If so, I'd like to try it. (And I presume that others of you use felt cones, too, and could tell me in what way they are constructed to silence a wide scale Cornet).

A quick reply came in:

Date: Thu, 12 Oct 1995 17:58:19 -0700
From: Peter Schmuckal
<peter@SCHMUCKAL.COM>
Subject: Re: AIO Convention (Day Three)

I was also at that talk. Bill was using bushing cloth, not felt to construct his cones. They were a lot heavier than felt.

And another.

Date: Thu, 12 Oct 1995 21:04:21 -0700
From: Jim Tyler <tylerj@CRL.COM>
Subject: Tuning Mixtures (Was: Re: AIO Convention (Day Three))

Another approach is a handful of tuning "mops." These amount to a bundle of short pieces of string or yarn taped to the end of a long thin rod. They can be gently lowered into the pipe, where the mop effectively interferes with the pipe's speech. The ones I've used have been thin metal rods, but I should think thin acrylic (per-spex) rods would be lighter and perhaps less likely to damage the languid if accidentally dropped into the pipe, rather than gently inserted. You have to have quite a collection of these mops, in a variety of sizes, but they last quite a while if carefully made. They don't "shed" the way cotton does. Cones are, however, better for the

really tiny pipes near the top of the compass.

Hope this helps!

Another reader was concerned for the health of languids:

I am personally fearful of placing anything that has any weight on the languids. I use bushing cloth cones. They can be placed on the top of the pipe or inverted. The largest one that I use will fit over a 2' pipe (the lowest pitch mixture I presently tune is a 2-2/3'). The smallest ones are about 3/8" dia by 1". There is something strange about the conical shape that stops the pipe from speaking. They are also very light weight and only rarely move the tuning slide. During tuning seasons I carry them nested in my shirt pocket (try that with your paint brushes and rods!).

Lanny Hochhalter
<hochhltr@teleport.com>

And another:

Date: Fri, 13 Oct 1995 20:06:26 -0400
From: Cullie Mowers
<CullieM@AOL.COM>
Subject: Mixture-tuning caps

The "felt" (actually heavy bushing cloth) caps for Tuning mixtures are *great,* and I've used them for years. I've also presented sets of them to organ maintenance colleagues after seeing bits of cotton, slivers of paper, etc. scattered on the walk-and-rack-boards of organs they service! The last set I bought (1989, under the name "K-D Kaps") cost \$15.00; they were made by Kathy Foley. The address at that time was: K-D Kaps, PO Box 9223, Bolton, CT 06043. These are cones very professionally sewn out of heavy red bushing cloth. Each set contains several sizes; I forget just how many, and how many caps of each size, but they do the job on virtually every mixture I've encountered. Only exceptions have been the lowest-pitch rank of one Pedal mixture, and one bizarre mixture we ran onto which had slotted pipes in the lower pitch ranges. I hope that Ms. Foley or her heirs and assigns are still in business; *everyone* oughta have these gadgets in the tool box.

I could not resist sticking in my two cents:

Date: Fri, 13 Oct 1995 23:26:03 EDT
From: Herbert Huestis
<70771.1047@COMPUSERVE.COM>
Subject: Tuning Mixtures

For what its worth, I have found that the most effective "mop" for tuning high mixture pipes is a very small artist's paint brush—or two for bigger pipes and mops for the biggest. They completely silence the pipe as well as clean the dust from the languid. Artist's brushes are invaluable when tuning coned pipes, since the removal of the dust is often all that is necessary to "tune" the pipe.

This "cleaning" of the languid tends to return the pipe to its original tuning. And if the brush is carefully inserted, the tuning mechanism will not be altered.

These tuning procedures are the mark of the most careful and sensitive technicians—for example, Robert and Richard Lahaise, who take care of the famous Hook organs in the Boston area. Of their work, Thomas Murray wrote:

The First Church of Jamaica Plain (where the Hook brothers are said to have been members) is a superb Hook instrument of 3 manuals and 31 speaking stops, built in 1854 and surviving in virtually unaltered condition. The smaller pipes, most of which are still cone tuned, are well preserved thanks to careful tuning procedures employed over the years. The writer recalls watching with great interest as the Mixture and Sesquialtra stops were "tuned" prior to our recording sessions by the removal of dirt from the pipes with a tiny camel's hair brush, a practice which significantly reduces the risk of damage to the pipes by the use of tuning cones. (Liner notes from *Mendelssohn Organ Sonatas*, Sheffield label.)

Could there be any better recommendation for this technique?

Well, there you have it. That's how a "thread" works on the OrganNet. To follow threads, you log on and read all the messages on a particular subject. Often it will start with some innocuous comment and balloon into a full-fledged discussion that may take you well into uncharted territory.

Let's hope you don't have to navigate through any storms, or get "burned" by a "flame." And who knows what you will find? There is so much to learn!

Many thanks to these volunteers who have typed specifications or made other contributions to the Osiris Archive! Thanks to these efforts, there are more than 1100 organ specifications and other data housed at this World Wide Web site.

Martin Chalton	England
Walter Davis	United States
Albert Falop	United States
Glen Frank	United States
Richard Greene	United States
Kernin Ilkka	Finland
Carl Kishline	United States
Kenneth Matthews	United States
Ian McClelland	Ireland
David Lowry	United States
Peter Rodwell	Spain
Richard Sedcole	New Zealand
Jonathan Tan	Singapore
Timothy Tikker	United States

Herb Huestis, Editor
The Osiris Archive, housed at the Vienna University of Economics, Austria
<http://osiris.wu-wien.ac.at/pub/earlyml/organs>

Sidebar

Subject: Some Tuning Humah...
Date: 14-Oct-95 at 05:58
From: Edward Peterson
INTERNET: peterson@rosnet.win.net

TO: 70771,1047

REEDTUNE.EXE

Ed's Practice-Makes-Perfect Tuning Program (c)1995

This program is not guaranteed in any way and works only for reed organs. For tuning pipe organs get Ed's Practical ComputerChromo-Tune Your Pipe Organ v2.7b. Please check your Autoexec.Dingbat file before running this program; It must contain the line "SET Tongue-in-cheek!"

Start:

```
Tune_Organ:
if "out-of-tune badly" run subroutine1;
else goto Tune_Reed;
next;
```

```
Tune_Reed;
if In_Tune leavewellenoughalone;
if "flat" GoSub2Flat;
Sub2Flat:
withdraw - scrape, scrape;
cool - insert;
play - assess;
if "nowsharp" GoSub2Sharp;
if "stillflat" GoSub2Flat;
expect "InTune";
when InTune goto Next_Reed;
else goto Tune_Reed;
next;
```

```
if "sharp" GoSub2Sharp;
Sub2Sharp:
withdraw - file, file;
cool - insert;
listen;
if "stillsharp" GoSub2Sharp;
if "nowflat" GoSub2Flat;
expect "InTune";
when InTune goto Next_Reed;
if "error" returnto Tune_Reed;
next;
```

```
expect "InTune"
ifandwhen In_Tune goto Next_Reed;
```

Next_Reed:

```
goto Tune_Reed;
next;
if Not_In_Tune loopback else;
when "temperamentbad" gosub4 Find_Wolf;
if "temperamentgood" find
Distrust_Ears_Anyway;
expect "In_Tune";
quitif In_Tune;
else goto Tune_Reed;
next;
```

```
Find_Wolf:
gosub1 Set_Temperament;
endif "In_Tune";
next;
```

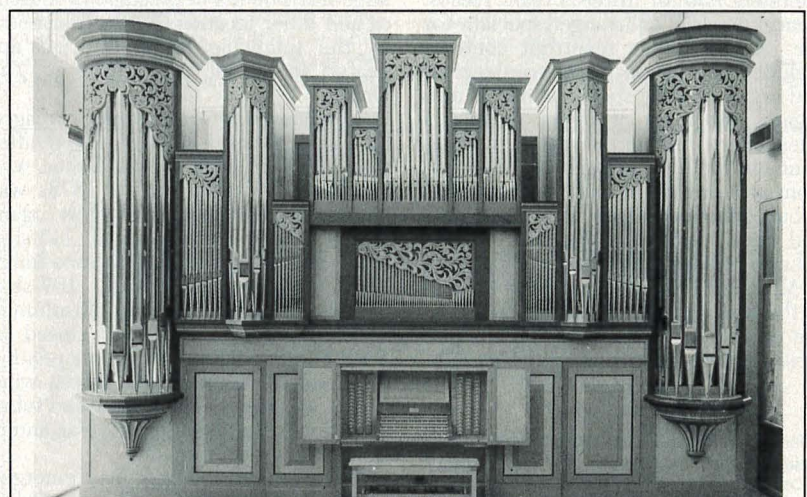
[Subroutine1]:

```
Set_Temperament:
if "bad" goto Start_Over;
else goto Call_Tuner;
ifgood Thank_God;
if "UknowwhatURdoing" proceed;
then goto Tune_Organ;
endif "notknowwhatURdoing";
endsubroutine1;
next;
quit;
```

```
Call_Tuner:
goto Call_Number;
wait;
wait months;
wait manymonths;
iftuned pay handsomely;
else goto Start_Over;
quit;
next;
```

```
Pull_Hair_Out:
then goto Start_Over;
ifnot hairy gosub1;
quit;
```

```
Start_Over:
call Subroutine1;
ifgood loopback Tune_Organ;
else goto Pull_Hair_Out;
if "understandthis" goto ITT Tech;
if "notunderstandthis" goto music school;
failquit;
quit;
endif "last resort";
call Call_Tuner;
end
end
```



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 methods. 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

The Organ: An American Journal, 1892–1894

James B. Hartman

The Centennial Facsimile Edition of The Organ, Vols. I & II, May 1892–April 1894, Everett E. Truette, editor and publisher, Boston, was published in 1995 by The Boston Organ Club Chapter of the Organ Historical Society, P.O. Box 104, Harrisville, NH 03450-0104. It was prepared from an original copy owned by the Spaulding Library, New England Conservatory of Music, Boston, under the direction of E.A. Boadway, Alan Miller Laufman, and Martin R. Walsh. (Available for \$59.95 from The Boston Organ Club, P.O. Box 371, Brushton, NY 12916-0571.)

Everett Ellsworth Truette was among the leading figures on the musical scene in the United States around the turn of the century.¹ Born in Rockland, Massachusetts, in 1861, at the age of seventeen he was already participating in recitals at the New England Conservatory of Music, where he was studying organ, piano, harmony, counterpoint, and theory. In 1883 he was among the earliest graduates to receive the Mus. Bac. degree from Boston University's College of Music, where he had served as organist at other graduation ceremonies. Subsequently he studied organ with Augustus Haupt in Germany, Alexandre Guilman in France, and William T. Best in England, over a two-year period. In addition to teaching organ, piano, harmony, and theory at his large studio in Boston—it contained a three-manual, 19-stop, tracker pipe organ, in addition to a grand piano and a pedal piano—he was organist and choirmaster in a church in Newton, Massachusetts, and served as conductor of two large choral groups. He also maintained an active career as an organ recitalist, playing over 400 concerts and dedicatory programs throughout the country. His other accomplishments included the publication of over thirty organ compositions, collections of organ music, and anthems, issued by his own company, along with a successful book on organ registration, first launched in 1919. One of the founders of the American Guild of Organists in 1896, he was active in that association as its first Secretary and later as Dean. He was editor of the Organ Department of *The Étude* for seven years until 1907, and continued to write for that magazine until 1928. Seven months before his death in 1933 he played his last recital at the church where he had served as organist and choirmaster since 1897.

Early in the 1890s Truette conceived the idea that culminated in his most ambitious literary venture, the publication in May 1892 of the first issue of *The Organ*. In his inaugural editorial, Truette admitted the limited audience for such a publication, and described the magazine not as a partisan or trade journal, but as an educational enterprise for the discussion of topics of interest to music students, professional musicians, and lovers of organ music generally. His general aim was to broaden the familiarity of these people with the construction and uses of the organ through information about notable organs, technical and tonal matters, organ concerts, new organ music, and the sayings and doings of prominent persons associated with the instrument.

During its short existence only two volumes—twenty-four issues in all—of *The Organ* were published, and the categories of its contents varied hardly at all. There were biographical sketches of past and contemporary composers of organ music, contemporary recitalists, and organ builders; and descriptions of recent organ installations in the United States and historic organs in England and Europe. One article described the first organ in the United States, imported from England by a wealthy Boston merchant around 1700.² Each issue included two or three organ pieces, some composed or arranged specially for the journal. Other recurrent contents included articles on organ construction and organ playing; specifications of new organs, programs of organ recitals, a question and answer column, correspondence in the form of reports and letters from near and far, a section of miscellaneous announcements about organists and their activities ("Mixtures"), and a column of humor ("CIPHERINGS").

Although Truette's editorial at the end of the first year expressed satisfaction at the confidence shown by readers, subscribers, and advertisers, in the penulti-

mate issue he announced that publication would be suspended. The reasons were primarily financial, related to a continued financial depression: many subscribers and advertisers were in arrears, and Truette was unable to meet payments to composers and writers for their published items. Reminding his readers that remittances for the balance of unexpired subscriptions would be forthcoming, and that back issues could be purchased at the regular rate of twenty-five cents each, Truette ended by saying, "we close the mucilage pot, hang up the scissors, and say *au revoir*."³

The highly informative and entertaining material contained in the twenty-four issues of *The Organ* is of great historical significance. Taken as a whole, its contents present a broad panorama of the state of the organ culture in the United States in the mid-1890s: organ building, organ playing, prominent recitalists, major events, and opinions on topics of interest to the musical community.

Organ Building

The organ builders of the Boston area—the focus of organ building in New England in the concluding decade of the nineteenth century—and in neighboring northeastern states were responsible for the installation of many large instruments in prestigious churches and other locations.⁴ Advertisements by the following organ builders appeared in almost every issue of *The Organ*.

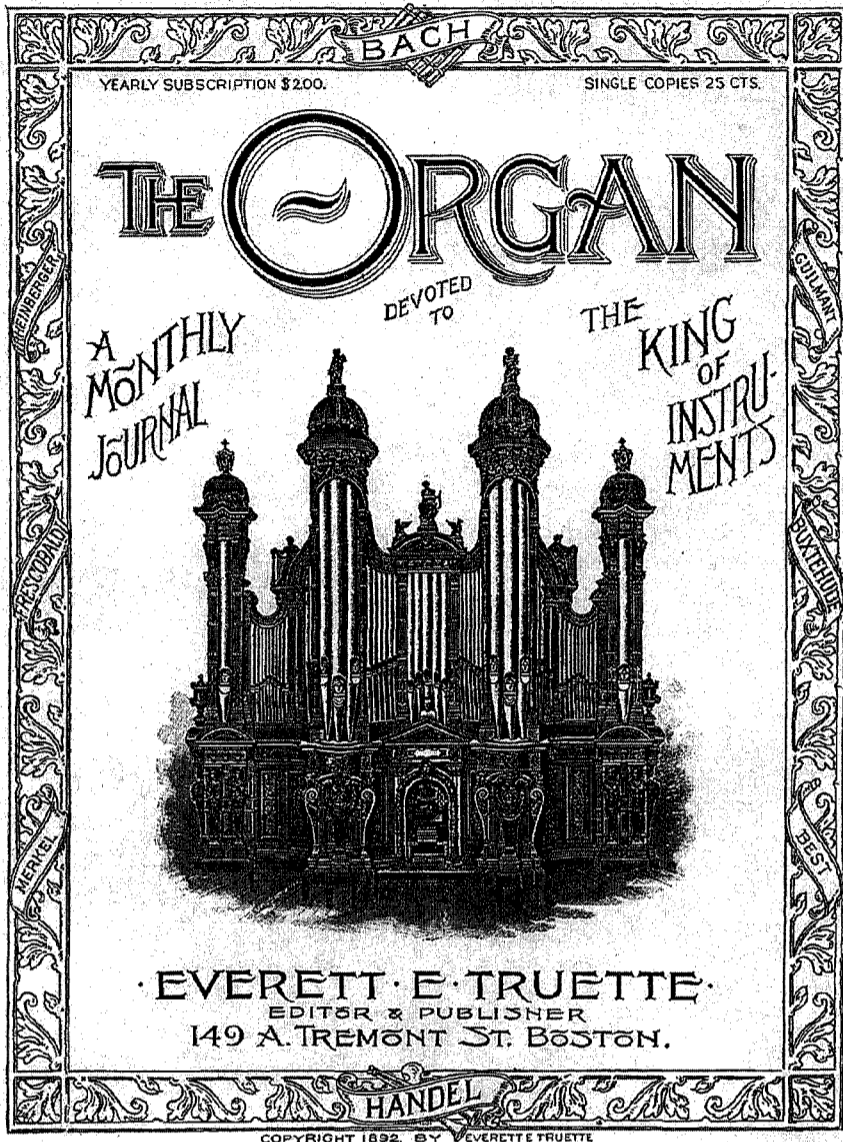
The Roosevelt Organ works, managed by Frank Roosevelt (1865–1894) after the death in 1886 of his father who founded the company in 1872, was responsible for two of the largest organs in the world: a four-manual, 115-stop instrument in a Garden City cathedral in 1883, and a four-manual, 107-stop instrument in the Chicago Auditorium in 1889. When the company closed in 1893, various rights and patents relating to adjustable combination action, wind chests, and electro-pneumatic and tubular action were transferred to Farrand & Votey, a Detroit company.

The Farrand & Votey firm emerged from a buy-out of the Whitney Organ Company in the mid-1880s by the family of one of the partners, William Farrand (1854–1930). The company built a large four-manual instrument for the gigantic Chicago Exposition in 1893, and installed equally large instruments in the Carnegie Library in Pittsburgh, the Pabst Theater in Milwaukee, and in var-

VOL. I.

MAY, 1892.

No. 1.



The Organ

Boston Music Hall, 4/89, Walcker, Germany, 1863; removed 1884. "No organ has ever been constructed in any country which had a more grand, dignified, and magnificent exterior than our "old Music Hall Organ," and one-half the stops in that organ have never been surpassed." —*The Organ*, II (July 1893): 53.

ious churches. The other partner, Edwin Votey (1856–1931), invented the self-playing Pianola in 1895, shortly after the company began building organs for the Aeolian Company, with which it eventually merged.

Although the Hook factory of organ building was well established by 1860, and Francis Hastings (1836–1916) became a partner in 1871, Hook & Hastings of Boston acquired its name upon the death of one of the founders, George Hook (1807–1880). The factory operated at its peak level of activity at that time, producing an average of 46 instruments a year, including larger instruments of up to 81 speaking stops, along with several models of small, ready-made, moderately priced stock instruments, available on short notice.

Another prominent Massachusetts builder was George S. Hutchings (1835–1913), who entered the organ factory of Elias and George Hook at the age of twenty-two, leaving in 1869 to form a new association with several other Hook employees. In 1884 he began building organs under his own name, some of considerable size featuring patented changeable combination pistons. He constructed more than 600 instruments during his lifetime, including a three-manual tracker organ installed in Everett Truette's Boston studio in 1897.⁵

James E. Treat (1837–1915) had been working with various organ building firms for over twenty-five years before

he connected with a wealthy interior decorator, Edward F. Searles, who commissioned Treat in 1886 to build an organ for his opulent mansion in Great Barrington, Massachusetts (Everett Truette was one of two organists who gave the opening program). Searles later subsidized the establishment of a factory for Treat, which became the Methuen Organ Company. In this enterprise cost was no object, the best materials were used, and the most competent workmen were hired. Treat's advertisements in *The Organ* warned "No specifications for competition—Prices not the lowest." For a time Treat was treasurer of the United States Tubular Bell Company, Methuen, Massachusetts, another Searles' business that advertised its products for churches, turret clocks, and public buildings in *The Organ* ("Ding-Dongs, 2 bells; Peals, 4 bells; Chimes, 8, 13 and 15 bells"). Among Treat's other installations was the Searles Memorial Organ in Grace Church, San Francisco, in 1894 (in memory of Searles' wife who died in 1891); Everett Truette played a demonstration program at Treat's factory before the organ was delivered. The organ and the church were destroyed in the disastrous earthquake and fire that devastated San Francisco in 1906. One of the pallbearers at Treat's funeral was Everett Truette.

George Jardine & Son, New York, was the concluding incarnation of a family enterprise that flourished in the last four decades of the nineteenth century. For

James B. Hartman is Associate Professor, Continuing Education Division, The University of Manitoba, Winnipeg, Canada, where he is Senior Academic Editor for publications of the Distance Education Program. His book, *The Organ in Manitoba: The Instruments, the Builders, the Players, and the Critics*, was published by Windflower Communications, Winnipeg, in the fall of 1995. A derived article, "The Golden Age of the Organ in Manitoba: 1875–1919," appeared in *Manitoba History*, Spring 1995. He is a frequent contributor of book reviews to *THE DIAPASON*.

most of that time, the firm was led by the son, Edward, who was a church organist and frequent recitalist in inaugural programs for Jardine organs. The firm's largest "Grand Organs" included several four-manual instruments in churches in and around New York, and one in a Pittsburgh cathedral; three-manual instruments were placed in churches as far away as San Francisco and New Orleans.

Samuel Pierce (1819-1895) learned pipemaking in the Hook factory, but moved to Reading, Massachusetts, in 1847 to open his own shop, from which he supplied many organ builders in Boston and elsewhere with pipes, pipe organ materials, and other accessories. His advertisement in *The Organ* boasted, "Front Pipes Decorated in the Highest Style of the Art"; Pierce had a special department in a separate building reserved for this facet of his operations.

Although the Mason & Hamlin Organ & Piano Company built a few stock-model pipe organs in the 1890s, they were noted for their elaborate reed organs, with two manuals and pedals, and decorative dummy pipe facades; these instruments were powered by the strong arms of boys or young men who worked a handle on the side of the case. The company's advertisement in *The Organ* featured the "Liszt Church Organ," described as "the most perfect instrument of its class, superior to small pipe organs." These claims were accompanied by a letter from Alexandre Guilmant, who testified that the organ "is of beautiful tone and will be very useful to persons wishing to learn to play the Great Organ."

Other organ builders whose advertisements appeared in *The Organ* included Carl Barkhoff, John H. Solé, Johnson & Son, William King & Son, Morey & Barnes, M.P. Möller, Cole & Woodberry, Woodberry & Harris, Geo. H. Ryder, Henry F. Miller, and J.G. Marklove. In addition, the Henry F. Miller & Sons Piano Company, Boston, offered "The Pedal Piano—Indispensable to Organists."

Organ Recital Repertoire

The content of organ recital programs in the mid-1890s was determined by a variety of factors: the performers' backgrounds, training, musical interests, and technical abilities; reverence for musical tradition and the attraction of the new; the perceived musical preferences of audiences; and the tonal resources of the organs.⁶ During the two years of its publication, *The Organ* printed the programs of 136 organ recitals, consisting of 956 selections in all. Of these, 264 (28 percent) were transcriptions of works by major composers of the eighteenth and nineteenth centuries, such as symphonic or instrumental movements, operatic overtures, and marches. The most frequently performed arrangements were from Wagner's operas *Lohengrin* and *Tannhäuser*, and pieces from Handel's *Samson* and *Occasional Oratorio*, along with his ever-popular *Largo*. Audiences heard interpretations of marches by Chopin (*Funeral March*), Gounod (*Funeral March*), Mendelssohn (*Wedding March*), Meyerbeer (*Le Prophète*, *Schiller Festival March*, and others), Schubert (*Marche militaire*); and operatic overtures by Flotow (*Stradella*, *Martha*), Rossini (*William Tell*), and Weber (*Oberon*). The frequency of performance of organ transcriptions of works by these and other composers is given in this table:

	Number	Percent
Wagner	36	14
Handel	27	10
Mendelssohn	19	7
Gounod	14	5
Rossini	11	4
Schubert	10	4
Weber	9	3
Beethoven	8	3
Chopin	8	3
Meyerbeer	7	3
Haydn	7	3
Flotow	7	3

The inclusion of transcriptions and arrangements in organ recitals was also widespread in Canada and England, and

the practice attracted much criticism, even though it served the valuable function of providing the general public with opportunities to hear works that otherwise would remain unknown. In its second issue, *The Organ* reprinted a letter from a London magazine by the English organist William T. Best (1826-1897), perhaps the greatest concert organist of the nineteenth century, on the topic of organ arrangements.⁷ Best was responding to an article by Walter Parratt, Organist to the Queen, who was hostile to the practice of arrangements, calling them "examples of misapplied skill" that were having "a disastrous influence over organ music, as in the majority of such programmes two-thirds at least are arrangements of orchestral and choral works." Best retorted by pointing to "the father of all arrangers," Bach, and other musicians whose integrity would not allow them to select music unsuitable for the organ; even Guilmant, he pointed out, had recently engaged in the practice. Furthermore, he added, "in endeavoring to raise the musical taste of the humbler classes, the municipal authorities of our large towns did not intend their concert organs to be restricted to the performance of preludes, and fugues, and somewhat dry sonatas." Best argued that a well-arranged slow movement of an instrumental work was preferable to a dull specimen of original organ music. Even so, he thought that the higher forms of musical composition should only be introduced warily and gradually. Best had a very large repertoire, and his concert programs always included several arrangements. A sketch of his career included this assessment of his abilities:

Mr. Best's skill in handling the organ is something marvellous. When playing, his two hands perform feats of registration which would require three hands for most any other performer; and those who consider the organ a "cold instrument" have but to listen to his playing to become convinced that one who is so thoroughly skilled in manipulating the resources of the organ can produce effects of expression and tone-coloring which they never thought were possible.⁸

As for original works, Alexandre Guilmant's organ compositions were the most frequently performed, led by his *Marche funèbre et chant séraphique* and several of his Sonatas. Bach's Preludes and Fugues were played often, particularly the dramatic *Tocatta and Fugue in D Minor*, but there was only a single performance of a Chorale Prelude. Handel was represented by his Organ Concertos, and Mendelssohn by his Sonatas, and Preludes and Fugues. Works by composers of the day included favorites by Batiste (*Communion in G*, *Offertories*), Buck (*Variations on The Last Rose of Summer*), Dubois (*March of the Magi Kings, Tocatta in G*), Lemmens (*Storm Fantasia*), Salomé (miscellaneous works), and Spinney (*Harvest Home, Vesper Bells*). Some short pieces by George E. Whiting, a member of the organ department of The New England Conservatory of Music, Boston, were played as frequently as Widor's Symphonies. Rheinberger's Sonatas also were played from time to time. The frequency of performance of original works for organ by these composers is given in this table:

	Number	Percent
Guilmant	78	11
Bach	55	8
Salomé	38	6
Dubois	35	5
Handel	34	5
Batiste	31	5
Buck	28	4
Mendelssohn	24	3
Lemmens	21	3
Rheinberger	21	3
Spinney	20	3
Whiting	19	3
Widor	19	3

Frequent Performers

Of the 136 organ recitals reported in *The Organ* during its brief existence, many were played by organists who were unknown outside their own immediate neighborhoods; only two such recitals

involved women organists. These concerts were not always stand-alone events, but were shared with assisting artists: violinists, instrumental ensembles, vocal soloists, and choirs. Nevertheless, about half of the recitals were played by only six performers, several of whom toured extensively. The most active players were Harrison M. Wild, Chicago (14 percent of reported recitals), whose 128th recital was reported in 1893; Clarence Eddy, Chicago (10 percent), J. Warren Andrews, Minneapolis (7 percent), and William C. Carl, New York (7 percent).

Clarence Eddy was the subject of a biography that described him as the most widely-known organist in the country.⁹ Eddy, who showed musical ability at the age of five, studied organ with Dudley Buck before becoming a church organist at the age of seventeen. Later he received instruction in Germany from Augustus Haupt, who characterized him as "undoubtedly a peer of the greatest living organists." Soon after his appointment at the First Congregational Church in Chicago, Eddy began his recital career. After joining the Hershey School of Musical Art in 1876 as general director, he gave a remarkable series of one hundred weekly organ recitals without repeating a number; the concluding program in 1879 contained music composed specially for the occasion. Eddy dedicated more organs than any other organist of his day, including the great Auditorium organ in Chicago, and he gave recitals at the Paris Exposition, the Philadelphia Centennial Exposition, and the Vienna World's Fair, in addition to concert tours in the United States and visits to Canada. Eddy's other activities included his appointment as one of the judges for two organ music competitions sponsored by *The Organ*, his efforts in organizing the 1893 North American tour of Alexandre Guilmant, and his series of fifteen concluding recitals on the Festival Hall organ at the Chicago World's Fair in 1893, where a total of 62 recitals were played by various organists. A review of one of Eddy's dedication recitals testified to his gifts as a player, as well as exhibiting the laudatory style of music reviews typical of the time:

His programme of last evening was carefully arranged, and was carried out in the most masterly and artistic style. The most difficult subjects were brought out clearly and distinctly, while the intricate part of his work was interpreted with a sweet and sympathetic touch. There is an individuality about Mr. Eddy's playing that distinguishes him from the less skilful performer. With him the organ is not the noisy instrument it often appears when in the hands of unskilled players, but under his touch the great pipes breathe forth the most eloquent notes, and those who were strangers to the wonderful melody that can be obtained from so large an instrument were astonished at the ease with which he was able to control its wonderful resources. The hearers manifested the warmth of their appreciation by long and frequent applause. The programme was chosen with great care and embraced masterful compositions from Handel, Wagner, Flotow, Gounod, that were selected with the view of testing the instrument. . . . The Storm

Fantasia of Lemmens, a descriptive piece, was superbly rendered. . . . The Old Folks at Home, with variations, went to the hearts of the hearers, and elicited prolonged applause.¹⁰

Eddy also contributed letters to *The Organ*, including a long discourse on organ pedaling, in which he concluded that "an absolutely free and independent use of the heel in pedal playing . . . is as important as a skilful employment of the thumb upon the manuals,"¹¹ and another on playing the organ from memory, in which he maintained (referring to the most noted organists of his time, such as W.T. Best, Alexandre Guilmant, Eugene Gigout, Charles Widor, and others) that "organists are heard at their best when they are unhampered by the mental strain attendant upon committing to memory the compositions they play."¹²

The only visiting recitalist reported in *The Organ* was France's distinguished organist and composer, Alexandre Guilmant. He was the subject of a biographical article that commented on his youthful demonstrations of musical ability as an organist and composer, his period of study with Jacques Lemmens in Belgium, his frequent inauguration of organs and concert performances throughout Europe, and the compositional style of several of his organ pieces.¹³ The journal devoted considerable attention to Guilmant's North American tour in the fall of 1893, arranged by Clarence Eddy, in which the virtuoso played thirty concerts in less than eight weeks, including four at the Chicago World's Fair. The Chicago correspondent offered qualified praise for the master's performances:

At present everything with us is Guilmant. . . .

Though we cannot rave over this master's technique, we are carried away by the wonderfully clean and neat treatment of all his numbers. The breadth and truly marvellous conception of whatever he undertakes are indeed wonderful.

In his improvisations we expected more dash than was given; but a tone-poet, like a word-poet, is not always inspired. . . .

In all his numbers Mr. Guilmant was *encored* and *re-encored*, and in some instances had to get off the organ bench twice, and even three times, before he was allowed to proceed.¹⁴

During his tour Guilmant played other recitals in various cities in the United States and Canada. In Boston, 5,000 people attempted to secure the 2,200 available tickets for Guilmant's two concerts. An enthusiastic reviewer stated:

Mons. Guilmant has raised organ playing to a point of virtuosity equal to the work of the celebrated pianists, and with him there is no chance to grumble at the "impossibilities of the organ." His playing of the above programme [works by Bach, Salomé, Lemmens, Schumann, Tombeille, Dubois, Best, Chauvet, Martini, Mendelssohn, and six of Guilmant's own compositions] was magnificent.

Guilmant's advent in this country is proving to sceptics that the organ is a concert instrument, and that organ recitals will draw as large and enthusiastic audiences as the best orchestras. . . .¹⁵

On his tour through Eastern Canada,

UNIVERSITY OF REDLANDS
School of Music
Ninth Annual

REDLANDS ORGAN FESTIVAL

13 • 14 • 15 • 16 • 17 January 1995

Featured Artists and Lecturers:

❖ Frederick Swann	❖ Wilbur Held
❖ Mary Ann Dodd	❖ Mary Lou Kratzenstein
❖ Thomas Harmon	❖ Leslie Spelman
❖ Janet Krellwitz Harms	❖ Mark Thallander
❖ Grant Chapman	

Advance Registration-\$200 (before 15 December 1995)
On-Site Registration-\$225
Daily and Student Rates Available

Contact for Information: Dr. Janet Harms
Redlands Organ Festival, School of Music
University of Redlands, PO Box 3080, Redlands, CA 92373-0999
(909) 793-2121 ext 3264

Guilmant found a copy of Mendelssohn's *Elijah* on a hotel piano in Niagara Falls, and he impressed the guests with his playing of several selections and an extemporized fugue from the score, along with a few of his own compositions. He was met by a former Parisian organist in Hamilton, Ontario, visited the Mason & Risch piano factory in Toronto, and played for an audience of 5,000—many standing—at the inauguration of a new organ in a Montréal cathedral. Guilmant felt quite at home on the Casavant instrument because all the stop names were in French.¹⁶

Occasionally *The Organ* ventured onto the international scene by publishing the recital programs of several English organists; in particular, William T. Best, who performed not only in England but also in Australia, where he played a series of twelve inaugural recitals on the new organ in Centennial Hall, Sydney, in 1890.¹⁷ The programs of Auguste Wiegand, the Belgian organist who became City Organist in Sydney, Australia, were also reported, along with those of several other performers in that country.

Timely Topics: Organ Design and Construction

Of all the preoccupations of organists in the last decade of the nineteenth century, as reflected in the columns of *The Organ*, some were unique to that period, while others still are matters of interest today to experienced players and students of the organ alike. Most of the issues related to organ construction have long since been settled, but they were matters of intense interest at the time.

It should be recalled that organ building at the time was in a state of flux, and there was no universal agreement on many aspects of organ layout and construction. An article in the inaugural issue, "The Evolution of the Swell-box,"¹⁸ which touched upon both design aspects and their implications for performance, stimulated a debate that continued unabated for about six months. Responding to the author's claim that "the excess of Swell" was incompatible with the highest principles of organ construction, some writers advocated the "multiple swell" governing all divisions of the organ as a means of greater expression and control, while others opposed the idea as more mechanical gadgetry that smothered the organ's tone.¹⁹

The position on the console of the balanced swell pedal was also a matter of spirited debate. Truette himself initiated the topic and published the opinions of his fellow organists on various builders' practices that ranged from center to extreme right, high or low above the pedals. Some favored having the pedal sunk into the case directly over upper B or C of the pedal keyboard, while others (including William C. Carl) preferred it midway so that either foot could be used. Harrison M. Wild, the Chicago organist, facetiously suggested that "For many organists (?) the best position would be to the left of the pedal-board, just out of reach."²⁰

In the concluding decades of the nineteenth century, organ builders in the United States and Europe were constructing instruments of enormous size for installation in large buildings worldwide. This issue was raised in an article on "Monster Organs,"²¹ which inquired whether organs having more than a hundred or more speaking stops were compatible with the highest grade of concert performances. On the issue of quality over quantity, William T. Best was quoted as stating that no organ needed more than fifty stops, and that "the varieties of organ tone are few, and the repetitions of the organ-builders are simply a nuisance to the player, though very useful to the builder from the white elephant point of view after erection." Although one correspondent demurred from Best's prescription, appending a specification of an ideal instrument of eighty registers, another agreed with Best in principle, but deplored the reckless distribution of colorless stops in many

organs, and advocated a more scientific system of tonal design in organ construction. Later in the debate one correspondent despaired of defining the "ideal organ," while another submitted a specification for a three-manual, 54-stop, practical organ, claimed to be suitable in every way for any purpose. The journal later published a list of twenty of the world's largest organs that included these having 100 or more speaking stops:²²

Town Hall, Sydney, Australia, 5/128 [126], Hill & Son, 1889;
Cathedral, Riga, Russia [Latvia], 4/124, Walcker, 1883;
Cathedral, Garden City, 4/115, Roosevelt, 1883;
Albert Hall, London, 4/111, Willis [1872];
Auditorium, Chicago, 4/100, Roosevelt, 1889;
St. Sulpice, Paris, 5/100, Cavallé-Coll, 1862 (reconstructed);
Cathedral, Ulm, Germany, 3/100, Walcker, 1856;
St. George's Hall, Liverpool, 4/100, Willis, 1867.

At the other extreme, the W.W. Kimball Company, Chicago, developed a two-manual, eight-stop portable pipe organ, with pneumatic action throughout and a new system of feeders; the two pedal stops were vibrating free reeds exhausting into qualifying tubes. This space-saving instrument (all enclosed in a swell box), with its dimensions of six feet wide, three feet, six inches deep, and seven feet high, was designed with a detachable pedal board so that it could be taken down, boxed, and set up by anyone.²³

An alleged decline in organ building generally was attributed to unhealthy competition among manufacturers committed to various "hurry-up" methods, low-grade materials, and "a maximum of clasp mechanism, overblown stops, and cheap construction." At the same time, the author hoped that an "ebb of the swell-box flood, which . . . threatens the inundation of the entire instrument" would restore fine voicing and preserve the distinctive character of each manual.²⁴

The business side of organ building was addressed in a discussion of organ builders' rights, common points of mutual interest, safeguards against delays in construction, redress for losses, and the negotiation of contracts with church organ committees. It was recommended that a convention of organ builders be held in Boston for the consideration of these matters.²⁵

A series of articles on "The Hope-Jones System of Electrical Organ Control,"²⁶ described the technical details of the English inventor's new system of connecting a moveable console to the organ mechanism by a flexible cable, the second- or double-touch keyboard for bringing into action another rank of pipes, the replacement of stop drawknobs by stop keys, and a rapid sforzando pedal. It was claimed that these innovations in construction would also bring about a revolution in organ playing through the instantaneous attack made possible by the elimination of cumbersome mechanisms.²⁷

The possibilities of the introduction of electricity into organ construction inspired a visionary speculation on "The Future of the Organ."²⁸ The author imagined a new process of musical composition, in which the notation—perhaps as elaborate as that of an orchestral score—would be instantly translated into sound through electrically-sensitive ink. In this whimsical system, notes would be perfectly executed, along with appropriate registration and expression, as if emanating directly from the mind of the composer. Although instruments would still have manuals and pedals for those unable to compose in this fashion, present organs would someday seem tame and unwieldy relics of the past!

Timely Topics: Organ Playing

As part of its declared educational mission, *The Organ* offered miscellaneous advice on performance, either in

the form of short articles or in a question and answer section. For beginners in particular, an article in an early issue advocated a mastery of manual parts on the piano, followed by slow practice on the organ using the soft stops, to achieve accuracy and clarity.²⁹ A later article on pedal playing covered the proper seating position on the bench, locating the relative position of the notes, exercises in intervals, and playing hymn tunes.³⁰ A discourse on registration touched on classes of organ tone, and offered general guidelines for combining stops for different contexts, such as chords, arpeggios, solos, accompaniment, and special effects.³¹ A uniquely practical piece consisted of a measure-by-measure discussion of the registration of the *Adagio* from Mendelssohn's *First Organ Sonata*, which was published in the same issue.³²

For organ students and experienced players alike, there were two collections of "Don'ts."³³ These assorted proscriptions denounced sliding about on the seat when playing pedal passages, swaying back and forth anytime, using the tremulant when accompanying singers, improvising every prelude and postlude ("How can your congregation stand your music all the time?"), keeping the right foot on the swell pedal, changing combinations before the end of a phrase, grumbling when the pastor announces different hymns on Sunday from the ones provided on Saturday, and forgetting to turn off the water motor, among other things.

The perennial problem of how to get an adequate amount of organ practice time in cold churches during winter months was addressed by a recommendation submitted by an ingenious organist: construct a tent over the console, heated by a kerosene lamp to raise the temperature of the miniature studio to room temperature in ten minutes.³⁴

For players at all levels of accomplishment, the issue of whether one person can be both a good organist and a good pianist, and whether practice on one instrument is injurious to performance on the other, was discussed in terms of differences between piano and organ keyboard touch, finger position, legato playing, overlapping tones, and fortissimo playing.³⁵ The discouraging conclusion was that it would be impossible for any one person to achieve the artistic heights of both Guilmant and Paderewski, for example; the required hours of practice would be prohibitive in an already too-short life. Nevertheless, among the advantages a country piano teacher might expect by becoming an organist included greater opportunities for being heard on both instruments, and the career advantage of working in the "elevated atmosphere" of a church. Piano students, on the other hand, were said to regard their art solely from the "Bohemian side."³⁶

The early issues of *The Organ* announced that eight pages of organ music would be found in every number, a large part of which would be composed or arranged specially for the journal, the rest selected from the best writers for the instrument. This project was carried out consistently throughout the period of publication: a total of 45 selections by 26 composers were printed. These consisted mainly of short andantes, marches, and other melodies designed for players of modest technical abilities. Only two transcriptions were among them: Wagner's *Wedding Processional* from *Lohengrin*, and a *Serenade* by Gounod arranged by Everett Truette. Liszt, Mendelssohn, and Widor were among the composers of original works, along with Batiste, Dubois, Merkel, Salomé, and others whose pieces were often heard in organ recitals of the time. Truette published five of his own short pieces.

The center of formal instruction in organ playing in the 1890s was The New England Conservatory of Music, Boston, whose organ department had been established about twenty years before its advertisements appeared in *The Organ*; a brief history of the institution was published in a later issue of the journal.³⁷ In

1894, two three-manual pipe organs, two two-manual pipe organs, and ten two-manual reed organs manufactured by the Estey Company specially for the needs of Conservatory students, were available for instruction and practice. In addition to the regular courses in organ playing, there were other classes in choir accompaniment, improvisation, and organ construction and tuning (a special nine-stop, two-manual, uncased organ was erected specially for the use of this class). The student tuition for a ten-week term in classes of four was \$20.00; organ practice was 10 cents per hour and upwards. The board of instruction consisted of George E. Whiting, Henry M. Dunham, and Allen W. Swan, all of whom were frequent recitalists in Boston and surrounding areas. Thousands of organ students received their training at the Conservatory, and many of them later filled important positions throughout the United States and in Canada. ■

MORE POWER NEEDED

Minister. "I think we should have congregational singing."

Organist. "Then we must have a new organ."

"Why so?"

"This instrument isn't powerful enough to drown 'em out."

—Topeka Capital.³⁸

Notes

1. This biographical information is derived from an introductory essay on Everett E. Truette by E.A. Boadway, preceding the facsimile reproduction of *The Organ*, hereafter *TO*.

2. Edwin A. Tilton, "The Brattle Organ," *TO*, I (December 1892): 173-75.

3. *TO*, II (April 1894): 275.

4. The following details of the lives and activities of these builders are derived from Orpha Ochse, *The History of the Organ in the United States* (Bloomington: Indiana University Press, 1975), and Barbara Owen, *The Organ in New England* (Raleigh: The Sunbury Press, 1979).

5. Photograph in Owen, Plate XIV-25, 604.

6. For a brief discussion of the organ literature of the late nineteenth century, see Owen, 269-71.

7. "Organ Arrangements," *TO*, I (June 1892): 31, 41.

8. "W.T. Best," *TO*, I (July 1892): 53-54.

9. *TO*, I (October 1892): 125.

10. *TO*, I (January 1893): 211.

11. *TO*, I (September 1892): 114-15.

12. *TO*, II (May 1893): 7, 17.

13. "Alexandre Guilmant," *TO*, I (April 1893): 269-70.

14. *TO*, II (October 1893): 137.

15. "Alexandre Guilmant in Boston," *TO*, II (October 1893): 139.

16. William George Pearce, "Through Canada with Alex. Guilmant," *TO*, II (January 1894): 211-12.

17. "Organ Concerts," *TO*, I (July 1892): 65-6. Of the total of 83 pieces he played there, 29 were transcriptions; Best included one of his own compositions in every program.

18. *TO*, I (May 1892): 6-7, 17.

19. The unusually large swell-box of the Gray & Davidson organ under construction in 1858 in the Town Hall, Leeds, England, was the site for a merry celebratory dinner where the designers, builders, and others feasted on choice entrées, salmon, and venison, all washed down with a dozen bottles of sparkling and six of '34 port wine, in the novel environment gayly decorated with flags and banners. "Dinner in a Swell-box," *TO*, I (September 1892): 113-14.

20. "The Location of the Balanced Swell-pedal," *TO*, I (January 1893): 197-98.

21. *TO*, I (July 1892): 55, 65.

22. "Comparative Table of the Largest Organs of the World," *TO*, II (December 1893): 175.

23. W.S.B. Mathews, "Portable Pipe Organ," *TO*, II (August 1893): 90-91, reprinted from *Musical*.

24. "The Decline of Church Organ-building in the United States," *TO*, I (February 1893): 234.

25. "For the Protection of Organ Builders," *TO*, II (October 1893): 126-27.

26. Commencing in *TO*, I (March 1893): 246.

27. The blind English organist, Alfred Hollins, quoted William T. Best's opinion on "Hopeless Jones," who "plays his organs at the end of a long rope which ought to be around his neck." *A Blind Musician Looks Back* (Edinburgh and London: William Blackwood & Sons, 1936), 167.

28. *TO*, II (March 1894): 248.

29. Thomas Ely, "The Art of Practising on the Organ," *TO*, I (August 1892): 78-79, reprinted from the *London Musical Herald*.

30. Horatio Clarke, "For Beginners in Pedal Playing," *TO*, II (January 1894): 199.

31. "Registration for Beginners," *TO*, II (February 1894): 223-24.

32. "A Few Hints on Registration," *TO*, I (October 1892): 127, 137.

33. "A Chapter of Don'ts," *TO*, I (October 1892): 139; "A Second Chapter of Don'ts," *TO*, I (November 1892): 162.

34. *TO*, II (January 1894): 197.

35. "An Organist and a Pianist," *TO*, II (January 1894): 197-98.

36. Albert W. Borst, "Should a Music Teacher Be an Organist as Well as a Pianist?" *TO*, II (October 1893): 127-28, reprinted from *The Etude*.

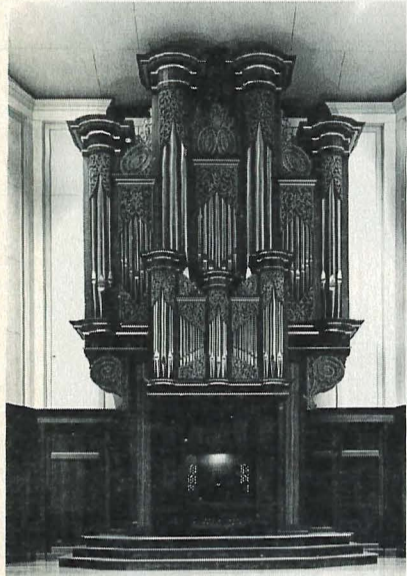
37. "Organs and Organ Teaching at the New England Conservatory of Music," *TO*, II (March 1894): 247-48.

38. "Cipherrings," *TO*, I (April 1893): 287.

Cover feature

Brombaugh Opus 33

Lawrence University



Dean Robert Dodson, Christa Brombaugh, John Brombaugh, George Damp

Information supplied by George Edward Damp, University Organist, Associate Professor of Music, and Chair, Departments of Music History and Historical Keyboards, and by John Brombaugh.

John Brombaugh, Organbuilder, Eugene, Oregon, has built the firm's opus 33 for Lawrence University, Appleton, Wisconsin. The three-manual, mechanical action organ is a mix of many historical styles, and comprises 42 stops, 49 ranks, and 2,496 pipes. The stop and combination action is a solid state system with 32 levels of memory, 12 general pistons, and eight pistons for each division. Lawrence Memorial Chapel has a deep orchestral stage with good acoustics, so the organ has been placed at stage rear on a raised platform which puts the organist in view of the auditorium audience and allows interaction with musicians and directors on stage. A shallow loft 12 feet above the floor at the back of the stage that runs to the ceiling offers effective acoustic projection of the Swell and Pedal divisions.

The architectural design of the main case housing the Great and some of the Pedal was inspired by the 1685 "Father" Smith organ at Christ Church Cathedral, Oxford. The Positive is based on an idea used by Charles Fisk, cantilevered in front of the main case over the organist's head. The major parts of the casework are made from white oak fumed by concentrated ammonia, then oiled. The unfumed white oak decorative carvings and pipe shades were designed and executed by David Campbell. The Swell division is located in the loft above and behind the main case. The Pedal Posaune and Subbass are located in the loft or under the Swell.

The principal design influence on the majority of pipes and voicing is from old North German/Dutch organs. The Great reeds are based on the late classical French type and the Swell reeds and some of its flues are based on ideas of "Father" Henry Willis. Tuning is based on an unequally tempered system developed by Herbert Anton Kellner; pitch is a440. The front pipes for the Great case are 98% lead; Positive facade is of 98% tin; the majority of interior plenum pipes are 23% tin; bass resonators of the Contra Oboe are partially of copper. The Pedal Subbass is of Douglas fir; the bass octave of the 32' Posaune is of tulip poplar. All pipes were fabricated in the Brombaugh shop, and all metal pipes are hammered. Smaller open metal pipes have cone tuned; stopped metal pipes have soldered caps.

The manual keys have line-engraved natural keyplates made of cow shinbone; sharps are ebony. The key scale follows that of Andreas Silbermann's organ in

Marmoutier, Alsace. The flat pedalboard follows the old American standard. Compass is 56/30. Other details around the keydesk include ebony moldings near the keys, zebrawood keycheeks, and music rack of zebrawood with a frame of ebony and fumed white oak. Stop knobs with engraved nameplates are turned of boxwood, rosewood, or coca bolo.

The slider windchests have tables of western red cedar on a grid of white oak and sugar pine. Alaskan yellow cedar sliders are used with modern slider seals, and sugar pine toeboards. Pallet valves are made from laminated poplar or Sitka spruce. Manual pallets are covered with a single layer of leather; pedal pallets are covered with felt and leather. The suspended action uses trackers made from Alaska yellow cedar; rollerboards use steel rollers with welded arms and teflon bearings. The Swell division features shades of laminated Sitka spruce, mechanically controlled.

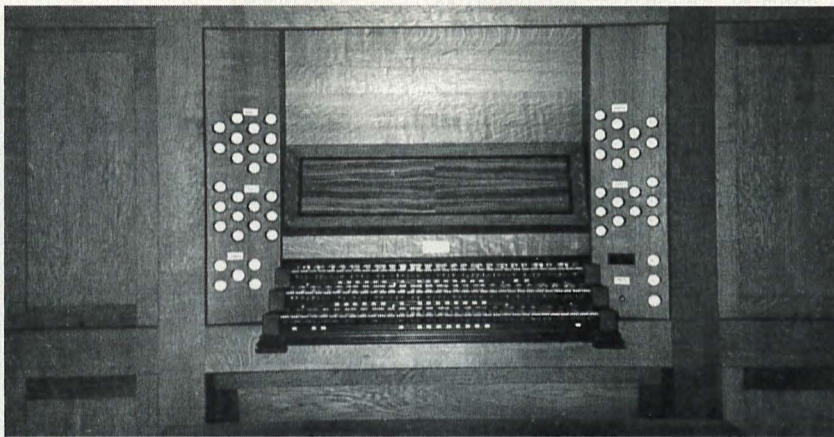
The wind system consists of two large single-fold wedge bellows in a room below the stage, and a third small wedge bellows below the Swell windchests. Wind is supplied by a one horsepower blower, conveyed through large rectangular wooden wind conductors. The wind is musically flexible without requiring any assisting stabilizers. The Pedal Posaune and Subbass are on 130 mm; the remainder of the organ is on 87 mm. Two tremulants are present: the tremulant affecting the Great and Positive is based on a form used by Arp Schnitger and can be adjusted for depth by the position of the activating knob; the Swell tremulant uses a small motor-driven weight on the Swell bellows.

The Brombaugh staff included Chris Fralick, David Campbell, Karl Nelson, Keith Spahn, Michael Korchonoff, Darron Welch, Terry Lambert, Mark Werner, Matthew Vettrus, Trent Buhr, Bob Lea, Fred Spencer, Christa Brombaugh, and John Brombaugh.

The Memorial Chapel, built in 1918 as a World War I memorial, contained previous organs by Steere (1919), Kimball (1934), and Schantz (1965). The organ department was chaired from 1926 to 1969 by La Vahn Maesch (who served as Dean of the Conservatory 1954-70), and Miriam Duncan from 1969-84, when George Edward Damp was appointed University Organist. Robert Dodson is Dean of the Conservatory. The new organ was dedicated on May 5, 1995 with a recital by Prof. Damp featuring works of Alain, Muffat, Couperin, Below, Bach, Mendelssohn, and Brahms.



Positive



Keydesk



View of Great pipework before installation of mixture and reeds



Swell pipework

GREAT
16' Praestant*
8' Octave+
8' Spielflöte*
4' Octave
4' Koppelflöte
2' Octave
Mixture IV-VI
16' Bombarde
8' Trompette*
4' Clairon*

PEDAL
16' Subbass
16' Praestant*
8' Octave+
8' Spielflöte*
4' Octave
32' Contra Posaune
16' Posaune (ext)
8' Trumpet (ext)
8' Trompette*
4' Clairon*
2' Cornett

POSITIVE
16' Quintadena
8' Praestant+
8' Gedackt
4' Octave
4' Rohrflöte
2' Octave
Sesquialter II
Scharff IV-VI
8' Dulcian
8' Harfenregal

SWELL
8' Rohrflöte
8' Salicional
8' Vox Celeste (tc)
4' Principal
4' Spitzflöte
2 3/4' Nasard
2' Waldflöte
1 3/4' Tierce
Willis Mixture III
16' Contra Oboe
8' Trumpet

Couplers
Gt/Ped
Pos/Ped
Sw/Ped
Pos/Gt
Sw/Gt

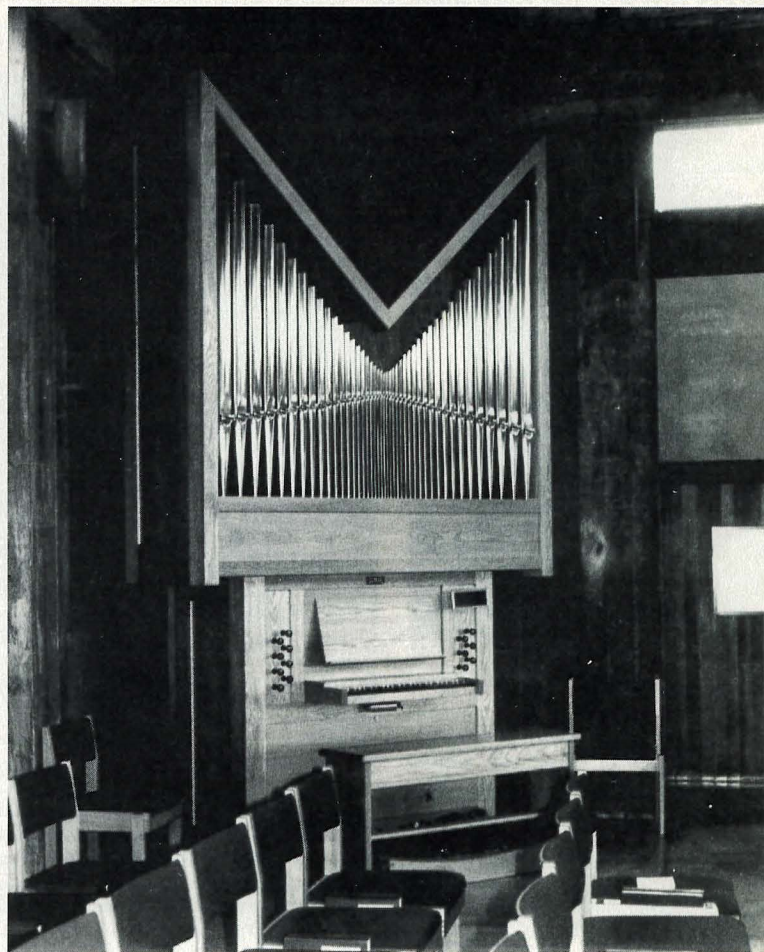
*Great stops that transmit to Pedal
+Some bass tones common with another stop

New Organs



The Faucher Organ Company of Biddeford, ME has recently completed their Opus #9 for St. Catherine of Siena Church in Preston, CT. It replaced an electronic. Budget limitations and lack of available floor space almost precluded the option of a pipe instrument. Faucher designed the main organ case to be completely hung off the concrete wall allowing for head clearance for the choir members. The 16' Bourdon chest was also symmetrically hung. Blower, reservoir and the firm's own solid-state switching system are discreetly installed within the central window well, housed within matching casework. The oak roll-top console is equipped with a multi-level combination action. The 8' Principal basses comprise the facade which screens the structural swell box housing the rest of the pipes. The compact main chest was computer designed by the firm's own proprietary CAD program. The organ's six ranks allow true quint and tierce mutations, string and celeste, flute and principal tone families. The tonal outcome was enhanced by lack of church carpeting. Craftsmen on this project included Larry Ouellete, shop foreman; Tom Kovacevic, solid-state; Steve Leighton, console; Ron Goulet, P.E., engineer; Tom Snow, technician. Design and tonal finishing were performed by Robert Faucher, president and artistic director. Pastor of the church is Rev. James P. Carini.

GREAT	
8'	Principal
8'	Rohrgedeckt
8'	Dulciana
4'	Octave
4'	Gedeckt
2 1/2'	Twelfth
2'	Fifteenth
2 1/2'	Sesquialtera II
1 1/2'	Mixture III
	Chimes
SWELL	
8'	Stopped Diapason
8'	Viol
8'	Viol Celeste
4'	Principal
4'	Gedeckt
4'	Viola
2 1/2'	Nazard
2'	Piccolo
1 1/2'	Tierce
1 1/2'	Quintflute
1'	Fife
PEDAL	
16'	Bourdon
8'	Principal
8'	Gedecktbass
5 1/2'	Quintbass
4'	Chorlbass
4'	Flute
2 1/2'	Mixture III



The Roche Organ Company of Taunton, MA, has built a new mechanical action organ, its opus 35, for the Westminster Unitarian Church in East Greenwich, RI. The eight-rank, one manual and pedal instrument is located in the rear corner of the square-shaped room and is diagonally opposite the pulpit. The V-shape of the case top and pipe facade was suggested by the minister, The Rev. Frederick E. Gillis, to complement the period and architectural lines of the 1963 concrete and wood building, which seats 80. The case is of red oak and the facade pipes are of polished 75% tin. The manual keyboard has natural key platings of grenadilla, and pear wood sharps with bone tops. Barbara Owen

served as consultant for the church. The dedicatory recital was played by Lee Ridgway. The Stopped Flute is made of wood; the Principal is 70% tin; Viola, Octave, and Quint are 50% tin; Spire Flute, Nazard, and Tierce 30% tin. Compass is 56/30.

MANUAL	
8'	Stopped Flute Treble/Bass
8'	Viola Treble
4'	Principal Treble/Bass
4'	Spire Flute Treble/Bass
2 1/2'	Nazard Treble
2'	Octave Treble/Bass
1 1/2'	Tierce Treble
1 1/2'	Quint Treble/Bass
PEDAL	
16'	Bourdon (ext)



**ORGAN
SUPPLY
INDUSTRIES**

SKILL

A developed aptitude or ability.

The team at Organ Supply Industries is made up of individuals skilled in such areas as pipe making, voicing, wood working, cabinetry, leatherying, wiring...even the safe packing of your order. We take pride in this reservoir of experience and talent. We invite you to use it as an extension of your shop. When your projects require a special skill, call on us. You won't be disappointed.

P.O. Box 8325 • Erie, PA 16505-0325
814-835-2244 • FAX 814-838-0349

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

Visser Rowland Associates, Inc., Houston, TX, has built a new organ for Holy Trinity Episcopal Church, Gainesville, FL. The 40-stop organ was built in 1994 and installed in January and February of 1995. Pieter Visser designed and voiced the entire organ and supervised its construction. The organ is split in two cases: the south case houses the pedal and the north case houses the manual divisions. Chest layouts in the manuals are the company's standard tierce layout and the pedal chest is diatonic. The wind system has two wedge bellows, one for the pedal and one for the manuals and wooden wind trunks throughout; the wind has a gentle living character. The mechanical action for the pedal has a thirty-nine foot run; mechanical key action has a traverse roller board mounted under each wind chest built entirely out of wood. The console is detached from the organ case so the organist can play and direct the choirs. Consultant was the church music director David Benson.

RUGWERK Manual I

- 8' Praestant
- 8' Gedekt
- 4' Octaaf
- 4' Spitsfluit
- 2 1/2' Nasard
- 2' Superoctaaf
- 1 1/2' Terts
- 1' Kleinmixtuur III
- 8' Kromhoorn
- Tremulant

HOOFDWERK Manual II

- 16' Bourdon
- 8' Praestant
- 8' Roerfluit
- 4' Octaaf
- 4' Nachthoorn
- 2 1/2' Kwint
- 2' Woudfluit
- 2 1/2' Sesquialter II
- 2' Mixtuur V
- 8' Trompet

ZWELWERK Manual III

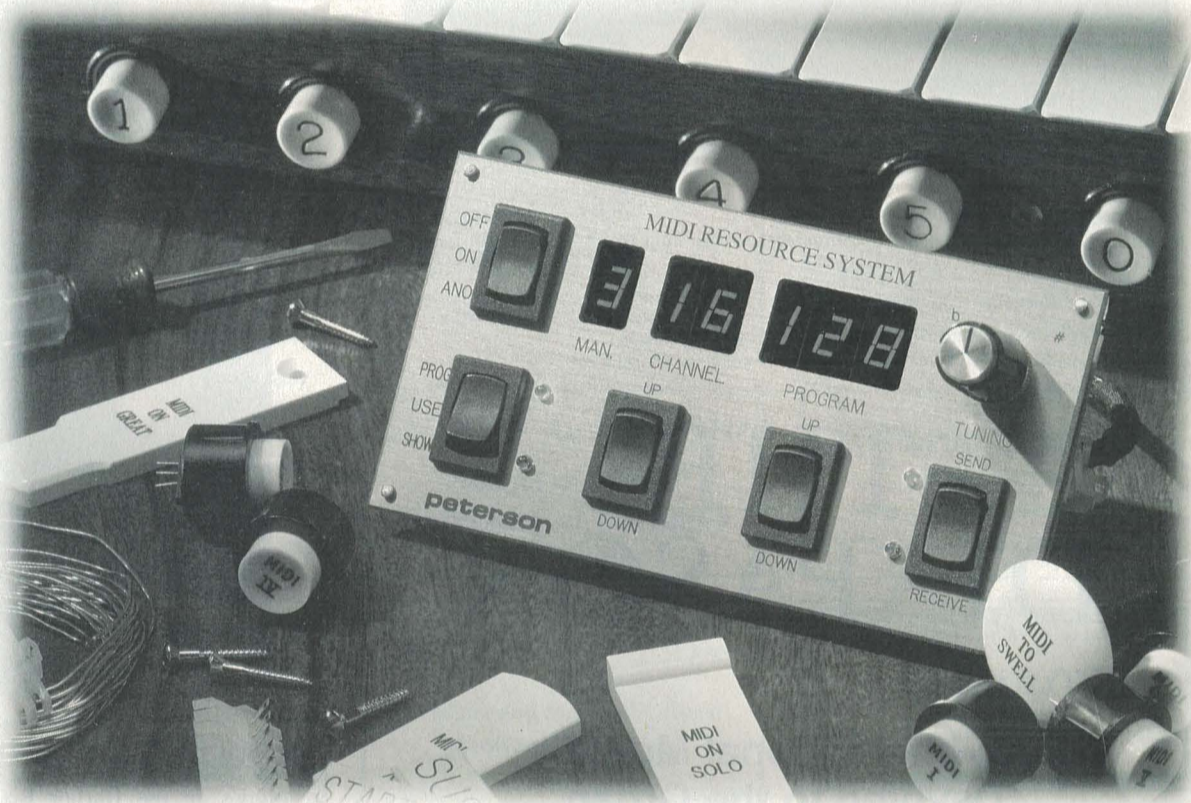
- 8' Holpijp
- 8' Gemshoorn
- 8' Gemshoornceleste
- 8' Salicionaal
- 4' Praestant
- 4' Koppelfluit
- 2' Octaaf
- 1 1/2' Scherp V
- 16' Fagot
- 8' Trompet
- 4' Klaroen
- Tremulant

PEDAALWERK

- 32' Subbas
- 16' Praestant
- 16' Gedektbas (12 pipes)
- 8' Octaafbas
- 8' Gedekt (12 pipes)
- 4' Koraalbas (12 pipes)
- 2 1/2' Mixtuur IV
- 16' Posaune
- 8' Trompet
- 4' Schalmei

COUPLERS

- I + II
- III + II
- III + I
- I + Pedaal
- II + Pedaal
- III + Pedaal



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.

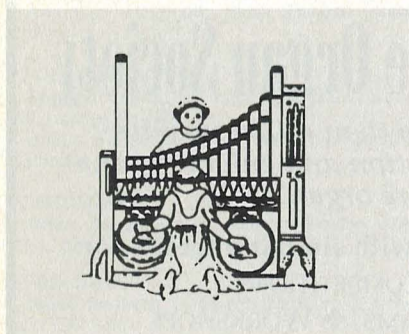
Peterson Electro-Musical Products, Inc.

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.



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.



J F. Nordlie Company, Sioux Falls, SD, has built a new organ for Ferris University, Yokohama, Japan. The firm's opus 29 is a practice organ for the ground floor classroom of Ferris Hall on the Yamate Campus. The organ is inspired by romantic "catalog organs" of the last century, specifically Hooks from the 1870s and 1880s, prompted by growing interest in 19th-century performance practice and repertoire. (Ferris has neo-classic organs by the Noack and Taylor & Boody workshops.) The century-old school has over 90 organ students. Tonal and visual designs were limited by budget and low ceiling. Sharing the Bourdon between manuals (a common feature of the smaller Hook catalog organs) and using stopped basses of differing scale for the 8' open ranks allows encasement and expression via a balanced Swell pedal. No pipes stand in the facade; rather, swell shades and a black walnut screen echo the shape of a 19th-century art-glass window found in Ferris' Old Main. The Prestant-Diapason duplex is an either/or register; drawing one retires the other stop. Mechanical key and stop actions; steady wind by box reservoir, curtain valve, and high speed electric blower; WP 75 mm; casework of oiled white ash with black walnut trim; ebony

and boxwood-plated sugar pine keyboards; eight engraved bone-plate labelled boxwood drawknobs; oak pedal keys with maple and walnut plates; pedalboard form and console dimensions are taken from Cavallé-Coll. Metal pipework is of traditional tin/lead alloys (flue pipes, Andreas Grunemann, Betheln; Oboe by Roland Killinger, Stuttgart); wood pipes were made in the Nordlie workshop of black walnut and poplar; 9 stops, 6 ranks, 310 pipes; compass 56/30; tremulant and ventril for Flute and Oboe by foot treadles; I/Pedal, II/Pedal, II/I by foot treadles. Principal organ instructors at Ferris are Professors Yuko Hayashi and Tomoko Miyamoto. University Chancellor Seigo Nakajima approved the project after meeting with Nordlie Co. designer David Beyer. Shipping, delivery, and set-up were coordinated by Masami Ishida of Ferris' Business Office. Installers were John Nordlie and David Beyer, with assistance from Miss Nami Hamada, a prep student. Builders of the organ included Donald, Dale, Paul & Trintje Nordlie—immediate family of John; Eric Grane, Martin Larsen, and David Beyer, technical staff; Christian Boy and Jason Hankin, apprentices; and Gloria Ochsner, office staff.

MANUAL I	MANUAL II	PEDAL
8' Open Diapason/or	8' Bourdon (shared with Man I)	16' SubBass
4' Prestant (duplex)	8' Salicional	
8' Bourdon	4' Flute	
	8' Oboe	



Bedient Pipe Organ Co., Lincoln, NE, has built a new organ, opus 42, for St. Mary's on the Harbor Episcopal Church, Provincetown, MA. The three-stop, three-rank instrument has a case of white oak, pipe shades of red gum, and features mechanical key and stop action. The organist is Gary Miles; pastor is The Rev. George Wells.

MANUAL
8' Gedackt
4' Rohrflute
2' Praestant
PEDAL
Manual/Pedal

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
- Stoplists and photos of organ installations
- Monthly calendar of events
- Extensive classified advertising section

THE DIAPASON

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

Name	<input type="checkbox"/> NEW SUBSCRIBER
Street	<input type="checkbox"/> RENEWAL
City	<input type="checkbox"/> ENCLOSED IS
State Zip	<input type="checkbox"/> \$36.00 — 3 years
	<input type="checkbox"/> \$27.00 — 2 years
	<input type="checkbox"/> \$18.00 — 1 year
	Foreign subscriptions:
	<input type="checkbox"/> \$60.00 — 3 years
	<input type="checkbox"/> \$43.00 — 2 years
	<input type="checkbox"/> \$28.00 — 1 year

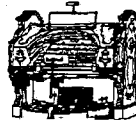
Please allow four weeks for delivery of first issue on new subscriptions

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

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 DECEMBER

Erik Suter; Trinity Church, Boston, MA 12:15 pm
American Boychoir; Trinity Cathedral, Trenton, NJ 8 pm
The New Oratorio Singers; St Francis de Sales, Lake Zurich, IL 7:30 pm
Choral Concert; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

16 DECEMBER

American Boychoir; Princeton University, Princeton, NJ 8 pm
Preston Smith, with flute; Stella Maris Church, Sullivan's Island, SC 5 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
Tower Hill Choir, with orchestra; First Presbyterian, Red Bank, NJ 5 pm
Lessons & Carols; St John's Church, Washington, DC 11 am
Lessons & Carols; First Presbyterian, Wilmington, NC 11 am
Lessons & Carols; St Gregory's Episcopal, Boca Raton, FL 4 pm
Lessons & Carols; Christ Church Cathedral, Lexington, KY 7 pm
The New Oratorio Singers; Divine Word Chapel, Techny, IL 7 pm
Family Christmas Concert; College of DuPage, Glen Ellyn, IL 4 pm
Britten, *Ceremony of Carols*; Fourth Presbyterian, Chicago, IL 8:30, 11 am
Lessons & Carols; Fourth Presbyterian, Chicago, 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 Presbyterian, Arlington Heights, IL 4 pm

19 DECEMBER

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

20 DECEMBER

Britten, *Ceremony of Carols*; St Thomas, New York, NY 12:10 pm
Kirkwood Flute Ensemble; St John's Church, Washington, DC 12:10 pm
American Boychoir; State Theatre, New Brunswick, NJ 8 pm

21 DECEMBER

Preston Smith, with chorus; Grace Episcopal, Charleston, SC 7 pm
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, Cleveland, 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
Lessons & Carols; Emmanuel Church, Chestertown, MD 10:30 am
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

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

5 JANUARY

Nancy Granert; Trinity Church, Boston, MA 12:15 pm
Twelfth Night Madrigal Dinner; St Luke's Episcopal, Evanston, IL 7 pm

7 JANUARY

Lessons & Carols; St Luke's Cathedral, Portland, ME 3 pm
Lessons & Carols; Church of the Holy Trinity, New York, NY 11 am
Michael Kleinschmidt; St Thomas Church, New York, NY 5:15 pm
Preston Smith, with choir; Stella Maris Church, Sullivan's Island, SC 4 pm
Jon Gillock, with harp; Moorings Presbyterian, Naples, FL 4 pm
Calvert Johnson; First Presbyterian, St Petersburg, FL 3 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Choral Concert; Cathedral Church of the Advent, Birmingham, AL 5:30 pm

8 JANUARY

Clarion Music Society; Sylvia & Danny Kaye Playhouse, New York, NY 8 pm

9 JANUARY

Calvert Johnson; First United Methodist, Orlando, FL 8 pm

12 JANUARY

David Chalmers; Trinity Church, Boston, MA 12:15 pm

14 JANUARY

Victoria Shields; Old Dutch Church, Kingston, NY 3 pm
Quentin Lane; St Thomas Church, New York, NY 5:15 pm
Musica Antiqua, Cologne; Holy Trinity Church, Philadelphia, PA
Donald Dorman; Emmanuel Church, Chestertown, MD 4 pm
Calvert Johnson; Riverside Presbyterian, Jacksonville, FL 3 pm
RSCM Girls' Choir Festival; St John's Episcopal, Tampa, FL 5 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Craig Bodoh, lecture; Immanuel Presbyterian, Milwaukee, WI 3 pm

15 JANUARY

Marilyn Keiser; Cathedral of St Philip, Atlanta, GA 8 pm

16 JANUARY

Calvert Johnson; First Presbyterian, Coral Gables, FL 8 pm

18 JANUARY

Bach, *Mass in B minor*; Avery Fisher Hall, New York, NY 8 pm (also January 19, 20, 23)
Preston Smith & Arlan Sunnarborg, organ duo; St Paul's Episcopal, Summerville, SC 8 pm

19 JANUARY

Rodger Vine; Trinity Church, Boston, MA 12:15 pm
James Diaz; Christ United Methodist, Greensboro, NC 8 pm
Douglas Reed; University of Evansville, Evansville, IN 12:15 pm
Ferris Chorale; Mt Carmel, Chicago, IL

20 JANUARY

John Weaver, masterclass; First Presbyterian, Lakeland, FL 10 am

21 JANUARY

Karl Moyer; St Thomas Church, New York, NY 5:15 pm
Phillip Compton; Longwood Gardens, Kennett Square, PA 2:30 pm
David Herman; United Methodist Church, Newark, DE 3 pm
Ludger Lohmann; Duke University, Durham, NC 5 pm
Todd Wilson; First Presbyterian, Greenville, SC 3 pm
Willis Bodine Chorale; United Church, Gainesville, FL 3 pm
David Higgs; First Presbyterian, Naples, FL 4 pm
John Weaver; First Presbyterian, Lakeland, FL 3 pm
Calvert Johnson; St Andrews Episcopal, St Petersburg, FL 4 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Nancy Turner; Christ Church Cathedral, Lexington, KY 4:30 pm
Bach Chamber Ensemble; St John's Cathedral, Milwaukee, WI 3 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 Shelly-Egler
RECITALS 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

THE DIAPASON

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

Name _____

Street _____

City _____

State _____ Zip _____

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

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

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

John M. 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

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

23 JANUARY

Bruce Neswick; Trinity Presbyterian, Laurel, MS 4 pm

26 JANUARY

Edwin Starnor; Trinity Church, Boston, MA 12:15 pm
Judith Hancock; Holy Trinity Lutheran, Akron, OH 8 pm
Chamber Music of Holland Hopson; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

27 JANUARY

Gillian Weir, masterclass; St Paul's Episcopal, Cleveland Heights, OH 10 am
Gillian Weir, masterclass; Cleveland Museum, Cleveland, OH 3 pm

28 JANUARY

Paul Ayres; St Thomas Church, New York, NY 5:15 pm
Karl Tricomi; Longwood Gardens, Kennett Square, PA 2:30 pm
Paolo Bordignon & Ken Cowan; Ursinus College, Collegeville, PA 4 pm
Mary Preston; Shadyside Presbyterian, Pittsburgh, PA 4 pm
Elizabeth & Raymond Chenault; First Presbyterian, Decatur, GA 4 pm
Gillian Weir; Cleveland Museum, Cleveland, OH 3 pm
Todd Wilson; United Methodist Church, Worthington, OH 7:30 pm
Sally Cherrington, Stephen Schnurr, David Whitehouse; St Ita Church, Chicago, IL 8 pm
John Eggert; Concordia College, St Paul, MN 3:30 pm
Choral Concert; Christ Church Cathedral, New Orleans, LA 4 pm

United States

West of the Mississippi

15 DECEMBER

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

16 DECEMBER

Christmas Concert, with orchestra; Grace Cathedral, San Francisco, CA 4 pm (also December 17)

17 DECEMBER

Debra Hoepker, Carl Staplin, with ensemble; St Mark Lutheran, West Des Moines, IA 3 pm
Lessons & Carols; Church of the Ascension, Lafayette, LA 4 pm
Susa, *The Wise Women*; Grace & Holy Trinity Episcopal Cathedral, Kansas City, MO 2 pm
Lessons & Carols; St John's Cathedral, Denver, CO 4:30, 7 pm
Glendon Frank; St Mary's Cathedral, San Francisco, CA 3:30 pm
David Higgs; Davies Symphony Hall, San Francisco, CA 7 pm
James Welch; LDS Church, San Bruno, CA 7:30 pm

20 DECEMBER

Christmas Concert, with orchestra; Grace Cathedral, San Francisco, CA 5 pm

22 DECEMBER

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

24 DECEMBER

Jackson Berkey, *Anniversary Carols*; St Mark Lutheran, West Des Moines, IA 11 am
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
James Welch, with ensemble; St Mark's Episcopal, Palo Alto, CA 8 pm

3 JANUARY

Jane Smith; Scottish Rite, Tucson, AZ 12:15 pm

6 JANUARY

Musica Antiqua; St John's Cathedral, Denver, CO 7 pm

7 JANUARY

Lessons & Carols; St Mary's Cathedral, San Francisco, CA 3:30 pm

10 JANUARY

Mary Lou Barker; Scottish Rite, Tucson, AZ 12:15 pm

12 JANUARY

David Higgs; First Congregational, Colorado Springs, CO
***Richard Elliott**; Mormon Tabernacle, Salt Lake City, UT 7:30 pm

14 JANUARY

Texas Wind Symphony; St Stephen Presbyterian, Ft Worth, TX 8 pm
David Higgs; First Christian, Colorado Springs, CO 3 pm
Valley Chamber Chorale; Church of the Beatitudes, Phoenix, AZ 7 pm
Alexander Frey; St Mary's Cathedral, San Francisco, CA 3:30 pm
Judith & Gerre Hancock; First Congregational, Los Angeles, CA 4 pm

16 JANUARY

Mary Gifford, with ensemble; Church of the Ascension, Lafayette, LA 4 pm
Frederick Swann, workshop; Redlands University, Redlands, CA 10 am

17 JANUARY

Susan Ferré, with gamba; First United Methodist, Dallas, TX 7:30 pm
Frederick Swann; Redlands University, Redlands, CA 8 pm

20 JANUARY

David Hatt; Scottish Rite, Tucson, AZ 11 am

21 JANUARY

Susan Ferré, organ & harpsichord; St Stephen Presbyterian, Ft Worth, TX 7:30 pm
Kenneth Mansfield; St Mary's Cathedral, San Francisco, CA 3:30 pm
University of Redlands Choir; La Jolla Presbyterian, La Jolla, CA 4 pm

24 JANUARY

Lynn Moser; Scottish Rite, Tucson, AZ 12:15 pm

26 JANUARY

Eric Plutz; St John's Cathedral, Denver, CO 8 pm
Jeffrey Brillhart; St Mark's Cathedral, Seattle, WA 8 pm
Frederick Swann; Grace Lutheran, Escondido, CA 8 pm

28 JANUARY

Kim Kasling; School Sisters of Notre Dame Chapel, Mankato, MN
James Diaz; University of Texas, Austin, TX 4 pm
Christoph Tietze; St Mary's Cathedral, San Francisco, CA 3:30 pm

29 JANUARY

Boulder Bach Festival; St John's Cathedral, Denver, CO 8 pm

31 JANUARY

David Wachter; Scottish Rite, Tucson, AZ 12:15 pm

INTERNATIONAL

4 JANUARY

Gillian Weir; RCO Oxford Course; Oxford University, London, England (through January 6)

6 JANUARY

Gillian Weir; Oxford University, London, England 5 pm

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

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

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

17 JANUARY

Gillian Weir, masterclasses; Christianskirk, Fredericia, Denmark (through January 18)

19 JANUARY

Gillian Weir; Christianskirk, Fredericia, Denmark 7:30 pm

20 JANUARY

Sylvie Poirier & Philip Crozier; Central United Church, Sault Ste Marie, Ontario 8 pm

21 JANUARY

Gillian Weir; Sondersmarkkirk, Viborg, Denmark 7:30 pm

Organ Recitals

DAN ALWIN, Christ United Methodist Church, Rochester, MN, August 22: *Praeludium and Fugue in D*, Buxtehude; *Deck thyself, my soul, with gladness*, *Passacaglia in c*, Bach.

AGNES ARMSTRONG, Cathedral of Güstrow, Germany, July 20: *Praeludium and Fugue d-moll*, op. 603, no. 6, Czerny; *Offertoire sol mineur*, Franck; *Der Mond ist aufgegangen*, Kropfreiter; *Lotus*, Strayhorn/Wyton; *Will o' the Wisp*, Nevin; *Joy*, Peloquin; *Ciaccona f-moll*, Pachelbel; *Durch Adams Fall*, S. 637, Bach; *Canzona*, Langlais; *Praeludium and Fugue d-moll*, op. 37, no. 3, Mendelssohn.

JAMES BURCHILL, St. Peter's Cathedral, Charlottetown, Prince Edward Island, August 10: *Two Trumpet Tunes and Air*, Purcell; *Six Fugues with Introductory Voluntaries*, Nares; *Prince of Denmark's March*, Clarke.

JAMES CALKIN, St. James United Church, Montréal, Québec, August 22: *Fantasia super "Komm, heiliger Geist"*, S. 651, Bach; *La Volta*, Coranto, Byrd; *Daunce*, *Watkins Ale*, anon.; *Alléluia sereins d'une âme qui désire le ciel*, Messiaen; *Le jardin suspendu*, Alain; *Le Cloches de Hinckley*, Vierne.

JEFFREY DAEHN, with Susan Adolphson, violinist, and Laura Schlosnagle, oboist, Christ United Methodist Church, Rochester, MN, August 1: *Prelude, Fugue and Chaconne*, Buxtehude; *Sonata No. 3*, Pergolesi; *Concerto No. 2 in B-flat*, Handel; *Carillon de Westminster*, Vierne.

MERRILL N. DAVIS III, Christ United Methodist Church, Rochester, MN, August 29: *Berceuse and Finale (Firebird)*, Stravinsky; *Ronde Française*, op. 37, Boëllmann; *Praeludium in C*, Bruckner; *Orgel solo (Slavonic Mass)*, Janacek; *Improvisation on "Shalom chaverim"*.

DONALD FRASER, St. Peter's Cathedral, Charlottetown, Prince Edward Island, August 3: *Toccata in d*, BuxWV 155, Buxtehude; *Allein Gott in der Höh sei Ehr*, S. 663, *Prelude and Fugue in D*, S. 532, *Jesus Christus, unser Heiland*, S. 688, Bach; *Fantaisie in A*, Franck; *Carillon-Sortie*, Mulet.

T. WOOLARD HARRIS, St. James United Church, Montréal, Québec, August 15: *Overture, Rejoicing, Bouree, Minuet (Royal Fireworks)*, Handel; *Grand plein jeu, Fugue, Duo*, Clérambault; *Fanfare, Soler; Master Tallis' Testament*, Howells; *Praeludium*, BuxWV 137, Buxtehude; *Toccata (Symphony V)*, Widor.

PAUL JESSEN, St. James United Church, Montréal, Québec, August 1: *Grand Choeur Dialogue*, Gigout; *Les Elfes*, Bonnet; *Prière et Berceuse*, Guillemant; *Hommage à Igor Stravinsky*, Hakim.

STEVE LAPLANTE, St. James United Church, Montréal, Québec, July 11: *Sketch in f*, Schumann; *Cantabile*, Franck; *Symphonie No. 4*, Widor.

TAMMY-JO MORTENSEN, St. James United Church, Montréal, Québec, August 8: *Praeludium and Fugue e-moll*, Bruhns; *Prelude in G*, Mendelssohn; *Concerto in a*, S. 593, Vivaldi/Bach; *Pastorale on the 23rd Psalm*, Kloppers; *Toccata*, Andriessen.

KARL E. MOYER, National City Christian Church, Washington, DC, August 24: *Canons in b and B*, Schumann; *Inventions in B-flat and d*, Bach/Reger; *Passacaglia (Symphony in G)*, Sowerby.

K. JOYCE MYNSTER, with Christine Sahany, flute, First United Methodist Church, Omaha, NE, June 7: *Scherzo*, Ridout; *Concerto in F*, op. 4, no. 5, Handel; *Pavane*, Drayton; *Fantasy on a Theme of Purcell*, Steel; *Pavan and Galliard*, Byrd; *O praise the Lord with one consent*, *Thy mercies, Lord, shall be my song*, Best; *A Mixolydian Menuet*, *A Phrygian Berceuse*, *A Dorian Pastorale*, Thiman; *Dialogue I*, Hurford; *Psalm Prelude*, Set II, No. 3, Howells.

NANCY YOST OLSON, Christ United Methodist Church, Rochester, MN, June 20: *Choral No. 1 in E*, Franck; *Ronde Française*, op. 37, Boëllmann; *Tu es petra*, Mulet.

NICHOLAS PAGE, Central Methodist Church, St. Saviourgate, York, England, July 5: *Triumphal March*, Hollins; *Cantabile*, Franck; *Allein Gott in der Höh sei Ehr*, S. 676, Bach; *Menuetto I*, Puccini, arr. Moore; *Spring Song*, Hollins; *Country Gardens*, arr. Grainger; *The Glow-Worm*, Lincke; *Largo*, *Allegro*, *Aria and Two Variations*, Festing, arr. Thalben-Ball; *Passacaglia*, Sowerby; "The peace may be exchanged" (*Rubrics*), Locklair; *Sonata No. 3* (Britannica, op. 152), Stanford.

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 Shepher

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

708/298-6622

Fax 708/390-0408

DAVID SPICER

First Church of Christ
Wethersfield, Connecticut



House Organist
The Bushnell Memorial
Hartford

GORDON YOUNG



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

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

A radio program for the king of instruments

DECEMBER #9549 A French Christmas Festival . . . Maurice Clerc, Georges Guillard, Ann Labounsky, Kim Kasling and Jesse Eschbach play a progression of gladsome Gallic variants on timely melodies.

#9550 Holiday Bouquet . . . from Germany, Austria, Bohemia, Wales, England, France and the United States, an international collection for instruments and voices.

#9551 An American Christmas Album . . . whether in San Diego or Brooklyn, in churches or theaters, our musicians offer warm and friendly greetings of glad tidings and good cheer to all.

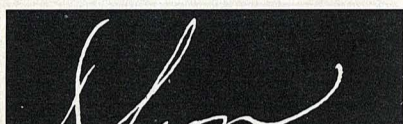
#9552 An Organist's Yearbook . . . with audio postcards, letters from listeners, reviews of new recordings, and enough party atmosphere to ring out the Old Year and ring in the New Year, too.



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.



M. L. BIGELOW & Co.
ORGAN BUILDERS
(801) 756-5777
130 W. 1st S., American Fork, UT 84003.

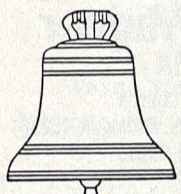


NICHOLS & SIMPSON, INC.
ORGAN BUILDERS
P.O. BOX 7375
LITTLE ROCK, ARKANSAS 72217
501-661-0197
YOUR INQUIRIES CORDIALLY INVITED
C. JOSEPH NICHOLS WAYNE E. SIMPSON, III
PRESIDENT VICE-PRESIDENT
501-758-6904 501-372-5111



FABRY
PIPE ORGANS
32 N. HOLLY AVENUE
FOX LAKE, IL 60020
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



FREE INFORMATION ABOUT
BELLS AND CARILLONS
*The Guild
of Carillonners
in North America*
37 Noël Drive
Williamsville, NY 14221



24 Hour Service
Serving North & South Carolina
John's Pipe Organ Service
Specializing In M.P. Miller Pipe Organs
Maintenance • Tuning • Selective Rebuilding
JOHN W. BURKETT
10600 S. Hampton Dr. Phone (704) 573-2762
Charlotte, NC 28227 Fax (704) 545-1912

THE LEATHER SUPPLY HOUSE
412 W. Marion Street
South Bend, IN 46601
(219) 234-8990
WORLD WIDE MERCHANTS OF FINE LEATHER

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

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

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



NICHOLS & SIMPSON, INC.
ORGAN BUILDERS
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




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

Phil Parkey AND ASSOCIATES
COMPLETE PIPE ORGAN SERVICE,
TUNING, VOICING AND BUILDING
2480-4 Briarcliff Road Box #244
(404) 315-7025
(404) 315-0126 FAX Atlanta, GA 30329

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, Watwatosa, Wisconsin 53226
(414) 771-8966



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

PIPE ORGAN BUILDERS • EST. 1877
SCHOENSTEIN
SAN FRANCISCO
3101 20th ST., 94110 • (415) 647-5132



TEMPLE ORGANS
1717 Belle Street St. Joseph, MO 64503
(816) 232-2008 Fax (816) 364-6499

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.

KAREL PAUKERT, Cleveland Museum of Art, Cleveland, OH, May 3: *Plein jeu, Basse de trompette, Récit, Dialogue*, Marchand; Two Little Preludes and Fugues in C and F, Three "Schübler" Chorales, *Toccata and Fugue in d*, Bach. May 10: Five Italian dances from *Intabolatura Nova*, anon.; *Triptyque*, op. 58, Vierne; *Concerto in G*, Ernst/Bach; *Batalla Imperial*, Cabanilles. May 17: *Toccata seconda*, Frescobaldi; *Sonata in F*, Pergolesi; *Suite cortesana*, anon.; *Le banquet céleste, Transports de joie*, Messiaen. May 24: *Toccata in C, Sonata seconda in a*, Seixas; *Sonata in A*, Soler; *Partita on "Veni Creator Spiritus"*, Verschraegen; *Jésus accepte la souffrance*, Messiaen; *1^{ere} Gymnopédie*, Satie; Postludium (*Glagolitic Mass*), Janáček.

WILLIAM PICHER, Cathedral of the Immaculate Conception, Portland, ME, August 9: Grand March (*Aida*), Verdi; *Sortie in Bb*, Lefebure-Wély; *In thee is joy*, S. 615, Bach; *Good Christian men rejoice*, Liszt; *Holy God, we praise thy name*, Burkhardt; *God Father, Praise and Glory*, Picher; *Noel X with Variations*, Daquin; *Dreams*, McAmis; *Toccata in b*, Gigout; *The Lost Chord*, Sullivan.

DAVID PIZZARO, Berliner Dom, Germany, July 23: *Miniature Trilogy*, Coke-Jephcott; *Voluntary in e*, Stanley; *Voluntary in A*, Selby; *Praeludium and Fuge in c*, Bach; *Sinfonia und Quadrupel Fuge über "Aus tiefer Not"*, Pillney; *Cantilena, Cortège et Litanie*, Dupré; *Legende*, Cappelen; *Adagio*, Barber; *Variations on "The Star Spangled Banner"*, Paine.

SYLVIE POIRIER & PHILIP CROZIER, St. James United Church, Montréal, Québec, June 27: *Fugue in d*, Kellner; *Variations on an Easter Theme*, Rutter; *Fantasia in c*, op. 35, Hesse; *Mutationes*, Eben; *Toccata on "Happy Birthday"*, Bölling.

ALAN REESOR, St. Peter's Cathedral, Charlottetown, Prince Edward Island, July 20: *Prelude and Fugue in C*, S. 545, Bach; *Ave Maria von Arcadelt*, Liszt; *Flute Solo*, Arne; *Symphony II*, Widor.

ERIK REINART, St. James United Church, Montréal, Québec, June 6: *Schmücke dich o liebe Seele*, S. 654, *Prelude and Fugue in e*, S. 548, *Trio Sonata No. 2 in c*, S. 526, Bach; *Allegro-Fugue (Sonata on the 94th Psalm)*, Reubke.

MARK M. RING, Christ United Methodist Church, Rochester, MN, June 6: *Toccata*, Gigout; *Variations on a Theme by Paganini*, Thalben-Ball; *Psaln Prelude*, op. 32, no. 1, Howells; *Carillon-Sortie*, Mulet.

DENNIS SCHMIDT, Deering Community Church, Deering, NH, July 14: *Prelude and Fugue in E-flat*, S. 552, *Sonata No. 2 in E-flat*, Bach (with Lynn Compton, flutist); *Adagio for the Musical Clock*, Beethoven (with Charlotte Price, duo organist); *Partita on "Whatever God ordains is right"*, Pachelbel; *Concerto in D*, 1st movement, Haydn (with Dan Farina, trumpeter); *Requiescat in Pace*, Sowerby; "Ei! Wie Schmeckt" (*Coffee Cantata*), Bach (with Holly Outwin-Tepe, soprano, and Lynn Compton, flutist); *March upon a theme of Handel*, Guilmant.

JOHN A. SCHULTZ, Christ United Methodist Church, Rochester, MN, June 27: *Sonata I*, Hindemith; *Symphonie Gothique*, Widor.

MORGAN SIMMONS, Elliott Chapel, Presbyterian Homes, Evanston, IL, June 19: *Rigaudon*, Campra; *Schmücke dich o liebe Seele*, Walther; *Prelude and Fugue in b*, S. 544, *Schmücke dich o liebe Seele*, Bach; *Three Short Preludes*, Schroeder.

MARY SKALICKY, Oliwa Cathedral, Gdansk, Poland, July 25: *Toccata, Adagio i fuga C-dur*, S. 564, *Nun komm, der Heiden Heiland, Nun freut euch, lieben Christen g'mein*, Bach; *Wariacje na tema "Victimae paschali"*, Ropak; *Herzlich tut mich verlangen*, Brahms; *Fantazja i Fuga na temat BACH*, op. 46, Regér.

PHILIP ALLEN SMITH, with Chris Allyson Price, trumpeter, Pasadena Presbyterian Church, Pasadena, CA, August 30: *Ein feste Burg, In dulci jubilo*, Langlais; *Introduction, Allegro*, Martini/Alain; *Out of the depths, The Lord has gone up*, Pinkham; *Mas-*

ter Tallis's Testament, Howells; *Final: Allegro (Piece)*, Langlais.

SAMUEL S. SORIA, Cathedral of the Holy Angels, Gary, IN, July 23: *Sinfonia. We thank Thee, Lord*, S. 29, *Sonata VI*, S. 530, *Fantasia and Fugue in g*, S. 542, Bach; *Grand Choeur Dialogue*, Gigout; *Pastorale*, Roger-Ducasse; *Final (Symphonie VI)*, Vierne.

KENNETH STARR, St. Sulpice, Paris, France, July 2: *Marche, Triptych Symphony*, Cochereau.

ROBERT TEWES, Christ United Methodist Church, Rochester, MN, July 11: *Chaconne in e*, Buxtehude; *Andante (Sonata in d)*, Bach; *Pastorale*, Frank; *Sonate III*, Hindemith.

CHARLES BOYD TOMPKINS, Westminster Presbyterian Church, Nashville, TN, July 3: *Trumpet Tune*, Philips; *An Wasserflüssen Babylon*, S. 653, *Fantasia and Fugue in g*, S. 542, Bach; *Rain over the Quaker graveyard, Sunday night (Views from the Oldest House)*, Rorem; *Sketch in D-flat*, Schumann; *Allegro (Symphony VI)*, Widor.

WILLIAM VANDERTUIN, Grace Anglican Church, Brantford, Ontario, June 6: *Trumpet Tune and Air*, Purcell; *Water Music Suite*, Handel; *Air*, Bach; *Canon in D*, Pachelbel; *Musical Clocks*, Haydn; *Toccata in F*, Driffill. June 13: *Te Deum Prelude*, Charpentier; *Concerto in G*, Soler; *Scherzo*, Gigout; *The Little Windmills*, Couperin; *Finale (Sonata I)*, Guilmant. June 20: *Prelude in Classic Style*, Young; *Concerto in G, Be thou but near*, Bach; *Fantaisie in E-flat*, Saint-Saëns; *Londonderry Air*, Rawsthorne; *Triumphal March*, Lemmens. June 27: *A Trumpet Minuet*, Hollins; *Air and Gavotte*, Wesley; *Fantasia on "Wilhelmus"*, Zwart; *Tune in E*, Thalben-Ball; *Pomp and Circumstance No. 1*, Elgar.

D. DeWITT WASSON, Cornwall Manor, Cornwall, PA, June 18: *Sonata in d*, op. 42, Guilmant; *I love to tell the story*, Ore; *The lily of the valley*, DeCou; *Praise to the Lord*, Rotermund; *Cortège et Litanie*, Dupré; *Air (Capitol Suite)*, Warlock; *Praise, my soul, the king of heaven*, Manz; *Where cross the crowded ways of life*, Sadowski; *Come, you thankful people, come*, Cherwin; *Chant de May*, Jongen; *Prelude and Fugue in e*, Bruhns.

DEAN E. WHITEWAY, Christ United Methodist Church, Rochester, MN, July 18: *Freu dich sehr, o meine Seele, Wie schön leuchtet der Morgenstern, Ach Gott erhor mein Seufzen, Was Gott tut das ist wohlgetan*, Krebs; *Elegiac Prelude*, Bales; *Nu la oss takke Gud*, Hovland.

ANNE & TODD WILSON, Asylum Hill Congregational Church, Hartford, CT, June 30: *Liebesfreud*, Kreisler, arr. A. Wilson; *Adagio and Fugue in c*, K. 426, Mozart; *Slavonic Dance in A-flat*, op. 46, no. 3, Dvorak, arr. Biery; *Variations on the hymntune "Langham"*, Neswick; *Fantasia in f*, op. 103, Schubert; *Le tombeau de Couperin*, Ravel, arr. Biery; *The Ride of the Valkyries*, Wagner, arr. Dickinson/Lockwood.

TODD WILSON, City of Birmingham Town Hall, England, July 5: *Overture: Comes Autumn Time*, Sowerby; *A Fancy*, Stanley; *Tune in E*, Thalben-Ball; *Variations on "America"*, Ives; *Prelude on Early American Hymn Tunes*, Shearing; *L'Abeille*, Schubert; *Variations sur un Noël*, Dupré.

BRETT WOLGAST, with Susan Schutte Brackett, flute, Coe College, Cedar Rapids, IA, May 4: *Fantasy in f*, K. 608, Mozart; *Sonata VI in G*, S. 530, Bach; *Fantasy on "Slane" for flute and organ*, Larsen; *Conversation Piece for Flute and Organ: Cecilia and Pan Do Sums and Division*, Simmons; *The Suspended Garden*, Alain; *Prelude and Fugue on the Name of ALAIN*, op. 7, Duruflé.

TERRY & LAURA YOUNT, Williamsburg's Bruton Parish, June 20: *Grand Choeur Dialogue*, Gigout; *Songs from Harmonia Sacra*, Purcell; *Abide with us*, S. 649, *Kyrie! O God, Holy Ghost*, S. 671, Bach; *Prelude and Fugue in E-flat*, Saint-Saëns; *Adagio in e*, Bache; "At dusk" (*Four Last Songs*), Strauss; *Final (Symphonie I)*, Vierne; "Summertime," Gershwin; *The Washington Post March*, Sousa.



ORGAN BUILDERS
tools and supplies
**TRACKER-TOOL
SUPPLY CO.**
799 West Water Street
Taunton, Mass 02780

KARL WILHELM Inc.
Organ Builders EST. 1966
835 rue Benoit, Mt.St-Hilaire, QC
Canada J3G 4S6 T/F:514/464-0612
New Mechanical Action
Organs of all sizes

CLASSIFIED ADVERTISING

Classified Advertising Rates
will be found below

POSITIONS AVAILABLE

Experienced organ builders 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.

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

MISCELLANEOUS WANTED

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

PUBLICATIONS/ RECORDINGS

100 newly published organ, piano & accordion pieces. Classics to contemporary. Catalog & samples: EMCO, 4 East 1100 South, Bountiful, UT 84010. 801/295-5979.

Organ Lessons on Videocassette. Part I: Manual & Pedal Technique, 32 minutes, \$29.95. Part II: Registration, 46 minutes, \$29.95. Write: Allen Organ Co., P.O. Box 36, Macungie, PA 18062-0036, check, money order or Visa/Mastercard, or call 610/966-2202.

Classified Ads must be prepaid and may be ordered for 1, 2, 3, 4, 5, or 6 months.

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

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., Braintree, MA 02184-5918. 617/848-1388

HARPSICHORDS

Zuckermann Harpsichords, Inc., the world's leading producer of early keyboard instruments and kits, introduces its new transposable French single harpsichord kit with a range of 56 + 1 notes and a low base price of \$2775. Call or write for our current, full-color catalog at P.O. Box 151-D, Stonington, CT 06378; tel 203/535-1715/fax 3724.

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

PIPE ORGANS FOR SALE

Two-manual, 10-rank, c. 1907 Hook & Hastings tracker organ. Altered in 1968. Great: Principals 8', 4', II Mixture, 8' Rohrfloete; Swell: Flutes 8', 4', 2 1/2', 2'; Pedal: 16' Bourdon. Write for details. First Presbyterian Church, P.O. Box 1725, Tupelo, MS 38802.

PIPE ORGANS FOR SALE

Gabriel Kney 1990 studio tracker organ. 2 manuals, 12 stops, AGO. Fits in 8'-0" ceiling. Walnut case, wood carvings. \$107,000 delivered. REPLY BOX DE-1, THE DIAPASON.

1963 Wicks 3M, 17R residence organ; direct electric; playable; \$10,000 or by parts. 909/244-1248; photo available.

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.

Reuter organ, 29 stops, 3 manuals, built in 1956 for Pittsburg State University in Kansas. Currently dismantled and in storage, but photos are available. For information, contact Susan Marchant at 316/235-4476.

Historic Wurtlizer cabinet organ: pedals, 2 manuals, 3 ranks. All self-contained except blower. 319/394-3473 afternoons and evenings.

1927 Moller pipe organ: 2-manual, 5-rank, electro-pneumatic; in use; good condition. Buyer to remove from Wisconsin church by March 1. \$5,000. Must sell. 608/269-3863, leave message.

3-M, 17-R, 39-stoptablet, electro-pneumatic 1927 Moller op. 5106: \$5000 OBO. Buyer removes all but 16' Diapason, Chimes. Available 7/1996, Hutchinson, MN. Contact: Paul Otte, 612/587-3031.

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
ORGANBUILDERS
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.
2939 EAST ELEVENTH STREET ■ LOS ANGELES, CALIFORNIA 90023
(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

PIPE ORGANS FOR SALE

Moller two-manual organ, 1966, 12 ranks, 10 stops; \$20,000 or highest bid. Two-manual key desk console \$1500. 510/937-2914.

1865 E. & G.G. Hook tracker, opus 359, 1/9 stops. Free standing and encased in ornate colonial pine case suitable for graining or can be painted white. 27-note flat pedalboard. Organ has been fully restored. \$65,000 FOB Lawrence, MA. Contact for complete information and stoptist: Andover Organ Company, P.O. Box 36, Methuen, MA 01844; telephone 508/686-9600; fax 508/685-8208; e-mail: ANDOVER4U@AOL.com

4-manual, 51-rank, Moller organ (1940, '53, '68) for sale, available before April, 1996. For description or demonstration, direct inquiries to Organ Committee, First Presbyterian Church, Springfield, IL 62701; tel 217/528-4311; fax 217/528-0768.

Zimmer organ: II/29, rebuilt in 1990, re-leathered, new console, new combination action, etc. Washington, DC area. \$95,000. Saint Luke Church, 7001 Georgetown Pike, McLean, VA 22101; tel 703/356-0670.

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.

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

1892 J.W. Steere & Son tracker, 2 - 19 stops. Professionally restored. Can be seen and played. Approx. 17'W x 20'H x 13'D. Asking \$77,000 plus installation. Contact: Patrick J. Murphy & Assoc., Inc. 610/970-9817 voice or 610/970-9297 fax. Serious inquiries only.

1901 Bates & Culley tracker, 2 - 10 stops. Free standing and encased. Dimensions: 12'6"W x 14'4"H x 6'D. In storage. \$8,000 as is. \$60,000 restored. Contact: Patrick J. Murphy & Assoc., Inc. 610/970-9817 voice or 610/970-9297 fax. Serious inquiries only.

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.

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.

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

THEATRE ORGANS FOR SALE

1932 RJ Wurlitzer residential reproducing player pipe organ opus 1970. Originally displayed at the World's Fair in Chicago. 6 ranks, chimes and 2 open tablets. Comes with extensive roll collection. Inquiries for detailed information package: 716/586-3811, 9-5 weekdays EST. 353 Fairport Rd., East Rochester, NY 14445.

REED ORGANS

Estey, 2-manual and pedal w/expression & bench. Recently professionally reconditioned. Has F.O. hookdown, new suction unit, couplers & tremulant. Cranking mech. intact. 5 sets of reeds. SW: 8 & 4, GT: 16 & 8, PED: 16. Delivery available. Proscia Organs, Inc., 770/258-3388.

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.)

ELECTRIC ORGANS FOR SALE

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.

ELECTRONIC ORGANS FOR SALE

Allen 3-manual theatre, like new, sacrifice; Rodgers AGO 112, \$2850; Rodgers 220, \$2850; Allen self-contained AGO digital like new \$4500; Allen TC-1, excellent, \$2850; Wicks 3-rank pipe, \$3000. All great organs; must sell quickly. 1-800/578-6060.

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.

Allen 3 manual digital computer organ, model 903-3, drawknob, suitable for large or medium sized church, 22 speakers, 50 stops, 3 pedals, seven channel. Dark oak, card reader, transposer, fabulous sound. 201/773-1153 weekdays.

MISCELLANEOUS FOR SALE

All-new 9-bell Zimbelsterns by Wicks. Solid brass bells, solid wood base, suitable for display. Attractively priced. Quick turnaround. Call 1-800-444-WICK for more information or to place an order.

Moller pipe organ console, three-manual drawknob, 1953. Scottsdale, AZ. \$2,000. 602/994-1930.

1925 Austin 3-manual console shell, refinished dark oak, roll top, restored pedal board, stop tabs, 30 stops, 25 couplers, 6 stop echo, 11 generals. Offer. 206/462-8207.

R. A. Colby, Inc.

Full Line Suppliers To The Organ Builder

Box 4058, C.R.S.
Johnson City, TN 37602
(615) 282-4473



SEBASTIAN MATTHEUS GLUCK ORGELBAU
PIPE ORGAN CONSERVATORS, ARCHITECTS, AND BUILDERS
175 FIFTH AVENUE
SUITE 2198
NEW YORK, NEW YORK 10011
TELEPHONE (212) 979-7698

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

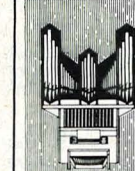
ARNDT ORGAN SUPPLY COMPANY

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



P.O. Box 486
Lawrence, KS 66044
(913) 843-2622



**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



CLASSIFIED ADVERTISING

Classified Advertising Rates
will be found on page 25

MISCELLANEOUS FOR SALE

Oboe by Gottfried \$1100: Salicional and Celeste ranks, each \$500; Major Flute wood 73 pipes, \$500; Vox Humana by Skinner, \$600; Violin Diapason 8', 49 pipes from TC, 50 scale, \$400; Open Diapason 8', Haskell basses, 61 pipes, 40 scale, \$400; Principal 4', spotted metal, \$300; three-rank cornet, 147 pipes, 12th, 15th, 17th, \$500; Pedal Bourdon 16', 12 pipes, \$200; other organ items on list. A.M. Kennedy, 128 Camelot Dr., Huntington, WV 25701; 304/522-4406.

Reuter 1967 3M stopkey console, walnut finish, good condition. 6 general pistons/toe studs, 5 each division, Sw and Cresc pedals, Stz. \$1500. Buyer to remove. First Presbyterian, 214 E. Thayer, Bismark, ND 58501.

Laukhuff note channel windchest, 8-4-2-IV, 1980s, \$2100; 16' Bourdon (24), \$200; 16' Bourdon (18), \$100; 8' Bourdon (49), \$200; old manual keyboard (61n), \$100; (200+) D.E. valves, no pads, \$100; (100) new valve pads, \$55; misc. pipes. Specifics: 315/253-4620 eves.

Korg MT1200 Tuner, \$279 (list \$375). Hears A0-C8; plays C2-B5. Shows pitch, note, octave. Multi-temperament. Song of the Sea, 47 West St., Bar Harbor, ME 04609; 207/288-5653. Brochure.

16' Contra-Trumpet: Reuter, 12 full-length resonators, 5" wp, 3.5 sc., mahogany reservoir, off-set chest, sky rack. \$2000 obo. N. Cal. 916/533-1034. e-mail: HRDWHL@QUICKNET.COM

Moller Harmonic Trumpet, 73/54 reeds; Oboe, Diapasons, mutations, strings, Haskell basses, metal & wood flutes--open & stopped, manual & pedal Bourdons w/chests, 16' wooden Quintadena, high & low pressure pipework, misc. bass offset chests, shades, chimes, regulators, wipers, cable, rectifiers, etc. Call for scales & prices; package deals & volume discounts available. After 4 pm East 609/641-9422.

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 key-boards 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.

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

SERVICES/ SUPPLIES

Pitman chests, most compact ever made, also unit pouch and D.E. with exp. chambers; most simple and responsive regulator/reservoirs; consoles, all styles. 816/232-2008; fax 816/364-6499.

Established builder, Wicks Organ Co., offers American-made zinc pipes: 8', 16' & 32'. Made from stable American zinc in our shop. Expedient 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.

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

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 Trpk., 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 CORKEDEALE

(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



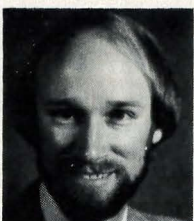
Thomas Murray



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