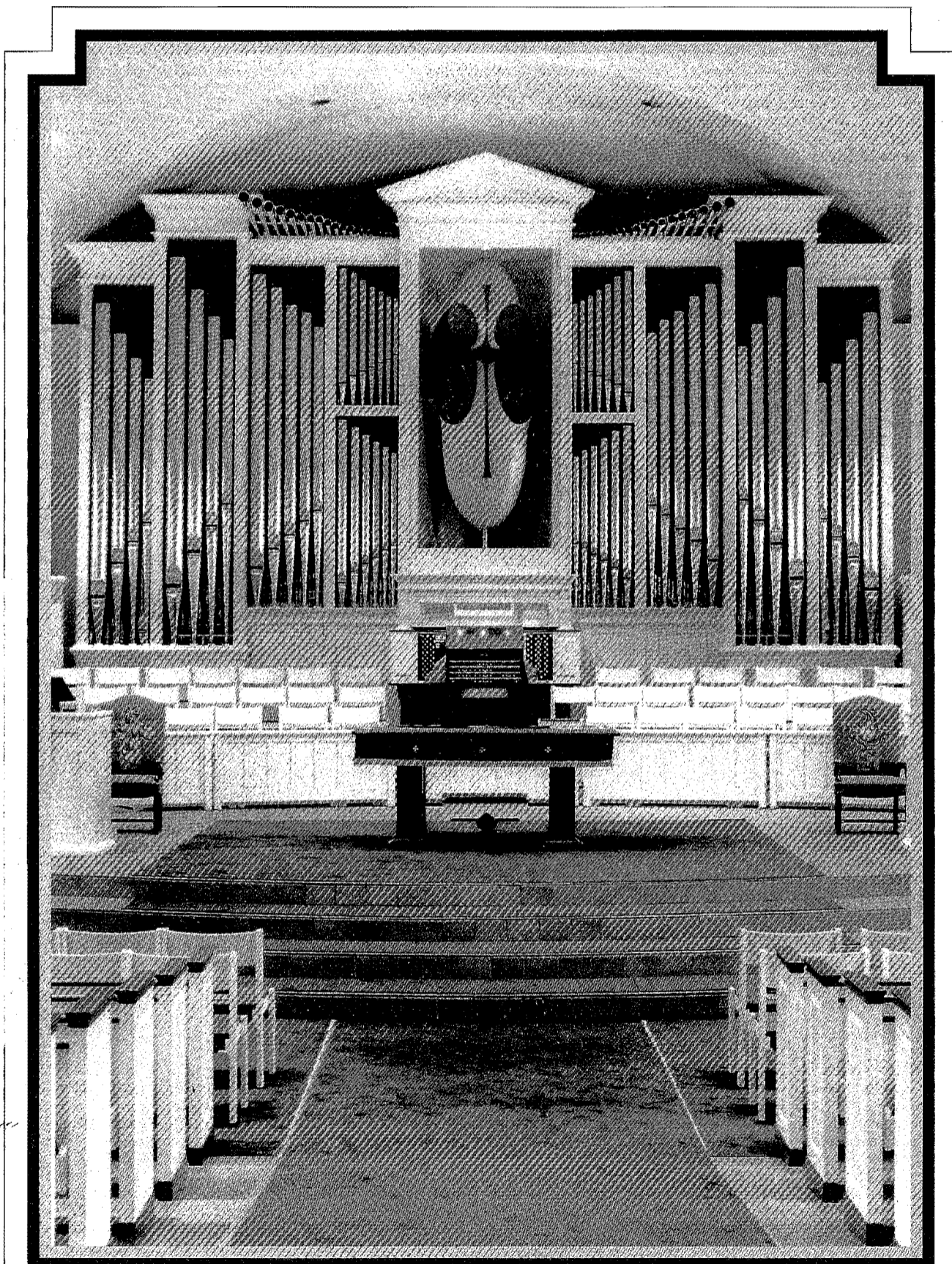


THE DIAPASON

JANUARY, 1999



Wayzata Community Church, Wayzata, Minnesota
Specification on pp. 17-18

Here & There

The American Boychoir will sing with the Boston Symphony Orchestra, January 19-23, performing Benjamin Britten's *Spring Symphony*. On February 27 the Boychoir will sing a solo concert at Carnegie Hall on its Family Series. The choir will sing another special "family" concert with the Wheeling (WV) Symphony on May 13. For information: 609/924-5858 x22.

The 12th annual Redlands Organ Festival takes place January 20-23 at the University of Redlands in Redlands, California. The schedule includes masterclasses, demonstration lectures (Bach, pedagogy, music of Canada and Mexico, women composers, Marcel Dupré, rebuilding, fund raising), a panel discussion, organ crawls, and concerts. Presenters include James Welch, Marilou Kratzenstein, Hans Hielscher, Alexander Frey, Grant Chapman, Rick England, Ronald Ebrecht, and others. For information: 909/793-2121.

The Wisconsin Baroque Ensemble is presenting a series of 18th-century baroque chamber music on period instruments at Gate of Heaven Synagogue in Madison, Wisconsin. The concerts are dedicated to the memory of former member of WBE, David Lewis Crosby, harpsichordist, who was well known as conductor of the Wisconsin Chamber Orchestra. The series began on November 28, 1998, and continues on January 29 and May 28. Max Yount is harpsichordist with the ensemble. For information: 608/365-7064.

St. John's Cathedral, Denver, Colorado, has announced its winter music series: February 1, Bach, *St. John Passion* by the Boulder Bach Festival; February 9, Alex Komodore, classical guitar; February 18, Chorovaya Akademia; March 6, Baroque Festival; March 9, Girls 21; March 19, Tallis Scholars; and March 26, Bach Birthday Organ Concert. For information: 303/831-7115.

Columbia University, New York City, has announced its Spring Thursday Noon Recital Series at St. Paul's Chapel: February 4, George Stauffer with brass ensemble; February 18, Simona Frenkel; March 4, Brian Schober; March 25, Mary Monroe; April 1, Shelly Moorman-Stahlman; and April 15, Columbia and Barnard organists. For information: 212/854-1540.

Raymond Garner will perform the complete organ sonatas of Felix Mendelssohn, commemorating the birthday of the composer, on February 7 at 2:30 pm at First Church of Christ, Scientist, Denver, Colorado. Garner is organist for the Cathedral Basilica of the Immaculate Conception and for First Church of Christ, Scientist, both in Denver. He is represented by Artist Recitals Concert Promotional Service.

Trinity Episcopal Church, Santa Barbara, California, has announced its 1999 music series: February 7, New Music concert and evensong; March 7, Music for Lent and evensong; March 21, Bach Birthday Concert; April 11, Festival Eastertide concert and evensong; May 2, Spring Sing and evensong; June 6, Festival Concert and evensong. The concerts and evensong programs feature the Santa Barbara Boys Choir. David A. Gell is minister of music. For information: 805/965-7419.

First Congregational Church, Crystal Lake, Illinois, has announced its Vespers Concert Series: February 7, A Hymn Festival with Wesley Vos and Friends. The festival offers a chance to sing favorite hymns, learn new ones, and explore the writing of hymns. Current questions of inclusive language will also be addressed. A browsing display of new and old hymn books will be set up at the reception following the program.

March 7, The Gospel Mass, Keith Hampton, director; the Vestry Choir with Chicago area gospel musicians; a Latin mass performed in traditional gospel style. For information: 815/459-6010.

The 47th annual BMI Student Composer Award competition will award \$21,000 to young composers. The postmark deadline for entering the competition is February 12. Prizes range from \$500 to \$5,000. There are no limitations as to instrumentation, style or length of work submitted. The competition is open to students who are citizens of the Western Hemisphere and who are under 26 years of age on December 31, 1998. Milton Babbitt is awards chairman. For information: 212/830-8307.

Carthage College, Kenosha, Wisconsin, will hold its 1999 Organ Scholarship Competition and Organ Festival on February 13. The competition is open to students of any age who will pursue their first undergraduate degree as a music major with emphasis in organ performance, church music, or both. Applicants will perform two pieces of their choice, one from the Baroque era and one from any other era. The organ festival opens on Saturday, February 13 with a masterclass at 1 pm led by Prof. Hans Hellsten of Sweden. The scholarship competition follows at 4 pm. On Sunday, February 14, Prof. Hellsten will perform an organ recital in Siebert Chapel. Carthage will award scholarships of up to \$10,000 to the first-place winner who will enter the college for the first time in the fall of 1999. The awards are renewable for up to four years. Gary Verkade joined the Carthage faculty in 1995. The organ in Siebert Chapel is a 1976 Casavant tracker of 41 stops and 3,495 pipes on four manuals and pedal. The deadline for applications is February 1. For information: Office of Admissions, Carthage College, 2001 Alford Park Dr., Kenosha, WI 53140-1994; 414/551-6000.

St. Bartholomew's Church, New York City, continues its series of great music: February 14, L'antica musica New York; February 21, pianist Leslie Downs; March 14, Frank Ponzio, jazz piano; March 31, Bach, *St. John Passion*; April 18, L'antica musica New York; April 21, Stephen Tharp. For information: 212/378-0248.

The Galpin Society and the **Edinburgh University** Collection of Historic Musical Instruments are co-sponsoring a conference on musical instruments, to be held in Edinburgh, July 9-11. The technical sessions will be held at the University of Edinburgh. Papers are invited on original research and discoveries, and may be on any topic relevant to the study of musical instruments. In addition to the program of papers, there will be chance to visit the Russell Collection of Early Keyboard Instruments, the Edinburgh University Collection of Historic Musical Instruments, and the new Museum of Scotland. The organizer, Arnold Myers, requests that abstracts be sent to him electronically by February 15. Accepted abstracts will be placed on the Galpin website. Titles of short contributions should be sent by April 15. A full program will be available in May. For information: Arnold Myers, Edinburgh University, Collection of Historic Musical Instruments, Reid Concert Hall, Bristo Square, Edinburgh EH8 9AG; e-mail: A.Myers@ed.ac.uk

The American Choral Directors Association will hold its national convention February 24-27 in Chicago, Illinois. Venues include Orchestra Hall, Medinah Temple, Holy Name Cathedral, and Hyatt Regency Hotel. The

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BRIAN SWAGER
Carillon

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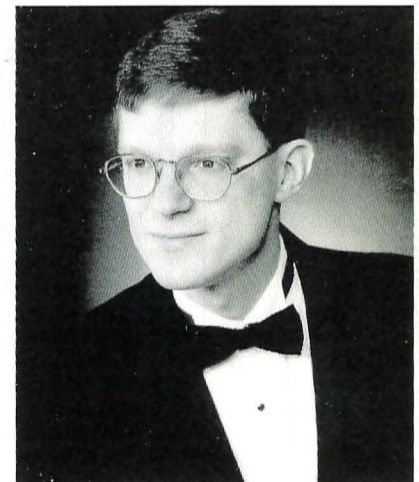
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program includes the Brahms *German Requiem* performed by the Chicago Symphony Orchestra and Chorus; commissioned works by Adolphus Hailstork and Gwyneth Walker; three ACDA national honor choirs; four international choirs; 33 choirs in concert; 45+ interest, reading, and roundtable sessions; 300+ exhibits; 5000+ ACDA members in attendance. For information: 580/355-8161.

The University of Kansas Division of Organ and Church Music has announced the following events at the Bales Organ Recital Hall: February 26, Jonathan Biggers; March 12, Delores Bruch; April 11, James Higdon with the Kansas City Chorale; April 14-16, Conference on the organ and church music, with Olivier Latty, Martin West, James Higdon, and Michael Bauer. For information: 785/864-2798; e-mail: jhigdon@falcon.cc.ukans.edu

The Arthur Poister Competition took place on March 14, 1998 at Park Central Presbyterian Church, Syracuse, New York. Five finalists played for three judges in two sessions. The winner was **Christopher Marks**, a DMA candidate at Eastman School of Music, studying with Michael Farris. He holds MMus degrees from the University of Illinois, in organ with Michael Keeley and Carla Edwards, and also in piano. His undergraduate work was at the University of Richmond with Suzanne Bunting. Second place went to Jeremy David Tarrant, MMus candidate at the University of Michigan studying with Robert Glas-



Christopher Marks

gow. Other finalists, selected from a field of 18 applicants, included Ji-yoen Choi, Susan Jane Matthews, and Timothy Olsen, all presently at Eastman. Judges for the finals were Katharine Pardee, Lisa Scrivani-Tidd, and Jonathan Biggers. Members of the panel for the taped preliminary round were Bonnie Beth Derby, Joseph Downing, and Allison Evans Henry. Christopher Marks played his winner's recital on September 22 in Crouse Auditorium at Syracuse University.

On September 18, 1998, more than 700 filled Shryock Auditorium, Southern Illinois University, to hear Thomas Murray perform the annual recital of the **Marianne Webb and David N.**



Lynn Trapp, Thomas Murray, Marianne Webb, David N. Bateman, Gail White

Bateman Distinguished Organ Recital Series. A pre-concert dinner was held in the university ballrooms for concertgoers, which included a discussion of the recital music led by Lynn Trapp, an artistic director for the series.

The Worcester AGO Chapter held its annual Fall Crawl on October 12, traveling to Hartford, Connecticut, and co-sponsored by the Springfield chapter. Co-chairpersons were Judith Ollikkala and William Czelusniak. There were 95 registrants. Churches, pipe organs, and demonstrators included: St. John's Episcopal, West Hartford, Austin opus 2761 (1996), Ralph Valentine; Second Church of Christ, Scientist, Hartford, Skinner opus 793 (1929), Gordon Clark Ramsey; Trinity College Chapel, Austin opus 2536 (1971), John Rose and Jeremy Filsell; Cathedral of St. Joseph, Austin opus 2332 (1962), Ezequiel Menendez; First Church of Christ, Congregational (Center Church), Austin opus 189-R (1906), Scott Lamlein; and St. Justin's R.C. Church, Kilgen opus 4828 (1932), Christa Rakich. Assisting on the crawl were Bon Smith, Stephen St. Denis, Scott Bernier, Mary Valentine, Chester Cooke, Donna Schaffer, Donald Hooton, and James Rogers.

The First Church of Christ, Scientist, Kansas City, Missouri, celebrated its centennial in 1998. As part of the celebration, John Near played a recital and led a hymn-sing on October 18. The program featured the church's 46-rank, 4-manual J.W. Steere & Son pipe organ, built in 1911. It is one of only two 4-manual Steere organs extant. (The other, a 39-rank, 4-manual, is in a Baptist church in Brooklyn, New York.) During the recital, R. E. Coleberd presented the church with the Organ Historical Society's distinguished organ award; a plaque was affixed to the organ case signifying that the organ is of historical value and worthy of ongoing preservation and recognition. Dr. Near's recital included works of Vaughan Williams (*Three Preludes founded on Welsh Hymn-Tunes*), Widor (*Symphonie gothique*, 4th movement), and Vierne (*Clair de lune* and *Carillon de Westminster*).

A program of music for All Saints Day was heard at **Covenant Presbyterian Church** in Charlotte, North Carolina, on Sunday, November 1. The program included the *Song of Athene* by John Taverner and the *Requiem* by Fauré. The choir of Covenant Church was under the direction of Richard M. Peek and accompanied by a chamber orchestra and organ. Organist for the performance was Susan Rucker Gindra.

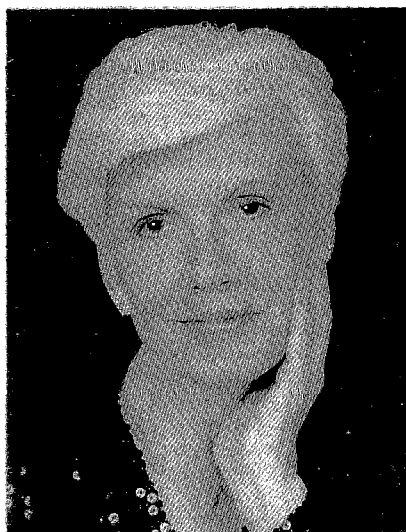
The American Composers Forum and the Plymouth Music Series sponsored a Christmas carol competition. A \$1,000 prize went to winners Joan Griffith (Minneapolis) whose carol "Sweet Noel" has a text by well-known soprano Janis Hardy, and Richard Voorhaar (St. Paul), who set to music an English paraphrase of a Latin carol by Samuel Taylor Coleridge, "The Virgin's Cradle Song." Both compositions are in English, and were performed in December on the Plymouth Music Series' "Welcome Christmas" concerts.



Margaret Mueller, M. Giuseppe Englert, Jacqueline Englert-Marchal, Ralph Tilden, Carl Staplin, Judith Truitt, Gail Walton, Margaret Kemper, Ann Labounsky

The Legacy of André Marchal, a symposium and recital sponsored by the New York City AGO chapter and the Committee on Educational Resources, was held on October 13 at St. Thomas Church. Guests of honor were Marchal's daughter, Mme. Jacqueline Englert-Marchal, and her husband M. Giuseppe Englert, from Paris, France. Speakers included Mme. Englert-Marchal, M. Englert, Philip Gehring, Dennis Keene, Stephen Rumpf, Walter Holtkamp, Jr.,

and Ann Labounsky. A recital of works associated with Marchal was performed on the chancel and gallery organs by students of Marchal: Ralph Tilden, Judith Truitt, Margaret Mueller, Carl Staplin, Gail Walton, Margaret Kemper, and Ann Labounsky. A champagne reception followed, at which Mme. Englert-Marchal signed copies of the reprinted and expanded AGO publication, *Tribute to André Marchal*.



Janice Beck

Phillip Truckenbrod Concert Artists has announced the representation of **Janice Beck**, an American organist who has maintained an active international performance career focused particularly in Europe. Miss Beck's primary organ teacher was Catharine Crozier at Rollins College in Florida, and she has also studied in France with Nadia Boulanger and Jean Langlais as a Fulbright scholar. She also studied with Arthur Rhea at the College of William and Mary, and took a Master's degree with Marilyn Mason at the University of Michigan. Her piano study centered on four years of work with Jacqueline Stewart at the College of William and Mary, and another four years with Walter Charnbury at Rollins College. She has performed at national conventions of the AGO and OHS. Her discography includes a number of compact disc releases for Musical Heritage Society, for Arkay Records including albums of the organ works of Mendelssohn and Vierne, and for the French label REM which features the organ works of Dupré recorded on the Oberthur organ at the Cathédrale St. Etienne, Auxerre. Her next release on Arkay will be a disc of the organ works of Pamela Decker. Janice Beck makes her home in Ann Arbor, Michigan, with her husband Charles, a longtime Professor of Biology at the University of Michigan, and is organist at the First United Methodist Church in Ann Arbor. She has performed throughout the United States and in eastern Europe (Poland, Slovakia, Hungary, the Czech Republic), England, Germany, and France. During her 1999 European tour she will perform at Lincoln Cathedral, England.

David Chalmers will give recitals in New York and New Jersey this winter:

January 24, St. Thomas Church, New York City; January 28, Cathedral of the Incarnation, Garden, City; and February 7, St. Elizabeth's Episcopal Church, Ridgewood, NJ. A native of Newark, Delaware, Chalmers holds the BMus from Westminster Choir College, and MMus and DMA from Eastman School of Music, where he studied with David Craighead. Winner of a Fulbright Fellowship, he spent two years studying in Paris with Daniel Roth. Chalmers is Artist-in-residence for Gloriam Dei Cantores in Orleans, Massachusetts. His recordings, *Organ Music of America I & II*, are available through Paraclete Press at 800/451-5006.

Wallace M. Dunn was honored by his colleagues on October 11, when the Wichita AGO chapter inducted him as a lifetime member, "honoris causa." A holder of the AAGO certificate, a past dean of the Wichita chapter, and organist of First Presbyterian Church of Wichita for over 20 years, Dr. Dunn has served on the faculties at Friends University, Wichita State University, the University of Southern California, and the University of Texas, among others. Now retired, but for his post at First Presbyterian and his work accompanying the "Silver Melodeers," Dunn holds Bachelor and Master of Music degrees from the American Conservatory of Music in Chicago, and the DMA with honors from the University of Southern California. He was national winner of the Society of American Musicians' organ playing competition in 1951, and he has appeared as organ soloist with members of the Chicago Symphony Orchestra, in countless programs for the AGO, and in recitals throughout the United States.

Derek Gordon is featured on a new recording, *Sunday Masterworks*, on the Arkay label (AR6151). The CD was made on the historic Wm. B.D. Simmons organ (1852) at Los Altos United Methodist Church in Long Beach, California. The program includes works of Willan, Bach, Vierne, Dupré, Peeters, Harbach, Sweelinck, and others. Mr. Gordon is joined by the Sanctuary Choir of the church, Mary Breuer, director, in some of the repertoire. For information: 310/598-2451.

Roger Hannahs has two new publications for organ in the St. Cecilia Series by H.W. Gray: *Carillon on He Is Risen* and *Trumpet Tune*, both of which have been recorded on the Akfa label by Susan Armstrong, who also premiered both works: *Carillon* at Methuen Memorial Music Hall, and *Trumpet Tune* at All Saints Cathedral in Albany, New York. Hannahs received his doc-

torate in composition from Cornell University. He was recipient of the Church of the Ascension Prize, the St. Mark's Philadelphia Award, and the Wassau competition for various choral works. He is currently writing *Passion According to St. Mark*.



Cj Sambach

Cj Sambach was the organ clinician and performer for the North Central Jurisdiction Convocation of The Fellowship of United Methodists in Music and Worship Arts held at Adrian College in Adrian, Michigan, August 2-7, 1998. During the week he taught several different organ classes including sessions on Basic Organ Proficiency. He began with a class on registration, moved to hymn-playing techniques, and continued with details of accompanying. Other sessions included "Approaches that add spice to the music of the worship service," and "Thematic/seasonal organ and choral music." He also worked with several teenagers attending the youth programs, introducing them to the pipe organ through private and class lessons. As a performer, he presented the concert version of his educational program, "The Pipe Organ Informance."

Martin Setchell is featured on a new recording, *Let the Pealing Organ Blow!*, on the Manu label (Manu 1539). Performed on the Rieger organ in Christchurch Town Hall, New Zealand, the program includes works of Widor, Bach, Clarke, Tchaikovsky, Meyerbeer, Dvorak, Nevin, Franck, Myers, Joplin, and Lefebure-Wély. For information on the organ and the recording, visit the web-site: <http://www.nzorgan.com>



Frederick Swann

On August 30, **Frederick Swann** played his last service at The Crystal Cathedral in Garden Grove, California, where he was joined by his current choir as well as dozens of former choir members in singing the anthems. Later in the day, the choir gave a farewell celebration to Mr. Swann, which included several surprise honors. Among them was "The Legend of Performance Award" from Northwestern University, the first of its kind to be awarded by the university, which was presented by Dr. Bernard Dobroski, Dean of the School of Music. The Aeolian-Skinner organ in the Arboretum, site of the celebration, was designated The Frederick Swann Organ in memory of his service from 1982-1998, with words of dedication

INVENTION is one of the great marks of genius, but if we consult experience, we shall find that it is by being conversant with the inventions of others that we learn to invent: as by reading the thoughts of others we learn to think.

Sir Joshua Reynolds

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Pierre Ruhe
The Washington Post

THE INSTITUTE OF SACRED MUSIC AT YALE UNIVERSITY

announces its biennial
Organ Competition
to be held
in June, 1999.

ELIGIBILITY: Undergraduates enrolled full-time in an organ studies program.

DEADLINE: March 1, 1999 for preliminary round consideration.

COMPETITION DATES:
June 1-5, 1999.

PRIZES: First prize, \$4,000 and a recital at Yale University in the 1999-2000 academic year; second prize, \$2,000.

For complete information contact:

Organ Competition
Yale Institute of Sacred Music
409 Prospect Street
New Haven, CT 06511
PHONE 203-432-9753
FAX 203-432-5296.

from Dr. Robert Schuler. As a final surprise of the afternoon, Heather Hinton gave the first performance of a solo organ work, *Introduction and Fugue on "St. Denio,"* by John Weaver, which was commissioned by the Cathedral Choir. Earlier in August, Mr. Swann was notified that he had been selected to receive the 1998 Los Angeles Music Week Award, presented to him by the City of Los Angeles in December. Last September, Swann commenced his position as Organist of First Congregational Church, Los Angeles.

Stephen Tharp, Assistant Organist of St. Bartholomew's Church, New York City, completed his 11th European tour in October, performing several concerts in France. The tour was highlighted by performances at the Cathedral of Albi, St. Sernin and St. Sulpice in Paris, as well as his participation at the Third Toulouse International Organ Festival, where he performed his transcriptions of Stravinsky and Liszt in addition to works of Cochereau, Hakim, and Vierne. Tharp will return to Europe in February for a month of concerts throughout Germany. Prior to his October tour, and as result of the death of composer William Albright, Tharp appeared in a cameo tribute to Dr. Albright during the opening concert of the Calgary International Organ Festival, performing Albright's *Sweet Sixteenths*. (Albright had originally been commissioned to write a concerto for organ and orchestra for the 1998 festival, which was not completed due to his ill health, and Tharp was a 1994 festival finalist who, due to illness, was unable to actually compete in Calgary.)



Kiyo & Chiemi Watanabe

During the spring semester of 1999, **Kiyo and Chiemi Watanabe** will be visiting Baylor University of Waco, Texas, weekly to teach organ students while the organ professor, Dr. Joyce Jones, is on sabbatical leave. Kiyo (DMA) currently serves as organist at First United Methodist Church in Wichita Falls, Texas; Chiemi (MMus) serves as organist at Floral Heights United Methodist Church in Wichita Falls. Watanabe's website can be viewed at <<http://home.swbell.net/kiyow>>.

The Unisa Music Foundation (University of South Africa) has announced the release of three new recordings. *South African Organ Music*, by Eddie Davey, features works of Stefan Grové and Jacobus Kloppers (VKJK 9707). *A Celebration of the Rieger Organ of the University of South Africa in Pretoria* features organists Eddie Davey, Henning Wagner, and Wim Viljoen performing works of Marchand, Bach, Franck, Temmingh, Francais, Mendelssohn, van Oortmerssen, and Balbastre (PRCD 609). *Georg Friedrich Händel: Konzert für Orgel und Orchester op. 4* is performed by Henning Wagner (VKJK 9702). For information: The Unisa Press, P.O. Box 392, Pretoria, 0003, South Africa; ph 27 12 429-3353; fax 27 12 429-3644.

St. Joseph's Abbey, Spencer, Massachusetts, has released a new recording, *1098 Cistercian Chant: Gregorian Chants Celebrating the 900th Anniversary of the Order of Cîteaux*, sung by the Monastic Schola of Monks & Nuns in the USA. The CD includes chants from the Mass and Office of the Founders. The selections alternate with meditative organ works by Abbot Fran-

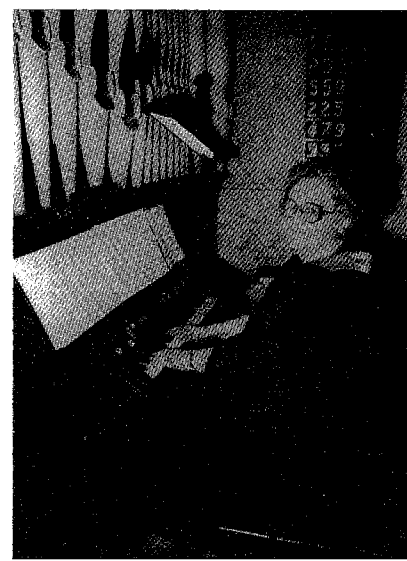
cis Kline, OCSO. The choir ends with the antiphon most closely associated with the Cistercians, the solemn *Salve Regina*. The schola is directed by Br. Emmanuel Morinelli, OCSO. Along with the CD is a 23-page booklet explaining the origins of the Cistercian Order, Cistercian Chants, and the texts of the chants in Latin and English with program notes for both the chants and the organ improvisations. For information: 508/885-8730.

Shawnee Press has announced the release of John and Audra Parker's worship resource books, *Theatre of the Word* and *Drama for Worship*. *Theatre of the Word* is a readers theatre collection of 36 pieces, each closely tied to scripture. The *Drama for Worship* series consists of three volumes each corresponding to one of the lectionary years. These dramatic readings include readers theatre pieces, responsive readings, antiphonal readings and more. Shawnee has also released an instructional video, *Making Music Sign*, by Greg Gilpin. The video is designed for using American Sign Language with some of GlorySound and Harold Flammer's best-selling sacred chorals by Don Besig and Nancy Price, Craig Curry, Greg Gilpin, and Joseph Martin. In the video, Gilpin communicates with the viewer on a "one-on-one" basis, providing instruction and examples to help music directors in teaching American Sign Language to their choirs. For information: 800/962-8584.

Bärenreiter-Verlag has announced the release of a new Symphonic Organ series, presenting works from the 19th and early 20th centuries. Volume 1 in the series is *Ciacona f-Moll*, op. 32, by Heinrich Reiman (1859-1906). Reiman, teacher of the Leipzig Thomas cantor Karl Straube, was organist of the Berlin Philharmonic as well as at the Kaiser-Wilhelm-Gedächtnis Church. For information: <http://www.baerenreiter.com>

Columbia College, Chicago, Illinois, has announced the release of a revised and expanded *Dictionary for Artists and Performers and Managers*, which includes monthly updates via website. First released in June, 1998, the Dictionary defines more than 10,000 words and terms. The new edition can be ordered on-line at <<http://www.sscp.com>>. The book assists readers in understanding the vocabulary used by professionals in the arts and in arts management. It was compiled and edited by Chuck Suber, artist-in-residence in the arts management department of Columbia College Chicago. Contributors and consultants include 22 teaching professionals in the arts, entertainment and media management. Features include: entries organized from A to Z and classified by one or more of 34 topics with more than 13,000 cross-references; addenda to the Dictionary will be posted monthly on the website <<http://www.oullk.com/Art-Dict/index.html>>; extensive bibliography; "citations" list with over 360 direct quotations from critics, artists and performers. The book is published by Simon & Schuster; 292 pp., 8 1/2" x 11" spiral-bound; \$18.95 plus \$3.95 shipping; 800/428-4466.

J. C. Taylor, Kaukauna, Wisconsin, recently completed the restoration of a 1906 Hinners organ (model #7) at Immanuel Lutheran Church (ELCA) of rural Tigerton, Wisconsin. It has served the congregation since 1938, when it was purchased from another church undergoing expansion, until the spring of 1996, when careless roofers forgot to plastic off the section of the church's roof they just finished removing. The next day five inches of rain fell, and much of it found its way into the Hinners. Repair of the organ included a complete dismantling of the instrument, re-leathering of the bellows and feeders, new pallet leathers and stopper leathers where needed, repair of splits in the manual and pedal windchests, complete action refurbishment, and a thorough



Mrs. Helene Clark at 1906 Hinners organ, Immanuel Lutheran Church, Tigerton, Wisconsin

cleaning. On rededication Sunday, a full sanctuary heard Mrs. Helene Clark (organist of Immanuel Church since 1938) once again play the Hinners.

MANUAL

- 16' Bourdon
- 8' Open Diapason
- 8' Viol da Gamba
- 8' Lieblich Gedackt
- 4' Principal
- 4' Flauto Traverso

PEDAL

- 16' Bourdon
- Manual divided at b/c
- Manual to Pedal coupler
- Manual Octave coupler
- Tremolo

Nunc Dimittis

Laeta Wentworth Guerra died at the age of 69 on September 20 in her home near Daytona, Florida. She was born there in 1930 and studied organ with Arthur Poister at Syracuse University and Robert Baker at Union Theological Seminary in New York. She spent a considerable time in Mexico, where she accompanied her husband, first as Methodist minister, then Episcopal priest. In addition to her organist's duties, she taught grade school and achieved considerable fluency in the Spanish language. After her marriage ended in the late 1980s, Guerra moved to northwest Washington and was musician at Immaculate Conception Parish in Mount Vernon and St. Edward's Parish in Seattle. There she studied with Edward Hansen and took a second master's degree at the University of Washington where she studied choral conducting under Joan Conlon. Laeta was a woman of great compassion which found a poignance in her care of Douglas Butler as he succumbed to AIDS, alone and separated from his family. In their absence, she provided the maternal comfort and attention that was so desperately needed, both at home and in hospital. With her own failing health, she moved back to Florida, where she served several churches in the Daytona area and lived near her sister Marilyn. Services were held in memoriam at St. Paul's Episcopal Church in Seattle. She was a singularly adventurous organist and left behind devoted friends who remember her "implacable, even relentless cheerfulness." They gave witness to her life, and she to theirs.

—submitted by David Calhoun and Herbert Huestis

Corrections and clarifications

In the review of the book, *Reflections—the Organ Department, the University of Michigan*, on pp. 7-8 in the December issue, the price listed was incorrect. The book is available for \$50 from the university, 734/764-2500; or the Organ Literature Foundation, 781/848-1388.

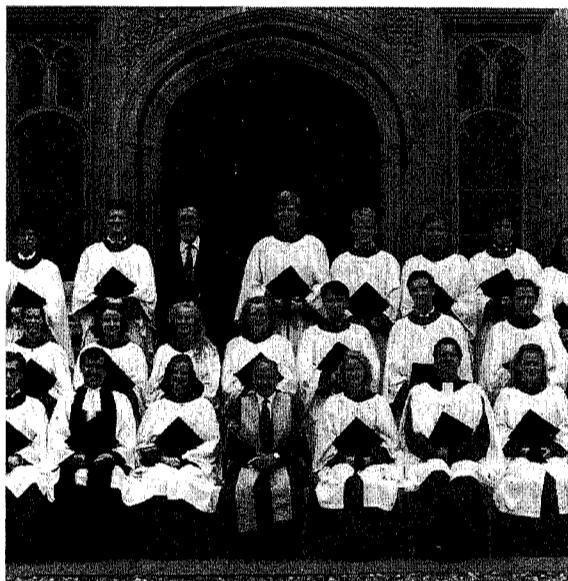
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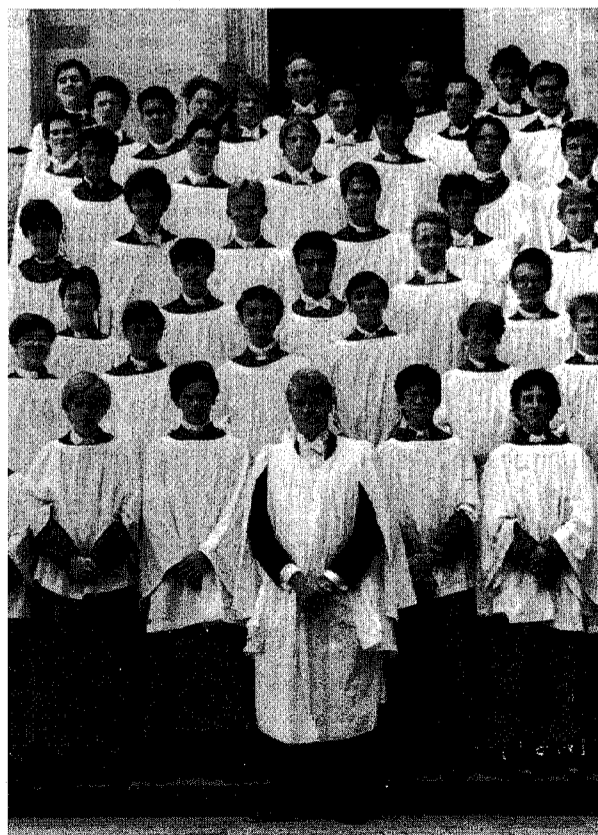
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Carillon News

by Brian Swager

News from abroad

• The future of Ghent's historic bell *Klokke Roeland*, which was cast in 1660 and cracked in 1914, is uncertain. Roeland is not included in the initial sketches by Spanish architect Jordi Farrando who was commissioned by the city to redesign the area between the belfry and the St. Nikolaaskerk where the legendary bell now rests. Under consideration is the possibility of repairing the crack and hanging the bell in a free-standing frame fitted with a manual tolling mechanism.

• A forgotten carillon is situated on the roof of the main entrance to the House of Parliament in Brussels. It was inaugurated in the summer of 1993 with *Sonneries voor Albert* when Albert II was crowned King. The carillon was immediately put out of commission because it was regarded as an annoyance.

• On the Saturday before Pentecost, the 1.8-ton "Christus" bell in Frankfurt's St. Paul's Church fell five meters and was smashed by the "Citizens" bell which was swinging. Cast in 1848 by Mappers and Barthels, Christus had been designated a registered national monument.

• The new 58-bell Eijsbouts carillon in Amersfoort, The Netherlands, was inaugurated on 18 June 1997. Wim Franken wrote the fifth in his series of *Torenmuziek*. Entitled *Echo*, it is scored for two carillonners (*quatre mains*) and 16 trumpets and trombones divided between two galleries.

• In celebration of the 350-year anniversary of the Peace of Munster (1648), Dutch carillonners are playing music from the period of the Eighty Years War throughout 1998.

• *Klokkenvordering 1942-1943*, an 800-page book in two volumes published by the Dutch Rijksdienst voor de Monumentenzorg, documents the plunder of bells by the German Occupation. It is available for \$195 plus shipping from RDMZ; Postbus 1001; 3700 BA Zeist; The Netherlands.

• The Royal Eijsbouts Bellfoundry celebrated its 125th anniversary on 30 August 1997.

• The editor of the Dutch carillon guild publication *Klok en Klepel* (September, 1997) presents several clippings of interest that were originally published during the 17th and 18th centuries in the *Amsterdamse Courant* and the *Haerlemse Courant*. While many of the clippings refer to *klokkenist* (bell player) vacancies, one tells about the earthquake of 1692 in Amsterdam when "the Old Church and South Church

towers shook so forcefully that the bells tolled."

• A jury recently selected the winners of the Belgian carillon school's International Composition Competition. In the category of original works for carillon, the third prize was awarded to **Geert D'hollander** for his *Movimenti*. First and second prizes were not awarded. In the "arrangements" category, **Marina Nevskaya** of Moscow took the first prize for her *Bells were Ringing*.

Send items for "Carillon News" to Dr. Brian Swager, c/o THE DIAPASON, 380 E. Northwest Hwy., Suite 200, Des Plaines, IL 60016-2282. For information on the Guild of Carillonners in North America, write to: GCNA, 37 Noel Dr., Williamsville, NY 14221.

Music for Voices and Organ

by James McCray

Lent: the three R's

If Christ offers us up with his own death in this sacrament, it is that we may die a voluntary and daily death, and merit a daily resurrection.

Austin Farrer
The Crown of the Year

Lent has several messages, but three stand out: Reflection, Repentance, and Renewal. Lent may also be a time for healing. The hymn of Fred Pratt Green, *Prayer for Healing*, has a real impact. Space does not permit a complete quoting of it (get it and read it!), but here is some of it:

Here, Master, in this quiet place
Where anyone may kneel,
I also come to ask for grace,
Believing you can heal.

(Note this is the same text often used in the setting of *Erhalt uns Herr*, which is the tune used in the Jeremy Young setting reviewed below).

Lent certainly is a time for reflection. We travel through darkness toward light, through Winter toward Spring, and through Lent toward Easter. The music of Lent tends to be contemplative, slower in tempi, darker in harmony, and is aimed at asking questions of us all. It draws us toward the discovery of the empty tomb and the understanding that there is a tomorrow.

So, for these 40 days before Easter (Sundays are not counted in the church Lenten calendar) we need to focus on reflection, repentance, and renewal. These three "R's" can be our guide for this journey to Easter in 1999, the last year of the millennium.

Passion Chorale (Lenten Processional), **Jeremy Young**. SA(B), keyboard and percussion, G.I.A. Publications, G-4354, \$1.10 (E).

Young sets this familiar Hassler melody with a new text. The choral

parts are easy and flow above a simple keyboard accompaniment punctuated by rhythmic drum statements which add to the feeling of a processional. The bass line is optional. Consider using this processional for each Sunday during Lent to give cohesion to this period, and then change to a robust, more vibrant processional on Easter Sunday. Easy music.

At Gethsemane, **Robert Leaf**. Unison and keyboard, Augsburg Fortress, 11-10143, \$85 (E).

This slow, repetitive setting has an easy, tuneful melody and simple keyboard part on two staves. Emphasis is on the story. This could be sung by small choirs, younger voices, or even a soloist. One use might be to have it sung by a soloist from the balcony or offstage to set a reflective mood for the congregation.

My Jesus Walked, **Lyn Holley Doucet**. SATB, keyboard, and optional congregation, Unity Music Press (Lorenz), 10/1742U, \$1.40 (M).

Music for the congregation is on the back cover and may be reproduced. This has a Gospel style with a solid keyboard part that helps drive the music. There is alternation of musical phrases between congregation and choir, reflecting the Gospel call and response spirit. Certain to be a hit with everyone.

My Dearest Treasure, Jesus Christ/Behold the Cross, **Mark Sedio**. SATB, soprano and tenor soli, optional congregation, and organ, Concordia Publishing House, 989-3393, \$4.00 (M).

This cantata has two separate texts so that it may be used for different occasions. The first one is for funerals/memorials, and the second for Lenten services. It has five movements; a chorale is used in three of them with the congregation joining in the final one. The organ is on three staves with registration suggestions. Traditional harmony is used. A congregational part occurs in both textual settings and appears in its two forms for reproduction. A useful, brief cantata.

Ah, Dearest Jesus, **Johann Cruger (1598-1662)**, arr. **Henry Kihlken**. SATB and keyboard, Coronet of Theodore Presser Co., 392-42132, \$1.25 (M-).

Most of the setting is in unison; there is a descant and one brief four-part, unaccompanied stanza. The keyboard provides a steady, rhythmic pulse behind the unison voices singing the chorale. Easy music that will be suitable for small choirs.

Two Miniatures for Holy Week, **Leo Nestor**. SATB unaccompanied, E.C. Schirmer, #5158, no price given (M).

The two settings are *An Hosanna Fanfare* and *Faithful Cross*. With some dissonances and bold harmonies the first movement might serve as an introit (note the sharp missing in the keyboard

reduction of its final measure). The second one is longer, milder, and more immediately accessible.

Jesu, Dulcis Memoria, **Michael Cleveland**. SATB and piano, Santa Barbara Music Publishing, SBMP 238, \$1.35 (M-).

A Latin text only is provided for performance. With gentle harmonies, a primarily homophonic texture, a relaxed pace and accompaniment only as background, this tuneful setting has sweet sounds. There is a quiet beauty and sensitivity here.

Kyrie from Missa St. Aloysii, **Johann Michael Haydn (1737-1808)**. SSA, SSA soloists, and keyboard, Santa Barbara Music Publishing, SBMP 236, \$1.40 (M).

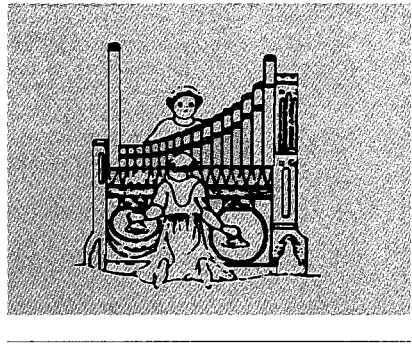
Michael Haydn often wrote for treble voices and this mass is among his most famous. This opening movement uses the original Greek text only. Edited by Michael Cleveland, the string parts have been reduced for easy use on piano. The three solo voices, who come from the choir, are used throughout. Delightful music for both church and school use.

Lord Jesus, Think on Me, **Sam Batt Owens**. SATB and organ, Paraclete Press, PPM09812, no price given (M).

This sensitive setting has solid craftsmanship, easy vocal lines, warm harmonies, and an accompaniment on three staves which assists but does not intrude on the mood. The text is by Synesius of Cyrene in the fourth century, and the music frames it effectively. This is easy enough for small choirs and will bring depth to the Lenten season for your choir/congregation. Highly recommended.

Lord, Here I Am, **John Ness Beck**. Two-part mixed, Beckenhorst Press, Inc., BP 1210, \$1.25 (E).

Beck's well-known setting has also been arranged by Valerie Stephenson for six octave handbell choir with flute and optional handchimes (Beckenhorst HB-179-3, \$3.95) and is also available for SATB choir/keyboard (BP 1217, \$1.25). In this two-part version, designed for adult mixed choir singers, most of the piece is in unison. The background of Fanny Crosby, the poet, is included in the preface, and adds fresh understanding to the words. Easy, comfortable, and very useful church music.



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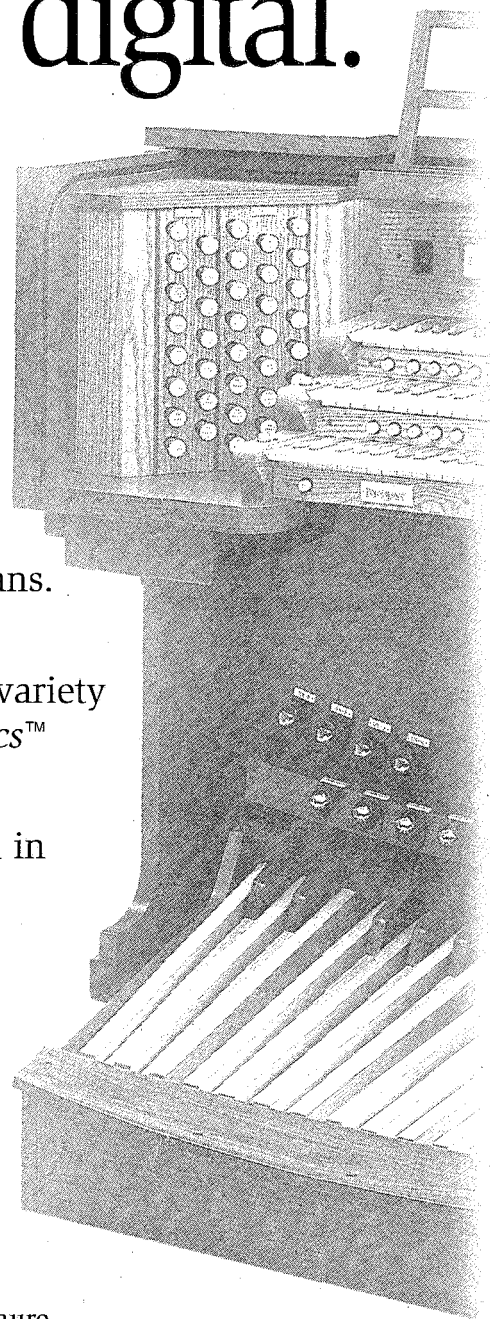
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Book Reviews

A Directory of Composers for Organ, by John Henderson. Privately published at 30 Goddard Avenue, Swindon, Wiltshire, England, 1996. Available from The Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02184-5918. Approximately 525 pages (not paginated). \$77.00 + \$3 postage.

Dictionaries are like watches; the worst is better than none, and the best cannot be expected to run true.

—Samuel Johnson, *Anecdote* [1786]

Directories, guides, and other similar compendiums are like dictionaries, and Dr. Johnson's simile applies equally to them as well. The attempt to compress much information in as little space as possible is subject to the complementary but often conflicting demands of comprehensiveness on the large scale and accuracy of detail on the small scale. Nevertheless, the present work would rank rather high on Johnson's continuum of success.

The stated purpose of the *Directory* is to present the *entire* published output of organ composers by providing the essential facts—biographical details, life dates, school of composition, organ pieces and their publishers—of both well-known and obscure composers, with particular attention to the latter population. A further focus is on British composers in the period 1850–1930, but not to the exclusion of other European and North American composers of all chronological periods. The approximately 5,200 entries, arranged in alphabetical order (the chronology extends from the Buxheimer manuscript c.1470 to the present day), represent a distillation from over 6,000 composers whom the author had identified as candidates for inclusion but omitted due to insufficient information.

Although absolute beginners, "organ

buffs," professional organists, and musicologists will find the work useful, the intended readership is "those, like myself, who are amateur organists in the middle ground." (The multifaceted author—who is also a qualified medical practitioner—has served as organist, choirmaster, and director of music for over 20 years, conducts a local choral society, composes for choirs and choral groups, and is Hon. Librarian to the Royal School of Church Music; now early-retired, he is pursuing a Ph.D. in music.) Accordingly, the literary style is both factual and relaxed, and includes forthright personal opinions on the musical merits of many of the pieces.

In general, many but not all of the entries include brief biographies, career highlights, important compositions and their publishers, and references for further reading. The length of the entries varies from a single line to several pages; the allotted space is not to be understood as an indication of their musical or historical importance. Nevertheless, J. S. Bach leads with almost three pages. William Faulkes, one of the most frequently performed British composers in U.K. organ recitals from 1900–1930 ("Many of these pieces are best forgotten, being but sight reading fodder") is given two and a half pages; Edwin H. Lemare, the most famous and highly paid international recitalist of the early 1900s, known for his *Andantino in D-flat*, a.k.a. *Moonlight and Roses*, has two pages; William Wolstenholme, the blind organist whose compositions were much played in his own time (the early 1900s) but are now out of fashion, and César Franck, each have one and a half pages. One-page documentation is granted to W. T. Best, Charles Villiers Stanford, Sigfrid Karg-Elert, Jean Langlais, Charles Tournemire, Alfred Lefebure-Wély, Samuel Wesley ("many of these organ pieces are rather like second rate Mendelssohn"), and Charles Widor.

There are some surprising entries, for it may not be generally known that such mainstream composers as Beethoven,

Bloch, Britten, Cage, Chaminade, Copland, Dello Joio, Fauré, Phillip Glass, Hovhaness, Glazunov, Ibert, Khatchaturian, Shostakovich, Vaughan Williams, and Xanakis each wrote one or more compositions for the organ. Tchaikowsky and Wagner, although they did not compose for the organ, are included on account of frequently performed transcriptions of their music (short extracts from ballet scores of the former, and Lemare's "travesty" arrangement of the *Ride of the Valkyries*, and the "dirge of a wedding march" of the latter). Among opera composers who are included are Vincenzo Bellini, Hector Berlioz, Georges Bizet, Luigi Cherubini, Charles Gounod, Wilhelm Kienzl, and Giacomo Meyerbeer (transcriptions).¹

Among the unknowns of organ composition are the following fringe entries: Philip Spitta (musicologist and Bach biographer), Virgil Thomson (music critic), Jacob Kirkman (related to the family of 19th-century harpsichord and piano builders), Nigel Ogden (presenter of the BBC program, "The Organist Entertains"), and Johann Schübler (engraver of Bach's Chorale Preludes BWV 645–650). Organ-instruction teachers who also wrote for instrument include John Stainer (*The Organ*, one of Novello's *Music Primers*) and C. H. Trevor (*The Oxford Organ Method* and others); Carl Czerny, pianist, also contributed a number of preludes and fugues to the organ literature.

Among the touring organ recitalists of our day who have also composed for the instrument are William Albright, Jennifer Bate, Guy Bovet, Raymond Chenault, Gerre Hancock, Martin Haselböck, David Hurd, Peter Hurford, Jean-Pierre Leguay, Peter Planavsky, Simon Preston, John Rose, Daniel Roth, and John Weaver.

Rivals for the accolade of the most enigmatic title would include: *That Sinking Feeling* (William Albright, 1982), *An American Olio, or General Ruckus* (for two players, Edith Borroff, 1992), *Holy Ghost Vacuum* (George Cacioppo, c.1970), *April is the Cruellest Month* (Niccolo Castiglioni, 1968), *Grandmother Knitting, Grandfather's Wooden Leg, and Angry Demon* (Joseph Clokey, c.1925), *Mad Rush* (Philip Glass, 1979), *Riff Raff* (jazz-inspired, Giles Swayne, 1983), *The Sticking Pedal* (William Spark, c.1870; more of an organist's complaint than enigmatic).

Supplementary information includes a list of 352 publishers of the compositions cited, addresses of 39 publishers and selling agents in the U.K., and some helpful notes on buying music (out-of-print editions, choice of editions, authenticity, user friendliness, and cost). Several pages are devoted to lists of notable anthologies of organ music (England, Europe, Australia, North America), bibliographies on repertoire, general references, dictionaries, biographical works, and foreign-language books. A glossary of some uncommon and foreign language terms concludes the book. There are 32 photographs of

famous organist-composers of earlier times and three fragments of well-known thunderstorm scores.

Quibbles about regrettable omissions, unaccountable inclusions, inequitable treatment, or minor factual errors,² for which the author apologizes in advance and solicits corrections, are pointless in a work of this ambitious scope and fine detail. Directories, like dictionaries, are never complete, but are continually evolving. Moreover, they are not intended for cover-to-cover reading, but this *Directory* will repay hours of pleasurable browsing to renew acquaintance with almost-forgotten composers and their compositions, and to identify their publishers. It will stand as a model reference work for many years to come.

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

Notes

1. Organ works by these composers, along with pieces by Bedrich Smetana, Richard Strauss, and Carl Maria Von Weber (Six Fugues, Op. 1, written at the age of 12 while studying under Michael Haydn) can be heard on the CD, *Organ Music by Famous Opera Composers*, performed by Franz Haselböck (Koch 315017, 1991). These three composers are omitted from the *Directory*.

2. For example: Roger Sessions was a professor of music at Princeton (not Princetown) University; Canada's major music teaching institution is The Royal Conservatory of Music, Toronto (not the Royal Music School, Toronto) in the entry for D. Ouchterlony, a former principal; the reference to Orpha Ochse should be "she," not "he"; along with infrequent typographical errors.

New Recordings

The Angel with the Trumpet. John Balka plays the Fisk Organ at Meyerson Symphony Center, Dallas. Pro Organo CD 7032; total playing time: 65:17; \$15 plus \$3 shipping; Pro Organo, P.O. Box 8338, South Bend, IN 46660-8338; 800/336-2224.

Program: *L'ange à la Trompette* (The Angel with the Trumpet), Charpentier; *La Nativité* (Three Evangelical Poems), Dialogue sur les Mixtures (*Suite Breve*), Langlais; *Crucifixion and The World Awaiting the Saviour* (*Symphonie-Passion*), Dupré; *In Paradisum*, Lesur; *Litanies*, Alain; *Romance* (*Symphony IV*), Carillon de Westminster (*Pièces de Fantaisie, Suite 3*) Vierne; *Tu es Petra* (*Byzantine Sketches*), Mulet; *Toccata en Re majeur*, Lanquetuit.

The organ, the organist and the building make for a rare contrast. The organ is of concert hall proportions by C. B. Fisk. While most builders of mechanical-action instruments make tendentious claims that all of their organs can faithfully render 20th-century French literature, few, in my judgment, measure up to the claim. The organ at Meyerson Symphony Center measures up to not only the literature, but to all organs of similar size and scope, regardless of action design. Meyerson Hall offers an acoustic which is as perfect as one could

► page 10

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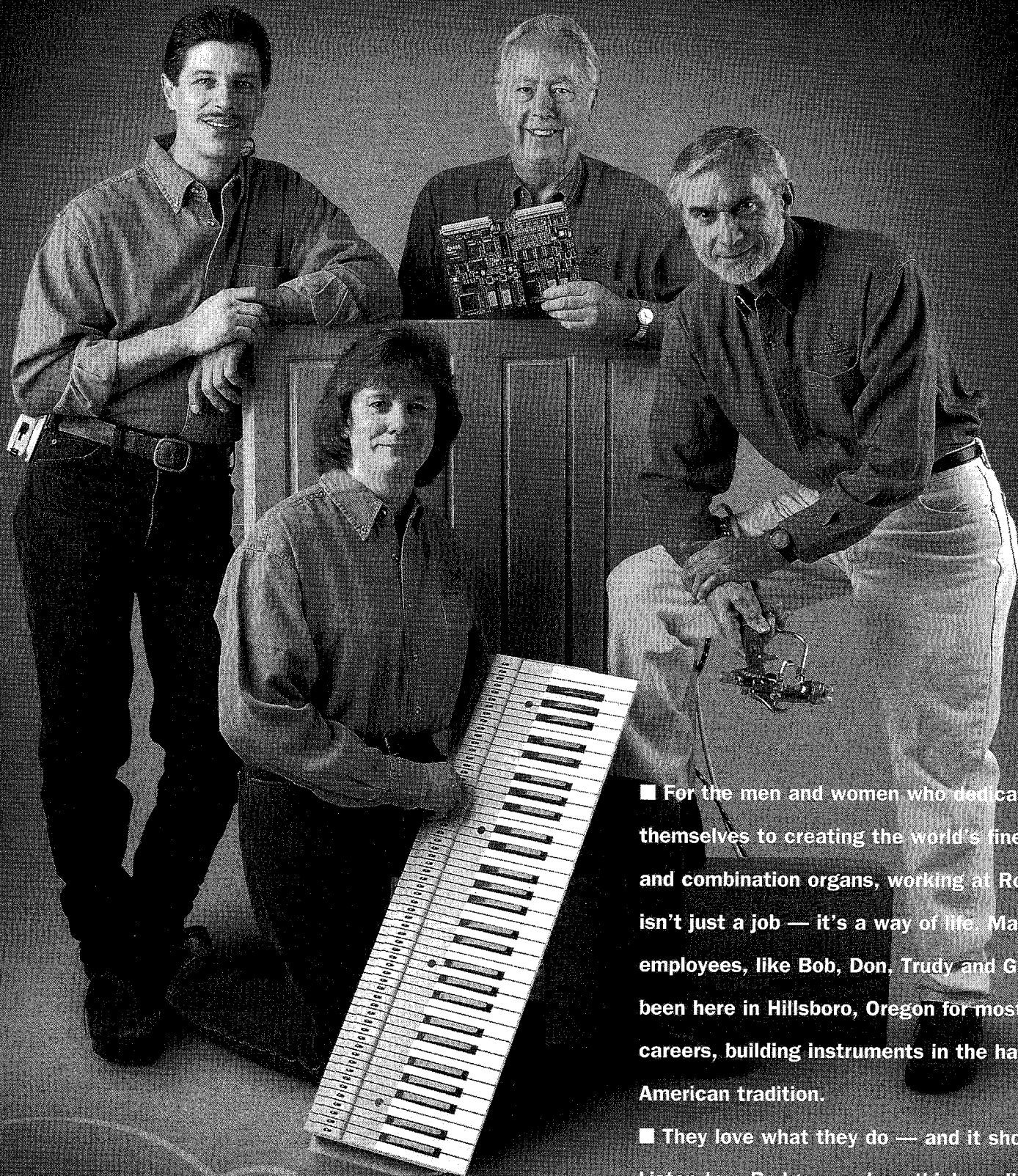
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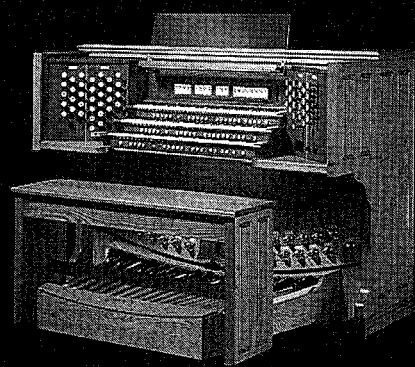
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wish for. The sound is clear, the decay is smooth throughout the audio spectrum, and the hall has been tailored for this recording to offer the maximum ("cathedral length") reverberation time. Contrast these two pristine elements with the somewhat wild and risk-taking style of organist John Balka, and the combination is as electrifying as any recording of organ music which has yet been issued from this venue.

John Balka, to quote an adage of a well-noted French organ pedagogue when referring to the life and struggles of Buxtehude, seems to have just "a hint of manure stuck to the bottom of his shoes." His playing is earthy, human and compassionate, without being overly sentimental, the latter of these attributes being just the ticket for the somewhat distant predisposition of the 20th-century French school. This first and final tracks of this CD carry the least known organ works of the program. The first composer represented, Jacques Charpentier, seems to be a disciple of the 1930s Olivier Messiaen. It makes for a dramatic warm-up to the more familiar literature which follows. Langlais' *Nativity* and *Dialogue from Suite Breve* are two works which are easily digestible, although not often recorded. They are beautiful and sparkling, respectively, in this recording.

Balka knows how to convey the sinister as well as the lighthearted side of music, as is evidenced by his purposely ugly, turgid performance of the Crucifixion from Dupré's *Passion Symphony*. It drives home the agony of this passage of Scripture. I would have preferred a stronger, more orderly, Dupré-like rhythm in his reading of the chaotic movement "The World Awaiting the Saviour." Although Balka seems far closer to the mark than most other recordings of this movement, it still somehow misses the mark by an inch. This is also true of his "Tu es Petra." These two shortcomings become all the more obvious as he gives us, in the same

volume, perhaps one of the most driven and powerful reading of Jehan Alain's *Litanies* on CD. Those who love Vierne's 4th Organ Symphony owe it to themselves to hear John Balka play its Romance. This work, when taken as a whole, is extremely pessimistic and morose, and has an oasis of lyrical beauty in this movement. When it is removed from the context of the remainder of the symphony, as it appears here, it becomes an isolated gem, and John Balka plays it lovingly.

All in all, this recording can't help but "pop out" at one like a good photograph. In the background we have the perfectly designed acoustic and tonal palette of the organ, and in the foreground we have the unashamed and straightforward humanity of the organist.

—Bernard Durman

Raymond Daveluy. The Five Sonatas for Organ. Played by Rachel Laurin at St. Joseph's Oratory, Montréal. CBC Records MVCD 1111-2. Available from Allegro Corporation, 14134 N.E. Airport Way, Portland, OR 97230 (U.S.) or Denon Canada Inc., 17 Denison St., Markham, Ontario L3R 1B5 (Canada). No price given.

The first disc (just under 51 min.) contains the three sonatas written between 1955 and 1960, the second (just under 68 min.) the two written in 1984 and 1993-4.

Daveluy's five sonatas vary enormously in length and complexity. The first is a one-movement work lasting about 11 minutes. Numbers 2 and 3 (16 min. plus and about 23 min., respectively) were written for small organ and show baroque influences. The two later sonatas (31 and 36 min., respectively) are expansive and highly complex works written for the large organ on which they are played here. It may be mentioned that the first sonata also exists in a version for organ and strings. Sonata 2, particularly the almost playful *chaccone*, is probably Daveluy's most-per-

formed work.

All five sonatas are very approachable, although clearly modern. Daveluy favors traditional forms—there are two very highly developed fugues here, for example—but has developed a style of his own. While the tradition of French symphonic organ music is a major influence, Daveluy was clearly influenced by both Reger and Hindemith, among others. I hope that someone will write the lengthy analysis and appreciation that these works deserve. To me the most impressive sonata is the fourth, which is thematically unified and is a major large-scale work. The technical demands of the sonatas are considerable, the musical challenges—particularly in the two late sonatas—are certainly even greater.

Daveluy, titular organist of St. Joseph's Oratory, Montréal, since 1960 and professor and director of the conservatories in Trois Rivières and Montréal until 1988, is widely known as a performer and recording artist. He has composed numerous works, including a concerto for organ and orchestra, in various forms. Most of his compositions are too little played, even in Canada.

The performer, Rachel Laurin, born 1961, is associate organist of the Oratory; she was trained chiefly in Montréal and was a student of Daveluy. She has toured widely as an organist and has established herself as a composer of note. Laurin makes the most of her advantages; she knows the sonatas, their composer, and the organ well. Her performance is totally convincing, and even the two very long works are not only impressive, but also fun to listen to.

The organ heard on these discs is "Daveluy's organ," the famous Beckerath at St. Joseph's Oratory over which he presided for so long. The instrument is so widely known that little need be said. Built in 1960, it is a five-manual tracker of 78 stops (118 ranks), probably best described as German with a strong French accent. The variety and quality of the stops are remarkable, and full organ is really stunning. The numerous

reeds add depth and color, but do not dominate. Daveluy's later works, including the late sonatas, have been considerably influenced by this organ. The earlier sonatas, two of them written for quite small instruments, work well in a performance that utilizes all the resources of the larger organ.

The Oratory, with its immense dome, has notoriously tricky acoustics. Fortunately, the engineers of Radio-Canada are obviously familiar with the problems, and the recorded sound has just the right amount of "presence." Laurin's liner notes, accompanied by a good English translation, are first-rate.

These sonatas are impressive and important works. They are also good listening. The performance is certainly both authentic and musically interesting and the organ sound is superb. Highly recommended!

—W. G. Marigold
Urbana, Illinois

New Organ Music

Frank Ferko, *Chant des Étoiles*. E.C. Schirmer Music Company, Catalog No. 4960, \$4.95.

Chant des Étoiles (Song of the Stars) is a seven-page, 67-measure organ work for four hands and four feet, intended for performance on a single instrument. The two parts are assigned to separate manuals, and the pedal parts for each player do not overlap, so it is possible for the two organists to coexist amicably on the same bench.

Chant requires a two-manual instrument with pedals, and it can easily be accommodated on 56-note manuals. Only one expression pedal marking, a decrescendo from *f* to *p* in m.61, is indicated in the score. Ferko effectively designs the registration to reinforce the block form structure of the work, and some of the unusual stop combinations show the unmistakable influence of Olivier Messiaen. In addition, the over-



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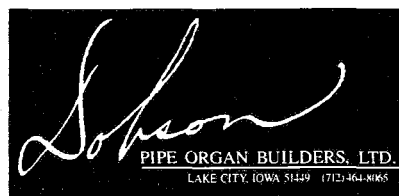
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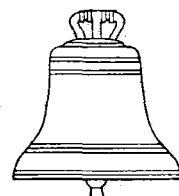
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all compositional style, the use of parallel perfect fifth intervals, rhythms with added values, and the quotation in m.30 of the Alleluia from the *Mass for Epiphany* are reminiscent of the sixth movement from Messiaen's *Méditations sur le Mystère de la Saint-Trinité*. *Chant* is non-tonal, but uses tertian harmony as well as some secundal construction. It has a wide dynamic range, but ends *pp* on an F major chord.

Ferko demonstrates superior compositional technique in *Chant des Étoiles*, which is a first-rate work, technically difficult and requires the performance ability to play Messiaen's moderately difficult literature. It would be an innovative piece for a recital program and a worthy contribution to the organ duet repertoire. Total performance time is approximately four minutes.

Naji Hakim, *Canticum*. United Music Publishers Ltd., Theodore Presser Co., distributor, UMP Organ Repertoire Series No. 31, \$20.00.

Hakim, who succeeded Olivier Messiaen as titular organist of the Church of the Trinity in Paris, played the premiere of *Canticum* on Dec. 21, 1995 at the College of the Sacred Heart in Beirut, Lebanon. *Canticum* is a set of three Advent pieces whose titles and freely paraphrased musical passages derive from selected Gregorian chants of Advent: I. *Conditor alme siderum*; II. *Rorate caeli desuper*; and III. *O Emmanuel*. Each movement title is accompanied by a quote from either the *Song of Solomon* or *The Book of Revelation*. In this work Hakim uses a modern harmonic idiom with free meter and without key signatures. The compositional influence of Messiaen is apparent in this work, but Hakim has found an original harmonic language which is appealing.

Conditor alme siderum, the first movement of *Canticum*, is in ABA' form with codetta. The melodic, *dolce espressivo* middle section contrasts well with the dramatic ascending flourishes of the *ff* outer sections. The central movement, *Rorate caeli desuper*, is a scherzo, soft and fast, with quick changes in articulation: *leggiero*, *cantando*, *staccato*, *legato*, *ben articolato*. The dramatic and exciting third movement, *O Emmanuel*, is a bravura *fff* conclusion to the work.

The total length of the *Canticum* score is 15 pages, and a complete performance of the work is approximately ten minutes. *Canticum* requires a three-manual (58-note compass) instrument with pedals. The work could be adapted to two manuals with little difficulty, however. No expression pedal markings are indicated in the score. A very difficult work, it requires advanced performance technique. An excellent recital piece as well as a fine pedagogical study in articulation for advanced students.

Gilbert M. Martin, *Americana*. The Sacred Music Press, 70/1105S, \$10.00.

In *Americana*, Martin arranges nine early American hymns published in hymnals from 1799 to 1868 for organ solo. The collection contains music appropriate for general service preludes, offertories, and postludes. The hymn settings, which Martin lists only by their tune names, are Morning Song, Liverpool, Dove of peace, Davis, Cleansing Fountain, Charlestown, Lord, Revive Us, Distress, and Beach Spring. In a preface, Martin suggests that church musicians who wish to list these settings in the church bulletin select printed hymn titles commonly associated with these tune names in their own denomination.

Although the hands must cross frequently, the hymn settings are moderately easy and average three pages in length, for a total of 28 pages of music. The pieces are tonal and employ key signatures of no more than four flats or three sharps. All of the settings have registrations for a two-manual instrument with pedal. Numerous expression pedal markings are indicated in the

score. All settings require 16' and 8' pedal. With the exception of *Lord, Revive Us*, which indicates a *forte* dynamic, the hymn settings are generally soft and reflective in character. The hymn tunes are presented effectively in a simple, straightforward manner as a solo with chordal accompaniment and bass. Although there is little contrast in dynamics, registration, or compositional style in *Americana*, the hymn settings are technically accessible general service music.

Lionel Rogg, *Livre d'Orgue*. Editions Henry Lemoine, Theodore Presser Co., distributor, 26567HL, \$20.50.

Livre d'Orgue is a suite of seven pieces modeled after the *livres d'orgue* of the 17th- and 18th-century Classical French period, whose movements were often named for the organ colors specified. The movements are Plain chant en Taille, Duo en canon, Trio, Récit en Taille, Fugue sur les jeux d'anches, Récit de Nasard, and Grand Jeu. The work adheres to Classical French tradition in retaining the integrity of typical classical registration, which Rogg indicates clearly in the score, and in requiring no dynamic changes by means of the expression pedals. The pieces in *Livre d'Orgue* use a contemporary harmonic idiom, however, as did Bengt Ham-

braeus in a similarly conceived, four-volume *Livre d'Orgue* from 1981. Whereas Hambraeus used graphic notation, Rogg uses standard notation throughout this score. All pieces except the Grand Jeu are registered for two manuals. The Grand Jeu has passages for Grand Orgue, Récit, Positiv, and Echo divisions, but there is only one short passage with rapid interplay among the four manuals, and that passage could be managed with thumb pistons on a smaller instrument.

Although Rogg remarks in the preface that his intent was "to offer to his organist colleagues a group of pieces relatively easy to play," the manual parts range technically from moderate to difficult. The pedal part, however, is easy, consistent with Classical French works. The pieces from *Livre d'Orgue* could certainly be performed as recital literature, but their lack of tonal center or tonal harmony would probably preclude their usage as regular service music in most American churches. In the preface to *Livre d'Orgue* Rogg states, consistent with common practice in the Classical French tradition, that it is permissible to select several of the pieces and group them in any order for a concert or religious service, but he prefers that they be played in the original order when the entire work is per-

formed. A complete performance is approximately 15 minutes in length.

Mark Thewes, *Largo*. The H.W. Gray Company, GSTC9606, \$3.95.

Largo is a short piece in G major which sets a right-hand solo against a left-hand accompaniment throughout its 42 measures. The piece is in AABA' form and is technically moderately easy. The tempo is *adagio* and the dynamic varies from *pp* to *mf*. Stops required are Swell—Flute 8', String 8', Celeste 8'; Great—Flute 4' (trem.); Choir—English Horn 8' (or Flutes 8', 4', 2 1/2' with trem.); Pedal—Bourdon 16', 8', Sw. to Ped. *Largo* is undoubtedly conceived for performance on a three-manual American Classic organ but it could be easily accommodated on almost any two-manual instrument. Expression pedal markings are indicated in the score. The serene character of the music, slow tempo, and *alla breve* harmonic rhythm, evoke the image of a dignified procession. Thewes includes a memorial attribution above the title, and *Largo* would be appropriate for a prelude or postlude at a memorial service. The piece is not at all morose, however; the rhythm and harmonic vocabulary, which includes seventh chords and mode mixture typical of Romantic period literature, give the work an optimistic character. Errata:

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GREAT

16' Bourdon
8' Principal
8' Bourdon (ext. 16')
4' Octave
4' Nachthorn
2' Super Octave
II Sesquialtera (TC)
IV Mixture (1st)
8' Trumpet
8' Festival Trumpet
MIDI on Great
Chimes (DGN)
Tremolo
Great to Great 16-UO-4

SWELL

8' Geigen Principal
8' Geigen Celeste (FF)
8' Gedeckt
4' Principal
4' Clear Flute
2' Octave
1st Quint
III-IV Plein Jeu (2' + IInd)
III Scharff (2nd)
16' Basson-Hautbois
8' Trompette
8' Hautbois (ext. 16')
4' Clairon
8' Festival Trumpet
MIDI on Swell
Tremolo
Swell to Swell 16-UO-4

CHOIR

8' Rohr Flute
8' Gemshorn
8' Gemshorn Celeste (TC)
4' Fugara
4' Koppel Flute
2nd Nazard (TC)
2' Block Flute
1st Tierce (TC)
II-III Mixture (1st)
8' Cromome
8' Festival Trumpet
Harp (DGN)
MIDI on Choir
Tremolo
Choir to Choir 16-UO-4

PEDAL

32' Contre Bourdon (DGN)
32' Contre Violone (DGN)
16' Principal
16' Subbass
16' Bourdon (Gt.)
8' Octave (ext. 16')
8' Flute (ext. Subbass)
8' Bourdon (Gt.)
4' Choral Bass
4' Chimney Flute
2' Octave Bass
II Mixture (1st)
32' Contre Bombarde
16' Posaune
16' Basson (Sw.)
8' Posaune (ext. 16')
8' Hautbois (Sw.)
4' Schalmel
8' Fanfare Trumpet
MIDI on Peda

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the sharp sign beside the left-hand B in m.26 should apply, instead, to the C. *Largo* is recommended for an easy-to-learn prelude or offertory, or for pedagogical purposes with a beginning organ student. The performance time is approximately three minutes.

New Piano Music
Dale Wood, *Softly and Tenderly*.
The Sacred Music Press, 70/1107S,
\$10.00.

Softly and Tenderly, subtitled *Meditations on Contemplative Hymns for Piano*, is a collection of gospel hymn arrangements for piano solo. The hymns are *Softly and Tenderly* (Thompson); *Savior, Like a Shepherd Lead Us* (Bradbury); *On a Hill Far Away* (Old Rugged Cross); *I Need Thee Every Hour* (Need); *What a Friend We Have in Jesus* (Converse); *I Come to the Garden Alone* (Garden); *Pass Me Not, O Gentle Savior* (Pass Me Not); *Come, Ye Disconsolate* (Consolation or Consolator); and *Great Is Our God* (O'Store Gud), more commonly known as *How Great Thou Art*. Wood also includes information about the origin of each hymn tune and text in a preface to the collection. The hymn arrangements are moderately difficult and involve frequent spans of ninths and tenths in the left hand part, with occasional ninths in the right hand. The average length of each arrangement is three pages, with a total of 28 total pages of music. The pieces are tonal and employ key signatures of no more than three flats or three sharps. Although damper pedal usage is marked only in *I Come to the Garden Alone*, it is clearly required in all the pieces.

These arrangements are meditative in character; they begin and end softly, with the exception of *Great Is Our God* which ends *forte*. Most pieces begin with a short introduction of either four or eight measures, present a harmonization of the hymn tune, proceed to chromatic variations of the tune (which sometimes involve a key change), cli-

max, and end softly with a codetta. Unfortunately, the pieces lack metric variety; all but two are in 4/4 meter. Even *I Come to the Garden Alone* has been changed to 4/4 meter instead of the usual 6/8. *Softly and Tenderly* is appropriate for evangelistic services, revivals, and funerals at which piano is used. Pianists who play gospel music at church services will find this new collection of hymn arrangements useful to have on hand for these often-requested gospel songs.

—Dr. Earl Holt
 North Harris College
 Houston, Texas

Tree of Life Hymn Preludes, James Biery. Augsburg 11-10701, no price listed.

In this compilation, Biery presents fresh interpretations of well known tunes *Bridegroom*, *Thine*, and *Union Seminary*. In addition, the collection provides innovative settings of the recent hymn tunes *Berglund* ("O Blessed Spring") and *Mississippi* ("Sing with All the Saints in Glory"). *Bridegroom* ("Like the Murmur of the Dove's Song") is a meditative work in ternary form. The A section establishes triplets as accompaniment to the hymn tune in the left hand. The B section, in a contrasting key, simply presents the accompanied tune. The contrast of duple and triple rhythms effectively portrays the dichotomy of the human and the divine, even as the hymn text invites "Come, Holy Spirit, Come." Another effective setting is the gentle and meditative *Air and Canon* on "Draw Us in the Spirit's Tether." The two canonic settings on "Thine the Amen, Thine the Praise," a hymn tune of Carl Schalk, are by the far most daring. The first setting is an ethereal canonic fantasy utilizing only 4' flutes. A sixteenth-note figuration in the manuals accompanies the tune in canon, played by double pedal. The toccata on *Thine* is the only composition in the collection that requires full organ. The tune is presented in canon between pedal and right hand and is accompanied by sixteenth-note figurations. These effective settings require a moderate-sized two-manual instrument and would be useful in many service situations.

On the Name Maurice Duruflé, David Hurd. H.W. Gray/Warner Brothers, GSTC9701, \$3.95.

Well-known American organist and composer David Hurd honors Maurice Duruflé by composing a work using pitches based on the letters of the French composer's name. These pitches are presented harmonically in sections 1 and 2 and melodically in section 3. Section 4 is fugal and the entire composition concludes with a coda that brings back earlier motivic ideas. Throughout the work, Duruflé's compositional style is imitated and short thematic elements from his "Prélude et Fugue sur le nom d'Alain" are quoted. Clear registrations and well-marked manual indications guide the performer through the various palettes of color required. This interesting work would complement any concert program that centers around the works of Duruflé and his contemporaries.

—Laura Ellis
 McMurry University
 Abilene, Texas

New Handbell Music

Hymn Stanzas for Handbells, Cathy Moglebust. Augsburg Fortress, 11-10869, no price, for 2-3 octaves of handbells, (E+M-) AGEHR Level II-III.

The 28 hymn settings in this collection are meant to accompany congregational singing, with or without the organ/keyboard. Harmonizations were taken from *Lutheran Book of Worship* and *With One Voice*. The organist may play from the hymnal. The arranger has offered two settings for each tune—a stanza without frills and the final stanza enhanced with a descant and fuller chords. This is one of many collections available that can enhance hymn singing in worship. Highly recommended.

Two Spanish Tunes for Handbells, Lee J. Afdahl. Augsburg Fortress, 11-10874, no price, for 3-5 octaves of handbells, (M+) AGEHR Level III.

Both tunes, "You Have Come Down to the Lakeshore" (Cesárea Gabaraín), and "Here Would I Feed Upon the Bread of God" (José Ruiz), have been given some colorful rhythms and special effects. Percussion instruments, including tambourine, maracas, claves, triangle or finger cymbal and handchimes, are an option but the arrangements do not depend on them. The two titles are beautifully and sensitively arranged. A nice addition to any library.

Begin to Ring, for 3 octaves of handbells or chime instruments (Jumbo Size), compiled and arranged by Martha Lynn Thompson and Frances L. Callahan. Agape (a division of Hope Publishing Company), Code No. 1990, \$14.95 (E) AGEHR Level 1-2.

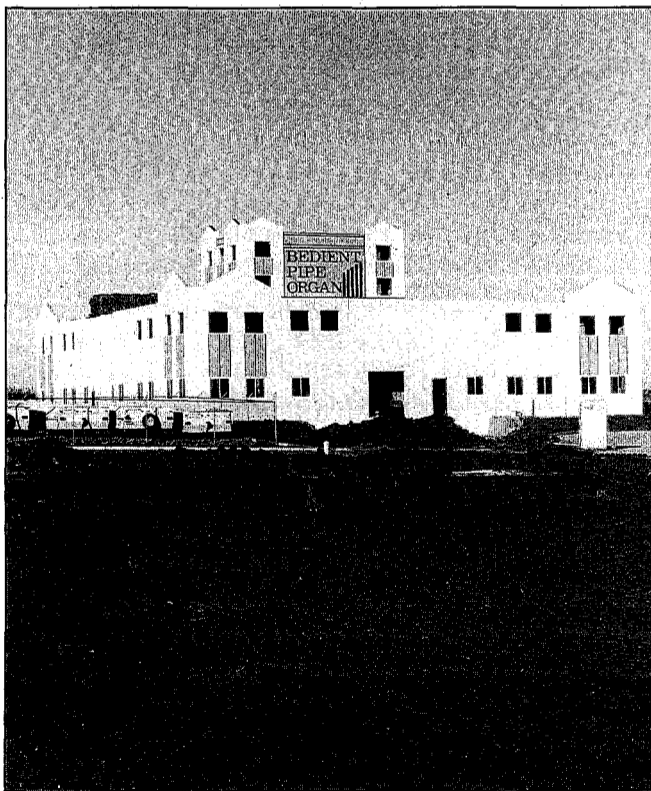
The arrangers have brought together a group of familiar melodies in such a way that provides notes for all ringers in a beginning handbell choir. Here is a collection of well-known hymn tunes which encompass the major seasons of the church year. Many of the arrangements do not use any eighth notes or use them sparingly. This large print edition, published in 1998, has grown out of a need for music that is easier to read than found in the original 1986 edition. One of the purposes of this collection was to provide music—not drills and exercises—that would allow directors to teach basic skills and techniques to beginning ringers. There is a two-page foreword, which gives some specific and helpful tips on using this edition. You will find over 50 arrangements under one cover, which makes for a good bargain!

As the Deer, by Martin Nystrom, setting by Patricia Sanders Cota. Agape (a division of Hope Publishing Company), Code No. 2056, \$3.95, for 3-5 octaves of handbells and optional handchimes, (M-) AGEHR Level 13.

This recent contemporary hymn has a most singable and beautiful melody lines. The arranger has treated this setting much like the composer originally set it with a flowing line of eighth notes supporting the graceful melody. A key change to a half-step higher brings the final chorus to a close.

—Leon Nelson

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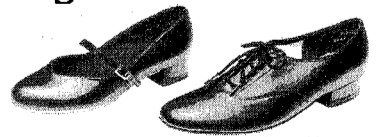
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Francesco Gasparini's Twenty-One Keys:

Do they reflect the use of meantone?

Carl Sloane

In his famous treatise on continuo playing,¹ Francesco Gasparini gives a table of twenty-one keys which the student could expect to encounter. The absence of certain keys proves that the contents of the table are determined by the tuning which Gasparini used, and because of his standing, it would be of particular interest if the precise nature of this tuning could be established.

There are immediate indications that Gasparini had in mind some type of regular meantone (RMT)² with the usual range of E^b to G[#] and the wolf between C[#] and E^b. These indications, supported by substantial evidence that meantone was common in Italy well into the eighteenth century,³ include the complete absence of A^b and the apparent expectation that the table would be universally applicable. However, the matter cannot be automatically considered settled, since the book was written at a time when meantone was being discarded in favor of temperaments with no wolf. *Tempérament ordinaire*, which eliminated the wolf by spreading it over several fifths, had been in use in France for some time when it was described by d'Alembert,⁴ and Werckmeister's tunings,⁵ which usually solved the problem by reducing the number of tempered fifths, had been published at least by 1691. In addition, there are apparent inconsistencies in the table itself.

The keys are illustrated in the form of figured scales which begin on the tonic, rise to the sixth degree, descend a ninth to the dominant, then leap back to the tonic. They are divided into two groups, those of "great usefulness" (*gran giovamento*):

G, g, a, A, B^b, b, C, c, d, D, E^b, e, E, F, f, F[#], and those used in modulations: b^b, B, c[#], e^b, F[#].

Major keys in group 1 thus run from E^b to E around the circle of fifths, minor keys from F to F[#].

Tagliavini⁶ argues against RMT, pointing out that the absence of D^b major is difficult to understand when the more highly inflected C^b major (enharmonic F[#]) is present. To his rhetorical suggestion that this paradox may be due to the presence of the wolf in the dominant chord of D^b, he replies that C[#] minor should then logically be absent as well. He does not attempt to establish the criterion used to exclude keys from group 1.

The composition of group 1 does not initially seem compatible with the use of RMT: F minor, with its poor tonic chord, and E and E^b majors, with a poor chord on V and IV respectively, would not be expected in this group. On the other hand, there is plenty of contemporary evidence showing that poorly tuned intervals were used regularly in practice (Ref. 3, 156-8, 193), and on this basis, the makeup of group 1 can be logically explained.

In RMT, the most complex major keys in group 1, E^b and E, each have a single note outside the range E^b to G[#]; the most complex minor keys, F and F[#], each have two such notes, at least one of which is on the sixth or seventh degree (see Fig. 1). Accordingly, the keys in group 1 may have been chosen on the understanding that major keys were allowed a maximum of one unavailable note and minor keys a maximum of two, the greater freedom in the minor keys being due to the variable inflection of VI and VII.

It is worth noting that even in group 2, Gasparini's key signatures never have more than three flats or four sharps, thus staying within the same limits as the major keys in group 1. (The section on modulation—(pp. 111-114)—gives

(C ^b)	D ^b	A ^b	E ^b major	E	B	F [#]	(C [#] G [#])			
F [#]	C ^b	G ^b	D ^b	A ^b	D [#]	A [#]	E [#] B [#] F [#]			
(a ^b)	e ^b	b ^b	f	c	minor	e	b	f [#]	c [#]	(g [#])

Fig. 1. Unavailable notes (middle row) in RMT with range E^b to G[#], vertically aligned with the simplest keys in which they occur. The unavailable notes in a given key are read off in the direction of decreasing complexity, except that in sharp minor keys the third is flatted. Excluded keys are in parentheses.

key signatures which exceed these limits, but it also illustrates keys not included in the table, so that Gasparini has here presumably sacrificed some degree of rigor.) In addition, the order within each pair of parallel keys in group 1 is obviously determined by the complexity of the key signature, suggesting a cer-

tain preoccupation with key complexity and unavailable notes.

Owing to the manner in which unavailable notes enter as one moves around the circle of fifths, exact location in the scale was probably of secondary importance in group-1 keys. But ultimately position must have become of critical importance. From Fig. 1 it is apparent that the most elementary keys not in the table would have an unavailable note on at least one of I, II or V. Although the presence of the wolf on either I or V (an unavailable note on one member of either of the pairs IV or II/V) may have been the underlying reason for outright rejection, I think that a more likely working criterion was the spelling of I, II and V, and that the presence of F[#] major does not imply the inclusion of C^b, any more than the presence of C major implies the inclusion of B[#]. It seems likely, especially in view of the more lenient treatment of minor keys in group 1, that the presence of the

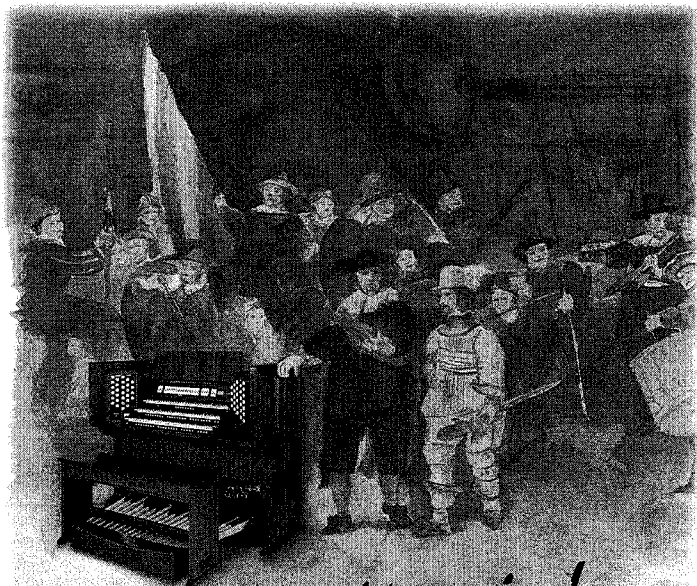
wolf on the dominant of C[#] minor (or the wrong spelling for II) was considered acceptable. This hypothesis is admittedly not as credible as it would be if Gasparini had not figured V with a major third, because some softening of the effects of the wolf would be expected in certain positions of the chord G[#]-B-D[#], especially of the first inversion, by the presence at the relevant pitch of a partial from the B-natural.⁷

To the extent that RMT is established, Gasparini's table shows that, contrary to most modern opinion, C[#] was not returned to A^b for compositions in F minor.⁷ In addition, the table gives a valuable clue to the tuning used by Domenico Scarlatti. There is almost nothing in the Venice and Parma codices to suggest that Scarlatti returned for F minor, in which he wrote extensively (in the Parma codex, it occurs more often than any other minor key), but there is some rather pretty evidence

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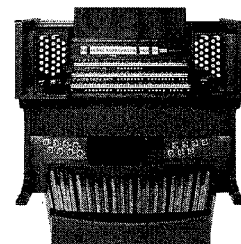
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The Economics of Pipe Organ Building

It's Time To Tell the Story

R. E. Coleberd

Editor's note: The following is a recap of the author's presentation to the annual meeting of APOBA on May 1, 1998 in Lawrence, Kansas. His remarks received a decidedly cool reception from the builders. Many strongly disagreed with his views on the macroeconomic demand for pipe organs and especially on the threat of Canadian competition. In the belief that the assumptions, analysis and conclusions of an economist are of general interest to the organ world, offer a timely basis for discussion and contain useful insights into the future of organbuilding, these remarks are published.

Introduction

My presentation, "The Economics of Pipe Organ Building: It's Time to Tell The Story," is the viewpoint of an economist, not a builder or a musician. It reflects my fervent conviction that organbuilders must be aware of the economic parameters which shape their business. I also strongly believe that builders must communicate the unique dimensions of their age-old craft to their constituents and clientele. This, in my judgment, will contribute to the support so essential for their well-being in the challenging years ahead. My goal was to present some facts and figures for the builders to think about, to discuss with their colleagues, and perhaps to use in presentations to prospective clients. As one builder has remarked: "Organbuilding is an anachronism in the American economy."¹

Assumptions

We begin with certain assumptions which are critical to the discussion. First, we call attention to the fact that no two builders are alike. Each builder has his own vision of his enterprise, his product and his market. We also recognize that APOBA is a far more diverse

group today that it was thirty years ago when it was comprised primarily of comparatively large firms building non-mechanical instruments.

Second, as an economist, I define organbuilding as an industry. By industry we mean a group of firms and suppliers engaged in building the instrument and its components on an ongoing basis. Organbuilding is categorized by the US Department of Commerce in the Standard Industrial Classification seven digit code 3931-211. In building a one-of-a-kind product, organbuilding differs radically from the traditional view of industry as comprised of a handful of relatively large firms manufacturing automobiles, appliances, pharmaceuticals and computers. Therefore, because of the unique highly individual and artistic nature of organbuilding as an age-old craft, some builders, perhaps particularly small shops, view organ-

building as no more an industry than sculpting, portrait painting, or even piano concertizing.

Third, organbuilding is a business. The firm is subject to business realities and must conduct its affairs in accordance with them. These include balance sheet and income statement guidelines and property and contract requirements. Unfortunately, some builders, perhaps those with what one prominent executive described as a "cavalier" attitude, sometimes don't pay careful attention to these realities. We also assert that organbuilding is subject to broad economic forces which include wage rates in local labor markets and overall market determined prices for materials and components. In addition, organbuilding is critically influenced by the general economic climate of depression and inflation as history so forcefully demonstrates.

Fourth, in economic parlance, the structure of the industry is a quixotic example of two types of competition. Organbuilding is and always has been a highly competitive industry. When measured by the number of firms and ease of entry it is similar to textbook examples of pure and perfect competition. In a survey I made for a paper years ago entitled "The Place of the Small Builder in the American Organ Industry," one builder, Fritz Noack, reported that his capital cost for entering the trade was \$200.00.² Theoretically, any builder can build the same stoplist, pipe scales and casework. In practice, however, sharp differences exist between builders and instruments. Therefore, in the nature of the product, a specification good in which no two instruments are alike, organbuilding is more like a product differentiated oligopoly. Competition reflects many factors: price, windchest action, level of workmanship, prior installations, reputation, endorsements and status seeking by the organist and the buyer.

Fifth, the concept of market segments is useful. Churches, educational institutions, theaters, private dwellings, lodge halls, and funeral homes have been identifiable markets for pipe organs over the years. Each of these markets has its own demand determinants. Membership and giving would be key determinants for the church market. For concert halls and art museums, major private gifts would be all important. The builder has no direct influence on these demand determinants which critically shape the outlook for his business.

Sixth, we acknowledge that some builders don't recognize themselves as part of an industry insofar as there are interests and concerns common to all participants. Macroeconomic demand determinants don't interest them. Nor is the idea of competition, in a broad sense, viewed as particularly relevant to their enterprise. Their clientele wants their instrument, not just an organ. In an analogy, people don't go to a piano recital, they go to hear Andre Watts. This builder's clientele is perhaps most often a individual, not a committee, and quite likely a prominent academic who will make the choice of builder. Most important, funding is taken for granted. It is presumed that the buyer is authorized to pay whatever price is required to obtain the chosen instrument.

This phenomenon reflects the close symbiotic relationship between the instrument, the performer, and his employer. The instrument is what accords status to the organist's church or school and himself, and is the way he obtains recognition among his peers. It is his ego alter. This has always been true and always will be. It was, no doubt, the case with the Hooks, certain-

ly so with Roosevelt, Skinner, Aeolian Skinner and Holtkamp. The role of brand preference among competitively sensitive and socially conscious pipe organ buyers was supremely illustrated with WurliTzer in the theater market and Aeolian in the mansions of the wealthy. Those familiar with my articles in THE DIAPASON know that I have developed and continue to reiterate the theme of invidious comparison and competitive emulation (Thorstein Veblen) as a very real phenomenon in the organ marketplace.

Economics

The salient factor in organbuilding and the one that distinguishes it as an industry from all others is the labor intensive nature of the product. This overriding factor largely explains the postwar history of the industry and will determine its future. We would argue that 80 percent of the value added in building a pipe organ is labor. Value added by manufacture is the difference between the cost of inputs—raw materials, semifinished components and labor (including fringe benefits)—and the sale price. Industries with sixty percent or more value added by labor are considered labor intensive. Among them are products of the so-called "needle trades"—for example, robes and dressing gowns, 64 percent labor and curtains and draperies, 68 percent labor. For leather gloves and mittens the value added by labor is 84 percent. Aircraft and shipbuilding are other obvious examples of very high labor input.³

In contrast, capital intensive and technologically advanced industries, enjoy low labor costs even with high wages and benefits. Examples of low labor cost are: Primary Copper, 18 percent; Electronic Computers, 27 percent; and Household Appliances, 25 percent.⁴ The implication of high productivity, high wage industries for organbuilding is that they determine the wage structure of the national as well as the local economy. In a full-employment economy such as ours, organbuilders face enormous pressures to pay competitive wages or face high turnover with the resulting disruptions, delays and cost overruns. The high cost of organbuilding mirrors the labor input and wage rate; when wages go up, costs go up in lock step. The wage pressures of a full employment economy are a direct threat to cost containment in organbuilding.

The availability of low-wage labor explains why the Möller Company in Hagerstown, Maryland was able to operate for decades as America's largest builder. With 350-400 factory workers, Möller shipped at least one complete instrument every working day in the 1920s and again in the 1950s. Hagerstown, out on a shelf in western Maryland, was bypassed by prosperity and suffered for years from relatively high unemployment. Möller, therefore, could obtain all the workers it required at comparatively low wages. Conversely, no organbuilder could have operated in Detroit or Pittsburgh, because they could never have paid the union wages of auto workers and steel workers and remained competitive.

Organbuilding is similar to the performing arts in the preponderance of labor cost to total cost and the absence of productivity increases. A widely-acclaimed study, *Performing Arts: The Economic Dilemma*, disclosed that the share of salaries of artistic personnel to total expenditures was 64% for major U.S. orchestras and 72% for the London Symphony Orchestra.⁵ The principal conclusion of this authoritative work, commissioned by the Twentieth Century Fund and written by Professors Bau-

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For research assistance the author thanks: Tina Stewart, Dept. of Commerce, Bureau of the Census, Regional Office, Van Nuys, CA, and Dian Teigler and Masako Ohnuki of the Occidental College Library.

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► page 13: Gasparini

that he returned for A^b major and several of the keys in group 2.⁸ One is therefore strongly tempted to conclude that Scarlatti used the same tuning as Gasparini. ■

Notes

1. Francesco Gasparini, *L'Armonico Pratico al Cimbalo* (1708; reissue, New York: Broude Bros., 1967), 83-6.
2. "Regular" means only that the eleven good fifths are the same size.
3. Patrizio Barbieri, *Acustica, Accordatura e Temperamento nell'Illuminismo Veneto* (Rome: Torre d'Orfeo, 1987), 152-8.
4. Jean-Le Rond d'Alembert, *Elements de Musique Theorique et Pratique* (1752; reissue, New York: Broude Bros., 1966), 48-9.
5. Andreas Werckmeister, *Musicalische Temperatur* (1691; reissue, Utrecht: Diapason Press, 1983), 78-9.
6. Luigi Ferdinando Tagliavini, "L'Armonico Pratico al Cimbalo. Lettura Critica," in *Francesco Gasparini (1661-1727)—Atti del primo convegno internazionale (Comune di Camaiore)* (Florence: Olschki, 1981), 133-55, at 149-51.
7. C. Sloane, "A Further Note on Tempered Minor Chords," *Journal of Sound and Vibration* 170, 2 (1994): 261-2.
8. Carl Sloane, "The Case for Meantone in Scarlatti," *Continuo*, 16, 6 (1992): 1516.

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Table 1

**Pipe Organ Building versus Automobile Manufacture
Man-Hours Required**

Key Pipe Organ Components

8' Trumpet, 61 pipes, metal, voiced	80 hours
8' Principal, 61 pipes, metal, voiced	72 hours
16' Bourdon, 32 pipes, wood, voiced	100 hours
Five-stop Pitman Windchest,	165 hours

Source: Industry suppliers with averages and estimates to preserve confidentiality.

Automobiles (stamping, assembly, engine, transmission)

General Motors	47 hours
Ford Motor Co.	41 hours
Chrysler	38 hours
Nissan	28 hours

Source: Harbor and Associates, Consultants, Troy, Michigan, reprinted in *Business Week*, June 23, 1997, page 46.

Table 2

**Prices and Price Increases 1975-1995
Selected Pipe Organ Components**

Year	8' Principal Voiced	8' Trumpet Voiced	16' Bourdon Voiced	1 Stop Pitman Windchest	Total for Organ
1975	\$923	\$1,002	\$1,347	\$432	\$3,704
1980	\$1,529	\$1,538	\$2,396	\$708	\$6,169
1985	\$1,911	\$2,013	\$3,143	\$934	\$8,001
1990	\$2,391	\$2,558	\$3,924	\$1,171	\$10,044
1995	\$2,837	\$3,054	\$4,688	\$1,368	\$11,948
Percent Increase					
1975-80	65.7%	53.5%	77.9%	63.4%	66.5%
1980-85	25.0%	30.9%	31.2%	32.3%	29.1%
1985-90	25.1%	27.1%	24.8%	25.4%	25.1%
1990-95	18.7%	19.4%	19.5%	18.8%	19.0%
Avg Annual Increase					
1975-95	5.8%	5.7%	6.4%	5.9%	6.0%
1990-95	3.5%	3.6%	3.8%	3.1%	3.5%

Source: Author's survey and calculations

Table 3

**PRODUCER PRICE INDEX, MANUFACTURING, 1975-95
Comparison With Pipe Organ Component Prices**

Classification	Index 1975	Index 1995	Average Annual Increase, Percent
Consumer Durables	61.0	132.7	4.0
Capital Equipment	58.2	136.7	4.4
Materials and Components for Manufacturing	61.7	130.4	3.9
Textile Products and Apparel	67.4	120.8	3.0
Hides, Skins, Leather and Related Products	56.5	153.7	5.1
Lumber and Wood Products	67.5	128.2	3.3
Furniture and Household Goods	67.5	128.2	3.3

Source: US Department of Labor, Bureau of Labor Statistics
Economic Report of the President, 1998 pp. 355-359

Selected Pipe Organ Components	Price 1975	Price 1995	Average Annual Increase
8' Diapason	\$923	\$2,837	5.8
8' Trumpet	\$1,002	\$3,054	5.7
16' Bourdon	\$1,347	\$4,688	6.3
1 Stop Pitman Windchest	\$432	\$1,368	5.9
Total "Organ"	\$3,704	\$11,948	6.0

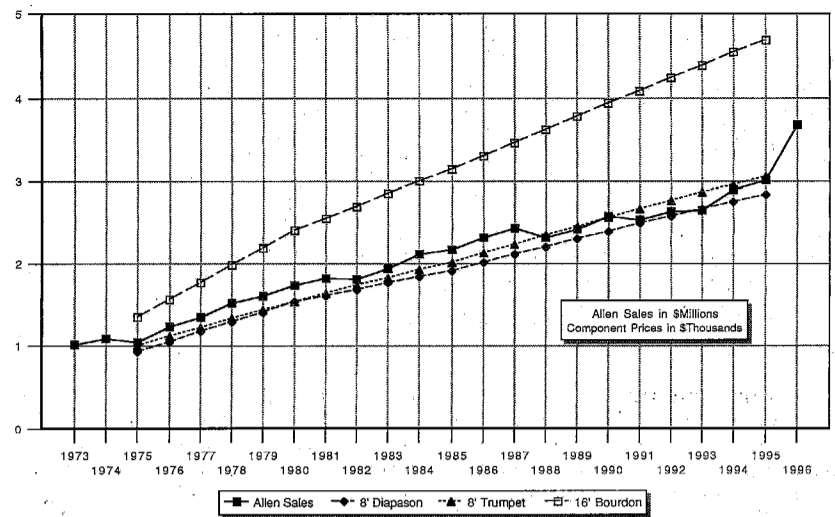
Source: Author's Survey

mol and Bowen of Princeton University, was that the arts operate within the framework of a complex economy. This coupled with the inability to achieve a sustained increase in productivity makes even higher costs an inevitable characteristic of live performance. So it is with organbuilding.

The predominant role of labor input in organbuilding is illustrated in Table 1 where we compare the number of man-hours necessary to fabricate representative components of a pipe organ with those required to manufacture an automobile. For pipe organs, four key components: an 8' Diapason, 61 pipes,

Figure 1.

Comparison - Allen Organ Sales vs Organ Component Prices



voiced, an 8' Trumpet, 61 pipes voiced, a 16' Bourdon, 32 pipes, voiced, and a pitman action windchest of five stops are portrayed. The contrast is indeed striking.

Rising Cost

The second dominant characteristic of organbuilding is the persistent rise in cost over time. This is illustrated for the key components over the last twenty years in Table 2. More important, when we compare the rise in cost of organ components to the producer price index for the whole economy, the increase is greater for organbuilding as shown in Table 3. This argues that in the event inflation reappears in the US economy, the cost of organbuilding will increase at a higher rate than reflected in the producer price indexes.

What are the implications of rising costs for organbuilding? Fifty years ago, in 1948, you could buy a three-rank Möller Artiste for \$2975. Today, you could scarcely buy one set of pipes below 4' pitch for this amount of money. Using the church market as a point of reference, will there be a pipe organ industry ten years from now, or twenty years down the road? To answer this question we hark back to our major premise that when church giving is rising in proportion (or greater) to the increase in income generated by a growing economy, the market scarcely blinks at rising pipe organ costs. This relationship underscores the ongoing fact that it isn't the price of an organ that is the primary determinant of demand, but income, i.e., having the funds to buy them.

In 1900 the price of a Hinners tracker organ was about \$125 per stop. Recall that with a force of 90 workmen in Pekin, Illinois, Hinners was building three instruments a week. Remember also that per capita real income in agriculture between the Panics of 1897 and 1907 was the highest in history. Farmers paid less for what they bought and got more for what they sold. With their short-term living standard satisfied, they pumped rivers of cash and pledges into the churches who bought Hinners, Barckhoff, Felgemaker and Estey organs. These were four builders who, with standard specifications, capitalized on this huge rural market, what we have called the commodity segment of the market. By the end of the Hinners era, ostensibly the tracker era, this firm counted over three thousand instruments in more than 40 states and in several foreign countries.⁶

The Electronic Organ

The critical confluence of cost and revenue in the demand for pipe organs is illustrated in the recent history of the electronic organ. Another major premise in this discussion is that the electronic church organ is a substitute for the pipe organ. To verify this hypothesis we obtained the annual sales of the Allen Organ Company for the last twenty years and plotted them against the cost of our key pipe organ components as shown in Figure 1. The results

are astounding! An almost perfect fit, a statistician's dream; you could scarcely ask for a closer correlation. The demand for the electronic church organ as a function of the price of a pipe organ illustrates the economist's concept of cross-elasticity of demand. The higher the price of a pipe organ the greater the demand for the electronic substitute. Furthermore, based upon these correlations, we could write a regression equation that says if this relationship holds, for every dollar increase in the price of a pipe organ there will be a certain increase in the demand for the electronic church instrument.

Church Giving

If we accept the premise that the electronic church instrument is a substitute for the pipe organ, we perhaps can argue that the real culprit is the failure of church giving to keep pace with pipe organ costs in recent decades unlike earlier periods. Statistics compiled by empty tomb inc. for 27 Protestant denominations for the period 1968-95 and published in "The State of Church Giving," reveal that church giving has "fallen" dramatically.⁷ To be sure, in a growing economy per capita personal disposable income has increased as have contributions for congregational finances. However, the percentage of income contributed has declined steadily and the increase in dollar giving is nowhere near the year to year increase in income. Whether measured by the percent of income given in 1968 or the yearly income increase, the amount given for congregational finances would have been \$2.5 billion more in 1995 if these percentages had held. Two and a half billion dollars would buy a lot of pipe organs. If we view church giving within the household budget as a concept of market share, we see that the collection plate has taken a back seat to other expenditures: sporting goods, toys, pizza, and travel, among others. John and Sylvia Ronsvalle of empty tomb point out that in 1992, church giving was only 23 percent of total leisure spending. They attribute this to the pervasive hedonistic consumer-driven culture of our time.⁸

The implications for the church market from the giving levels we have just illustrated would appear to be ominous. If we assume costs will rise and we couple this with the diminishing rate of church giving, we will then reach a point at which, theoretically, the price per stop for a pipe organ will cause the demand to drop off sharply, if not virtually disappear. What is this point? We don't know, but we could be getting close to it. Can we say there is no demand at \$30,000 per stop; perhaps not even at \$25,000 or \$20,000?

Not all builders believe the figures for church giving are relevant to the demand for pipe organs or that projected increases in price per stop will spell the end of the industry. They view the King of Instruments not as a utilitarian device to accompany church services but as an art form akin to a fine painting. Thus a "high end" market will continue

to exist because sophisticated, discriminating—and wealthy—individuals will always select the instrument of the ages, in the same spirit in which they build their art collections—without regard to cost. These builders hold that the industry, now numbering many small shops in addition to the few larger builders, has adjusted and stabilized to this level of output, as evidenced by the demise of Möller, a builder for the commodity market which has now been almost totally preempted by the electronic instrument. A good illustration of this new paradigm is the firm of Taylor and Boody in Staunton, Virginia who by choice build only thirty to thirty-five stops per year.⁹

Pipe Organ Imports

Imported instruments have been a significant part of the American pipe organ scene since WWII. Large instruments by Reiger, Flentrop and Von Beckerath plus smaller ones from a host of other European builders were the cornerstone of the tracker revival in this country. They were often viewed as a status symbol by the organist profession who proclaimed "if it's foreign it's finer." The principal source of offshore instruments today is our northern neighbor Canada. The sensitive issue of Canadian imports, based primarily on the insurmountable cost advantage afforded the Canadian builder by the exchange rate, is not a new one. In February, 1931, Major Fred Oliver, veteran of the Canadian Expeditionary Force in WWI and husband of Marie Casavant, acknowledged before the US Tariff Commission that Canadian-built organs were less expensive than American instruments. He argued that clients bought them because they liked them better than the domestic product. Could they have liked them better because they were less expensive?

For many years organ imports, including those from Canada, were not a problem. American builders were busy with healthy backlogs and the Canadian share of the market was unobtrusive and not growing. Nonetheless the threat was lurking and today, in the author's judgment, it is a major one. Based upon the dollar value and the number of instruments imported from Canada in the past two decades, I, as an economist, view the Canadian competition as a significant threat to the American organ industry. I also feel strongly that the US buyer should be apprised of the implications of a decision to buy a Canadian-built organ.

Foreign trade statistics published by the Bureau of the Census, US Department of Commerce show that in the 1980s Canadian builders exported an average of 43 instruments per year to the US, their primary market, valued at \$3.8 million per year and representing two-thirds of total imports. For the eight year period 1990-97, Canadian

imports averaged 19 instruments per year valued at \$4.2 million per year. In the most recent years the numbers are: 1995, 21 instruments, value \$5.2 million, 76 percent of total imports; 1996, 24 instruments, \$4.5 million value, 75 percent of all imports; and 1997, 22 instruments, \$5.1 million total value representing 70 percent of total foreign-built organs. Table 4 portrays the value of Canadian imports in US dollars, as declared at the point of entry, for the years 1975-97 and the percent of dollar imports accounted for by Canada and Netherlands-Germany. The dollar figure is a better indicator of the import threat than the number of instruments for the same reason that the number of voiced stops is more representative that the number of instruments in that it more accurately reflects industry activity. One instrument of 100 stops is in terms of output larger than eight instruments of ten stops each. These figures understate the impact of Canadian imports which significantly influence the price structure of the organ market, making it difficult for domestic builders to compete, especially for the larger and more prestigious contracts.

The Canadian import threat exists, primarily perhaps, for the larger firms in non-mechanical action and in situations where a price sensitive committee, as opposed to an individual, often makes the decision. Conversely, some builders, chiefly smaller firms with a guild versus business mentality, do not view Canadian competition as a threat. To them price advantage is not a pivotal factor in choice of builder in situations where the instrument and the builder are highly individualized in the unique and incomparable nature of their work.

The problem results from coupling the 80 percent labor cost of organbuilding with the Canadian dollar which has hovered around 70 cents in recent years and fell to 63.7 cents in August, 1998. If we assume that a representative wage in organbuilding in the US today is \$12.00 per hour, for an American builder to compete with the 70 cent Canadian dollar his workers would have to take a pay cut to \$8.40 per hour. When committees elect to purchase a Canadian-built organ this is precisely what they are asking the hapless American workers to do. Perhaps committees should ask themselves whether they would be willing to work for \$12 an hour, let alone \$8.40? Furthermore, it is unethical and patently unfair for a committee to accept an offer from an American builder to spend hundreds of dollars flying them across the country to see installations, only to lose the contract to a Canadian builder solely on the basis of price.

Keep in mind also that the Canadian market is hermetically sealed against the American builder. Except for one project by Schoenstein, it has been impossible for an American builder to get work in Canada. This is attributed to the cul-

Table 4
Pipe Organ Imports 1975-1995
Canada and Netherlands-West Germany

Year	Canada		Netherlands-West Germany	
	Value \$000	Percent of Total	Value \$000	Percent of Total
1975	\$2,013	60.2	\$846	25.3
1976	\$1,714	51.3	\$911	27.2
1977	\$2,167	66.6	\$783	24.1
1978	\$1,472	48.4	\$910	30.6
1979	\$3,040	74.0	\$496	12.0
1980	\$3,173	65.4	\$1,164	24.0
1981	\$3,421	74.2	\$560	12.2
1982	\$2,581	70.2	\$455	12.4
1983	\$4,501	84.4	\$533	10.0
1984	\$2,374	68.8	\$257	7.4
1985	\$3,775	68.1	\$644	11.6
1986	\$3,339	59.6	\$1,087	19.4
1987	\$4,501	54.4	\$1,304	15.8
1988	\$5,314	54.9	\$2,211	22.8
1989	\$4,857	67.3	\$1,147	15.9
1990	\$4,207	66.5	\$1,361	21.5
1991	\$3,838	60.9	\$675	13.8
1992	\$2,982	47.8	\$836	13.4
1993	\$4,478	79.0	\$393	6.9
1994	\$3,732	59.1	\$788	12.5
1995	\$5,152	75.7	\$542	8.0
1996	\$4,481	75.0	\$98	1.6
1997	\$5,115	69.5	\$859	11.7

Source: U.S. Department of Commerce, Bureau of the Census
U.S. General Imports and Imports for Consumption
Schedule A: Commodity by Country of Origin, Customs & C.I.F. Values

tural protection issue. Canadians are paranoid about the "invasion" of their culture by American media and have taken steps to block American magazine sales and satellite TV programming in direct violation of the rules of the World Trade Organization. One government official hysterically compared stores selling satellite dishes to dope pushers.¹⁰ Perhaps if the Canadians are so touchy about their culture we should return the favor and talk about protecting our rich culture in pipe organ building; the legacy of Hilbourne Roosevelt, Ernest Skinner, Donald Harrison and Walter Holtkamp!

The author is not alone in his analysis of the present and future impact of Canadian competition on the outlook for American organbuilding. Erik Olbeter, project director of the prestigious Economic Strategy Institute in Washington, D. C. agrees that US firms cannot indefinitely absorb the exchange rate differential in the labor cost basis of organbuilding. He adds that since no US builders have been able to sell into the Canadian market, this is a powerful argument in support of the domestic firm.¹¹

There are, of course, two sides to every question. Canadian builders enjoy a positive image, a distinguished history and can point to many fine instruments in this country. Therefore, if the client elects to recognize these factors in choosing a builder and to disregard the implications for American builders, that is their business. But at least they ought to be aware of what they are doing!

Predictions

In conclusion, let me turn to my crystal ball, cloudy though it is, and make some observations and predictions about pipe organ building in America in the coming years. Remember that economists can't resist the temptation to forecast; it's a congenital defect in the profession. You are free to disagree with me and I acknowledge that many of you will elect to do so.

First, pipe organs will always be built, and organbuilding activity, in its many forms, will continue indefinitely. The level of output and the composition of the industry is impossible to predict and I wouldn't hazard a guess. Long-established major builders have previous instruments to rebuild, update and relocate. Small tracker shops may build one instrument a year. Builders of all sizes may move into service work to maintain cash flow while awaiting an order for a new instrument or a rebuilding project. If the industry is defined by total employment this will include suppliers and service firms.

Second, it is clear to me as an economist that a reversal of the persistent

decline in church giving is critical to the outlook for the industry. As the King of Instruments, the pipe organ must be recognized as a symbol of the broader dimensions of culture throughout the ages, bridging nations and generations, an essential component of religious symbolism vital to the experience of corporate worship, and the object of sacrificial devotion by churchgoers who stand in opposition to the hedonistic consumer-driven culture of our time. *Forbes Magazine*, highlighting the resurgence of popularity of mechanical watches over quartz watches pointed out: "An unscientific survey of several dozen watch experts produced one common thread: mechanical watches have soul, have workmanship, have intrinsic value that cannot be found in quartz timepieces. It is this fact, and not a Luddite, reactionary longing for the old days, that makes these watches so popular."¹² So it is with the pipe organ. Like a diamond, the high cost of a pipe organ is what makes it so distinctive and so valuable.

Third, the perception of an organ today in the eyes of many churchgoers exacerbates the cost problem. The instrument has to be large and, therefore, expensive. A pipe organ must exert a commanding presence in the sanctuary as reflected in the console of a non-mechanical organ, one with three or more manuals and lots of drawknobs, and in the totality of a mechanical instrument. Above all, the sound must project power, majesty and grandeur, as evidenced by the popularity of the 32' pedal reed today.

Fourth, each builder faces a management challenge of how large an operation his market will sustain and the make-or-buy decision with every project. On an emotional level the builder must continually ask himself whether he is a businessman or an artist and how to balance these all too often conflicting interests. Above all, he must resist the temptation to cut prices to stay in business. This is the road to ruin. As they say in the ocean shipping business, those who live by the rate cut die by the rate cut. Organbuilding must live in the real world of cost and revenue; there are no "sugar daddies" out there willing to put money into a failed pipe organ business because of the romance of it.

Fifth, supplemental electronic components are here to stay, primarily because they are the only way to keep costs down. The danger, and perhaps it is a real one, particularly for small instruments, is that the electronic organ comes to define the pipe organ whereas it must be the other way around.

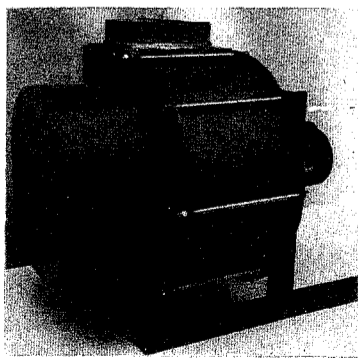
Sixth, the Canadian dollar will remain weak for many reasons. Canadian organ imports will perhaps grow and com-

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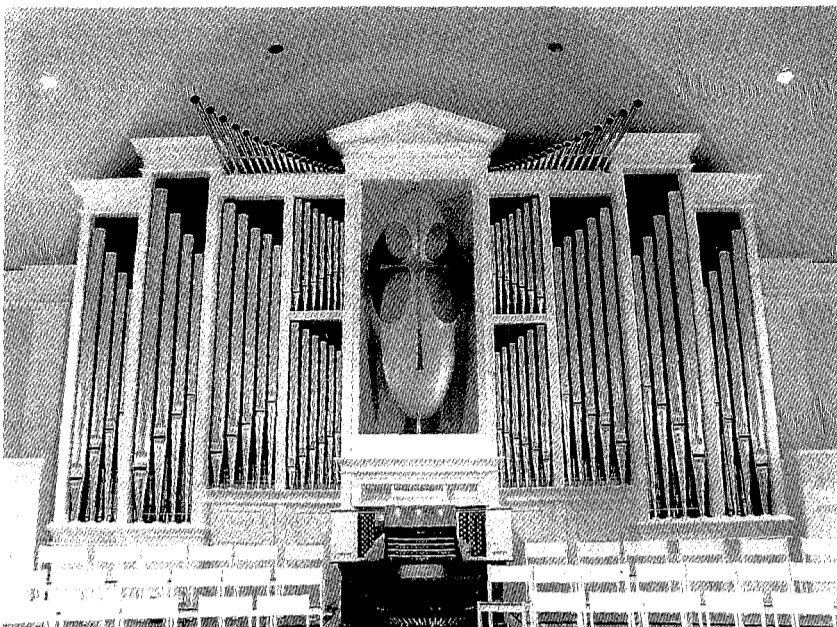


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New Organs



Hendrickson Opus 92, Wayzata Community Church, Wayzata, MN

Cover

From the builder

Hendrickson Organ Company, St. Peter, Minnesota, has built a new organ for Wayzata Community Church, Wayzata, Minnesota. Opus 92 is a 4-manual, 70-rank tracker action instrument installed in a white colonial-revival style case at the front-center of the new church sanctuary. The "C. Charles Jackson" pipe organ is named for its principal donor and long-time supporter of the church and its music program. Diana Lee Lucker is Director of Music and Organist.

The facade pipes are in 70% tin from the Pedal Prestant 16', the Great Principal 16', Octave 4', and Horizontal Trumpet 8'. Manual keys have bone-covered naturals and ebony sharps. Console trim is cherry. The keyboards are built into the case for the shortest possible tracker runs. All coupling is by electric pull-downs, and the stop action uses electric solenoids. The tracker action uses aluminum wires for short runs, and wood for long runs. The structure of the organ uses solid walnut beams and piers. The Swell shutters are

a special design using floating sections to reduce sound transmission and give a wide dynamic range.

Because of height limitations imposed on the new sanctuary by local building codes, the organ is arranged in two-stories with the Positiv and Grand Choir behind the lower section of the facade, and the Great and Swell behind the upper. The Pedal is divided in the two outside towers. All pipes have clear and open egress for sound through the facade. The Swell and Grand Choir are separately expressive.

The organ is powered by a 2 HP blower. Manual wind pressures range from 2 3/4" on the Positiv to 3 3/4" on the Horizontal Trumpet. Most of the Pedal is on 3 3/4", but the Bourdon 32' is on dual-pressures. The organist can individually change the speeds of the tremulants. There are no electronic voices in the organ.

The total design is unabashed eclectic-American aimed at the many demands of the busy music program at the church. A secondary goal was for the broad needs of the organ literature. In a departure from normal tracker styles in

► Coleberd: Economics

mand a greater share of the market for new instruments. In the author's judgment, the current import levels already pose a serious threat to the future of the American industry.

Seventh, the greatest threat to organ-building in the US, or anywhere, is inflation. I have already suggested that with current levels of church giving there is no market at \$30,000 per stop. If our economy were to experience three to five years of double-digit inflation, organbuilding on a sustained basis would largely disappear. Church contributions would continue to erode as our aging populace struggled to make ends meet, the demand for social services by churches would rise, and the electronic organ would preempt the church market. Milton Friedman, the widely-quoted economist and celebrated Noble laureate told *Forbes Magazine* in December, 1997 that he expects a period of much higher inflation sometime in the next ten to twelve years. Let's hope Friedman is wrong.¹³ ■

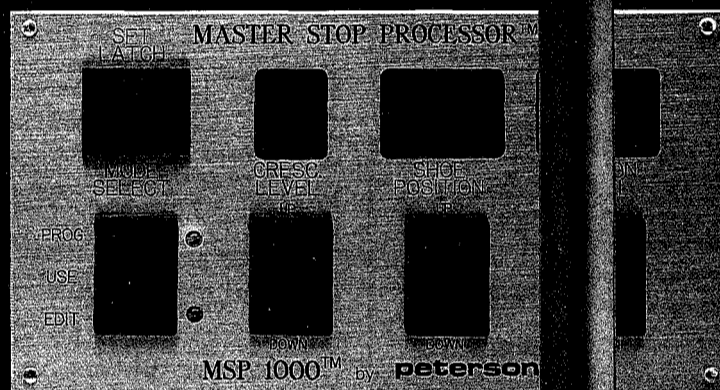
Notes

1. Telephone interview with George Taylor, March 15, 1998.
2. Coleberd, Robert E. Jr., "The Place of the Small Builder in the American Organ Industry," *THE DIAPASON*, Vol. 57, No. 12, November, 1966, p. 45.
3. 1995 annual survey of manufactures, US Department of Commerce, Economics and Statistics, Bureau of the Census, Table 2, Statistics for Industry Groups and Industries: 1995 and 1994, pp. 1-10-1-27.
4. Ibid.
5. Baumol, William J. and William G. Bowen, *Performing Arts—The Economic Dilemma*, Copyright 1966, The Twentieth Century Fund, Inc., First M.I.T. Press Paperback Edition, August, 1968, Second Printing, December, 1977, p. 145.
6. Coleberd, Robert E. Jr., "Yesterday's Tracker—The Hinners Organ Story," *The American Organist*, Vol. 43, No. 9, September, 1960, pp. 11-14.
7. Ronsvalle, John L. and Sylvia Ronsvalle, *The State of Church Giving through 1995*, Champaign, Illinois, empty tomb inc., December, 1997, passim.
8. Table 18: "Combined Per Capita Purchase of Selected Items Compared to Composite Per Member Church Giving in Constant 1987 Dollars" in John L. Ronsvalle and Sylvia Ronsvalle, *The State of Church Giving through 1994*, p. 61.
9. Taylor, op. cit.
10. Olbeter, Erik R. "Canada's Cultural Hangup," *Journal of Commerce*, April 3, 1997, p. 6-A. See Also "Cultural Struggle" *The Journal of Commerce*, July 2, 1997, p. 8-A. Craig Turner, "Canadian Culture? Whatever It Is, They Want To Preserve It," *Los Angeles Times*, March 30, 1997, Section D, p. 1. 12. Joseph Weber, "Does Canadian Culture Need This Much Protection?" *Business Week*, June 8, 1998, p. 37.
11. Telephone interview with Erik Olbeter, Economic Strategy Institute, Washington, D.C., June 6, 1997.
12. Powell, Dennis E., "A Glance At Some Of The Timepieces That Made History," *Forbes FYI*, November, 1997, p. 152.
13. "Milton Friedman at 85," *Forbes*, December 29, 1997, pp. 52-55.

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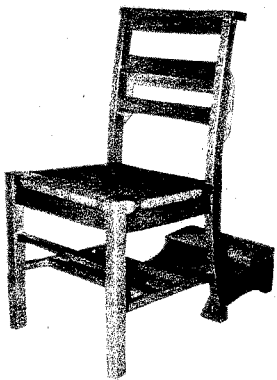
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the Midwest, the organ has 8 ranks of strings, 4 ranks of harmonic flutes, and a generous expressive and dramatic character. But these are not obtained at the expense of classic needs, and the design starts with full Principal choruses on Great, Positiv, and Pedal.

The voicing has been applied individually, avoiding rules or restrictions. Some flues are unmicked, others are mildly nicked, and most strings are extensively nicked. This freedom imparts great individuality to each rank, and the ability to portray many different styles of music with appropriateness.

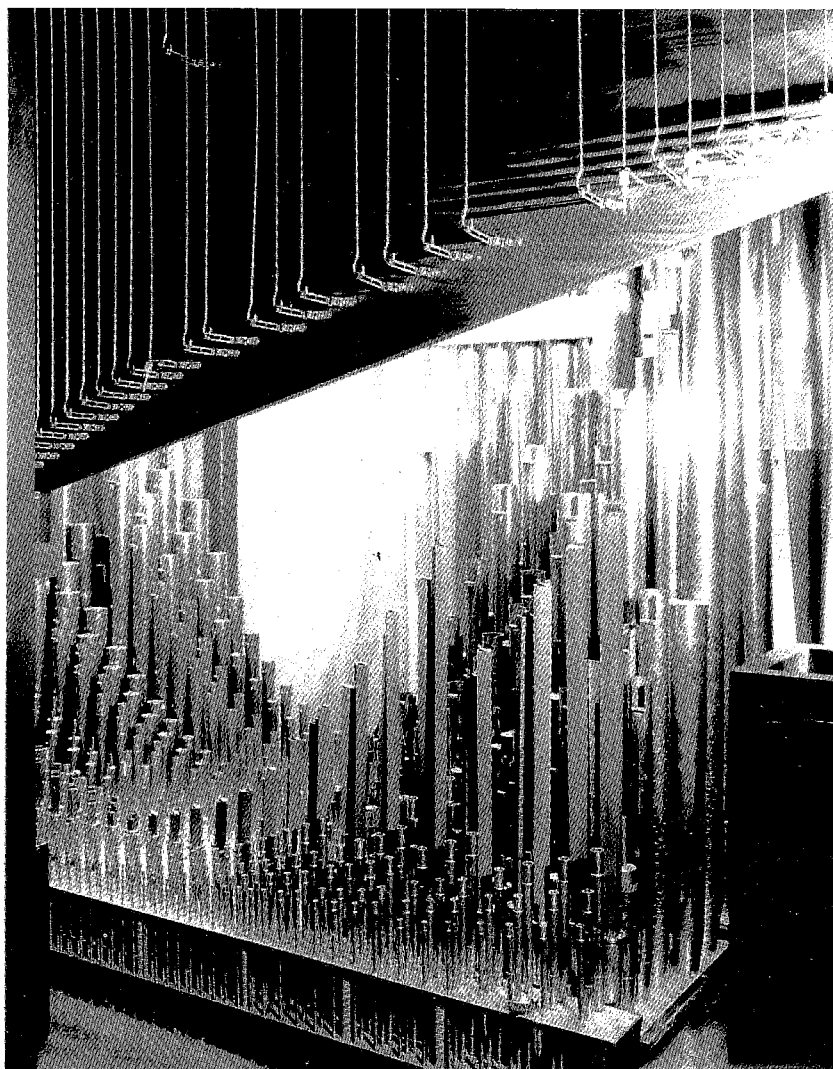
The visual design, by Charles Hendrickson, was developed in collaboration with architect Craig Rafferty, and the sculptor Paul Granlund who designed and cast the bronze cross-shield in the organ's aedicule. The organ emulates the visual style of the room without copying, but maintains its profile as a pipe organ without being a slavish representation of the inner pipe arrangements. Robert Mahoney was the acoustical consultant.

The church allowed Charles Hendrickson to design both the organ and the musical materials (risers, railings) at the front of the church—a dream situation of freedom and support for the organ builder. The flexibility and musical success have been well received.

Janis Allen was Chair of the Organ Committee, and Roderick Kettlewell supplied early design goals. Organ recitals have been performed by Diana Lee Lucker, Lynne Davis, and Volodymyr Koshuba. Stephen Hamilton will heard on February 7.

Shop foreman Eric Hendrickson and designer Andreas Hendrickson assisted their father in the project.

—Charles Hendrickson

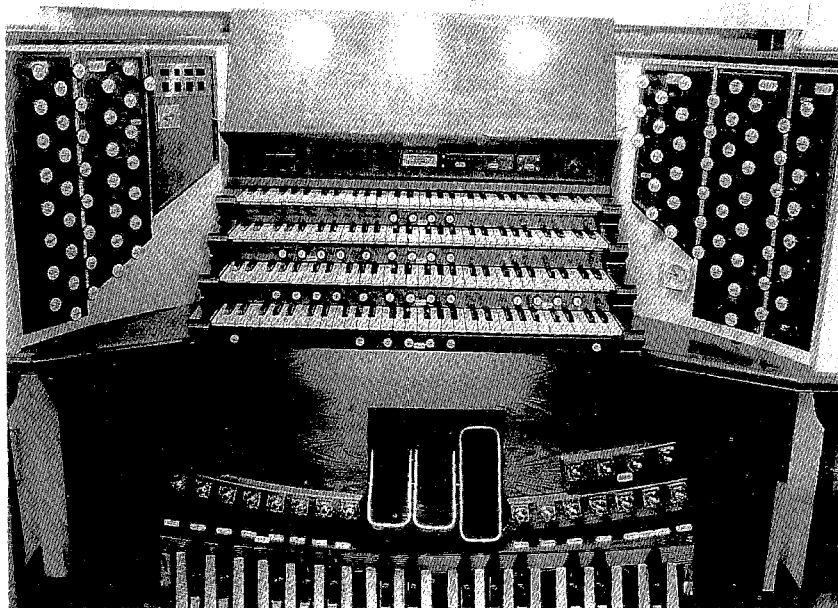


Positiv pipes and Great roller board

GREAT
16' Principal
8' Octave
8' Harmonic Flute
8' Camba
8' Bourdon
4' Octave
4' Spitzflute
2 3/4' Twelfth
2' Fifteenth
1 3/4' Seventeenth
1 1/4' Mixture VI
16' Fagott
8' Trumpet
4' Clairon
16' Horizontal Trumpet (TC)
8' Horizontal Trumpet
4' Horizontal Clairon
Chimes

POSITIV
16' Pommer
8' Prinzipal
8' Gedackt
4' Octav
4' Rohrflote
2' Octav
1 3/4' Terz
1 1/4' Quintflote
1/2' Scharff IV
8' Cromorne
Tremulant
Zimbelstern

GRAND CHOIR
16' Viole
8' Gemshorn
8' Celeste (BA)
8' Hohlfloite
8' Dolce
8' Unda Maris (TC)
4' Viola
4' Spitzgedackt
2' Waldflote
1 1/4' Septieme
1' Siffilute
8' Cornet V
8' Vox Humana
Tremulant
8' Horizontal Trumpet (Gt)
4' Horizontal Clairon (Gt)



Console

SWELL
8' Harmonique Flute
8' Bourdon
8' Salicional
8' Voix Celeste (BF)
4' Prestant
4' Flute Octaviant
2 3/4' Nasard
2' Octavin
1 3/4' Tierce
2' Fourniture IV
16' Basson
8' Trompette
8' Hautbois
4' Clairon
Tremulant

PEDAL
32' Subbass
32' Gedackt
16' Prestant
16' Principal
16' Viole (G.C.)
16' Bourdon
16' Gedackt
8' Octave
8' Gedackt
8' Viola (G.C.)
4' Choral Bass
2' Open Flute (prep)
4' Mixture VI
32' Bombarde
16' Posaune
16' Fagott (Gt)
8' Trumpet (Gt)
4' Clairon (Gt)
8' Horizontal Trumpet (Gt)
4' Horizontal Clairon (Gt)

Couplers
Pos/Gt
Sw/Gt
C.C./Gt
Sw/Pos
G.C./Pos
Gt/Ped
Pos/Ped
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C.C./Ped

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Calendar

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

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

UNITED STATES East Of The Mississippi

15 JANUARY
Erik Suter; Trinity Church, Boston, MA 12:15 pm
Terry Charles; Kirk of Dunedin, Dunedin, FL 8 pm
Singing Boys of Pennsylvania; First United Methodist, Tucker, GA 7:30 pm

16 JANUARY
David Craighead, masterclass; Proclamation Presbyterian, Philadelphia, PA 9:30 am
Terry Charles; Kirk of Dunedin, Dunedin, FL 2 pm
Marilyn Keiser, masterclass; Northwestern University, Evanston, IL 10 am
Dennis James, Silent Film *Der Golem*; Rockefeller Chapel, Chicago, IL 8 pm

17 JANUARY
New England Spiritual Ensemble; St Paul's School, Concord, NH 7:30 pm
Bach, *Cantata 1*, with orchestra; Church of the Good Shepherd, New York, NY 11 am
Grethe Krogh; St Thomas Church, New York, NY 5:15 pm
Marvin Mills, with soprano; Grace Episcopal, Silver Spring, MD 7 pm

Igor Kipnis, harpsichord; Emmanuel Episcopal, Hampton, VA
Singing Boys of Pennsylvania; University of North Carolina, Charlotte, NC 7 pm
Paul Bisaccia, piano; Mornings Presbyterian, Naples, FL 4 pm

William Picher; Hudson United Methodist, Hudson, FL 4 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2:30 pm
Ft Wayne Bach Aria Group; Trinity Episcopal, Ft Wayne, IN 2:30 pm

Marilyn Keiser; Northwestern University, Evanston, IL 5 pm
Stewart Foster; Fourth Presbyterian; Chicago, IL 3 pm
Hedi Salanki; harpsichord; Christ Church Cathedral, New Orleans, LA 4 pm

20 JANUARY
Stephen Hamilton; Church of the Holy Trinity, Roman Catholic, New York, NY 8 pm

21 JANUARY
Gerre Hancock, Choral Rehearsal Workshop; Furman University, Greenville, SC 4 pm

22 JANUARY
Jared Johnson; Trinity Church, Boston, MA 12:15 pm
David Craighead; St Anne Church, Rochester, NY 8 pm
Gerre Hancock, Workshop; Furman University, Greenville, SC 9 am
Gerre Hancock, Hymn Festival; First Baptist, Greenville, SC 8 pm
Idabelle Gay; Cathedral Church of the Advent, Birmingham, AL 12:30 pm
Steven Newberry; St James Episcopal, Fairhope, AL 7:30 pm

23 JANUARY
Singing Boys of Pennsylvania; St Paul Episcopal, Chester, PA 4 pm
Trio settecento; St Giles Episcopal, Northbrook, IL 8 pm
Ann Elise Smoot; First Trinity Presbyterian, Laurel, MS 7:30 pm

24 JANUARY
Bryan Campbell; St Patrick's Cathedral, New York, NY 4:45 pm
David Chalmers; St Thomas Church, New York, NY 5:15 pm
Stefan Kozinski; Longwood Gardens, Kennett Square, PA 2:30 pm
Marilyn Keiser; First Presbyterian, Lakeland, FL 3 pm
Derek Nickels; St Mary of the Lake, Gary (Miller), IN 3 pm

25 JANUARY
John Walker; St Paul's Episcopal, Pittsburgh, PA 8 pm

28 JANUARY
David Chalmers; Cathedral of the Incarnation, Garden City, NY 12:15 pm
Mickey Thomas Terry, masterclass; East Carolina University, Greenville, NC 3 pm

29 JANUARY
Edwin Starnes; Trinity Church, Boston, MA 12:15 pm
David Dahl; Old West Church, Boston, MA 8 pm
Mickey Thomas Terry; Memorial Baptist, Greenville, NC 8 pm
Wisconsin Baroque Ensemble; Gate of Heaven Synagogue, Madison, WI 7:30 pm

30 JANUARY
David Dahl, improvisation lecture-demonstration; Old West Church, Boston, MA 10 am
Robert Glasgow, masterclass; Spivey Hall, Morrow, GA 10 am
Paul Bisaccia, piano; St Paul's Episcopal, Augusta, GA 8 pm

31 JANUARY
Scott Lamlein; Congregational Church, Naugatuck, CT 3 pm
Handbell Concert; First Church, Wethersfield, CT 4 pm
Mark Peterson; St Patrick's Cathedral, New York, NY 4:45 pm
Andrzej Trembicki; St Thomas Church, New York, NY 5:15 pm
Justin Hartz; Longwood Gardens, Kennett Square, PA 2:30 pm

Anne & Todd Wilson; Church of the Epiphany, Washington, DC 4 pm
Robert Glasgow; Spivey Hall, Morrow, GA 3 pm
James Kibbie; First Baptist, Kalamazoo, MI 4 pm

Samuel Soria; Holy Name Cathedral, Chicago, IL 3:30 pm
*BYOM & Musical Garage Sale; Edgebrook Community Church, Chicago, IL 4 pm
The Meistersingers; Christ Church Cathedral, New Orleans, LA 4 pm

2 FEBRUARY
Arthur Lawrence; St Mary the Virgin, New York, NY 5:30 pm

3 FEBRUARY
James Lancelot; Emmanuel Church, Chestertown, MD 8 pm

4 FEBRUARY
George Stauffer, with brass; St Paul's Chapel, Columbia University, New York, NY noon

5 FEBRUARY
Patricia Snyder; Trinity Church, Boston, MA 12:15 pm
Gerre Hancock; Trinity Cathedral, Columbia, SC 8 pm
University of Chicago Motet Choir; Fourth Presbyterian, Chicago, IL 12:10 pm

6 FEBRUARY
Choral Competition; Immanuel Congregational, Hartford, CT 7:30 pm
McNeil Robinson; Erwin First United Methodist, Syracuse, NY 7:30 pm
Mickey Thomas Terry, lecture-demonstration; Calvary Episcopal, Pittsburgh, PA 10 am
Dayton Bach Society; Dayton Art Institute, Dayton, OH

7 FEBRUARY
Peter Sykes; Church of the Advent, Boston, MA 6:30 pm
Peter Conte; Trinity College Chapel, Hartford, CT 3 pm
Judith Hancock; St Thomas Church, New York, NY 5:15 pm
David Higgs; First Unitarian, Brooklyn, NY 7 pm

David Chalmers; St Elizabeth's Episcopal, Ridgewood, NJ 7 pm
Wesley Parrott; Longwood Gardens, Kennett Square, PA 2:30 pm
Mickey Thomas Terry; Calvary Episcopal, Pittsburgh, PA 7:30 pm

Matt Curlee; Church of the Redeemer, Baltimore, MD 4 pm
Handbell Festival; First Presbyterian, Pompano Beach, FL 4 pm
Gerre Hancock; First Presbyterian, Atlanta, GA 2:15 pm
Dayton Bach Society; Dayton Art Institute, Dayton, OH

Bruce Neswick; St Paul's Episcopal, Indianapolis, IN 5 pm
John Schwandt; St Thomas Lutheran, Bloomington, IN 4, 7 pm
Bruckner, *Requiem*, with orchestra; North Shore Center for the Performing Arts, Skokie, IL 7:30 pm
OrganFest; First Presbyterian, Arlington Heights, IL 4:30 pm
Wesley Vos, Hymn Festival; First Congregational, Crystal Lake, IL 4 pm

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8 FEBRUARY

Peter Conte, masterclass; Cathedral of St Joseph, Hartford, CT 7:30 pm
Todd Wilson, with trumpet; Church of the Covenant, Cleveland, OH 8 pm
Indianapolis Festival Singers, with orchestra; Christ Church Cathedral, Indianapolis, IN 7:30 pm
American Boychoir; St James Episcopal, Fairhope, AL 7:30 pm

9 FEBRUARY

Stewart Foster; Brick Presbyterian Church, New York, NY 7 pm

10 FEBRUARY

Phil Kelsall; Kirk of Dunedin, Dunedin, FL 2 pm

11 FEBRUARY

Phil Kelsall; Kirk of Dunedin, Dunedin, FL 8 pm

12 FEBRUARY

Hans Hielscher; Trinity Church, Boston, MA 12:15 pm
Mark Dwyer; Church of the Advent, Boston, MA 8 pm
Phil Kelsall; Kirk of Dunedin, Dunedin, FL 8 pm
David Higgs; Holy Trinity Lutheran, Akron, OH 8 pm

Wayne Peterson; Trinity Episcopal, Ft Wayne, IN midnight
Larry Long; Fourth Presbyterian, Chicago, IL 12:10 pm

Marianne Webb; St George's Episcopal, Belleville, IL 4 pm

13 FEBRUARY

Choral Concert; St Peter's Episcopal, Morris-
town, NJ 7:30 pm
Mickey Thomas Terry, workshop; Friendship Baptist, Charlotte, NC 9:30 am
Phil Kelsall; Kirk of Dunedin, Dunedin, FL 2 pm
George Ritchie, workshop; Ohio University, Athens, OH 10 am
Western Michigan University Chorale; First Baptist, Kalamazoo, MI 8 pm

14 FEBRUARY

L'antica musica; St Bartholomew's, New York, NY 3 pm
Andrew Moore; St Patrick's Cathedral, New York, NY 4:45 pm
Hans Hielscher; St Thomas Church, New York, NY 5:15 pm
David Messineo; St Stephen's Episcopal, Millburn, NJ 4 pm
Edwin Ohl; St Luke's Episcopal, Lebanon, PA 7 pm
Britten, Noye's Fludde; Good Shepherd Lutheran, Lancaster, PA 4 pm
Marsha Long; Ursinus College, Collegeville, PA 4 pm
Singing Boys of Pennsylvania; St Paul Lutheran, Orwigsburg, PA 4 pm
Luigi Tagliavini; Duke University, Durham, NC 5 pm
Mickey Thomas Terry; Friendship Baptist, Charlotte, NC 4 pm
George Ritchie; Ohio University, Athens, OH 4 pm
David Higgs; First Congregational, Columbus, OH 4 pm
*Milwaukee AGO Members Recital; St Mary's Roman Catholic, Elm Grove, WI 3 pm

16 FEBRUARY

Carol Williams; Plymouth Church of the Pilgrims, Brooklyn, NY 7:30 pm

18 FEBRUARY

Simona Frenkel; St Paul's Chapel, Columbia University, New York, NY noon

19 FEBRUARY

Brian Jones; Trinity Church, Boston, MA 12:15 pm
Joan Lippincott, with brass; Asylum Hill Congregational Church, Hartford, CT 8 pm
Gillian Weir; First Presbyterian, Norfolk, VA 7 pm
William O'Meara, with trumpet; Wisconsin Lutheran College, Milwaukee, WI 7:30 pm
Frank Zajak; Fourth Presbyterian, Chicago, IL 12:10 pm
Annual Pops Concert; Lindenwood Christian, Memphis, TN 7:30 pm

20 FEBRUARY

James Woodman, lecture; Old West Church, Boston, MA 10 am
Singing Boys of Pennsylvania; First Presby-
terian, Honesdale, PA
His Majesty's Clerkes; Immanuel Lutheran, Evanston, IL 8 pm

21 FEBRUARY

New England Spiritual Ensemble; St John's Episcopal, Gloucester, MA 4 pm
Stephen Hamilton; St Thomas Church, New York, NY 5:15 pm
Arthur Lawrence; Brick Presbyterian Church, New York, NY 3 pm

Judith Hancock; Episcopal Church of SS Andrew and Matthew, Wilmington, DE 3 pm

Richard & Evelyn Van Auken, organ & piano; Longwood Gardens, Kennett Square, PA 2:30 pm

Drew Kreismer; St Paul's Episcopal, Doylestown, PA 6 pm

Lynne Davis; Church of the Holy Trinity; Lan-
caster, PA 4 pm

John Scott; St Gregory Episcopal, Boca Raton, FL 4 pm

Matt Curlee; Christ Church Episcopal; Pen-
sacola, FL 3:30 pm

John Obetz; St Vincent's Episcopal, St Petersburg, FL 4 pm

Mary Preston; Emory University, Atlanta, GA 4 pm

Jane Watts, masterclass; Central Christian Reformed Church, Holland, MI 7:30 pm

Indianapolis Baroque Orchestra; Christ Church Cathedral, Indianapolis, IN 4 pm

Marcia Van Oyen; Trinity Lutheran, Des Plaines, IL 4 pm

22 FEBRUARY

Lynne Davis, masterclass; Church of the Holy Trinity, Lancaster, PA 7:30 pm

Jane Watts; Hope College, Holland, MI 7:30 pm

23 FEBRUARY

Gerre Hancock; St Ignatius Loyola, New York, NY 8 pm

24 FEBRUARY

Moses Hogan Chorale; Fourth Presbyterian, Chicago, IL 7:30 pm

25 FEBRUARY

Carol Williams; Cathedral of the Incarnation, Garden City, NY 12:15 pm

26 FEBRUARY

Murray Somerville; Trinity Church, Boston, MA 12:15 pm

The Philadelphia Organ Quartet; Longwood Gardens, Kennett Square, PA 8 pm

John Scott; Christ United Methodist, Greensboro, NC 8 pm

Stephen Alltop; Fourth Presbyterian, Chicago, IL 12:10 pm

Honegger, *King David*; Mt Carmel Church, Chicago, IL 8 pm

27 FEBRUARY

Matthias Eisenberg; Spivey Hall, Morrow, GA 8:15 pm

Alan Morrison, with orchestra; Wesleyan College, Macon, GA 8 pm

David Boe; St Giles Episcopal, Northbrook, IL 8 pm

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

28 FEBRUARY

New England Spiritual Ensemble; The Gard-
ner Museum, Boston, MA 1:30 pm

Catherine Rodland; Cadet Chapel, West Point, NY 3:30 pm

Jane Watts; Christ Church, Westerly, RI 4 pm

Ann Elise Smoot; St Clement's Episcopal, Philadelphia, PA 7:30 pm

William Callaway; Longwood Gardens, Ken-
nett Square, PA 2:30 pm

Marilyn Keiser; First Presbyterian, Pompano Beach, FL 4 pm

Frederick Swann; Royal Poinciana Chapel, Palm Beach, FL 5 pm

Calvert Johnson; Eckerd College, St Peters-
burg, FL 3 pm

His Majesty's Clerkes; Quigley Seminary Chapel, Chicago, IL 3 pm

John Scott; Luther Memorial Church, Mad-
ison, WI 7:30 pm

UNITED STATES

West Of The Mississippi

15 JANUARY

Calvert Johnson; St John's Cathedral, Den-
ver, CO 8 pm

John Weaver; The Mormon Tabernacle, Salt Lake City, UT 7:30 pm

Joseph Adam, with trumpets; St Stephen's Episcopal, Seattle, WA 7:30 pm

16 JANUARY

Kimberly Marshall; The Mormon Taberna-
cle, Salt Lake City, UT 7:30 pm

Organ Alive Conference; First Congregation-
al, Los Angeles, CA (through January 19)

17 JANUARY

Clyde Holloway; Christ the King Lutheran,
Houston, TX 5 pm

Clint Kraus; Trinity Lutheran, Lynwood, WA 7 pm

Joan Chambers; St Mary's Cathedral, San Francisco, CA 3:30 pm

Huw Lewis; St Luke's Episcopal, San Fran-
cisco, CA 5 pm

20 JANUARY

Twelfth Annual Redlands Organ Festival; Uni-
versity of Redlands, Redlands, CA (through
January 23)

James Welch; University of Redlands, Red-
lands, CA 7:30 pm

21 JANUARY

Singfest; Central College, Pella, IA 7 pm
Todd Wilson; Howard Payne University, Brownwood, TX 8 pm
Hans Hielscher; University of Redlands, Redlands, CA 7:30 pm

22 JANUARY

David Higgs; Texas Christian University, Ft. Worth, TX 7:30 pm
Todd Wilson; Coker United Methodist, San Antonio, TX 7:30 pm
Ronald Ebrecht, with ensemble; University of Redlands, Redlands, CA 7:30 pm

23 JANUARY

John Schwandt, masterclass; Bethany Lutheran College, Mankato, MN
Todd Wilson, workshop; Coker United Methodist, San Antonio, TX 9:30 am
Alexander Frey, organ & fortepiano; University of Redlands, Redlands, CA 7 pm

24 JANUARY

John Schwandt; Bethany Lutheran College, Mankato, MN
Kiyo & Chiemi Watanabe; First United Methodist, Wichita Falls, TX 6 pm
The Texas Wind Symphony Chamber Music Concert; St Stephen Presbyterian, Ft Worth, TX 7:30 pm
Becky Nelson; St Mary's Cathedral, San Francisco, CA 3:30 pm
McNeil Robinson; First United Methodist, Campbell, CA 2:30 pm
Alison Luedecke, harpsichord, with orchestra; La Costa Canyon H.S. Fine Arts Center, La Costa, CA 5 pm

28 JANUARY

Joyce Jones; Meyerson Symphony Center, Dallas, TX 8 pm

29 JANUARY

Donald Pearson, with brass; St John's Cathedral, Denver, CO 8 pm
J. Melvin Butler; St Mark's Cathedral, Seattle, WA 8 pm

30 JANUARY

New England Spiritual Ensemble; University of Nebraska, Omaha, NE 7:30 pm
Choral Concert; All SS Episcopal, Beverly Hills, CA 8:30 pm

31 JANUARY

Diana Lee Lucker, with orchestra; Wayzata Community Church, Wayzata, MN 3 pm
Hans-Uwe Hielscher; St Mary's Cathedral, San Francisco, CA 3:30 pm
Alison Luedecke; St Francis Catholic Church, San Francisco, CA 4 pm

1 FEBRUARY

Bach, *St John Passion*; St John's Cathedral, Denver, CO 7:30 pm

2 FEBRUARY

New England Spiritual Ensemble; Fort Worth Performing Arts Center, Ft Worth, TX 8 pm

5 FEBRUARY

Craig Cramer; St Paul's Episcopal, Minneapolis, MN 8 pm

7 FEBRUARY

Stephen Hamilton; Wayzata Community Church, Wayzata, MN 3 pm
Carole Terry; Church of the Epiphany, Seattle, WA 4 pm
Eric Huenneke; St Mary's Cathedral, San Francisco, CA 3:30 pm

Thomas Foster, harpsichord, with ensemble; All SS Episcopal, Beverly Hills, CA 5 pm

11 FEBRUARY

Stewart Foster, with orchestra; Meyerson Concert Hall, Dallas, TX 8 pm (also February 12, 13; February 14, 2:30 pm)

13 FEBRUARY

Witness with Billy Taylor; Orchestra Hall, Minneapolis, MN 8 pm

14 FEBRUARY

John Schwandt; St Olaf College, Northfield, MN 2 pm
Susan Landale; University of Texas, Austin, TX 4 pm
Thomas Murray; Spring Valley United Methodist, Dallas, TX 3 pm
Choral Concert; St Stephen Presbyterian, Ft Worth, TX 6 pm
Bach Vespers Concert; Christ the King Lutheran, Houston, TX 5 pm
Brink Bush; St Mary's Cathedral, San Francisco, CA 3:30 pm

18 FEBRUARY

Chorovaya Akademia (men's choir); St John's Cathedral, Denver, CO 8 pm

19 FEBRUARY

Allegro Sinfonia; Wayzata Community Church, Wayzata, MN 7 pm

20 FEBRUARY

Susan Ferré, workshop; St Brigid's Catholic, San Diego, CA 10 am

21 FEBRUARY

Coppell Wind Symphony; St Stephen Presbyterian, Ft Worth, TX 7:30 pm
Christopher Young, masterclass; Cathedral of St John, Albuquerque, NM 10 am (recital, 4 pm)
Gillian Weir; California State University, Fresno, CA 3 pm
Cambridge Singers; Pasadena Presbyterian, Pasadena, CA 3 pm
Susan Ferré; St Brigid's Catholic, San Diego, CA 7:30 pm

22 FEBRUARY

Robert Glasgow; Southwest Missouri State University, Springfield, MO 7:30 pm

23 FEBRUARY

John Scott; All Souls Episcopal, San Diego, CA 7 pm

26 FEBRUARY

Jonathan Biggers; University of Kansas, Lawrence, KS 7:30 pm
Early English Music & Readings; St Mark's Cathedral, Seattle, WA 8 pm
Joseph Adam, with chorus; St James Cathedral, Seattle, WA 8:15 pm

28 FEBRUARY

Gillian Weir; Augustana Lutheran, Denver, CO 7:30 pm
David Hurd; St Mark's Lutheran, Kansas City, MO, 4 pm
Christopher Herrick; Northminster Presbyterian, Tucson, AZ 4 pm
Musica Angelica Baroque Orchestra; All SS Episcopal, Beverly Hills, CA 4 pm

INTERNATIONAL

23 JANUARY

Keith Hearnshaw; Rochdale Town Hall, England 3 pm

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26 JANUARY
David Millard; Ryerson United, Vancouver, British Columbia, Canada noon

27 JANUARY
Gordon Stewart; Parr Hall, Warrington, England 7:45 pm

29 JANUARY
Church Music Symposium 1999; St Andrew's-Wesley United, Vancouver, British Columbia, Canada (through January 31)

30 JANUARY
Carol Williams; Fairfield Organ Festival, Croydon, England

16 FEBRUARY
Susan Ohannesian; Ryerson United, Vancouver, British Columbia, Canada noon

24 FEBRUARY
Edward Wellman; Parr Hall, Warrington, England 7:45 pm

Organ Recitals

AGNES ARMSTRONG, Rigas Doma, Riga, Latvia, June 19: *Prelude and Fugue in d*, op. 603, no. 6, Czerny; *Offertoire in g*, Franck; *In Memoriam Titanic*, op. 10, no. 1 Bonnet; *Adagio*, op. 11, Barber, arr. Strickland; *Lotus*, Strayhorn, arr. Wyton; *Will o' the Wisp* (Scherzo toccatina), Nevin; *Introduction et variations sur un Noël polonais* "W zloble lezy," *Chant du matin Bluette*, Choral et Fugue (Sonata No. 5), Guilmant.

JAMES BIERY, Cathedral of St. Paul, St. Paul, MN, September 13: *Tocatta and Fugue in F*, S. 540, Air from *Orchestral Suite No. 3* (arr. Biery), *Sheep may safely graze* (arr. Biggs), *Jesu, joy of man's desiring* (arr. Biggs), *Fugue in g*, S. 578, *Fugue in G*, S. 577, Bach; *Prelude and Fugue on the Theme B-A-C-H*, Liszt.

JEROME BUTERA, First Presbyterian Church, Kingsford, MI, June 23: *Prelude and Fugue in a*, S. 543, Bach; *Ciacona in e*, Buxtehude; *Magnificat quinti toni*, Scheidt; *Sonata in D*, K. 288, *Sonata in C*, K. 255, Scarlatti; *Fugue for Organ*, Noehren; *Festive Trumpet Tune*, German; *Sonata No. 4 in d*, op. 61, Guilmant; *Rhapsody No. 3 on Breton Songs*, op. 7, Saint-Saëns; *Finale (Symphony No. 4)*, Widor.

PHILIP CROZIER, St. James United Church, Montréal, Québec, Canada, September 1: *Pièce Héroïque*, Franck; *Scherzo*, Bairstow; *Prélude en mi bémol mineur*, d'Indy; *Five Short Pieces*, Whitlock; *Voluntary and Fugue in E-flat*, Nares; *Fantasia and Fugue on BACH*, Liszt.

MERRILL N. DAVIS III, St. Morice Church, Olomouc, Czech Republic, September 10: "Children of God" (*The Nativity*), Messiaen; *Fanfare for the Common Man*, Copland, arr. Kinsella; *Tocatta and Fugue in F*, S. 540, Bach; *Concerto No. 1 in g*, Handel; *Sketch No. 1 in c*, *Sketch No. 4 in D-flat*, op. 58, Schumann; *Berceuse and Finale (The Firebird)*, Stravinsky, arr. Besly; *March (Love for Three Oranges)*, Prokofiev, arr. Davis; *Pavane*, op. 50, Fauré, arr. Bird; *Moto*

Ostinato (*Sunday Music*), Eben; Improvisation on a submitted theme.

MICHAEL DULAC, United Congregational Church, Holyoke, MA, September 13: *Fantasy in E-flat*, Saint-Saëns; *Fantasy and Fugue in g*, S. 542, Bach; *Minuet-Scherzo*, Jongen; *Finale (Sunday Music)*, Eben; *Pastorale*, Roger-Ducasse; *Gargouilles et Chimères*, *Clair de lune*, *Tocatta*, Vieme.

KURT-LUDWIG FORG, First United Methodist Church, Akron, OH, June 3: *Fantasy and Fugue on BACH*, Pikéthy; *Paraphrase du Psaume 136: Super flumina Babylonis*, Saint-Martin; *Arietta, Andantino alla Cantilena*, *Dedication March*, Lloyd Webber; *Toccatina*, Schilling; *Concert Piece*, op. 52a, Peeters.

JAMES W. GOOD, First Baptist Church, Gastonia, NC, September 13: *Concert Variations "The Star Spangled Banner"*, op. 23, Buck; *Liebster Jesu*, S. 731, *Nun freut euch*, S. 734, *Prelude and Fugue in C*, S. 547, Bach; *Variations on "Acclamations"*, Travis; *Cortège et Litanie*, Dupré; *Nettleton*, *Caricature of a Sunday School Song*, Wood; *Finale (Symphonie I)*, Vieme.

GISELE GUIBORD, organ and harp, St. James United Church, Montréal, Québec, Canada, August 25: "My heart ever faithful" (*Cantata for Pentecost*), Bach, arr. Gigout; *A Light in the Sea*, Ortiz; *Casacade*, Garcia; *Tocatta and Scherzo on the Cuckoo*, Zipoli; *The Bell Bird*, Cardozo; *Chrysanthemum Song*, Bonnet; *Summer Scent*, Grenon; "Alleluia" (*Une Messe pour le Vent qui souffle*, op. 18), Ouellette.

DAVID HERMAN, Newark United Methodist Church, Newark, DE, September 27: *Chaconne in g*, Couperin; *Ciacona in f*, Pachelbel; *Concerto in F*, op. 4, no. 5, Handel; *Concerto in G*, S. 592, Bach; *Cwm Rhondda*, Huftdyol, *Ar hyd y nos*, Manx; *Veni Redemptor*, Tallis; *Master Tallis's Testament*, Howells; *Cortège et Litanie*, Dupré.

CALVERT JOHNSON, harpsichord, Trinity Presbyterian Church, Decatur, GA, September 29: *Overture in Samson*, Handel; *Vingt-cinquième Ordre*, Couperin; *Sonatas in D*, K. 490, 491, 492, Scarlatti; *Partita in B-flat*, S. 825, Bach; *Sonata in G*, op. 3, Barthélemon; *Tocatta*, Diemer; *Chocolate Bunnies*, Angle.

DANIEL LAMOUREUX, Basilica of Our Lady of Perpetual Help, Mission Church, Boston, MA, September 13: *The Bells of Htnckley*, *Water Nymphs*, Vieme; *Prelude, Andante and Tocatta*, Fleury; *Tambourin Provençal, Alas!*, *In a Rustin Barn*, Moraçon; *Elevation for the Feast of the Annunciation*, Boulnois; *Finale (Symphony VI)*, Widor.

ROBERT SUTHERLAND LORD, Heinz Memorial Chapel, University of Pittsburgh, Pittsburgh, PA, September 20: *Kyrie orbis factor*, *Song of Peace*, Langlais; *Fantasia and Fugue in g*, Bach; *Prayer of St. Francis of Assisi*, Tournemire; *In Tadaussac Church*, Chadwick; *Paeon*, Whitlock; *Chorale in a*, Franck; Improvisation.

DIANA LEE LUCKER, Wayzata Community Church, Wayzata, MN, September 13: *Fanfare for the New Year*, Hampton; *Fantasia and Fugue in g*, S. 542, Bach; *Elevation*, Bergamo; *Fantasia in f*, K. 608, Mozart; *Transformations on the hymn tune "Geneva"*, Carnahan; *Adagio*, Liszt; *Sonatine for Organ Pedals*, op. 11, Persichetti; *Choral in E*, Franck.

EDWARD LUDLOW & ANITA LUDLOW, Lowrey Memorial Baptist Church, Blue Mountain, MS, September 8: *Fanfare and Tuckets*, Roberts; *God of the sparrow*, *God of the whale*, Albrecht; *See that ye love one another*, Pinkham; *Voluntary on "Eventide"*, Haan; *Es ist ein' Ros' entsprungen*, Stearns; *Sortie Breve*, Cundick; *Prelude on "Cradle Song"*, op. 29, no. 1, Thomas; *Holy Night*, Lynn; *The First Nowell*, Ore; *That Hallowed Season*, La Montaine; *Wie schön leuchtet der Morgenstern*, Leavitt; *Angels among us*, Powell; *The Stars and Stripes Forever*, Sousa, arr. Chenault.

JOHN OBETZ, Calvary Episcopal Church, Memphis, TN, September 27: *Introduction and Passacaglia*, Reger; *An Wasserflüssen Babylon*, S. 653, *In dir ist Freude*, S. 615, *Passacaglia and Fugue in c*, S. 582, Bach; *Choral No. 3 in a*, Franck; "O God of Love" (*The Ghosts of Versailles*), Corigliano; "Serene Alleluias," "Outburst of joy" (*The Ascension*), Messiaen.

SYLVIE POIRIER & PHILIP CROZIER, Luçon Cathédral, France, July 9: *Sinfonietta*, Bédard; *Three Duets for Eliza*: nos. 3, 6, 8,

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Samuel Wesley; *Sonata in d*, op. 30, Merkel; *Fugue in e*, op. post. 152, Schubert; *Méditation nuptiale*, Bölling; *Prelude and Fugue in B-flat*, Albrechtsberger; *Dance Suite for Organ Duet*, Kloppers.

RICHARD PEEK, Corpus Domini Church, Parma, Italy, September 26: *Concerto in F* (Autumn), Vivaldi-Wolff; *Pastorale*, Zipoli; *Prelude and Fugue in a*, S. 543, Bach; *Sonata per Organo*, Bellini; *Variations on "America"*, Ives; *Carol Prelude on "Greensleeves"*, Wright; *Sonata da Chiesa*, Peek.

CHRISTA RAKICH, Luther College, Decorah, IA, September 13: *Prelude in e*, S. 548, Trio *Sonata No. 6 in G*, S. 530, *Fugue in e*, S. 548, Bach; *Prelude, Fugue et Variation*, Franck; *Sonata I*, Hindemith; *Passacaglia in f* (in festo Pentecostes), Woodman.

RICARDO RAMIREZ, Nebraska Wesleyan University, Lincoln, NE, September 13: *Prelude and Fugue in B*, op. 7, Dupré; *Trio Sonata VI*, S. 530, Bach; "La Caccia" (The Four Seasons: Autumn), Vivaldi; *All Blues*, Davis; *Huichol, Iroquois; Opening*, Glass; *Variations*, Altman; *Gème Symphonie*, Vieme.

JOHN C. SCHMIDT, with Keith Winking, trumpet, Southwest Texas State University, San Marcos, TX, September 22: *Prelude and Fugue in E-flat*, S. 552, Bach; *Concerto in E-flat*, Neruda; *Fantasia super "Komm, Heiliger Geist"*, S. 651, *Trio super "Herr Jesu Christ, dich zu uns wend"*, S. 655, *Nun danket alle Gott*, S. 657, *Nun komm der Heiden Heiland*, S. 661, Bach; *Suite in C*, Corrett.

D. DeWITT WASSON, St. Luke's Episcopal Church, Lebanon, PA, September 20: *Now the sun's reclining rays*, Simonds; *O for a closer walk with God*, Verrees; *Praise, my soul, the King of heaven*, Manz; *Opus Sacrum: A Suite*, Wasson; *Finale (Sonata I)*, Guilmant.

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PUBLICATIONS/ RECORDINGS

OHS Catalog 1998 of organ and theatre organ CDs, Books, and Sheet Music, 48 illustrated pages in black and red ink, free. Mailed *gratis* to subscribers of **THE DIAPASON** in November, 1997. If yours has disappeared, please request another. Organ Historical Society, Box 26811, Richmond, VA 23261.

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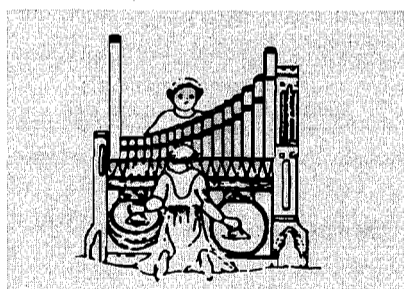


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Hamilton, Stephen. A Celebration in song, prayer, and picture for the blessing of
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Handbell Music. See Nelson.

Hartman, James B. Book Reviews. Jan 6, 8, Feb 8, 10, 12, Mar 8, 10, Apr 6-7,
June 10, Aug 8

Harpichord News. See Palmer.

Herrick. See Huber.

Hildegard von Bingen. See Van Oyen.

Holt, Earl. New Organ Music. Dec 12-13

. . . New Recordings. May 12, Sept 12

Horning, Joseph. Recording the Organ. Part 1: Basic Recording Techniques. Feb
16-18*; Part 2: Microphone Placement. Mar 13-15*

Huber, Kenneth. Christopher Herrick—Lincoln Center Bach Series. Oct 8*

Huestis, Herbert L. The OrganNet Today: A Tangled World-Wide-Web We
Weave. Jan 14-15

. . . Book Review. Dec 8, 10

. . . New Recordings. Nov 10

. . . OrganNet Report. July 17

Hughes, Sarah Mahler. New Organ Music. Mar 12, Apr 10, May 14, Nov 11-12
. . . New Recordings. Feb 12, Mar 10, Nov 10-11

Jones, Perry. The Revival of Bach's Choral Music. Nov 16-17

Lincoln Center Bach Series. See Huber.

Lowry, David. New Organ Music. July 12-13,

. . . New Recordings. June 12, July 10-11, Sept 10, Dec 12

Marigold, W.G. Book Reviews. May 12

. . . New Recordings. Jan 10, Mar 10-11, Apr 10, June 10, 12, July
11, Aug 10, Sept 12-13, Oct 12-13, Nov 10, Dec 12

McCray, James. Music for Voices & Organ. Jan 6, Feb 8, Mar 6, 8, Apr 7-8, May
10, 12, June 8, July 10, Aug 7, 8, Sept 8, 10, Oct 8, 10, Nov 8, 10, Dec 6-7

Mitchell, Franklin. See Tidwell, Walker.

Music for Voices & Organ. See McCray.

Nelson, Leon. New Handbell Music. May 14, June 13, Oct 13, Nov 12

Neswick, Bruce. New Organ Music. Feb 13-14

New Handbell Music. See Nelson.

New Organ Music. See Binford, Ellis, Holt, Hughes, Lowry, Neswick, Robinson,
Schmidt, Schou, Van Oyen

New Recordings. See Binford, Durman, Holt, Huestis, Hughes, Lowry,
Marigold, Schou, Swager

Organ Design. See Regestein.

OrganNet. See Huestis.

Organ Recitals. Jan 21-22, Feb 24, Mar 20, Apr 19-20, May 27-28, June 23-24, July
23-24, Aug 23, 24, Sept 23-24, Oct 24, Nov 23-24, Dec 23-24

Overduin, Jan. Bach and *Die Kunst der Fuge*. May 15-17+

Palmer, Larry. Harpsichord News. Feb 6-8

Parkins, Robert. John Brombaugh and Associates Opus 34. Duke University
Memorial Chapel. Jan 16-17* †

Peterson, Scott. Peterson marks 50th anniversary. Oct 18-19

Promoting the Pipe Organ. See Coleberd.

Polish Organ Music. See Szoka.

Rarick, Ron. The Baroque Organ at Elgin: A Saga. Sept 1, 14-16 *#

Recording the organ. See Horning.

Regestein, Quentin & Lois. The "Right" Organ. Part 1, Aug 13-16; Part 2, Sept
17-18

Rentowski, Wieslaw. See Szoka.

Robinson, Joyce Johnson. New Organ Music. July 13, Sept 13, Oct 13

Ruffatti, Francesco. Gaetano Callido (1727-1813). Organbuilder in Venice. Dec
1, 14-18*†#

Schmidt, Dennis. New Organ Music. Feb 14, Mar 11, May 14

Schou, Larry. New Organ Music. Feb 12-13, Nov 12, Dec 13

. . . New Recordings. May 12, 14, Aug 10, 12, Sept 10, 12

Swager, Brian. Carillon News. Jan 4,* Feb 6,* May 8,* June 7-8,* July 6, 8, Aug
4, 6, Sept 8, Oct 6-7,* Nov 6, 8, Dec 4, 6

. . . Carillon Recordings. Nov 8

Szoka, Marta. From Sonorous Exploration to "Open Tonality": Organ Music of
Wieslaw Rentowski. July 14-17+

Temperament. See Donahue.

Terry, Mickey Thomas. A Second Glance: An Overview of African-American
Organ Literature. May 18-21*+

Tidwell, Burton. In memoriam Franklin Mitchell 1917-1998. Oct 14-15*

Tulan, Fred. See Dodd.

Van Oyen, Marcia. Book Reviews. Oct 10, Dec 7-8

. . . New Organ Music. Jan 10, Feb 14, Apr 10, Oct 13

. . . Portrait of Frank Ferko and his Hildegard Works. June 14-
17*+

Walker, John. In memoriam Franklin Mitchell 1917-1998. Oct 14-15*

Williams, Benjamin K. Erben Organ Restoration. Huguenot Church,
Charleston, SC Knowlton Organ Company. Feb 15*

Honors and Competitions

Benedum, Richard, receives Alumni Award for Teaching, University of Dayton, Dayton, OH. Aug 3

Buthod, William,* wins high school division, Albert Schweitzer Organ Festival/USA. Dec 18

Charles, Terry, honored for 30 years of leading the Kirk Organ Series. May 3

Clapper, Donald L.,* honored at retirement. Apr 3-4

Cowan, Kenneth,* wins Yale Institute of Sacred Music Prize. Mar 2

Davis, Lynne,* named to Dallas Organ Competition jury. Nov 3

Decker, Pamela,* wins second prize in the UNESP International Organ Composition Competition. Apr 4

DuPree, Lurline, wins hymn writing contest. June 4

Engels, Stefan,* wins Concerto Gold Medal at Calgary Competition. Dec 2

Faulkner, Quentin,* awarded a Fulbright Grant. May 4

French, John H., awarded Laughlin Professional Achievement Award, Ursinus College. Aug 3

Golonka, Waclaw,* wins UNISA International Organ Competition. June 4

Goode, David,* wins Recital Gold Medal at Calgary Competition. Dec 2

Hiroe-Lang, Rie,* wins first prize in Chartres Competition. Nov 3-4

Jacob, Francis, wins Concours Musica Antiqua Brugge, 1997. Mar 2

Jacobs, Paul,* wins college division, Albert Schweitzer Organ Festival/USA. Dec 18

Keseley, Benjamin,* wins Kathryn Ulvildsen Moen Scholarship. Dec 3

Lensch, Kristen M.,* wins Gruenstein Organ Competition. Oct 3

Miller, Aaron David, wins Bach Prize at Calgary Competition. Dec 2

Myers, Scott,* wins Vernon deTar Scholarship Competition. Aug 4

Pinkham, Daniel, honored on 75th birthday. Aug 4

Prince-Joseph, Bruce,* named "Outstanding Kansas Citian." July 3

Rose, John,* honored at Trinity College, Hartford, CT. Mar 4

Smoot, Ann Elise, wins AGO National Young Artist Competition. Oct 2

Stulken, Marilyn Kay,* receives OHS Distinguished Service Award. Oct 3

Suter, Erik Wm.,* wins Clementine Tangeman Prize, Yale University. Mar 2

Unger, Johannes, wins first prize in The International Organ Competition, Odense, Denmark. Nov 2

Webber, William A., IV,* wins Fellowship of United Methodists Music & Worship Arts prize. Oct 3-4

Wetzler, Robert, wins ASCAP composer award. Nov 4

Williams, Carol, wins Charles Ives organ Prize, Yale University. Apr 4

Obituaries

Albright, William.* Nov 4

Altenburg, Otto A.* Mar 6

Barnes, Ronald. Aug 4, 6

Baron, Samuel. May 6

Bergink, Herman. Sept 8

Bock, Fred. Oct 4

Caprio, John-Michael.* Mar 6

Cushman, Florence Scholl. May 6

Dixon, William R. Nov 4

Dolmetsch, Carl. Feb 7

Dyson, Ruth. Feb 7

Jones, Geraint.* Oct 4

Joyce, Donald.* May 6

Kajkowski, Kenneth.* July 6

Landwehr, Frederick.* Nov 4*

Malcolm, George. Feb 8

Meyer, Sister Lucilda.* Mar 3

Michelson, Thelma Olava. June 6

Miller, Catherine Ritchey. Mar 3

Mitchell, Franklin.* July 6, Oct 14-15

Myers, Charles. July 6

Russell, Wilbur Franklin.* Feb 4

Self, William. Sept 6

Steinhaus, Phillip.* Nov 4

Tulan, Fred.* June 6

Woodard, Kenneth O. Nov 4

Appointments

Artz, F. Allen,* to Our Lady of Sorrows, South Orange, NJ. Sept 3
Bellocchio, Matthew Michael,* to Marceau & Associates. June 4
Buchanan, Bruce Q.,* to Austin Organs, Inc. May 3
Darlington, Stephen, to President of the Royal College of Organists. Dec 3
D'hollander, Geert,* to University of California, Berkeley. Nov 6
Diaz, James,* to St Michael & All Angels, Dallas, TX. Apr 3
Engels, Stefan,* to Fourth Presbyterian, Chicago, IL. Apr 3
Fedor, David E.,* to St Cassian R.C. Church, Upper Montclair, NJ. Nov 3
Hay, Courtney, to First Presbyterian, Waynesboro, VA. Dec 3
Higgins, John,* to Associate Booking Director, Truckenbrod Concert Artists. Dec 3
Hinton, Heather,* to The Crystal Cathedral, Garden Grove, CA. Mar 3
Hooker, Gregory, to music associate, Cathedral Church of the Advent, Birmingham, AL. Nov 3
Johnson, Jeff,* to Immanuel Church on the Green, New Castle, DE. Dec 3
Jones, Boyd,* to Stetson University, DeLand, FL. June 4
Kraybill, Janet,* to RLDS World Headquarters, Independence, MO. Sept 3
Latona, Peter,* to National Shrine, Washington, DC. May 3
Leach, Brenda Lynne,* to Lowell Philharmonic Orchestra, Lowell, MA. Sept 3
Lensch, Kristin M.,* to First Presbyterian, Nashville, TN. Jan 3
Lowry, David, to Emeritus at Winthrop University, Rock Hill, SC. Apr 3
Lueddecke, Alison J.,* to St James by the Sea Episcopal, La Jolla, CA. Oct 3
Luhn, Barbara, to First Presbyterian, Waynesboro, VA. Dec 3
McLellan, Ray,* to Michigan State University, East Lansing, MI. Feb 6
McClelland, Jeff R.,* to Mississippi College, Clinton, MS. Feb 3
Moore, Edward A.,* to University of Iowa, Iowa City, IA. Sept 3
Neutel, Albert Jr.,* to Reuter Organ Company. Jan 3
Obetz, John,* to Emeritus at RLDS. June 4
Olson, Donald H.,* to President of Andover Organ Company, Methuen, MA. Aug 3
Ouzts, David Perry,* to Grace Cathedral, Topeka, KS. Jan 3
Reed, James, to St Andrew's Episcopal Cathedral, Aberdeen, UK. Aug 3
Schaeffer, Stephen G.,* to Cathedral Church of the Advent, Birmingham, AL. July 3
Suter, Erik Wm.,* to National Cathedral, Washington, DC. Dec 3
Swann, Frederick,* to First Congregational Church, Los Angeles, CA. May 3
Thomashower, James E., to Executive Director, AGO. Mar 3
Thurman, F. Anthony, to Director of Development for the AGO. Oct 3
Van Oostenbrugge, C.P.W., to President of Flentrop Orgelbouww, Zaandam, Holland. Sept 3
Van Ulft, Carlo,* to Centralia, Illinois, Carillon. Nov 6, 8
West, John,* to Lake Avenue Church Creative Arts Academy, Pasadena, CA. July 3
Whaley, Julie Wesling, to Director of Marketing, MTNA. Jan 3
Williams, Carol,* to Cathedral of the Incarnation, Garden City, NY. Nov 3
Young, Christopher,* to Associate Professor, Indiana University. Apr 4

Organ Stoplists

Aeolian-Skinner (Op.1141, relocation) Crystal Cathedral Arboretum, Garden Grove, CA. 4/79*, Feb 20
Andover
 St Michael's Episcopal, Milton, MA. 2/29, tracker,* Aug 19
 First Church Congregational, Boxford, MA. 2/21, tracker,* Nov 19
Bedient
 Bay United Methodist, Bay Village, OH. 2/30 tracker,* Mar 16
 St Anne's Episcopal, Winston-Salem, NC. 2/12, tracker,* May 24
Bradford
 Michael David and Margaret Shell Residence, Evanston, IL. 2/9 tracker,* Mar 1, 16
Brombaugh
 Duke University Memorial Chapel, Durham, NC. 2/25 tracker,* Jan 1, 16-17
Buzard
 First United Methodist, Bellevue, WA. 3/33,* Apr 16
Chartier
 Cathedral of the Prince of Peace, Highlandville, MO. 1/1, tracker,* July 1, 18
Fabry
 (Wicks) McHenry County College, Crystal Lake, IL. 2/16,* May 24
 (Moller) First Presbyterian, Huntington, IN 2/15,* Sept 20
 (Moller) Concordia Lutheran, Berwyn, IL. 2/13,* Dec 19
Faucher
 First Congregational, Camden, ME. 3/28*, Feb 20
Gill (see Warren)
Gober
 St Sosa Lee Roman Catholic Church, Etobicoke, Ontario. 2/14, tracker,* Apr 1, 16
Goulding & Wood
 St Paul's Episcopal, Wilmington, NC. 2/38,* May 1, 22
Hand (Holtkamp)
 Wofford College, Spartanburg, SC. 2/19,* Sept 20



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Harrison & Harrison

Trinity Episcopal, Vero Beach, FL. 3/42,* June 1, 18

Hinners (see Warren)

Jaeckel

First United Methodist, Duluth, MN. 2/5, tracker,* May 22
 Holy Trinity Church, Harlan, KY. 1/2 tracker,* June 20
 St John's Church, UCC, Madeline Island, La Pointe, WI. 2/10, tracker,* Aug 1, 19
 Portative organ. 1/4, tracker,* Sept 19
 Unitarian Universalist Congregation, Shelter Rock (Manhasset), NY. 2/42, tracker,* Oct 19
 Our Savior's Lutheran, Virginia, MN. 2/16, tracker,* Nov 19

Juget

Schaeffer Residence, Birmingham, AL. 2/3 tracker,* July 20
 Thomas Miles, Robert Gary Residence, Cincinnati, OH. 2/3, tracker,* Nov 20

Kajkowski

First Presbyterian, Lewistown, MT. 2/13,* July 20

Klais

Cologne Cathedral, Cologne, Germany. 3/71, tracker,* Dec 20

Marceau

Richmond Beach Congregational, Seattle, WA. 2/18,* June 19

Moller (see Fabry)

Nichols & Simpson

St Catherine of Siena, Portage, MI. 2/23,* June 20

Nordlie

First Reformed Church, Hull, IA. 2/23,* June 19

Pasi

First Church of Christ Scientist, La Mesa, CA. 2/23, tracker,* Aug 20

Reuter

Spirit Lake United Methodist, Spirit Lake, IA. 2/19,* July 19

Rieger-Kloss

Kanawha United Presbyterian, Charleston, WV. 3/32, tracker,* Oct 20

Rosales

St Cyril of Jerusalem Catholic Church, Encino, CA. 3/45, tracker,* Nov 1, 18

Salmen (Reuter)

St Brendan's Parish, Bothell, WA. 2/34,* May 23

Schlueter

Rivermont Presbyterian, Chattanooga, TN. 2/22,* Jan 18
 St John's in the Wilderness, Flat Rock, NC. (choir division) 1/6*, Feb 19
 Holy Trinity Catholic Church, Peachtree City, GA. 2/27.* Oct 1, 20
 Lowell Presbyterian, Lowell, NC. 2/12,* Dec 19

Tindall

Continuo organ; 1/4, tracker,* Sept 19

Visser-Rowland

St Michael Lutheran, Omaha, NE. 2/20, tracker,* Feb 1, 19
 Church of the Holy Spirit, Dallas, TX. 2/21, tracker,* Nov 20

Warren

(Gill relocation) St Anne Catholic Church, Ruskin, FL. 1/4, tracker,* Jan 18
 (Hinners restoration) St Anne Catholic Church, Ruskin, FL. 1/5½, tracker,* Jan 18

Wicks (see Fabry)

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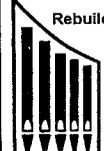
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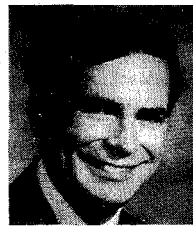
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