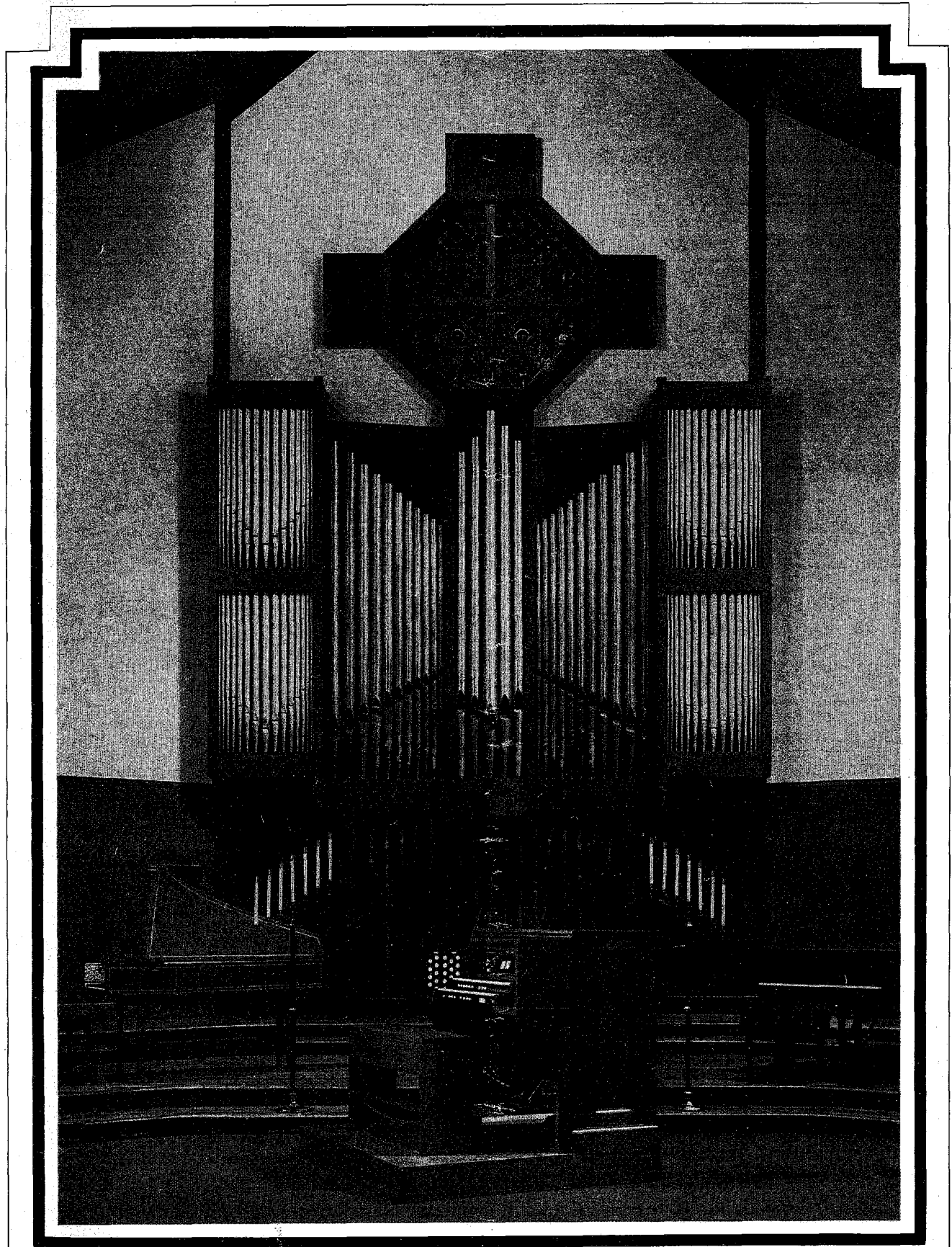


# THE DIAPASON

JUNE, 1989



First Presbyterian Church, San Anselmo, CA  
Specification on page 10



## Letters to the Editor

### Warner Concert Hall—a sequel

In Frank H. Thompson's Letter to the Editor (April 1989 *THE DIAPASON*, page 2), he mentions the Skinner organ located in Oberlin Conservatory's former Warner Concert Hall.

The Skinner Organ Company installed its Opus 667 in Warner Concert Hall in 1928 behind the façade of the previous Roosevelt organ. Skinner shop notes for Oberlin suggest that the 1928 organ was entirely new. It had 53 ranks on three manuals and pedal. Four Skinner organs completed in 1928 marked a new chapter in the life of the Skinner Company. The instruments at Oberlin Conservatory, The University of Chicago Chapel (later, Rockefeller Chapel, Opus 634), Princeton University Chapel (Opus 656), and The University of Michigan, Hill Auditorium (Opus 664) were products of the first collaboration of Ernest M. Skinner and G. Donald Harrison who had joined the Skinner staff in 1927.

In 1949 the Holtkamp Organ Company, under the direction of Walter H. Holtkamp, Sr., was commissioned to rebuild the Oberlin organ. The work was done in stages. In 1950 the Roosevelt façade was removed and a new Positiv and Pedal upperwork were installed. In 1951 a new Great plus a reworked Pedal 16' Principal replaced some existing work. The remainder was done in 1952—some replacement ranks for the Swell (plus transfer of two Swell ranks to the Choir) and three new reeds for the Pedal. At this point the now-70-rank organ included 26 of the original 53 ranks of 1928 pipework. One of the remaining 1928 ranks in the Swell was

replaced about one year later.

In 1963 this organ was removed by Holtkamp. Walter H. Holtkamp, Jr. designed an organ installed in a brand-new Warner Concert Hall in 1964, making use of some of the pipework from the previous rebuild. The 1964 instrument retained five ranks from the 1928 Skinner.

The 1964 organ was removed in 1974 and re-installed at Texas Tech University in Lubbock. The five surviving Skinner ranks may be there.

Roy F. Kehl  
Evanston, IL

### An open letter to the recording industry

I now have the dubious pleasure of owning three new recordings of the King of Instruments (CD format) that contain one track each devoted to the not-so-glorious sounds of the organ as it is turned on . . . blower noise, straining leather, etc. In the year or so since I first ran across this curious circumstance, I have failed to determine the purpose. It is neither informative nor entertaining.

If you feel that a diversion of this sort if necessary, I encourage you to consider what has been done on certain issues of the Organ Historical Society. Give us a brief demonstration of some of the more distinct/unusual stops. Digital technology will surely make this far more entertaining than assorted moans and groans.

Robert Goodwin  
Dallas, TX

## Here & There

A **Franz Schmidt Symposium** takes place June 16–18 at the University of Leeds, England. It coincides with the performance in Leeds Town Hall on June 17 of Schmidt's 1938 oratorio, *The Book with Seven Seals*. Speakers include Lady Susi Jeans, Robert Pascall and Gottfried Scholz. Graham Barber will play a recital of music by Schmidt. Information: Dr. Peter Franklin, University of Leeds, Dept. of Music, 14 Cromer Terrace, Leeds LS2 9JR.

The **Cornell Summer Harpsichord Workshop** takes place June 17–23. Under the direction of Joyce Lindorff, the workshop features a week of master classes, private lessons and practice. Special sessions include figured bass accompaniment, instrument maintenance and tuning, French baroque style, earlier harpsichord repertoire (16th–17th centuries), and new repertoire. Information: Prof. Joyce Lindorff, Center for 18th-Century Music, Cornell University, Lincoln Hall, Ithaca, NY 14853; 607/255-9078, 589-6426.

**Chicago Musical College** of Roosevelt University will offer a Choral Conducting Institute July 10–14, "Conducting Contemporary Music: The Problems and the Joys," featuring 17 hours of master classes with Daniel Moe. The program will also include lecture-demonstrations by Roosevelt faculty members Anne Harrington Heider, Roger Scanlan, and Donald Draganski on vocal health, choral intonation, and bibliographic tools for choral conductors. Information: Linda Berna, Chicago Musical College, Roosevelt University, 430 S. Michigan Avenue, Chicago IL 60605.

The **University of Michigan School of Music** will present its 11th annual International Organ and Church Music Institute under the direction of Marilyn

Mason. The **Organ Week** takes place July 10–14, with daily lectures and master classes by Guy Oldham, Bess Hieronymus, Umberto Pineschi, Robert Glasgow, Harald Herresthal, and Barbara Owen. Church Music Week takes place July 17–21 with the theme, "Your Church Choir: Keep it Communicating!", with a conducting workshop, rehearsal techniques, and carillon instruction. Faculty includes Jerry Blackstone, Margo Halsted, Robert Bastini, Rev. Gerald M. Shirilla, and Michele Johns. For information: George Cavender, 600 Burton Memorial Tower, The University of Michigan, Ann Arbor, MI 48109-1270; 313/764-6118.

The **Institute for Critical Studies of Organ Music (ICSOM)** has recently been founded by Lawrence Archbold and William Peterson. The aim of the Institute is to sponsor events which will bring together scholar-organists for the purpose of serious study of organ music. The Institute hopes to establish a middle ground between the American Musicological Society, with its emphasis on scholarship, and the American Guild of Organists, with its emphasis on performance. Furthermore, the Institute seeks to foster a critical spirit in the investigation of organ music—a spirit to appreciate rather than merely promote, understand rather than merely celebrate.

ICSOM's first event is a symposium on Charles Tournemire, July 15–16, in St. Paul, MN. For further information about ICSOM or the Tournemire symposium, contact: Lawrence Archbold, Music Dept., Carleton College, Northfield, MN 55057; or William Peterson, Music Dept., Pomona College, Claremont, CA 91711.

A **Harpsichord Workshop** takes place July 23–29 at Ranchos de Taos, NM, featuring Larry Palmer and Wm. Neil

# THE DIAPASON

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**Roberts.** The program includes four hours of master classes daily; music of Louis Couperin; Bach "French" Suites; ensemble music for flute and harpsichord; music for two harpsichords; 20th-century harpsichord sonatas by Persichetti, Busoni, and Martinu; recitals, and other events.

For information: SMU in Taos, Perkins Administration, Southern Methodist University, Dallas, TX 75275; 214/692-3657.

**Victorian Village Summer Series** takes place at **Round Lake Auditorium**, Round Lake, NY. The organ recitals feature the 1847 Ferris Organ: July 23, Susan Armstrong-Ouellette with orchestra; July 30, Donald Ingram; August 6, W. Raymond Ackerman; August 13, Rosalind Mohnsen; August 20, Agnes Armstrong and Will Headlee, organ and piano; August 27, pop concert/theatre organ style. All programs take place at 8 pm. For information: Edna Van Duzee, Box 22, Round Lake, NY 12151; 518/899-5726.

The **Third Summer Organ Conservatoire Huddersfield** takes place July 30–August 12, directed by Nigel Allcoat in association with Huddersfield Polytechnic. Classes include Bach, old German, old Italian, classical French, romantic German and French, old English, contemporary, composition, analysis, pianoforte, history and improvisation. Teachers, guest artists and lecturers include Grazia Salvatori, Marie-Bernadette Duforcet, Felix Apra-

hamian, Graham Barber, Naji Hakim, Leslie Howard, David Francis, Piet Kee, Ewald Kooiman, Nicolas Kynaston, and others.

For further information, contact: Ruth Horsfall, The Secretariat, Summer Organ Conservatoire, The Polytechnic, Huddersfield HD1 3DH England; tel. (0484) 22288 X2130.

**Master Schola '89** takes place August 15–21 at the Community of Jesus situated in Cape Cod. The program includes "hands-on" courses and seminars for choirmasters and organists. Advanced-level teaching and training will be under the direction of five Masters: George Guest, Gerre Hancock, Dorothy Richardson, Judith Hancock and Mary Berry. Directors of the Master Schola include Betty Pugsley, Richard Pugsley, Alan MacMillan, and James Jordan.

For further information, contact: The Community of Jesus Master Schola, 11 Bayview Drive, Orleans, MA 02653; 508/255-6204.

The **City of Münster** is hosting the international competition for young organists aged 16–21 years, October 5–9. A first prize (DM 3,000,—) and two prizes for the runners-up (DM 1,500,— and DM 1,000,—) will be awarded. In addition, the winner will receive a special prize of a cultural trip abroad. Martin Blindow is artistic director; the jury is composed of professors from the USSR, the German Democratic Republic, the Federal Republic of Germany,

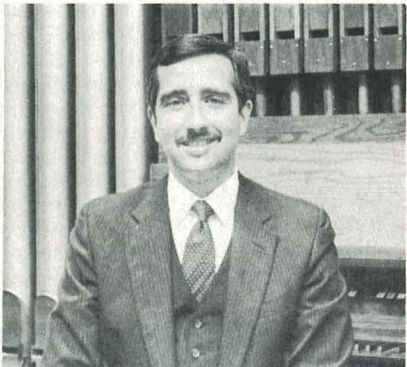


and a representative from the West-deutscher Rundfunk.

For further information, contact: Kulturamt der Stadt Münster, Ludgeriplatz 4-6, 4400 Münster/Westphalia; tel. 0251/492 2118/2119.

**The 1989 International Organ Performance Competition** has been announced by the University of Michigan School of Music in cooperation with Hartford Memorial Baptist Church, Detroit. The competition is open to all organists of any nationality and age. The Elimination Round is by cassette tape recording, due September 1. The Final Round takes place October 7 at Hartford Memorial Baptist Church. Repertoire includes: Bach, *Prelude and Fugue in A Minor*, S. 543; Widor, *Cantilène from Symphonie Romane*, Op. 73; Alain, *Litanies*; and for the final round only, an original work by David Hurd commissioned for the Competition (available for \$9 from David Hurd, General Theological Seminary, 175 9th Ave., New York, NY 10011). First prize consists of \$1,500, a broadcast on Minnesota Public Radio's *Pipedreams*, a performance for the University of Michigan's 29th Annual Conference on Organ Music, and appearances on five additional recital series. Second prize is \$1,000; third prize \$500.

For further information, contact: Dr. James Kibbie, International Organ Performance Competition, The University of Michigan School of Music, Ann Arbor, MI 48109-2085.



**Timothy Albrecht**

**Timothy Albrecht**, Emory University Organist, travelled in March to Peru, where he performed two recitals in Lima, conducted a masterclass, did fieldwork on older Peruvian organs of Arequipa (the Andes southernmost Peruvian provincial capital) and was interviewed by Sol Armonico, the Lima cultural fine arts radio station. T.V. Peru, the national television network, recorded live his Lima organ recital at the Iglesia de San Felipe for broadcast Easter Sunday.



**Susan Armstrong**

**Susan Armstrong** played 15 organ recitals this past year in Massachusetts, Maine, Connecticut, New Jersey, New York, Vermont, Pennsylvania, and California. She will play an AGO Regional pre-convention recital at Sacred Heart Church, Waterbury, CT, on June 18.

**Peter Fyfe** completed 30 years as Organist/Choirmaster of Christ Church, Nashville, TN in January, 1989. In honor of the event, Christ

Church commissioned Gerald Near to compose an anthem. The work, *My soul, there is a country*, was conducted by the composer at an Evensong Concert, January 26. Other works included canticles by Leo Sowerby and *Mass in C*, K. 317 by Mozart, with orchestra, which Peter Fyfe conducted.

Lois and Peter Fyfe moved to Nashville from New York City, where Peter had been assistant to Ray F. Brown at General Theological Seminary, and Organist/Choirmaster at St. Michael's Episcopal Church, and later, St. Paul's Chapel, Trinity Parish.

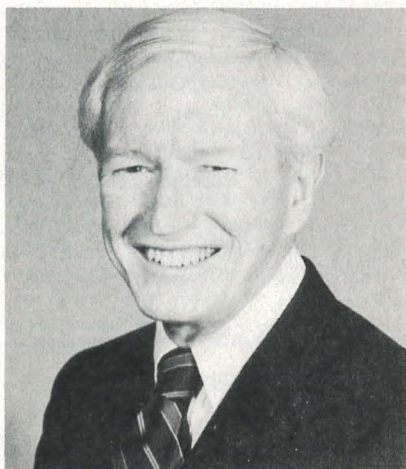


**Dagmar Holtz**

**Dagmar Holtz**, of Lübeck, West Germany, will play concerts in the U.S. September 7-October 5. The programs will include works of Buxtehude, Albinoni, Viitala, Bach, Walther and Holtz.

Oxford University Press and the New York City AGO Chapter presented "An Evening with **Peter Hurford**" at Park Avenue Christian Church on March 15. After a 40-minute recital, Mr. Hurford greeted members of the audience, and autographed copies of his new book, *Making Music on the Organ*. His appearance in New York City came at the end of a tour which included visits to Duke University, Kalamazoo College, Chicago Theological Seminary, the Cathedral of St. Philip (Atlanta) and the First Congregational Church of Los Angeles.

On April 2, the Indianapolis Children's Choir, Butler University Choir, and Philharmonic Orchestra of Indianapolis presented the American concert premiere of **William Mathias'** "musical morality" *Jonah*, with text by Charles Causley. *Jonah* was written for the centenary of the Guildford High School for Girls and premiered at Guildford Cathedral on July 6, 1988. It tells the familiar story of Jonah refusing God's order to preach in the iniquitous city of Ninevah, going away to sea to escape God's wrath, being swallowed by a whale, repenting, and returning to Ninevah where the people repent. The telling of the tale includes a dramatic part for Jonah and narration shared by the solo tenor and the chorus, which also characterizes various crowds, sailors, etc. There is also a role for various recorded natural sounds—the sea, wind, and storm. For information on the work, contact Oxford University Press, 212/679-7300 ext. 7166.



**Clinton Miller**

**Clinton Miller** was honored on November 3, 1988 for 25 years as organist and choirmaster of St. John's Lutheran

Church in Allentown, PA. As part of this celebration the church's adult choir and "friends of music" commissioned an anthem for choir and organ from composer Charles Callahan. At a reception in his honor, Miller was also presented with a cash gift by the church.

His responsibilities at St. John's have included administering and conducting the choir program and the church's sacred music concert series now in its 19th season. In 1969 he supervised the renovation of the church's 1938, 4-manual Ernest Skinner organ. During this period he has twice served as dean of the Lehigh Valley Chapter of the AGO, and as both state and regional chairman (Region III) of the Guild. He is a founding member of the Association of Lutheran Church Musicians (ALCM) and is a Certified Lay Professional of the Lutheran Church in America.

Miller's education was gained at Ohio Wesleyan University and the Union Theological Seminary in New York. His organ teachers have included Rexford Keller, James Darling and Jack Ossewaarde.



**Cherry Rhodes**

**Cherry Rhodes** made two debuts this season. The first was with the Los Angeles Philharmonic under the baton of Simon Rattle. She was organ soloist in Leos Janacek's *Glagolitic Mass* during three concerts last November. This concert was broadcast on KUSC FM and has been heard nationally on public radio. The broadcast features Miss Rhodes in an interview during intermission in which a discussion is included about her own arrangement of the seventh movement, a virtuosic organ solo. The second debut took place at Orchestra Hall in Chicago on February 13. Miss Rhodes performed a solo organ recital of Bach and American music including works by King, Hampton and Mader.



**John Rose**

**John Rose** will be a featured artist at this summer's national convention of the National Association of Pastoral Musicians, the professional association of Roman Catholic church musicians. The evening session on June 27 will offer organ, brass and a choir conducted by Roger Wagner in a program on the theme "Hymns of the Church, an Evolving Tradition." The concert will take place at the Convention Center in Long Beach, CA, using a three-manual instrument by Galanti.

During April, **Gerard Verloop** spent nearly three weeks investigating 36 old American organs in Pennsylvania, New York, and New England. Mr. Verloop is editor of the Dutch organ journal *De Mixtuur*. The tour was arranged by E. A. Boadway, David Levine, Patrick



**Gerald Verloop, Alan Laufman, E. A. Boadway**

Murphy, Barbara Owen, Stephen L. Pinel, Larry R. Pruett, and Keith B. Williams. Included were instruments by Henry Erben, E. & G.G. Hook, David Tannenbergh, Richard M. Ferris, Jesse Woodberry, J.H. & C.S. Odell, and Hilborne Roosevelt. Plans are being considered for a similar tour next year.

A multilingual **Organ Dictionary** has been published by Wilfried Praet in collaboration with Henrik Jørgensen (Danish), Bjørn F. Boysen (Norwegian), Carl-Gustav Lewenhaupt and Mads Kjersgaard (Swedish), and David G. Hill (Esperanto). The 300-page dictionary treats over 800 organ-related subjects in 10 European languages and Esperanto, and includes illustrations of all technical parts. The book is arranged according to subject: action, windchest, pipes, etc. An alphabetic index in each language concludes the dictionary. The *Organ Dictionary* is published in the following languages: English, German, Dutch, Danish, Swedish, Norwegian, French, Spanish, Catalan, Italian, and Esperanto. For further information, contact: CEOS v.z.w., Suikerdijkstraat 40, B 2730 Zwijndrecht, Belgium.

Call for papers, short recitals and lecture-demonstrations for the **South-eastern Historical Keyboard Society** annual conclave at Augusta College, Augusta, GA, March 8-10, 1990. Each presentation should be timed to no more than 25 minutes. Please submit proposals, with a list of audio-visual requirements, by November 1, 1989, to Dr. Calvert Johnson, Box 922, Agnes Scott College, Decatur, GA 30030 (404/371-6259).

The major events of the conclave will include: March 8, Igor Kipnis (fortepiano and harpsichord recital); March 9, Elaine Thornburgh lecture, "The Age of Transition between the Harpsichord and Fortepiano," plus a lecture-demonstration showing a professional violinist (who lacks expertise and training in Baroque-playing technique) how to adapt to Baroque technique; March 10, Gustav Leonhardt (harpsichord recital).

**M. P. Möller Inc.**, Hagerstown, MD, has been purchased by a group of four individuals headed by a Washington, D.C., businessman. Ronald F. Ellis will continue as president of the firm. M. P. Möller, III, will remain on the Board of Directors and also serve as consultant to the company. If all conditions are met, closing on the sale is scheduled to take place by June 30. A major recapitalization is planned, with substantial investments to be made in machinery, methods, processes, and a new factory facility to be built north of Hagerstown, adjacent to the regional airport.

Founded in 1875, Möller presently has a two-year backlog of contracts for instruments utilizing electro-pneumatic, electric slider, and mechanical action; all told, Möller has built nearly 12,000 new organs and rebuilt 1,100 more.



## Appointments



John Ayer

John Ayer has been appointed Musical Director of the Memphis Boychoir, a non-profit, ecumenical vocal organization comprised of boys who are currently enrolled in the fourth through seventh grades. Mr. Ayer also holds a position as organist and choirmaster at St. John's Episcopal Church, where the boychoir is based. A native of Boston, Mr. Ayer received a BMus degree in organ and choral conducting from the Hartt College of Music in Hartford, and holds graduate degrees in organ performance and sacred music from Southern Methodist University in Dallas. He is presently a doctoral candidate at The Eastman School of Music, where he continues to study with David Craighead. He has served positions as assistant to Allan Wicks at Canterbury Cathedral, England, and as Chapel Organist and Director of Choral Activities at Tabor Academy in Massachusetts. In 1985, he was appointed Music Fellow at St. Thomas Church in Man-

hattan, where he studied under the tutelage of Gerre Hancock. Other organ teachers have included Marlan Allen, Robert Anderson, Edward Clark and Russell Saunders. Choral teachers have consisted of Gerald Mack, Donald Neuen, Lloyd Pfautsch and Murray Somerville. Mr. Ayer resides in Memphis, TN, with his wife, Diane Meredith Belcher, concert organist.



Leonard Ciampa

Leonard Ciampa has been appointed Director of Music at the First Baptist Church in Jamaica Plain, MA, and Director of I Cantori Perosiani. At First Baptist his duties include playing for services, directing the choir, and playing monthly recitals on organ and piano. The church houses a completely unaltered three-manual 1859 E. & G.G. Hook, meticulously restored by Msrs. Lahaise in 1966 and curated by that firm for three generations. I Cantori Perosiani is a new, all-professional choral ensemble specializing in the neglected masterpieces of Lorenzo Perosi (1872-1956). ICP accompanist is K. Bryan Kirk, Director of Music at the Golden Hill United Methodist Church

in Bridgeport, CT. Patrons of I Cantori Perosiani receive free admission to all events, in addition to *Musica Magna et Vera*, a monthly newsletter featuring articles and essays by famous organists, etc. Those wishing to become members may send \$25 to I Cantori Perosiani, P.O. Box 60, Revere, MA 02151. Ciampa is currently in his tenth year at the Extension Division of New England Conservatory, having studied piano with Ronald Tardanico and Wha Kyung Byun, organ with Yuko Hayashi and Gregory Crowell, conducting with Daniel Riley, and voice with William Cotton.



Douglas Himes

The Allen Organ Company of Macungie, PA, has added a new member to its sales staff. Douglas Himes began his formal music training at the age of 5 and began his teaching career with private students at the age of 15. He has studied organ in this country with Lee S. Dettra and Robert Sutherland Lord. His European training was under the tutelage of Jean Langlais and André Marchal in Paris and Heinz Wunderlich in Hamburg. Formerly assistant university organist at the University of Pittsburgh, he has made numerous concert appearances at colleges, universities, and churches both in the United States and abroad. He was a Fulbright Research Scholar in Salzburg, Austria, and an Andrew W. Mellon Pre-doctoral Fellow at the University of Pittsburgh, where he earned his Ph.D. in historical musicology. He has published articles in both English and German on a variety of topics.

Dr. Himes comes to Allen from Virginia Beach, where he served as Director of the Center for the Arts at Old Dominion University and Director of Music at the First Lutheran Church, Norfolk. His current responsibilities are in the area of marketing, and his facility with languages will be an asset in international sales.

The Rev. Theodore W. Ripper has assumed the duties of organist and choirmaster at St. Andrew's Episcopal Church in Roswell, NM, where he will play a two-manual, 23-rank mechanical action organ by Gene Bedient. The organ is in the style of a late 17th-early 18th-century north German instrument and employs Kirnberger III temperament. Mr. Ripper formerly held full-time church positions in Pennsylvania, Georgia, Illinois and Florida and taught at the University of South Dakota, Carnegie Mellon University and Millikin University. His anthems are published by Randall Egan (The Kenwood Press), and his organ works are frequently included in *The Organist's Companion*.

## Here & There

The Association of Lutheran Church Musicians has announced a placement service for musicians seeking part-time and full-time employment in Lutheran churches. There is no charge to churches to list available openings, nor

is there a charge to ALCM members to receive the monthly mailing. Requests should be sent to Norma Aamodt-Nelson, 15044 Parkside Ave., Oak Forest, IL 60452; 312/687-2246. For information on the ALCM and membership, contact: ALCM, 5101 16th St. NW, Washington, D.C. 20011.

Early Music America announces publication of the second issue of *Historical Performance*, the Journal of Early Music America. Its material, like that of the inaugural issue released last spring, reflects EMA's involvement with the entire field of historically-informed performance, from questions of performance practice to discussions of particular repertory. There are also cogent discussions of issues relating early-music activities to the musical mainstream.

For further information about *Historical Performance* and/or Early Music America, call Joan Parsley, Public Relations Chairperson, at the Historical Keyboard Society of Wisconsin, 414/258-6133, or Daniel Nimetz or Johanna Rose at the EMA office.

St. Peter's-in-the-Loop Catholic Church, Chicago, has released a Compline Tape Set, for each day of the week, sung in English to the traditional chant, recorded by the church's Schola Cantorum. The two-tape set contains the Compline service for each day of the week, with proper reading, psalms, and prayers. The parts of the service are the same in the Roman Catholic *Liturgy of the Hours*, the Episcopal *Book of Common Prayer*, and the ELCA *Lutheran Book of Worship*. At the end of each service, there is a hymn for the night hours. The booklet included with the tapes has all of the text and music needed to follow the tape or sing along. The tapes are available for \$15 from Liturgy Center, St. Peter's-in-the-Loop Catholic Church, 110 West Madison St., Chicago, IL 60602; 312/853-2412.



Helen Ward Mannix performed at the University of Connecticut, in a concert co-sponsored by the University and the Northeast Connecticut AGO. In attendance were, left to right: Randy Semagin, Fred Jodry, Diane Luchese, Helen Ward Mannix (seated), Christa Rakich (AGO Dean and UConn Faculty), Meg Smith, and Ted Huffmire (below).

The winners in the Marian Hymn Contest have been announced by the Huron Valley Chapter of The Hymn Society of America.

The winning lyrics were written by Sister Mary Frances Fleischaker, O.P. of the Adrian Dominican Sisters in Adrian, MI. The winning tune setting was composed by Mr. Alfred Fedak of Somerville, NJ. Sister Mary and Mr. Fedak each received a \$300 prize from the co-sponsoring HSA/HVC Chapter and The Liturgical Commission of the Catholic Diocese of Lansing, MI.

The judges also announced that the musical settings submitted by Mr. Thomas Pavlechko, Cuyahoga Falls, OH; Mr. James R. Biery, Wallingford, CT; Mr. Ron Stolk, Washington, D.C.; Mr. George Blackney, Lansing, MI; and Mr. Jerald Hawhee, Cedar Rapids, IA, were outstanding and deserved special

The University of Michigan, Ann Arbor, Michigan  
in cooperation with  
Hartford Memorial Baptist Church, Detroit, Michigan

## 1989 International Organ Performance Competition

The Competition is open to all organists of any nationality and age.

### Elimination

**Round:** Tape and \$35 Registration Fee must be received by September 1, 1989.

**Final Round:** Saturday, October 7, 1989

**First Prize:** The Charles G. Adams Prize of \$1,500  
A broadcast for Minnesota Public Radio's *Pipedreams* series, heard nationally on the American Public Radio network  
A performance for the University of Michigan's Twenty-Ninth Annual Conference on Organ Music

Recital appearances on the following series:  
Albion College, Albion, Michigan  
Grace Episcopal Church, Grand Rapids, Michigan  
Hartford Memorial Baptist Church, Detroit, Michigan  
Morehouse College, Atlanta, Georgia  
Trinity Cathedral, Trenton, New Jersey

**Second Prize:** \$1,000

**Third Prize:** \$500

For repertoire and application information, please contact:

**Dr. James Kibbie**  
The University of Michigan School of Music  
Ann Arbor, Michigan 48109-2085



mention. Nearly two hundred lyricists and composers (U.S., Canada, U.K.) submitted entries. Entrant fees and gifts from many benefactors helped to fund the awards and the administration of the hymn search.

The Hymn Society of America is an ecumenical body of music ministries and individuals throughout the United States. Its purposes include the promotion of hymnody, sacred music talent and the preservation and development of congregational song. The Huron Valley Chapter in its two short years has sponsored a lyric contest and a tune search centering upon the 1988 Marian Year proclaimed by Pope John Paul II. It has also sponsored two Hymn Festivals.

The Wicks Organ Company has released an updated and revised version of its original "Guide for Architects" booklet which is now being distributed under the title of "Wicks Technical Guide." The booklet treats the various conditions of room environment which are necessary for an ideal worship space for both the spoken word and music. Some of the topics include: How to determine proper organ size given the capacity of the room; Organ placement for optimum performance; Acoustical considerations; and Technical requirements for winding and electrical work. For further information, contact: Wicks Organ Company, 1100 Fifth Street, Highland, IL 62249; 618/654-2191.

The Duet Book, compiled and arranged by Donald Ripplinger, published by Universe Publishers, has been reprinted and, after a year's absence, is now available from Theodore Presser Company, selling agent. The book, a collection of 12 sacred duets for two equal voices, was a sell-out upon its initial release a few years ago.

While arranged to be sung by two women or two men, the selections can be performed by a mixed duo or even with two-part mixed choir. The tuneful nature of the melodies is such that they could be offered effectively by a soloist if desired. The accompaniments are straightforward, simple and easily adapted to either piano or organ. Taken mostly from 19th-century and early 20th-century hymntunes, the subject matter is inspirational and uncomplicated, and the tunes, if not all well-known, have a solid, familiar sound. *The Duet Book* is available from music dealers nationwide at a list price of \$9.95.

Lillenas Publishing Company invites choir directors to request their free copy of the 1989 Christmas Previews Excerpt Cassette. It features portions of three new Lillenas choral releases: *Let Heaven and Nature Sing*, for SATB by Dave Williamson; *The First Light*, for easy choir by Tom Fettke; and *Christmas comes to Lone Star Gulch*, a children's musical by Joseph Linn and Paul M. Miller. Lillenas Publishing Co., Box 419527, Kansas City, MO 64141.

The Library of Congress has released a guide to microfilmed silent film music in collections of the Library and the Museum of Modern Art in New York City. *Music for Silent Films, 1894-1929: A Guide* provides a means of locating scores and musical cue sheets made for films of the silent era.

The book begins with a discussion about the nature, history and presentation of musical accompaniments for silent film by the composer Julian Anderson, a Reference Librarian with the Library's Music Division. The individual entries are arranged alphabetically by film title for both the Library's collection and that of the Museum of

Modern Art. The book also contains photographs of show scores, cue sheets, film music composers, famous film orchestras, and movie theatres.

This 232-page publication, no. 030-000-00199-1, is available for \$27.00: Dept. 36-DV, Superintendent of Documents, Washington, DC 20402-9325; 202/783-3238.

## Nunc Dimittis

Randall Jay McCarty, Seattle musician and expert on historical keyboards, died February 10 of complications arising from AIDS. He was 37. Despite his illness, he continued his work as musician at St. Paul's Episcopal Church. He also continued performing an average of two concerts a month, sponsored by such organizations as the Early Music Guild, a Seattle organization that McCarty helped found. He was also a founder of the Western Wynde Consort, which, with his programs on KRAB-FM, introduced Medieval and Renaissance music to an audience of thousands in the Northwest; the Seattle Chamber Singers; and of the Pacific Northwest Chapter of the Organ Historical Society. He was an active member of the OHS, performing at many of the national conventions, most recently the 1988 San Francisco, and the AGO.

For several years McCarty played continuo for the Seattle Bach Ensemble, and taught music at Pacific Lutheran University in Tacoma. He was curator of instruments for the Museum of History and Industry, where he was responsible for the installation of the museum's Aeolian player organ. He also helped install and maintain other area organs, including many 19th-century instruments relocated through the Organ Clearing House. McCarty's musical colleagues decided not to wait for a funeral to honor him with music. Last June they organized a concert at St. Paul's which packed the church, raising over \$3500 for the NW AIDS Foundation.

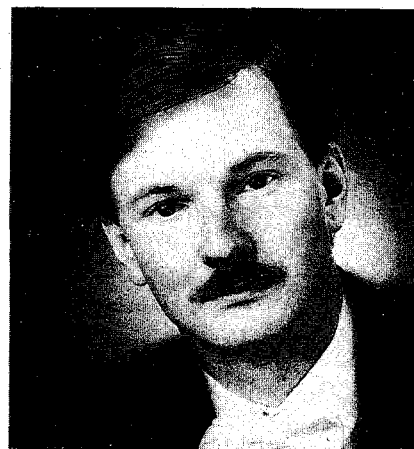
Since his death, several major musical events have been dedicated in McCarty's honor, including the Monteverdi *Vespers of 1610* performed by the Portland Baroque Orchestra, directed by Ton Koopman of Amsterdam; a recital of works by J.S. Bach performed by flutist Jeffrey Cohan; the *Elijah* of Felix Mendelssohn, by the choirs and orchestra of Pacific Lutheran University; and an improvised organ symphony by William Porter at St. Mark's Cathedral. A memorial concert was performed at St. James Cathedral featuring Bach's Cantata 106 and the Fauré *Requiem*.

Brayton Stark died December 17, 1988. Born September 20, 1895, in Stamford, CT, he studied organ at the Guilman School of Music in New York City, graduating in 1917 and becoming a Fellow of the AGO. After a short period of duty in the U.S. Army (1918-19), he became organist and choirmaster at Christ Church, Corning, NY. In 1927, he was appointed University Organist at Denison University, Granville, OH. He earned a Bachelor of Music in 1932 and a Bachelor of Arts in 1933 from Denison. He received the Master of Music from Harvard University in 1941.

Stark retired as Professor of Music and University Organist from Denison in 1961. He then spent his summers in Estes Park, CO, where he completed the building of a three-manual pipe organ.



Lynne Davis



Jesse Eschbach

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 David Mulbury ♦ Michael Murray  
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 Thomas Richner ♦ McNeil Robinson  
 John Rose ♦ John Scott  
 Herndon Spillman ♦ Ernst-Erich Stender  
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 Marianne Webb ♦ John Scott Whiteley  
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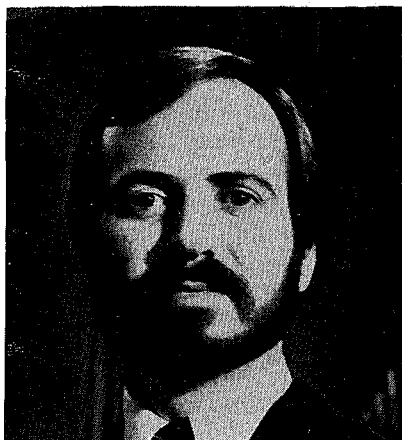
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 John Gillock & Kathleen Bride  
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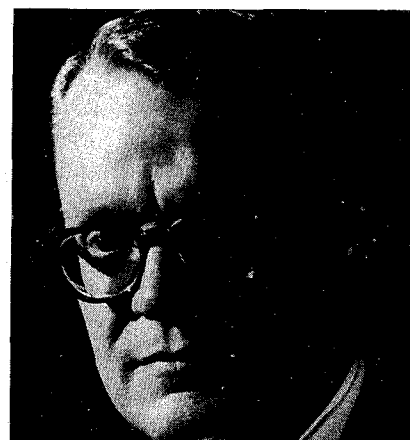
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## Music for Voices and Organ

by James McCray

### Music for double choir

When was the last time your church or school choir performed a work for double choir? In many situations, it may be too difficult to remember the date, but it is highly probable that the work may be remembered. If so, that suggests that there was something special about learning and performing music for double and/or antiphonal choir. Congregations are fascinated by the "stereo" effect; singers enjoy the more individualized responsibility of having eight lines with fewer singers on a part; and, almost everyone sees the text being sung in a new perspective.

Then, if that is true, why do so few choirs perform double choir music? Often, there is a feeling that to divide the group into smaller ensembles loses security, and frequently there are not enough "leader" singers to hold everything together. In some cases, that is true. However, there are many solid choirs singing regular church services each week who have the musicianship and vocal ability to perform antiphonal works.

In some repertoire, especially that of the Renaissance, it is possible to add instruments to one of the choirs (or even both) to give more support. It was not uncommon to find late Renaissance and early Baroque works performed with one choir of *only* instruments. There are many possibilities; choir directors should investigate and program a double choir work to add a fresh dimension to the regular Sunday/concert format.

For those groups wanting even greater impact, the choirs should be positioned so that there is considerable distance between them. If possible, a

balcony might be used; or place the groups so that the listeners are between the choirs to make the music more dramatic. For some churches and directors this may be too theatrical, and intrude on the spirit of the worship services. Yet, at churches such as Saint Mark's Cathedral in Venice and ultimately throughout Europe, the spacial separation of choirs was encouraged by the musicians and the leaders of the church.

Another suggestion is to combine two separate church choirs for a double choir work. This permits each choir to learn its part in isolated rehearsals, and then come together for final rehearsals and performance. Separate identities are maintained. If service schedules warranted and the distance between churches was not too great, it might be possible to perform that work on the same Sunday in both worship services. That certainly points out the universality of the textual and musical message! Each director would have a opportunity to conduct the work in his/her own church, and the singers will be able to share their talents with a new congregation. Everyone wins. Furthermore, it may introduce the choirs and congregations to a new type of repertoire that has never been heard as part of their liturgy.

Give some consideration to embarking on this venture. To help you on your way, repertoire for double choir is featured this month. Also, in addition to those works which are discussed, there is a list of other suggested works with a rating of level of difficulty.

**O Jesu mi dulcissime**, Giovanni Gabrieli (1557-1612), 2 mixed choirs with optional instrumental parts for each vocal line, Unicorn Music Company, 1.0024.2 (Ft. Lauderdale, FL), \$2.25 (M+).

This Christmas motet is taken from Book I of Gabrieli's *Sacrae Sinfoniae* of 1597, and has been edited by Leonard Van Camp and Allen Larson. Both Latin

and English texts are provided. In addition to the more common brass parts which are suggested and are for sale, the editors have also provided woodwind parts on a rental basis. The music is contrapuntal with an equality between the two choirs; the voices are divided SATB/ATBB. The music is exciting with some moderately high parts for the baritones in the second choir.

**Venite Populi**, KV 260 (248a), W.A. Mozart (1756-91), 2 SATB choirs, organ and optional 2 violins, cello/bass/bassoon continuo, Hansler-Verlag, HE 21.001/01, \$4.90 full score (M).

The full title of this somewhat unknown work is *Offertorium de venerabili sacramento "Venite populi,"* and it probably dates from about 1776 when Mozart was 20 years old. Although the original score has only basso continuo accompaniment, other violin parts were discovered and have been added to this score by the editor Klaus Hofmann. Hansler editions are of high quality in both authoritative and cosmetic areas. They look good and usually are the result of careful musicological work; this edition is no exception. This full score is 32 pages long which is not a particularly extended work, and the choral parts are available in a less expensive edition (HE 21.001/05). Homophonic choral textures dominate with some contrapuntal moments; only a Latin text is given for performance; the translation is given and concerns Communion. Lovely music that will be a fine addition to a choir's repertoire.

**Alleluia**, Jakob Gallus/Handl (1550-1591), 2 SATB choirs unaccompanied, E.C. Schirmer, No. 2458, \$.60 (M-).

The subtitle is *De Resurrectione et Ascensione Domini nostri Jesu Christi*, and the editor, Daniel Pinkham, has provided both Latin and English versions for performance. This work is brief and has limited text other than the title. The choirs sing homophonically with antiphonal phrases in the alleluia areas. The tenor is written in bass clef in both choirs; there is no reduction of parts because of the simplicity of the choral notations on two staves. This work is simple enough for most choirs and generally has comfortable ranges in all voices with a few high "g's" for tenors.

**Deus in adiutorium Domine**, Antonio Vivaldi (1678-1741), 2 SATB choirs, soprano solo and 2 chamber orchestras, Walton Music Corp., WM-106, no price given (M-).

There are four movements of which the last three are the Gloria Patri. The soprano solo sings the opening of the Gloria; she has some long melismas and while her part is not difficult, a good singer will be needed. The last two movements are brief and join the two choirs as one. The main movement is a setting of Psalm 69 with the choirs treated in typical Vivaldi block-chord fashion. The phrases often have repeated, pulsating chords that toss the motives between the two choirs. The orchestra parts are available on rental; Orchestra I: strings, oboe I & II, optional bassoon and keyboard continuo; Orchestra II: strings and keyboard continuo. The scoring is somewhat confusing and the editor, Mason Martens, states regarding the oboe doublings of violin parts that "the situation is so ambiguous that conductors will have to choose for themselves which part or parts to double with oboe." The basso continuo suggests organ although harpsichord could be used for one or both if necessary. This is easy music that will be accessible to most choirs.

**Terra Tremuit**, Josef Rheinberger (1839-1901), 2 SATB choirs unaccompanied, Arista Music Co., AE 214, \$.45 (M).

After the one-page opening of the Latin text, most of the work is a contrapuntal setting of "Alleluia." There are a few seventh chords, but the harmony is conservative with much less color than would be expected from this period/composer. The lines are easy to sing

and each section is exposed during the counterpoint. A brief motet that can be sung by most average choirs.

**Magnificat**, Giovanni Battista Martini (1706-1784), 2 SATB choirs, 2 violins and organ, Mark Foster Music Co., MF 417, \$3.00 (M).

The editor, Richard Bloesch, points out that Martini wrote 7 Magnificats for double choir as well as 6 for three choirs and 16 for four choirs. This one, in G Minor, contains the original figured bass notations which have been realized. The violin parts serve more as obligato style instruments and do not dominate the texture, but they are used throughout the entire setting including the Gloria Patri. Only a Latin performing edition is given. The choirs usually are treated in homophonic settings with a mixture of antiphonal and overlapping writing. The music is not difficult and suitable for typical church and high school groups seeking quality literature.

**Messa Concertata**, Francesco Cavalli (fl. 1640-75), 2 SATB choirs, 8 solo voices, orchestra and organ, Faber Music Ltd. (C. Schirmer), Ed. 2787 (D-).

The orchestra calls for 3 cornetti, 3 trombones, strings, harpsichord and 2 organs if possible. This extensive mass has a 50-minute duration, a Latin text, and will require solid performers. The soloists are used throughout and offer contrast to the full choirs. Cavalli was an important musician who followed Monteverdi as the leading Italian composer. He wrote many operas in addition to church music. This is a major work with the typical movements, some with sub-sections; it is festive in style. The concertato technique, which was prevalent at that time, adds significantly to the performance and will have appeal to the audience.

### Additional double choir settings

*Nun Danket alle Gott*, Samuel Scheidt (1587-1654), Hansler-Verlag No. 172, no price, 2 SATB unaccompanied (M).

*In Dulci Jubilo*, Samuel Scheidt, Arista Music Co., AE 237, \$.45, 2 SATB unaccompanied (M+).

*In Convertendo Dominus* (Ps. 125), Adriano Willaert (1490-1562), 2 SATB with organ, Belwin Mills, 2469, \$1.50 (M).

*Deutches Magnificat*, Heinrich Schütz (1585-1672), G. Schirmer, 2665, \$.25, 2 SATB unaccompanied (M+).

*Missa Romana*, G. B. Pergolesi (1710-1736), 2 SATB choirs, SATB soli, 2 orchestras, Eulenburg, GM 172 (C.F. Peters) (D).

*Popule Meus*, Tomas Victoria (1548-1611), 2 SATB unaccompanied, Associated Music Pub., A419 (E).

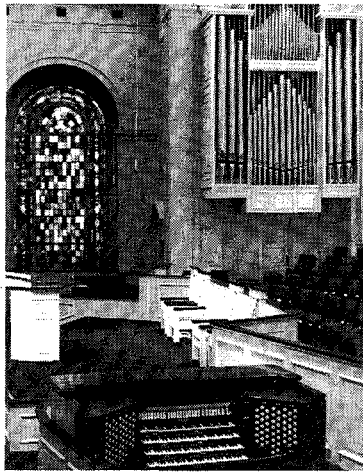
*Psalm 150*, J.P. Sweelinck (1562-1621), 2 SATB choirs with organ, E.C. Schirmer, 2790 (M+).

## Book Reviews

*Baroque Music Today: Music as Speech*, by Nikolaus Harnoncourt, translated by Mary O'Neill. Amadeus Press, 1988. 205 pages. \$19.95 plus \$3.00 shipping, available from the publisher, 9999 S.W. Wilshire, Portland, OR 97225.

The performances and prize-winning recordings of the major figures of the Baroque and Classical periods—Monteverdi, Vivaldi, Bach, Handel, Haydn, Mozart, and others—by the *Concentus Musicus Wien*, led by its founder and distinguished conductor Nikolaus Harnoncourt, have been acclaimed by the musical public and critics alike for over two decades. This collection of essays on the interpretation of historical music provides insights into the conductor's musical philosophy which guides the performances of his ensemble. The author's objective is to apply our knowledge of historical performance practices, including successive stylistic changes and innovations, to the modern

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interpretation of masterworks of the past.

There are 27 essays of varying length, representing a selection from the essays, talks, and lectures that Harnoncourt has given from 1954 to 1980 in his capacity as musician and teacher. They are arranged under three headings. Part I, Basic Principles of Music and Interpretation, deals with the performance of historical music generally, with specific reference to the training of musicians; problems of notation, tempo, and articulation; and questions of musical sound relating to old instruments and present-day performance. Part II, Instrumentarium and Musical Discourse, includes brief essays on stringed instruments and the Baroque orchestra, along with more substantial excursions into the central topic of music as a language. The concluding Part III, European Baroque Music—Mozart, consists mainly of shorter pieces on problems of performing the works of some major composers of the period under consideration—Vivaldi, Telemann, Handel, and Bach—and observations on the peculiarities of Austrian, Italian, French, and English nationalistic styles.

Harnoncourt argues that present-day performances of earlier music are emasculated, apathetic, and monotonous; they lack the elements of expectation, shock, and surprise that accompanied performances in their own time, in much the same way that unfamiliar contemporary music affects audiences today. While it is clearly impossible to turn back the clock entirely, vital and exciting performances are possible, although they must be based upon a thorough knowledge of the stylistic features of earlier times, gleaned from theoretical treatises, musicological research, reports of performances, and composers' indications in the musical scores. Authenticity, therefore, is a product of education and understanding, whose objective is the restoration of unfamiliar content for performers and listeners alike.

Taking his cue from a common theme in writings on music during the Baroque era that described music as a language of tones involving dialogue and confrontation, Harnoncourt stresses the need to relearn its vocabulary (melodic, rhythmic, and harmonic content), syntax (form and structure), spelling (notation), and pronunciation (articulation and dynamics)—I am here reconstructing a parallel that is often only implicitly stated. Music, like speech, also exhibits dialogue (antiphonal exchanges, instrumental separation), rhetoric (introduction, statement, proposition, argument, refutation, and conclusion), and physical gesture. The expression of emotions is also a common feature.

The implications of this apparently straightforward theory are wide-ranging. The education of the "total" musician must develop understanding through study and research into optimal performance conditions, as well as technical preparation. The acquisition of a knowledge of former written and unwritten rules of performance will resemble the way in which a speaker develops increasing facility in a foreign language. In music, this involves an understanding of such refined matters as tone decay, the dance steps associated with the music, the difference between "noble" and "ignoble" tones, varieties of dotted notes, the appropriateness of embellishments, the emotional characteristics of keys within various systems of tuning, the relative positions of performers in ensembles, and hall acoustics, among others.

The tonal characteristics of older instruments, whether played solo or in orchestral ensembles, is second only in importance to stylistic technique in the interpretation of older music. The Baroque orchestra, like the Baroque organ, was softer, yet sharper, more aggressive, and more colorful than modern ensembles. The vital sound of the harpsichord, the "soul" of the Baroque orchestra, has been lost, however, in those modern instruments constructed according to piano

manufacturing techniques rather than musical considerations. It is Harnoncourt's hope that listeners, too, will become more informed and attentive to the inherent qualities of early music, appropriately interpreted, and will regain some of the passionate enthusiasm of former times (even including vociferous expressions of approval or disapproval at each new or unusual musical feature of a particular performance?).

For those who are unfamiliar with the ramifications of the concept of music as a language, the exposition of this idea and its application to musical interpretation will come as a revelation. The idea, of course, is not new; the Greeks did not distinguish between poetry, song, and music. However, with the increasingly "abstract" character of music over time, the view of music as a language has come to be treated more as suggestive metaphor rather than as a literal description of music as a complex emotional experience. The challenge, therefore, lies in the elaboration and working out of this intriguing notion.

Harnoncourt's account needs to be supplemented by additional conceptual distinctions which go beyond the elementary description of music as a lan-

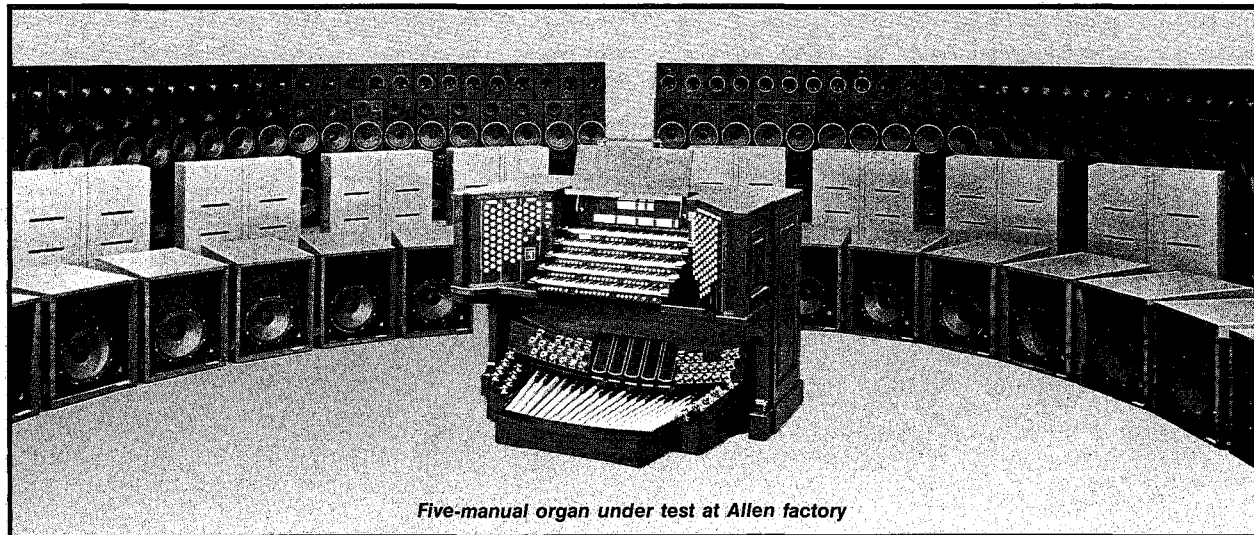
guage having semantic (vocabulary) and syntactical (grammar) dimensions. Moreover, this must be connected with the claim that music somehow embodies or expresses emotion. In some contexts, Harnoncourt's view resembles the formalism of Eduard Hanslick in *The Beautiful in Music* (1981), an intellectual approach which involves the perception of dynamic musical properties and the indefinite emotions which accompany this experience. This would be most consistent with the "abstract" character of much Baroque music. At other times, his orientation seems closer to the referentialist position of Deryck Cooke in *The Language of Music* (1959), which treats music as capable of transmitting clearly defined messages and expressing definite emotions within a tonal context shared and understood by composers and listeners alike. Finally, his treatment of music as a system of tonal expectations, conflict, response, and resolution closely resembles the exposition of this idea in terms of musical meaning and information theory in Leonard Meyer's psychological approach developed in his *Emotion and Meaning in Music* (1956), *Music, The Arts, and Ideas* (1967), and *Explaining*

*Music: Essays and Explorations* (1973). On the whole, however, this implicit theoretical eclecticism may be justified by different values inherent in various nationalistic styles: Italian (extroverted, theatrical, formless), French (controlled, graceful, disciplined), English (melodic, subtle, refined), for example.

This book bears some of the characteristics of the musical speech it describes: from time to time discursive, repetitive, anticipatory, hesitant, redundant, and incomplete—all inevitable in a collection of essays on a common theme, written over a period of time (the essays are undated). While a strict linear exposition and coherent development of ideas is lacking overall—although most of the essays exhibit these desirable features internally—it is approximated by the topical arrangement and sequence of essays. The lack of an index is a hindrance to further research, as is the omission of a bibliography of infrequent references to theoretical treatises.

The exemplary, transparent, and highly readable translation of this book, originally published in 1982 as *Musik als Klangrede*, provides extremely useful insights for the practical aspects of

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musical aesthetics and education, with much stimulating material for listeners, performers, and music-lovers generally. A selected discography of recorded performances, mostly by *Concentus Musicus*, conducted by the author, supplies a convenient reference for further explorations into the relation between musical theory and performance practice.

**The Physical Aspects of Piano Playing**, by Claire Le Guerrier. New York: Vantage Press, 1987. 93 pages. \$12.95.

Will all those keyboard players who still cherish a sustained loathing of the compulsory finger exercises and other piano studies they practiced as students please stand up? Now you are in the company of a pianist-teacher whose similar resentment has been transformed into a brief treatise on a system which claims to provide a better response to the needs of teachers, students, and seasoned performers. Claire Le Guerrier argues forcefully for a "natural" method of acquiring keyboard facility to replace those repetitive non-musical exercises which she regards more as instruments of torture (at most) or time-wasters (at least) than effective pedagogical devices.

The source of inspiration is Carl Philipp Emanuel Bach's *Essay on the True Art of Playing Keyboard Instruments* (1753), whose insights into the physical aspects of keyboard technique provide effective alternatives to the abundant, contradictory, futile, and often damaging technical exercises promulgated in a plethora of nineteenth-century instructional manuals. The scope of the discussion covers finger exercises, fingers and thumbs, fingerings, the hand and other joints, digital pressure, and posture.

Finger exercises receive a spirited denunciation as trivial and ineffective devices having little bearing upon actual musical performance. Le Guerrier argues that the reliance on the popular studies of Clementi, Czerny, Heller, Koehler, Moscheles, Thalberg, and others, was misplaced, insofar as they were based on the false assumption that a compulsive repetition of particular motifs and gestures, separated from the musical context, improved technique and overall performance. Moreover, finger exercises were held in contempt by Debussy, Schnabel, and Chopin, although Paderewski swore by them.

A more serious threat to the development of keyboard technique was the variety of apparatuses—hand guides, technicons, manumeons, velocemanos, and others—consisting of spring- and weight-tensioned devices believed to strengthen the fingers and stretch the hand. Schumann, seeking to improve his performance, is said to have permanently damaged his hand by using one of these detestable machines.

The "natural" approach to acquiring a supple keyboard technique advocates that finger positions and hand motions should take the form that complies with musical sequences, rather than according to arbitrary ideas about the nature of digital dexterity in isolation. Consequently, it is recommended that the fingers, for the most part, should rest lightly on the keys, sensitive to rebound, rather than energetically raising and lowering them; that they should be

positioned before playing the notes, not at the precise moment; and that the hands should assist finger articulation by simultaneous motions, and not remain still.

The analysis of published fingerings in selected musical illustrations, accompanied by alternative fingerings proposed by the author, suggests ways in which greater confidence, security, ease of performance, more effective memorization, and better sound quality can be achieved. Among the pianistic greats who accepted some or all of these principles were Ravel, who enthusiastically adopted the participation of the thumb in keyboard playing; Chopin, whose original choice of fingerings, following the positions of the hands, was influenced by C.P.E. Bach's *Essay* (he is also reported to have used finger substitutions as often as an organist); and Liszt, whose technique underwent a mysterious transformation in 1832, although apparently he did not transmit this exclusive knowledge of finger articulation to his pupils.

Forearm rotation and shoulder motions unrelated to finger and hand articulation are dismissed as bad habits, correctable by the appropriate placement of a mirror near the keyboard at practice times. As for posture, the author expresses a personal preference for a slightly low seat to prevent discomfort from bending forward, to give a better eye level, and to allow greater freedom of movement. The personal relativity of this choice recognizes the divergent recommendations of Couperin, Rameau, and C.P.E. Bach, whose preferences for a seating position which located the elbows, wrists, and hands were, respectively: level with the keyboard, slightly lower, or slightly higher.

The "natural" approach, then, consists in pianistic autonomy: a process of self-discovery involving a recognition of how common physiological capabilities and limitations are modified by individual differences in the light of the demands of the music itself. Although this treatise does not present any supporting scientific anatomical or physiological evidence, it is clearly the product of thoughtful analysis based upon personal experience. For teachers and performers it will provide a liberating influence from outmoded methods (assuming that they are still widely used), as well as an expanded outlook on the physical aspects of piano playing.

The appended reading list includes an eclectic bibliography of over 150 titles (technical treatises, biographies, literary and cultural histories—not all directly related to the book's content or recommendations), 25 musical scores, and seven exercise books; all useful as points of departure and reference for further investigations of this intriguing topic.

—James B. Hartman  
The University of Manitoba  
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**An American Sampler**, Lee Burswold, Five pieces for handbells, or handbells and flute (or C instrument). The Sacred

**Music Press, numbers and prices are listed below with individual selections (3-4 octaves) (E+ -M).**

In reviewing handbell music over the years I have not had the opportunity to use or see the music of composer Lee Burswold, a colleague of mine at North Park College in Chicago. I came upon his music quite by accident as we were talking about handbell music; I am pleased to note some wonderfully fresh music from another talented composer in the field. *An American Sampler*, as this set is called, is a series of five pieces, all sold separately, all based on different Psalm texts. The arrangements are all within the playing ability of most choirs and several have the optional instrumental part presented along with the handbell score. The first of the series is "Hear, O Shepherd of Israel," based on Psalm 80 (S-HB50, \$1.95). Although the texture is quite simple in form, there is an interesting major/minor feeling throughout with the instrumental part playing an important role in the over-all context of the piece. "I Waited for the Lord" is based on Psalm 40 and the text is reinforced with a somber chromatic line that hovers throughout leaving a haunting feeling of "waiting." This is for bells alone. "Ring Out With Joy" is based on Psalm 98 and presents a joyful melodic line in 6/8 meter that varies from sonorities of thirds, fourths, fifths and sixths to very full chords. It is an attractive work that is well written in a contemporary idiom.

"O Lord, I Take Refuge in You," from Psalm 7, is reflective with some repeated material providing continuity. "Let the Heavens Rejoice" is based on Psalm 96, a wonderfully familiar and descriptive passage. Based on a recurring harmonic motive with variations, the flute part plays an important role. It becomes quite involved, I expect, with the text painting of the passage; there is much material to grasp, again in a unique idiom of writing that I have not observed before. There has been deliberate but careful attention to developing and maintaining this style. All of the above pieces are original in content and contain some expertly written material for handbell choirs. I am eager to see more output from Lee Burswold. Highly recommended.

**Guide Me, O Thou Great Jehovah** ("Cwm Rhondda"), arr. Cynthia Dobrinski. Agape, No. 1364, \$1.75 (3-5 octaves), director/organ score available separately (No. 1365) (D-).

This wonderful hymn tune is effectively set for bells and organ capturing both magnificence and grandeur. Creative rhythmic interest throughout helps in providing more than the hymn-like quality. There is not enough music like this written for bells and organ. A very satisfying piece and highly recommended.

—Leon Nelson

## Fourth San Anselmo Organ Festival

*Music of the 1930s* was the theme of the fourth annual San Anselmo Organ Festival, July 25-29, 1988. The faculty presented lectures, recitals, and masterclasses for a group of 76 registrants. Each year, in addition to a theme, the festival has emphasized the art of improvisation through an Improvisation Competition. A recognized organist-improviser is brought in to present a recital featuring improvisation and to lead improvisation classes.

This year's organist-improviser was Louis Robilliard, Conservatoire Professor and Cathedral Organist in Lyon, France. M. Robilliard was a gentle, persuasive advocate of improvisation, a subject which is frightening to many American organists. His opening recital at Grace Episcopal Cathedral, San Francisco, included works by Tournemire, Alain, and Messiaen. He ended with a large scale improvisation on the plainchant "Victimae Paschali Laudes." This offering, in ABA form, first presented the chant as a cantus firmus through a kaleidoscopic range of colors and textures. Then the opening phrase of the chant was employed as the germinating motive for a bravura passage of asymmetrical rhythmic flourishes, jazzy right-hand melismas, and trills. A return to the cantus firmus material led to a serene coda in A major.

The following morning John Fenstermaker, one of the final judges in the improvisation contest, started the discussion of improvisation with a lecture in which he encouraged American organists to give up their fear of improvising and take the first steps toward learning this important skill. It is time to exert pressure on teachers to include improvisation in the course of study for all organ students. This is not only practical but attractive to young students whose musical influences include jazz and rock.

Festival participants were then asked to be guinea pigs for three improvisation classes by Louis Robilliard. M. Robilliard kindly led those brave enough to volunteer through improvisations in unison and two part tunes, chant paraphrases and toccatas. He made many practical suggestions and gave convincing demonstrations of the techniques described. His suggestions might be



Sandra Soderlund, Catharine Crozier, Emily Young



Robin Dinda, John Fenstermaker, Ronald Stolk, Susan Summerfield, Jeffrey Smith, Louis Robilliard.

summed up: be brief, be brave, strive for variety, practice improvising daily, and once you get going . . . DON'T STOP!

Monday night's Improvisation Competition featured strong playing by all three finalists. First place went to Ronald Stolk of the Netherlands with fine performances in both the prepared pieces and the two improvisations required. His free treatment of the Salve Regina plainchant was especially convincing. Runners up were Jeffrey Smith and Robin Dinda.

The *Music of the 1930s* theme was treated by a series of lecturers and recitalists, each focusing on a particular composer. Catharine Crozier was on hand to play and speak of the music of Sowerby and Hindemith. Her Thursday night recital included the Sowerby *Symphony in G Major* (1930), Prelude on "As now the sun's declining rays" by Bruce Simonds (1924), and the Robert Russell Bennett *Sonata in G Major*

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(1929). In her lecture on performance practice in Sowerby's works, Miss Crozier gave an analysis of the *Symphony* and described some expressive techniques important to Sowerby's music.

In a lecture later in the week on the organ sonatas of Paul Hindemith, all of which were written in the 1930s, Miss Crozier spoke of her contact with Hindemith while she was student at Eastman. She said of the sonatas that Hindemith did not expect his often problematic dynamic markings to be followed literally, and further, that she had no compunction about using the swell box even though the dynamics are basically terraced. She called for clear articulation even within slurs and related a situation in which she played the sonatas for Hindemith. She told him that she thought of a certain passage "flowers and trees." Hindemith replied "no, it is sticks and stones."

The French school of organ playing was unequaled in influence in America during the 1930s. Three towering figures of the 1930s, Marcel Dupré, Jehan Alain, and Olivier Messiaen were treated by Rollin Smith, James Kibbie, and Louis Robilliard. Mr. Smith set the scene with a lecture, slide and tape presentation on Organ Lofts of Paris in the 1930s. He described the social and religious milieu of the time and listed the most important Paris churches and organists. On the Tuesday night recital Mr. Smith played five movements of Dupré's *Le Chemin de la Croix* (1932). On Thursday morning he lectured on the motives and stylistic elements of the entire work.

James Kibbie of the University of Michigan played *Trois Danses* (1937/39) on the shared Tuesday night recital. He gave Alain's score a stylish and accurate reading which had the flexibility needed to give life to the music. Dr. Kibbie's masterclass on the works of Alain covered the composer's life and his organ works. He emphasized the need for interpretation, that is, freedom, in the performer's approach to Alain. He also cautioned organists to be aware of the different editions available of the organ works. In some ways the 1943 edition is to be preferred over the one currently available.

Louis Robilliard spoke of the Organ Works of Olivier Messiaen of the 1930s. He started with general remarks on the Cavallé-Coll organ, and then described in detail Messiaen's instrument at La Trinité in Paris. M. Robilliard explained Messiaen's major musical influences and demonstrated some of his compositional techniques.

Two important German composers, Hugo Distler and Hermann Schroeder, were active in the 1930s. Larry Palmer of Southern Methodist University contributed three Distler works to the Tuesday night recital. His renditions of the *Sonatina*, *Chorale Prelude* "Wie schön leucht uns der Morgenstern" and *Partita*: "Wachet auf, ruft uns die Stimme" were clear and precise, neatly matching Distler's ever-thinning textures. In a morning lecture, Dr. Palmer discussed Distler's difficult life and tragic death, and his influence on German organ music both in his specifying precise registration and his combination of pre-romantic and contemporary idioms.

Susan Summerfield of Mills College gave a lecture demonstration of the organ works of Hermann Schroeder. Dr. Summerfield provided examples of pieces noteworthy for both their beauty and their usefulness in the church service. Her lecture and handout included information on and analysis of Schroeder's compositional development.

The music of Jean Langlais of the 1930s was treated by Karen Hastings. She gave a thorough list of Langlais' works of the 30s, and went on to an examination of performance practice based on her study with the composer and her analysis of the music.

Wednesday at the San Anselmo Festival has traditionally been given over to visiting important area organs. This year the tour brought participants to three organs, the III/43 C.B. Fisk at the

Jacques Littlefield residence in Portola Valley, the Schoenstein and Co. II/23 in Sts. Peter and Paul R.C. Church in San Francisco, and the Alexander Memorial Organ of Grace Episcopal Cathedral, also in San Francisco. All three organs were ably demonstrated, with the two new instruments showing a common "American Romantic" bent. Edward Millington Stout at Grace Cathedral and Jack Bethards at Sts. Peter and Paul gave lectures about their instruments. Most participants were glad to take a break from the schedule of recitals and lectures and enjoy a good meal Wednesday night at San Francisco's Fisherman's Wharf before returning to San Anselmo.

One of the very positive traits of the San Anselmo Festival is the inclusion of the music loving community in the evening events. This strength was in evidence at the closing Gala Concert on Friday night when over 100 community members joined registrants for an eclectic program. Susan Summerfield and violinist Bruce Bielawa gave a steady reading of Hermann Schroeder's *Praludium, Kansone and Rondo* (1933). Hugo Rinaldi led a small orchestra in the Barber *Adagio for Strings* (1936). Sarah Johnson, mezzo-soprano, and Wilbur Russell, organist, performed three of Sowerby's sacred songs. A fitting finale for the concert and the festival was provided by John Fenstermaker in Poulenc's *G Minor Concerto for Organ and Strings*. The limited orchestra, again led by Hugo Rinaldi, was surprisingly successful in providing the tonal contrast to the organ on which this piece depends for its dramatic effects.

This account would not be complete without some mention of the atmosphere of warmth and conviviality which permeated the festival. Most faculty were present all week to meet with participants at receptions and meals. This interaction was as stimulating and perhaps as important as the formal presentations. Festival director Sandra Soderlund and her staff are to be commended for an enjoyable, informative, and well organized event.

The 1989 San Anselmo Organ Festival will take as its theme "Music of the Late Romantics." It will be held July 16-21. For information write the San Anselmo Organ Festival Office, 2 Kensington Rd., San Anselmo, CA 94960, or call 415/258-6524.

Matthew Walsh  
St. Ignatius Church  
University of San Francisco  
San Francisco, CA

## Frederick Swann at Duke University

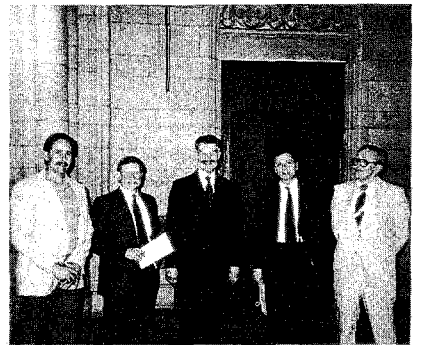
A review

On the evening of April 16, an unusual program took place at Duke University Chapel. Frederick Swann played a recital featuring both the Aeolian organ in the chancel, an electro-pneumatic instrument of 4 manuals and 121 ranks, and the Flentrop organ in the gallery, a four-manual organ of 66 stops with mechanical key and stop action. The recital was unique in that it was only the second time in twelve years that the Aeolian has been heard in recital. The Antiphonal and Echo organs of the Aeolian had been removed in 1976 to make room for the Flentrop. (See *THE DIAPASON*, February 1931, p. 1 for the stoplist of the Aeolian, and March 1977, pp. 1, 3, 4 for articles on the Flentrop.)

The program: *Cortège et Litanie*, Dupré; *Sonata in F Minor*, Mendelssohn; *Choral in E Major*, Franck (Aeolian); *Fanfare*, Lewis; *Magnificat primi toni*, Buxtehude; *Ach Gott! erhöre mein Seufzen*, Krebs; *Fugue in E♭*, S. 552b, Bach (Flentrop); *Sonata on the 94th Psalm*, Reubke (Aeolian).

For this reviewer, the evening was filled with nostalgia. Upon hearing the Dupré *Cortège* on distant pianissimo strings, memories were stirred of the much-loved Mildred Hendrix, who was the Duke University Organist for over 30 years. It was through her efforts that this area of North Carolina had the leading organists in the world play on the Duke Organ Recital Series. Frederick Swann was the perfect choice for this "dual" recital since he approaches a romantic organ like the Aeolian from an orchestral stance, and the remarkably effective orchestral voices abounded—yet, there were handsome Principal choruses at several dynamic levels. The thrilling 32' Bourdon would slide under the softest strings or could be felt in full organ. The Aeolian abounds in reeds—Tromba choruses, Tubas, French Trumpets, imitative solo reeds. Sad to relate, the 32' Bombarde was out of commission as well as the high pressure Tuba Mirabilis 8'.

After a brief intermission, Mr. Swann played a group of pieces on the Flentrop. It was charming, as he followed the wise course of sparsity in registration. The Krebs was delightful, the



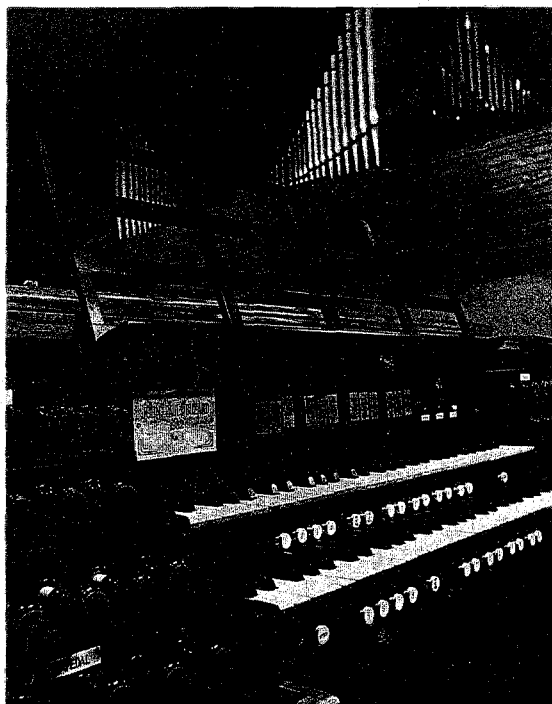
James Creech, Nelson Barden, Frederick Swann, Jonathan Ambrosino, William Brame

Buxtehude handsomely presented. I am not certain what I expected, but I was amazed to observe that the clarity of the Flentrop was about the same level as that of the Aeolian—the inner voices managed to become lost on occasion on both organs.

Mr. Swann ended this musical feast with the Reubke on the Aeolian, which along with the Franck exploited the instrument's unique qualities. The estimated 1,200 present burst into thunderous applause and gave Mr. Swann (and the organs) a standing ovation. As the applause continued it became clear that there is room in this magnificent building for both instruments. They don't compete—each makes a stirring statement. Like Stanford, Duke enjoys the golden opportunity of having two organs from totally different eras in the same room. The Aeolian represents the largest church organ built by the Aeolian Company. This remarkable recital kicked off an effort to restore this historically significant instrument. Hats off to Mr. Swann for a wonderful program, and to those who worked so hard to bring the condition of the Aeolian to the attention of the Duke administration. It is my fervent hope that all concerned can work together to keep both of these unique instruments in first class condition.

—William F. Brame  
Kinston, NC

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# New Organs

## Cover

Schoenstein & Co., San Francisco, CA, has completed a 2-manual, 29-rank organ for First Presbyterian Church, San Anselmo, CA. This chancel organ was designed to complement the existing 1966 3-manual, 42-rank Aeolian-Skinner in the gallery. Both instruments are featured each summer in the San Anselmo Organ Festival under the direction of Sandra Soderlund. The church's music program is headed by John Johnson, music director, with Wilbur Russell, organist. The Pastor is The Rev. Charles A. Eaton. Tonal design and scaling were by Lawrence Schoenstein with the assistance of his son, Terrence. Mr. Schoenstein was also responsible for the installation and finishing of the gallery organ for the Aeolian-Skinner Company. His design philosophy was to make the two instruments work well together. A new horizontal polished tin Herald Trumpet was added to the gal-

lery organ and is playable from both consoles. The drawknob console features solid state combination with five memories. The manual keys are of bone and ebony. The Schoenstein electric-pneumatic system employs their exclusive expansion cell wind chest. The organ was built under the supervision of Robert Rhoads, factory manager, with Glen Brasel, engineer, and Fred Lake, voicer. Photo by Dennis Anderson.

### HAUPTWERK

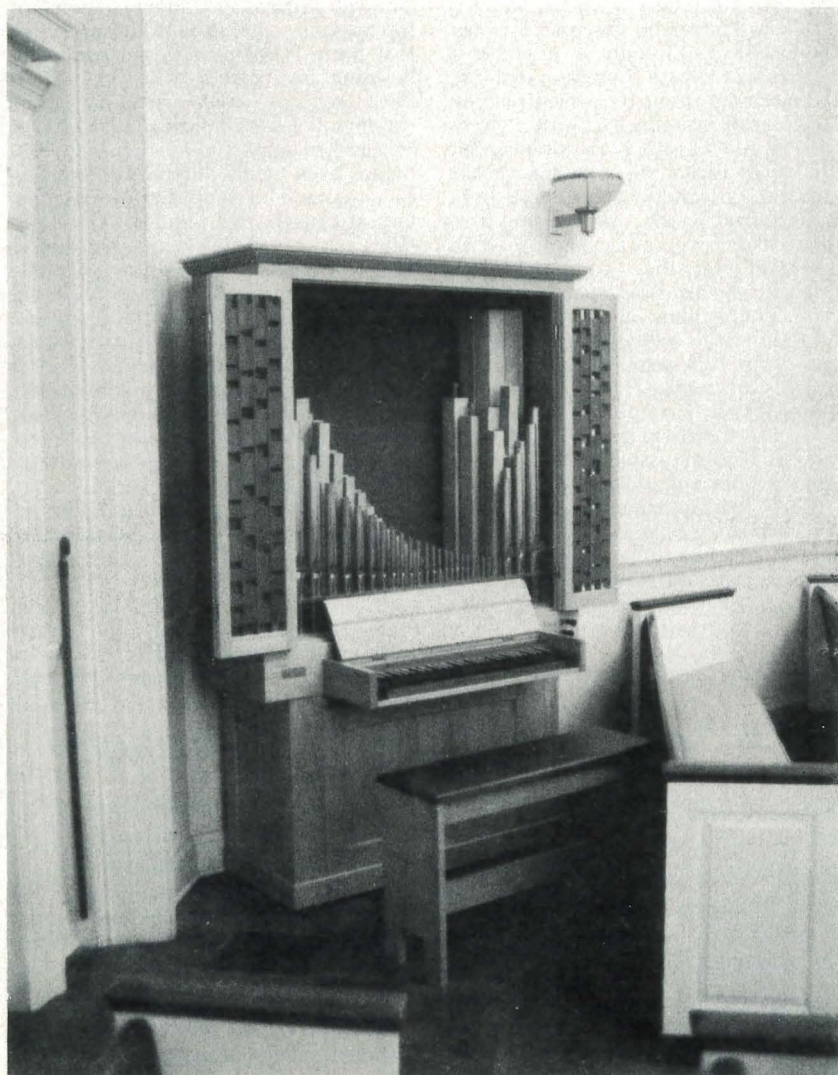
- 8' Prinzipal
- 8' Rohrbordun (wood)
- 4' Oktave
- 2 3/4' Quinte
- 2' Kleinoktave
- 1 3/4' Terz
- 1 1/4' Mixtur III-IV
- 8' Trompette en Chamade Tremulant

### EXPRESSIV

- 8' Gedeckt (metal)
- 8' Spitzflöte II
- 4' Prinzipal
- 4' Spillflöte
- 2' Oktave
- 1 1/2' Nasat
- 1' Scharf III
- 16' Regal
- 8' Schalmey
- 4' Klarine
- 8' Trompette en Chamade Tremulant

### PEDAL

- 16' Subbass (wood and metal)
- 8' Spitzoktave
- 8' Gedeckt (Sw)
- 4' Choralflöte
- 4' Gedeckt (Sw)
- 2 3/4' Rauschmixture II
- 16' Fagott
- 4' Regal (Sw)

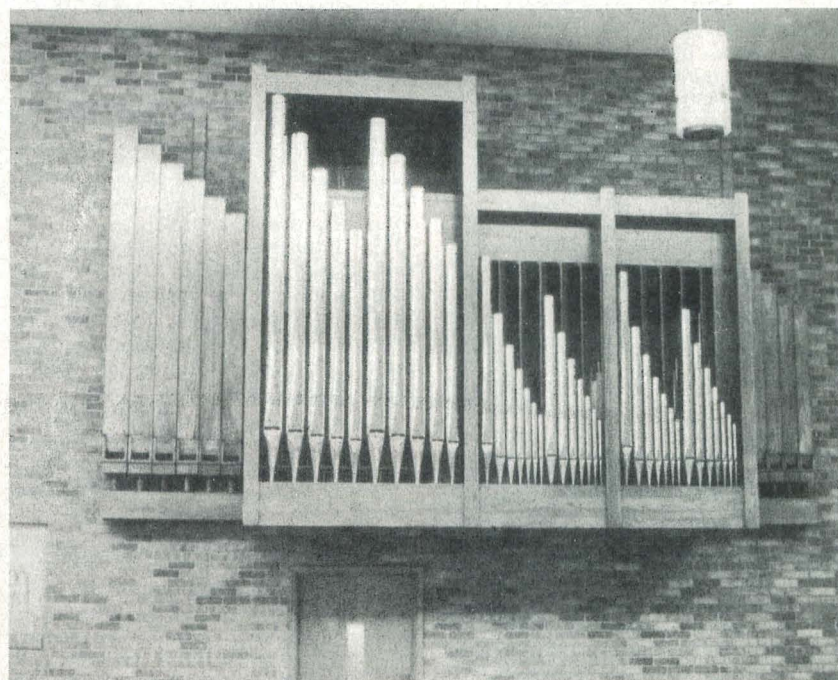


A one-manual, three-rank organ was completed by R. J. Brunner & Company of Silver Spring, PA in 1985, and purchased by Nassau Presbyterian Church, Princeton, NJ, to serve as both their chapel organ and a continuo organ for their annual Mozart festival. The case is constructed of solid red oak with two sets of bi-fold doors containing an arrangement of solid walnut blocks within them. The dimensions of the organ are 7'6" high and 29" deep. There are casters on the organ so it can be easily moved to any desired location. Both the key action and stop action are mechanical. The keyboard is covered with ebony naturals and ivory sharps. The stopknobs are turned from rose-

wood and have hand written wood labels placed aside of them. The voicing is based on selective smaller Pennsylvania German organs of previous centuries. The organ has an aggressive, yet pleasing sound, one which leads a small congregation's singing as well as performing a variety of literature. The wind is supplied by an internally placed silent blower.

### MANUAL (56 notes)

- 8' Gedackt (stopped wood, pine & white oak)
- 4' Flute (open wood, pine & white oak)
- 2' Principal (tin)



Johnson Organ Company, Inc., Fargo, ND, has installed an organ at St. Francis Convent Chapel, Hankinson, ND. The convent organ is a two-manual unit organ encased on the left side wall. The design of this instrument was done in conjunction with Sr. Mary Louise, president, Sr. Elizabeth Klein and Sr. Salutaris Scheider, organists.

### ANALYSIS

- 8' Prinzipal 85 pipes
- 4' Gemshorn 49 pipes
- 16' Holzgedackt 85 pipes
- 4' Rohrflöte 73 pipes
- II Mixture 74 pipes

### GREAT

- 8' Prinzipal
- 8' Holzgedackt
- 8' Gemshorn tc
- 4' Oktav
- 4' Rohrflöte
- 2' Flöte
- II Mixture

### SWELL

- 8' Rohrflöte
- 8' Gemshorn tc
- 4' Prinzipal
- 4' Gedackt
- 2' Prinzipal
- 1 1/2' Larigot

### PEDAL

- 16' Gedacktbass
- 8' Prinzipal
- 8' Holzgedackt
- 4' Choralbass
- 2' Rohrflöte

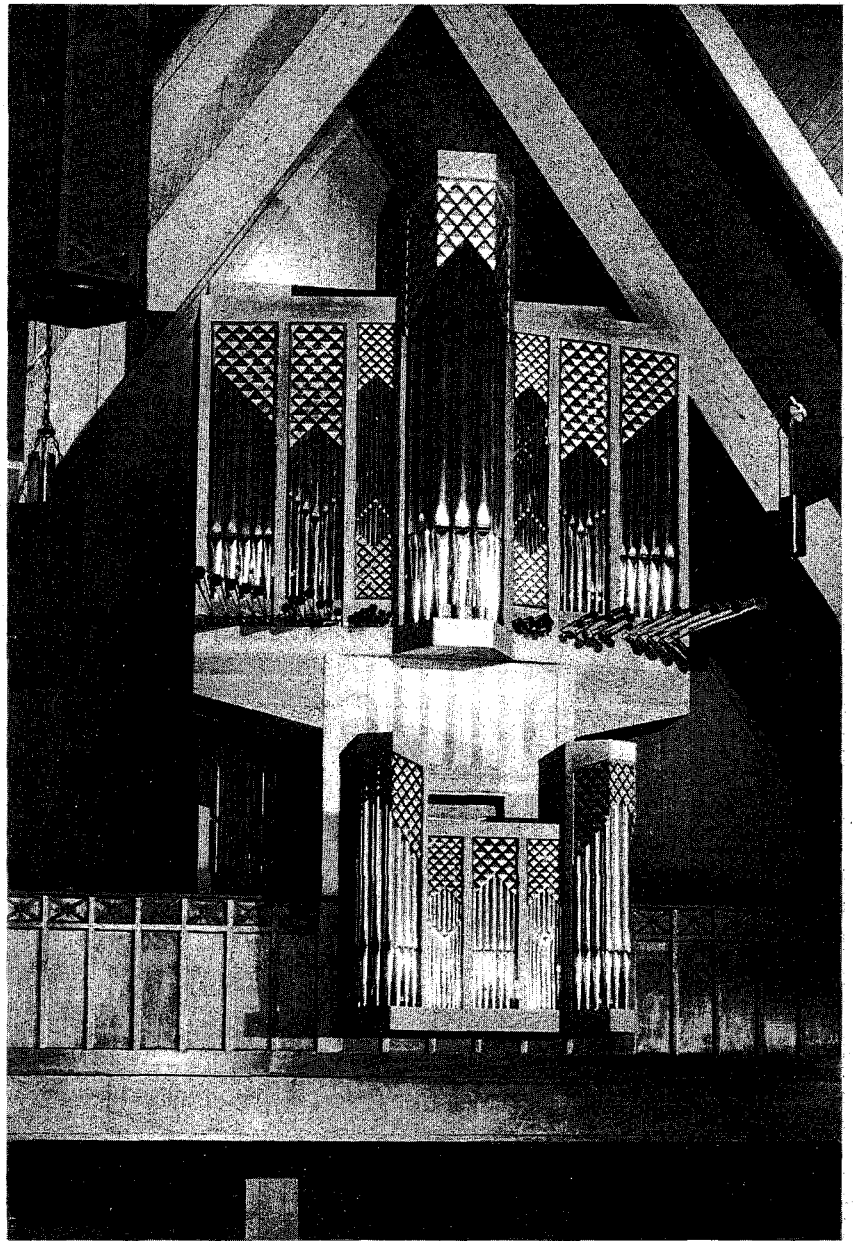


Bronzema Organs, Fergus, Ontario, has built a new organ for St. John's Episcopal Church, Charlotte, NC. The firm's opus 28 features a flat, straight pedalboard, suspended action for the Hauptwerk, and pivoted action for the Rückpositiv. Temperament is slightly unequal after van Biezen. The case is quarter cut sawn white oak; pipeshades are covered with gold leaf. Compass 56/30.

**HAUPTWERK**  
 16' Bordun  
 8' Praestant  
 8' Schwebung  
 8' Hohlfoete  
 4' Oktave  
 4' Spitzfloete  
 2 2/3' Nasat  
 2' Oktave  
 Mixture V  
 8' Trompete  
 8' Spanische Trompete

**RÜCKPOSITIV**  
 8' Gedackt  
 4' Praestant  
 4' Rohrfoete  
 2' Oktave  
 2' Waldfoete  
 1 1/2' Nasat  
 Sesquialtera II  
 Scharff III  
 8' Krummhorn

**PEDAL**  
 16' Subbass  
 8' Oktave  
 4' Oktave  
 16' Posaune  
 8' Trompete




N. P. Mander, Ltd., London, England, has built a new organ for Cranmore School, near Guildford in England. The organ, with Swell above the Great, is on a moveable platform to allow the organ to be brought forward. Key action is suspended, tremulant is of the Dom Bedos "in the wind" variety Tremblant Doux, and tuning is after Vallotti. The organ is designed as a versatile teaching instrument, and forms a striking center-point in the room with its green stained yew case and Italianate design.

**GREAT**  
 8' Open Diapason  
 8' Stopped Diapason  
 4' Principal  
 III Fifteenth  
 8' Cremona

**SWELL**  
 8' Gedeckt  
 4' Nason Flute  
 2 2/3' Nazard  
 2' Recorder  
 1 1/2' Tierce  
 Tremulant

**PEDAL**  
 16' Bourdon

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# Richard M. Ferris: New York Organbuilder

Stephen L. Pinel

The stops of this instrument are charmingly voiced, many of them exceeding in delicacy anything of the kind I have ever heard; and what is noticeable, every stop is remarkably characteristic, evincing excellent taste and judgement. The various stops are also so finely balanced that the listener does not hear one part above and distinguished from the rest, but all blend together, forming one full, rich, resonant, and compact body of sound . . .<sup>1</sup>

This anonymous account of a Richard M. Ferris organ, built in 1856 for the residence of J. Cleaveland Cady (1838–1919), Hartford, Connecticut, is similar to words chosen by Frederick R. Webber (1887–1963) to describe the same builder's work over a century later: ". . . the old Ferrises had a singularly agreeable and silvery quality which set them apart."<sup>2</sup> Clare W. Beames noted, ". . . one cannot hear some of the larger instruments constructed by Mr. Ferris without according him a high rank among New York organ builders. His instruments are especially noticeable for good diapason or foundation work, and for some good solo stops . . ."<sup>3</sup>

Throughout a short career spanning only sixteen years, Richard M. Ferris was acclaimed for his adeptness with pipes. Not only was he an excellent voicer, but he was renowned for his consummate pipe-making skills. In 1852, Edward Hodges (1796–1867), the organist of Trinity Church, wrote, "Ferris is acknowledged to be about the best pipemaker we have."<sup>4</sup>

Richard was born in New York on 17 March 1818 to John Ferris (1788?–1823) and Mary McKay (1798–1854). While little is known with certainty regarding his childhood, he was probably introduced to organbuilding when Henry Erben erected an organ in Broome Street Dutch Reformed Church in New York during 1828, two blocks from the household.<sup>5</sup>

In 1830, Ferris began his apprenticeship with Henry Erben (1800–84), and immediately learned to tune. He demonstrated amazing facility as a pipe-maker, and mastered the art of tonal finishing. Erben sent Ferris to the southern United States to erect and finish instruments sent to that region from New York. In 1835, Richard returned to the New York shop where he asked Erben for permission to remain at the factory to learn the mechanical aspects of organ design. It was convenient for Erben to send Ferris south again, so the request was denied. Heated words were exchanged, and Erben struck Ferris physically. The matter was taken to court, and Richard's apprenticeship was terminated by legal appeal.<sup>6</sup>

According to later advertising, Ferris' business was established during 1841.<sup>7</sup> By January 1845, he was in partnership with William Henry Davis (1816–1888), and the company became known as DAVIS & FERRIS. Together, they completed a two-manual instrument for St. Stephen's Episcopal Church in New York during 1845, and the following year an instrument of similar size was erected in the Greenwich Street Dutch Reformed Church, New York.

Davis & Ferris suffered a disaster when their manufactory was damaged by fire on 3 April 1848. The *New York Daily Tribune* reported:

About 9 o'clock last night a fire broke out in the organ factory of Messrs. Davis & Ferris, 295 [sic] Bowery, and before the flames were extinguished several organs partly finished and other property, valued at \$6,000, were destroyed . . .<sup>8</sup>

Fortunately, the firm was insured, and they were back in business by the end of the year.

The partnership continued until 1849, when Davis went into business by himself. Ferris reorganized, and from 1849 to 1857, the firm was known as "Richard M. Ferris, Organs."

Ferris' tonal ideas were stylistically up-to-date (if not slightly advanced) compared to much of his competition. He was often the first New York maker to introduce colorful union stops such as the Clarabella, Clarinet, Dolce, Gamba, Harmonic Flute, Keraulophon, Melodia, and Voix Celeste. An organ he built in 1856 for the Fourth Avenue Presbyterian Church, New York, had a

Great division which included five union flue stops of contrasting timbre, an unusual number in a moderate-sized two-manual instrument at that time.

Ferris' refined and artistic voicing was appropriate for chamber organs. A description of a Ferris chamber organ appeared during 1858:

A FINE PARLOR-ORGAN. At the Bank of Commerce in this city, in the office of our architecturally musical friend, J. Wrey Mould, is a very fine parlor organ for sale, which should stand in some Fifth Avenue drawing room. It was built by R. M. Ferris & Co., of this city, is quite new, and has been decorated in very beautiful style by Mr. Mould himself—the pipes being "diapered" in blue, red, and gold. It has an Open and Stop Diapason, treble and bass, Principal, 15th, Dulciana, Keraulophon, and Rohr Flute; 1½ octaves of pedals coupling with the manuals, and the whole instrument [is] in a swell case. There is a hand, as well as foot lever for the bellows. The organ is remarkable for sweetness and richness of tone, and is so handsome externally, that it ought to occupy some highly-embellished locality. The price of the instrument is \$1000 . . .<sup>9</sup>

A Ferris parlor organ is currently housed among the Musical Instrument Collection of the Metropolitan Museum of Art in New York City, where it is being restored by Larry Trupiano.

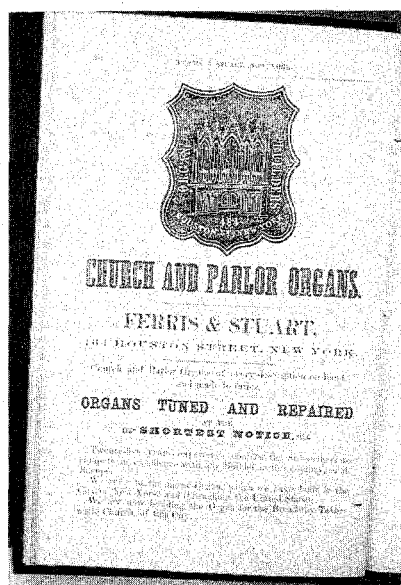
The company was, however, primarily known for church organs. Their most significant instrument was built between May 1846 and May 1847 for Calvary Episcopal Church on Fourth Avenue in New York. The congregation was erecting a new house of worship designed by noted architect James Renwick (1818–95). The plans were imposing, and organbuilders vied with one another to secure the contract. Bids were solicited from all the major builders in New York, and on 22 May 1846 the commission was awarded to Davis & Ferris.

The organ was almost finished by May 1847. Financially over-extended, the Calvary Church vestry was unable to compensate the organbuilders according to the contract schedule. At first, Ferris was sympathetic; he formulated a rental agreement whereby the church could retain use of the organ for two years by paying rent. The arrangement proved unsatisfactory, and by the end of the first year, not even the rent had been paid.

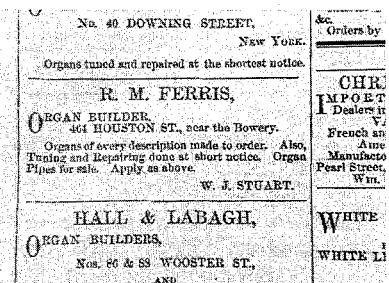
Ferris took the matter to court. But that also backfired; the magistrate ordered the church's portion of the rental agreement sold at public auction. Lucius T. Comstock (a member of Calvary's vestry) attended the auction, and secured control of the contract with a high bid of ten dollars! He accepted personal responsibility for the rent, but had no intention of subsidizing any of the original contract cost.

The term of the agreement expired after two and a half years, and poor Ferris had only \$400 of the original price (\$2,250) in hand. In despair, he wrote directly to the vestry:

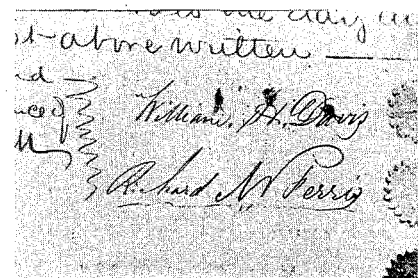
New York, September 11, 1850  
To the Vestry and Wardens of Calvary Church



Ad advertisement from the Congregational Year-Book, 1859. Photographic copy: Stephen L. Pinel.



An advertisement from the 1858 New York City Business Directory. Photographic copy: Stephen L. Pinel.



The signatures of Richard M. Ferris and William H. Davis from the original contract of the Calvary Church Organ.

Gentlemen:

It has become my duty of a necessity to inform you that there is still some twenty-one hundred dollars with interest due on your church organ, the first payment due May 1849, has not been paid, the second payment due May 1850, has not been paid, and the reservation of six months grace expires on the 1st of November.

I now appeal to your honor as gentlemen and your charity as Christians that you on the first day of November next, rather keep the organ by paying the above mentioned sum, or else put me in the quiet possession thereof without any additional trouble on my part.

I remain Gentlemen,  
Your Ob.t S.t  
Richard M. Ferris  
Organ Builder  
293 Bowery, N. Y.

Ferris and the vestry must have come to terms, because the Calvary Church Treasurer recorded "Paid, R.M. Ferris—Organ IN FULL" on 17 November 1851.<sup>10</sup> The organ was exhibited publicly on Friday, 23 July 1852.<sup>11</sup>

When the instrument was completed in 1847, it was the second-largest organ in New York. The success of the commission immediately made Ferris a contender for large and important contracts in New York. Ferris was proud of the instrument, and often took potential clients to inspect it personally.<sup>12</sup> Today, the instrument, located in the Municipal Auditorium, Round Lake, New York, is believed to be the oldest, large three-manual American-made organ extant in nearly-intact condition.

Ferris was a zealot for quality. In fact, this peculiarity sometimes got in the way of maintaining a successful business. Beames noted: "Mr. Ferris was very nervous, precise and exceedingly irritable. If a piece of work did not exactly suit him, he would destroy it."<sup>13</sup> Even a cursory glance inside the Round Lake organ illustrates Ferris' attention to detail. The stop action is fashioned of walnut; the frames are nicely finished with rounded corners. The original pedal squares—obscured from sight unless the viewer crawls in on hands and knees—are made of no less a substance than rosewood! They have aesthetically-pleasing curves and angled corners which have no relation to their practical function. Slides and tables are fabricated of mahogany, and the console area is covered with rosewood veneers

adorned with pie-crust moldings. Robert Newton (b. 1939), the person responsible for the restoration of the instrument, describes the organ as a "showpiece."

In 1853, Ferris built an organ for the Strong Place Baptist Church in Brooklyn, New York. The case of this instrument (which still survives) is a massively-carved affair, fashioned of American black walnut. Period newspaper critics reported: "The instrument is second to none in this country for sweetness and solidity of tone and excellence of workmanship, and we congratulate the builder . . . in having produced so perfect an instrument."<sup>14</sup>

Like the Calvary Church project, it was not without its problems. Beames recalled:

Mr. Ferris voiced this organ in . . . the winter time, and continuing it for a long period, the trustees feeling rather impatient and over-economical, cut off the supply of coal, and the church was therefore not kept at a proper temperature. Mr. Ferris took a cold, from the effects of which he never recovered . . .<sup>15</sup>

A larger disappointment accompanied the completion of an organ Ferris intended to exhibit at the New York World's Fair in 1853. The "Committee of Management" agreed to insure the organ against loss by fire, but, just as the organ was about to be installed, they reneged on their promise.<sup>16</sup> Ferris, furious, withdrew the instrument from competition, and sold it to the West Twenty-Third Street Presbyterian Church, in New York. It was installed there in 1854 where it was ultimately destroyed by fire anyway in 1861.<sup>17</sup>

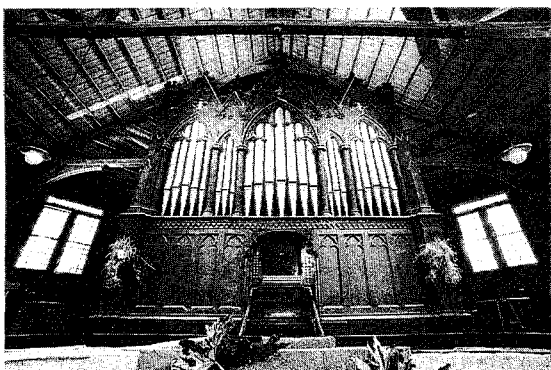
As a sideline activity, Ferris made pipes which he sold to other builders. An advertisement in *The Journal of Fine Arts* stated:

ORGAN PIPES. The Subscriber continues to Manufacture Metal Organ Pipes for the trade, of a superior quality. Their customers embrace the first builders in the country. Pipes voiced if required. All orders respectfully solicited, and promptly attended, by, FERRIS & BROTHERS, No. 293 Bowery, N. Y.<sup>18</sup>

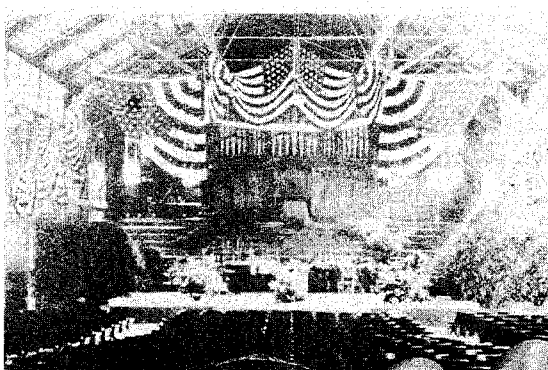
Even Henry Erben was known to use Ferris pipes.<sup>19</sup>

Ferris built a large instrument in 1856 for the congregation of All Souls Unitarian Church in New York City. The Great of this three-manual instrument

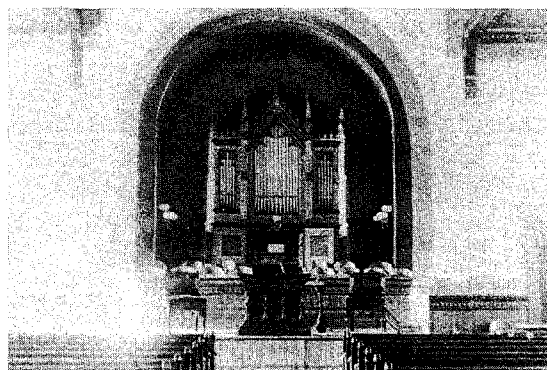




The Round Lake Auditorium Organ was built in 1847 by DAVIS & FERRIS. It is thought to be the oldest large three-manual American-made organ surviving in nearly-intact condition. Photograph: William T. Van Pelt. Archives, The Organ Historical Society 2779.



A circa 1890 photograph of the Round Lake Auditorium Organ. The decorations (flags and flowers) are typical for the period. Photographic copy: Stephen L. Pinel. Archives, The Organ Historical Society 2779.



An early photograph of an 1853 one-manual Richard M. Ferris organ installed at First Presbyterian Church, Gilbertsville, New York (USA). The instrument was originally placed in the west gallery, and it was later removed (in 1902) to the front of the building. In 1907, it was relocated second-hand to the First Presbyterian Church, Otego, New York (USA), where it was destroyed in 1962. According to Sidney Chase, who examined the organ before its wanton and unnecessary destruction, the stoplist included a Trumpet—an unusual stop in an instrument of otherwise small proportions. The elegant Gothic casework was quite typical of Ferris, and appears to be made of American black walnut, mahogany, and a variety of other types of wood. Photographic copies: Stephen L. Pinel. Archives, The Organ Historical Society 8964.

boasted an ensemble comprising Double Open Diapason 16', two Open Diapasons 8', two Principals 4', Twelfth 2 3/4', Fifteenth 2', and two Mixtures, capped by a Trumpet 8', and a Clarion 4'.<sup>20</sup> This organ survived until 1925, when the building was razed.

Sometime between the fall 1856 and spring 1857, Ferris suffered a paralytic stroke. For practical reasons, his half-brother, Levi Underwood Stuart (1827-1904), became a full partner, and the running of the company was passed to his family. His other half-brothers—all organbuilders—included William James Stuart (1828-1904), Lewis James Stuart (1834-83), Henry Cummings Stuart (1836-75), and George John Stuart (1839?-1919).

Ferris died on 6 December 1858. A notice in the daily newspapers stated:

FERRIS.—On Monday evening, Dec. 6, Richard M. Ferris, in the 41st [*sic*] year of his age.

His friends, the relatives and friends of the family, and those of his brothers, William J., Levi M. [*sic*], James L. [Lewis James], and Henry C. Stuart, are invited to attend the funeral, this Wednesday afternoon at two o'clock, from the residence of his brother, Levi M. Stuart, No. 168 East Twenty-Third street. His remains will be interred at Greenwood Cemetery.<sup>21</sup>

From 1858 until late 1860, nameplates of the firm read "FERRIS & STUART," and beginning in October 1860, they became "LEVI U. STUART, Organbuilder."

While the work of Richard M. Ferris was not serious competition to Henry Erben, his organs were of comparable quality. Geographically, they were found primarily in the churches of New York and Brooklyn, though some were installed in such distant cities as Racine, Wisconsin; Galveston, Texas; and Columbus, Louisiana. Ferris built organs which are characterized by superb materials, excellent workmanship, and artistic voicing. He worked slowly, building a few instruments annually, and often spent great amounts of time on tonal finishing. According to Beames, Ferris made a total of about sixty instruments: four with three manuals, twenty-three with two manuals, and the remaining with one manual.<sup>22</sup> Of those instruments, only three are known to survive in nearly-intact condition today.

### Stoplists

Davis & Ferris (1846)  
St. Mark's-in-the-Bowery, New York, NY  
Source: Proposal from church archives, copied by F. R. Webber. (The organ was never built.)

#### GREAT ORGAN: 9 stops. [GGG-f<sup>+</sup>]

1. Open diapason, 59 pipes.
2. Stop diapason, 59 pipes.
3. Principal, 59 pipes.
4. Twelfth, 59 pipes.
5. Fifteenth, 59 pipes.
6. Cornet, 3 ranks, 90 pipes.
7. Sesquialtera, 3 ranks, 87 pipes.
8. Night horn, 37 pipes.
9. Trumpet, 59 pipes.

#### SWELL ORGAN: 7 stops. [F-f<sup>+</sup>]

10. Open diapason, 37 pipes.
11. Stop diapason, 37 pipes.
12. Principal, 37 pipes.
13. Twelfth, 37 pipes.
14. Fifteenth, 37 pipes.
15. Clarabella, 37 pipes.
16. Hautboy, 37 pipes.

#### CHOIR ORGAN: 6 stops. [GGG-f<sup>+</sup>]

17. Dulciana, 59 pipes.
18. Stop diapason bass, 22 pipes.
19. Stop diapason treble, 37 pipes.
20. Principal, 59 pipes.
21. Flute, 37 pipes.
22. Cremona, 37 pipes.

#### PEDAL ORGAN: 1 stop. [GGGG-CC]

23. Large open diapason (or Sub-bass), 20 pipes.

#### COUPLERS:

Great and Swell.  
Great and Choir.  
Choir and Swell.  
Pedals and Great.

This stoplist, contained in a longhand document in the archives of the church, is for a proposed organ in St. Mark's church. The cost was to be \$1700 and [trade-in of] the old Thomas Hall organ of 1823. The repetition of certain stops in the Great, Swell and Choir divisions is often found in organs of that period. The spellings are as they appear in the original document.

Richard M. Ferris (1853)  
Strong Place Baptist Church, Brooklyn, New York  
Source: 1866 Recital Program, Archives of the Church.

#### GREAT ORGAN:

- |                         |          |
|-------------------------|----------|
| 1. Open Diapason        | 54 pipes |
| 2. Stop Diapason Bass   | 12       |
| 3. Stop Diapason Treble | 42       |
| 4. Gamba                | 42       |
| 5. Principal            | 54       |
| 6. Night Horn           | 42       |

- |                 |     |
|-----------------|-----|
| 7. Twelfth      | 54  |
| 8. Fifteenth    | 54  |
| 9. Sesquialtera | 162 |
| 10. Trumpet     | 54  |

#### SWELL ORGAN:

- |                          |          |
|--------------------------|----------|
| 11. Open Diapason        | 42 pipes |
| 12. Stop Diapason Bass   | 12       |
| 13. Stop Diapason Treble | 42       |
| 14. Dulciana             | 42       |
| 15. Principal Bass       | 12       |
| 16. Principal Treble     | 42       |
| 17. Fifteenth            | 42       |
| 18. Trumpet              | 42       |
| 19. Hautboy              | 42       |
| 20. Clarion              | 42       |

#### PEDAL ORGAN:

- |                          |    |
|--------------------------|----|
| 21. Double Open Diapason | 25 |
| 22. Double Stop Diapason | 25 |
| 23. Violoncello          | 25 |

#### COUPLERS:

- |                           |  |
|---------------------------|--|
| 24. Swell Organ to Great. |  |
|---------------------------|--|

- |                            |  |
|----------------------------|--|
| 25. Great Organ to Pedals. |  |
| 26. Swell Organ to Pedals. |  |
| 27. Tremulant.             |  |
| 28. Bellows.               |  |

Total Pipes: 1047

Richard M. Ferris (1856)  
Fourth Avenue Presbyterian Church,  
New York, New York  
Source: Clare W. Beames, "The Organ,"  
*The New York Weekly Review* v. 21, no.  
39 (24 September 1870): 3.

#### GREAT MANUAL. [CC to g3, 56 notes]

- |                 |    |
|-----------------|----|
| Open diapason   | 56 |
| Dulciana bass   | 56 |
| Dulciana treble |    |
| Keraulophon     | 44 |
| Melodia         | 44 |
| Stop diap. bass | 56 |

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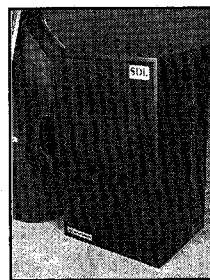
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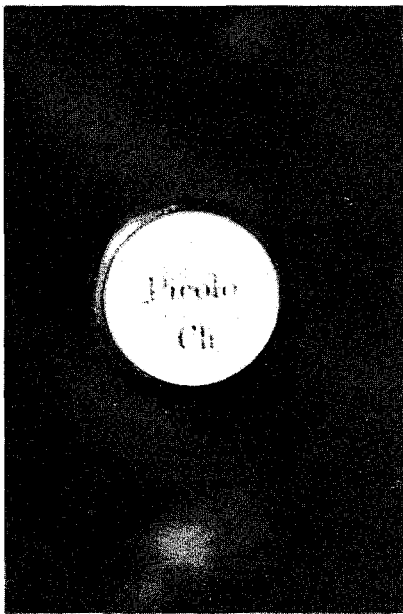
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A stopknob of the Round Lake Auditorium Organ. Photograph: William T. Van Pelt. Archives, The Organ Historical Society 2779.



The 1853 Richard M. Ferris organ at Strong Place Baptist Church, Brooklyn, New York. The strikingly-carved case is solid American black walnut, though it now houses the remains of an undistinguished modern organ. It took Ferris the better part of the fall and winter 1852-53 to complete the final tuning and voicing on the instrument. Local Brooklyn newspapers proclaimed the organ "perfect" following its public exhibition on 21 April 1853. Photograph: Stephen L. Pinel. Archives, The Organ Historical Society 4985.

Stop diap. treble	
Principal	56
Rohr flute	44
Twelfth	56
Fifteenth	56
Sesquialtra, 3 rks.	168
Cremona	44

**SWELL MANUAL from 4 feet C.**

Bourdon	44
Open diapason	44
Dulciana	44
Stopped diapason	44
Principal	44
Twelfth	44
Fifteenth	44
Trumpet	44
Hautboy	44

**SWELL BASS.**

Bourdon	12
Dulciana	12

**PEDAL BASS. [CCC to C, 25 notes]**

Double open diapason	25
Three couplers and a swell tremulant.	

Richard M. Ferris (1856)  
All Souls Unitarian Church, New York, NY

Source: Clare W. Beames, "Organ in All Soul's Church," *The New York Weekly Review* 21, no. 3 (24 September 1870): 3.

This organ contains 3 manuals, pedals, 34 speaking stops and the necessary couplers. The compass of the manuals is from C to G—56 keys. Compass of the pedals C to D—27 keys, or two octaves and two notes. The stops are as follows:—

**GREAT MANUAL—12 STOPS.**

1. Tenoroon	16	44
2. 1st Open diapason	8	56
3. 2nd Open diapason	8	56
4. Stopped diapason	8	56
5. 1st Principal	4	56
6. 2nd Principal	4	56
7. Twelfth	3	56
8. Fifteenth	2	56
9. Sesquialtra, 3 ranks		168
10. Mixture, 2 ranks		112
11. Trumpet	8	56
12. Clarion	4	56

**CHOIR—9 STOPS.**

13. Open diapason	8	56
14. Dulciana	8	56
15. Viol d'amour	8	56
16. Stopped diapason	8	56
17. Principal	4	56
18. Rohr Flute (stopped)	4	56
19. Wald Flute (open)	4	56
20. Fifteenth	2	56
21. Cremona	8	44

**SWELL—10 STOPS.**

22. Bourdon	16	56
23. Open diapason	8	56
24. Dulciana	8	56
25. Stopped diapason	8	56
26. Principal	4	56
27. Cornet, 3 ranks		168
28. Sesquialtra, 2 ranks		112
29. Trumpet	8	56
30. Hautboy	8	56
31. Vox Humana	8	56

**PEDAL ORGAN—3 STOPS.**

32. Open diapason	16	27
33. Dulciana	16	27
34. Bourdon	16	27

**SIX COUPLERS:**—Pedal to great, pedal to swell, pedal to choir [Swell to great, choir to great, and swell to choir not listed in the source]. Tremulant to swell. There are two more "stops:"—Bellows signal, and Pedal lock, but they "don't count."

Ferris & Stuart (1858)  
St. Mary's R. C. Church, Norfolk, VA  
Source: "The New Organ," *The Southern Argus*, Thursday, 13 July 1858; and notes by William T. Van Pelt from a Recital Program, 17 November 1979, John Ogasapian, Organist. The stoplist is from the newspaper, the comments are from the recital program.

The following particulars will convey an idea of this splendid instrument, which was built by Messrs. Ferris & Stuart, of New York City:

**The Great Organ. [CC to g3, 56 notes]**

1. 1st open Diapason, large scale,	8 feet.	56 pipes
2. 2d open Diapason,	8	56
3. Gamba,	8	56
4. Melodia,	8	44
5. Stop Diapason, bass,	8	12
6. Stop Diapason, treble,		44
7. Principal,	4	56
8. Night Horn,	4	44
9. Rohr Flute,	4	44
10. Twelfth,	2 $\frac{3}{4}$	56
11. Fifteenth,	2	56
12. Sesquialtra, 3 ranks,		168
13. Trumpet,	8	56

**Choir Organ. [CC to g3, 56 notes.]**

1. Open Diapason,	8	56 pipes
2. Dulciana,	8	44
3. Stop Diapason, bass,	8	12
4. Stop Diapason, treble,		44
5. Principal,	4	56
6. Flute,	4	44
7. Fifteenth,	2	56
8. Clarionet,	8	44

**Swell Organ. [CC to g3, 56 notes.]**

1. Bourdon,	16	44 pipes
2. Open Diapason,	8	44
3. Dulciana,	8	44
4. Voix Celestes	8	44
5. Stop Diapason, bass,	8	12
6. Stop Diapason, treble,		44
7. Principal,	4	56
8. Fifteenth,	2	56
9. Cornet, 3 ranks,		112
10. Hautboy,	8	44
11. Trumpet,	8	44

**Pedal Organ. [CCC to C, 25 notes.]**

1. Double open Diapason,	16	25 pipes
2. Double stop Diapason,	16	25
3. Trombone,	16	25
4. Violoncello,	8	25

**Couplers Stops. [sic].**

1. Great to Swell.
2. Great to Choir.
3. Choir to Swell.
4. Pedal to Great.
5. Pedal to Choir.
6. Bellows Alarm.

Containing in all 43 stops—3,000 pipes.

William T. Van Pelt continues:  
Richard A. Garrett of Norfolk has known St. Mary's organ since 1938, and recently completed a refurbishing project that was begun in 1975 during the pastorate of Father Thomas Quinlan who was advised by St. Mary's parishioner and former organist, Brandon Spence. Funds for the work were raised by members of the parish. Garrett replaced trackers and some squares, replaced a 32-note concave radiating pedal board which did not function with a proper 25-note flat pedal board, replaced the missing knee panel, replaced some damaged pipes with new ones fashioned to be identical to the old ones, had the keyboard recovered in ivory by Pratt & Read of Ivoryton, Connecticut (retaining the black keyfronts which are thought to be original), replaced the deteriorated leather chest channel bottoms with rubber cloth, added new metal wind lines to augment existing wooden wind lines, and generally cleaned the instrument. With the help of Richard Garrett, Robert Campbell, Frank Lybolt, and the observations of E. A. Boadway, George Bozeman, Jr., Peter Cameron, the late Cleveland Fisher, Alan M. Laufman, James R. McFarland, Dr. John Ogasapian, and Lawrence Trupiano, all members of the Organ Historical Society, some notes can be recorded about the organ's current status and changes which have been made.

Richard Garrett added the tremolo to the Choir division in 1938, while the organ had a single, large wind reservoir and could still be hand pumped. Around 1954 a period began when the organ was under the care of Harry H. Groenwegen who had worked for the now defunct Standart Organ Company of Suffolk. Groenwegen replaced the original reservoir with two smaller, weighted, single-rise reservoirs, placed tuning collars on all of the pipes, replaced the Great Trumpet, Pedal Trombone, and Swell Hautboy, and installed the 32-note pedal board since removed.

The Great is on adjoining "C" and "C-sharp" chests, with the pallets in front and the reed rank at the rear. The Choir is behind the Great on a chest with eight basses rolled to the C-sharp end; the Swell is above, with tuning doors on the sides, reed tuning panels below the shades, and the pipework is arranged with the basses in the center. The Pedal is on two large slider chests at the rear, the C and C-sharp sections having abutting toeboards and the basses are in the center. The organ has no wipers, and is well designed for maintenance.

The Open Diapason Wood is an unusual stop fashioned of clarabella-like pipes, with open wood basses. The Gamba is a mild Gemshorn rank with long ears, and is likely to have been a bell gamba before tuning collars were added. The Stop Diapason is of wood; the Night Horn is a wide-scale metal rank which seems to have been made louder, the Rohr Flute is an original open wood rank with eight metal trebles, the Sesquialtra III is composed 12-15-17 with a break to 8-12-15 at the top octave replicating the original with what appear to be recent pipes, and the Trumpet is a recent replacement with French double blocks.

In the Swell, the Bourdon is of wood; the Voix Celestes, an exceedingly unusual stop in America in the 1850's, is surely the oldest extant Celeste in the United States, and is of slightly larger scale than the Dulciana; the Stop Diapason is of wood; the Trumpet has common metal resonators, seven flue trebles, and appears original with a few replacement pipes; the Hautboy is a recent replacement in the style of a schalmel

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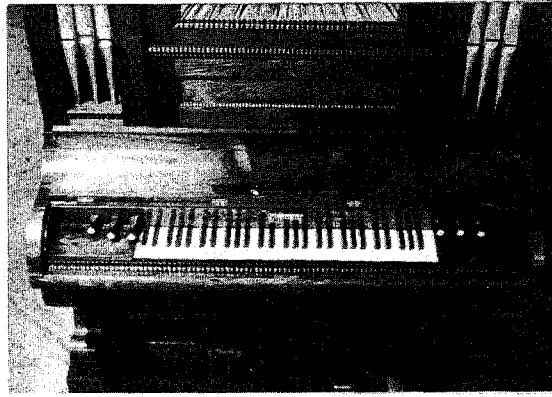
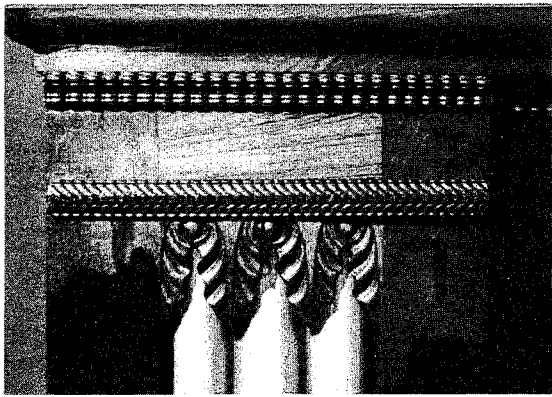
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Richard M. Ferris, c. 1853, Metropolitan Museum of Art, NYC, case detail.

Ferris, Metropolitan Museum of Art, keydesk area.

Ferris nameplate, Round Lake Auditorium.

with a one-half length tenor octave and no flue trebles; and the Cornet is of two ranks composed 12-17 and a top octave breaking to 8-12.

The Choir Open Diapason has offset unmitered zinc basses; the Stop Diapason is of wood; the Flute is chimneyed, has movable caps and large ears, appears to be a replacement rank, is inscribed "Roerflute," and has 12 tapered trebles; the Clarionet has cylindrical resonators and seven flute trebles.

The Pedal division has open and stopped ranks of wood, the Violoncello is a large zinc rank and may not date from 1858, and the unmitered Trombone is of zinc and is a recent replacement.

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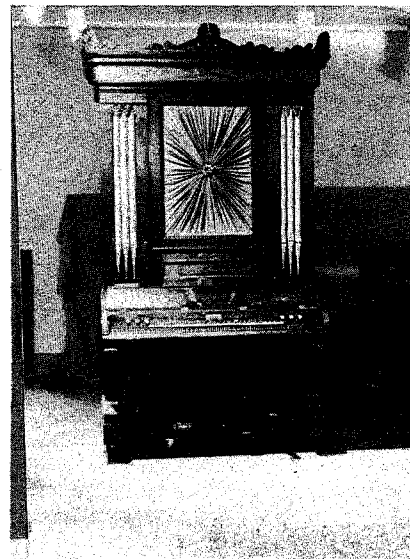
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Ferris, Metropolitan Museum of Art, Chamber organ.

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# An Alternative Method of Cent Calculation

Carl Sloane

It is customary in acoustical literature to describe interval size in cents rather than in frequency ratios. This has the advantages of greater ease of manipulation (addition replaces multiplication, division replaces extraction of roots) and of greater descriptiveness.

The cent is 1/1200 of an octave or the twelve hundredth root of 2, and the number of cents in an interval is calculated formally from the equation

$$m/n = 2^{c/1200},$$

where  $m/n$  is the frequency ratio of the interval and  $c$  is the number of cents. Taking logarithms of both sides and rearranging:

$$c = \log(m/n)(1200/\log 2).$$

1200/log 2 is a constant whose value depends on the type of logarithm used. Finding the logarithm of  $m/n$  will normally require a scientific calculator or log tables, and thus can present a problem. Moreover, even with five place tables, the accuracy for very small intervals may be less than expected, and cent tables are not always readily accessible.

For these reasons, a method of accurately calculating cents which requires only a basic calculator and knowledge of arithmetic should be useful, at least on occasion, as well as being of theoretical interest to those with a mathematical bent.

An expression such as

$$3 + \frac{1}{7 + \frac{1}{15 + \frac{1}{1 + \dots}}}$$

with the plus signs on the same line as the denominators, is called a continued fraction, and is a concise equivalent of the expression in Figure 1.

The number represented by a continued fraction ( $\pi$  in this case) can be expressed with varying accuracy and complexity by taking a given number of terms and discarding the rest. If the number is less than 1, the first term of the c.f. is 0 and is omitted.

It turns out that the natural log ( $\ln$ ) of  $m/n$  ( $m$  and  $n$  integers,  $m$  greater than  $n$ ) has a c.f.

$$\frac{1}{n} + \frac{1}{2n} + \frac{1}{3n} + \frac{1}{4n} + \frac{1}{5n} + \dots$$

provided that  $m - n = 1$ . As the value of  $n$  increases, the formula starts to break down, beginning with the term on the right. However, the fifth term holds for values of  $n$  at least up to 80, and in any case the end terms can be neglected as the value of  $n$  increases.

A suitable formula for cent calculation is thus

$$\text{cents} = \left( \frac{1}{n} + \frac{1}{2n} + \frac{1}{3n} + \frac{1}{4n} + \frac{1}{5n} \right) k \quad (1)$$

Table 1. Frequency ratios of some basic intervals

Interval	Ratio	Interval	Ratio
5th	3/2	small s.t.	25/24
4th	4/3	comma	81/80
maj. 3rd	5/4	1/12 Pyth. comma	886/885*
tone	9/8		
maj. semitone	16/15	schisma	887/886*

where  $k = 1200/\ln 2 = 1731.23$ .

Answers correct to  $\pm 0.1$  cent will be obtained using only the first four terms of the continued fraction in equation (1) provided that  $n$  is 3 or more. If  $n$  is 14 or more, the first two terms will suffice. Addition of two or more answers may cause a small accumulation of error, which is unlikely to exceed 0.1 cent. This is sufficient accuracy for most purposes. Accuracy of  $\pm 0.01$  cent can be obtained with 5 terms for  $n = 2$  or 3, with 4 terms for  $n = 4$  or more, and with 2 terms for  $n = 31$  or more.

Large intervals can be compounded from smaller ones, while intervals which have a ratio not satisfying the requirement  $m - n = 1$  can usually be calculated from others which do. Where this is not possible, it is necessary to express the ratio so that  $m - n = 1$ . To do this, use the following equation:

$$\frac{m}{n} = \frac{q+1}{q}, \quad q = \frac{n}{m-n} \quad (2)$$

The new denominator,  $q$ , will be a decimal fraction, but this does not matter. Merely use it in place of  $n$  in equation (1).

This method of cent calculation avoids the requirement for any tables, assuming that the frequency ratios are known. However, Table 1 contains some of the more important intervals, from which others can be deduced. Two ratios of fundamental importance which are not amenable to use in equation (1) are represented by highly accurate approximations which are. These are marked with an asterisk.

A couple of illustrations should make the technique clear if it is not already.

1. A minor 3rd has ratio 6/5, so that the c.f. for the logarithm is

$$\frac{1}{5} + \frac{1}{2} + \frac{1}{15} + \frac{1}{1} = \frac{33}{181}$$

(Calculate the value of the c.f. by combining the last term on the right with the denominator of the term to its left. Invert and repeat.) Multiplying 33/181 by  $k$  gives 315.6, which is correct.

2. The interval defined by the frequencies 293.5 and 175.3 has frequency ratio 1.674... which is somewhat in excess of a major 6th. Subtracting a 6th by multiplying by 3/5 gives a ratio of 1.004... Substituting in equation (2) gives  $q = 219.125$ . This is greater than 14, so 2 terms of the c.f. will suffice:

$$3 + \frac{1}{7 + \frac{1}{15 + \frac{1}{1 + \dots}}}$$

Figure 1

$$\frac{1}{219.125} + \frac{1}{2} = \frac{2}{439.25}$$

which gives 7.88 cents. If the major 6th is compounded from two major 3rds and a semitone, it is calculated as 884.35, and the original interval is 892.23 or 892.2 to four figures (correct: 892.2).

Example 2 shows that it is generally best to avoid rounding until the final answer.


Accuracy may also be reduced when the c.f. results in a number with several zeros after the decimal. This problem can be eliminated by multiplying the numerator by  $k$ , then dividing.

If a calculator is not available, replacing  $k$  by the fraction 45/26 may give numbers small enough to manage on paper. The decimal point must be moved three places to the right. A very accurate replacement for  $k$  which may be found more convenient for calculator use is 715/413. Again the decimal must be moved three to the right.

It may occasionally be desired to reverse the process of cent calculation and find a frequency ratio from a cent reading. The above method only lends itself well to this operation when the interval is small enough that two terms of the c.f. will give adequate accuracy. If it is not, subtract the cent value of a known interval.

For a treatment of continued fractions see H. Davenport, *The Higher Arithmetic* (Dover, 1983), 79 ff.

Carl Sloane is an amateur harpsichordist, a pharmacist by education, and works as a freelance translator.



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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

17 JUNE  
Harpisichord Workshop; Cornell University, Ithaca, NY (through 23 June)

18 JUNE  
**Susan Armstrong**; Sacred Heart, Waterbury, CT 4 pm  
Organ Concerto Concert, with orchestra; Yale University, New Haven, CT 8:30 pm

**Trudy Faber**; Washington Cathedral, Washington, DC 4:45 pm

**Marjijn Thoene**; National Shrine, Washington, DC 6 pm

Mozart, *Missa Brevis in D*; Church of the Covenant, Cleveland, OH 10 am

Battle Creek Boychoir; Fairmount Presbyterian, Cleveland Heights, OH 10 am

St Rocco Choral Society; St Rocco, Cleveland, OH 3 pm

Palestrina, *Pope Marcellus Mass*; Old Stone Church, Cleveland, OH 4:30 pm

**Michael Murray**; St Mary's, Lancaster, OH 4 pm

**Craig Cramer**; Zion Lutheran, Ft Wayne, IN 7 pm

**James Melby**; St John's Cathedral, Milwaukee, WI 3 pm

19 JUNE  
**Thomas Murray**; Yale University, New Haven, CT 8:30 pm

Church Music Workshop; Rollins College, Winter Park, FL (through 23 June)

**Todd Wilson**; St Paul's Episcopal, Cleveland, OH 1:30 pm

**Gunnar Idenstam**; St John's Cathedral, Cleveland, OH 8:30 pm

20 JUNE  
**Paul Fleckenstein**, theatre organ; Yale University, New Haven, CT 9:30 pm

**Karel Paukert**; St Paul's Episcopal, Cleveland, OH 8:30 pm

**Martha Folts**; Euclid Ave Congregational, Cleveland, OH 10:15 pm

**Haskell Thomson**; Oberlin College, Oberlin, OH 2 pm

**Robert Anderson**; St Matthew's UCC, New Orleans, LA 8 pm

21 JUNE  
**Christa Rakich**; St Mary's, New Haven, CT 3:30 pm

**James Drake**; St John's Church, Washington, DC 12:10 pm

**Karel Paukert**; Cleveland Museum, Cleveland, OH 3:15 pm

**George Leggiero**, carillon; Church of the Covenant, Cleveland, OH 8 pm

**Anne & Todd Wilson**; Church of the Covenant, Cleveland, OH 8:30 pm

22 JUNE  
Nancie Kennedy, sopr., Howard Spindler, piano; South Church, New Britain, CT 7:30 pm

25 JUNE  
**Victor Fields**; Washington Cathedral, Washington, DC 4:45 pm

Baroque Performance Institute; Oberlin College, Oberlin, OH (through 9 July)

28 JUNE  
**John Walker**; Riverside Church, New York, NY

**Kenneth Udy**; St John's Church, Washington, DC 12:10 pm

1 JULY  
**Lutz Felbick**; Christ Church, Alexandria, VA 5 pm

**John Gouwens**, carillon; Culver Military Academy, Culver, IN 4 pm

2 JULY  
**Anne & Todd Wilson**; National Shrine, Washington, DC 6 pm

3 JULY  
**William Whitehead**; Princeton Theological Seminary, Princeton, NJ 8 pm

4 JULY  
**Marilyn Keiser**, workshop; Westminster Choir College, Princeton, NJ 9 am

Carillon Recital; Bok Gardens, Lake Wales, FL 3 pm

5 JULY  
**Wayne Moore**; SS Peter & Paul Cathedral, Washington, DC 4:45 pm

**Gillian Weir**; National Music Camp, Interlochen, MI

6 JULY  
**Earl Miller**; City Hall, Portland, ME

**Gillian Weir**, masterclasses; National Music Camp, Interlochen, MI (through 7 July)

7 JULY  
**Rosalind Mohnsen**; First Parish, Lexington, MA noon

8 JULY  
**Mary Fenwick**; Christ Church, Alexandria, VA 5 pm

**John Gouwens**, carillon; Culver Military Academy, Culver, IN 4 pm

Masses for Two Organs & Choir; First Congregational, Ann Arbor, MI 9 pm

9 JULY  
**John Weaver**, masterclass; Westminster Choir College, Princeton, NJ (through 14 July)

10 JULY  
**Donald R. M. Paterson**; Cornell University, Ithaca, NY 8:15 pm

**Gillian Weir**; Girard College, Philadelphia, PA

**Joan Lippincott**; People's Church, East Lansing, MI 8 pm

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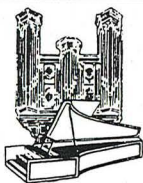
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**Peter Planjavsky**; College of St Thomas, St Paul, MN 10 am

**Hector Olivera**; The World Theatre, St Paul, MN 8:30 pm

11 JULY

**David Porkola**; City Hall, Portland, ME

**Ray McLellan**; Hill Auditorium, Ann Arbor, MI 8 pm

**Delbert Disselhorst**; Jehovah Lutheran, St Paul, MN 2 pm

Concert of Organ Concertos; Church of St Leo, St Paul, MN 8:30 pm

12 JULY

**Robert Anderson**; Bryn Mawr Presbyterian, Bryn Mawr, PA

**Guy Oldham**, organ and harpsichord; First Congregational, Ann Arbor, MI 9 pm

Indiana Choral Directors Assoc. Conference; Anderson Univ, Anderson, IN (through 14 July)

Heiller Tribute Concert; College of St Thomas, St Paul, MN 9 am

**Marianne Webb**; Cathedral of St Paul, St Paul, MN 3 pm

**Todd Fair**, carillon; House of Hope, St Paul, MN 7 pm

Choral Concert; House of Hope, St Paul, MN 7:30 pm

**Louis Robilliard**; House of Hope, St Paul, MN 8:30 pm

13 JULY

**Rosalind Mohnsen**; City Hall, Portland, ME

15 JULY

**Michael Wu**; Christ Church, Alexandria, VA 5 pm

Carillon Recital; Bok Gardens, Lake Wales, FL 8 pm

**John Gouwens**, carillon; Culver Military Academy, Culver, IN 4 pm

16 JULY

**Isabelle Désert**; SS Peter & Paul Cathedral, Washington, DC 4:45 pm

**Marilyn Keiser**, masterclasses; Maryville College, Maryville, TN (through 21 July)

17 JULY

**Margo Halsted**, carillon; Burton Tower, Ann Arbor, MI 7 pm

**Christina Gollighur**; Hill Auditorium, Ann Arbor, MI 8 pm

18 JULY

**Leonard Raver**; City Hall, Portland, ME

**John Weaver**, workshop; Univ of Wisconsin, Madison, WI

19 JULY

**Harriette Richardson**; First Congregational, Thetford, VT 7:30 pm

Hymn Festival; First Congregational, Ann Arbor, MI 7:30 pm

20 JULY

**Ray Cornils**; City Hall, Portland, ME

**Margo Halsted**, carillon; Burton Tower, Ann Arbor, MI 7 pm

Renaissance Choral Concert; Hill Auditorium, Ann Arbor, MI 8 pm

+ **Jan Jongepier**; Holy Name Cathedral, Chicago, IL 7:30 pm

22 JULY

**Isabelle Désert**; Christ Church, Alexandria, VA 5 pm

**John Gouwens**, carillon; Culver Military Academy, Culver, IN 4 pm

23 JULY

**Susan Armstrong**; Round Lake Auditorium, Round Lake, NY 8 pm

**Ronald Stolk**; SS Peter & Paul Cathedral, Washington, DC 4:45 pm

+ **David Craighead**; Holy Name Cathedral, Chicago, IL 7:30 pm

25 JULY

**Timothy Bjareby**; City Hall, Portland, ME

26 JULY

**John Walker**; St Stephen's Episcopal, Richmond, VA 8 pm

27 JULY

**Berj Zamkochian**; City Hall, Portland, ME  
Choral Conducting Workshop; Cincinnati College-Conservatory, Cincinnati, OH (through 1 August)

29 JULY

**Stephen Distad**; Christ Church, Alexandria, VA 5 pm

**John Gouwens**, carillon; Culver Military Academy, Culver, IN 4 pm

30 JULY

**Hans Hielscher**; SS Peter & Paul Cathedral, Washington, DC 4:45 pm

**Melvin Butler**; First Presbyterian, Charleston, WV 4 pm

**UNITED STATES**

**West of the Mississippi**

18 JUNE

**David Higgs**; Church of the Advent, San Francisco, CA 5 pm

Haydn, *Creation*; Crystal Cathedral, Garden Grove, CA 6 pm

8 JULY

**Thomas Murray**; St Michael's Lutheran, Bloomington, MN 8 pm

9 JULY

**Ladd Thomas**; Hennepin Ave UMC, Minneapolis, MN 2 pm

**David Higgs**; Our Lady of Grace, Edina, MN 4 pm

**Marianne Webb**, workshop; Westminster Presbyterian, Minneapolis, MN 4 pm

**John Ferguson**, hymn festival; Central Lutheran, Minneapolis, MN 8 pm

**Clyde Holloway**, masterclasses; Evergreen, CO (through 15 July)

10 JULY

Choral Concert; St Mark's Cathedral, Minneapolis, MN 3:30 pm

**Wilma Jensen**; St Mark's Cathedral, Minneapolis, MN 4 pm

**David Higgs**; Spreckels Organ Pavillion, San Diego, CA 8 pm

11 JULY

**James Frazier**, workshop; Plymouth Congregational, Minneapolis, MN 9 am

**John Ferguson**, workshop; Central Lutheran, Minneapolis, MN 9 am

**Jerry Evenrud**, workshop; Plymouth Congregational, Minneapolis, MN 10 am

**Margot Woolard**, workshop; Plymouth Congregational, Minneapolis, MN 11 am

**Edward Berryman**; Northrop Auditorium, Minneapolis, MN 4 pm

**John Stowe**; Church of St Lea, Edina, MN 8 pm

12 JULY

**Marianne Webb**; Westminster Presbyterian, Minneapolis, MN

**Clyde Holloway**; St John's Cathedral, Denver, CO 8 pm

13 JULY

**Louis Robilliard**, masterclass; House of Hope, Minneapolis, MN 2 pm (also 14 July, 9:30 am)

14 JULY

**John Obetz**; Sunnyside Adventist, Portland, OR 8 pm

**Frederick Swann**; Crystal Cathedral, Garden Grove, CA 8:15 pm

16 JULY

**Todd Wilson**, masterclasses; Evergreen, CO (through 22 July)

**Robert Glasgow**; Grace Cathedral, San Francisco, CA 5 pm

17 JULY

Liturgical Music Workshop; St John's University, Collegeville, MN (through 19 July)

18 JULY

**Carole Terry**; First Presbyterian, San Anselmo, CA 8 pm

**Donald P. Moore**

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19 JULY  
**Todd Wilson**; St John's Cathedral, Denver, CO  
8 pm

23 JULY  
**David Hurd**, workshops; San Francisco Theological Seminary, San Francisco, CA (through 28 July)

28 JULY  
**Jared Jacobsen**; Crystal Cathedral, Garden Grove, CA 8:15 pm

#### INTERNATIONAL

18 JUNE  
**DeWitt Wasson**; Laurentius Church, Schwalbach, Germany

19 JUNE  
**Robert Morgan**; St Michael's, Cornhill, London noon

20 JUNE  
**Phillip Crozier**; St James United, Montreal, Quebec 12:30 pm

22 JUNE  
**DeWitt Wasson**; Ev. Lutheran, Hohnhorst, Germany

23 JUNE  
**Melvin Butler**; St Paul's Cathedral, London, England 12:30 pm

24 JUNE  
**DeWitt Wasson**; St Hedwig Church, Norderstedt, Germany  
**Gillian Weir**; Kingston Parish Church, Kingston, England 7:30 pm

26 JUNE  
**Christopher Dearnley**; St Michael's, Cornhill, London noon

27 JUNE  
**DeWitt Wasson**; Arenshorster Church, Bohmte, Germany  
**Kurt-Ludwig Forg**; St James United, Montreal, Quebec 12:30 pm

29 JUNE  
**DeWitt Wasson**; Ev. Lutheran, Oyten, Germany

1 JULY  
**DeWitt Wasson**; St Andreas, Springe, Germany

2 JULY  
**James Johnson**; Abbey Church, Windberg, West Germany 4 pm  
**DeWitt Wasson**; Lutheran Church, Wunsdorf, Germany

3 JULY  
**Stephen Layton**; St Michael's, Cornhill, London noon

4 JULY  
**Scott Bradford**; St James United, Montreal, Quebec 12:30 pm  
**Janette Fishell**; Bristol Cathedral, Bristol, England 1 pm  
**DeWitt Wasson**; Christuskirche, Bad Eilsen, Germany  
**James Johnson**; Basilica Church, Maastricht, The Netherlands 8 pm

5 JULY  
**Martina Josepfs**; Knox Presbyterian, Stratford, Ontario noon  
**DeWitt Wasson**; Lutheran Church, Altenhagen-Hagenburg, Germany  
**James Johnson**; Basilica Church, Trier, West Germany 8:30 pm

7 JULY  
**DeWitt Wasson**; Lutheran Church, Steinhude am Meer, Germany

9 JULY  
**DeWitt Wasson**; St Augustinus, Nordhorn, Germany  
**Jerome Faucheur**; St Michael's, Cornhill, London noon

11 JULY  
**Silvie Poirier**; St James United, Montreal, Quebec 12:30 pm

12 JULY  
**Daniel Hansen**; Knox Presbyterian, Stratford, Ontario noon

16 JULY  
**Gillian Weir**, masterclasses; Bovet Summer School, Romainmôtier, Switzerland (through 22 July)

17 JULY  
**John Hatton**; St Michael's, Cornhill, London noon

18 JULY  
**DeWitt Wasson**; Stadtkirche, Wassertruedingen, Germany

19 JULY  
**Michael Bloss**; Knox Presbyterian, Stratford, Ontario noon  
**Gillian Weir**; Collegiate Church, Neuchâtel, Switzerland 8:30 pm

20 JULY  
**DeWitt Wasson**; St Wolfgang, Nuernberg-Schweinau, Germany

21 JULY  
**Gillian Weir**; Cathedral, Lausanne, Switzerland 8 pm

25 JULY  
**Gillian Weir**; Parish Church, Magadino, Switzerland 8 pm  
**Thomas Murray**; Central Presbyterian, Hamilton, Ontario 8 pm

26 JULY  
**Wayne Wyrembelski**; Knox Presbyterian, Stratford, Ontario noon

27 JULY  
**Thomas Trotter**; Christ Church Cathedral, Hamilton, Ontario 8:15 pm

31 JULY  
Summer School for Organists; Cleveland Lodge, Dorking, Surrey, England (through 5 August)

#### Organ Recitals

**JAMES R. BIERY**, Sacred Heart Church, Waterbury, CT, March 3: *Prelude and Fugue in E Minor*, S. 533, Bach; *Evocation a la Chapelle Sixtine*, Liszt; *Prelude and Fugue in D Major*, Op. 93, Glazunov; *Second Symphony*, Widor.

**PHILIP CROZIER**, Roy Thomson Hall, Toronto, Ontario, February 1: *Menuet Gothique*, Boëllmann; *Partita-De Lofzang van Maria*, Post; *Voluntary in D*, Boyce; *Toccata in D Minor*, BuxWV 155, Buxtehude; *Impromptu*, Vierne; *Trois Danses*, Alain.

**MERRILL N. DAVIS III**, Christ Episcopal Church, Woodbury, MN, February 5:

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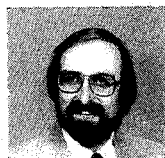
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*Pavanna* (The Earle of Salisbury), Byrd; *The Prince of Denmark's March*, Clarke; Adagio, Andante (*Concerto I in G Minor*), Handel; *Gavotte*, Wesley; *Nimrod* from the *Enigma Variations*, Elgar; *Choral in B Minor*; *Cantabile*, Franck; *Mikrokosmos Suite*, Bartok, arr. Bornfield; *The Cuckoo*, D'Aquin; *Come sweet death*, Bach, arr. Fox; *Toccata and Fugue in D Minor*, S. 565, Bach; Improvisation on a submitted theme.

THOMAS DRESSLER, Deutsche Evangelisch-Lutherische Zions-Kirche, Brooklyn Heights, NY, February 12: *Sonata II*, Mendelssohn; *Vater unser im Himmelreich*, *Wenn wir in höchsten Noeten sein*, *Christus der unser selig macht*, Bach; *Herzlich tut mich verlangen*, *O Welt ich muss dich lassen*, Brahms; *Benedictus* Op. 59, Reger; *Finale (Symphonie VI)*, Widor.

JANETTE FISHELL, with John Rommel, trumpet, University of North Alabama, February 10: *Fanfare*, Reiche; *The Sovereign's Fanfare*, Bliss; *Concerto in D Major*, Bach; *Pavane*, Ravel/Orvid; *Cantilene (Suite Brève)*, Langlais; *Okna* ("Windows after Marc Chagall"), Eben.

ANDREW FLETCHER, Trinity College, Hartford, CT, February 19: *Carillon on 'Orientis Partibus'*, Wills; *Two Rhapsodies*, Op. 17, Nos. 1 and 3, Howells; *Cornet Voluntary in G Major*, Walond; *Tuba Tune*, Cocker; *Four Extemporizations*, Whitlock; *Larghetto in F# Minor*, Wesley; *Introduction, Passacaglia and Fugue*, Willan.

MICHAEL GAILIT, organ and piano, Museum of Art, Cleveland, OH, March 26: *Trio in E-flat*, *Mazurka in E Major*, *Scherzo in D Minor*, *Sonata in B-flat Minor*, *The 94th Psalm: Sonata in C Minor*, Reubke.

JAMES W. GOOD, Meredith College, February 5: *Praeludium*, S. 552/1, *Vom Himmel hoch da komm' ich her*, S. 769, *Fantasia et Fuga in C-Moll*, S. 537, *Sei gegrüßet, Jesu gütig*, S. 768, *Fuga*, S. 552/2, Bach.

JERALD HAMILTON, The Cathedral Church of St. John, Albuquerque, NM, December 20: *Quand Dieu naquit à Noël*, Daquin; *Lo, how a rose e'er blooming*, Rogg, Near; *El Desembre congelat*, Guinaldo; *The Nativity*, Langlais; *Variations on a Noël*, Dupré.

JUDITH HANCOCK, with Scott McIntosh, St. Thomas Church, New York, NY, February 5: *Intrada*, Honegger; *Noël sur les Jeux d'Anches*, Daquin; *Sonata in G Minor*, Albinoni; *Toccata C-dur*, Schmidt; *The Hollow Men*, Persichetti; *Konzert C-dur*, Vivaldi.

DAVID HELLER, St. Thomas Church, New York, NY, February 12: *Praeludium und Fuge h-moll*, S. 544, Bach; *Fantaisie*, Franck; *Organbook III*, Volume II, Albright; VIII. *Dieu est Simple (Méditations sur le Mystère de la Sainte Trinité)*, Messiaen; *Final (Sixième Symphonie)*, Vierne.

JARED JACOBSEN, piano and organ, St. Leander Church, San Leandro, CA, November 11 and 13: *Hungarian Rhapsody No. 12*, *Paysage*, *Sonata in B Minor* (piano), *Am grabe Richard Wagner's, Ave Maria* of Arcadelt, *Fantasy and Fugue on the chorale Ad nos, ad salutarem undam* (organ), Liszt.

MICHAEL MURRAY, Trinity College, Hartford, CT, February 5: *Prelude and Fugue in C Major*, S. 531, *In dulci jubilo*, S. 751, *Ach Gott und Herr*, S. 714, *Concerto No. 1 in G Major*, S. 592, Bach; *Pastorale*, Op. 19, Franck; *Scherzo*, Op. 2, Duruflé; *Finale (Symphony No. 6)*, Widor; *Adagio (Symphony No. 3)*, Vierne; *Triptyque*, Op. 51, Dupré.

ROBERT E. PENN, with Ross Tucker, trumpet, St. Joseph College, West Hartford, CT, October 18: *Suite in C*, Handel; *Sonata VI*, Mendelssohn; *Concerto in E# Major*, Haydn; *Choral in E Major*, Franck; *Flight of the Bumblebee*, Rimsky-Korsakoff; *Sketch in D# Major*, Schumann; *Fantasia and Variations on a German Theme*, Arban.

MARY PRESTON, Trinity College, Hartford, CT, February 12: *Fantasy in F Minor*, K. 608, Mozart; *Allein Gott in der Höh sei Ehr*, S. 662, *Komm, heiliger Geist, Herre Gott*, S. 651, Bach; *Naiades*, Vierne; *Choral in A Minor*, Franck; *Fugue in A# Minor*, Brahms; *Canon in B Minor*, Schumann; *The Ninety-Fourth Psalm*, Reubke.

CHRISTA RAKICH, Trinity Episcopal Church, Portland, OR, November 20: *Kyrie en taille*, *Fugue*, *Cromorne*, *Trio*, *Récit de Tierce en taille*, de Grigny; *Point d'Orgue*, *Passacaglia and Fugue in C Minor*, Bach;

*Choral No. 1 in E Major*, Franck; *Passacaglia in C# Minor*, Borroff; *Allegro (Symphonie VI)*, Widor.

JOHN ROSE, Trinity College, Hartford, CT, February 26: *Cortège et Litanie*, Op. 19, No. 2, Dupré; *Symphonie III*, Vierne; *Étude Symphonique*, Bossi; *Prelude and Fugue in C Minor*, Op. 37, No. 1, Mendelssohn; *Adagio, Toccata (Symphonie V)*, Widor.

ROBERT N. ROTH, with Michael Roth, violinist, and Rebekah Wilshire, flutist and soprano, St. James the Less Church, Scarsdale, NY, January 29: *Introduction and Passacaglia in D Minor*, Reger; *Poco adagio (Symphony No. 3)*, Saint-Saëns; *Concerto in D*, Op. 10, No. 3, Vivaldi; *Air (The Creation)*, Haydn; *Élégie*, Peeters; *The Lark Ascending*, V. Williams; *Choral No. 1 in E Major*, Franck.

HOWARD DON SMALL, St. Thomas Church, New York, NY, February 19: *Introduction and Trumpet Tune in D*, Boyce; *Präludium und Fuge A-dur*, S. 536, Bach; *Choral and Variations on Vater unser im Himmelreich*, Mendelssohn; *Fantasy for Flutes*, Sowerby; *Choral en la mineur*, Franck.

WILLIAM K. TRAFKA, St. Thomas Church, New York, NY, February 26: *Warum betrübst du dich, mein Herz*, Scheidt; *Prelude on Playford*, *Prelude on Nettleton*, Hancock; *Passacaglia C-moll*, S. 582, Bach; *Prière*, Franck; *Final (Sept Pièces)*, Dupré.

TODD AND ANNE WILSON, University of New Mexico, Albuquerque, NM, January 22: *Concerto in G Major*, Soler; *The Alexander Variations*, Hampton; *Slavonic Dance in A-flat*, Op. 46, No. 3, Dvořák, arr. Biery; *Variations on a Theme of Paganini*, Wilson; *German Rounds*, Op. 25, Moszkowski; *Concerto No. 2 in C Minor*, Op. 18, mvt. II, Rachmaninoff; *Rhapsody in Blue*, Gershwin.

CHARLES WOODWARD, First Presbyterian Church, Wilmington, NC, February 26: *Introduction and Toccata*, Walond; *Prelude and Fugue in A Minor*, Bach; *A Clarinet Tune*, Oxley; *Tuba Tune*, Cocker; *Flute Solo*, Arne; *Second Sonata*, Mendelssohn; *Chollas Dance for You*, Leach; *Final (Symphony I)*, Vierne.

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Wurlitzer 98-note concert organ rolls and player components, parts, etc. for same. Ron 519/824-1631 or 519/323-2423.

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The Organ Historical Society is offering a 16-page catalog of publications, recordings, and other items, many of which are produced by the OHS. The catalog also includes many hard-to-find popular books, recordings and tapes from other sources. Send 25¢ stamp to: OHS, Box 26811, Richmond, VA 23261.

The first recording of organs by 19th century organbuilder, John George Pfeffer (1823-1910) of St. Louis, has been released. The two-record album "A Pfeffer Odyssey," features four organs built between 1860 and 1879. Organists heard on the recording are Rosalind Mohsen and Earl Miller. Record Nr. OHS-200. \$16.00 (OHS members: \$13.00), includes shipping. Organ Historical Society, Box 26811, Richmond, VA 23261.

"The organs of the Divine Word Seminary," Techy, Illinois. Leon Nelson, organist. Works by Campra, Lemmens, Walton, Lenel, others. Stereo LP \$7.00, postpaid. Collector's item. Nelson, 824 Waukegan Rd., Deerfield, IL 60015.

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The Organ Literature Foundation, world's largest supplier of organ books and recordings, offers Catalogue "W" listing 663 books, 2,283 classical organ records and cassettes, etc. Send \$1.00 or 4 international reply coupons. The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184-5915. 617/848-1388.

Voicing and Finishing: Classical Examples. Principal tones typical of 18th century Baroque through classical revival. Harmonic content of flutes. Romantic vs. Baroque reeds. Scaling examples. Includes performances by George Thalben-Ball and Carlo Curley. Chrome Cassette. Send \$3.00 for Voicing Cassette to: Allen Organ Co., Macungie, PA 18062.

A complete listing of all available back-numbers of THE DIAPASON is now available. Many from the 1930's on, and some older issues may also be obtained for your personal or library collection. Send SASE to: The Organ Historical Society, Box 26811, Richmond, VA 23261.

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**Early 2M, 19R Moller pipe organ.** Rebuilt in 1957 with additions and new console. Currently in use, available July 1989. \$8,000 or best offer. Contact Allan Cole, Wesley United Methodist Church, Center and Wall Streets, Bethlehem, PA 18018. 215/865-5715.

**2M, 9R Kimball, packed, ready for shipment,** unit console, \$4,500. Offers. Rive, Inc., 811 Focis St., Metairie, LA 70005. 504/835-0500.

**1976 Wicks organ, 2M 6R; drawknob console,** self-contained; excellent residence or small church; fits under 8' ceiling. \$15,000, buyer to remove. L. Walters, 865 Valencia St., Boise, ID 83706. 208/344-3022.

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**Midmer-Losh, 10R, 2M, ca. 1920; available** Sept. 1989, \$7,500. Good Shepherd, 99 Central Park Rd., Plainview, NY 11803. Details on request. 516/349-1966.

## PIPE ORGANS FOR SALE

**2M, 2 1/2R Moller pipe organ; built 1972,** excellent condition. Suitable for home, studio, or chapel. \$12,500. 703/356-7916.

**Marshall Stone positive organ, c.1970, under** 8' tall, mech. action, 8-4-2-8. Details: call 315/253-4620 eves.

**1959 Church Organ Company, 2M, 6R, with 26** stops, pipe organ. Organ was installed in a private residence and is now an asset in an estate. The Executor is seeking a buyer by accepting sealed bids. Buyer to remove at own cost. For inspection contact: Kimberly A. Benner, Tr. Adm., The Russell National Bank, P.O. Box 70, Lewistown, PA 17044; 717/248-4951.

**2M/9R organ, built as Op. I in the shop.** New pipework, chests, and console in a free standing oak case with 4' Principal facade. \$47,000 includes installation, but not travel. Marceau Pipe Organ Builders, 1307 SE Gideon, Portland, OR 97202.

**Pilcher pipe organ, c. 1930. 23 ranks with 3-** manual Austin console. Partially repaired, available immediately. Make offer. Episcopal Church of the Resurrection, 1433 R. D. Mize Rd., Blue Springs, MO 64015; 816/228-4220.

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**3M, 23R Kilgen, 1950's, now in use 15th Ave.** Baptist Church, Meridian, MS. \$6,500. Rive, Inc., 811 Focis St., Metairie, LA 70005. 504/835-0500.

**Moeller residence player pipe organ; 2M with** roll collection; extremely compact (8' ceiling height); chest leather perfect; pristine condition; professionally removed and stored. James Houston, 2000 Mt. Royal Terrace, Baltimore, MD 21217.

## PIPE ORGANS FOR SALE

**2M Wicks pipe organ, 7RK; beautiful contem-** porary console and cabinet, both on moveable platform, prepared for future additions; organ has had very little use and is in excellent condition, as new at 1/3rd the price. Contact: Frank Kieran, 5 Redhawk, Irvine, CA 92714. 714/559-8669. Pictures, SASE.

**1952 Adrian Standaart organ for sale. 3M,** 20R; in good condition; \$8,000, negotiable. Buyer to remove by mid-June of 1989. Must go, new instrument arriving. Contact Burke Raper, Grace Baptist Church, 1004 N. Mangum St., Durham, NC 27701. 919/688-6765.

**Skinner-plus organ, 3 manual, approxi-** mately 50 ranks, all rebuilt and restored. Console is new Peterson solid-state combination action on moveable platform. \$190,000. REPLY BOX MR-891, THE DIAPASON.

**Moeller Artiste, Op.9808, ca.1962, 2M, 4R with** foundation flutes, reeds and mixture, swell to great coupler. Wood console and chest cabinet. This organ is and has been maintained in excellent condition. Reduced to \$22,500. St. Stephen Lutheran Church, Williamsburg, VA 23185. 804/229-6688, 804/229-1323.

**1925 Austin pipe organ 3M, 17R. Available** mid-1989. May be seen and played. Sealed bids must be received by August 15, 1989. Organ to be removed September, 1989. Buyer to remove at own cost. For specification, etc., contact: Frank Kieran, 5 Redhawk, Irvine, CA 92714. 714/559-8669.

**1981 Berghaus tracker organ, 2M, 13R, 11** stops; one additional manual and one additional pedal stop prepared. Excellent condition. Disassembled, available immediately. Write for complete description. REPLY BOX FB-892, THE DIAPASON.

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## MISCELLANEOUS FOR SALE

16' Trivo pedal Posaune, 44 pipes, new, 7" WP. \$4,500, offers. John Worrel. 504/835-0500.

1950 Moeller 16' pedal Bourdon; 32 pipes, excellent condition. Buyer to remove. 212/749-0458.

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3M 1950 Kilgen console, needs rebuilding; white oak. \$500. Kilgen Oboe 8', 5" WP, \$200. Roosevelt Diapason 16', \$400. Jim Benzmilller, 620 Sunrize Ave., Stevens Point, WI 54481. 715/344-4434.

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## MISCELLANEOUS FOR SALE

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United Church of Fayetteville, NY, 315/637-3186, Donna. Replacing existing Klann 3-manual console; tablet stop, wood cabinet, built in 1959 by Chester A. Raymond, Princeton, NJ. Interested in selling existing console. Call 9 a.m. to 5 p.m. weekdays.

Wicks (1930) 2M church console, all electric, in good condition, currently not assembled. \$200 o.b.o. Call Fred at 312/878-4875; leave message.

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Wicks 3M console w/relay, switches & remote C.A. Lee Organs, Box 2061, Knoxville, TN 37901. SASE.

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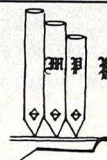
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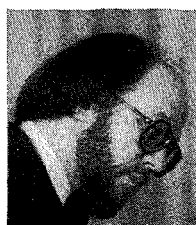
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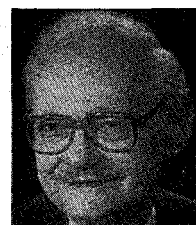
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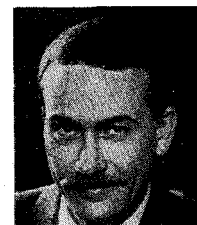
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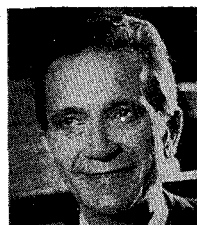
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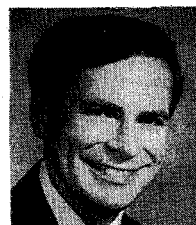
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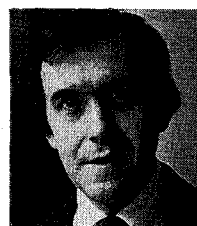
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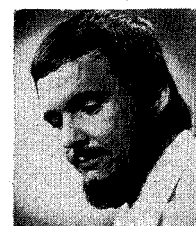
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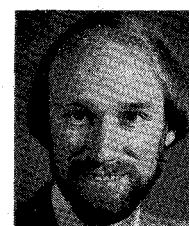
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Peter Planyavsky\*



Simon Preston\*



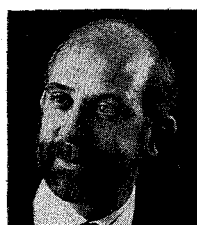
George Ritchie



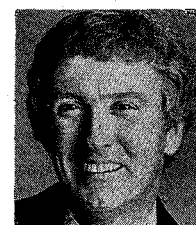
Louis Robilliard\*



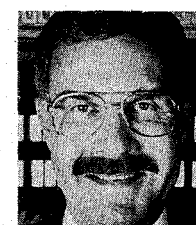
Daniel Roth\*



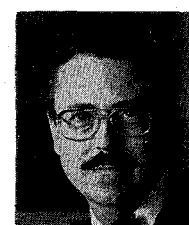
Larry Smith



Donald Sutherland



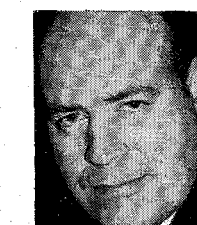
Frederick Swann



Ladd Thomas



Thomas Trotter\*



John Weaver



Gillian Weir



Todd Wilson

### AVAILABILITY OF CHOIRS

St. Thomas Church, New York  
 St. John's College, Cambridge, September 1990  
 King's College, Cambridge, September 1991

\*=available 89-90