

THE DIAPASON

APRIL, 1994



St. Rita Catholic Church, Dallas, TX
Specification on page 16

New Zealand CD

It was good to read Randy Neigbarger's review (November, 1993) of my CD *From the Land of the Long White Cloud: Organ Music from New Zealand*, and I'd be glad to answer some of the questions raised.

The lack of organ music from ethnic New Zealanders is, I believe, just the way it is at present. Bear in mind that the organ here is an immigrant! New Zealand is now truly a multi-cultural society and our ethnic mix has now gone beyond the original Maori (indigenous)/paheka (European) mix. The Maori name for New Zealand is *Aotearoa* which gives the title of the disc when translated.

I'm glad the reviewer shares my high esteem of Lilburn's *Prelude & Fugue*. Unfortunately, this is his only organ work, but those interested in his wider output will find pickings on Kiwi/Pacific and Manu labels; it would be worth writing to: ODE Records, Box 37331, Parnell, Auckland 1, NZ for details. Oh, one last point: I am organist (this year) at Holy Trinity Cathedral, Auckland, not the Timaru Basilica.

John Wells
Auckland, New Zealand

Recital audiences

Since reports on conventions often read like a business itinerary, Jess Anthony's excellent piece on the Montréal ICO is to be commended for going beyond the minute particulars of who did what, where, and when. He raises many fine points, one of the most salient of which (to my mind, at least—especially as it's one of my pet topics!) is how we, as organists, view our recital audiences.

We are told that members of the "packed audience" which attended Jean Guillou's recital regarded their "visceral involvement with the performance" as being more important "than any degree of stylistic 'correctness.'" We are told too that the assembled throng "screamed and yelled in approval"—shades here of the scenes which welcomed Elvis back from his stint in the military, or the wave of hysteria engendered by The Beatles?

The risk of invoking immediate censure notwithstanding, my reaction to the Montréalers' apparent fervor in this: Bully for them!

There is a disturbing tendency amongst organists to regard the general public as uncultured, ignorant folk—ineducably stupid, redneck yahoos, if you will. Fact: Some of these (imagined) musical hayseeds are, in fact, better educated and more intelligent than a good number of our profession.

Example: I have attended recitals with friends who, in addition to their professional skills as doctors, accountants, lawyers, etc., know a good deal about Bach cantatas, Purcell fantasias, Ravel orchestral works, Wagner operas, Barber songs and so forth. Contrast these highly talented individuals with the fellow at the console. Sure, he's capable of reeling off data about Howells, Franck or de Grigny. (As to using that data as grist for the music-making mill . . . well, it will be a cold day, as the saying goes.) But he can't tell you who wrote the "Razumovsky" quartets, or how many of them there are. (Beethoven wasn't really an organ composer, anyway . . .)

When leveling charges of ignorance, then, it might be wise to heed the Bible's admonition concerning motes and beams: after all, cultural autism is especially prevalent in the organ loft.

Let's remember: Joe Public supports the vast majority of organ recitals. It is Joe who buys the tickets, and Joe who buys the organ CDs in record stores across this continent. There is more than a grain of truth in the old saw about biting the hand that feeds. . . .

As Dr. Anthony goes on to comment, "Although more recitals are being

played [my italics] now than ever before, the public has lost the sense of excitement it once had." The passive voice says it all: recitals are simply played. Unfortunately, an unconditional discharge in such cases of musical sterility is available by calling on Stylistic Correctness—music's Get-Out-Of-Jail-Free card. The result of this insidious practice is two-fold: first, anything "academic" elicits cat-calls, thus drawing fire away from the true boredom-breeders; and second, audiences are voting with their feet. In both cases, music winds up being the biggest loser.

To quote again from Dr. Anthony's report, "The organists' pursuit of historical authenticity has also alienated the general public. Organists have forgotten the necessity of making their musical product appealing to the masses." This is neither an exhortation to woo listeners with mindless ditties—this might come as a shock to some, but your average concert-goer won't be taken in by such lame ploys—nor is it a diatribe against scholarship. Alain playing de Grigny; Rüksam playing Bach; Roth playing Franck; Watters playing Dupré; Latry playing Vierne: this handful of exemplars alone lays to rest the silly notion that authenticity per se is anathema to superlative, communicative musicianship.

Historical or stylistic correctness raises many questions which both provoke and challenge the thinking musician; in this respect, it is a worthwhile tool, greatly to be encouraged. Sadly, we have subjected it to abuse and misuse, ignoring the caveats which come with all tools. What should have been an invaluable stimulus has degenerated, partly by design, into one of the neatest examples of sophistry since the booby emperor paraded in his new duds before a supposedly gullible public.

Our profession needs organists who will get out of their ivory towers, spend time on Main Street, extend their horizons beyond the organ loft and treat audiences with respect, rather than blasting them with sneery pronouncements about musical taste. We need organists who are not horrified (or threatened) by the likes of Jean Guillou or Virgil Fox. We need organists who walk the talk, rather than sermonize at length about how so-and-so doesn't play authentically. We need organists who will put their money where their mouth is, go to the console, and show us how attention to historical detail can be used in a musical context! Harald Vogel does; Piet Kee does; Robert Glasgow does—it's a free market, and there's always room for more.

Healey Willan was right when he opined that we need fewer organists and more musicians who play the organ. We can certainly do without those visionless, narrow-minded, talking head/spindoctor types, whose sole contribution to organ recitals is keeping the bench warm for an hour or so. From such may the good Lord deliver us!

Mark Buxton
Toronto, Ontario

Here & There

Charles Marie Widor's 150th birthday anniversary is being celebrated this year in two major performance events. The ten organ symphonies will be played by nine different organists in a series at St. Mary's Cathedral in San Francisco. Scheduled for Sundays at 3:30 from April 10 through June 19, this series will also include the *Suite Latine* on June 19. Performers include Ron McKean (Symphony No. 1, April 10), Paul Jacobson (No. 2, 4/17), Garrett Collins (No. 3, 4/24), Christoph Tietze (No. 4, 5/1), Jonathan Dimmock (No. 5, 5/8), Matthew Walsh (No. 6, 5/15),

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Editor

JEROME BUTERA

Associate Editor

WESLEY VOS

Contributing Editors

LARRY PALMER
Harpsichord

JAMES McCRAY
Choral Music

HERBERT L. HUESTIS

IN-Group Forum

CompuServe ID #70771,1047

Internet: 70771.1047@compuserve.com

BRIAN SWAGER

Carillon

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David Hatt (No. 7, 5/22; No. 8, 5/29; Suite Latine, 6/19), John Karl Hirten (Gothique, 6/5), and Matthew Halonen (Romane, 6/12). For information: 415/567-2020.

The Salt Lake City AGO Chapter and the Temple Square Concert Series will co-sponsor a Widor Sesquicentennial Festival on May 27-28 at The Tabernacle in Salt Lake City. Lectures, recitals, and ensemble concerts are scheduled. Performers include John Longhurst, Clay Christiansen, Jess Anthony, Linda Margetts, Bonnie Goodliffe, and others. For information: 801/240-3221.

James Callahan's *Dream of the Cross*, based on a text translated by Kevin Crossley-Holland, and written for two baritone singers, piano, organ, and percussion, will be premiered on April 15 at the St. Thomas Aquinas Chapel, University of St. Thomas, St. Paul MN. The program, which is a part of the annual Sacred Arts Festival, will also include Messiaen's *Les Corps Glorieux*, performed by Dr. Callahan.

The 1994 Organ Concert Series at **All Saints' Anglican Church** in Windsor, Ontario, Canada, began February 18 with Margaret Martin Kvamme. The series continues on April 17 with David McDonald, and concludes on November 6 with David Palmer assisted by trumpeter Gillian McKay. For information: 519/253-8001.

Renewal in Worship, a conference for pastors and musicians, takes place April 22-24 at Cedar Springs Presbyterian Church, Knoxville, TN. The sched-

ule includes workshops, concerts, visual arts and displays. For information: 615/693-9331.

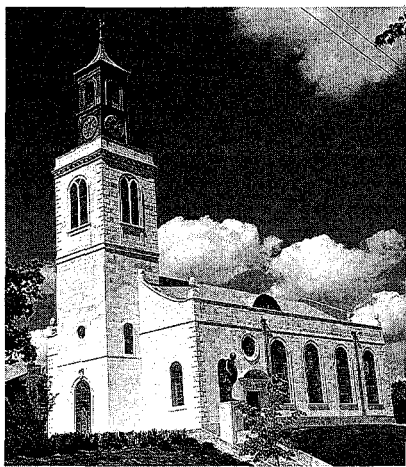
Melodious Accord and Union Theological Seminary will present the 5th annual **Melodious Accord Symposium on Poetry and Music**, The Great Circle: Singing, Speaking, and Moving in Church, April 280 in James Chapel at Union Seminary. Leading the symposium will be Alice Parker, joined by Brian Marsh, Christine Helwig, and Jean Janzen. The four presenters will each make half-day presentations entitled: The Service as Theatre, Circular Songs, Body and Soul, and Reading in the Round. For information: 212/663-1165.

The 21st annual Bach Week Festival takes place May 1, 4, 6, and 8 at St. Luke's Episcopal Church, Evanston, IL. Under the direction of Richard Webster, the festival will include chamber music, four cantatas, and solo instrumental music by J.S. Bach, Scheidt, Vivaldi, Mozart, Mendelssohn, and others, with artists Christine Kraemer, David Schrader, the Bach Week Festival Chamber Orchestra, St. Luke's Girls Choir and Schola, and the St. Luke's Choir of Men and Boys, in addition to a host of instrumentalists and singers. For information: 708/945-5625.

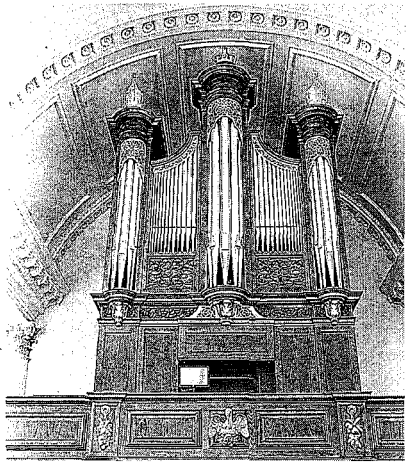
The Spillville Historic Action Group, Inc., Spillville, IA, has announced a challenge grant to restore the 1876 Pfeffer organ in St. Wenceslas Church. An anonymous donor has offered to donate up to \$5,000 if \$10,000

is raised by outside sources. Challenge deadline is May 1. The organ was played regularly by Antonin Dvorak in the summer of 1893, and was featured in the 1986 OHS national convention, when it was presented with the Society's "Historic Organ" plaque. For information: 319/562-3186.

The Choir of All Saints' Episcopal Church, Beverly Hills, CA, has scheduled a tour to New York City and Boston May 7-15. The choir will make appearances at Calvary Church, St. James' Church, and St. Paul's Chapel of Trinity Parish in New York City; Maple Street Congregational Church in Danvers, MA; St. Paul's Cathedral and King's Chapel in Boston; and All Saints Church, Brookline. The Choir commissioned Daniel Pinkham to write a new work for the tour entitled *Let the Saints Rejoice*, a short cantata in five movements. It was premiered at All Saints', Beverly Hills, at Evensong on the Sunday after All Saints' Day in 1993. The Choir has recently recorded a CD, *Silence & Music*, for Gothic Records. Thomas Foster is Director of Music; Craig Phillips is Music Associate and Organist; Christopher Putnam is Associate for Children's Music.



Winston Churchill Memorial and Library



Mander organ, Church of St. Mary, Aldermanbury

The Winston Churchill Memorial and Library in the United States, located on the campus of Westminster College in Fulton, MO, will celebrate its 25th anniversary with a festival weekend May 13-15. Central to the Memorial is the Church of St. Mary, Aldermanbury. This historic London church, originating from the 12th century and reconstructed in 1666 by Sir Christopher Wren after a fire, was the parish of Sir Winston Churchill. Heavily damaged in World War II, the church was painstakingly reconstructed, restored and relocated to the Fulton site during the 1960s. Noel P. Mander provided the organ now housed in the restored church. The Churchill Memorial, consisting of a museum and library, is located in the undercroft of the church.

At the organ dedication festivities in 1969, E. Power Biggs was the featured recitalist in an all-Bach program. For the 25th anniversary year, Frederick Hohman will present a recital on May 15 entitled "The English Connection." The Mander organ is located in the

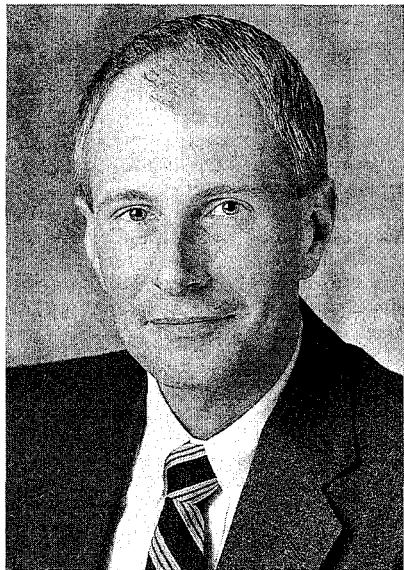


Frederick Hohman

church's west end loft, and blends with the 17th-century Wren building. Its case was originally built for Woolwich Parish Church, Kent, England, in 1741. The 38-rank, two-manual tracker organ contains pipework dating from 1770. Hohman has produced a new CD recording on the Mander organ, which will be available in time for the May 15 celebration. For information: 1-800/336-2224.

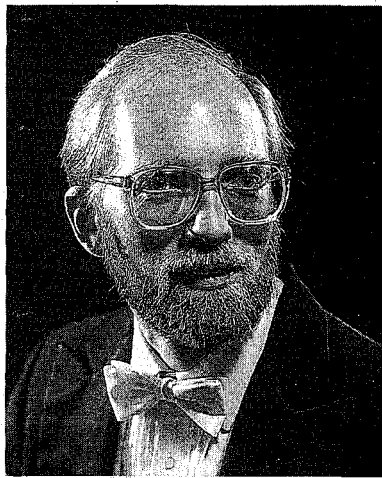
Fourth Presbyterian Church, Chicago, IL, will present its Spring Choral Festival May 15 at 6:30 pm. The Choirs of Fourth Church and a wind ensemble under the direction of Morgan Simmons will offer *Ave Maria* and *Mass* by Stravinsky, and *Mass in e minor* and *Ave Maria* of Bruckner. For information: 312/787-4570.

Appointments



Brian Aranowski

Brian Aranowski has been appointed Director of Musical Arts & Organist at St. William Church (Roman Catholic), Naples, FL. He will direct both parish and schola choirs and administrate a performing arts series featuring the church's newly-built Holtkamp organ. He leaves the position of organist & choirmaster and general co-chairman of the performing arts series at Calvary Church (Episcopal), Williamsville, NY, where he served since 1987, and the position of organist & cantor of St. Barnabas Catholic Church, Depew, NY. An active member of the Buffalo AGO chapter, he served as creator and director of the chapter's "Halloween Organ Madness." Mr. Aranowski holds degrees from Indiana University and Rice University, where he studied with Clyde Holloway, and was awarded the Artist's Diploma from Eastman School of Music, as a student of Russell Saunders. He is represented by The Young Organist Cooperative of Worcester, MA.



J. Melvin Butler



William Kuhlman



Susan Dickerson Moeser



Margaret R. Evans

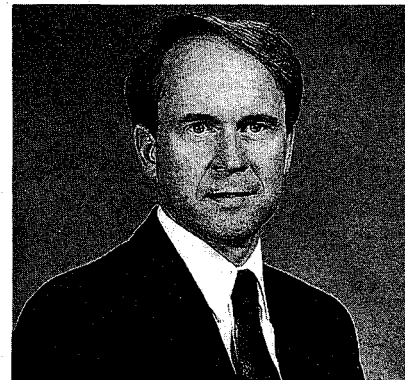
Concert Artist Cooperative, beginning its seventh year of operation this April, has announced the addition of organists **J. Melvin Butler**, **William Kuhlman**, and **Susan Dickerson Moeser**, and organist/lecturer **Margaret R. Evans** to its international roster of soloists, ensembles, lecturers, and clinicians. Mr. Butler is Organist/Choirmaster at St. Mark's Episcopal Cathedral, Seattle, WA, Mr. Kuhlman is College Organist and Pro-

fessor of Music at Luther College, Decorah, IA, Dr. Dickerson is on the music faculty of the University of South Carolina, Columbia, and Dr. Evans is Professor of Music and Music Department Chairperson at Southern Oregon State College, Ashland, and Director of Music at St. Mark's Episcopal Church, Medford, OR. Information can be obtained from Beth Zucchini, Director, Concert Artist Cooperative, P.O. Box 543, Bodega Bay, CA 94923; 707/875-3282.

Kazu Ishibashi has been appointed Vice President of Operations for Rodgers Instrument Corporation, and is responsible for the engineering, production, and sales functions of the company. He has been a consultant with Rodgers for the past three years. Early in 1993 he was appointed a Director. Prior to joining Roland in 1987, Mr. Ishibashi worked for JVC for 25 years.

currently preparing a book on the performance practice of late-medieval organ music, and has lectured extensively on her research. Her book on female traditions of music making, *Rediscovering the Muses*, has recently been published by Northeastern University Press.

Kimberly Marshall has been appointed Dean of Postgraduate Studies at the Royal Academy of Music, Britain's senior conservatory. Among her duties will be the creation of a new Master's degree in music performance in conjunction with King's College, London. Previously she was University Organist and Assistant Professor of Music at Stanford University. A native of Winston-Salem, NC, she began organ study with John Mueller at the North Carolina School of the Arts. She studied with Louis Robilliard and Xavier Darasse in France before returning to North Carolina to complete her undergraduate studies with Fenner Douglass. She won the St. Albans Competition in 1985 and has performed throughout Europe. In 1986 she received the D Phil in Music from the University of Oxford. She was awarded a Fulbright Scholarship to continue her teaching and scholarship during 1991 at the Sydney (Australia) Conservatorium. Dr. Marshall has recorded for Radio-France, the BBC, and ABC; and recently on the Gamut label a recording of works for organ by female composers including Fanny Mendelssohn Hensel, Elfrida Andrée, and Ethel Smyth. She is



Keith McNabb

Keith McNabb has been appointed Organist at Southminster Presbyterian Church, Arlington Heights, IL. Dr. McNabb earned his DMA in organ performance at the Eastman School of Music in 1982 as a student of Russell Saunders. He also attended the University of Michigan and Hendrix College (Conway, AR), studying under Robert Glasgow and Robert McGill, respectively. The instrument at Southminster is a new 29-rank organ by John-Paul Buzard, which was featured in the July, 1993 issue of THE DIAPASON.

David Paul Moore has been appointed organist of Luther Memorial Church, Quincy, IL, where he will play three services and accompany the senior choir. The church has a Welte organ of five divisions, recently restored by Temple Organ Company. He leaves a similar position at First Christian Church, Quincy, where he served for 12 years. Previous posts include St. Gabriel's Episcopal, Lexington, KY, and Trinity Church, Nashville, TN, representing 35 years as a church musician. He earned the BS from David Lipscomb University, the MS from the University of Kentucky, and holds the AGO Service Playing Certificate. His principal studies were with the late Orville R. Foster; more recently he has coached with Phyllis Robertson. Mr. Moore continues in an administrative post at Quincy University and is currently Dean of the Great River Heritage AGO chapter.

Nunc Dimittis

Margaret Hawkins, Director of the Milwaukee Symphony Chorus, died November 13, 1993. Born in Binghamton, NY, on January 28, 1937, she earned the BME from the University of Wisconsin-Milwaukee in 1959, and the MMus in conducting from Indiana University. Hawkins began her conducting career at Pewaukee High School in Pewaukee, WI. In 1969 she founded the 80-voice Wisconsin Conservatory Singers, and concurrently assumed the responsibility of preparing major choral forces for the Milwaukee Symphony Orchestra. In 1976, she founded the 200-voice Wisconsin Conservatory Symphony Chorus, which made its debut with the Milwaukee Symphony Orchestra in a performance of Berlioz' *Damnation of Faust*. Since that time the chorus has performed on a regular basis, and in 1985 was renamed the Milwaukee Symphony Chorus. Hawkins was twice named Musician of the Year by the Milwaukee *Sentinel*, and among many other awards received the 1993 String Academy of Wisconsin Performing Arts Leadership Award.

David Jacques Way dies at 75— the end of an era at Zuckermann Harpisichords

David Jacques Way died of a heart attack on February 4 in his office at Zuckermann Harpischords, Stonington,

CT. He was 75. There was no funeral, according to his wishes, but a memorial service is being held this spring.

My own contact with David began when he appointed me as a Zuckermann "agent" (ten years ago). David felt that the people who made up the Zuckermann network, selling harpischord kits and building instruments, were sent to him by the Divine Providence he did not believe in. He did, however, believe in *them*, and in himself.

David Way was a preacher of aesthetic nobility and all that is good in the arts and in musical instruments. He left a legacy of truths couched in acerbic wit. He was a philosopher through and through, who loved to prod his associates and the hundreds of kit builders who bought Zuckermann harpischords into "thinking about what good is" and "getting enough things right." These were the principles that he believed in passionately. The issue was always the presence of quality or the lack of it.

David packed three or four careers into his long lifetime. He did not take on the leadership of Zuckermann Harpischords until he was well into his fifties. His tales of previous careers in journalism and as editor of the October House publishing firm were full of side trips into the worlds of social activism and intrigue. He discovered harpischord making when he edited Wolfgang Zuckermann's 1969 classic *The Modern Harpischord*. He quickly grasped the issues and the enthusiasm of the early musical instrument revival and sealed his fate with an apprenticeship to the legendary William Hyman, who tragically passed away early in his career.

David took the helm of Zuckermann Harpischords, and in many ways his entire work at Zuckermann was a continuation of his study and admiration of the work of Bill Hyman. Apocryphal stories abound, but when I once asked about some of the harpischords packed away in the attic, I was told that they were Hyman harpischords that David thought were less than his best work, and that David had bought them to keep them out of circulation. Such was his devotion to his teacher and his conviction that only the finest examples should survive.

Still vigorous at 75, David had just finished his book on tuning and temperaments. With his passing, we lose one of the most colorful figures of the early music revival, active to the very end.

—Herbert L. Huestis

Here & There

William Atkinson has announced his retirement as Director of Music at the First Presbyterian Church, Oceanside, CA. Mr. Atkinson was appointed to the position in 1969, after having served the Community Church of Vista for 10 years. He was honored with a farewell gala presented by the Chancel Choir of the church, receiving tributes and gifts from current and former choir members. Last spring he conducted the choirs of both churches in performances of Mendelssohn's *Hymn of Praise*. Mr. Atkinson and his wife Charlotte gave concerts as the Atkinson Duo of flute and organ for many years, and shared a joint ministry at both the Vista and Oceanside churches. Atkinson's undergraduate music education was taken at Oceanside-Carlsbad College, Eastman School of Music, and San Diego State College, where he received the BA in music with distinction. His MA was from Claremont Graduate School, where he studied with Joseph Clokey and William Blanchard. Charlotte Atkinson will continue in her position as organist of the Oceanside church.

A concert co-sponsored by the Windsor (Ontario) RCCO Centre and the Windsor Symphony Orchestra and Chorus featured **Gerald Bales' Concerto for Organ and String Orchestra** with soloist **David Palmer** on March 20 at Holy Name of Mary Church, Windsor. Also on the program was the Duruflé *Requiem*.

Robert Cavarra is featured on a new CD recording on the Casavant organ at Colorado State University, Ft. Collins, CO. The program includes works of Hindemith, Bach, Pachelbel and Widor, played on the III/34 Phelps/Casavant of 1968; available in CD (\$15) and chrome cassette (\$10) versions (plus \$3 shipping), from SGC Music Productions, 1717 Hillside Dr., Ft. Collins, CO 80524.

In December, 1993, **Martin Haselböck** was the organist for the inaugural concerts of two major European concert hall organs. On December 5, he performed organ concertos by Bossi and Rheinberger on the 1903 Voit organ (restored by Vleugels) at the Heidelberg Stadtsaal. This organ, designed by Philip Wolfrum and Max Reger, may be the only untouched example of the late romantic German style, and is the first



Martin Haselböck

German instrument with a movable console and a general Swell box. On December 22-27, Mr. Haselböck was organist for five sold-out inaugural recitals at the new Concert Hall in Athens, Greece, playing works by Bach, Handel, Liszt and Saint-Saëns. The four-manual 85-stop organ was built by Klais, and is the first major pipe organ in Greece.

Koch International Classics has released the first of two CDs devoted to the music of **Daniel Pinkham**. The first, Koch 3-7180-2 H1, includes *Christmas Cantata*, *Wedding Cantata*, and the recent *Advent Cantata*, performed by the Boston Cecilia, Donald Teeters, conductor, with James David Christie, organist; instrumental works include the *Spring Quartet* and *Introduction, Nocturne and Rondo*. The second CD will be recorded in June by the London Symphony Orchestra and will include his third and fourth symphonies, *Serenades for trumpet and symphonic wind orchestra*, and *Sonata No. 3 for organ and strings*. Both CDs are produced with the New England Composers Recording Project. For information: 617/734-1933.



J. Thomas Strout, Pollyanne Baxter, Norberto Guinaldo

J. Thomas Strout commissioned and performed, with soprano Pollyanne Baxter, *Carol on the Birth of Christ* by Norberto Guinaldo at a recital in celebration of his 25th anniversary as organist of First United Methodist Church of Whittier, CA, on November 14, 1993. Dr. Strout, a graduate of the University of Redlands, Eastman School of Music, and the University of Southern California, has studied with Flor Peeters, David Craighead, and Ladd Thomas. He received two Fulbright Fellowships for organ study in Europe, and is presently on the music faculties of Rio Hondo College and Saddleback College.

January 22 was proclaimed **Early Music America Day** by Cleveland's mayor, Michael R. White, at a reception honoring Early Music America and its Board of Directors. EMA is an international organization devoted to the field of early music in North America. Established in 1985 in New York City, EMA moved to Cleveland in September of 1993 when Beverly Simmons was named Executive Director. (See page 3 of the December, 1993 issue.) For information: Early Music America, 11421/2 Bellflower Rd., Cleveland, OH 44106; 216/229-1685.

The Association of Lutheran Musicians of South Carolina (ALM) held a workshop at Redeemer Lutheran Church, Columbia, on February 5, fea-

Announcing THE FIRST BIENNIAL WESTERN CANADIAN EARLY KEYBOARD CONFERENCE

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(Faculty of Extension, in cooperation with the Music Dept.,
University of Alberta, & Alberta College Conservatory)

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Events will include: Recitals, lectures, lecture/demonstrations, panel/audience
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Locations: University of Alberta and Alberta College Conservatory.

Instruments: Harpischords by Craig Tomlinson, David Jensen; Clavichords
by Ronald Haas, Paul Irvin, Chickering; Pianos by Steinway and Bosendorfer.

Information regarding accommodation, conference program details, and
application forms available upon request from: **Mr. Val Smyth, Fine Arts,
Faculty of Extension, University of Alberta, 93 University Campus N.W.,
Edmonton, Alberta, Canada T6G 2T4; (403)-492-0166 or 492-3034**

turing Hal Hopson. The workshop provided sessions on use of the hymnal, music and worship planning, psalm singing, rehearsal techniques, and repertoire for the 197 attendees. ALM elected officers at its annual business meeting during the workshop: Tony Roof, president; Nickie Riley, vice-president; Jenny Walrath, secretary; Susan Sturkie, treasurer; and Ben Moravitz, chaplain.

Trinity Church, Santa Barbara, CA, presented a program entitled "Piped Music" on February 6, featuring Our Lady of Sorrows Early Music Ensemble, David Gell, harpsichord and organ, and Evensong with the Santa Barbara Boys Choir. The program included works for double reeds, percussion, recorders, harpsichord, and organ; Evensong included music by Ortiz, Gell, Ayleward,

The Society for the Conservation of Anglican Music has announced its 1994 choral grants. The Society awarded grants of \$1,400 each to the choirs of the Church of the Advent, Boston, MA; St. Paul's Cathedral,

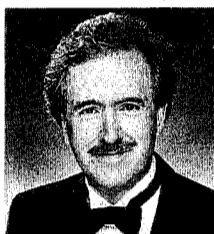
Akron, OH; the Cathedral of All Saints, Albany, NY; St. David's Cathedral, Dyfed, Wales; and The Abbey School, Tewkesbury Gloucestershire, England. Headquartered in Washington, DC, with members throughout the United States and Canada, the Society was established in 1989 to foster interest in the musical tradition of the Anglican Church and the solicitation of funds to support those choirs throughout the world which have upheld that tradition with demonstrated proficiency. Contributions to the Society, including membership fees, are tax-deductible. For membership information: Paul W. McKee, Treasurer, Society for the Conservation of Anglican Music, 2502 Eye St. N.W., Washington, DC 20037.

J.F. Nordlie Company Organ Builders, Sioux Falls, SD, has been commissioned to build its second organ for Japan. The one-manual and pedal positive organ will be housed in St. Georg Chapel at The Little World Museum of Man, near Inuyama City in Aichi Prefecture. John Nordlie and David Beyer of the firm visited the Bavarian village reproduction in Hon-

shu last summer, where they found a high baroque chapel modeled after the village church of Unter Ammergau. Discussions with the curators of the Museum followed, a proposal was prepared and contract signed. A carved and molded case design framing the rose window is approved for the west gallery of the ornate polychromed chapel. Construction in Nordlie's Sioux Falls, SD workshop will be completed in January, 1995, and installation is set for late February. Arrangements for purchase of the organ were made via Hiroshi Tsuji, owner of Tsuji Organ, Japan's premier organ building firm. The tonal plan for the chapel organ will emulate early 18th-century South German positives; mechanisms will also follow historic Bavarian prototypes. For information: 605/335-3336.

Among the organs damaged by the Northridge earthquake of January 17 was **Rosales Organ Builders'** opus 9 at First Presbyterian Church of Granada Hills, less than a mile from the earthquake's epicenter. Although the instrument remained standing, its structure was sufficiently degraded to warrant

complete dismantling so that it can be rebuilt with added reinforcement and the church's structure upgraded. The earthquake included a strong vertical thrust, and actually lifted and dropped the organ several times in addition to twisting the case and rocking it from side to side. In the process, several structural members in the case collapsed, leaving the Swell chest unsupported. Miraculously the 16' FFF Open Wood pipe keeled forward and lodged itself underneath the Swell chest, preventing it from falling and thus keeping the entire organ from collapsing into the nave. Opus 9 was built in 1982, and inaugurated on April 11, 1983 by the late David Britton in a recital presented by the Pasadena and Los Angeles AGO chapters. The two-manual and pedal organ has 32 stops and 45 ranks, and was the first large mechanical action organ built in Southern California. Recitalists on the organ have included Irmaud Krüger, David Dahl, Tom Koopman, Robert Anderson, and Robert Clark, as well as the Church's organist Bryce LaMott. Robert Clark's recording is still available on the Gryphone label.



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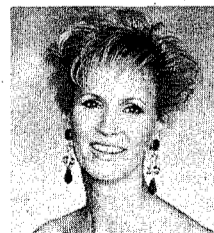
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King of Instruments. the Chicago-based parent company of M.P. Moller, announced its first anniversary using the M.P. Moller name. On January 12, 1993, a U.S. Bankruptcy Court judge in Rockville, MD, awarded the Moller name, records and trade secrets to King of Instruments. Last fall the company delivered a new four-manual console to the Kirk-in-the-Hills Church in Bloomfield Hills, MI, and rebuilt a 1931 Moller at First Presbyterian Church, Sioux City, IA, enlarging the organ to four manuals and 60 ranks. Other projects for 1994 include those for the Chapel-by-the-Sea in Ft. Myers Beach, FL, and Oak Lawn United Methodist Church, Dallas. In 1993, Moller also completed or started projects at the following churches: Fourth United Church of Christ, Harrisburg, PA; Lutheran Church of the Reformation, Columbia, SC; Shandon United Methodist Church, Columbia, SC; Abiding Savior Church, Gainesville, FL; and All Saints' Episcopal Church, St. Louis. Current officers of the company include D. Byron Arneson, president and design director; Daniel Angerstein, vice president and tonal director; and Merrill N. "Jeff" Davis III, vice president and national sales director.

Friends of the Wanamaker Organ, Inc., has announced that Mann & Trupiano Organ Builders of Brooklyn has signed a contract with Woodward & Lothrop, owner of the John Wanamaker chain, to restore the Echo Division of the famous Wanamaker organ. The 28,000-pipe organ is in the midst of an ambitious multi-year restoration program. The Echo Division restoration is slated to be completed in 1996, in time for the 35th-anniversary national convention of the Organ Historical Society, during which the Wanamaker organ will be showcased in a gala evening concert. Friends of the Wanamaker Organ is an independent, nonprofit corporation chartered in 1992 to support the organ and its music program. Tax-deductible contributions of \$12 or more entitle members to *The Stentor*, the Society's quarterly historical newsletter and newsmagazine. For information: Friends of the Wanamaker Organ, 2803 St. Mary's Rd., Ardmore, PA 19003-2006; 215/642-8219; fax 215/645-9511.

A two-manual **Allen organ** was used at the Vatican for an observance of the 15th anniversary of the election of Pope John Paul II. The organ was used for the Bruckner *Te Deum* and the Beethoven *Missa Solemnis*, performed by the Leipzig Radio Broadcast Symphony and Choir under the direction of Daniel Nazareth. Allen has also announced that a new four-manual has been installed in Great Hills Baptist Church of Austin, TX, which has a new 3,600-seat worship center. The organ includes 50 speaker cabinets spread across organ chambers 100 feet wide.

Koch International has announced that it will now distribute recordings on the Arcana label. The French label specializes in early music and period instrument recordings. The catalog includes such artists as pianist Paul Badura-

Skoda and harpsichordist Rinaldo Alessandrini. Among new releases in 1994 will be a recording of Purcell's complete organ music. For information: 516/938-8080.

Rylands Press has announced the publication of *The Organs and Organists of St. Mary's Church Nottingham*, by Andrew Abbott and John Whittle, with a foreword by Sir David Lumsden. The book is an account of the various organs and organists of St. Mary's over 400 years, drawing on the original sources as far as possible, and includes many rare and unpublished drawings, photographs, and contemporary evidence. Contents include: Organs and repairs by Dallam, Swabrick, Snetzler, Rouse, Buckingham, Lloyd & Dudgeon, Bishop & Starr, J.W. Walker & Sons, Yates, Grant Degens & Bradbeer, Marcussen & Son; and biographies of 18 organists from 1705 to present; paperback, 120 pages, 53 illustrations; £6.15 (a cheque or international postal money order in £ Sterling) or a \$10 bill from USA customers: Rylands Press, 60 Meadow Rd., Beeston, Nottingham NG9 1JT, U.K.; tel (0602) 228433.

Greenwood Press has announced the publication of two new books. *Elliott Carter: A Bio-Bibliography*, by William T. Doering, contains a listing of all compositions by Carter with detailed information on first performances, a complete discography, and annotated citations of Carter's writings and writings about the composer and his music. (208 pages, \$59.95).

Germaine Tailleferre: A Bio-Bibliography, by Robert Shapiro, treats this largely unknown member of "Les Six." (304 pages, \$65.00.) For information: Greenwood Press, 88 Post Rd. W., P.O. Box 5007, Westport, CT 06881; 1-800/474-4329.

Heinz Wunderlich at 75

1994 marks the 75th birthday of Heinz Wunderlich. In the course of nearly thirty tours of the USA, Wunderlich has heightened the awareness of the American organ-listening public to the merits of German organ music, especially the works of Johann Sebastian Bach and Max Reger. Wunderlich is first and foremost a concert organist of international stature. He has performed around the world, and is especially well known in the Soviet Union, Hungary, and other former eastern nations. Beyond his reputation as an organist, Wunderlich is also a conductor, composer, teacher, historian, husband, father, and grandfather.

Heinz Wunderlich was born on April 25, 1919 in Leipzig. There he studied organ with Thomaskirche Kantor Karl Straube, and later composition with J. N. David. For fifteen years he served as Kirchenmusiker (Organist/choirmaster) of the Moritzkirche in Halle, where he promoted the music of Bach and Handel. Simultaneously, he served as



Heinz Wunderlich

Dozent (teacher) of Organ, Improvisation, and Church Music at the State Church Music School in Halle.

In 1950, the 200th anniversary year of the death of J. S. Bach, Wunderlich performed the entire Bach organ works in a series of 21 evening recitals. In 1958, Wunderlich assumed the post of Music Director of the Jakobikirche in downtown Hamburg, and presided over the large Schnitger organ there. He has recorded large portions of the organ works of Bach, Reger, David, Dupré, Duruflé, and Rheinberger, most recently completing a lengthy project of many compact discs featuring the significant organ works of Max Reger. On recent tours, Wunderlich has travelled with his wife, an equally gifted performer, Frau Nelly Soregi-Wunderlich. Together they have created an awareness for the organ/violin sonatas of Rheinberger and Kodaly.

My relationship with Heinz Wunderlich is that of teacher. Prof. Wunderlich is patient, and sensitive to the needs of the learner. Always teaching by pedagogical demonstration, rather than by talking about the music, Wunderlich carefully assists the student in finding sense in form and articulation of large works.

May the American organ community wish Prof. Heinz Wunderlich a hearty congratulations on this special occasion. Happy 75th Birthday Heinz Wunderlich! Thanks, too, for many concerts, a host of students around the world, and a better sense of the organ music of your native land.

—David Burton Brown

Carillon News by Brian Swager

Queen Fabiola Competition

The third triennial Queen Fabiola International Carillon Competition was held from 31 August through 5 September, 1993 in Mechelen, Belgium. Of the eleven registered candidates, six proceeded to the final rounds. The first prize (100,000 BF, bronze bell, medal, certificate and concert tour in Belgium), presented by the President of the Flemish Government, was awarded to **Gideon Boddén** of the Netherlands. The second prize (75,000 BF, medal

and certificate), presented by the Minister of Culture, was awarded to **Koen Van Assche** of Belgium. The third prize (50,000 BF, medal and certificate), given by the Province of Antwerp, was awarded to **Bob Van Wely** of the Netherlands. The fourth prize (25,000 BF, medal and certificate), given by the City of Mechelen, was awarded to **Ann-Kirstine Christiansen** of Denmark. The fifth prize (25,000 BF, medal and certificate), given by Mrs. Maud Kelder-mans, was awarded to **Kenneth Theunissen** of Belgium. The sixth prize (25,000 BF, medal and certificate), given by the Mechelen Lions Club International, was awarded to **Hylke Banning** of the Netherlands.

The SABAM prize for the best interpretation of a Belgian work for carillon (25,000 BF) was awarded to **Koen Van Assche**. **Bob Van Wely** won the prize (25,000 BF) for the best improvisation.

The audience assembled for the finals displayed considerable consternation when the winners were made known, apparently not being in agreement with the decision of the international jury.

Berkeley Carillon Festival

The Fourth Berkeley Carillon Festival was held August 20-23, 1993 at the University of California. The opening recital was presented jointly by the Berkeley carillon staff: Ronald Barnes, John Agraz, Jeff Davis, David Hunsberger, and David Osborn. Solo recitals were performed by Don Cook of Brigham Young University, Provo, Utah; John Courter of Berea College, Berea, Kentucky; Luc Rombouts of Mechelen, Belgium; Albert Gerken of the University of Kansas, Lawrence; Carlo van Ulft of Venlo, the Netherlands; and Bernard Winsemius of Haarlem, the Netherlands. Luc Rombouts presented a paper: "The Evolution of Carillon Music."

Composer John Pozdro was honored at the festival. Dr. Pozdro's formal musical training was taken at the American Conservatory of Music in Chicago, Northwestern University, and the Eastman School of Music. His principal teachers were Edward Collins for piano, and Robert Mills Delaney, Howard Hanson, and Bernard Rogers for composition. Pozdro was a member of the faculty of the University of Kansas from 1950 to 1992, and it was there that he wrote his first composition for carillon, *Landscape*, in 1953. Pozdro and *Landscape* are significant in that they represent the beginning of a new, distinctly American school of carillon composition. With this piece, Pozdro was the first American to employ the octotonic scale in a composition for carillon. In that any interval in an octotonic scale that is two scale degrees apart is a minor-third, and because the distinguishing characteristic of a carillon bell is its minor-third partial, the use of the octotonic scale in carillon compositions has proven to be extremely effective. Dr. Pozdro took advantage of this phenomenon in subsequent carillon pieces, as have a number of other American composers, including John Courter. Each of the festival recitals featured one of Pozdro's works: *Triptych* (1989), *Variations on a Slavonic Theme* (1982), *Rustic Landscape* (1981), and *Landscape II: Ostinato* (1969).

The Berkeley Carillon Festival is held once every five years to commemorate

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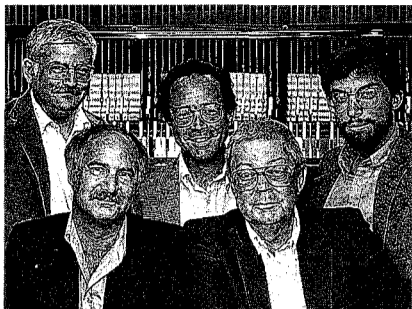
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the class of 1928. Two members of that class, Jerry Chambers and his wife, Evelyn Hemmings Chambers, established an endowment which provides for the festivals.



The UC Berkeley carillon staff, l. to r.: John Agraz, Jeff Davis, David Hunsberger, Ronald Barnes, David Osborn

Profile: University of California, Berkeley

Chang-Lin Tien, Chancellor of the University of California at Berkeley, said: "The carillon has great significance for our campus. Sather Tower rising gracefully above campus and the music of the bells spilling down from the top of the tower symbolize Berkeley to people around the world. All of us who study, teach, conduct research, and staff programs here cannot imagine Berkeley without the daily carillon concerts that are the pulse of campus life."

Sather Tower is the gift of Jane Krom Sather, the widow of pioneer California banker Peder Sather. Designed by San Francisco architect John Galen Howard, the tower was clearly inspired by the famous bell tower on the Piazza San Marco in Venice and therefore is commonly referred to in Berkeley as the Campanile. At 307 feet, Sather Tower was the tallest structure in the San Francisco Bay area when it was dedicated in 1914. A chime of 12 bells was cast the following year by John Taylor & Co. of Loughborough, England, and installed in 1917. It had a diatonic range of a tenth (C to e) with two semi-tones (F[♯] and B[♭]). Nearly 40 chimemasters, assistants, and volunteers are known to have been involved with the chime, which was played virtually every day for 62 years.

The class of 1928 marked the celebration of their 50th anniversary with a gift of 36 bells which were cast by Pierre Paccard of Annecy, France. The missing chromatic tones in the chime were supplied and the treble range was extended, forming a four-octave carillon.

A gift from alumni Jerry and Evelyn Chambers provided for the endowment of the university carillonist's position, funds for carillon practice rooms, two additional practice instruments, the establishment of a campanological library and carillon archive, for the carillon festivals in honor of the class of 1928, and for thirteen additional bells. Also from the Paccard bellfoundry, these bells were installed in 1983, giving the instrument a fully chromatic five-octave range (C₂ to g³). In 1993, seven new Paccard bells were made to replace those made in 1978 which were poorly tuned.

The Berkeley carillon is in the hands of a large and distinguished staff. Ronald Barnes has been the University Carillonist since 1982. (The Berkeley staff prefers the designation "carillonist" to the usual term "carillonneur".) Mr. Barnes was formerly carillonist at Stanford University (1950-51), the University of Kansas (1951-63), and Washington Cathedral (1963-75). Ronald Barnes is not only well-known as a performer and teacher, but recognized as one of America's leading carillon composers and arrangers. His creative and prolific oeuvre is perhaps the most frequently performed. Four carillonists assist Barnes in the Berkeley campanile: John Agraz, Jeff Davis, David Hunsberger, and David Osborn.

The UC Berkeley carillon is played daily, for ten minutes beginning at 7:50 am, noon, and 6:00 pm. Saturdays at noon and 6:00 pm. A one-hour recital is presented on Sundays at 2:00, and holiday recitals are at noon. Visitors can ascend the elevator in Sather Tower. The

bell chamber serves as an observation deck from which the noon performances can be witnessed, as well as a stunning view of the Bay Area.

New Recordings

Sophie-Véronique Choplin au Grand-Orgue de Saint-Sulpice. Works by Franck (*Prélude, Fugue & Variation*); Boëllmann (*Suite Gothique*); Mendelssohn (*Sonata 6*); Reger (*Introduction & Passacaglia in d*); Grunenwald (*La Mélodie Intérieure & Allégresse*); Improvisation on a given theme. (62'15") Studio SM 12 21 14 (available from Studio SM, 3 Rue Nicolas Chuquet, Paris 75017, no price given).

"I can but say that of all the organs I have ever seen, examined or played, the Saint-Sulpice instrument is the most perfect, the most harmonious, the largest and quite the most outstanding example of modern organ building."

Thus Adolf Hesse, writing in 1862. Those who have been privileged to hear

the organ "live" (a truly extraordinary experience) will not venture to disagree with his evaluation, since this instrument is, in every way, simply magnificent. Some of its numerous glories are demonstrated here (an hour's worth of playing can but scratch the surface of what is a veritable tonal cornucopia) by Sophie-Véronique Choplin, the current titulaire adjointe at Saint-Sulpice. Mme. Choplin, a stellar graduate of the Le Mans and Paris Conservatoires—she gained five first prizes at the latter institution—was awarded second prize in improvisation at the 1990 Chartres competition, and, in addition to her duties at Saint-Sulpice and Saint-Jean-Baptiste de la Salle (where she is titulaire), pursues an active and distinguished concert career.

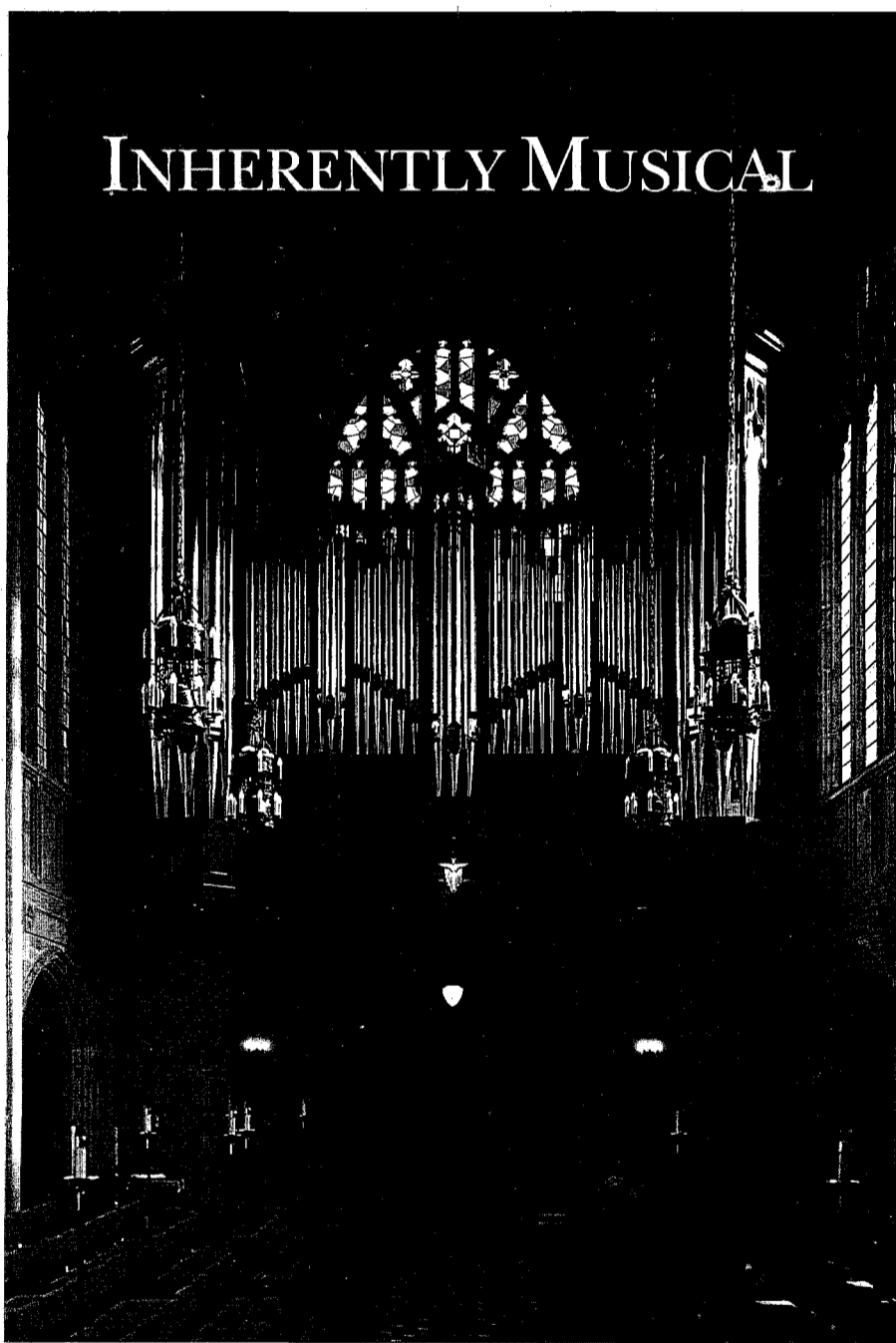
She has chosen a varied program for this disc, encompassing music by a former organist of Saint-Sulpice (Jean-Jacques Grunenwald, Daniel Roth's predecessor); a would-be former organist (Franck—who applied for the post at the same time as Widor); Reger; Mendelssohn; Boëllmann (born in the same year, coincidentally, as the Saint-Sulpice organ was completed); and an improvised set of variations on an origi-

nal theme.

Mme. Choplin's playing glows with sensitivity allied to characteristic French élan, steering as it does a well-charted course between the Scylla of unyielding rigor and the Charybdis of undisciplined sound and fury. She eschews the shallowness of virtuosity for virtuosity's sake, choosing rather the high road of thoughtful, sincere musicianship. Artistry of this calibre will never go out of fashion, and is a welcome panacea to the kind of playing which seeks to replace wholesome musical integrity with the cheap thrills elicited by purely pyrotechnical froth.

This is not to say, however, that the disc lacks excitement: far from it. Listen, for example, to Mme. Choplin's masterful improvisation; her thrilling version of Reger's well known opus, in which a sensible tempo ensures clarity without ever sacrificing tension; or her performance of the Boëllmann *Toccata*, which, after a superbly handled crescendo, is propelled to a vertiginous (as opposed to hysterical) conclusion.

It is good—at last!—to have some of Grunenwald's music in the CD catalogs, and especially such fine readings as these. Reger doesn't often work all that



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well on a Cavallé-Coll, but this particular piece (written, incidentally, for an anthology to which Widor contributed also) sounds quite at home; the Franck receives a well-shaped, well-crafted performance; and Mendelssohn's D-minor Sonata, played very much à la Dupré (vide his Mendelssohn edition), is treated in a manner which highlights the more pensive and subdued facets of its nature. The Saint-Sulpice-Mendelssohn link stems from the fact that the composer did in fact visit the church on his travels, but found the experience rather less edifying than did his friend, Hesse: writing in 1832, he pulled no punches at his disappointment over the wretched state of the instrument, complaining that it sounded like "a choir of old women." (Felix, of course, lived in an age untouched by miasmatic Political Correctness—hence his brutish insensitivity.) Had he heard the Cavallé-Coll masterpiece some three decades later, his opinion undoubtedly would have been rather more enthusiastic.

No recording can ever do justice to the splendor of this instrument, although some have been more successful than others in their attempts. (The very fine Dupré/Mercury LPs immediately spring to mind.) The present recording is, to these ears, one of the most successful made at Saint-Sulpice, and captures the unique *éclat* of the organ's tutti with remarkable accuracy. The final chord of the Boëllmann *Toccata* is justification alone for buying the disc, and the low C of the 32' Bombarde at the very end of the *Menuet Gothique* gives credence to Hesse's claim that this particular note almost blew him off the organ bench.

The overall production is good, and includes program notes (in French) from the ever distinguished pen of Kurt Lueders. The English translation is far removed—thank goodness—from the lacerated *franglais* which often graces French liner booklets, but it does seem odd that Mr. Lueders himself should not have been asked to translate his text into English. He writes fine prose (in both languages), and some of the infelicities in the present translation would surely thus have been avoided.

This is an exceptional disc. In expressing the desire that Mme. Choplin may be persuaded to make many more, might I hope also that it will not be long before she visits these shores as a recitalist?

—Mark Buxton
Toronto, Ontario

All Things Bright and Beautiful. Dr. J. Richard Szeremany, Organist. Heritage Recordings (Psalter Recordings), 23 Carriage Lane, West Milford, NJ 07480-1822.

This compact disc of 21 hymn tunes is the 17th volume of a continuing series

by Dr. Szeremany, who plays magnificently on a magnificent pipe organ. It is amazing to be told that he performs this recording completely unrehearsed! Whenever appropriate, soul-stirring ensembles of tones prevail, as in band 1, *Praise to the Lord, the Almighty*; in other hymns delicate and beautiful solo stops are used, with which this instrument is well endowed. Trumpet fanfares are heard at times. Band 12, *Glorious Things of Thee Are Spoken*, begins with a stentorian bass figure, presumably played on the pedals, upon which the familiar tune is developed, at one point going into a minor mode. Band 15, *Come, Thou Fount of Every Blessing*, is given a most interesting fugue-like treatment. Variety and beauty prevail throughout.

The Aeolian organ at Longwood Gardens is likely the most notable produced by that company prior to their merger with Skinner, and is high on the list of famous organs in the world. With a four-manual console, it has 250 stops, five 32' pedal stops and 364 percussions tones including a nine-foot concert grand piano.

Torchlight on Edmonton. Recorded on the Christie organ in Regal Cinema, Edmonton, 1934-1936.

Round the Marble Arch. Recorded in the Regal Cinema, Marble Arch, London, 1932-1934.

Both CDs played by Sidney Torch, available through Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184-5918.

The old saying "You can't make a silk purse out of a sow's ear" tends to hold no truth in regard to these CDs. The original recordings were made in the early 30s on wax, from which a matrix was molded and used to press shellac 78 rpm discs. Through the magic of modern day technology, these recordings have been purged of much of their original imperfections, leaving the amazing artistry of the incomparable Sidney Torch to be appreciated.

Historians tell us that Sidney Torch showed great musical talent at an early age and became very proficient on the piano. However, he eschewed the tutelage of organists and taught himself to handle that instrument, developing his own unique style. His rapid but clean finger technique, his faultless orchestration of tone colors, and his integrity in harmony and phrasing is comparable to and on par with the best of orchestras. The repertoire on these discs consists of rousing marches, popular tunes of that period with several "classical fragments," and many more novel arrangements.

These Christie organs should be of much interest to theatre organ fans in this country. It is amazing that they respond so obediently to the demands made of them. The Marble Arch instru-

ment was the largest of its type installed in a theatre in Europe. The percussion section included a carillon of 32 real bells. The Regal was about half that size. Both contained a set of 18-note Bird Whistles.

—Leon Berry
Park Ridge, IL

Book Reviews

Accompaniment on Theorbo and Harpsichord, Denis Delair's Treatise of 1690, a translation with commentary by Charlotte Mattax (Bloomington: Indiana University Press, 1991).

Few have heard of Denis Delair's treatise, even though in its day it was of great importance. Delair was one of the first to distinguish major from minor modes and group chords in such a way as to anticipate Rameau's famous system of chord inversion. Although Delair's treatise is of interest to the theoretician, it is valuable to the practical performer as well. Delair discusses in great detail how to realize figured bass. He gives many examples with careful explanations, offering the modern musician helpful guidance on how to work with French baroque music of the later 17th century. It is apparent that French practice of the time preferred rather thick textures, often doubling chords in both hands. In addition, Delair gives the performer considerable latitude by allowing parallel fifths of different sizes in certain instances. Delair gives rules about how to realize basses that have no figures, one of the principal problems performers who work with this repertory face. As the title implies, the use of the theorbo was still common in the period of this treatise, and Delair provides much advice as to how to use this instrument in realizing bass patterns. For example, at one point Delair notes that the performer of the theorbo need not always observe the inversion of the chord because of the instrument's limitation of range.

Delair's sensitivity to practical matters is balanced by his theoretic acumen. He discusses suppositions (or the substitution of a consonant note for a dissonance) with remarkable clarity, providing one of the most important considerations of the topic in the period. He also gives an intriguing circle of accidentals to help with the vexing problem of enharmonic equivalents caused by meantone temperament. He is also one of the first writers to speak of transposition in the way we do today. At one point he states: "In general musical terms, a piece is called transposed if, by means of sharps or flats, it is higher or lower than it should be naturally,

thereby altering the natural order of the notes in relation to the tones and semitones." (p. 73) Clearly Delair was a musician and theorist of the first order.

Charlotte Mattax has given us a readable and clear translation, with many footnotes to explain some of the occasional obscurities. There is, in addition, a long opening commentary in which Mattax puts this treatise in historical perspective and provides definitions of key terms. During this portion of the book Delair's procedures are compared with those of his contemporaries, thereby showing the reader how the French practice differed from the Italian. The addendum from the 1724 edition of this treatise is included at the end, showing how the treatise evolved as styles changed. This addendum demonstrates that chromaticism was increasingly in vogue and that Delair led the way in giving sensible advice on how to realize complex harmonies. All in all, this book will be valuable to those interested in the French baroque, both from the theoretic and practical points of view.

—Enrique Alberto Arias
Chicago, IL

Music for Voices and Organ

by James McCray

New materials for the choral conductor

Verbal communication about music is impossible except among musicians.

Virgil Thomson
The State of Music, 1939

As a teacher, I usually begin a new class or choir with a question: "What does music mean?" or "What is the true purpose of music?" Generally, this launches an engaging discussion in which the students offer surface observations, and then as the probing continues, move into new depths of thought about our lovable, improbable art. Most have never really considered those questions. Sam Adler often talks about music in the context of "from womb to tomb"; simply put, it is always there.

As conductors, and particularly church choir conductors, our amount of rehearsal time is at a premium. Unlike other groups who enjoy long periods of time on the same music, church choirs usually meet once a week and prepare for a performance of several service items in that 60-90 minute rehearsal. This would suggest that

1. The conductor needs to be a super organizer, planner, and rehearsal technician.
2. There is not much time for anything

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else in the weekly choir meetings. Therefore, the church conductor is not only looking for new music, but also for materials that will aid in pre-rehearsal preparation, ultimately reducing rehearsal time.

All of us, whether professional or novice directors, should seek out and use materials that will improve our planning and rehearsals. We should attend workshops, visit other churches, talk with colleagues, etc. to see what other ways are available to improve our own situation. It is suggested that church choir directors figure out exactly how much time they are spending each week on accomplishing their job. This would include rehearsals, preparation, meetings, services, etc.; then work out a grid for percentages in diverse categories. At that point, they should identify a reasonable percentage for themselves (i.e., 5%, 10%, ?) that should be spent each week in refueling for growth. Then, organize schedules to include that amount of time for reading, studying, and/or observing. If this is done over a period of a year I am confident that one will have changed for the better. Without a formal plan or schedule, most people will let this phase of their work merely happen when it happens.

Usually this monthly missive is devoted to new choral music. This month, reviews are devoted to materials which may help in diverse phases of choral work. If, as I suspect, people identify some of the most satisfying times of their life as those years of college when they were learning, then why not make that process a natural part of the weekly activities? For 16 years I served as a department chairman in three universities; at some point during the day (often lunch), I would escape the madness of the routine by reading. It was a sanctuary of sanity for me, and I recommend that each of you set a personal growth goal that can be attained through private study/reading of professional materials. To start you on your way, notice the excellent new book on performing Handel's *Messiah* below; most church choirs perform something from this monumental composition and finding new ideas on it should be of value to everyone. Happy reading!

A Practical Guide for Performing, Teaching, and Singing (The Messiah), Leonard Van Camp. Roger Dean Publishing Company, 30/1004, \$24.00 (paperback resource).

In addition to this book, companion items include a vocal score, a conductor's score, instrumental parts, and a CD/cassette performance. This new edition is compatible with the G. Schirmer edition, permitting partial replacement of old copies. Van Camp's approach to this masterpiece begins by dispelling *Messiah* myths. The body of the book goes through each piece and offers useful suggestions for how to teach (learn) it. The 53 movements each receive 1-2 pages (with musical examples) of commentary. Often Van Camp corrects lingering errors, explains reasons for his interpretations, and provides information that will enhance any rehearsal.

Other features include abundant appendices on related topics such as Don Neuen's suggested tempi, places often missed in choruses, scripture references, timings, etc. For anyone who is going to perform this work, or sections of it, this book would be a most useful resource. Van Camp's approach is practical yet scholarly. The 230 pages give new insights, background, and anecdotal information that will enliven any rehearsal.

This book is highly recommended. It will be used over and over again, and each time the music is rehearsed or performed you will be thankful for investing in it. The layout, graphics, and notational features are superb. It is organized for easy reference. It is what its title indicates, "a practical guide." From cues for standing and sitting to hints for accompanists, this resource will make your next *Messiah* performance easier and better.

The Shorter New Oxford Book of Carols, edited by Hugh Keyte and Andrew Parrott. Oxford University Press (hardback or paperback), no price given.

This recent edition of carols contains widely-known works. The editors provide historical notes, translations, and performance suggestions for each of the 122 items. The book is organized into several sections such as composed carols, traditional carols, European carols 1550-1700, etc. Most of the material is music with limited commentary. It is a beautiful book, certain to be useful to directors and singers. Each entry is 1-2 pages in length with larger notes making reading easier than the older collection. A delightful addition to any library.

Duty and Delight: Routley Remembered, edited by Robin A. Leaver and James H. Litton. Hope Publishing Company, (hardback) \$18.50.

Erik Routley represents one of the true leaders in the area of church music. Following his death in 1982, this book was conceived and written as a tribute

to his legacy. It includes chapters by various authors on three broad areas of his work: 1. Ministry of the Word, 2. Ministry of Music, 3. Ministry of Hymnody. In each chapter, the authors—who include people such as Alec Wyton, Fred Pratt Green, Carlton Young, and many others—offer personal and broad views on diverse aspects of those three main categories. This book is interesting reading, well documented, and serves as a lasting tribute to Erik Routley.

Rejoice in the Lord (Choral Masterworks from the 15th-18th Centuries), numerous editors; recorded by The Cathedral Singers, Richard Proulx, Conductor. G.I.A. Publications, Inc., scores: \$11.95; CD: \$15.95; cassette: \$9.95.

These 18 choral scores are published separately and are included in the *Ars Antiqua Choralis* series of G.I.A. Latin and English versions are provided for the works by such composers as Byrd, Viadana, Dufay, Monteverdi, and others. The texts pertain to various times in the church year. The choral settings are

carefully edited (no arranging), with fine attention to identifying editorial additions.

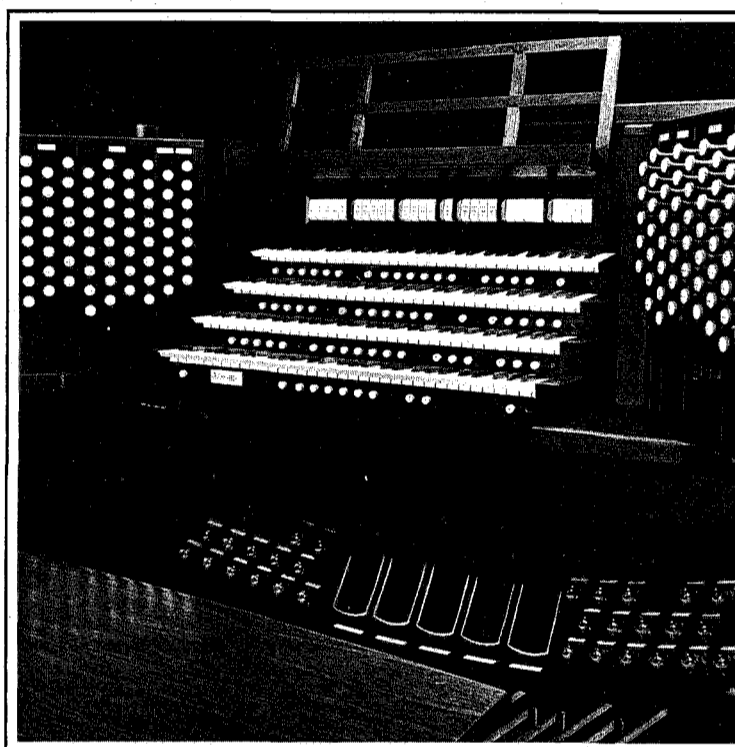
The recordings feature a small group of singers and have a lovely quality. Many of the settings are recorded here for the first time. At a time when conductors are bombarded with recordings of new published (often trite) choral works, these settings will offer quality literature and an opportunity to study them through fine performances. A lovely addition to a church choir's repertoire.

New Handbell Music

Deep River, arr. Kevin McChesney. Theodore Presser Company, #114-40642, \$2.00, for 2-3 octaves of bells (E+).

A fairly straightforward setting of the spiritual. Two verses, with the second taking on additional harmonic material and some table dampening.

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2	Super Octave
2	Waldflöte
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	Scharf III
16	Posaune
8	Trompete
8	Cromorne
4	Klarine
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S O L O

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S W E L L

16	Bourdon doux
16	Violone
16	Violone Celeste
8	Geigen Diapason
8	Flüte bouchée
8	Flüte Harmonique
8	Salicional
8	Voix Celeste
8	Voix Celeste (-)
4	Principal Conique
4	Flüte à fuseau
4	Salicet
4	Salicet Celeste
2 ^{2/3}	Nazard
2	Flüte à bec
1 ^{3/5}	Tierce
1	Sifflet
	Plein Jeu IV
16	Contre Trompette
16	Contre Basson
16	Vox Humana
8	Trompette
8	Hautbois
8	Vox Humana
4	Clairon
	Tremulant
4	Swell to Swell
	Unison Off
16	Swell to Swell
8	Trompette en Chamade

C H O I R

16	Quintaton
8	Holzgedackt
8	Erzähler
8	Erzähler Celeste
4	Spitzprincipal
4	Erzähler
4	Koppelflöte
4	Erzähler
4	Erzähler Celeste
2 ^{2/3}	Nasat
2	Oktav
2	Blockflöte
1 ^{3/5}	Terz
1 ^{1/5}	Quintflöte
	Cymbale III
16	Dulzian
8	Kleine Trompete
8	Cor Anglais
4	Rohr Schalmey
	Tremulant
8	Trompette en Chamade

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32	Contre Violone
16	Diapason
16	Bourdon
16	Violone
16	Lieblighgedackt
8	Octave
8	Violoncello
8	Gedackflöte
4	Choral Bass
4	Flüte ouverte
2	Zauberflöte
	Mixture IV
	Scharf III
32	Contre Bombarde
32	Kontra Fagott
16	Bombarde
16	Fagott
8	Trompette
4	Clairon
8	Trompette en Chamade

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4	Harpsichord
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	Harp
	Chimes

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8	Great to Pedal
8	Swell to Pedal
4	Swell to Pedal
8	Choir to Pedal
8	Solo to Pedal
16	Swell to Great
8	Swell to Great
4	Swell to Great
8	Choir to Great
8	Solo to Great
16	Swell to Choir
8	Swell to Choir
4	Swell to Choir
8	Solo to Choir
8	Solo to Swell
8	Ancillary to Pedal
8	Ancillary to Great
8	Ancillary to Swell
8	Ancillary to Choir
	MIDI to Solo
	MIDI to Swell
	MIDI to Great
	MIDI to Choir
	MIDI to Pedal

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Ralph Downes (1904-1993)

An appreciation by Mark Buxton

Ralph Downes, who passed away on Christmas Eve, 1993, was undoubtedly one of the British organ world's most versatile and remarkable figures. Born in Edwardian England's fledgling days—a mere three years after the death of Queen Victoria—his powerful influence as a scholar, teacher and organ designer will continue to be felt well into the twenty-first century.

Born in Derby, Ralph Downes became Organ Scholar of Keble College, Oxford, in 1925. Prior to this, he had studied at the Royal College of Music from 1923, and had served as Assistant Organist of London's Southwark Cathedral. On graduating from Oxford in 1928, he was appointed Organist and Director of Music of Princeton University Chapel. He was the first organist of its famous op. 656 Skinner, and took part in the inaugural concert on 13 October 1928, playing Franck's E-Major Chorale.

The following year, Downes married, and, in 1930, was received into the Roman Catholic Church. His subsequent appointment in 1936 as Organist of Brompton Oratory—London's most fashionable Catholic place of worship—heralded a long and distinguished tenure, illuminated by his faith and devotion to the Church. In addition to over four decades of outstanding musical service at Brompton, Downes was responsible for the installation of the two noted organs there: the three-manual J.W. Walker in the Oratory itself, and the two-manual Flentrop in the Little Oratory.

In 1948, Downes was invited to execute the design and oversee the construction of the new Harrison & Harrison instrument for London's Royal Festival Hall. When his proposed tonal scheme—revolutionary, by British standards of the day—was unveiled, it had eyebrows twitching and set tongues wagging.¹ And when it was revealed that certain stops (especially reeds) were to be voiced not by Harrisons but by Frenchman Louis-Eugène Rochesson, British hackles were well and truly raised. The combination of a continental voicer and a healthy dose of neo-classical design produced a lethal cocktail indeed.

A perusal of Laurence Elvin's *The Harrison Story* and Charles Callahan's *The American Classic Organ, A History in Letters* gives some idea as to the opposition that Downes faced; this ranged from tactfully-couched criticisms to bilious ad hominem attacks. The battle raged in the British musical press, and even spilled over into the hallowed correspondence pages of that most august organ, the *London Times*. Nevertheless, Downes bravely stuck to his guns, and, in spite of all that has been said about the RFH instrument, it has fulfilled its many roles with remarkable versatility and success since its inauguration in 1954.

Although proud of the instrument, Downes was oblivious neither to its teething problems nor its subsequent growing pains. Over the years, further fine-tuning and adjustment was carried

out under his eagle eye. His 1983 autobiography, *Baroque Tricks*,² gives a detailed and frank account of the project, recognizing both triumphs and mistakes with refreshing candor. Many have seen him as overly-protective of the instrument; to some extent, this is true. We should remember, however, that much of the criticism leveled at both organ and designer was not only unpleasant but also wide of the mark. In the face of dissent, Downes took full and final responsibility for the RFH organ; yet he insisted on sharing the glory and giving credit where it was due, especially to those who had given freely of their time and expert advice. Such behavior was typical both of his fearlessness and generosity of spirit.

While the RFH instrument was the best-known and most controversial of Downes' achievements as an organ consultant, it should not be allowed to overshadow his other contributions to organ design. Of these, one should mention the Fairfield Halls, Croydon; the Cathedrals of St. Albans and Gloucester; Brompton Oratory; Paisley Abbey; and Cardiff's St. David's Hall.

He held strong views on tonal matters, to be sure, some of which were highly individual. A bold innovator with forthright opinions always attracts more detractors than does the timid, noncommittal creature; rather than crying into its beer, the organ world should give thanks that Ralph Downes sought not to emulate Caspar Milquetoast. The courage of his convictions was supported by an artistic integrity sadly lacking in too many organ consultants, both past and present.

In addition to his formidable scholarly and intellectual powers, Downes was a gifted player who explored the instrument's literature with comprehensive authority. His programs were guaranteed to be of interest; likewise their execution, which always evinced abundant good taste. This is not to imply that his playing smacked of the effete; indeed, he had little time for playing which was nothing more than highly polished. As he noted in the preface to his autobiography:

... unrelieved refinement ... can in practice mean only unrelieved boredom and artistic sterility. ... Those of us who have heard Paul Badura-Skoda's Beethoven, or Paderewski's Liszt or Chopin, or Michael Howard's or Allan Wicks' choristers, can testify: truly 'safety' in musical instruments or music-making is only for fools or cowards!³

Downes was not one to kowtow to the prescriptions and proscriptions of the organ world's Politically Correct. He played the staples of organ literature, but also programmed lesser-known, almost unfashionable fare: Vierne's *Fifth Symphony* ... Reger's op. 73 *Variations & Fugue on an Original Theme* ... the Schoenberg *Variations*. Under his fingers, music of all periods rang with equal conviction and innate sense of style, whether a radio broadcast of Bach from the RFH, or a recording of French music from Brompton Oratory including works by Franck and Tournemire.

Downes demonstrated exceptional sensitivity and insight in his service playing. Although he officially retired from the Brompton organ loft in 1977, he continued to grace services there with his art for many a year. I well remember attending a splendid Sunday afternoon recital at Westminster Cathedral by his brilliant successor at the Oratory, Patrick Russill. After the concert, I asked Patrick whether he would be dashing back for Vespers at Brompton: "No, Ralph Downes is playing," was the reply, "and if you hurry you'll be able to hear him improvise. You won't be disappointed, I promise." Never were truer

words spoken! The journey to Brompton—at breakneck speed—was rewarded with uncommonly exquisite playing. The improvisations were creative, making a telling but never self-aggrandizing contribution to the liturgy; and the Postlude was a perfect amalgam of finesse and fire. Downes was a Roman Catholic liturgical organist *par excellence*.

As organ professor at the Royal College of Music, Downes taught many of Britain's foremost organists, including stellar figures such as Nicholas Danby, Nicolas Kynaston, Gillian Weir, John Scott and Thomas Trotter.

I had the pleasure of meeting Ralph Downes on numerous occasions during the 1980s. Although somewhat frail in appearance, he possessed exceptional energy; it was quite an effort to keep pace with him as he scurried along, briefcase and umbrella in hand, dispensing common sense and advice in good measure. His rapier intellect was undimmed by the passage of time; his memory was phenomenal. And the twinkle in this eye was ever endearing. Criticisms were always constructive, never mean-spirited. He had a delightful sense of humor, and his generosity was boundless.

Giles Bryant, Organist and Master of the Choristers of Toronto's St. James' Anglican Cathedral, attests to this. "My recollections of Ralph Downes go back to my schoolboy days," he says, "when I would visit Brompton Oratory as often as possible. I was a real nuisance, and I'm sure Downes must have wanted to flee when he spotted me lurking in the church. But he was exceptionally kind to me, and would let me come up into the loft during services. I remember that he played from a words-only copy of the hymnal: he knew the tunes from memory. All this was around the time of the RFH installation, and he would discuss in great detail the various problems they were having with the organ. He was a delightful man, and a great musician."

A few days before emigrating to Canada in 1989, I met Downes for the last time, and, as it happened, quite by chance: I was leaving a London restaurant as he was coming in. We stood outside, and he spoke for about twenty-five minutes or so about his experiences in North America during his Princeton days. I remember it being a bitterly cold evening, although he seemed less affected by it than I was. It was worth the discomfort, of course. Here was a man who had made history, a world-renowned musician, delaying his evening meal in order to share his recollections with—and offer advice to—a young hopeful!

His contribution to music was vast and enriching. Besides his teaching, consulting and concertizing activities, he was organist to two of the English capital's major orchestras, the London Philharmonic and Philharmonia. Brompton Oratory named him Organist Emeritus, and the Royal College of Organists made him an honorary Fellow. Among his numerous honors and awards, a Papal Knighthood and CBE (Commander of the British Empire) were telling symbols of recognition and respect from Church and State respectively. His wife, Agnes, predeceased him in 1980; he is survived by his son, Professor Kerry Downes, an art historian.

Ralph Downes was a true Christian gentleman. *Requiescat in Pace.*

(The writer wishes to thank Dr. Giles Bryant for his contribution to this obituary.)

Notes

1. While the scheme may be a bolt from the blue as far as the British organ world was concerned, it is interesting to note G. Donald Harrison's comment to Ralph Downes in a letter dated 14 January, 1949: "What you are proposing to do I have been experimenting with since 1935 at the Groton School." (Charles Callahan: *The American Classic Organ*, p. 276.) Yes, this does show how far the British organ scene lagged behind its American cousin; but it also bears great testimony to the vision and genius of G. Donald Harrison—a point which cannot be emphasized too often.

2. Published by Positif Press, Oxford.

3. *Baroque Tricks*, p. 8.

Background

In the May issue of 1990, an optimistic article appeared, entitled, "Organists, technicians and builders: Step into the future—Let the trade winds blow with electronic mail." At that time, there was little activity for organists on the computer networks and this article was an attempt to see if the winds of change were indeed blowing at all. There was a good response and a great deal of interest in the subject of electronic mail. A number of letters came in, mostly from organ technicians. Several organists inquired and started using E-mail for the first time.

THE DIAPASON In-Group Forum was set up as a round table to stimulate this new form of communication. There were several inquiries about a "Forum" such as may be found on CompuServe, Genie and other bulletin boards. Alas, none existed, but there was the hope that something would come up. After a false start or two, it did, with the hard work of Dave Schutt, a retired Pacific Bell Telephone engineer and theatre organ enthusiast in Southern California, and Ben Chi, a network programmer at SUNY, the State University of New York at Albany.

"OrganNet," as Dave Schutt called it, is operating today with over 200 participants. It started in the Fall of 1992 with fewer than 40. It took a giant leap forward when Ben Chi, director of computing and network services at State University of New York at Albany, set it up on a "listserver," a program that redirects all the incoming and outgoing messages. Today, OrganNet is one of thousands of forums on the vast "Internet" electronic mail system that connects universities and other institutions world-wide. This network has electronic fingers that reach into every nook and cranny where there is a computer, phone, and modem.

Description

A computer network is an interesting mix of performers and spectators. It is a three ring circus where the most interesting events of the day may not be in the busiest ring. The action may appear to be in one place, with snappy comments and voluminous chatter commanding attention, while conversations of real interest may be in a side show that is quietly going on in the background. Lighthearted stuff bubbles to the surface in the form of postings like a "Treckie Christmas Carol," while elsewhere organ specifications are being hotly debated.

The individual message is the essence of OrganNet. A series of messages on a general topic is called a "thread." Each message is sent in individually, often as a reply to another message. This can get fairly complicated. So that exchanges may be read in order, an original message will be quoted, with the reply following. The whole business will be taken up again in subsequent dialogues.

OrganNet messages are grouped together in "digests." For each digest, there is a table of contents, marked "Topics of the day." These digests may be scanned with almost any "text search" program for particular topics.

Highlights

Every "user" of the OrganNet will approach the bulletin board in a different

way. A topic may grow out of a conversation between two individuals. Since it is posted on the 'Net, anyone may join in.

A number of events have highlighted the OrganNet forum. One of the most dramatic was the auction of M.P. Moller assets in Hagerstown, MD. This is just a bit of the very fine account given by Larry Chace, a network programmer in Etna, New York.

I have just returned from the Moller auction and thought that a report might be of some interest to some folks. The summary is: 600 miles of driving (150 in a winter storm) and all of my money is intact. Even though it proved impossible to buy anything, it was still worthwhile.

We little guys were simply out-gunned, but that is the way it goes at an auction. Some folks did ok; I saw one small builder buy an entire voicing room for \$250.

The place was packed, even on "organ day." And the place is simply stupendous! Pictures like in Dave Junchen's book cannot do it justice. It just reeks of history and of the 11,000-odd organs that Moller built . . . the running list from opus 8000 or so stopped with 11,838, a 3-manual, 60-knob for First United Methodist in Tucker Georgia (this entry was dated 4/9/92).

Things like that cast everything into perspective; we were there to buy what we could, but this was also a funeral.

The Los Angeles earthquake brought in some dramatic accounts and must have riveted the interest of many readers. Here are some excerpts:

Date: Wed, 19 Jan 1994 05:44:00 BST

From: John Ledwon
<j.ledwon@GENIE.GEIS.COM>
Subject: LA Earthquake

Greetings from Hell. The past 36 hours have been an experience I don't want to repeat. As a native Californian I thought I KNEW what an earthquake was. Boy, was I wrong! I had absolutely no idea what a BIG earthquake felt like. I was extremely fortunate to suffer virtually no damage to house or organ . . . probably in part due to the fact the house foundations were blasted out of solid rock. I feel foolish complaining when I suffered nothing other than being a day late in putting the Style D Wurlitzer in the storage area which was about a mile from the epicenter of the quake. I lost my power for about 11 hours, nothing compared to those that still don't have power to this date. Damage is now above 1,000,000,000 dollars and expected to rise. Two theatre organs (sorry you classical guys . . . I haven't heard anything yet) were damaged. Ken Rosen, who has a 2/8 Wurlitzer had a leg of his solo chest collapse and take out the three ranks on the chest. He said it looked like a bomb went off in the chamber. The biggest loss known so far is San Sylmar which evidently suffered over 5 million dollars damage. I pass this as a RUMOR as I haven't personally been able to confirm this information.

Fire, floods, earthquakes, riots, drought, what's next . . . the second coming?

Date: Sat, 22 Jan 94 19:11 PST
To: Pipe Organs and Related Topics
From: Alden Ashforth
Subject: Re: Carterbook and LA Quake

Regret to tell you that the Skinner organ at Royce hall is a disastrous mess, like a lot else around here. (Coming to you from less than a mile from the epicenter, and at about a 15 degree tilt, as my computer desk partially collapsed.) A friend who is a UCLA music professor spoke today with Tom Harmon, the University Organist, who reported that the

organ is in sad shape. 32 ft. Bombarde collapsed and fallen over, whole ranks of pipes scattered about, and probably worse. How much worse will take time to determine, but any way it turns out will be bad. And such a shame, considering that it underwent a major renovation just a few years ago.

Date: Sun, 23 Jan 1994 05:41:00 BST

From: John Ledwon
Subject: LA Quake Update
Just a quick update on damaged organs in LA:

UCLA Royce Hall Skinner . . . damaged beyond repair, proscenium cracked pipes hanging down, etc.

San Sylmar Wurlitzer . . . major damage to building and organ, bass pipes crashed into manual chest.

Crystal Cathedral . . . very minor damage, main wind line broken and some pipes fell out of chest. 70 miles from the epicenter.

Over 25 churches with pipe organs severely damaged . . . 75% of Santa Monica churches damaged.

Date: Fri, 17 Feb 1994

From: Herb Huestis <10771.1047@compuserve.com>
Subject: LA quake and sprinklers from hell

A cold shower for the big Casavant at Bel Air Presbyterian?

I heard today from some folks in Bellingham (WA) that the new Casavant in Bel Air Presbyterian was severely damaged by an errant sprinkler system that popped off, due to the earthquake.

Any confirmation on that?

Fire marshalls all over the country seem to be waxing VERY enthusiastic over sprinklers, but must they be placed IN the organ loft? This has to be utter nonsense and a complete waste of money. One question is: will the vibration from the organ set off the sensors, and is that what possibly happened at Bel Air?

Folks in the know say that if some nut wants sprinklers in the organ, you can easily get a variance, because there is no data to prove the organ will NOT set them off. Now or 50 years from now.

Topics of the Day

Here is a sampling of "Topics of the Day." A quick scan shows that there is a very wide range of interests and topics discussed . . .

- 80th birthday for Richard Purvis (7)
- A Performance Practice Query
- Bach symbolism/numerology (2)
- Bad business practices
- Benefits of cow bone
- Beyond pizza organs
- Books on organ building
- Broadcast of Casavant Opus 400
- Casavant Freres Opus 400 (stop list)
- Catholic singing (3)
- Chicago Stadium organ update
- Christmas Organ Music

- Complaine at St. Mark's
- Concert reports
- Congregational singing
- Crozier birthday bash
- Diode-resistor relays
- Encyclopedia of the American Theatre Organ, v.3 (2)
- Expression vs. Pedal Activity (2)
- George Wright Recordings (2)
- Help in reducing wind noise
- Hook and Hastings 'stock model' instruments
- LA fires claimed another organ
- LA quake update
- List of Subscribers
- Mail ordering organ and choral music (4)
- Medieval pop music
- Michael Murray
- More stupid stops
- Non-traditional organ use/Keith Jarrett
- Non-traditional organ use - MIDI (2)
- Notation software
- NYC Mander organ (2)
- Organ and flute/violin/percussion
- Organ Resources
- Organs of Western Australia (4) (spec)
- Organs that sound good
- Outdoor organs
- Page-turning perils
- Picking on builders (2)
- Pipe Organ in Rock Music
- Pipedreams theatre organ program (2)
- Playing legato (2)
- Publishing articles in Periodicals
- R. Vaughan Williams
- Recital (Charles Callahan) and Stoplist (Rollins College)
- Recital Report (T. Murray) and Stoplist (BIG Schantz)
- Recordings of Schnitger organs (long) (2)
- Reinberger Sonatas
- Residence organs and other flights of fancy
- Residence organs (do-it-yourself) (3)
- Residence Organbuilding Parade
- Resultants and American organs
- San Petronio disk
- Schnitger spec
- Sheet music on the internet
- Short list of Organ/Sax works (2)
- Silence of the blowers (2)
- Silent film scores (forwarded message)
- Silly stops (8)
- Skinner/Harrison at Mother Church [Boston]
- Stupid stops (3)
- The right way to unify (Schlicker stoplist)
- Transcription News (2)
- Tremolo adjustment
- Truth in advertising (electronic instruments)
- Wurlitzer church organs (2)

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- #9415 From Russia With Love . . . an introduction to some of the little-known organ repertoire of Russian composers, including interpretations by Keith John, Tatiana Sergeieva, Boris Romanov, Alexei Fiseisky and Harry Grodberg.
- #9416 Pomp and Pipes! . . . powerful music for organ, winds, brasses and percussion, played in concert by Paul Riedo and the Dallas Wind Symphony, conducted by Frederick Fennell, including works by Percy Grainger, Alfred Reed, Ron Nelson, Widor and Karg-Elert.
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The published organ works of Heinz Wunderlich

David Burton Brown

Heinz Wunderlich is no stranger to organ music. Famous all over the world as a concert organist, he is somewhat less well-known as a church musician and a composer of organ and church music. Beginning in 1961, Wunderlich has come to the United States on extensive tours, championing the organ music of Johann Sebastian Bach and Max Reger. This article is the result of an interview with Professor Heinz Wunderlich which took place on Tuesday, July 7, 1992, at the composer's home in Grosshansdorf, a small suburb northeast of Hamburg, Germany. The goal of that discussion was to shed light on his newly published organ works.

Heinz Wunderlich was born in 1919 in Leipzig, a city known for its great musical tradition, including its association with Johann Sebastian Bach and Felix Mendelssohn. Wunderlich began his music education at the age of sixteen and was only twenty when he passed the final examination in organ playing and improvisation at the Hochschule für Musik in Leipzig. He graduated with highest honors, having studied organ with Thomaskantor Prof. Karl Straube and composition with Johann Nepomuk David. For fifteen years Wunderlich was Kirchenmusiker (Organist/Choirmaster) of St. Moritzkirche and also Instructor for Organ and Cembalo at the Lutheran Church Music School, both of Halle, the city where George Frederick Handel was born. In 1950, Wunderlich performed the complete organ works of J. S. Bach in a series of twenty-one recitals. He promoted the organ works of Handel, and became widely known for his interpretation of Max Reger's organ music. In 1958 Wunderlich left the East German zone, and became Director of Music at the famous St. Jacobi Church in Hamburg. He held this post until 1982, presiding over the large Arp Schnitger organ, which dates from 1689-93. Simultaneously, Wunderlich was chief professor for organ at the Staatliche Hochschule für Musik in Hamburg, a post he held until 1990.

Compositions have been products of every facet of Heinz Wunderlich's professional life. He has written organ music and choral music for a variety of sacred and concert usages, and has recently arranged for the publication of six of his organ compositions. We shall examine the historical chronology, musical style, and compositional directive of each of these compositions. All of the works are published by Editio Musica Budapest, P.O. Box 322, H-1370, Budapest, Hungary (U.S. agent Boosey & Hawkes, New York).

Kontrapunktische Chaconne g-Moll [EMB # Z. 13944]

This is the earliest of Wunderlich's newly published compositions. It was written in September of 1938 on the occasion of the Sudan Crisis. While the work is clearly in three sections, each freely using the chaconne theme (printed below), the use of the material alternates between sections in canonic and free styles. (See Example 1.) While a student in Leipzig, Wunderlich constructed this piece under the influence of his teacher, J.N. David. David was a student of Joseph Marx of Vienna but was also influenced by Schoenberg, a composer whose works had been banned by the Nazis. (The music of

Schoenberg was available in the Leipzig public library; however, public performances were not allowed.) The harmonic style is non-dodecaphonic and largely chromatic, also containing elements of quartal writing.

The first section predictably begins with the chaconne theme in full display in the pedal, but this theme soon finds itself in canonic usage between other voices. The use of small note values in the free sections makes them resemble Italianate "toccatas" with rapidly rising and falling lines. A slower middle section follows with pizzicato pedal scales and counterpoint at a variety of intervals, including the seventh. The third section begins at a *piano* level, crescendoing slowly to full organ, with double canons, areas in which all voices contain the thematic material, and a strongly Neopolitan final cadence at the end of a broadening coda marked *Grave*. After nearly twenty pages of G minor the work comes forcefully to a halt in G Major.

Fuga Variata [EMB # Z. 13942]

The second composition in this series is *Fuga Variata*, written in 1942/43 while the composer was in Stalingrad. There is a total of eight variations of this four-bar fugal theme. (See example 2.) Although mildly chromatic in spots, including several portions and cadences that momentarily fall on the dominant, the work remains in C Major throughout. Wunderlich points out that Franz Schubert was the first composer to write a "variation fugue." The genesis of this particular fugue came from Wunderlich's teacher, Karl Straube.

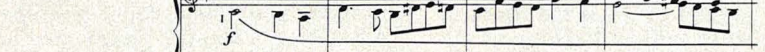
The first fugue begins with a statement of the theme in the alto, followed by appearances in other voices, in a conventional double exposition in cut time. We are led to a second variation in 12/8 time, with a strong statement of the theme in the pedal; here Wunderlich indicates the usage of a 'bright' stop for the pedal *cantus firmus*. The rhythmic character of this section is generally in triplets. A third fugue begins with the pedal in rhythmic augmentation, while the manual figures are in smaller note values, and freely constructed. Immediately we are moved to thirty-second note passages that announce the fourth variation. This rapid manual activity appears spontaneously over a greatly augmented *cantus firmus* in the pedal giving an appearance on the page of the rising and falling lines of a Merulo *Toccata*.

A quieter fifth variation follows, making use of a solo reed with flute accompaniment, albeit continuing in a fugal style. Another change of musical mate-

Example 1



Example 2



Example 3



Example 4



Example 5



Example 6



Example 7



Example 8



rial in this variation is a first appearance of the theme in inversion. Here, too, Wunderlich makes use of pedalpoint on a secondary dominant. In the sixth section, the manual voices, alone for some time, alternate between left and right hand, sometimes staccato and other times legato. This contrast in style is further enhanced by rapid manual changes. Belatedly, the pedal enters with the thematic material.

The seventh fugal variation is characterized by the appearance of the theme in prime and inversion together for the first time. With the increased build-up of chromaticism and rhythmic activity in all four voices, the performer is reminded of the complex coordinative demands of Max Reger. A final, eighth fugue is stated without stretto, in slower rhythmic values (primarily eighth notes and quarter notes) and cadences in a borrowed harmonic area. The end is underscored, following a long pause, by a slower coda, which returns to C Major at the final close.

is to be no performing of 'triplet' passages; all eighth notes are equal!) Following several sections that alternate between eighth notes and faster sections that spontaneously spring into sixteenth notes, Wunderlich makes a complete statement of the chorale *Gelobet seist du Jesu Christ*, which is twice interrupted by sections marked 'pastoral.' The performer is directed to return gradually to the original tempo as neo-Gregorian material reappears, again alternating between eighth-note and sixteenth-note construction. Following pedal chords of a fifth that function for percussive effect, the chorale theme is again heard in augmentation in the pedal, dominated by reed sounds of 16- and 8-foot pitch. (See Example 3 for the chorale theme.) Wunderlich draws this Christmas toccata to a close with a multiple statement of *Kyrie-eleis*, the final word from the text of the chorale.

Orgelsonate über 'ein' Thema [EMB # Z. 13946]

While still a resident of Halle, Wunderlich wrote "Organ Sonata on a single theme" in 1956 for *KirchenTag* and gave its first performance himself in Frankfurt in that year. As the title indicates, the entire composition, in three movements, makes use of the same thematic material. (See Example 4.) The first movement begins polyphonically with the theme in all voices; the composer gives an indication of *ruhig* (peaceful), but after six bars an *Allegro agitato* begins, with a falling thirty-second note pattern. (See Example 5.) The entire movement alternates between

Mixolydische Toccata [EMB # Z. 13945]

It was six years later that Wunderlich wrote *Mixolydische Toccata* for Christmas, 1948. This is chronologically the third work in this published series. Following the Second World War, there was a rush of liturgical renewal in Germany, evidenced by the neo-Gregorian style of this composition. Here Wunderlich makes little use of chromaticism. Again the work is divisible into three sections, the first of which is quite lyrical. (The composer stipulates that there

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periods of *ruhig* and contrasting sections of faster pace, the falling pattern given above sometimes used in inversion. The movement ends in a tranquil *ruhig* in the area of E minor, with the pedal in fifths to reinforce the cadence.

The stage is set for the second movement, which is quiet in nature, making use of a triplet rhythmic motive. (See Example 6.) Again the composer uses many parallel perfect fifths in the pedal, plus a long pedalpoint in E minor, and we are drawn to a relaxing close in E. There is some Gregorian influence here, with thematic material displayed in recitative-like passages, giving the illusion of an improvised movement.

The last movement, marked *Finale Allegro con fuoco*, is a North German-style toccata with alternating sections of polyphony and areas in a freer style. Cadences and changes to sections of contrast are accomplished abruptly, utilizing harmonies that contain stacked tonalities, complete with a final cadential chord which includes the addition of the second degree of the scale. We see a tendency, evidenced before, of a minor movement cadencing in major, here in E Major, with the addition of an F-sharp.

Sonata Tremolanda Hiroshima [EMB # Z. 13947]

Composition is often the outgrowth of improvisation, as is the case in *Sonata Tremolanda Hiroshima*. Wunderlich wrote this sonata in 1984, six years after he improvised a sonata in 1978 for György Ligeti. The theme is from the perpetual mirror-canon for the opera *Le Grand Macabre* by Ligeti. Following the completion of the sonata in 1984, Wunderlich gave a first performance in Hiroshima in 1985.

Two themes are involved here; both are dodecaphonic. The first, given by Ligeti, is stated in Example 7. While Wunderlich makes references to this theme almost immediately in the first movement of the sonata, a full statement clearly appears in the thirty-fifth bar in the pedal. There are chord clusters, recitative-like sections, use of inversion, and sustained harmonies that build into clusters, followed by the first appearance of a second theme, this one of Wunderlich's own design, which declares the beginning of the second movement. (See Example 8.)

The second movement, marked *Fuge* in a tempo indicated as *Doloroso*, is quiet and interlude-like, before a long period of building back to faster tempos, more exaggerated dynamics, and additional chord clusters. (The composer points out that the shape of some of the clusters is like that of the fallout of atomic bombs!) A second quiet interlude follows, marked *Adagio*. Here the composer establishes again his preference for percussive pedal effects, including the use of perfect fifth pedal chords. The work charges to an end with frequent use of free hand tremolos, rapid crescendi, and a bold cadence in the heretofore unseen area of E-flat Major, complete with an added second degree of the scale. The composition is a social statement for everyone to witness and interpret as one's conscience dictates.

Introduktion und Toccata über den Namen B-A-C-H [EMB # Z. 13943]

The last composition of the recently published organ works of Heinz Wunderlich is *Introduktion und Toccata über den Namen B-A-C-H*. Wunderlich wrote this work in 1988 for solo organ. The composition makes continual use of dynamic contrast: often triple *forte* versus double *piano*. This aspect of the piece allowed the composer to rearrange the work as a concerto in 1990, in which the forte sections are taken by orchestra and the piano sections are performed by the organ.

All materials in the work are derived from the B-A-C-H theme. Therefore, the work is monothematic, a characteristic which is seen repeatedly in Wunderlich's work. The first movement, entitled *Introduktion*, is brief, totaling only 76 bars. Following an arpeggiated first bar leading to triple *forte*, ten-note chords, which last only four measures, there is a brief pedal cadenza, and then immediately a change to *piano* and *Adagio*. Wunderlich continues this pattern of contrast for the duration of the *Introduktion*, lengthening the opposing sections until at last a longer section marked *Adagissimo* brings the *Introduktion* to a quiet close.

The Toccata is lengthy in contrast to most movements in Wunderlich's output and is almost entirely constructed in 2/4 time, each eighth-note pulse of which is divided into a triplet pattern. In a style akin to Reger, the movement presses forward by the use of gradual crescendi, which consistently drop back to *piano*, usually in a spontaneous fashion. Elements found in other compositions abound: pedal percussive effects, with brief chords at intervals of a perfect fifth, rapid manual contrasts, and extensive use of canon to propel the thematic material forward. Seventeen measures from the end the listener is clearly aware of strong, full chords in

the right hand which toll out the theme of B-A-C-H. At a point six bars from the end of the work, Wunderlich places the B-A-C-H theme in all voices, thereby constructing a coda that brings the listener to a strong finality in E-flat, with added sixth and second.

The composer has recorded these works on two of his favorite instruments: the Tzschokel organ in St. Michael Church in Schwabish Hall, and the Kemper organ in St. Jacobi Church in Hamburg. Wunderlich says that he chose these instruments because of the appropriate registration available, including a necessary *Walze (Rollschweller)*, mandatory for the proper execution of all German Romantic and post-Romantic organ literature.

What of the future? There are other compositions at hand to publish, including a solo violin composition in a dodecaphonic style created for the composer's wife, Frau Professor Nelly Soregi-Wunderlich, an equally gifted and well-known concert violinist. Wunderlich says that he also has organ compositions in progress, some of which are ready for publication.

Wunderlich's contribution to the organ repertory is directly in the mainstream of German Neo-Romanticism, a legacy he inherited from teachers and primary influences, including Straube,

Reger, and David. These works are worth investigating, if only because they represent this portion of the organ and its literature in a less verbose manner than is the case with other German Romantic/post-Romantic literature, especially in terms of the works of Max Reger. These pieces are worthy of exploration for other reasons, too, as the performer/listener will discover upon investigation of the scores. ■

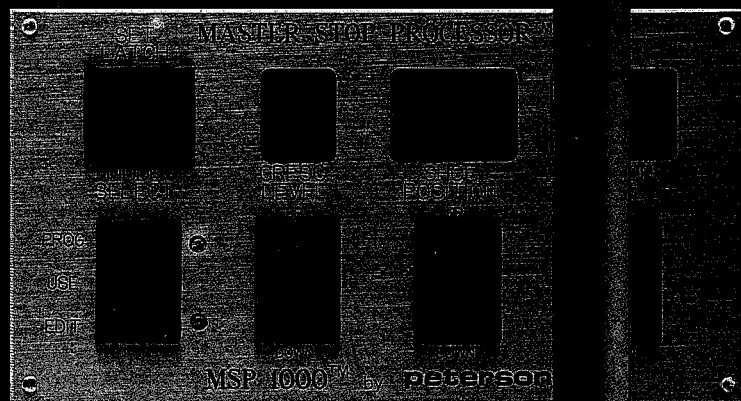
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David Burton Brown was educated at Westminster Choir College, Indiana University, and the Staatliche Hochschule für Musik, Hamburg, Germany, where he studied the organ works of J.S. Bach, Franz Liszt, and Max Reger with Professor Heinz Wunderlich. Dr. Brown has concertized throughout the United States, Canada, Germany, and Great Britain. While he has specialized in the organ works of German Romantic composers, his doctoral dissertation examined the *Chorale Preludes of Helmut Walcha*. Dr. Brown is currently Director of Music at St. James Episcopal Church, Birmingham, Michigan, and a part-time faculty member of Wayne State University, Detroit.

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21st Lahti Organ Festival

Lahti, Finland: August 2-7, 1993

Mark Buxton

The Lahti Organ Festival has become established as one of the major events of its kind in the world. In addition to presenting the leading (and upcoming) lights of Finnish music, the array of eminent overseas artists invited to these gatherings is highly impressive. Lahti is within easy reach of the Finnish capital, Helsinki, and is an extremely attractive city with admirable facilities. It would make a fine choice for those interested in combining a future festival with a spot of vacationing.

The main venue of the Lahti Festival is the Church of the Cross, a noted example of modern Finnish architecture. Designed by the renowned Finnish architect Alvar Aalto, it houses a fine 1979 organ by Veikko Virtanen. A four-manual instrument with mechanical action (the stop action is electrical), it is complemented by a gracious acoustic. Some complain that the organ is too eclectic; however, it fulfilled its many functions most admirably during the week. There are 256 general combinations which, thanks to computer technology, may be saved on disk. (In theory, one could use an infinite number of combinations in a concert simply by changing disks.) In practical terms, such flexibility is useful—essential, even—considering the demands placed on the organ by the numerous competitors and recitalists who touched its keyboards throughout the week.

The International Organ Competition (July 27-August 3)

An integral part of this year's festival was the Second International Organ Competition, held every four years. From a total of twenty-eight prospective competitors, seventeen were invited to Lahti on the basis of an audition tape (Buxtehude's G-minor *Praeludium*, BuxWV 148, and Vierne's *Impromptu*) and supporting documents. The international jury panel of Hans-Ola Ericsson (Sweden), Olivier Latry (France), Ludger Lohmann (Germany), Wolfgang Rübsum (U.S.A.), and Gillian Weir (Great Britain) was rounded off by Finns Kari Jussila and Olli Porthan. Finnish composer Ilkka Kuusisto was chairman of the jury, with Petri Vähälä acting as the secretary.

The field of sixteen (one competitor withdrew his application) was narrowed down to eight after the first round, with a second elimination yielding four finalists: Ligita Sneibe (Latvia); Bengt Tribukait (Sweden); Daniel Zaretsky (Russia); and Hanne Kuhlmann (Denmark). Hanne Kuhlmann was placed first, with Ligita Sneibe in second place. In addition to receiving a substantial monetary prize of FIM 30,000 (roughly \$5000), Ms. Kuhlmann will give several recitals in England, a generous award from Jennie Blythe Artists Management in the U.K. Ms. Sneibe was awarded FIM 20,000, and both winners will, at the invitation of Olivier Latry, perform in the Sunday afternoon recital series at Notre Dame in Paris. Ville Urponen, one of the eight to enter the second round, was judged to be the best Finnish player. As an aside, there were no North American entrants. Might the sit-

uation be somewhat different in 1997, given the prestige and considerable incentives of the Lahti competition?

The standards in the final were high, with ample stylistic awareness in evidence. Hanne Kuhlmann was a worthy winner, playing with fluency, drive and personality. Ligita Sneibe's playing grew in stature with every step, and her obvious delight at Monsieur Latry's recital offer suffused her Messiaen at the Awards Ceremony on the Tuesday night: a splendid *Transports de Joie* brimmed with style and confidence. Her infectious enthusiasm is a breath of fresh air in a profession which smacks far too often of the jaded and the pessimistic.

Kudos to Markku Hietaharju, Olli Porthan, Kari Jussila and Kalevi Kiviniemi for choosing such stimulating, challenging repertoire. In the first round, four works were required: either Bach's trio on *Allein Gott* (BWV 664) or that on *Herr Jesu Christ* (BWV 655); Bach's *Wenn wir in höchsten Nöten sein* (BWV 641); de Grigny's *Fugue à 5 (Kyrie)* and *Dialogue sur les Grands Jeux (Kyrie)*; and either Duruflé's *Prélude et Fugue sur le nom d'Alain* or Dupré's G-minor *Prelude and Fugue*. In the next session, Bach's E-flat Trio Sonata was prescribed, together with Brahms' G-minor *Prelude and Fugue* and the second and third movements of Messiaen's *L'Ascension*. The four finalists were put through their paces in a searching program of Bach's G-minor *Fantasia and Fugue* and a French symphony—either Vierne's *Third* or Widor's *Symphonie Gothique*; all chose to play the Vierne. Setting a complete work—rather than disjointed chunks—is an inspired move, as it tests both the player's overview of a larger canvas and his or her ability to present the same as a cohesive whole.

The Concerts

Olivier Latry

The concerts by the jurors produced some of the finest organ playing I have ever heard in my life: fresh, invigorating, inventive, personable *music-making*, free from the dreadful whiff of formaldehyde which permeates so many musty organ recitals!

Sunday night's concert by Olivier Latry—undoubtedly one of the world's finest players—was a case in point: brilliant, brilliant performances of great music—all from memory, and capped by a magnificent improvisation on two submitted themes. This was the first of two improvisations; the second, on a theme by Sibelius, formed part of the Awards Ceremony. Both stood out for their originality, formal construction and breathtaking harmonic fluency. The middle movement of Bach's *Tocatta, Adagio and Fugue* was beautifully ornamented, and was one of the many, many highlights of this concert. Likewise, a profound reading of Franck's *Prière*; a cracking opening movement of Widor's *Sixth Symphony*; three excerpts from Vierne's *Pièces de Fantaisie*; and a gripping encounter with Jean Guillou's extraordinary *Tocatta*. Rimsky-Korsakov's *Flight of the Bumblebee* was a colorful encore, delivered with consummate panache and sparkling wit.

Wolfgang Rübsum

Lahti's official curtain raiser the following evening was entrusted to Wolf-



Competition finalists: Daniel Zaretsky (Russia), Hanne Kuhlmann (Denmark), Bengt Tribukait (Sweden), and Ligita Sneibe (Latvia).

gang Rübsum, a frequent visitor to the Festival. From the first notes of his Vivaldi/Bach D-minor Concerto (BWV 596) to the final chord of Reger's *Brodingnagian op. 73 Variations and Fugue on an Original Theme*, we were treated to an evening of superlative music-making by one of the profession's Titans. Mr. Rübsum's towering account of Bach's *Ricercare à 6* (arranged by Helmut Walcha) was a memorable experience, as too was his delightful version of another Vivaldi/Bach Concerto, that in C-major (BWV 594). Finnish music was represented by Harri Viitanen's *Images d'Oiseau* (1992), which, in spite of some interesting moments, tended to outstay its welcome. The Reger swept all before it in a commanding performance which left the audience clamoring for more. From the moment he stepped on stage, immaculately attired in white tie and tails, Mr. Rübsum projected an image of complete control and mastery. Exceptional intellect and rhythmic vitality inform and infuse his playing, which is a splendid amalgam of gossamer-like finesse and almost overwhelming strength: Mr. Rübsum is the Sviatoslav Richter of the organ.

It was a pity that his Wednesday recital in Janakkala (just over thirty-five miles from Lahti) clashed with Ludger Lohmann's concert at the Church of the Cross the same evening. The new organ at the Janakkala Church, built by Martti Porthan (brother of jury member, Olli), is modeled after the famous instrument at St. Cosmae in Stade, and seemed tailor-made for Mr. Rübsum's program of Storace, Pasquini, Erbach, Froberger and Bach. The disappointment was mitigated somewhat by Mr. Rübsum's authoritative Franck E-major Chorale at the Awards Ceremony—a welcome additional appearance by this master musician.

Gillian Weir

Gillian Weir is frequently invited to sit on juries in every part of the world, which, she says, reminds her of the biblical exhortation to judge not lest one be judged. She need not fear. Her program at Lahti on the Tuesday night (immediately preceding the Awards Ceremony, at which she gave a majestic reading of the Franck B-minor Chorale) was a supreme test from which she emerged with (customary) flying colors. A driving performance of Bonnet's *Variations de Concert* set the tone for an electrifying two hours of top-drawer musicianship. Jongen's *Sonata Eroica* crackled with fire and drama, especially the cataclysmic opening—one of the most arresting moments in organ literature. I have a predilection for Lionel Rogg's compositions, but his *Hommage à Mes-*

siaen (1992), dedicated to the recitalist, was something of a disappointment, its dedicatee's eloquence notwithstanding. (A more successful tribute, to these ears at least, was Hans Otte's *Nachklang für Olivier Messiaen*, performed later in the evening by Hans-Ola Ericsson.)

Bach's D-minor Trio Sonata was refreshingly poised—a paragon of elegance. It was a fine foil to the F-major *Tocatta*, which seemed as if it would bring down the walls (à la Mendelssohn) as Dr. Weir propelled it to a tremendous conclusion. Her Dandrieu *Noël* was an object lesson in how to interpret this elusive repertoire—the epitome of *le bon goût*. Zipoli's *Offertorio* was utterly charming, and elicited some exquisite sounds from the instrument. But, if asked to choose a favorite moment from a veritable treasure-trove of riches, then I should plump for Dr. Weir's crystalline Scarlatti Sonata ("Turtledove" K255): rarely does the organ sing—and in such an ethereal manner!

Ludger Lohmann

Ludger Lohmann's radiant Bach C-major Trio Sonata at the Awards Ceremony had whetted the appetite for his early evening recital on Wednesday. It is always gratifying to see a player 'conduct' a piece, and take such pleasure in the act of making music. The G-minor *Fantasia and Fugue* which opened his solo concert was one of the best Bach performances I have been privileged to hear. Every ounce of drama and pathos was wrung from the *Fantasia*, whose kinship to its chromatic cousin for harpsichord was especially evident in this reading. A dazzling *Fugue* ensued, releasing the tension so expertly built up in the previous movement. Truly world-class playing!

Dr. Lohmann's sovereign rendition of Liszt's *Ad nos, ad salutarem undam* sent one scurrying in search of superlatives. He has made reference to Liszt's version of the work for piano (four hands), transferring many of the virtuosic scale passages and broken chords to the organ. This was a stunning performance, with an unerring sense of direction and remarkable clarity. The quieter passages were finely colored, while the more turbulent ones raged with suitably Magyar fervor. Dr. Lohmann's blazing virtuosity (his playing is underpinned by a phenomenal technical apparatus—I have never seen pedal dexterity to match that exhibited in the Liszt) was at all times subservient to the needs of the music—no empty sound and fury here. The audience was thrilled to the core.

Incidentally, let it not go unmentioned that Ludger Lohmann is a musician (a real one, not just a talking

Mark Buxton is Organist and Choirmaster at St. Clement's Anglican Church, Riverdale, Toronto. An honors graduate of Durham University in England, he was one of the last pupils of the late Jean-Jacques Grunewald in Paris. On graduating, he was awarded a French government scholarship which enabled him to pursue postgraduate work, including organ studies with François-Henri Houbert and research into Widor and Saint-Saëns under the direction of the late Norbert Dufourcq. Prior to emigrating to Canada in 1989, he held posts in London at St. Lawrence Whitechurch (the "Handel" Church) and Notre Dame de France, Leicester Square. He is active as a choral director, organ consultant, writer, and recitalist, and has concertized in Europe, North America, and the Far East.

head) whose expertise is universally acknowledged. He fleshes out and breathes life into the dry bones, as opposed to regarding the dry valley as a musical *ne plus ultra*. This was exemplified in his treatment of Buxtehude's chorale fantasia on *Nun freut euch*, which invested the music with unusual vitality and life.

Hans-Ola Ericsson

The Awards Ceremony had given a taste of things to come for those who attended Hans-Ola Ericsson's concert on Thursday at noon. His earlier performances of works by Otte and Messiaen bore a rare hallmark, namely the ability to interpret contemporary music in a manner which communicates directly with (rather than screaming over the head of) the average listener. He is a superb translator, rendering what is often perceived as a threatening, abstruse foreign dialect into highly polished, intelligible vernacular.

His solo recital consisted of pretty heavy duty goods: Ligeti, Buxtehude, Messiaen, two of his own works, and Schoenberg's op. 40 *Variationen über ein Rezitativ*—hardly your regular lunchtime fare. That said, Mr. Ericsson is hardly your average lunchtime recitalist. From the opening crash of the Ligeti, he had the audience eating out of his hand—no coughing, fidgeting or restlessness here! His listeners were entranced as they watched this supremely gifted artist at work. His own contributions for organ and tape were well-crafted examples which used contemporary techniques and technology as a means rather than an end. Mr. Ericsson's Messiaen, as might be expected from his complete cycle on the BIS label, was exemplary, and a persuasive case was made for the much-neglected Schoenberg opus. Two works by Buxtehude—the D-minor Toccata (BuxWV 155) and the E-minor *Praeludium* (BuxWV 142)—emphasized the depth of Mr. Ericsson's versatility, stamped as they were with flair, conviction and appropriately Hanseatic bustle.

In company with early music, the contemporary market has been ill-served by those fanatics (often without stellar talent) whose obsessive, bludgeoning zeal has created more enemies than friends. Those in search of a sure-fire remedy for this ailment need look no further than Mr. Ericsson, whose spectacular yet sensitive advocacy cannot fail to win many to the cause.

Kari Jussila

I missed Olli Porthan's Wednesday evening recital on the Janakkala instrument, because of another concert commitment in Lahti. I did, however, have the pleasure of hearing the other Finnish organist on the jury, Kari Jussila, give an outstanding recital on Saturday at noon. Mr. Jussila's cogent traversal of Nielsen's massive *Commotio* got things off to a spanking start. In less able hands, this oft-neglected essay can seem a bitty, disjointed work, devoid of structural glue. Mussorgsky's *Pictures at an Exhibition*, in Mr. Jussila's own transcription, formed the second (substantial) panel of the recital's diptyque. Here, the instrument's varied tonal palette was exploited to the full in a rip-roaring account, full of vim and vigor.

Kari Vuola

The Lahti Organ Festival Young Artist for 1993 was Kari Vuola, who, in addition to giving a full-length recital on Friday morning, played a number of pieces at the Opening Ceremony on Monday. At this earlier event, Mr. Vuola gave staid readings of the Saint-Saëns E-flat *Fantaisie* and Vierne's *Carillon de Westminster*, in addition to the *Gloria* couplets from Couperin's *Messe à l'usage des paroisses*. There was careful attention to registrational detail in the Couperin, but the earthbound performance was unsuccessful in evoking the spirit of the *Grand Siècle*. Friday proceeded in similar vein, with the train



(l to r) Petri Vähätalo, Kari Jussila, Gillian Weir, Hans-Ola Ericsson, Olivier Latry, Ludger Lohmann, Wolfgang Rüksam, Ilkka Kuusisto

firmly stationed at the platform. That said, Mr. Vuola suddenly found his feet towards the end of the recital in Reger's chorale fantasia on *Wachet auf*. Confidence and urgency abounded in the Fugue, the last few pages of which were positively hair-raising.

Mikko Korhonen

Wednesday lunchtime provided a trip across the road from the Church of the Cross to the congregation hall for a clavichord (and regal) recital by Mikko Korhonen. The program consisted entirely of improvisations ("in the old style" to use Mr. Korhonen's words) which, although rather on the lengthy side, provided a fascinating insight into the world of these instruments. It also showed Mr. Korhonen's skill and contrapuntal mastery: a most enjoyable and enlightening concert. The printed program, in the form of a menu, was an amusing touch and an apt one—Mr. Korhonen is indeed a *maitre cuisinier*.

Lahti Symphony Orchestra

Thursday night's concert featured the extremely fine Lahti Symphony Orchestra under the baton of Osmo Vänskä in a program which included works by Finns Jean Sibelius (the seventh Symphony—one of Finnish music's supreme achievements) and Kaija Saariaho (b. 1952). Also on the menu was Stravinsky's *The Firebird* and Guillemant's D-minor *Symphonie* for organ and orchestra. After a cautious start, the orchestra began to warm to its task as the Sibelius unfolded, and very much got into the spirit of things in the ever-popular Guillemant; only the coldest of fish can fail to be moved by the final pages of this unashamedly tuneful piece as symphony orchestra and large organ slug it out in glorious technicolor. The brilliant Finnish organist, Maija Lehtonen, distinguished herself in the solo rôle.

The work which followed the intermission was not, as promised, a new Saariaho composition, but a well-established piece. Since no printed explanation was offered, the press in both Lahti and Helsinki went a little ballistic (as they say), bemoaning too the complete absence of program notes. To be sure, they had a point about the Saariaho—yes, somebody dropped the ball. Concerning program notes on the other hand, surely it's often better for people just to pay attention and listen to the music rather than rustle, rattle and re-read a page of what sometimes amounts to little more than pretentious twaddle? (I'm not knocking the existence of program notes, but the reliance on such things does seem a trifle artificial at times . . .) At any rate, the orchestra made a good job of what I found to be a less than wonderful work, and a vivid reading of the Stravinsky sent us home in a fine mood. Credit to Osmo Vänskä for his sterling work with this orchestra—how many other countries of five million people can boast such a classy outfit in their sixth-largest city?

Morning Services: Laudes

Of the three 9:00 a.m. events entitled *Laudes*, I was able to attend two—on Thursday and Friday. The latter featured prayers, a chanted (plainsong)

psalm and a hymn, interspersed with organist Dan Lönnqvist's polished Bach interpretations (three chorale preludes and two of the large preludes and fugues). What better way to start one's day than with Johann Sebastian Bach!

Thursday's offering was rather more of a mini-concert: Franck's *Prière* was played by Mikael Heikius, who then directed his vocal group, Tre Konungar, in Palestrina's *Missa Papae Marcelli*. Although a sparing application of *rubato* in the Franck tended to eschew the spirit in favor of the letter, Mr. Heikius chose a sensible speed which allowed the music to breathe. The Palestrina which followed, however, was taken at such a lick as to induce hyperventilation. Now, funereal, plodding executions of renaissance music are one thing—but to race at breakneck (suicidal!) speed through a work such as *Papae Marcelli* is quite another. Paradoxically, certain sections which might have benefitted from a brisker tempo were taken at a sluggish speed.

The question of tempo was but one of a number of flies in the ointment. The overall choral sound lacked cohesiveness and focus, with seemingly little attention paid to shaping of musical lines. Phrases sung to the same vowel tended to be delivered in such a choppy manner—with aspirates attached to every note—that the resulting "ha ha ha" and "he he he" effect had unfortunately comic overtones. This monochrome rendition evinced little awareness of texture, structure, tension and release, or sensitivity to text. Climactic points (the conclusion of both *Gloria* and *Credo*, for example) were breezed through in a dismissive manner which, in all honesty, was not a little distressing. On a more positive note, there were some really fine voices in the group, the women in particular.

The Hilliard Ensemble

The Hilliard Ensemble was featured in two concerts, one on Friday evening at the Church of the Cross, the other on Saturday in neighboring Hollola. The first program comprised 14th and 15th-century sacred repertoire, including a number of pieces by Walter Frye, whose music is featured on a recent CD by this group. Saturday's concert, given in the beautiful mediaeval church at Hollola, was devoted to music by Lassus: the *Lectiones sacrae novem, ex libris Hiob excerptae*; and, in the second half of the program, the *Prophetiae Sybillarum*—a rare pleasure to hear these pieces performed at one sitting.

A press conference with the four musicians of the ensemble (countertenor David James; tenors Rogers Covey-Crump and John Potter; and bass Gordon Jones) was yet more music to the ears. In addition to possessing a great sense of humor (what a relief from those oh-so-serious early musick folk who give such oh-so-boring performances!), the singers exude the desire to communicate through their art. Again, the members of the group are real musicologists, using the facts and data at their disposal to inform (rather than suffocate) their performances. As one of the singers pointed out, the experience within the group is such that they adopt their own solutions to problems—

musica ficta, for example—as and when necessary, occasionally making changes in editions which have been specially prepared for their use. The main criteria is what works—*musically*.

Of course, there are those in the Politburo who will cavil at the very notion of practitioners (regardless of status/ability) making their own decisions—heaven forbid that executors start to think for themselves! It goes without saying that blind allegiance to (or infatuation with) the god of total ignorance is pernicious, and deserving of censure. But so too is the self-congratulatory Baal-worship of musico-historical correctness. It's high time we realised that Stupidity has ambassadors on both sides of this particular fence . . .


One can but struggle to describe the sensational singing of this group. Technically flawless performances of the utmost musical integrity would be a good starting point: but mere words cannot do justice to the *pianissimo* at the end of Forest's *Qualis est dilectus*; the ravishingly beautiful singing of Sheryngham's *Ah gentil Jesu*; the searing moments of chromatic intensity in the Lassus. The subtle dynamic shades, digitally-accurate pitch and rhythmic integrity were bewitching, as was the sheer musicality which oozed from each and every piece. Put simply, it just doesn't get any better than this.

Marathon Concert

The Festival closed in its traditional manner, with a marathon concert at the Church of the Cross, starting at 10:00 p.m. and finishing at midnight. There were a number of highlights: Francesco Pinotti's dazzling Liszt (from memory), which used the organ's tonal resources in kaleidoscopic yet always musical ways; Maija Lehtonen's sunny Bossi—look out for her forthcoming recording of this composer's music; and Mikko Korhonen's improvised Prelude and Double Fugue—a triumph in every way.

I have attended many festivals, conventions and congresses over the years, some very fine indeed; Lahti 1993 left all of them standing at the gate. The quality and variety of the concerts; the genial, friendly atmosphere; the professionalism of the organizational staff and their crew of big-hearted volunteers: all these elements combined to make an inspiring week of music. The Festival's Director, Kalevi Kiviniemi (one of the finest players in Finland—a pity his modesty prevented him from appearing at the keyboard) says that the aim of the 1993 event was to present an international competition, along with concerts of the highest calibre: he is to be congratulated on a resounding success. The Festival is a credit not only to all who work to make it possible, but also to the city of Lahti and the people of Finland. Their commitment to undiluted excellence has produced an event which should be held up as a model worthy of emulation.

Visitors to future Lahti festivals may be assured of a warm welcome from the hospitable Finns. The next takes place from August 1–6, and will feature (amongst others) Guy Bovet, Luigi Tagliavini, Gunther Kaunzinger, Thomas Trotter and The King's Singers. Further details may be obtained from the Festival Office, Kirkkokatu 5, SF-15110 Lahti, Finland.



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New Organs



Cover

The Bedient Pipe Organ Company, Lincoln, NE, has built a new organ for St. Rita Catholic Church, Dallas, TX. The Grand-Orgue is located directly in the center of the façade at the impost level. The Récit is at the same level and there is a walkboard between the two divisions. The Pedal is on either side of the Grand-Orgue, with pipes from the Contrebass 16' in the façade. The façade woodwork is of white oak and includes decorative carvings of red gum. The music rack is decorated with elm burl veneer. The mechanical key action is of the suspended type. Trackers are made of Alaskan yellow cedar; tracker squares of hornbeam; and key bodies are of sugar pine with walnut bearings. Keyboard naturals are covered with cow bone, and accidentals are of ebony. Pedal keys are of oak; accidentals are capped with rosewood. The configuration of the manuals and pedalboard is typical of 19th-century French prac-

tices. The mechanical stop action is designed in the manner of 19th-century French organs, with ventill pedals to control the upperwork and trumpet-family reeds of each division. Pipe metals range from 2% tin for the stopped flutes, mutations and interior pipe feet, to 70% tin for the façade. All pipe metal is hammered. Wooden pipes are made of poplar. The tremulant affects the entire wind system. Wind pressure is 93 mm, tuning is one-sixth Pythagorean comma temperament, similar to Valotti and developed by John Brombaugh.

GRAND-ORGUE

- 16' Bourdon
- 8' Montre
- 8' Bourdon
- 8' Flûte harmonique
- 8' Salicional
- 4' Prestant
- 4' Flûte
- 2 2/3' Nazard°
- 2' Doublette°
- 1 1/2' Fourniture IV-VI†°
- 8' Trompette°
- 4' Clarion

RÉCIT

- 8' Flûte traversière
- 8' Violo de Gambe
- 8' Voix céleste (tenor C)
- 4' Flûte octaviante
- 2' Octavin°
- 1' Cymbale IV-V°
- 16' Basson°
- 8' Trompette°
- 4' Clairon°
- 8' Hautbois
- 8' Voix humaine
- Tremulant (entire organ)

PÉDALE

- 16' Contrebasse
- 16' Bourdon (G.-O.)
- 8' Flûte ouverte
- 4' Flûte
- 16' Bombarde†°
- 8' Trompette°

°stops on ventill controls
†stops with reversible pedal levers



Koppejan Pipe Organs, Inc., of Chilliwack, B.C., Canada, has built a new tracker organ for the residence of Mr. Ken Noort of New West Minster, B.C. The case is of solid red oak; natural keys of rosewood, sharps of ebony; compass 56/30; windpressure 55 mm; tuning A=440 equal temperament.

- ### GREAT
- 8' Rohrflöte
 - 4' Salicet
 - 2 2/3' Nasard
 - 2' Octave
 - 1 1/2' Tierce

- ### SWELL
- 8' Holzgedackt
 - 4' Koppelflöte
 - 2' Gemshorn
 - 8' Dulzian
 - Tremulant

- ### PEDAL
- 16' Bourdon

- ### COUPLERS
- Sw/Gt
 - Gt/Ped
 - Sw/Ped



Paul Jernigan and assistant **Shawn Sanders**, Houston, TX, have completed a funeral home organ for the new Sugar Creek, Sugar Land, TX, facilities of the S.C.I. Settegast-Kopf Company. A five-rank Bennett Echo organ from Oklahoma was combined with a 1952 Wicks organ, purchased from Bethany Lutheran Church, Fredericksburg, TX. The entire instrument is direct electric with all new Peterson switching and multilevel combination action. The

Great and Swell, both expressive, are in separate chambers. James A. Brown assisted Jernigan and Sanders in 1993. The organ was inaugurated with a March 1993 program by Robert C. Bennett, staff organist of the Kirby Drive facility and Minister of Music, St. Luke's United Methodist, Houston. Scott Davis, organist First United Methodist, Houston, recently presented the organ to visiting directors.

GREAT

- 8' Diapason (85 pipes)
- 8' Concert Flute (97 pipes)
- 8' Spitzflute (73 pipes)
- 4' Octave
- 4' Harmonic Flute
- 4' Spitzflute
- 2' Fifteenth
- 2' Octavin
- III Mixture (prep)
- 8' Trumpet (Sw)
- Tremolo
- Chimes

SWELL

- 8' Bourdon (97 pipes)
- 8' Viola (61 pipes)
- 8' Celeste (61 pipes)
- 4' Flute
- 2' Flute
- II Sesquialtera (98 pipes)
- 8' Trumpet (73 pipes)
- 8' Orchestral Oboe (61 pipes)
- 8' Vox Humana (61 pipes)
- 4' Clarion
- Tremolo

PEDAL

- 16' Bourdon
- 16' Lieblich Gedackt
- 8' Diapason
- 8' Spitzflute
- 8' Dolceflute
- 4' Octave
- 8' Trumpet
- 4' Oboe

Hochhalter Inc. of Wilsonville, OR, has rebuilt and enlarged the organ at Montavilla United Methodist Church, Portland, OR. Originally an eight-rank 1910 Estey cabinet organ, it was moved to the present sanctuary in the late 1950s. Except for an added 1960s Casavant 8' Principal, all pipe scales were very small for the dry acoustics. Although the Great Principal was a generous scale, it was buzzy and wheezy; raised cut-ups and generous nicks smoothed out the tone. As many pipes as possible were reused from the Estey, most were rescaled larger, or in the case of the Dulciana and Aeoline rescaled for a different use (II Cornet). The wind pressures were raised to Swell 5", Great 4". The Octave, Mixture, Trompette and Chimney Flute are new. The Violo, Fife, Stopped Diapason, Bourdon and Pedal Diapason were reused from other instruments. The console was rebuilt with solid-state memory; solid state switching was used throughout. All key action is electro-pneumatic. The organ was dedicated by Samuel John Swartz of the University of Redlands.

- ### GREAT
- 16' Bourdon
 - 8' Open Diapason
 - 8' Stopped Diapason
 - 8' Violo de Gambe
 - 4' Octave
 - 4' Flute
 - 2' Fifteenth
 - IV Mixture
 - Chimes

SWELL

- 8' Chimney Flute
- 8' Violo de Gambe
- 8' Voix Celeste
- 4' Principal
- 4' Harmonic Flute
- 2' Fife
- II Cornet
- 8' Trompette
- 8' Oboe
- Tremulant

PEDAL

- 32' Resultant
- 16' Open Diapason
- 16' Bourdon
- 8' Diapason
- 8' Bass Flute
- 4' Octave
- 32' Contre Bombarde
- 16' Bombarde
- 8' Trompette

Calendar

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

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

UNITED STATES East of the Mississippi

15 APRIL
Rodger Vine; Trinity Church, Boston, MA 12:15 pm
Yale Glee Club; St Mark's Episcopal, New Canaan, CT 8 pm
David & Marian Craighead; Houghton College, Houghton, NY 8 pm
Todd Wilson; Christ Episcopal, Clarksburg, WV 7 pm
Canterbury Cathedral Choir; Church Street United Methodist, Knoxville, TN 8 pm
Frederick Swann; Spivey Hall, Morrow, GA 8:15 pm
Peter Hurford; Holy Trinity Lutheran, Akron, OH 8 pm
Dvorak, *Stabat Mater*, with orchestra; St Luke's, Evanston, IL 7:30 pm
Wolfgang RübSam; Illinois College, Jacksonville, IL 8 pm
Anita Werling, with brass; First Presbyterian, Macomb, IL 8 pm
James Callahan, *Dream of the Cross*; Univ of St Thomas, St Paul, MN 8:15 pm

16 APRIL
Yale Glee Club; Christ Church, Redding, CT 8 pm
Canterbury Cathedral Choir; St Paul's Episcopal, Chattanooga, TN 7 pm
Peter Hurford, lecture; Holy Trinity Lutheran, Akron, OH 10 am
Festival Choir Concert; Rockefeller Memorial Chapel, Chicago, IL 7 pm (also April 23)
Wolfgang RübSam, masterclass; Illinois College, Jacksonville, IL 9 am

17 APRIL
Leo Abbott; Hancock United Church of Christ, Lexington, MA 4 pm
Berg Zamkochian; Methuen Mem Music Hall, Methuen, MA 3 pm
Youth Musicals; First Church of Christ, Wethersfield, CT 4, 7 pm
Raymond Rickard; Abyssinian Baptist, New York, NY 5 pm
Harold Stover; St Thomas Church, New York, NY 5:15 pm
Christopher Creaghan; St Ignatius Loyola, New York, NY
Jeffrey Fowler; Wayne Presbyterian, Wayne, PA 7:30 pm
Dennis Stewart; Longwood Gardens, Kennett Square, PA 2:30 pm
Canterbury Cathedral Choir; National Cathedral, Washington, DC 7 pm
Oratorio Choir; Presbyterian Church, Front Royal, VA 8 pm
Frederick Swann; First Baptist, Winston-Salem, NC 4 pm
Susan Klotzbach; Emory Univ, Atlanta, GA 3 pm
James Diaz; Cleveland Museum, Cleveland, OH 2 pm
Cj Sambach; First United Methodist, Middletown, OH 4 pm
G. Dene Barnard; First Congregational, Columbus, OH 8 pm
John & Marianne Weaver, organ & flute; Kirk in the Hills, Bloomfield Hills, MI 4 pm
John Gouwens; Culver Academy, Culver, IN 7:30 pm
Marilyn Keiser; Christian Theological Seminary, Indianapolis, IN 2 pm
Mark Buxton; Christ Church Cathedral, Lexington, KY 4:30 pm
Dvorak, *Stabat Mater*, with orchestra; Divine Word Chapel, Techny, IL 5:30 pm
James Christie; House of Hope, St Paul, MN 4 pm

18 APRIL
Thomas Murray; St Matthew Lutheran, Charleston, SC 7:30 pm
Peter Hurford; John Carroll Univ, University Heights, OH 8 pm

19 APRIL
Murray Somerville; Harvard Univ, Cambridge, MA 7:30 pm
Frederick Swann; Washington Street United Methodist, Columbia, SC 7:30 pm

20 APRIL
Dennis Grannan; Christ Church, Oyster Bay, NY noon
Mark Buxton; Chapel of St John the Divine, Champaign, IL

22 APRIL
Richard Hill; Trinity Church, Boston, MA 12:15 pm
Alan Wilson, *Mass*; Christ Church Cathedral, Indianapolis, IN 7:30 pm
Choral Concert; Emmanuel Episcopal, Champaign, IL 8 pm
Frederick Swann; Vermont Street United Methodist, Quincy, IL 8 pm
Michael Farris; Cathedral of St Peter, Jackson, MS 8 pm

23 APRIL
Gillian Weir; Spencerville Seventh-Day Adventist, Silver Spring, MD 4 pm
His Majestie's Clerkes; St Luke's Episcopal, Evanston, IL 8 pm

24 APRIL
Yuko Hayashi; Church of the Advent, Boston, MA 5:30 pm
Thomas Murray; St Mary's Church, Norwalk, CT 4 pm
Henri Paget; St Thomas Church, New York, NY 5:15 pm
William Whitehead; St Stephen's Episcopal, Millburn, NJ 4 pm
Circle Singers; St Thomas More Cathedral, Arlington, VA 7:30 pm
Simon Gutteridge; First Presbyterian, Wilmington, NC 5 pm
Cj Sambach; Zion Lutheran, Harrisburg, PA 4 pm

Steven Fischer; Cleveland Museum, Cleveland, OH 2 pm
David Burton Brown; First Unitarian-Universalist, Detroit, MI 4 pm
Choral Concert; Christ Church Cathedral, Indianapolis, IN 4 pm
Children's Choir Concert; Second Presbyterian, Indianapolis, IN 7:30 pm
Martin Jean; Univ of Evansville, Evansville, IN 4 pm
Ruth Tweeten; Weidner Center, Green Bay, WI 3 pm
Kenneth Drake & William Heiles, fortepiano & harpsichord; Cultural Center, Chicago, IL 3 pm
His Majestie's Clerkes; Quigley Chapel, Chicago, IL 7:30 pm
Puccini, *Messe di Gloria*; Cathedral Church of the Advent, Birmingham, AL 5 pm

25 APRIL
Haydn, *Masses*; Church of the Covenant, Cleveland, OH 8 pm
James Ure, *Requiem*; Christ Church Cathedral, Indianapolis, IN 7:30 pm
Martin Jean, masterclass; Univ of Evansville, Evansville, IN

27 APRIL
CW Post Choir; Christ Church, Oyster Bay, NY noon

29 APRIL
Brian Jones; Trinity Church, Boston, MA 12:15 pm
Bruce Neswick; St Peter's Episcopal, Albany, NY 8 pm
Colin Andrews & Janette Fishell; Christ United Methodist, Greensboro, NC 8 pm
Gillian Weir; First Presbyterian, Nashville, TN 8 pm
Kalevi Kiviniemi; Rockefeller Memorial Chapel, Chicago, IL 8 pm

30 APRIL
Frederick Swann; St Luke's Episcopal, Kalamazoo, MI 3 pm
John Gouwens, carillon; Culver Academy, Culver, IN 4 pm
David Schrader; St Giles Episcopal, Northbrook, IL 8 pm

1 MAY
Gillian Weir; Busch-Reisinger Museum, Cambridge, MA 3 pm
George Guest, RSCM Training Course; St Thomas Church, New York, NY (through May 3)
Peter Stoltzfus; St Thomas Church, New York, NY 5:15 pm
John Vreeland; SUNY, Buffalo, NY 5 pm
Choral Concert; First Congregational, Columbus, OH 8 pm
Clark Wilson; Oriental Theatre, Milwaukee, WI 2 pm

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Handel, *Concerto in B-flat, Op.4, No.2*, with orchestra; Grace Lutheran, Woodstock, IL 6 pm
Bach Week Festival; St Luke's, Evanston, IL (through May 8)
Gospel Concert; Rockefeller Chapel, Chicago, IL 4:30 pm

4 MAY
Sowerby Jubilee; St Bartholomew's, New York, NY 8 pm
Rheinberger, *Organ Concerto in F*; St Ignatius Loyola, New York, NY
Frank Crosio; Christ Church, Oyster Bay, NY noon
J. Thomas Mitts; St John's Church, Washington, DC 12:10 pm
Bruce Shewitz; Museum of Art, Cleveland, OH 12 pm

6 MAY
David Liddle; Trinity Church, Boston, MA 12:15 pm
Martin Jean; St John Lutheran, Fraser, MI 8 pm

8 MAY
Lorenz Maycher; St Francis of Assisi, New York, NY 4 pm
Bruce Power; St Thomas Church, New York, NY 5:15 pm
James Welch; National Cathedral, Washington, DC 5 pm

9 MAY
David Higgs; The Presbyterian Church, Coshocton, OH 8 pm

10 MAY
Fenner Douglass, lecture; Old West Church, Boston, MA 10 am
Martin Jean; Northside Drive Baptist, Atlanta, GA 8 pm

11 MAY
Jeffrey Smith; St John's Church, Washington, DC 12:10 pm
James Diaz; Museum of Art, Cleveland, OH 12 pm

13 MAY
Timothy Smith; Trinity Church, Boston, MA 12:15 pm
Mary Preston; First Presbyterian, Stamford, CT 8 pm
Woodley Ensemble; Bradley Hills Presbyterian, Bethesda, MD 8 pm
Susan Ferré; Augustana College, Rock Island, IL

14 MAY
Barbara Bruns, with ensemble; St John's Episcopal, Gloucester, MA 7:30 pm
Woodley Ensemble; St Matthew's Cathedral, Washington, DC 8 pm
Susan Ferré, masterclass; Augustana College, Rock Island, IL 9 am

15 MAY
Lois Regestein, with ensemble; First Congregational, Winchester, MA 4 pm
Choral Concert; Madison Ave Presbyterian, New York, NY 3 pm
David Liddle; St Thomas Church, New York, NY 5:15 pm
Hummel, *Mass in B-flat*; Grace Episcopal, Nyack, NY 7:30 pm
Thomas Murray; St Michael & All Angels, Baltimore, MD 4 pm
Music Antiqua; St Thomas More Cathedral, Arlington, VA 7:30 pm
Tom & Dan Bara; Milwood United Methodist, Kalamazoo, MI 7 pm

Choral Concert; Second Presbyterian, Indianapolis, IN 8 pm
Bach Chamber Music; First Presbyterian, Evansville, IN 3 pm
Choral Concert; Cathedral of St John, Milwaukee, WI 3 pm
Handel, *Concerto in B-flat, Op.4, No.2*, with orchestra; First United Methodist, Crystal Lake, IL 3:30 pm

18 MAY
Choral Concert; St Bartholomew's, New York, NY 8 pm
Shayne Doty; St John's Church, Washington, DC 12:10 pm

Steven Fischer; Museum of Art, Cleveland, OH 12 pm

20 MAY
James Busby; Trinity Church, Boston, MA 12:15 pm
Choral Concert; Church of the Advent, Boston, MA 8 pm
David Gallagher; Methuen Mem Music Hall, Methuen, MA 8 pm
Frederick Swann; Wilson College, Chambersburg, PA 8 pm
Ferris Chorale; Mt Carmel Church, Chicago, IL 8 pm
Stephen Schaeffer, with brass; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

21 MAY
Yale Glee Club; Yale Univ, New Haven, CT 8 pm
Marilyn Keiser, workshop; St Stephen's Cathedral, Harrisburg, PA
Frederick Swann, workshop; Wilson College, Chambersburg, PA 10 am
John Gouvens, carillon; Culver Academy, Culver, IN 4 pm

22 MAY
Randall Atcheson; St Thomas Church, New York, NY 5:15 pm
Joan Lippincott; St Stephen's Episcopal, Wilkes-Barre, PA 4 pm
David Herman, with piano; Longwood Gardens, Kennett Square, PA 2:30 pm
John Weaver; First Presbyterian, Loudonville, OH 4:30 pm
Brian Hunt; Christ Church Cathedral, Lexington, KY 4:30 pm
Choral & Orchestra Concert; Cathedral of St John, Milwaukee, WI 3 pm
Nancy Lancaster; House of Hope, St Paul, MN 4 pm

23 MAY
David & Marian Craighead; Ardmore Presbyterian, Ardmore, PA 8 pm

24 MAY
Matthew Lewis; First Church of Christ, Scientist, New York, NY 2 pm
Handbell Concert; Central United Methodist, Lansing, MI 7 pm

25 MAY
Milton Rogers; St John's Church, Washington, DC 12:10 pm
Karel Paukert; Museum of Art, Cleveland, OH 12 pm

27 MAY
Hazel Somerville; Trinity Church, Boston, MA 12:15 pm
Stephen Sharp; Christ Church Cathedral, Indianapolis, IN 12:05 pm
Wolfgang Rübsum; Rockefeller Chapel, Chicago, IL 8 pm

29 MAY
Thomas Richner; First Church of Christ, Scientist, New York, NY 2 pm
David Baker; St Thomas Church, New York, NY 5:15 pm
Charles Woodward, with ensemble; First Presbyterian, Wilmington, NC 5 pm

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West of the Mississippi**

16 APRIL
Susan Landale, workshop; St Mary's Cathedral, Cheyenne, WY 9 am
Joan Lippincott, class; St Brigid's, San Diego, CA

17 APRIL
Paul Jacobson; St Mary's Cathedral, San Francisco, CA 3:30 pm
Joan Lippincott; St Brigid's, San Diego, CA 7:30 pm

18 APRIL
Carole Terry; Southern Methodist Univ, Dallas, TX 8:15 pm

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22 APRIL
Peter Hurford; First Congregational, Los Angeles, CA 8 pm

23 APRIL
Peter Hurford, masterclass; Trinity Presbyterian, Midland, TX 2 pm

24 APRIL
 Dallas Bach Choir; St Stephen's Presbyterian, Ft Worth, TX 7:30 pm
 +**Jonas Nordwall**; Zion Lutheran, Hillsboro, OR 4 pm
Garrett Collins; St Mary's Cathedral, San Francisco, CA 3:30 pm
 Chanticleer & American Boychoir; Grace Cathedral, San Francisco, CA 5 pm

25 APRIL
Peter Hurford; First Presbyterian, Odessa, TX 7:30 pm

26 APRIL
Gillian Weir; First Presbyterian, Houston, TX 8 pm

30 APRIL
 Dallas Bach Choir; North Park Presbyterian, Dallas, TX 8 pm

1 MAY
Martin Jean; Univ of Iowa, Iowa City, IA 3 pm
 Easterfest; Catedral Santuario de Guadalupe, Dallas, TX 5:30 pm
Christoph Tietze; St Mary's Cathedral, San Francisco, CA 3:30 pm

6 MAY
Larry Smith; St John's Cathedral, Denver, CO 8 pm
John & Margaret Mueller; St Mark's Cathedral, Seattle, WA 8 pm
Gillian Weir; Crystal Cathedral, Garden Grove, CA 8:15 pm

8 MAY
Jonathan Dimmock; St Mary's Cathedral, San Francisco, CA 3:30 pm

13 MAY
David & Marian Craighead; First Congregational, Los Angeles, CA 8:15 pm
 Poulenc, *Organ Concerto*; Crystal Cathedral, Garden Grove, CA 8:15 pm

15 MAY
Frederick Hohman; St Mary, Aldermanbury, Winston Churchill Memorial, Fulton, MO 8 pm
Lucius Weathersby; First Congregational, Waterloo, IA 3 pm
Matthew Walsh; St Mary's Cathedral, San Francisco, CA 3:30 pm

16 MAY
Larry Smith; St Andrew's Episcopal, Kansas City, MO 8 pm

22 MAY
David Hatt; St Mary's Cathedral, San Francisco, CA 3:30 pm

Choir of Men & Boys; Grace Cathedral, San Francisco, CA 5 pm

27 MAY
 Texas Baroque Ensemble; Round Top, TX (through May 30)
 Widor Sesquicentennial Concert; The Tabernacle, Salt Lake City, UT 7:30 pm

28 MAY
Jess Anthony, lecture-recital; The Tabernacle, Salt Lake City, UT 9:30 am

29 MAY
David Hatt; St Mary's Cathedral, San Francisco, CA 3:30 pm

INTERNATIONAL

16 APRIL
Roy Massey; Peterborough Cathedral, England 6 pm

17 APRIL
David McDonald; All SS Anglican, Windsor, Ontario 4 pm

18 APRIL
 Canterbury Cathedral Choir; Christ Church Cathedral, Ottawa, Ontario 8 pm

27 APRIL
Ian Tracey; Methodist Church, Atlesbury, England 7:30 pm

29 APRIL
Peter Hurford; St James Cathedral, Toronto, Ontario 8 pm

30 APRIL
Peter Hurford, masterclass; St Andrew's Presbyterian, Toronto, Ontario 1 pm
 London Organ Day; Southwark Cathedral, England

1 MAY
Thomas Murray; Westminster United Church, Winnipeg, Manitoba 8 pm

2 MAY
Stephen Disley; Liverpool Cathedral, Liverpool, England
Thomas Murray, workshop; Westminster United Church, Winnipeg, Manitoba 7 pm

5 MAY
Harald Vogel; Grosvenor Chapel, London, England 8 pm

30 MAY
David Houder; Liverpool Cathedral, Liverpool, England

31 MAY
Timothy Byram-Wigfield; St Mary's Cathedral, Edinburgh, Scotland 8 pm

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tures, panel/audience discussion, masterclasses, private study.

Contact: Mr. Val Smyth, Fine Arts, Faculty of Extension, 4-24A University Extension Centre, University of Alberta, 8303 - 112 St., Edmonton, Alberta, Canada T6C 2T4; 403/492-0166.

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National Association of Pastoral Musicians Regional Conferences
 June 15-17. Region III, Bismark, ND.
 July 6-9. Region IV, San Jose, CA.
 July 18-21. Region II, Toledo, OH.
 August 10-13. Region I, Philadelphia.
 Contact: National Association of Pastoral Musicians, 225 Sheridan St., NW, Washington, DC 20011; 202/723-5800.

OHS National Convention
 June 18-25. See complete listing in the March issue of THE DIAPASON.

Montreat Conferences on Music and Worship
 Week I: June 19-25. Week II: June 26-July 2. Montreat Conference Center, Montreat, NC.
 Focus on creativity in worship, with seminars on theology and beauty in worship, *The Book of Common Worship*, American hymnody, liturgical dance, visual art, and the premiere of an anthem by John Corigliano, commissioned by the conference. David Hurd, Janette Fishell, Alice Parker, George Guest, Rodney Eichenberger, others.
 Contact: Presbyterian Association of Musicians, Montreat 1994, 100 Wither-spoon St., Louisville, KY 40202-1396; 502/569-5288.

Lutheran Summer Music
 June 19-July 17. See March listing.

Conductors Institute of South Carolina
 June 20-July 22. See March listing.

RSCM Summer Courses
 June 26-August 29. See March listing.

7th AGO National Conference on Organ Pedagogy
 July 8-10. Dallas, TX. See March listing.

Robert Shaw Choral Institute
 July 9-29. Dordogne Valley, France.
 Sponsored by a consortium of Boston University, Ohio State University, and the University of California, Los Angeles, this fifth festival concentrates on 14 composers (Hindemith, Debussy, Ravel, Barber, Poulenc, Schoenberg, Argento, Corigliano, others).
 Contact: Maurice Casey, Ohio State University, School of Music, 1866 College Rd., Columbus, OH 43210; 614/292-2879.

Westminster Conference on Worship and Music

July 10-16. Westminster College, New Wilmington, PA.
 Workshops and seminars, adult and children's choirs, handbells, Orff, organ service playing and repertoire, conducting, more. Anton Armstrong, John Ferguson, Willis Bodine, Helen Kemp, others.
 Contact: Kenneth B. Carter, First Presbyterian Church, 20 Kings Highway East, Haddonfield, NJ 08033; 609/429-1960.

Romainmôtier Interpretation Course
 July 10-22. Romainmôtier, Switzerland.
 Classes given on the Alain family organ now installed in a building next to the Abbey Church, and on the 1706 Italian organ in the Maison du Prieur. The Venetian School and Frescobaldi (Edda Pancino and Guy Bovet), "Free" course (Bovet), Alain/Dupré/Durufflé/Langlais/Messiaen (Marie-Claire Alain); concerts, parties, trips.
 Contact: Cours d'Interpretation d'Orgue, Marisa Aubert, Place du Prieur, CH-1323 Romainmôtier; tel (24) 53 17 18 - 53 14 46; fax (24) 53 11 50.

AGO National Convention
 July 10-14. See March listing.

36th Haarlem International Summer Academy
 July 10-19. See March listing.

University of Michigan Harpsichord Workshops
 July 11-15. See March listing.

International Choral Workshop
 July 15-18. Lyon, France.
 Masterclasses, new repertoire, rehearsal techniques, music reading skills, and more. Rodney Eichenberger, Will Schmid.
 Contact: International Choral Workshop, 187 Aqua View Rd., Cedarburg, WI 53012; 414/377-7062.

Oundle Summer School for Young Organists
 July 17-24. Oundle, England.
 Concerts, private lessons, masterclasses; repertoire, style and technique, advanced academy, prospective organ scholars; Frobenius in Oundle School Chapel, new organ at the Jesus Church, organs on loan from Peterborough and St. Albans cathedrals, and by Oxford and Cambridge colleges. Jacques van Oortmerssen, Thomas Trotter, Thierry Mechler, Janette Fishell, Colin Andrews, others.
 Contact: Oundle International Festival, The Music School, West Street, Oundle PE8 4EJ, UK; tel (0823)272227; fax (0832)272026.

Albuquerque Conference on Worship and Music
 July 17-23. University of New Mexico.
 Seminars, ensembles, workshops; repertoire, worship, service playing, hymn festival, concerts. Andrew Carter, John Ferguson, Allan Petker, others.
 Contact: Dick Strommen, Conference Director, Immanuel Presbyterian Church, 114 Carlisle Blvd. SE, Albuquerque, NM 87106; 505/265-7628.

21st Biennial World Conference of the International Society for Music Education
 July 18-23. See March listing.

IAO Organ Festival
 July 25-30. Edinburgh.
 Week-long celebration of the organ and its music sponsored by the Incorporated Association of Organists; recitals, individual and group instruction; advanced academy, young recitalists' course, RCO diploma preparation. Thomas Trotter, John Kitchen, Anne

Marsden Thomas, Gordon Stewart, others.

Contact: Peter Hounsell, "Sackbuts," 33 Home Orchard, Hatch Beauchamp, Taunton, Somerset, TA3 6TG; tel 0823-480545.

Introduction to the Harpsichord
 July 25-29. Westminster Choir College.
 Intended for organists and pianists who have not studied the harpsichord or have studied a little bit; instruments by Keith Hill, Willard Martin, Philip Tyre, William Dowd; fingering, touch and articulation, ornamentation, historical styles, tuning and temperament, continuo playing. Gavin Black.
 Contact: Westminster Office of Continuing Education, 609/924-7416, ext 227.

30th Early Music Festival Bruges
 July 30-August 13. See March listing.

7th International Summer Organ Conservatoire
 July 31-August 13. Saint Antoine, L'Abbaye, France.
 Concerts and masterclasses, 4-manual Scherrer/Aubertin Abbey organ, 6 local practice organs; classes in all baroque literature from France, Germany, England, plus improvisation.
 Contact: Nigel Allocoat, 6 Aston Lane, Burbage, Hinckley, Leicestershire LE10 2EN, UK; tel 0455-632464.

German Church Music and Culture
 August 9-21. Schwäbisch Gemünd, Germany.
 Study-tour taught in English sponsored by Shenandoah Conservatory and the University of Maryland; daily excursions to points of interest, several longer trips, architectural and visual arts, masterclasses on north and south German organ music, concerts. Steven Cooksey and resident professionals.
 Contact: David Hoffman, 703/665-4606; fax 703/665-5402.

International Organ Festival and Academy
 August 10-20. See March listing.

11th FFAO Congress
 August 22-26. See March listing.

International Symposium: Organ of Classical Antiquity
 September 1-4. See March listing.

Organ Recitals

GUY BOVET, Chevy Chase Presbyterian Church, Washington, DC, November 14: *Tiento a 5*, *Tiento de 32 al Compas*, Arauxo; *Fandango de Espana*, Nebraska; *Wir glauben*, Passacaglia and Fugue in c minor, Bach; *Scherzo*, *Carillon de Bougtival*, A. Alain; *Passacaille*, Martin; *Toccata planyavska*, Bovet.

JAVIER GARDUÑO, Good Shepherd Episcopal Church, Ogden, UT, November 7: *Concerto in b minor*, Walthers; *Sonata in G Major "Pastorale"*, *Sonata in D Major*, Scarlatti; *Toccata and Fugue in F Major*, Buxtehude; *Passacaglia in c minor*, Bach; *Toccatina*, Noble; *Procesion y Saeta*, Estrada; *Choral No. 3 in a minor*, Franck.

JERALD HAMILTON, St. John's Cathedral, Albuquerque, NM, December 21: *Noël VIII*, *Grand Jeu et Duo*, Daquin; *From heaven above to earth I come*, S. 701, 700, Bach; *Passacaglia*, Near; *The Nativity*, Langlais; Allegro (*Symphony VI*), Widor.

TODD WILSON, Clayton State College, Atlanta, GA, November 12: *Pageant*, Sowerby; *Concerto in d minor*, S. 596, Vivaldi/Bach; *Variations sur un Noël*, Dupré; *Scherzo*, op. 2, Durufflé; *Sonata on the 94th Psalm*, Reubke.

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Apprentice: willing to learn all phases of organ work. Some tuning experience. Can operate office equipment. Willing to relocate within 300 mi. of Poughkeepsie, NY. Phone 914/452-2482.

POSITIONS AVAILABLE

Organ builder/service technician for growing Ohio firm. Experience preferred, but will train if interest and ability to learn exist. Competitive salary and benefits. Send resume to Peebles-Herzog, Inc., The Pipe Organ Company, 50 Hayden Ave., Columbus, OH 43222.

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Experienced pipe-maker to start pipe shop. M.L. Bigelow & Co., 130 West First South, American Fork, UT 84003. 801/756-5777.

MISCELLANEOUS

Handbell Opportunity, Chautauqua, N.Y. area. Chautauqua H.S., two three-hour classes daily, July 11-15 and July 25-29. Handbells, music, M.Ed. instructor provided for "hands-on" ringing. Learn ringing techniques, glean bountiful materials, methods. Fee: \$50.00 per class, before June 24th. Inquire: Handbells, 350 Fairview Ave., Canfield, OH 44406. 216/533-4626.

PIPE ORGANS WANTED

Wanted: Welte-Philharmonic pipe organ, 9-16 ranks. Reinhart, 118 N. Lawrence St., Charleston, WV 25414. 304/728-0277.

MISCELLANEOUS WANTED

32' & 16' basses; wood or metal for 85-rank organ. Richard Peel, St.Rt.1, Box 697 (Poppet), Banning, CA 92220. 909/849-7697 (leave message).

Schulmerich Carillon rolls—25 note and 37 note. Need 37 note rolls that will play 2 sets of 37 note bells—have Flemish bells and Harp bells. Need Marian hymns (Catholic). J. Humpe, RR #1 Box 297, Richmond, OH 43944. 614/765-4835. Any 25 note rolls.

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

The Organ Literature Foundation, world's largest supplier of organ books and recordings, offers Catalogue "BB" listing 761 books, 3,652 classical organ LPs, Cassettes and CDs, etc. Send \$2 or 5 international reply coupons. The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184-5918. 617/848-1388.

A complete listing of all available back-numbers of THE DIAPASON is now available. Many from the 1930s 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.

Organ music bought and sold. Extensive catalog of standard and rare items (\$1.00) from Pomo D'Oro, Box 2264, Mt. Pleasant, SC 29465.

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Sabathil pedal harpsichord, AGO pedalboard. Walnut case. 16' 8' 4' lute. \$3600. Use with regular harpsichord. 210/698-1642.

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One small 1-manual reed organ in playing condition. Make an offer. George Swope, 908/442-9158.

PIPE ORGANS FOR SALE

1-manual, 1-rank tracker positiv, 8' oak Gedeckt. Excellent condition. Brother Mark, 2301 US Highway 421 South, Harlan, KY 40831. 606/573-6311.

4-manual, 51-rank Aeolian-Skinner. Installed in home. Ideal for home or church. Buyer to remove. Will consider reasonable offers. Leave message 818/507-0775, for information or specifications list.

2M, 11-rank organ with D.E. chests. oak console, blower, etc. Probably Tellers pipework. Must sell. Asking \$8,000. 313/994-5144.

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CLASSIFIED ADVERTISING

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PIPE ORGANS FOR SALE

Two-manual, 13-rank pipe organ. Built in the 1920s. Rebuilt by Chester A. Raymond. Buyer to remove. Price negotiable. St. Peter's Lutheran Church, 2332 Grand Avenue, Baldwin, NY 11510. 516/223-1951.

Schlicker organs: four-rank unit; also Schantz three-rank unit; all fit under 8' ceiling. Ideal for chapel or home. Call: Concordia University, Music Office, 708/209-3060.

Reuter, ca. 1950s, opus 811, 10 ranks, electro-pneumatic, 2 manuals, unified to 18 stops in 2 chambers. For sale all or parts, make offer. Available Winter/Spring 1994. St. Andrew Lutheran, 1711 S. 11th St., Sheboygan, WI 53081. 414/452-2878.

1949 AUSTIN. II/18, electropneumatic. Available late 1994 or early 1995, buyer to remove. First UMC, Lansing, MI. 517/321-5187.

Three-manual 30-rank Moller pipe organ, built 1952, revised 1973, for sale for best offer. Buyer to remove late summer 1994. Contact Jimmy Carr, Administrator, Galloway Memorial United Methodist Church, Jackson, MS. 601/353-9691. FAX 601/352-5333.

Rieger Table Organ (1950) 1-manual, 6-stop; also 1978 3-manual Moeller console. Make offer. Complete specs available on request. First Presbyterian, 406 Grant St, Wausau, WI 54403.

1958 II-14 complete @ affordable. Replaced by larger new organ. Excellent condition; could be moved without rebuilding; presently in two 9x9x14H chambers plus blower room. Contact DL Short, Schantz 615-226-3647 for details.

Hallman; two manuals and pedal; three ranks; direct electric; suitable for residence or chapel. 519/660-0850. Canada.

PIPE ORGANS FOR SALE

Aeolian Residence Organ (Op.1131, 1910)—II/25. May be seen; playable from 3-manual Reisner console (included in offer). Currently used as a choir division. Buyer to remove during disassembly of main organ (c.1995). \$9,000 or best offer. For specifications or information, contact Richard Hovestadt, Pilgrim Congregational Church, Box 2749, Taunton, MA 02780.

2M, 11-rank organ with D.E. chests, oak console (no reeds), complete. Must sell. 313/994-5144.

Four-rank Moller unit organ opus 5994, 1931, \$3,995. Five-rank Midmer-Losh unit organ, 1926, \$3,500. Buch Church Organ Co., 1391 West Main St., Ephrata, PA 17522. 717/733-6614.

1928, 2M 4R unit Wicks, ideal for smaller home installation, pipe work very good, needs relay & cosmetic restoration of console. In storage. Need the space. Make offer. Ned Niemiec, 508/946-3496.

For sale in as is condition: 4-manual, 50-stop mechanical action organ (1968) in French classical style. Location: St. Thomas Church, New York. Buyer to remove. Best offer over \$50,000. All inquiries to Taylor & Boody Organbuilders, Rt.1, Box 58B, Staunton, VA 24401. 703/886-3583; FAX 703/886-3584.

One 10-rank Moller pipe organ and one 6-rank Moller pipe organ for sale. 313/545-6066.

3M Moller: Drawknob console, chimes, completely reathered, well maintained, and in excellent condition in all departments. New reeds, mixtures, and other flue ranks. Contact: 714/497-8583.

PIPE ORGANS FOR SALE

1971 three-manual, 71-rank Reuter organ. Concert instrument at the University of Kansas. Electropneumatic. En chamade, 32' Violone and 32' reed. Excellent condition. Contact Rita Riley, University of Kansas, Department of Music & Dance, 452 Murphy Hall, Lawrence, KS 66045. Call 913/864-3436.

11-rank Wicks pipe organ for sale. We can install if you wish. 313/471-1515.

THEATRE ORGAN PARTS

Page 13-rank, 2-manual theatre style console. Gottfried pipes, Deagan harp, chimes. As is. Pick-up only. Ft. Wayne, IN. 219/432-3794.

Kimball, natural walnut 2-manual console, combination action and switches self-contained. Pedal & Accomp. 2nd touch, \$1,800. Also Maas-Rowe tubular chimes, \$150. Philadelphia area. Phone 610/891-0722.

ELECTRONIC ORGANS WANTED

Wanted: Allen or Rodgers digital computer organ, full size AGO pedalboard, 2-manual, for home use. Van Der Stad, 9 Newland Dr., Oak Ridge, NJ 07438. Phone 201/697-7548. FAX 201/208-0234.

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

ELECTRONIC ORGANS FOR SALE

Digital electronic organ. Howard Model D-901 by Baldwin. Original cost \$6,500. Used for only one year. Will sell for \$3,000. Edith Watson, 5 Wentworth Drive, Berkeley Heights, NJ 07922. 908/464-3339.

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MISCELLANEOUS FOR SALE


For sale: 3M horseshoe console, 3 pneu chests, reservoirs, tremos, 16&8 Tibia, flutes & diap TC. Phone 708/297-3635.

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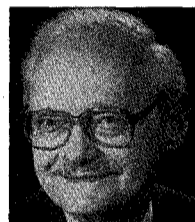
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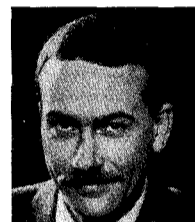
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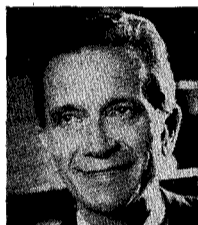
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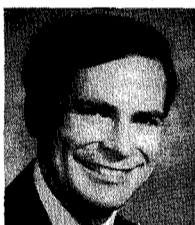
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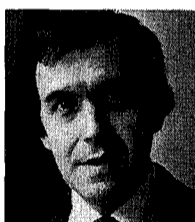
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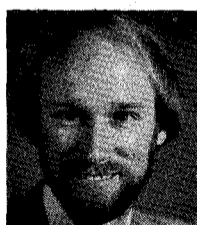
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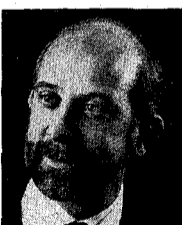
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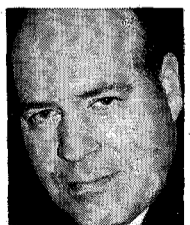
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