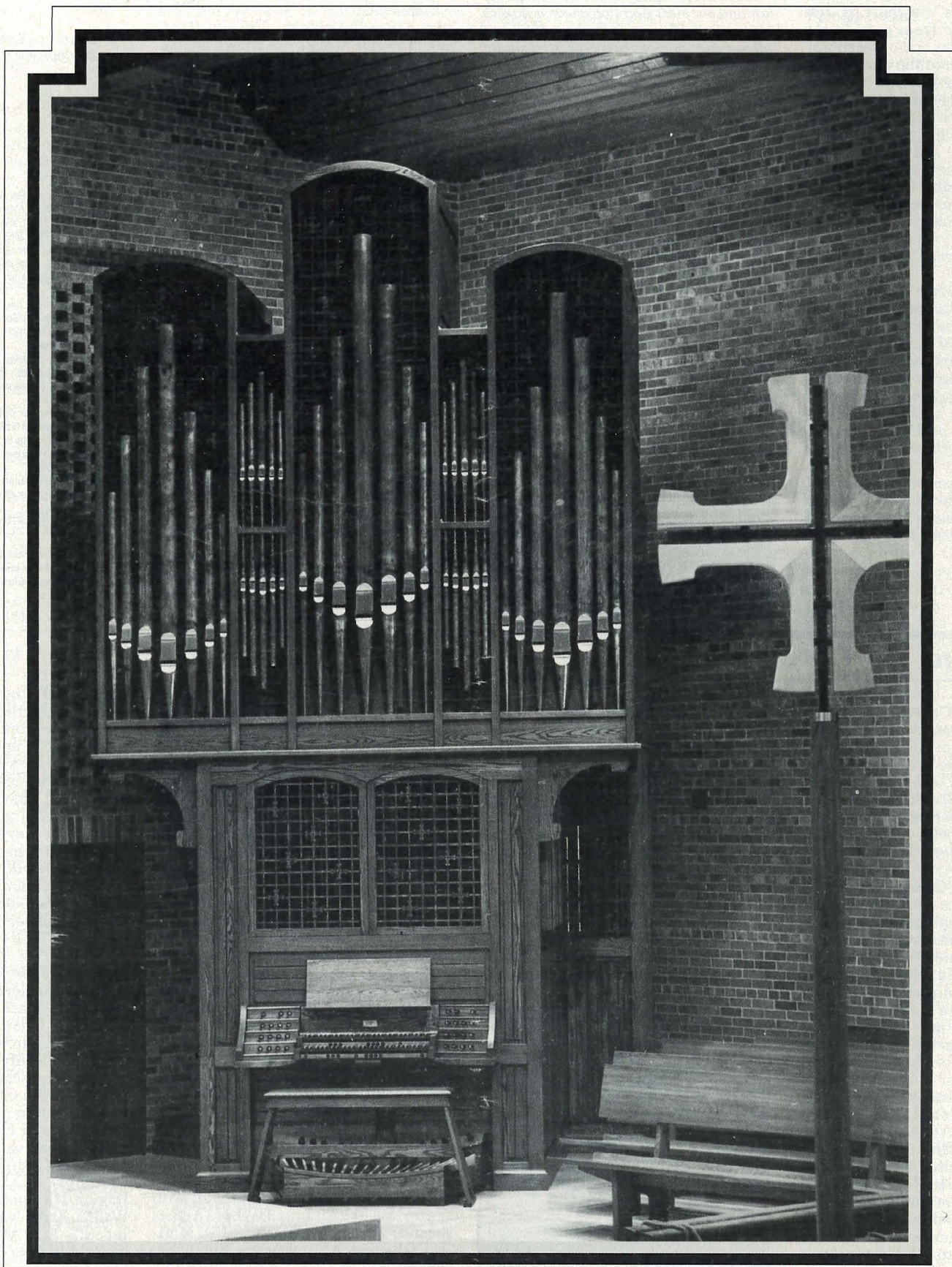


# THE DIAPASON

JUNE, 1994



United Methodist Church, Northfield, MN  
Specification on page 15



This note appeared on the OrganNet in response to the article entitled "Pipe Dreams Fulfilled," by Herbert Huestis, in the April issue of THE DIAPASON:

Last week I received the April issue of THE DIAPASON and with it the article on OrganNet. The article was quite interesting and will no doubt attract more organists to our List.

Yet, I was disappointed with one aspect of the article: it talked only about subscribers, authors, article-topics, etc. in and concerning the USA, and did not say even one word about subscribers worldwide, outside the USA, and their contributions to the List. Only very careful readers of the article might find slight traces of non-USA subscribers. I am fully aware that Americans far outnumber "the others" on the List, but nevertheless people from outside the USA also write articles and/or reactions!

In my opinion one of the most attractive points of Piporg-l/OrganNet is the international exchange of information, a way to broaden each other's horizons! This is what makes Piporg-l so unique! I was amazed that the author of this article apparently suffered somewhat from American myopia (other articles in that issue were not that restrictive).

A missed opportunity!

Louw Talstra  
Apeldoorn, The Netherlands

Herb Huestis responds:

This is a well-taken criticism of the article "Pipe Dreams Fulfilled," which appeared in the April issue of THE DIAPASON. As enthusiastic as we were to expound on the benefits of subscribing to PIPORG-L, we neglected to point out that the Internet is a world-wide network, and Australia or The Netherlands are no further away than Canada or the U.S.A.

I can recount a personal experience, which surely would have illustrated that point. (Unfortunately, it occurred after the article in THE DIAPASON went to the publisher.)

I sent out a request on PIPORG-L for some assistance in helping a relative get set up on the Internet at the University of Queensland in Brisbane, Australia. Immediate replies came back from Ian L. Guy (IAN@mpcel.mpce.mq.edu.au) in Normanhurst, New South Wales, Australia, and Dee Williams, D.M.D. in Aurora, Colorado (drdeel@aol.com) and Eugene H. Blackstone, M.D. (cvsrehb@UABCVS.CVSR.UAB.EDU) at the University of Alabama. Dr. Blackstone gave me the name of a gentleman he corresponded with regularly in Brisbane—Dr. Geoff McLachlan (gmj@axiom.maths.uq.oz.au) in the math department of the University of Queensland!

I sent my inquiry on to Dr. McLachlan and the next day there was a note in my e-mail box, giving the name and phone number of the computer center where an account could be opened.

That's the goodwill, kindness and generosity which are the trademark of bulletin boards like PIPORG-L. Thanks to the eagerness of OrganNet subscribers and their willingness to lend an immediate helping hand, my brother is able to set up an account which will give him a computer link to friends and relatives on the other side of the world.

At last count, international subscribers on the OrganNet hailed from Australia, Britain, Canada, Finland, France, Italy, Germany, New Zealand, South Africa, Spain, and The Netherlands. (There are undoubtedly more countries represented, but the codes are too complex to decipher!)

These subscribers are a source of fascinating comments and information which range from Schnitger specifications to theater organs. It is unfortunate that we did not cover this aspect of the OrganNet in detail, and we will make sure it is highlighted in subsequent issues.

Herb Huestis  
Ladner, BC, Canada  
Contributing Editor  
THE DIAPASON

THE DIAPASON

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Here & There

**The College-Conservatory of Music** at the University of Cincinnati will present two workshops this summer. Church Music Workshop, June 15-19, Earl Rivers, director, features guest conductor Stephen Cleobury, with sessions on sacred music, children's choirs, handbells, rehearsal planning, reading sessions, and a concert with The Vocal Arts Ensemble of Cincinnati. Choral Conducting Workshop, A Performance Symposium, takes place July 15-19, with guest conductor Dale Warland, and features masterclasses with Mr. Warland, Elmer Thomas, John Leman, and Earl Rivers; sessions in Dalcroze technique with Monica Dale Johnson; and a concert by workshop participants of new and traditional choral works, conducted by Dale Warland. For more information: The College-Conservatory of Music, University of Cincinnati, Cincinnati, OH 45221-0003; 513/566-9422 or 513/556-2696.

**Friends of the Wanamaker Organ** will co-sponsor a "John Wanamaker Grand Court Organ Day" on June 18, from 10 am until 6 pm. Concerts with guest artists, videos, slide shows, exhibits, demonstrations, store tours, choral concerts, children's activities, and shopping and dining opportunities are planned, with most events repeated throughout the day. Guests can meet Wanamaker organist Peter Conte, curators Nelson E. Buechner and Peter van der Spek, and Friends representatives. Bill Zülker will discuss the subject of his book, *John Wanamaker: King of Merchants*. T-shirts and

recordings will be available. For information, contact Rita Eisenberg at John Wanamaker, 215/422-2000; or Ray Biswanger at Friends of the Wanamaker Organ, 610/642-8219. Friends of the Wanamaker Organ is an independent, non-profit corporation chartered in 1992 to support the world's largest playable pipe organ and its music program as the instrument undergoes the most ambitious restoration of its 90-year history. Tax-deductible contributions of \$12 or more entitle members to *The Stentor*, the Society's quarterly historical newsletter. For information: 2803 St. Mary's Rd., Ardmore, PA 19003-2006.



Harald Vogel

**Harald Vogel** will make his New York recital debut on June 12 at 8 pm, at St. Michael's Episcopal Church, sponsored by the New York City AGO chapter. The program takes place on the church's 55-rank von Beckerath organ (1967), and includes works of Weckmann, Lübeck, Bruhns, Buxtehude, Böhm, and Bach (S. 662, 664, 535, 542). On Saturday, June 11, Vogel will conduct a masterclass on the works of Bach and 17th-century North German repertoire at St. Michael's Church. Following the masterclass, the audience is invited to East 74th Street, where Vogel will demonstrate a new house organ made by Dutch builders Wienold van der Putten and Berend Veger from Winschoten in Groningen. For information on the above events, call Sarah Davies at 212/989-4678.

**First United Methodist Church**, Sioux Falls, SD, will sponsor its fourth season of Wednesday Noontime Summer Organ Recitals, 12:15-12:45 pm, June 15-August 10. The organ is by John F. Nordlie, 41 stops, 53 ranks, installed in 1990 and featured on a recent CD, *From the Heartland*, with Peter Sykes (Titanic Ti-181). Artists include Richard Collman (6/15), Marilyn Schempp (6/22), Darlene Bill (6/29), David Beyer (7/6), Brian Williams (7/13), James Kibbie (7/20), Edward Schramm (7/27), Nora Christiansen (8/3), and Jack Mohlenhoff (8/10). For information: 605/336-3652.

**Eastman School of Music** will present a seminar, "Motion and Emotion: Tension, Attention, and Intention,"

June 16-19. Led by Rebecca Penneys and Ray Gottlieb, the seminar will explore the topic of psycho-physical education, an approach to performing which reduces stress reactions and trains a high-learning consciousness often called "flow."

The school will sponsor "Continuo Playing for Keyboardists" July 19-23, with Arthur Haas, offering both a beginning course and an advanced course. For information on either workshop, contact Summer Session, Dept. SS1, Eastman School of Music, 26 Gibbs St., Rochester, NY 14604.

**The Association of Lutheran Church Musicians** Region II Conference takes place June 26-29 in Charlotte, NC. Events take place at Christ Lutheran Church, St. Mark's Lutheran Church, and Myers Park Presbyterian Church. The schedule includes a hymn festival, organ crawl, worship services, with presenters John Ferguson, Gerald Coleman, and Paul Harms. For information: James Johnson, Ebenezer Lutheran Church, 1301 Richland St., Columbia, SC 29201; 803/765-9430. Region III Conference, "From Living Waters Raise New Saints," takes place June 27-30 in Madison, WI. Presenters include Walter Bouman, Joel Martinson, Anton Armstrong, and others, with events scheduled for Witte Hall at the University of Wisconsin and Bethel Lutheran Church. For information: A.L.C.M., 1000 Third Ave. SE, Cedar Rapids, IA 52403.

**The Western Wind Workshop in Ensemble Singing** takes place July



5-10 at Butler University, with the theme "A Cappella through the Ages." The schedule includes daily classes and seminars, performing opportunities, and classes in bodywork and historical dance. For information: Butler University Department of Music, Attn: Western Wind, 4600 Sunset Ave., Indianapolis, IN 46208; 317/283-9246.

**The Illinois Chapter of the American Choral Directors Association** will present a conference, "Summer Re-Treat '94," July 13-15, at Millikin University, Decatur, IL. Clinicians include Paul Salamonovich, John Leavitt, Charlotte Adams, and Judy Moe, along with the Nova Singers, Laura Lane, conductor; the Madrigal Singers of Mahomet-Seymour High School, Janet Waktins, director; and the Decatur Park Singers. For information: IL-ACDA Treasurer, Box 6474, Champaign, IL 61826-6474.

**The University of Minnesota** will present a workshop, "Sacred Choral Repertoire," July 18-23, with Philip Brunelle, René Clausen, Sigrid Johnson, Weston Noble, Richard Westenburg, and Robert Wetzler. The workshop will cover sacred choral literature from all periods, following the church year from Advent to Pentecost, as well as festive occasions such as Thanksgiving. For information: Nancy E. Grubb, University of Minnesota, Professional Development and Conference Services, 222 Nolte Center, 315 Pillsbury Dr. S.E., Minneapolis, MN 55455-0139; 612/625-6358.

**St. Olaf College** will sponsor a "Conference on Music" July 18-22, with David Cherwien, Anton Armstrong, Lucy Ding, Cynthia Dobrinski, Robert Scholz, Carol Scholz, Michael Burkhardt, Carolyn Jennings, and Sigrid Johnson. The schedule includes clinics on choir techniques, service playing, and handbell choir techniques, anthem reading sessions, faculty panels, workshops on vocal technique, organ repertoire, handbells, and singing the Psalms, as well as participation in a number of choirs. For information: Office of Church Relations, St. Olaf College, 1520 St. Olaf Ave., Northfield, MN 55057-1098; 507/646-3841.

**The Archdiocese of New York** is sponsoring a Hymn Competition in order to secure a new setting for the text "I am the Living Bread" (John 6:51). The new tune/text will be used during a four-day event entitled "Young New York '94," August 11-14. For information: Commission on Church Music, Archdiocese of New York, 1011 First Ave., Rm. 1511, New York, NY 10022, 212/371-1000.

**The Third Romantic and Symphonic Organ Academy** in the Adour Region, "Along the Paths to Santiago de Compostela," takes place August 23-31, featuring the six most significant 19th-century organs in the Adour Region, registered as historic landmarks. Repertoire will concentrate on works of Franck, Guilmant, Widor, Vierne, Boëllmann, etc. Faculty includes Georges Lartigau and Kurt Lueders. A maximum of 12 participants will be admitted. For information: A.S.O.C.L. Presbytère Place Royale, 64230 Lescar; tel 59-62-15-38.

**Susan Armstrong** is featured on a new CD recording entitled *A Methuen Mosaic* on the Afka label. The program, for organ, brass, violin and singers, includes works of Karg-Elert, Bossi, Peeters, Titcomb, Rheinberger, Bach, and Rimski-Korsakov; \$17 CD, \$12 cassette, from Richard Ouellette, 21 Mechanic St., West Newbury, MA 01985.

Karen McFarlane Artists has announced the addition of organist **Diane Meredith Belcher** to their roster of artists. A prizewinner in the St. Albans and Chartres competitions, Ms.



**Diane Meredith Belcher**

Belcher became an Associate of the AGO in 1987, winning the S. Lewis Elmer Award for highest scores in the professional certification exams. She is a graduate of the Curtis Institute of Music, where her teacher was John Weaver, and holds the Master's degree from the Eastman School of Music, where she studied with David Craighead. Additional teachers have included David Spicer, Clarence Watters, and Wilma Jensen.

Although in her early 30s, Ms. Belcher has been playing recitals since her teenage years, and has performed in 32 states, including AGO regional conventions as well as for the Boston National Convention (for which she received a standing ovation). As an assistant organist at Wanamaker's in Philadelphia during 1981-82, Ms. Belcher performed twice weekly recitals. Aside from solo recitals, she has given solo performances with the Syracuse Symphony Orchestra, the Memphis Symphony Orchestra, and the Hatfield Philharmonic (UK). She has been continuo/staff organist for several professional ensembles, including the Syracuse and Memphis symphony orchestras, and has also given numerous duo recitals with trumpeters Rob Roy McGregor (Los Angeles Philharmonic) and Scott Moore (Memphis Symphony).

Diane Meredith Belcher has made two solo CDs for the DTR label: *The Great Skinner Organ at Girard College* (1984), and the *Jongen Symphonie Concertante* (1988). She has also served as accompanist on three CDs by the Memphis Boychoir for Pro Organo, and has been featured on *Pipedreams*.



**David Burton Brown**

**David Burton Brown** is featured on a new CD recording, *Klais Kaleidoscope*, performed on the 66-stop Klais organ at Grosse Pointe Memorial Church, Grosse Pointe, MI. The program includes works of Alain, Dupré, Ginastera, Mendelssohn, and Thalben-Ball. Available for \$16.00 CD, \$11.00 cassette (plus \$2.00 shipping and handling per item; checks payable to David Burton Brown), from Klais Kaleidoscope, 19651 Hickory Leaf, Southfield, MI 48076; for information: 810/424-9217.



**Philip Crozier & Sylvie Poirier**

**Philip Crozier & Sylvie Poirier** gave the world première of a new organ duet they commissioned from Québec composer Denis Bédard. Entitled *Sinfonietta*, the work comprises four movements—Intrada, Scherzo, Hymne, Carillon—written in an "audience friendly" style. The first performance took place at Christ Church Cathedral, Montréal, on March 9, followed by its U.S.A. première at Storrs Congregational Church, Storrs, CT, on March 11, and another performance at All Saints Church, Worcester, MA. This summer the husband and wife duo will be performing in Italy, Germany, and England.



**Lynne Davis**

**Lynne Davis** was awarded the French "Certificat d'Aptitude de Professeur d'Orgue," the national teaching certificate as Professor of Organ, in Paris. Out of 100 applicants and two rounds of tests, 17 were granted the certificate. Miss Davis was the only woman of the 17, and is the first American to receive the certificate. Judges included Susan Landale and Michel Bouvard. Recent concert activities include a recital sponsored by Radio France at the church of St. Germain-des-Prés in Paris as part of the Festival d'Art Sacré. Her three CDs recorded by Erato on 20 Parisian organs won the Grand Prix du Disque of the Charles Cros Academy in Paris. Other activities include recital tours in Finland and the U.S.A., where she performed for the New York City AGO at St. Bartholomew's, gave a masterclass at the Manhattan School of Music, and made two recordings at the Frick Collection. Miss Davis will be touring the U.S.A. October 7-23 under the management of Phillip Truckenbrod.

**Pamela Decker** has been invited to perform a recital at the Eighth International Organ Festival in Tallinn, Estonia, in August. She was awarded a grant from Arts International to help with the funding; the remainder of her expenses will be covered by a subsidy from the Estonian government. A tour surrounding the festival performance has also been arranged for her by festival director Andres Uibo. This summer Ms. Decker will also travel to the I.S.O. (International Society of Organbuilders) International Congress in Stuttgart to perform her work *Nightsong and Ostinato Dances* as part of a program of



**Pamela Decker**

contemporary music. In the summer of 1993 she performed at the Cathedral in Lübeck, giving the final recital in an international summer series, and played a recital at the Hauptkirche St. Nikolai in Hamburg.

**Leo van Doeselaar** is featured on a new CD recording, *F. Liszt Organ Works*, played on the newly restored Maarschalkerweerd organ of 1891 at the Amsterdam Concertgebouw. The program includes *Préludium und Fuge über den Namen BACH*, *Am Grabe Richard Wagners*, *Evocation à la Chapelle Sixtine*, and *Fantasia und Fuge über den Choral "Ad nos, ad salutarem undam."* The label is Canal Grande (CG 9429). For information, Allegro Corporation, 12630 Marx St. N.E., Portland, OR 97230-1059.

**Jean Guillou** has composed a new concert toccata, *Chamades*, dedicated to **Fred Tulan**, who premièred it February 13 at the First Christian Church, Honolulu, Hawaii, during a service commemorating the 100th anniversary of the church. Guillou composed *Chamades* in January after his recording session at Meyerson Symphony Hall, Dallas. The music has been published by FitzSimons (FO-638) and will be for sale at the Dallas AGO national convention. Guillou composed a previous toccata for Tulan in 1984 after recording on the 5-manual, 147-rank organ in Davies Symphony Hall, for which Dr. Tulan served as consultant.

**Michael McCabe's** *A Psalm of the Redeemed*, for SATB chorus and organ, has recently been published by Randall M. Egan. It was written for the choir of St. Paul's Cathedral, Syracuse, NY. For information: Randall M. Egan, 2024 Kenwood Pkwy., Minneapolis, MN 55405-2303; 800/269-EGAN.

**Carlene Neihart** played ten recitals this spring, including programs at 1st United Methodist Church, Schenectady, NY; 1st Presbyterian, Pleasant Hill, MO; Grace UMC, Cape Coral, FL; Orlando RLDS, Winter Park, FL; Morrison UMC, Leesburg, FL; 1st UMC, Orlando, FL; St. Peter's Cathedral, St. Petersburg, FL; Fountain of Life Lutheran, Sun City West, AZ; St. Mark's Presbyterian, Tucson; and 1st Presbyterian, Ft. Scott, KS. Neihart is organist and director of music at Central Presbyterian Church, and organist/director of music at New Reform Temple, both in Kansas City, MO, and is artist-in-residence at Mid America Nazarene College, Olathe, KS.

**Gary Zwicky & Elaine Zwicky** are leaving Eastern Illinois University and Lake Land College, respectively, as well as Trinity Church-Mattoon, after 28 years in Charleston, IL. They plan to serve churches (or a single church as a joint music ministry team) in Southeastern Massachusetts in the off-season, when Gary is not on Martha's Vineyard, playing and directing at Union Chapel

in Oak Bluffs and conducting the Vineyard Haven Band, positions he already holds. He has served as national director of Guild Student Groups (1981-86), organ chair of Illinois State Music Teachers Association (1974-84), and has held several deanships of the Lincoln Heritage AGO chapter, in addition to sub-deanships in other chapters. Before coming to EIU, he taught in Mt. Carroll, IL, and Corpus Christi, TX. He received the DMusA from the University of Illinois and did additional study at the College of Church Musicians in Washington, DC. Both Zwickys have served churches in Texas and Massachusetts, as well as in Illinois, and have played in orchestras as bassist and violinist, respectively. Gary remains available as a consultant, and both are available as recitalists, separately or as a keyboard duo.

**First Presbyterian Church**, Ottumwa, IA, has announced the results of its 22nd annual Undergraduate Organ Competition, held April 17. **Michael Budewitz** was awarded first prize of \$800 and will return in the fall to present a recital at the church. His home is St. Paul, MN, and he has completed his sophomore year at the University of Michigan. Second prize (\$400) went to Jeremy Tarrant, from Haslett, MI, also a sophomore at the University of Michigan. The three other finalists were Jeremy Bruns, Muleshoe, TX, a senior at Texas Tech University; Jared Johnson, Portsmouth, OH, a sophomore at Oberlin College; and Christopher Berry, Zachary, LA, a freshman at the University of Kansas. Judges were Kenneth Hart from Southern Methodist University, Marilou Kratzenstein from the University of Northern Iowa, and Lynn Ziegler from Iowa State University.

**The Choir of All Saints' Episcopal Church**, Atlanta, GA, was featured at the 1994 Southern Division Convention

of the American Choral Directors' Association in Knoxville, TN on March 10. The 40-voice ensemble, directed by Raymond and Elizabeth Chenault, organists and choirmasters of All Saints' since 1975, performed works of Byrd, Wood, Shepherd, Mozart, Casals, and others, and has made several recordings, premiered music by Stephen Paulus, Gerald Near, and David Ashley White, and has been featured at numerous conventions.

**The Choirs of St. John's Cathedral**, Denver, CO, presented a Gala Concert of Music for Choir and Orchestra on March 19, with the St. John's Festival Orchestra, Donald Pearson, conductor, and Eric Plutz, organist. The program included the *Coronation Mass* of Mozart, *Chichester Psalms* of Bernstein, and the *Dettingen Te Deum* of Handel.

**Gloriae Dei Cantores** traveled to Venice on April 30 to open the 900th anniversary celebration of the founding of St. Mark's Basilica, as part of the choir's spring tour. In preparation for the celebration, the choir released a double CD of Venetian music, *San Marco 1527-1740*. In Venice the group performed works by the musicians of St. Mark's: Willaert, Merulo, Bassano, Monteverdi, Giovanni and Andrea Gabrieli, Croce, Lotti, and Guami. The choir is under the direction of Elizabeth C. Patterson.

**Madrigalia**, a Rochester, NY-based chamber choir of 16 voices, has released its first recording, *With Heart and Voice: Anthems across America*, under the direction of Roger Wilhelm, with Peter DuBois, organist. The recording features works by such composers as Pinkham, Persichetti, Mechem, Sowerby, Hovhaness, Rorem, and others. For information: Madrigalia, Inc., P.O. Box 92068, Rochester, NY 14692; 716/235-0784.

#### Corrections and clarifications

Please note the following corrections to the article by John Fesperman, "Small Organs: Preface and Occasional Paper No. 1 on Traditional Organ Building in the United States," in the March, 1994 issue of THE DIAPASON: p. 14, line 2, replace "1985?" with "1984"; at the bottom of the column, after specifications, replace "3 additional" with "4 additional"; and at the very end of the Stonehill organ information, add "and a 2' Principal in the Positive." The correct specification of the A. David Moore organ at Stonehill College, 1984 & 1992:

- GREAT**  
 8' Prestant  
 8' Bourdon  
 4' Octave  
 2 1/2' Twelfth  
 2' Fifteenth  
 1 3/8' Seventeenth  
 1 1/8' Nineteenth  
 8' Trumpet\*
- POSITIVE**  
 8' Chimney Flute  
 4' Spire Flute  
 2' Fifteenth\*  
 8' Cromorne\*
- PEDAL**  
 16' Subbass  
 8' Pedal Octave\*

\*indicates 1992 additions

#### Carillon News

by Brian Swager

##### Springfield announces competition

The Springfield (Illinois) Park District and the Rees Carillon Society have announced an International Carillon Competition which will take place on the 66-bell Rees Memorial Carillon in Springfield's Washington Park. The competition will be held September 3 and 4, 1994. In addition to providing a forum to feature the talents of young carillonneurs, it is their hope that the enthusiasm and public support generated by this competition will stimulate more interest in carillons and carillon positions throughout North America.

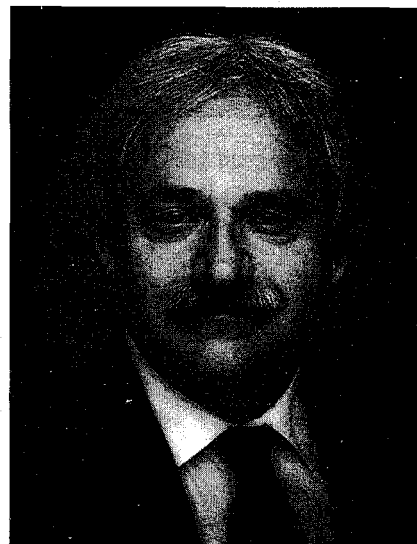
The first-place winner will receive the Verdin Prize of \$2000, plus an invitation to perform at the 1995 International Carillon Festival at the Rees tower. The second-place winner will receive the Carillon Society Prize of \$750. The Stuart Prize of \$500 will be awarded to the third-place winner.

Further information is available from Karel Keldermans, Contest Coordinator, International Carillon Competition, R.R. #1, Box 165A, Virginia, IL 62691.

The elimination round on September 3, and the final round on September 4, will be open to the public. Call the tower at 217/753-6219 for the schedule.

##### De Turk appointed at Bok Tower

In November, 1993, William De Turk was appointed Assistant Carillonneur for Bok Tower Gardens and Librarian for the Anton Brees Carillon Library, which is housed in the tower at Lake Wales, Florida. He leaves his position as Director of Music, Organist and Carillonneur



William De Turk

at Grosse Pointe Memorial Church in Grosse Pointe Farms, Michigan, where he had served since 1977.

De Turk holds a B.M. from Heidelberg College and the M.M. from the University of Michigan, where he majored in organ and carillon. In 1974, he was invited to become the first Carillon Scholar at Bok Tower Gardens, and worked for one year with resident carillonneur Milford Myhre. De Turk was University Carillonneur at the University of Michigan from 1981 until 1987. An active member of the Guild of Carillonneurs in North America, he served on its board of directors for nine years, four as the Guild's president. He is currently the Guild Archivist, and a member of the Bell Founding in the Americas Committee and the Music Publications Committee.

##### Carillon Scholar Program

Bok Tower Gardens in Lake Wales, Florida, has established a Carillon Scholar Program in order to advance scholarly research, composition and other activities relating to the art of the carillon. This is an annual post-graduate and advanced scholar fellowship program of one to six months duration depending on the plan of work and the carillon scholar's needs. No more than one carillon scholar fellowship of six months will be awarded annually or no more than two of lesser duration. Candidates for a six-month fellowship are expected to be seeking a full range of professional activities relating to the carillon.

An honorary stipend of \$1,000 per month will be provided as well as free on-site housing and utilities. This program, depending on the needs of the candidate, may take place at any time during the year.

Carillon Scholars will have access to the Bok Tower Gardens Anton Brees Carillon Library, the Tower practice keyboard and the 57-bell Taylor carillon, and facilities of Bok Tower Gardens, and will be guided, depending on proposed needs, by Milford Myhre, Resident Carillonneur and former President of the World Carillon Federation. Carillon scholars may be invited to play public recitals on the Bok Tower Gardens carillon.

Bok Tower Gardens is a 153-acre, public garden and cultural institution operated by The Bok Tower Gardens Foundation, Inc. The nonprofit Gardens sponsors an annual International Carillon Fes-

## Studying Music in Europe

The **Brabants Conservatory** is located in Tilburg, a major Dutch city centrally located near the cultural capitals of Europe. The conservatory is staffed with an international team of expert musicians, renowned in both classical and jazz circles.

Studying in Tilburg is an excellent way of absorbing the European musical tradition, in graduate and undergraduate courses of study, flexible enough to provide personal attention to individual artistic development.

The **Brabants Conservatory** is part of a larger Faculty of Arts (which includes Dance/Ballet, Fine Arts and Architecture), making intercurricular projects yearly recurring events.

To ensure the highest standards, the conservatory accepts only  $\pm$  110 new students each year. The Board of Directors has recently decided to provide places for a maximum of 25 foreign students yearly, to support the growing interest in international networking.

Tuition for full time study at the Brabants Conservatory is f 2500 (approximately US\$ 1600), for the 1994 academic year. Talented graduates of high school or secondary school, as well as Bachelor of Music Graduates of American Universities, who are interested in this unique opportunity to study in Europe, are invited to write for further information to:

**Brabants Conservatory, Kempenbaan 27, 5022 KC Tilburg The Netherlands. Fax: 31.13.358118.**



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tival and has been designated a National Historic Landmark.

A letter of application and supporting material should be sent to Selection Committee, c/o Charlene Johnston, Administrative Director, Bok Tower Gardens, P.O. Box 3810, Lake Wales, FL 33859-3810. Applications may be submitted at any time for consideration. The application must state how the proposed plan of work will benefit the individual, Bok Tower Gardens, and the art of the carillon.

## 1994 Carillon Concert Calendar

2 JUNE

**Brian Swager**; Indiana University, Bloomington, IN 7:30 pm

5 JUNE

**Bernard Winsemius**; Mayo Clinic, Rochester, MN 8 pm

19 JUNE

**Todd Fair**; University of California, Berkeley, CA 2 pm

21 JUNE

**Suzanne Magassey**; University of Michigan, Ann Arbor, MI 7 pm

25 JUNE

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

26 JUNE

**Dennis Curry**; Kirk in the Hills, Bloomfield Hills, MI 10 am, noon

28 JUNE

**Bob van Wely**; University of Michigan, Ann Arbor, MI 7 pm

2 JULY

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

3 JULY

**Joseph Davis**; First Presbyterian, Stamford, CT 11 am

**Lisa Lonie**; Princeton University, Princeton, NJ 1 pm

**Daniel Kehoe**; St. Stephen's, Cohasset, MA 6 pm

4 JULY

**Janet Dundore**; St. Thomas, Whitmarsh,

Fort Washington, PA 2 pm

**James Gillis Saenger**; Taft Memorial Carillon, Washington, DC 2 pm

**Phillip Burgess, with Detroit Brass Society**; Christ Church Cranbrook, Bloomfield Hills, MI 4 pm

**Daniel Kehoe**; Municipal Building, Norwood, MA 7 pm

**George Matthew, Jr.**; Smith College, Northampton, MA 7 pm

**Margo Halsted**; University of Michigan, Ann Arbor, MI 7 pm

5 JULY

**Lisa Lonie**; St. Thomas, Whitmarsh, Fort Washington, PA 7 pm

6 JULY

**Gloria Werblow**; Calvary Episcopal, Williamsville, NY 7 pm

**Lisa Lonie**; Washington Memorial National Carillon, Valley Forge, PA 7:30 pm

7 JULY

**Dionisio Lind**; First Presbyterian, Stamford, CT 7 pm

**Janet Tebbel**; Trinity United Church of Christ, Holland, PA 7:30 pm

9 JULY

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

10 JULY

**Heather Ewing**; First Presbyterian, Stamford, CT 11 am

**Stephen Schreiber**; Princeton University, Princeton, NJ 1 pm

**Carol Lens**; Christ Church Cranbrook, Bloomfield Hills, MI 4 pm

11 JULY

**Judson Maynard**; Smith College, Northampton, MA 7 pm

**Terence McKinney**; University of Rochester, Rochester, NY 7 pm

**Richard Giszczak**; University of Michigan, Ann Arbor, MI 7 pm

**Janet Tebbel**; First United Methodist of Germantown, Philadelphia, PA 7:30 pm

12 JULY

**Terence McKinney**; Alfred University, Alfred, NY 7 pm

**Stephen Schreiber**; St. Thomas, Whitmarsh, Fort Washington, PA 7 pm

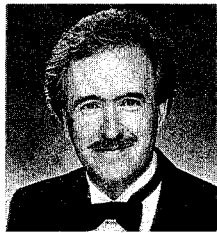
13 JULY

**Terence McKinney**; Calvary Episcopal, Williamsville, NY 7 pm

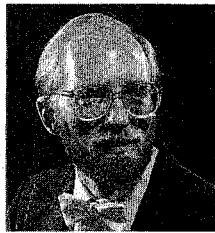
**Douglas Gefvert**; Washington Memorial National Carillon, Valley Forge, PA 7:30 pm

14 JULY

**Judson Maynard**; First Presbyterian, Stamford, CT 7 pm



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*Recording Artist*  
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Department of Music Chair  
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Mankato, Minnesota



**Margaret R. Evans**  
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**Janette Fishell**  
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Music Faculty  
University of South Carolina  
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**Larry Palmer**  
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Southern Methodist University  
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**Martha H. Stiehl**  
*Organist/Harpichordist*  
Soloist and Continuo Player  
Milwaukee Symphony Orchestra  
Milwaukee Chamber Orchestra  
Wisconsin Baroque Ensemble  
Milwaukee, Wisconsin



**Lisa Lonie**; Trinity United Church of Christ, Holland, PA 7:30 pm

15 JULY  
**Janet Tebbel**; McDonogh School; McDonogh, MD 7 pm

16 JULY  
**John Gouwens**; Culver Military Academy, Culver, IN 4 pm

17 JULY  
**Sally Slade Warner**; Kirk in the Hills, Bloomfield Hills, MI 10 am, noon  
**Daniel Kehoe**; Princeton University, Princeton, NJ 1 pm  
**Sally Slade Warner**; Christ Church Cranbrook, Bloomfield Hills, MI 4 pm  
**George Matthew, Jr.**; Texas Tech University, Lubbock, TX 8:15 pm

18 JULY  
**Marietta Douglas**; Smith College, Northampton, MA 7 pm  
**Stephen Schreiber**; University of Rochester, Rochester, NY 7 pm  
**Sally Slade Warner**; University of Michigan, Ann Arbor, MI 7 pm  
**Daniel Kehoe**; First United Methodist of Germantown, Philadelphia, PA 7:30 pm

19 JULY  
**Stephen Schreiber**; Alfred University, Alfred, NY 7 pm  
**Daniel Kehoe**; St. Thomas, Whitmarsh, Fort Washington, PA 7 pm

20 JULY  
**Stephen Schreiber**; Calvary Episcopal, Williamsville, NY 7 pm  
**Daniel Kehoe**; Washington Memorial National Carillon, Valley Forge, PA 7:30 pm

21 JULY  
**Marietta Douglas**; First Presbyterian, Stamford, CT 7 pm  
**Daniel Kehoe**; Trinity United Church of Christ, Holland, PA 7:30 pm  
**Brian Swager**; Indiana University, Bloomington, IN 7:30 pm

22 JULY  
**Daniel Kehoe**; McDonogh School, McDonogh, MD 7 pm

23 JULY  
**Gideon Bodden**; Culver Military Academy, Culver, IN 4 pm

24 JULY  
**Richard Gegner**; Kirk in the Hills, Bloomfield Hills, MI 10 am, noon  
**Brian Swager**; Princeton University, Princeton, NJ 1 pm  
**Richard Gegner, with the White Heather Highlanders**; Christ Church Cranbrook, Bloomfield Hills, MI 4 pm

25 JULY  
**Hans Hielscher**; Smith College, Northampton, MA 7 pm  
**Janet Tebbel**; University of Rochester, Rochester, NY 7 pm

**Richard Gegner**; University of Michigan, Ann Arbor, MI 7 pm  
**Brian Swager**; First United Methodist of Germantown, Philadelphia, PA 7:30 pm

26 JULY  
**Janet Tebbel**; Alfred University, Alfred, NY 7 pm  
**Brian Swager**; St. Thomas, Whitmarsh, Fort Washington, PA 7 pm

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**Janet Tebbel**; Calvary Episcopal, Williamsville, NY 7 pm  
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**Brian Swager**; Trinity United Church of Christ, Holland, PA 7:30 pm

29 JULY  
**Brian Swager**; McDonogh School, McDonogh, MD 7 pm

30 JULY  
**John Gouwens**; Culver Military Academy, Culver, IN 4 pm

31 JULY  
**Gideon Bodden**; First Presbyterian, Stamford, CT 11 am  
**Terence McKinney**; Princeton University, Princeton, NJ 1 pm

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## Book Reviews

***Harpischord and Clavichord Music of the Twentieth Century*, by Frances Bedford. Fallen Leaf Press, 1993. liv + 608 pages. \$69.50. Publisher: P.O. Box 10034, Berkeley, CA 94709-5034.**

The harpischord and its stringed keyboard cousin the clavichord have been part of the musical culture of Europe for about five hundred years, and of North America for most of the present century. Following a period of decline which began in Europe at the end of the 1700s, the harpischord recently emerged from obscurity to gain an increasingly appreciative audience for

this instrument and its music. The harpischord revival began with proselytizing by such early proponents as builder-performer Arnold Dolmetsch, players Wanda Landowska, Ralph Kirkpatrick, Sylvia Marlowe, and Fernando Valenti, and American builders John Challis, Frank Hubbard, and William Dowd, among others. This renaissance also has been reflected in the publication of books dealing with the harpischord's early and recent history, construction and maintenance, tuning, instruction, performance, and interpretation.

The clavichord, on account of its more intimate character, which allows for subtle musical colorings and expressions of wider shades of feeling, has been less prominent in public and private musical life. While C.P.E. Bach's recommendation that every keyboard player should possess both a harpischord and clavichord and play upon them interchangeably is now impossible to satisfy, the clavichord still has its followers among enthusiastic antiquarian specialists who seek to keep its traditions alive.

From the point of view of repertoire, the strength and vitality of the renewal of interest in both the harpischord and clavichord can be gauged from a statistical summary of the contents of this unique international bibliography: essential information on 4,800 solo and ensemble compositions for harpischord and 172 works for clavichord, by over 2,200 composers.

While the solitary and introverted clavichord is represented in this catalogue chiefly by solo compositions, the more gregarious harpischord enjoys a more sociable musical life. In addition to its solo status (two or four hands) and alliances with other keyboard instruments (piano, organ, celesta), the harpischord's musical associates have included mainstream woodwind, brass, or string instruments in various combinations, including the orchestra. From time to time, its more unlikely (and sometimes less reputable) musical partners have included the accordion, guitar, harmonica, harp, mandolin, musical saw, and ondes martenot (an early electronic instrument, capable of microtonal musical effects, controlled by hand movements), and other electronic instruments. The inventory of harpischord compositions also encompasses those using the human voice, as well as other genres such as the opera, cantata, oratorio, and requiem. The instrument's participation in multi-media works, musical drama, ballet, and film is also chronicled in this book.

Undoubtedly the most popular harp-

sichord-orchestra scores of this century are the concertos of Manuel de Falla (1926) and Francis Poulenc (1928), although other world-known composers, such as Britten, Cowell, Davies, Hovhaness, Ibert, Massenet, Orff, and Prokofiev, either have written specifically for the harpischord or have given it a place in their larger compositions. The great majority of composers, however, are less well known musicians (except perhaps to harpischord specialists) of England, Europe, and the United States, with some representation from Canada, South America, and Australia. Even the musical parodies attributed to the far-out but fictitious P.D.Q. Bach are faithfully listed, including his *Notebook for Betty Sue Bach*, consisting of two- and three-part contraptions and other pieces "gingerly edited by Prof. Peter Schickele (S. 13 going on 14)."

Each listed work is accompanied, as far as available information allows, by brief notes regarding the date of composition, instrumentation, performance time, degree of difficulty, formal features, catalyst for the piece, special purpose, commissioner, dedication, date and performer of first presentation, publisher or location of score, special recognition, and commercial recordings. A number of entries specify the piano or organ as alternative instruments, as in several of the listed works by Jean Langlais. Flor Peeters, however, is represented by two short harpischord solo works, in addition to his two compositions for organ and harpischord.

The titles of musical compositions direct attention to the salient formal, descriptive, or expressive features of the works in question; sometimes the composer's literary imagination provides an added bonus. The most literal but unimaginatively redundant titles in this catalogue are *Composition* and *Harpischord Piece*; other works are content with such traditional labels as *Concerto*, *Chaconne*, *Fantasia*, *Invention*, *Partita*, and *Toccata*. However, descriptive or atmospheric programmatic titles abound: *Afternoon Café at Place St. Pierre*, *Cleveland After Dark*, *Reflections in the Rain*, *Shadows*, *The Falling of Leaves* (perhaps this publisher's delight). Can music for harpischord be sexy? Possibly, for example: *O Mistriss Mine/O Mistris Myne*, *The Amorous Poltergeist*, *Set of Passions*, *Fourplay*, *Interplay*, *Oophaa*, *Love's Torment*, *Love in the Asylum*. The whimsical character of some titles invites speculation about their musical structures or content: *Arsenic and Old Lace* (melodic spasms before the final cadence?), *Autobahn* (performed allegro vivace?), *Frankenstein* (a monstrously difficult opera?), *Oiless Motors* (dissonant harmonies?), *Unicycle* (some pedalling required?). Whimsy is transformed into humor, puns and all, in *Bull Fiddle in a China Shop*, *Go for Baroque*, *MozArt*, and *Igor and the Wolf* (written for Igor Kipnis, meantone tuning).

This is not a book to be read from cover to cover, but a reference work to be consulted over time. While attentive musicologists will discern stylistic shifts in the harpischord and clavichord repertoire from the earliest years of this century to the present, teachers and performers will welcome the information this catalogue provides for access to newer sound textures and expressive possibilities latent in contemporary compositions for these historic instruments. Judgments of the musical value of these works are left to the individual taste of the players who undertake their performance.

This apparently exhaustive inventory concludes with lists of composers' addresses, publishers, music centers, and libraries, along with indexes of composers, titles, keyboard players of first performances, and women composers. The inclusion of sample "notation panels" from recent compositions adds visual interest, as well.

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



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## New Organ Music

**Grace Notes II - Two Christmas Preludes: "Angels We Have Heard On High" and "Comfort, Comfort Ye My People." Timothy Albrecht. Augsburg Fortress 11-10162, \$5.00**

Albrecht, an organist and associate professor at Emory University, contributes two organ selections for the Christmas season which pair Christmas carols with excerpts from Handel's *Messiah*. The first combines "Angels We Have Heard" with portions of "And the Glory of the Lord," while the second links the hymn "Comfort, Comfort Ye My People" with strains of the Handel recitative "Comfort Ye My People." This concept has interesting interpretive implications, and the resulting preludes are accessible to virtually all organists and listeners.

In the first prelude, the two tunes are linked through a nice sequential

counter-melody which emerges out of the initial introduction to "And the Glory of the Lord." However, some awkwardness results from the fact that the featured *Messiah* chorus is in 3/4 time, while "Angels We Have Heard" is in 4/4, particularly on the final page where Albrecht simply switches back and forth between fragments of each piece/meter. The same problem carries over into the second selection, "Comfort, Comfort Ye My People," where the steady 4/4 of the Handel recitative is freely and sometimes abruptly alternated with the dancing rhythm of "Freu dich sehr." Albrecht again succeeds in this prelude in generating interesting sequential material out of the Handelian theme, as well as providing some unexpected and colorful harmonizations.

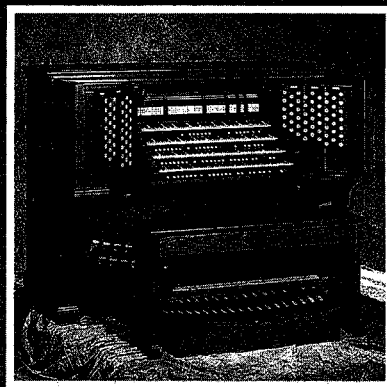
**Piping Hot! Eight Organ Postludes (with a flair). Selected and edited by Darwin Wolford. Harold Flammer Music, HF-5196, \$8.50.**

These "piping hot" postludes represent a wide variety of repertoire: Handel, Campra, Schreiner, Schmid, Purcell, Stanley, and Mendelssohn. One nice touch is the "composer notes" at the beginning which acquaint one with any unfamiliar names on the list. This is a useful collection of both familiar and less well-known repertoire. The Purcell, for example, includes the popular "Trumpet Tune" which can be supplemented with a new "Air" by Wolford to create an ABA form, as well as the less famous "Trumpet Voluntary" from *The Moor's Revenge*. Other repertoire to sample includes a "Galliard" by Bernhard Schmid, and Alexander Schreiner's "Hunting Horn Scherzo." Wolford does quite a good job with the arrangements, creating full harmonies without making the pieces unnecessarily difficult. This would be an excellent resource for weddings. It will be most valuable to organists whose instruments include a good trumpet stop.

**Creative Hymn Accompaniments for Organ. Gerhard Krapf. The Sacred Music Press, KK519, \$10.00.**

Krapf makes a worthwhile contribution to the free hymn harmonization literature with this volume of 35 alternative hymn settings. A unique and helpful feature is that the hymns are written on three staves, with the melody as a solo on the top staff, two notes in the left hand, and a separate pedal line. The melody line, therefore, is not printed for reference, but is always the right hand part. This has several implications. First, it makes it easy to use these pieces on either one keyboard for both hands, or two separate keyboards with the right hand on a prominent solo color. Second, it makes this collection an excellent choice for use in introducing alternate harmonizations to a congregation unaccustomed to this practice, since the hymn tune in its original form is always audible on top. The harmonic design of these settings would also be inviting to an inexperienced

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group, since the harmonies are fresh without rendering the hymn unrecognizable. Krapf includes settings for both the rhythmic and isometric versions of several of the hymns, adding further to the volume's usefulness.

**Spirituals for Organ. Gilbert Martin. The Sacred Music Press, 70/1002, \$8.50.**

Although there is certainly no dearth of choral arrangements of spirituals, it is more difficult to find good organ arrangements for service use. This collection provides interesting, listenable settings of eight classics, including "Steal Away," "Nobody Knows the Trouble I've Seen," and "There is a Balm in Gilead." The spirituals are easy to intermediate in difficulty, with well-marked and manageable registrations, and average 3-4 pages in length, making them long enough to serve as prelude selections without seeming like they should have been hymn introductions. They feature Martin's typical colorful (sometimes bordering on cocktail music) harmonies which lend themselves well to warm registrations and expressive playing. With their easily-recognizable tune settings, these pieces are sure to be favorites in congregations familiar with these old melodies.

**4 Psalms for Flute & Organ. Mooneye Albrecht. Concordia, 97-6146, \$7.50.**

Psalms 95, 102, 103, and 100 were the inspiration for these contemporary flute and organ duets. Albrecht provides a lively setting in 10/8 time of Psalm 95. The flute dances along over a disjunct accompaniment constructed of two- and three-note clusters of seconds. Psalm 102 is in a freer style, building to a loud organ "chorale" followed by a grand pause and then fading away in a pianissimo coda. Albrecht's composition based on Psalm 103, "Bless the Lord, O my soul," features outer sections with the organ in triplets beneath a flute line

ornamented by swooping upward seven-note ornaments. These enclose a center section in which the organist is asked to place left elbow on "g" and slowly depress all the white keys up to F<sup>♯</sup> or D<sup>♯</sup> with the arm and hand. Above this blur of sound, a duet occurs between the flutist and the organist's right hand. The final piece in the collection, a playful treatment of Psalm 100, is probably the most accessible of the selections. These compositions require a confident organist and flutist—they are particularly not for the rhythmically faint-at-heart! Both performers and listeners should be prepared for a harmonic challenge.

—Sally Cherrington  
St. Luke's ELCA  
Park Ridge, IL

## New Recordings

**God Save . . . Original compositions on national hymns and anthems. Zsigmond Szathmáry, organist. Signum SIG X07-00. Available from The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184-5918. \$20 plus \$3 postage per order.**

Contents: *Marche des Marseillois et l'Air Ça-ira (Marseillaise)*, C.-B. Balbastre; *Sinfonia col tanto applaudito inno popolare "Gott erhalte Franz den Kaiser"*, Davide da Bergamo; *Fantasia on "God Save The Queen"*, Liszt; *Variations on "America"*, Ives; *Concert Variations on "The Star Spangled Banner"*, Dudley Buck.

This recording is truly an international affair: a Hungarian organist who teaches in Germany, Holland, and Japan, plays the national anthems of France, Austria, Great Britain, and the United States in arrangements by French, Italian, Hungarian, and American composers. Zsigmond Szathmáry made this recording on the

Hubert Sandtner organ (1983) of the Münster Church in Villingen. The playing is precise and well articulated, registrations colorful, and interpretations highly musical. The program is a delightful mix of patriotic music in varied styles.

Claude-Bénigne Balbastre was appointed Royal Organist by King Louis XVI in 1776. The position undoubtedly caused him trouble during the French revolution and may have led "Citoyen [citizen] C. Balbastre" to compose his variations on the revolutionary song known as "Le Chant des Marseillois." Szathmáry's bold registrations and aggressive playing could again inspire the volunteer battalion of Marseilles to march to Paris—a playing style well suited to the character of this piece, which ends with a joyful victory celebration on the song "Ça-ira."

When Davide da Bergamo wrote his *Sinfonia col tanto applaudito inno popolare "Gott erhalte Franz den Kaiser"*, Northern Italy was part of the Austrian Empire. Intended as a liturgical work, it displays a definite influence of Donizetti and Italian operatic writing of the mid-19th century. Szathmáry's expressive playing allows the drama of the music to unfold: the dramatic opening yields to a simple rendition of the anthem, which in turn is followed by exuberant development of the musical themes.

Franz Liszt's *Fantasia on "God Save The Queen"* is actually a virtuoso piano work. The performance here on the organ is convincing—even with Liszt's pianistic figuration, the piece sounds like it was conceived with organ sonorities in mind. The brilliance and pomp of Liszt's "God Save The Queen" gives way to the irreverence of Charles Ives' treatment of the same melodic theme in his *Variations on "America"*, in which Szathmáry shows off the many varied sounds of the Sandtner organ. The recording closes with the *Concert Variations on "The Star Spangled Banner"* by Dudley Buck. This

work, composed some 48 years before *The Star Spangled Banner* officially became the national anthem of the United States, is full of patriotic fervor. The variations range from a contemplative version in minor to an exuberant fughetto.

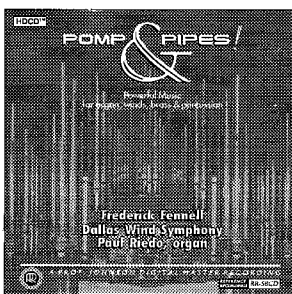
Zsigmond Szathmáry possesses a flawless technique—the program heard here is well performed and most interesting. The program booklet contains notes in German by Karl Ludwig Nicol, with awkward translations into English and French. Also included is a disposition of the organ, though other technical data such as the type of action, temperament, etc., is not included. The acoustics of the Villingen Münster are rich with reverberation, which greatly enhances the recording. A CD well worth owning.

**Princeton University Chapel. Joan Lippincott, Organist. Gothic Records G 49061. Available from Gothic Records, Inc., P. O. Box 1576, Tustin, CA 92681. No price listed on review copy.**

Contents: Mendelssohn, *Sonata in A Major*, Op. 65, No. 3; Duruflé, *Prélude, Adagio et Choral varié sur le thème du "Veni Creator"*, Opus 4; Howells, *Rhapsody in C-sharp Minor*, Op. 17, No. 3; Widor, *Symphony No. 6*, Op. 42, No. 2.

In 1992, the London organ firm of Noel P. Mander, Ltd., completed renovations of the Princeton University Chapel organ. (See the article by Roy Kehl on pp. 13-14 of the August, 1992 issue of THE DIAPASON.) The instrument comprises 109 stops, 135 ranks over seven divisions, played from a four-manual console. Its size and disposition are well suited to the symphonic organ repertoire of the 19th and 20th centuries.

Organist Joan Lippincott has chosen a fine program to showcase this organ. In the *Sonata in A Major* by Mendelssohn, the soaring melodies of the opening section give way to the strife of the fugue, which serves as a counterpoint to the strains of the chorale *Aus tiefen Noth*.

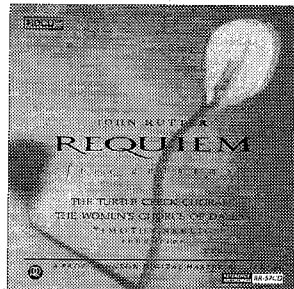


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- **Percy Grainger:** *The Power of Rome and the Christian Heart*
- **Dupre:** *Heroic Poem*
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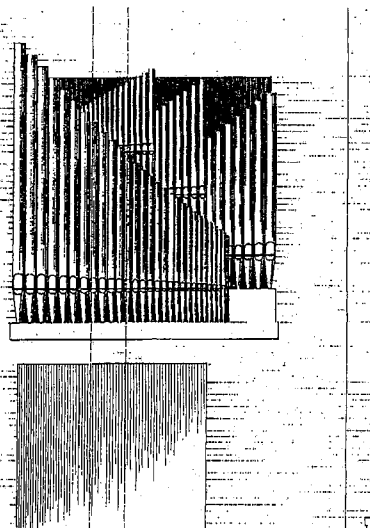
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Under Ms. Lippincott's hands the entire movement comes to a wonderful climax. In his liner notes for this album, Nathan A. Randall wonders whether Mendelssohn did not intend to write a third movement to this sonata. He describes the second movement as curious and seems to dismiss it as insubstantial. For this reviewer, however, Lippincott's performance of the second movement is a very satisfying close for the sonata. The second movement provides the perfect release to the struggle quiet in the first movement. With its quiet melody, the movement brings the Sonata to perfect completion.

The *Prélude, Adagio et Choral varié sur le thème du "Veni Creator"* by Duruflé, dedicated to Louis Vierne, demands an impeccable technique. Lippincott more than meets the challenge. She is in complete control of the music and the instrument throughout, recreating both the symphonic texture and the contrapuntal structures found in the composition. Herbert Howells composed the *Rhapsody in C-sharp Minor* during a single night of air raids in March, 1918. It reflects some of the anxiety that Howells must have experienced during that sleepless night, yet it also contains an element of hope. Professor Lippincott is able to evoke all of the contrasting elements of the work in her performance. A fitting conclusion to this program of symphonic organ works is the *Widor Symphony No. 6*. Ms. Lippincott exploits the many colors of the Princeton organ in bringing off this demanding work. Of particular interest is the dazzlingly energetic toccata-like third movement, as well as the full organ conclusion to the fifth movement.

This CD contains a wonderful combination of a premier performer, a marvelous symphonic instrument, and some of the best repertoire for the symphonic organ. Informative, thought-provoking liner notes and the specification of the organ are included in the package. A recording well worth owning.

—Jon Holland, DMA  
The Dalles, OR

**Italian Organ Music in the 18th Century.** Lorenzo Ghielmi, organ, and Loredana Bacchetta, soprano. Nuova Era 7027. Available from Koch International, Musimail 1-800/688-3482, no price given.

In the accompanying brochure, the title is given, more accurately, as "Organ music in Lombardy in the 18th century." All of the composers represented here were active at the cathedral in Milan or, in one case, at St. Ambrogio in the same city. The disc includes solo motets for soprano and organ by Gaetano Piazza and Carlo Monza, "sei versetti" by Gian Domenico Catenacci, *Elevazione* by Gaudenzio Battistini, *Pastorale* by Domenico Zucchinetti, and sonatas by G. B. Sammartini, Giovanni Andrea Fioroni, Giuseppe Gonelli, Quirino Gasparini, Battistini, and two anonymous Milan composers. The sonatas are typical Italian works of their period, ranging in length from about 2½ to about 5½ minutes.

The longest work on the disc is Piazza's motet *Tonat coelum* in the classic form of two arias separated by a recitative and followed by a final Alleluia. This work is an excellent example of really florid coloratura—a fine showpiece for a good soprano. The Monza motet, *Miserere mei Domine*, is actually a one-movement work, a quite beautifully expressive aria. Each of the six versets of Catenacci is preceded by a sung verse of the Magnificat. The versets themselves are very short joyous bursts of sound. To modern ears they are not very liturgical! Zucchinetti's *Pastorale* does not sound as idyllic as most pastorales; it consists of a musette, an almost galloping allegro and a second, pipe-like allegro.

The various sonatas are almost all sparkling and enjoyable, if essentially superficial, works—a real pleasure to listen to. I particularly liked Gonelli's sonata and the *Sonata per organo e concerto* by Battistini, the latter clearly modelled on concerti by Vivaldi. Two works seem rather dull: the first anonymous

sonata is excessively predictable, with an extremely dull left-hand part, and the Sammartini sonata does not show the composer at his best.

Ghielmi is a well-known recitalist, and a professor and church organist in Milan. He studied at the Schola Cantorum in Basle and with Luigi Ferdinando Tagliavini, and is clearly a specialist in early music. He is an excellent advocate for the music heard here; his phrasing and articulation are exemplary and he makes excellent use of the organ. Bacchetta seems to specialize in authentic performances of early Italian music. Her clear, pure voice and fine technique make for exciting performances of the two motets.

Ghielmi has provided excellent notes (Italian with a good English translation) about the music. Information about the organ, an instrument built in 1794 by G. B. Etti for the church of S. Antonio in Villa di Tirano, is a little sketchy. It has 14 stops, 8 of them belonging to the principal chorus, and a permanently coupled pedal of 14 notes. One would like to know where the stops divide. There must also be some kind of "piston"—many Italian one-manual organs have some

form of pedal to assist changes of registration—since the Battistini sonata would be difficult to manage without some such aid. The instrument has a clear sweet tone and suits the music admirably.

Much of the music on this disc has not, to my knowledge, been recorded previously. Essentially it is a recording to enjoy, not to analyze. The motet *Tonat coelum* is something of a find; otherwise 70 minutes plus of thoroughly enjoyable, pleasant music, well played on an appropriate organ!

—W. G. Marigold  
Urbana, IL

## New Handbell Music

**Praise Him, Praise Him and Jesus Loves Me, arr. Katherine Larson.** Augsburg Fortress, 11-10352, \$2.50, for 3-4 octaves of bells (E+).

Here is a moderately easy arrangement for beginning bell choirs. Both settings contain fairly straightforward block chords with the exception of an eighth-note section in *Praise Him*. Katherine

Larson, a composer living in New Brighton, Minnesota, is new to Augsburg Fortress. Anyone playing or conducting *Jesus Loves Me* would find an omission of one note in the melody line on the third score of the arrangement.

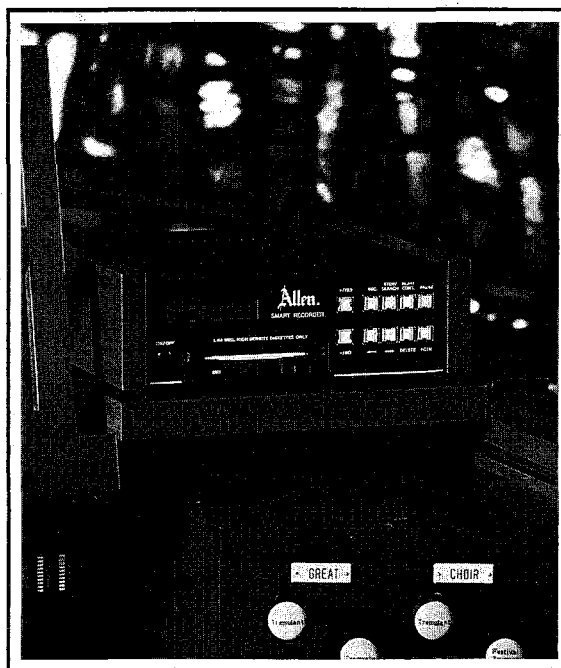
**"Carillon" from L'Arlesienne, Georges Bizet, arr. Kevin McChesney.** Theodore Presser Co., \$2.25, for 3-5 octaves of bells (M).

This arrangement is a wonderful piece for handbells. The "carillon" is already there in the familiar and accented melody. A great idea that should have everyone involved in this music.

**Precious Lord, Take My Hand, arr. Douglas E. Wagner.** Agape (a division of Hope Publishing Company), 1610, \$3.95, for 3-5 octaves bells (M-).

Here is that wonderful gospel song arranged in rich, lush harmonies along with a syncopated chordal texture supporting the melody. It makes good use of two different keys, ending a step away from the beginning. Nicely written. Highly recommended.

—Leon Nelson



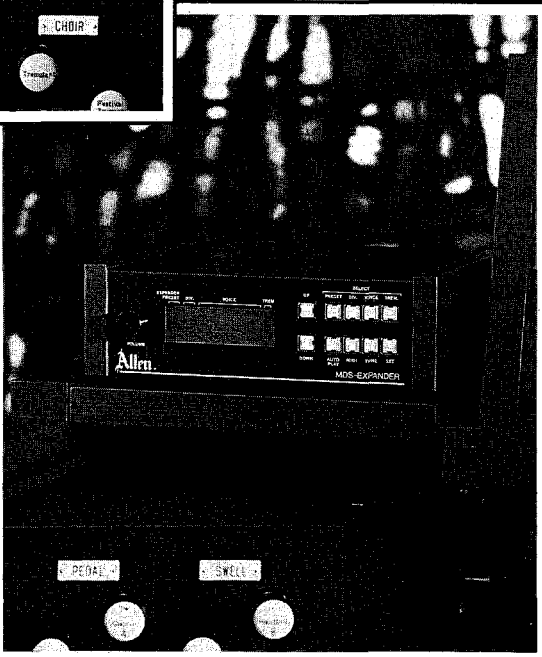
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# Bach's Organ Transcriptions: Cantatas and Schübler Chorales, part 2

Brenda Lynne Leach

"Bach's Organ Transcriptions: Influence of Italian Masters, part 1," appeared in the May, 1994 issue of THE DIAPASON, pp. 10-11.

The experience of dealing with Vivaldi's works is felt to some extent in the set of six trio sonatas BWV 525-530, which Bach wrote for his son Wilhelm Friedemann during his later years in Leipzig. They follow the typical three-movement form of Vivaldi's concertos, and they also represent, at least in part, transcriptions, in this case of works from Bach's own chamber music. The early Leipzig years, which produced such great organ works as the *Prelude and Fugue in B Minor* BWV 544 and the *Dorian Toccata and Fugue* BWV 538, also saw the return of organ transcription, but with a focus in the cantatas. (See Appendix A.)

Albert Schweitzer speaks in his Bach biography about the disappointing impression the listener receives from the role of the organ in Bach's cantatas, its "solo" part generally consisting merely of two melodic lines of which one doubles the continuo, or indeed of a single soprano melody. He raises the question of why the master who unfolds the lavish and brilliant polyphony in his preludes and fugues would have assigned such a subordinate function to the instrument. But it is Schweitzer himself who points out the concern Bach had shown—evident from the documents of the time—in making arrangements that rendered it possible for him to have the organ at St. Thomas reconstructed so that he could use it while directing his cantatas. It was an organ part to be executed by the conductor, rather than the soloist, that Bach had in mind—an organ part that would generally allow his hands the necessary freedom for the dual role involved. Nevertheless, Bach added solo parts in his cantata scores, solo parts that were properly adjusted to this performance situation, and it is in these that we encounter again the issue of organ transcription.

In the two earliest cantatas where organ parts occur, we are actually dealing with re-arrangements of works composed for Weimar in 1714 and 1715, respectively, and subsequently performed in Leipzig. In Cantata 172 the final aria is accompanied by oboe and continuo which Bach, according to a later—though not fully authenticated—copy, combined in the treble and bass melodies of an organ part. Conversely, in Cantata 161, a profoundly lyrical work marked by an orchestration for two low alto recorders and strings, the opening aria is a cantus firmus setting in which the Passion chorale, an unadorned soprano melody designated "Sesquialtera ad organo," was originally given to the organ and later performed by a soprano voice. Both cases show alternate performance solutions in which the composer himself, conducting from the organ, may have taken over parts of the orchestration on the instrument. Bach apparently used the same device in a performance of the *St. Matthew Passion*, in which the soprano ripieno, sounding the chorale melody of the German Agnus Dei, was rendered simply by an organ stop.

The situation is similar in Cantata 73, from Bach's first year in Leipzig, in which a brief motif taken from the opening chorale phrase is alternately

## Appendix A

Chronological list of cantatas containing organ parts:

1714	Cantata 172
1715	Cantata 161
1724	Cantata 73
1726	Cantata 170
1726	Cantata 35
1726	Cantata 27
1726	Cantata 47
1726	Cantata 169
1726	Cantata 49
1726-28	Cantata 146
1728	Cantata 188
c. 1729	Cantata 120a
1731	Cantata 29

assigned to a horn or organo obbligato. A recurring haunting four-note motto, it leads in some instances into a melodic continuation that doubles the melody of the soprano or first violin. Although concerned merely with melodic fragments, Bach takes special care in marking the registration—Rückpositiv for entrances in concerted sections, and Brustpositiv for entrances in interpolated recitative sections.

The picture changes in the six organ cantatas BWV 170, 35, 27, 47, 169, 49, composed—in this chronological order—in 1726. The score of the first of these, Cantata 170, contains Bach's specific indication *Organo obbligato*. The added abbreviation calls for performance on two manuals. We are now dealing with genuine solo parts for organ, both in orchestral introductions and arias.

Whereas in all the cantatas mentioned we find some form of transcription from one version to another, the type of organ transcription represented by the early concertos—adaptation of a pre-existent composition for performance on the organ—reappears in these latter works. But the transcription process differs. It is no longer the orchestral score that is transcribed for the organ, but the solo part of a work usually existing in various earlier versions for different instruments.

Three of the cantatas from 1726 open with instrumental introductions that assign real solo tasks to the organ. We are here concerned with a double process of transcription. These sinfonia movements apparently go back to concertos written in Cöthen, where Bach spent six productive years—in a later letter Bach described them as the happiest of his life—as court conductor for Prince Leopold, a highly cultivated ruler and himself an excellent musician. The original form of the concertos is lost, but modern Bach research suggests that they may have been written for oboe. Like his violin concertos from the same period, which have been preserved, Bach used these compositions for subsequent keyboard versions, in some cases for his cantatas where he incorporated separate movements as concerted organ pieces, and in other cases for complete harpsichord concertos. The former seems to have preceded the latter in time. The material overlaps, and since some incompletely preserved versions are involved, different phases of the

## Appendix B

SECHS CHORALE  
von verschiedener Art  
auf einer  
Orgel  
mit 2 Clavieren und Pedal  
vorzuspielen  
verfertigt von  
Johanne Sebastian Bach  
Königl. Pohln. und Thür. Sachsb. Hoff. Compositheur  
Capellm. u. Direct. Chor. Mus. Lips.  
In Verlegung Joh. Georg Schüblers zu Zella am Thüringer Walde.  
Sind zu haben in Leipzig bey Herr Capellm. Bachsen, bey dessen Herrn  
Söhnen in Berlin und Halle, u. bey dem Verleger zu Zella.

works have been used to reconstruct what Bach may have intended.

In Cantatas 49 and 169 we observe sinfonias that form the first and last movements of Bach's harpsichord concerto in E Major BWV 1053. In Cantata 35 we are dealing with the harpsichord concerto in D Major BWV 1045 of which only a fragment of the first movement remains—itsself in recent times reconstructed from the cantatas as a complete piece.

In all of these, the keyboard score consists of only melody and bass—pointing out once more the dual function of the performer as soloist and conductor. The same is true, though on a grander scale, of two pairs of cantatas composed a few years later, with which this particular chapter in Bach's work is concluded.

Cantata 188, probably composed in 1728, poses the most vexing source problem since its story also presents one of the most appalling cases of source preservation. Bach's autograph score was cut into small strips by a one-time owner, possibly to enable him to sell a greater number of precious manuscripts or "souvenirs." The original sinfonia of the work was thus almost totally destroyed. From fragments now located in Berlin, Eisenach, Paris, Washington D.C., Vienna, and various private libraries a modicum of evidence can be pieced together which suggests that it was a transcription of the last movement of the harpsichord concerto BWV 1052, which itself probably belonged to the transcription of an earlier violin concerto now lost.

The first and second movements of the same work furnished the sinfonia and opening chorus for Cantata 146, written during the same period, and here the process of Bach's organ transcription rises again to a significant level.

In 1729 Bach had taken over the Leipzig Collegium Musicum, an instrumental ensemble that had been established by Bach's friend Georg Philipp Telemann in 1702. Suddenly, Bach was faced with the challenge of creating a sizable new repertoire, and he transcribed a number of works for one, two, three and even four harpsichords with string accompaniment for performance with himself and some of his gifted sons as soloists. For the purpose, he availed himself of several of his earlier concertos, reaching back again, however, also to the model of Vivaldi's work. The original composition that served for the cantatas 188 and 146 stands apart from these: the

harpsichord concerto 1052 is one of the foremost examples of the genre in Bach's work, and especially in the transcriptions made for Cantata 146, Bach's organ transcription ranks among his highest achievements. The sinfonia adapting the first movement became a concerted work for organ with enriched orchestration of string and winds; and the opening chorus of the cantata is an even more arresting work. Bach composed into the second movement of the concerto an entire choral score, adding to the original harpsichord concerto texture entirely new fugal expositions, in which the solo line of the keyboard instrument is nevertheless fully preserved.

With the transcriptions for Cantatas 120a and 29 we arrive at a last phase within the group of cantatas with obbligato organ. Here Bach's model was the initial movement of his *Partita for Solo Violin in E Major* BWV 1006. The single melodic line of the violin work, with its manifold implied polyphonic textures, rises to full polyphony in the opening of Cantata 29. Yet the violin melody is preserved almost unchanged within the opulent fabric of organ, three trumpets, timpani, two oboes, and strings. This sinfonia for Cantata 29 is evidently the last concerted organ work Bach wrote. Another version of the same piece, with more modest orchestral scoring, is contained in Cantata 120a; and it probably served as a study for the more elaborate version in Cantata 29.

It is interesting that the history of these transcriptions bears out the conscious distinction Bach made between works for harpsichord and works for organ: though there is a considerable amount of literal transcription, the works remain different in nature, geared to sacred and secular performance, respectively. When in later years the intensity of Bach's creative work for the weekly sacred service declined, this distinction was never fully abandoned. Bach's writing for harpsichord reaches its climax in such works as the *Goldberg Variations*, his writing for organ in such works as the *Clavierübung Part III*, with its monumental *Prelude and Fugue in E-flat Major*, the *Canon Variations* on the chorale "Vom Himmel hoch," and the so-called *Eighteen Great Chorales*. At the end of this series stands again a group of organ transcriptions—Bach's last—the so-called *Schübler Chorales*. (See Appendix B.)

Thus a final set of Bach's organ tran-

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## Appendix C

- BWV 645 - Wachet auf, ruft uns die Stimme**  
Cantata 140 - Same title  
4th of 7 movements - "Zion hört die Wächter Singen"  
Instrumentation - Trio: obbligato melody (vln. 1&2, viola), cantus firmus (tenor), basso continuo, figured
- BWV 646 - Wo soll ich fliehen hin**  
Source unknown
- BWV 647 - Wer nur den lieben Gott lässt walten**  
Cantata 93 - Same title  
4th of 7 movements - "Er kennt die rechten Freudenstunden"  
Instrumentation - Quartet: cantus firmus (vln. 1&2, viola), vocal duet (soprano & alto), basso continuo, figured
- BWV 648 - Meine Seele erhebt den Herrn**  
Cantata 10 - Same title  
5th of 7 movements - "Er danket der Barmherzigkeit"  
Instrumentation - Quartet: cantus firmus (Oboes 1&2, trumpet), vocal duet (alto, tenor), basso continuo, figured
- BWV 649 - Ach bleib bei uns, Herr Jesu Christ**  
Cantata 6 - "Bleib bei uns, denn es will Abend Werden"  
3rd of 6 movements - "Ach bleib bei uns, Herr Jesu Christ"  
Instrumentation - Trio: obbligato melody (violincello piccolo), cantus firmus (soprano), basso continuo, figured
- BWV 650 - Kommst du nun, Jesu, vom Himmel herunter**  
Cantata 137 - "Lobe den Herren, den Machtigen König der Ehren"  
2nd of 5 movements - "Lobe den Herren, der alles so herrlich regieret"  
Instrumentation - Trio: obbligato melody (violin), cantus firmus (alto), basso continuo, figured

scriptions has come down to us in the chorale preludes published during the last years of Bach's life by his student J.G. Schübler. Five of them are transcriptions of arias from early Leipzig cantatas, three of which are chorale cantatas. (See Appendix C.)

Published in 1748-49, these works likely show a pedagogical intent that guided much of Bach's keyboard writing. The performer is required to play the cantus firmus in the left hand, right hand or pedal, and must adapt difficult obbligato lines originally intended for various orchestral instruments to the keyboard.

As in some of the other organ works of Bach's last years, a plan is implied by the order of texts which reflect a liturgical procession. Beginning with what might be considered an advent chorale, "Wachet auf," the texts relate to the beginning of the church year. In view of this, these preludes might be seen as a particular complement to the *Canonic Variations* on the Christmas chorale "Vom Himmel hoch."

A distinct style of organ music arises as a result of the melodic-contrapuntal idiom and the use of the aria form. Like various passages in the concerto transcriptions, the *Schübler Chorales*, especially BWV 645, 649 and 650, reflect a new texture.

The aria-like form containing instrumental preludes, interludes and postludes, which evolved within the context of the cantatas, is indeed unusual in organ music. In the cantatas, the distinction between voice and instruments is very strong. In the organ transcriptions, the clarity possessed by the cantus firmus is derived from the cantatas solely by registration.

The independence of the melodic material from the cantus firmus is especially apparent in "Wachet auf" BWV 645, which is based on the fourth movement of Cantata 140. Using a trio texture originally scored for tenors, continuo and strings, Bach provides specific manual indications to render this texture in the chorale prelude.

As in each of the five chorale preludes based on a cantata movement, the process of transcription is almost direct. In transcribing this movement for organ, Bach included ornaments in both the obbligato and cantus firmus lines.

The chorale prelude "Wo soll ich fliehen hin" is the only one for which the source is not known. It is possible that it was transcribed from a cantata

now lost; however, its keyboard idiom suggests that it may be an original organ work composed to complete the set.

Like "Wachet auf," this work is written in trio texture. The left hand serves in a dual role for both a second imitative voice and a bass line. The separated cantus firmus phrases are written for the pedal at 4' pitch.

The chorale prelude "Wer nur den lieben Gott lässt walten" BWV 647 is based on a duet for soprano and alto from Cantata 93. The fugally treated obbligato lines, which are sung by the soloists in the original composition, are derived from the chorale melody. This technique is similar to that often found in Bach's chorale preludes. The chorale melody is stated in separate phrases in the pedal part for which Bach specifies a 4' stop, surely for the purpose of retaining the original pitch of the cantata movement.

"Meine Seele erhebet den Herrn" BWV 648 is transcribed from a duet from Cantata 10, the German Magnificat, in which the alto and tenor soloists are accompanied by continuo; the cantus firmus, taken here—as in the well-known trio setting of Bach's Latin Magnificat—from the traditional chant for the canticle, is stated in the cantata by oboes and trumpet. The bass line, from which is derived the imitation of the inner parts, is not particularly idiomatic for pedals in the transcription, and the manual distribution poses some extraordinary technical problems.

The model for "Ach bleib bei uns, Herr Jesu Christ" BWV 649 appears in Cantata 6. In the prelude Bach tightens the form, which in the cantata aria is extended to two verses.

The original scoring of this movement calls for soprano, violoncello piccolo obbligato and continuo. Bach adapted this to the organ by having the cantus firmus stated in the right hand, the obbligato line in the left, and the continuo in the pedal. The expressive opening measures of the obbligato part are clearly derived from the chorale melody.

In the last Schübler chorale, "Kommst du nun, Jesu, vom Himmel herunter" BWV 650, we are faced with a conscious change of text. The prelude is a transcription of an aria for alto, violin obbligato and continuo from Cantata 137, on the words "Lobe den Herren." As suggested earlier, the composer may have chosen a different title in order to complete a liturgical association with the other chorale preludes.

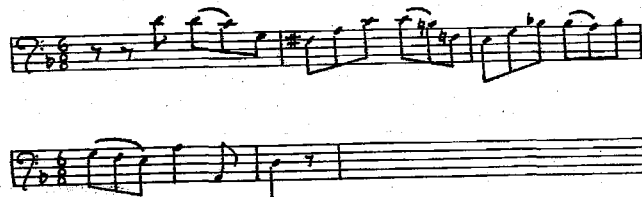
## Example 1a. Wachet auf, mm. 1-2.



## b. Kommst du nun, m. 1.



## c. Meine Seele, m. 1-5.



While the *Schübler Chorales* involve the use of pre-existent compositions for performance on the organ, the transcription process is almost direct. This poses problems for the modern performer who, interpreting these works as organ pieces, needs to maintain a certain awareness of the cantata's original instrumentation, as well as indications for phrasing and articulation, some of which are designated by Bach in his personal copy of the *Schübler Chorales*, now in the private possession of the Scheide Collection in Princeton, New Jersey.

Like the concertos, the *Schübler Chorales* contain manual and registration indications which reflect the independence of parts as well as the original pitch. For example, in the chorales no. 3 and 6, BWV 647 and 650, the cantus firmus is designated at a 4' pitch to retain that of the cantata movements. In "Wachet auf" and "Meine Seele," Bach provided articulation marks which reflect the contemporary style of string articulation. (See Examples 1a, b, c.) Specific articulation marks are also preserved in the original cantata movement of "Kommst du nun," yet Bach did not transfer these indications to the organ version.

Finally, it is important that the modern performer is familiar with the texts upon which these chorales are based. The organist of Bach's time had grown up with their melodies and texts and thus would have been naturally prepared to interpret the general character of the respective preludes; he would have been safe from the danger of too abstract an interpretation.

Nevertheless, it is a certain abstract nature that sets the *Schübler Chorales* apart from Bach's other organ transcriptions as a final phase. Bach had challenged the performer to deal with unusual technical difficulties even in the early concertos, with their repeated note patterns and double pedal passages. Disjunct melodic figuration appears in almost all of his organ transcriptions. But in the *Schübler Chorales* Bach no longer adapts the models to a new medium in order to accommodate the performer. He is no longer concerned with the idiom of the keyboard but only with polyphonic texture. In this respect the *Schübler Chorales* form a true counterpart to Bach's last organ works in which his writing changes to open-score notation. They take their place next to the *Canonic Variations* and the *Art of Fugue* as an expression of his ultimate achievements.

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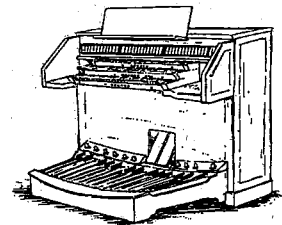
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# Pipe Organ Building at the Crossroads

R. E. Coleberd

## Introduction

The financial collapse, liquidation, and reorganization of M.P. Möller, Inc., has raised questions about the health and vitality of the organ, its builders, and its future. Is this the tip of the iceberg which portends trouble elsewhere in the industry? Is it the first of a domino effect which will see other builders fall one by one? Or is it merely an isolated incident symbolic of the inherent risks of business enterprise? Whatever one's conclusions may be, all agree that it is a matter of concern for the industry and its followers.<sup>1</sup>

Perhaps the time has come for a reassessment of the economics of pipe organ building. Could the Möller transition have been predicted? When one looks at the ebb and flow of the industry in the last 100 years, the experience of Möller is perhaps not all that surprising. The end of Hook & Hastings, Hall, Hinners, Bennett, Wangerin and others in the 1930s, and Estey, Kilgen, Tellers, Hillgreen Lane, Aeolian-Skinner and now Möller in the postwar years, demonstrates that organbuilding is inherently a risky business. Yet no business fails overnight. These firms were technically bankrupt and insolvent for years before the doors closed. Organbuilding is especially vulnerable to economic forces beyond its control, and in the absence of disciplined management, once the individual firm begins to fail financially it becomes very difficult if not impossible to come back. The typical organbuilding firm is often scarcely more than marginally profitable.

As a professional economist who has followed the pipe organ industry for the past 35 years, and who has studied individual firms as far back as the 1880s, I believe I have discovered some salient factors which govern the industry and explain its history. The pattern of rise and fall of particular nameplates is strikingly similar and reflects four or five key elements which are the conventional parameters of private enterprise as uniquely manifested in the business of organbuilding. These are cash flow, cost control, capital resources, market awareness in the competitive dynamics of the organ marketplace, and the problem of survival in economic ups and downs. Together these fundamentals add up to one overriding element—management. Management's success or failure to comprehend and act explains the history of the industry.

To begin the analysis we will introduce the idea that a builder is either an artist or a businessman, seldom both, a concept which will go far in explaining the fortunes of particular nameplates. There are exceptions, of course, and not every firm fits neatly into these categories. Business realities are never very far in the background. They may be ignored or downplayed in lush times such as the 1920s and 1950s and 1960s and by certain builders, but ultimately they come home to roost. Combining these two essential elements, musical creativity and business stability, is the ongoing challenge of every organbuilding enterprise.

We must establish that income, disposable income which is what you have

in your wallet and your checking account, is the principal determinant of the demand for pipe organs. Economists speak of the "income elasticity of demand" which applies to high priced specialty goods, a classification that includes the pipe organ. This theorem states that when income increases by a certain percentage, the demand for these goods will increase by a greater percentage and vice versa. In layman's language we would quote the familiar nursery rhyme: "When things are good they are very very good, and when they are bad they are horrid." This concept will explain the ebb and flow of the industry and will be especially important in gauging the outlook for the pipe organ.

We need to apply two concepts from the lexicon of marketing—market segmentation and product differentiation—to pipe organs. Market segmentation refers to sub-categories of total demand, each with its own characteristics, each growing or declining in the total picture, and each requiring a business response by the builder. Product differentiation concerns the real and imaginary differences in the product which may be used to foster a preferred position in the marketplace and insulate the builder from competition. Windchest action was a good example of product differentiation in the rise of non-mechanical systems and their builders, while in recent times open-toe voicing and no nicking would be examples of this concept. Product differences may be so all-inclusive and so sharply defined that they bind the builder to a particular segment of the market. Then he is vulnerable to its decline and often powerless to change his image and enter other markets. An example is the theater organ. Neither Wurlitzer nor Marr & Colton was successful in attempts to enter the church market because the public viewed them as theater organ builders.

## Management

When viewed over time, organbuilding management is notoriously weak. There are, of course, outstanding exceptions. The problem in management is twofold: leadership succession in a family owned enterprise and the artistic mentality. The challenge is to identify the particular talents required for successful management of an organ enterprise and match these with family personalities. Families seldom think objectively in these matters. As one prominent independent builder once remarked: "Sons of the founder lack organbuilder genes." Frank Roosevelt tired of his brother's business, Ted Möller was never really interested in organbuilding, Eugene Kilgen was overwhelmed, Arthur Hinners lived in the past, and John W. Gratian never could figure out what to do. Some prominent builders have succeeded in passing the baton to family members and others have wisely brought in outsiders. The key to how a family will perform over several generations is the perception of changes required to remain competitive and the resolve to act upon them.

The artistic mentality, ostensibly the antithesis of management, was first evident in Hilborne Roosevelt and reached its zenith with E. M. Skinner and G. Donald Harrison. This phenomenon is seemingly central to the arts, but as history forcefully demonstrates, it compounds the risk of the organbuilding enterprise. Stroked by the adulation of adoring churches and organists, these individuals began to think they could walk on water and they quickly lost

touch with reality. They simply could not imagine the day would come when churches were not lined up to buy their instruments or that the money would ever run out. In his euphoria to win a contract, Skinner would "throw in" an extra stop or set of chimes, seemingly oblivious to the effect it would have on his balance sheet. Providentially, Harrison passed on before his firm failed but Skinner lived on, an embittered old man. Reality demands uncompromising discipline in operations, close attention to cost, astute cash flow management, and a keen perception of one's business and product in a competitively dynamic marketplace. These essential elements were ignored or emotionally blocked out of the thinking of these men and others like them who focused exclusively on the artistic dimensions of their product.

Cash flow is the headache of every builder. Said one prominent independent ruefully, "Tell me about it." Said another, "You can have millions of dollars of contracts and not a cent in the bank." The challenge is the sequence of contract payments and disbursements for labor and materials. The problem begins when these schedules diverge and the company is forced to rely too heavily upon payments from new contracts to complete the work in progress. When new contracts are slow in coming or insufficient for a going concern, trouble begins. Businesses have traditionally depended upon retained earnings or short-term borrowing to tide them over lean times, but as we shall see, these remedies are almost never available to organbuilders.

Cost control begins with careful accounting of total product cost and continues with disciplined bidding which covers all costs and factors in anticipated increases in labor and material requirements before the contract is completed. Orders from foreign suppliers require prompt payment or hedging in the foreign exchange markets to guard against a fall in the dollar. Trophy installations, instruments that bring lots of publicity and prestige, are especially vulnerable to cost overruns, and almost always result in a loss.

Capital resources are a concern for every business because of the periodic need for funds to upgrade and remain competitive. Paradoxically, the capital required to begin an organbuilding enterprise is very low as in any labor-intensive business. In a previous survey by the author, Fritz Noack reported that his capital investment to begin his business was \$75.00.<sup>2</sup> But as time goes on and the builder needs money, there is no place to go. In a conspicuously low margin business, where profitability and return on assets are nearly nonexistent, conventional money markets including commercial banks offer no relief. Thirty years ago a well known firm asked a team of university business faculty to survey the business. Their conclusion was, go out of business. By the conventional yardsticks of financial performance, the return on capital was minuscule and profitability so low that their assets could better be employed elsewhere. The lack of satisfactory financial performance and the consequent barrier to capital resources perhaps explains more than anything else why a financially troubled organ business will nearly always fail.

We will illustrate the role of market awareness and the problem of survival in the business cycle with the experience of particular builders as we move through this century.

## Markets

By 1890 the pipe organ had reached commodity status in a large segment of the market. Rural and small town churches viewed the instrument as a fixture, a purely utilitarian device whose function was to accompany congregational singing, with no thought of the great literature of the instrument or its historical authenticity or contemporary artistic merit. As a commodity, the pipe organ was scarcely different than red winter wheat or bituminous coal with the same market characteristics: freedom of entry (low capital requirements), a relatively large number of producers, a standardized product, and market determined prices.

The two firms who best personified the commodity market were Hinners in trackers and Estey in non-mechanical instruments. Interestingly, and quite convincingly, both based their pipe organ businesses on the economics of the reed organ which had taught them the fundamentals of what it would take to succeed. John L. Hinners was a business genius, the Henry Ford of the pipe organ.<sup>3</sup> He perceived, quite correctly, the growing market in rural America buoyed by rising per capita real income in agriculture, the need for a functional instrument, and, bless him, the absolute necessity of becoming the low cost producer, the goal of every manufacturing enterprise in America today. Thus with a force of 90 workmen, he turned out three trackers a week for over two decades beginning in 1890. Featuring simplicity of construction, coded and standard dimension parts, and no frills, these standard models were easily adaptable to either side of the sanctuary by merely changing the front pipe fence. Among the many wise decisions Hinners made was the "make or buy" choice which confronts every builder every day. He elected to buy all of his metal pipes from Anton Gottfried in Erie. Hinners was a woodworker and Gottfried could supply metal pipes, themselves a commodity, as cheaply as he could ever make them. Felgemaker and Barckhoff were similar to Hinners in business philosophy during this period but Barckhoff was no businessman. The Meigs County courthouse in Pomeroy, Ohio contains a stack of lawsuits brought against Barckhoff for non-payment of bills.

Philipp Wirsching was an artist who poured his whole heart and soul into each instrument but who was nearly always in financial trouble, seemingly unable to balance artistic goals with business realities. The late Edison Schantz told about the time Wirsching came into the Schantz shop and after he left, Edison's father said: "There goes Wirsching, always got big contracts and never could make any money."

Everything fell into place for John L. Hinners. Throughout the 19th century, and during the Hinners heyday, organbuilding was closely compatible with the American economy in which manufacturing was labor intensive. Skilled craftsmen, often immigrants, were readily available because organbuilding paid as much as any other comparable employment. But soon these conditions would change and change again. After World War I as manufacturing became capital intensive—autos, appliances—American industry began to "walk away" from organbuilding, a trend that would greatly accelerate after WW II. The resulting pressure on costs, with consequent price increases, intensified the

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industry's fundamental economic determinants, and significantly increased the vulnerability of the individual firm to forces beyond its control. One major development in the long run was that a commodities market is always vulnerable to a lower cost substitute—read, the electronic organ.

By 1915 the tracker era was over and in the 1920s the rural and small town market would diminish greatly. The agricultural sector of the economy never participated in the prosperity of the roaring twenties. The growing market was the burgeoning metropolitan centers with large churches requiring non-mechanical action and the theater market which grew rapidly in this decade. Arthur Hinners, who had succeeded his father on the latter's death in 1906, never comprehended these changes and was ill-prepared for the new markets. With no distinguishing console or chest mechanism, no district salesmen, and no enterprising outlook for his business, Hinners never participated to any degree in the metropolitan or theater markets. The Hinners era ended with the tracker.

The other major segment of the market in 1890, one that would grow rapidly in the next several decades was the large non-mechanical instrument with new mechanisms and new voices pioneered by Hilborne Roosevelt, John T. Austin, and Ernest M. Skinner. By 1900 the race for a durable, reliable non-mechanical chest action was on and Austin would set the pace with his universal windchest, a marvel of mechanical ingenuity.<sup>4</sup>

This forced other builders to come up with mechanisms of comparable efficiency. The American builders rose to the forefront of chest action in the world industry and some very fine mechanisms were developed. The Pilcher pitman chest was a joy to voice on, and the Kilgen had the fastest key action ever developed, faster even than the fabled Wurlitzer.<sup>5</sup> The Kilgen stop action, although ventral, was said by some to be so responsive as to be equal in speed to a pitman. Although mechanically efficient and durable, chest actions differed widely in cost. But chestwork was only a fraction of the total cost of an organ. None was so much cheaper to build than the others that a builder could lower his price and obtain a competitive advantage in the marketplace.

Enter the next business genius in organbuilding, Mathias Peter Möller. With a keen appreciation of the large national market for instruments, he determined to participate in every segment: churches large and small, municipal auditoriums, and theaters. He knew that Hagerstown, an isolated city in western Maryland, offered a plentiful supply of low cost labor. With a well-organized effort, he could build organs at constant cost and competitive prices. This he coupled with an aggressive sales force which bid on every job coast to coast. Thus with a force of 350 workmen, the Möller factory shipped a completed instrument every working day during the 1920s. Production was the watchword of the industry during this period, large factories could meet the demand, and Möller capitalized on these trends.

The emerging metropolitan church market with its demand for four-manual organs gave a preferred position to eastern builders who had early capitalized on this trend and successfully demonstrated the tonal and mechanical requirements to build these instruments. Wealthy persons, having built their mansions and boathouses (and unable during that period to fly to condos in Tahiti and Acapulco in their private jets), built churches as an extension of their ego and a badge of their social standing. In architecture, stained glass, and pipe organs, these opulent churches expressed the spirit of invidious comparison and competitive emulation in the best tradition of Thorstein Veblen, whose classic work *The Theory of the Leisure Class* explains it all. In Kansas City, Missouri, R. A. Long, a timber magnate who founded the Long-Bell

Lumber Company and Longview, Washington, built the largest mansion in town and developed nearby a 1700 acre stock farm, widely acclaimed to be one of the finest show places in North America. In 1903, he built virtually by himself the Independence Boulevard Christian Church, whose 1000-seat sanctuary was suitably outfitted with a four-manual 69-stop Austin organ.

With his trophy instruments in eastern cathedrals and universities, E. M. Skinner had a field day. In an often repeated example of "Keeping up with the Joneses," if the church was upper income mainline it had to have a Skinner organ just as the Social 400 set had to have an Aeolian in their mansion. The author well remembers a pastor describing the Kenwood-Ellis neighborhood in Chicago, its onetime elegance and subsequent decline. He mentioned a church and remarked, "And they had a Skinner organ."

The distinction between the artist and the businessman emerged in the 1920s, as a demarcation within the industry between types of builders in what amounted to an attempt at product differentiation based upon the subjective nature of the instrument as an artistic medium. Eastern builders (Hook & Hastings, for example) argued before a

committee that they were "artisan" builders, steeped in tradition and devoted to artistic ideals, whereas the upstart midwestern builders (Kimball) were "commercial" builders, interested primarily in production and profit. Wallace Kimball made no apology. In 1972, living in retirement in Florida, he explained to the author that Kimball went into pipe organ building when they saw a profit opportunity based upon a growing market much as they had seen earlier in reed organs and pianos. Capitalizing upon production and marketing expertise they had gained in making the smaller instruments, they developed pipe organs into an integral part of the company business and moved aggressively into theater organs when this market flourished. Kimball built some notable instruments of superb tonal and mechanical quality, primarily because during this period the skilled voicers and mechanics (George Michel, for example) stayed with the major builders as opposed to opening their own shops. But management was answerable to a board of directors and stockholders. After World War II, Mr. Kimball did not see pipe organs in the company's business future and he recommended to the board that they be discontinued. This decision reflected in

part the fact that the core of skilled craftsmen were at retirement age.<sup>6</sup> The distinction between artist and businessman in organbuilding business philosophy was to persist among those organists and their followers who hold that organbuilding in America begins and ends in Boston, and to reappear after World War II in the rise of the tracker builders.

In an industry that was brutally competitive, price comparisons were never very far in the background and were often the overriding criteria in choosing a builder, particularly in the commodity segment of the market. Mrs. Camille Swan Pilcher, widow of Bill Pilcher, the last of four generations of Pilcher organbuilders, once said to the author: "I never did think they got enough for their instruments." They didn't because they couldn't, the market wouldn't let them. The debate between the artistic merit and quality of an instrument and the preference for a particular builder versus the price of a competitor is never ending. When Major Fred Oliver, son-in-law of the Casavant family, testified before the U.S. Tariff Commission in 1930, he argued that churches bought the Casavant organ because they liked it better than the American product, not because it was less expensive. But the

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fact was that it was less expensive thanks largely to the Canadian dollar, whose exchange rate made it as much as 20 percent below the U.S. dollar. Perhaps they liked it better because it was less expensive?

### The Great Depression

It was grand while it lasted, but soon it came to an end. As long as the economy was growing with incomes rising and church contributions booming, the pipe organ builders did well. But when the slowdown started, even before the stock market crash, trouble began. Organbuilding, like the capital goods industries in general, is subject to very sharp and very deep swings in the business cycle.

With no retained earnings and no recourse to bank financing or equity capital, the pipe organ industry entered the Great Depression woefully ill-prepared for the dry spell. Some survived, many did not. Bill Pilcher told about borrowing on his insurance policy to pay factory help. Just before Hinners folded in 1937, they passed the hat among the employees to pay for the last carload of lumber. One company survived because it practiced the first requirement of astute management—discipline. When the Reuter Company got a contract, Charlie Russell, the treasurer, parceled out the funds to each department. It didn't matter whether it worked out to be less than the hourly wage you were accustomed to, you did the work and that's what you got paid. Likewise, when the installation crews went out, Russell estimated the time required to complete the job and gave them funds accordingly. Then if they failed to complete the job on time it came out of their own pocket. This all sounds quaint but it worked; they never paid out a cent more than they took in and they survived the depression.

Confronted with the market collapse in the depression, the management frequently panicked and often succumbed to the temptation to cut prices, which in the organ business is the same as digging your grave. In a small town in eastern Iowa in the early 1930s, a Lutheran church called for four builders—Möller, Reuter, Wangerin, and Wicks—to make proposals. All were to meet with the committee one evening and each was given 30 minutes to make his presentation after which the committee chairman, the local postmaster, came out into the anteroom where the representatives were waiting, announced the lowest bid, and then invited each one to come back in "and see what you can do"—read, lower your price. Two builders dropped out, forbidden by company policy to engage in a bidding war or sell below cost, but two went back in and after two more rounds of bargaining the contract was awarded to Wangerin—a 14-stop organ for \$1200. This example is given in some detail because it occurred all too often in one form or another—an auction in reverse—much to the detriment of the entire industry. One variation is the "pipe counter" wherein the committee counts the number of pipes contained in a proposal and awards the contract on that basis. The industry also had the mistaken assumption that the problem of low sales was that the instrument was too expensive. So they began to feature small unit organs in their advertising. You could buy a two-rank Wicks for \$800. But as we have seen, income is the determinant of pipe organ demand and if the churches didn't have any money they wouldn't buy an organ at any price.<sup>7</sup>

For the surviving builders, the low activity level during the Great Depression was exacerbated by the relocation of theater organs to churches and by the number of organ factory workers, now unemployed, who attempted to enter the business. Operating out of the trunk of their car, they assembled recycled pipes and supply house components into an "organ." Struggling to make a nickel in the only thing they knew, few had any business sense. As the late Reuben Kugel of the Organ Supply

Corporation once remarked: "Every time these guys got a contract for \$30,000 they thought \$25,000 of it was profit."

With the capital markets closed to organbuilders, once a company gets behind on its payments, becomes technically bankrupt and insolvent, there is virtually no place to go for money. Recognizing this, some desperate builders tried to interest outside investors in shoring up the failing enterprise or tried to sell the company. But history tells us this never works, never at least for any length of time. Investors come in thinking a one-shot infusion of cash is all that is needed but when they discover, very quickly, that the company is likely to hemorrhage financially for years and will require a constant commitment of new funds, they lose interest. R. J. Bennett talked the Sunstrand Brothers into buying his firm, but when they discovered what sad shape the business was in, they said forget it and liquidated in the Spring of 1930.<sup>8</sup> So too did Herman Goldstein who, in 1958, bought the Kilgen Company as a tax writeoff. Kilgen hadn't paid sales commissions for several years and reportedly owed Dennison \$12,000 for pipework. Somewhat the same thing happened to Estey. Outsiders have no emotional attachment to organbuilding and no loyalty to the industry. Businessmen don't become wealthy throwing their money away and they are not about to begin with an organ firm. When Aeolian-Skinner got into financial trouble in the 1950s, Roger Whiteford, a wealthy and prominent Washington attorney, put money into the business for his son Joe, a law graduate of George Washington University. Though highly talented and a lifelong organophile, Joe had no real commitment to the business, and eventually withdrew his funds, moving first to Arizona and then to Southern California where he invested in real estate.<sup>9</sup>

When an owner or a family attempts to sell the business as a way out of financial trouble, they soon find out that it isn't worth very much. The first law of finance is that the value of an asset is its earning power. When the company is losing money or caught in the throes of a depression or a suspension of operations as in World War II, its value is very limited. Thus, when Möller bought the Pilcher Company in 1944 for \$7500, it was more of a gracious gesture than an indication of the value of the business.

### The Postwar Era

At the close of World War II, the pipe organ industry boomed with rapid expansion in all segments of the market. The theater organ and its builders were gone, but nobody missed them. Affluent churches eagerly replaced their high pressure eight-foot-pitch romantic style organs with the American classic and North German inspired instruments. Colleges and universities, in addition to replacing older instruments, built chapels, fine arts centers and schools of music, which together made up a large segment of the market. Population and suburbs grew and moved west, providing a lush market for all sizes of instruments. The income elasticity of demand for pipe organs was working beautifully. As long as disposable income kept rising, charitable giving would follow and order books stay filled. More importantly, as costs inevitably rose in the competition for labor and materials in a full employment economy and in a labor-intensive industry, prices could increase and customers would scarcely notice. Still, as history shows, the pipe organ industry and its builders were walking a tightrope.

Enter the tracker builders. The return to classic principles of specifications, scaling, and voicing led logically and inevitably to a reconsideration of the tracker as the embodiment of these principles. The established APOBA builders were not interested. With family members and their sycophants dominating management—persons too often poorly educated, insular, and unimagi-

native—these firms were unfamiliar with the mechanism, resistant to change, and were already reluctant, in some cases, to invest in the business. They were confident the non-mechanical market would sustain their relatively large output. With certain exceptions, the established builders offered no encouragement to bright young men who were considering a career in organbuilding. These latter individuals were talented and often well educated in music as well as engineering. Many had traveled widely and studied the instrument seriously. They were open to new ideas and eager to test their ability. The late Charles Fisk is a good example. Here was a nuclear physicist who helped build the atomic bomb but who had sung in choirs all his life and studied the organ wherever he went. Can anyone truthfully imagine Charles Fisk working in obscurity for a large firm? The late David Cogswell once remarked that creative people did not stay with the large builders.

The tracker builders represented a whole new approach to organbuilding. Except for the fact that their instruments had pipes and were energized by wind, they had little in common with the established non-mechanical builders. They benefitted enormously from heavy publicity in music and trade journals, exposure at national conventions, and from the slavish devotion of certain organists. Highly talented and articulate, these builders knew what an organ pipe wanted to do and how to bring it to where they wanted it. They communicated impressively to a prospective client both their vision of the instrument, its voices and its ensemble, and their ability to reach the lofty goals they had established. Through convention panel discussions, magazine articles, and personal conversation, these people evidenced considerable expertise in "new age" organbuilding and found a market among like-minded organists and churches looking for an instrument of this kind. One must affirm their prominence and their contribution in recent years and the fact that together with the larger builders they have made the American pipe organ industry the finest and most diverse in the world.

Soon, however, tracker action, the *Werkprinzip*, and encased instruments were not enough. We had to go on to hammered metal, suspended action, unequal temperament, and flexible wind, making the instrument even more esoteric. But the question becomes, were these instrument mutations really necessary to sell an organ and did they contribute to shoring up the fortunes of the industry from an indifferent public and the onslaught of the electronic organ? I will leave the answer to you.

With the emergence of the tracker builder came a new and subtle distinction between an artist and a company, an extension of the artisan versus commercial builder distinction of the 1920s, and the artist versus businessman distinction we made at the outset of this article. Just as a statue or a painting is created by a sculptor or a painter, so the logic holds, an organ is created by a builder—an individual who begins with an idea based upon a vision of the instrument originating in the study of organ music, musicology, and historical antecedents and ending in a comprehensive definition of what the instrument should be. The result is an artistic instrument and the corollary is that no "company" is capable of producing an artistic pipe organ. This reasoning extends to the difference between an artist and a craftsman, a debate in the arts which has never been resolved and never will be. Thus an organ built by an artist might have poor joinery, carelessly soldered pipework and heavy key action and still be considered a work of art whereas an instrument built by a company with meticulous craftsmanship throughout may not be considered a work of art because the specialized craftsmen did not view the instrument

in its totality and had no "idea" of what they were doing. The image of artist builder is a particular instrument, whereas the image of a company is all of the instruments they have built over the years, some good, some not so good.

The tenets of economics explain the difference between a pipe organ and an electronic organ. It is a question of values. Values like feelings are individual and subjective. Economists teach that the only way a person can objectively express his values is how he spends his money and his time, both scarce and with a variety of uses. Expenditures require choices based upon priorities which result from values. Thus if you tell your children you are going to love them ten percent more in the coming year this is meaningless, but if you increase their allowance ten percent this has substance. When a church elects to purchase an electronic instrument it is merely saying that the extra cost of a pipe organ is not worth it, given what they consider to be the minimal real or imaginary differences between the two instruments, and most importantly, given the opportunity costs, i.e., other uses, of their funds. For this segment of the market, what we have called the commodity market, the electronic organ is deemed to be a perfect substitute for a pipe organ. The result is that this segment of the market has now been virtually preempted by the electronic organ. The notion that a pipe organ is expensive ignores the fact that pipe organs have always been expensive. When the Hinners trackers cost \$150 per stop in 1900 the average family income in America was about \$600 per year. What is different today is that buyers have a choice in what they consider to be a viable substitute for a pipe organ, whereas in 1900 they did not consider a piano or a reed organ to meet the needs of the sanctuary.

Organists face a special challenge in equating/juxtaposing their professional goals and aspirations with the instrument requirements of churches. Highly educated, widely traveled and well read, today's organists are the most accomplished and sophisticated group in the history of the profession. In their zeal to advance the great literature of the pipe organ, however, they sometimes argue for stoplists that are "authentic" and historically accurate, but which may be unsuitable for a contemporary house of worship. Unfortunately, this can create an image problem; the notion, for example, that with esoteric stops rooted in antiquity, a pipe organ belongs in a museum. I will leave this question to you.

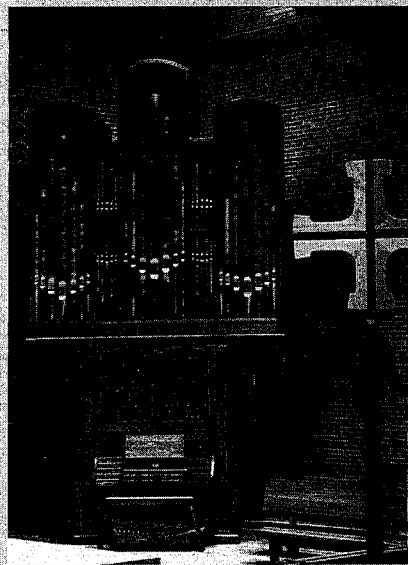
By the 1980s, the competitive dynamics of the marketplace began to change. Gone was the commodity segment of the market, unit or standard design instruments common in the postwar era, lost seemingly forever to the electronic organ. Gone also by the end of the decade was the college and university market which had been quite substantial and in which every builder participated. Colleges today are dead broke. They scarcely have enough funds for faculty salaries and janitorial services, none for capital improvements. Political correctness may be alive and well on the campus, but it is penniless.

### Conclusion

The recent history of the Möller Company is an occasion for reflection. Hopefully, the new organization will perpetuate the legacy of the Fred Cartys, Oscar Olsons, Adolph Zajics, Bob Wolfs and the many other dedicated craftsmen who made Möller the great company that it was and whose instruments will continue to serve for many generations. At the beginning of this article we asked the significance of the Möller experience. Is it an isolated incident or is it a watershed for the whole industry? We cannot answer this question categorically, it would be foolish to try. In a followup article we will call attention to some of the economic parameters which will determine the future of the industry and its participants. We will look at the market for pipe organs in the 1990s, the composition of the industry, and how



# New Organs



## Cover

**Gabriel Kney & Co., Ltd.**, London, Ontario, has built a new organ for the United Methodist Church in Northfield, MN. The builder worked in cooperation with the organ committee, guided by their consultant, John Ferguson. The organ facade consists of flamed copper pipes in keeping with the architectural spirit of the sanctuary. The form of the classic-concept case-work includes motifs found elsewhere in the sanctuary, including segments of the prominently featured cross. The balanced mechanical key action features backfalls to the Swell, squares and rollerboard to Great. Natural keys are made of ebony wood, sharp keys of rosewood with cowbone overlay. Wind supply is by three wedge-shaped bellows. Wind pressures are Great, 58 mm; Swell, 60 mm; Pedal, 70 mm. The opening festivities took place on Palm Sunday, 1993. The programs were

shared by Northfield organists Theo Rayburn Wee, Marcia Widman (incumbent), and Lawrence Archbold, with music ranging from William Byrd to Olivier Messiaen. The Kantorei from St. Olaf College was conducted by John Ferguson. Mechanical key action, electric stop action, compass 56/32, A.G.O. standard measurements, equal temperament tuning.

### GREAT

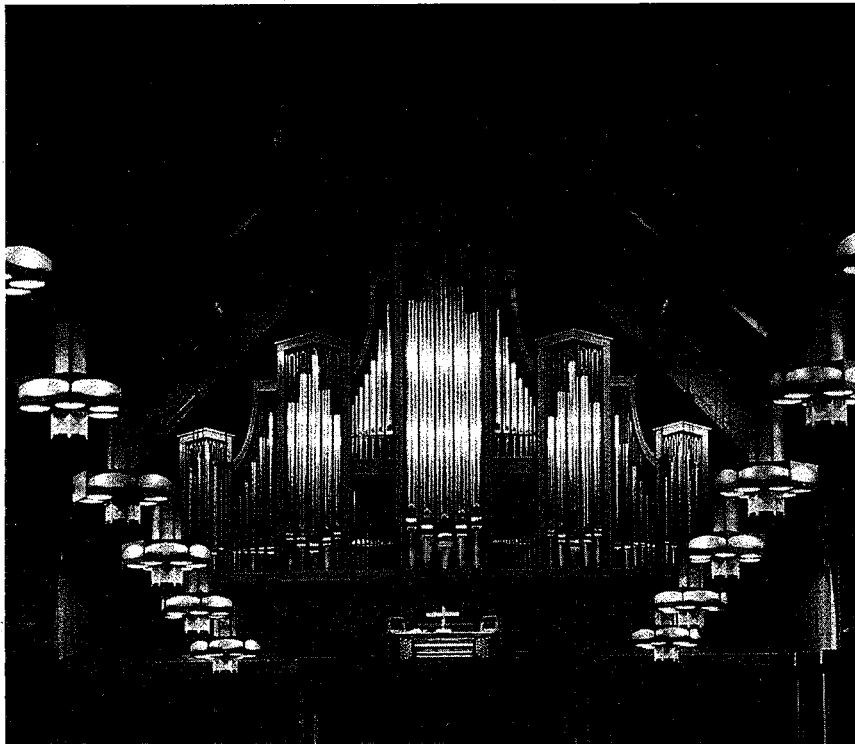
- 8' Praestant
- 8' Rohrflöte
- 4' Octave
- 4' Spitzflöte
- 2 2/3' Nasat
- 2' Principal
- 1 1/2' Terzflöte
- 1 1/2' Mixture IV
- 8' Trompette
- Tremulant

### SWELL

- 8' Gedeckflöte
- 8' Salicional
- 8' Celeste T.C.
- 4' Principal
- 4' Offenflöte
- 2' Octave
- 1 1/2' Terz
- 1 1/2' Quint
- 1' Scharff II
- 8' Oboe
- Tremulant

### PEDAL

- 16' Subbass
- 8' Praestant (Gt)
- 8' Bassflöte
- 4' Choralbass
- 16' Posaune
- 8' Trompette (Gt)



**Garland Pipe Organs**, Ft. Worth, TX, has rebuilt the 1971 Moller organ at St. Stephen Presbyterian Church, Ft. Worth. The pedal was enlarged with a 16' Open Wood, a new 16' Principal, as well as full-length 16' and 32' reeds. A Clarinet, originally installed in 1916 at the church's previous building and in storage since 1971, was installed in the rebuild. Other new stops include a

wooden Doppelflute, a large-scale Open Flute, and Tuba Mirabilis. New pipework was manufactured by A.R. Schopp's Sons. All mixtures were replaced with smaller-scaled pipework. The console was rebuilt, and the combination action replaced with a Solid State Logic, Inc., multi-level memory system, along with programmable full organ and crescendo.

### GREAT (unenclosed)

- 16' Violone
- 8' Principal
- 8' Violone
- 8' Bourdon
- 8' Doppelflute\*
- 4' Octave
- 4' Spitzflute
- 2' Super Octave
- 2' Fourniture IV
- 1' Scharff III
- 1 1/2' Mounted Cornet III
- 8' Trompette
- Chimes (Deagan)

### SWELL (enclosed)

- 16' Rohr Bourdon
- 8' Geigen Principal
- 8' Rohrflute
- 8' Viole
- 8' Viole Celeste
- 8' Flute Celeste II
- 4' Principal
- 4' Blockflute
- 2 2/3' Nazard
- 2' Spitzflute
- 2' Octave
- 1 1/2' Tierce
- 1 1/2' Plein Jen IV
- 16' Tromba
- 16' Bassoon
- 8' Trumpet
- 8' Bassoon
- 8' Clarinet
- 4' Clarion
- 8' Trompette en Chamade (Ch)
- Tremulant

### CHOIR (enclosed)

- 16' Erzhaler
- 8' Principal
- 8' Gedeckt\*
- 8' Gamba
- 8' Gamba Celeste
- 8' Erzhaler
- 8' Erzhaler Celeste
- 4' Principal
- 4' Koppelflute
- 2' Gemshorn
- 1 1/2' Larigot
- 1' Sifflole
- 1/2' Cymbal III
- 8' Krummhorn
- 8' Trompette en Chamade
- 8' Tuba Mirabilis
- Tremulant (Ch and Gt)

### BOMBARDE (enclosed)

- 8' Major Diapason
- 8' Flute a Pavillon\*
- 8' French Horn
- 8' English Horn
- 16' Bombarde (Ped)
- 8' Bombarde Harmonique
- 8' Trompette de Fete (Chan)
- 8' Tuba Mirabilis (Ch)
- 4' Clairon Harmonique
- 8' Trompette en Chamade (Ch)
- Tremulant

### CHANCEL (enclosed)

- 8' Montre
- 4' Prestant
- 2' Doublette
- 1 1/2' Plein Jen III
- 8' Trompette de Fete

### PEDAL (unenclosed)

- 32' Contra Bourdon\*
- 16' Open Wood\*
- 16' Principal
- 16' Violone (Gt)
- 16' Bourdon\*
- 16' Rohr Bourdon (Sw)
- 16' Erzhaler (Ch)
- 10 2/3' Gross Quinte
- 8' Octave
- 8' Bourdon\*
- 8' Rohrflute (Sw)
- 8' Erzhaler (Ch)
- 4' Choralbass
- 4' Nachthorn
- 2' Nachthorn
- 2 2/3' Mixture IV
- 32' Contra Ophicleide (full)
- 32' Contra Bombarde (1/2 lgth-encl Bomb)
- 16' Ophicleide
- 16' Bombarde
- 16' Tromba (Sw)
- 8' Bombarde
- 4' Clarion
- 4' Bassoon (Sw)
- 16' Chancel Montre (encl)

\*denotes pipes made of wood

## ►Coleberd: Crossroads

individual builders view the instrument and the business of organbuilding. It is a challenging era, but with the wise counsel and good judgment of builders, organists, churches and the general public, the King of Instruments will survive and prosper in our time. ■

## Part 2, "Pipe Organ Building: The Nineties and Beyond," will appear next month.

### Notes

1. After 117 years of organbuilding operations, M.P. Möller filed for Chapter 11 reorganization in U.S. bankruptcy court on August 31, 1992. During a liquidation auction on January 12, 1993, the Möller name, trade secrets and other records were purchased in bankruptcy court by Chicago businessman Paul Stuck, chairman of the board of a firm known as The King of Instruments. M.P. Möller

continues operations in Hagerstown, MD, under the Chicago-based parent company.

2. Robert E. Coleberd, Jr., "The Place of the Small Builder in the American Organ Industry," *The Diapason* (November, 1966), pp. 44-45.

3. Robert E. Coleberd, Jr., "John L. Hinners: The Henry Ford of the Pipe Organ," *The Tracker* (Spring, 1966), p. 4. See also Coleberd, "Yesterday's Tracker: The Hinners Organ Story," *The American Organist* (September, 1960), pp. 11-14.

4. Robert E. Coleberd, Jr., "John Turnell Austin: Mechanical Genius of the Pipe Organ," *The American Organist* (September, 1966), pp. 14-19.

5. David L. Junchen, *Encyclopedia of the American Theater Organ* (Pasadena, 1985), Vol. 1, p. 196.

6. Taped interview with Wallace Kimball, December 21, 1972, New Port Richey, Florida.

7. R. E. Coleberd, "Economics of Organbuilding," *The Diapason* (May, 1978), pp. 16-18.

8. Robert E. Coleberd, Jr., "Built on the Bennett System: A History of the Bennett Organ Company," *The American Organist* (January, 1968), pp. 20-25.

9. Letter to the author from John J. Tyrrell, Gainesville, Florida, March 13, 1993.

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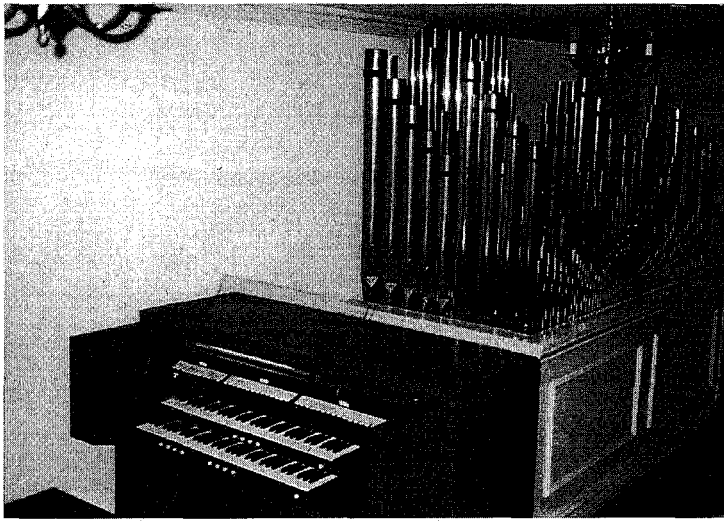
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Steve Janosik, San Gabriel, CA, has installed an organ at his residence; nine registers and 11 ranks. Tonal finishing and chestwork is by Donald L. Kohles of Los Angeles. Flue pipes are by Stinkens, trumpets by Schopp, console by Klann, relay by Peterson. Wind pressure 2 3/8 inches.

**GREAT**

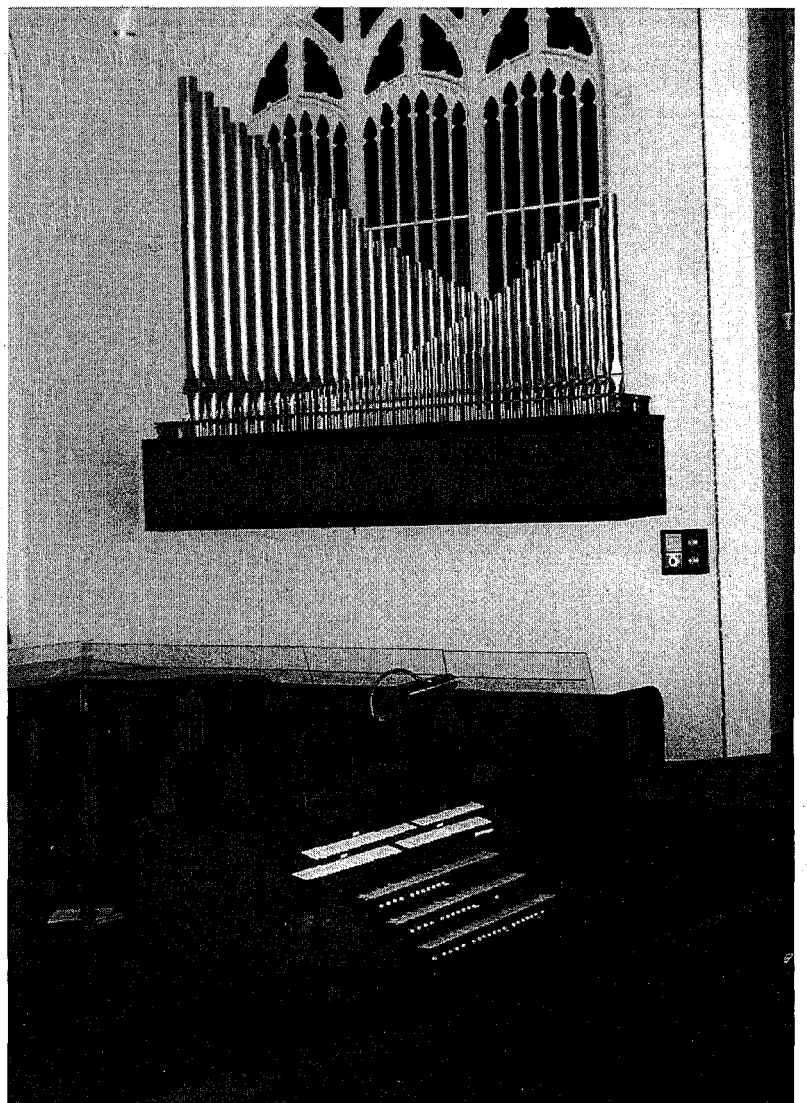
- 8' Principal
- 8' Holzgedeckt
- 4' Octave
- 4' Koppel Floete
- 2' Principal
- 2' Wald Floete
- Mixture III
- 8' Trompete
- Sw/Gt 16, 8, 4
- Gt/Gt 16, 4

**SWELL**

- 8' Rohr Floete
- 4' Prestant
- 4' Rohr Floete
- 2' Principal
- 1 1/2' Nasat
- 1' Octave
- 8' Trompete
- Sw/Sw 16, 4

**PEDAL**

- 16' Sub Bass
- 8' Principal
- 8' Flute
- 4' Choral Bass
- 16' Trompete
- 8' Trompete
- 8' Trompete
- 4' Trompete
- Sw/Ped 8, 4
- Gt/Ped 8, 4



Fabry Organ Co., Fox Lake, IL, has completed phase II of a 3-phase project on the 3-manual 37-rank Moller organ at First Christian Church, Galesburg, IL. Phase I consisted of new manual chestwork for the Great and Choir divisions, the addition of several new ranks, and new casework around the Great. Phase II included solid-state conversion of the existing console, replacement of Swell and Choir shade motors with solid-state electric motors, and electrification of the chimes. James Musolf is Director of Music and has assisted the builder in the project. Workers include David J. Fabry, David G. Fabry, Joseph Poland, and Jeff Wennerstrom.

**SWELL**

- 16' Bourdon
- 8' Gedeckt (Ext)
- 8' Salicional
- 8' Voix Celeste
- 4' Principal
- 4' Block Flote (New)
- 2 3/8' Nazard
- 2' Doublette
- 2' Flautino (Prep)
- 1 3/8' Tierce
- 1' Sifflote
- IV Scharf (Prep)
- 8' French Trumpet
- 8' Oboe
- 8' Vox Humana
- 8' Tuba (Gt)
- 4' Clarion (Gt)
- Tremolo

**PEDAL**

- 32' Bourdon (Electr 1-12)
- 16' Open Diapason (Electr 1-12)
- 16' Bourdon
- 16' Lieblich Gedeckt
- 8' Octave
- 8' Bass Flute (Ext)
- 8' Gedeckt (Ext)
- 8' Dulciana (Ch)
- 4' Choral Bass (New ext)
- 4' Flute (Ext)
- IV Mixture
- 32' Bombarde (Prep)
- 16' Tuba (Gt)
- 8' Tuba (Gt)
- 4' Clarion (Gt)

**GREAT**

- 8' Principal
- 8' Doppel Flute (Ch)
- 8' Open Flute (Ch)
- 8' Dulciana (Ch)
- 4' Principal (New ext)
- 4' Octave
- 4' Concert Flute (Ch)
- 2' Super Octave
- IV Fourniture (New)
- 8' Tuba
- 4' Clarion (Ext)
- Chimes
- Tower Chimes

**CHOIR**

- 8' Rohr Flute (New)
- 8' Concert Flute
- 8' Dulciana
- 8' Unda Maris
- 4' Spill Flote (New)
- 4' Open Flute (Ext)
- 2' Cymbal
- 8' Clarinet

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# Calendar

This calendar runs from the 15th of the month of issue through the following month. **The deadline is the first of the preceding month** (Jan. 1 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped within each date north-south and east-west. \* = AGO chapter event, \*\* = RCCO centre event, += new organ dedication, ++ = OHS event. Information cannot be accepted unless it specifies **artist name, date, location, and hour** in writing. Multiple listings should be in chronological order; please do not send duplicate listings. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

## UNITED STATES East of the Mississippi

- 15 JUNE  
**Stephen Roberts**; Methuen Mem Music Hall, Methuen, MA 8 pm  
**Douglas Drake**, all Bach; St Michael's, New York, NY 8 pm  
**Claire Rozier**; St John's Church, Washington, DC 12:10 pm  
**Clyde Holloway**; St John's Episcopal, Hampton, VA 1:30 pm
- 18 JUNE  
**William Aylesworth**; First Church of Christ, Scientist, New York, NY 7 pm  
**George Guest**, choral clinics; Montreat Conference, Montreat, NC (through July 1)  
**David Craighead**, masterclasses; Montreat Conference, Montreat, NC (through July 1)  
Choral Concert; Corbett Auditorium, Cincinnati, OH 8 pm
- 19 JUNE  
**Virginius Barkauskas**; National Shrine, Washington, DC 6 pm  
Bell Choir Festival & Ice Cream Social; Grace Episcopal, Silver Spring, MD 7 pm  
Choral Concert; Christ Church, Cincinnati, OH 3 pm
- 21 JUNE  
**Marsha Long**; City Hall, Portland, ME 7:30 pm
- 22 JUNE  
**Dianne Maynard**; Methuen Mem Music Hall, Methuen, MA 8 pm  
St Michael's Choir & Artek Period Instrument Ensemble, all Bach; St Paul's Chapel, Columbia Univ, New York, NY 8 pm  
**David Herman**; St John's Church, Washington, DC 12:10 pm
- 23 JUNE  
**Joan Lippincott**; Cathedral Church of St Mary, New Haven, CT 8 pm  
American Boychoir; Richardson Auditorium, Princeton, NJ 8 pm
- 26 JUNE  
**Robert Grogan**; National Shrine, Washington, DC 6 pm
- 27 JUNE  
**Donald Sutherland & Phyllis Bryn-Julson**, organ & soprano; Westminster Choir College, Princeton, NJ 8 pm
- 28 JUNE  
**Thomas Murray**; Portland City Hall, Portland, ME 8 pm  
**Donald Sutherland & Phyllis Bryn-Julson**, class; Westminster Choir College, Princeton, NJ 9 am  
**Olivier Latry**; Princeton Univ Chapel, Princeton, NJ 8 pm
- 29 JUNE  
**Fredrick Guzaski**; Methuen Mem Music Hall, Methuen, MA 8 pm  
**Olivier Latry**, masterclass; Westminster Choir College, Princeton, NJ 9 am  
**Claudia Dumschat**, all Bach; St Michael's, New York, NY 8 pm  
**Ronald Stolk**; St John's Church, Washington, DC 12:10 pm
- 30 JUNE  
**Elizabeth Chapman Reilly**, with Edward F. Ulmer, piano; Church of the Pilgrimage, Plymouth, MA noon  
**Harold Stover**; Amphitheater, Chautauqua, NY 5 pm
- 3 JULY  
**Thomas Murray**; First Congregational, Deer Isle, ME 4 pm

**Marvin Mills**; National Shrine, Washington, DC 6 pm

4 JULY  
**Red, White & Blue Festival**; Mem Music Hall, Methuen, MA 3 pm

5 JULY  
**Michael Stairs**; City Hall, Portland, ME 7:30 pm  
**Robin Dinda**; The First Church, Nashua, NH

6 JULY  
**Richard Grant**; Mem Music Hall, Methuen, MA 8 pm

7 JULY  
**Daniel Lamoureux**; Church of the Pilgrimage, Plymouth, MA noon

10 JULY  
**Iain Quinn**; National Shrine, Washington, DC 6 pm

12 JULY  
**Douglas Rafter**; City Hall, Portland, ME 7:30 pm  
**Richard Grant**; St Peter's Episcopal, Plant City, FL

13 JULY  
**Iain Quinn**; Mem Music Hall, Methuen, MA 7:30 pm

14 JULY  
**Normand Gingras**; Church of the Pilgrimage, Plymouth, MA noon

16 JULY  
**Iain Quinn**; Wanamaker Organ, Philadelphia, PA (also July 18)

17 JULY  
**Paul Hardy**; National Shrine, Washington, DC 6 pm

19 JULY  
**Amy Johansen, Robert Ampt**; City Hall, Portland, ME 7:30 pm  
**Delmar Small**, with ensemble; St Alban's Church, Cape Elizabeth, ME  
**Gillian Weir**; National Music Camp, Interlochen, MI 8 pm

20 JULY  
**Linda Lyster**; Mem Music Hall, Methuen, MA 8 pm  
**Clyde Holloway**, church music workshops; Univ of Wisconsin, Madison, WI (through July 21)

21 JULY  
**Merry Foxworth**; Church of the Pilgrimage, Plymouth, MA noon  
Calgary International Organ Festival preliminary competition; Cleveland Museum, Cleveland, OH 9 am (also July 22, 23)

24 JULY  
**David Erwin**; National Shrine, Washington, DC 6 pm  
**Gerre & Judith Hancock**; The Baptist Temple, Charleston, WV  
**F. Anthony Thurman**; Cathedral of the Holy Angels, Gary, IN 3 pm

26 JULY  
**John Weaver**; City Hall, Portland, ME 8 pm  
**Stephen Schnurr**; St Martin of Tours, Louisville, KY 7 pm

27 JULY  
**Mary Race**; Mem Music Hall, Methuen, MA 8 pm

28 JULY  
**Wayne Drake**; Church of the Pilgrimage, Plymouth, MA noon

31 JULY  
**Tom Dressler**, with orchestra; Round Lake Auditorium, Round Lake, NY 8 pm  
**David Herman**; Washington Cathedral, Washington, DC 5 pm  
**Mickey Terry**; National Shrine, Washington, DC 6 pm

## UNITED STATES West of the Mississippi

- 15 JUNE  
**Richard Collman**; First United Methodist, Sioux Falls, SD 12:15 pm  
**Matthew Dirst**; Stanford Memorial Church, Stanford, CA 8 pm

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## LEON NELSON

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16 JUNE  
George Ritchie, workshops; University of  
Northern Iowa, Cedar Falls, IA 9 am, 2 pm

17 JUNE  
Thomas Murray; Augustana Lutheran, Den-  
ver, CO 8 pm

19 JUNE  
David Hatt; St Mary's Cathedral, San Francis-  
co, CA 3:30 pm  
Arthur Willis; Grace Cathedral, San Francisco,  
CA 5 pm

21 JUNE  
Stephen Schnurr; Christ United Methodist,  
Rochester, MN 12:20 pm

22 JUNE  
Marilyn Schempp; First United Methodist,  
Sioux Falls, SD 12:15 pm

26 JUNE  
Bruce Glenn; St Mary's Cathedral, San  
Francisco, CA 3:30 pm  
James Welch; Grace Cathedral, San Francis-  
co, CA 5 pm

27 JUNE  
Scott Foppiano; St Mary's Cathedral, San  
Francisco, CA 10 am  
Gillian Weir; Balboa Park, San Diego, CA 8  
pm

29 JUNE  
Darline Bill; First United Methodist, Sioux  
Falls, SD 12:15 pm

6 JULY  
David Beyer; First United Methodist, Sioux  
Falls, SD 12:15 pm

8 JULY  
Marie-Claire Alain; Grace Cathedral, San  
Francisco, CA 8 pm  
Peter Baicchi; Crystal Cathedral, Garden  
Grove, CA 8:15 pm

10 JULY  
Gillian Weir; Meyerson Symphony Center,  
Dallas, TX 9 am  
Texas Baroque Ensemble; Cathedral Santu-  
ario de Guadalupe, Dallas, TX 5 pm

11 JULY  
Gillian Weir; Meyerson Symphony Center,  
Dallas, TX 8:15 pm

12 JULY  
Marilyn Keiser; St Thomas Aquinas, Dallas,  
TX 9:45 & 11:30 am (also July 14)

13 JULY  
Brian Williams; First United Methodist, Sioux  
Falls, SD 12:15 pm

17 JULY  
Gillian Weir; Cathedral of the Madeleine, Salt  
Lake City, UT 8 pm

19 JULY  
Christopher Young, workshops; Evergreen  
Conference Center, Evergreen, CO (through  
July 24)

20 JULY  
James Kibbie; First United Methodist, Sioux  
Falls, SD 12:15 pm

22 JULY  
Christopher Young; St John's Cathedral,  
Denver, CO 8 pm  
Frederick Swann; Crystal Cathedral, Garden  
Grove, CA 8:15 pm

24 JULY  
Iain Quinn; St Mary's Cathedral, San Francis-  
co, CA 3:30 pm

26 JULY  
David Higgs, workshops; Evergreen Confer-  
ence Center, Evergreen, CO (through July 31)

27 JULY  
Edward Schramm; First United Methodist,  
Sioux Falls, SD 12:15 pm

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29 JULY  
David Higgs; St John's Cathedral, Denver,  
CO 8 pm

## INTERNATIONAL

19 JUNE  
James Johnson; Domkirche, Rottenburg am  
Neckar, Germany 3 pm

21 JUNE  
Timothy Byram-Wigfield; St Mary's Cathed-  
ral, Edinburgh, Scotland 8 pm  
Margaret de Castro; St James United, Mon-  
tréal, Québec 12:30 pm

26 JUNE  
Iain Quinn; St Stephen's, Norbury & Thornton  
Heath, England 3:30 pm  
James Johnson; St. Mattheus Church,  
Eisenberg, Germany 8 pm  
Marie-Claire Alain; Chartres Cathedral,  
France

28 JUNE  
Sylvie Poirier & Philip Crozier; St James  
United, Montréal, Québec 12:30 pm

3 JULY  
Louis Thiry; Chartres Cathedral, France  
James Johnson; City Cathedral, Kumla, Swe-  
den 8 pm

6 JULY  
Philip Crozier & Sylvie Poirier; Eglise Notre  
Dame, Paspebiac, Quebec 8 pm  
James Johnson; Oscarchurch, Stockholm,  
Sweden 8 pm

7 JULY  
Thomas Trotter; Grosvenor Chapel, London,  
England 8 pm  
John Weaver; St George's & All Saints, Whit-  
by, Ontario, Canada 8 pm

10 JULY  
Philippe Lefebvre; Chartres Cathedral,  
France

13 JULY  
James Johnson; Basilica, Trier, Germany 8  
pm

17 JULY  
André Isoir; Chartres Cathedral, France  
Philip Crozier & Sylvie Poirier; Liebfrauen  
Kirche, Bottrop, Germany 8 pm

23 JULY  
Philip Crozier & Sylvie Poirier; Rassenga  
Organistica Internazionale, Varenna Church,  
Italy 6 pm

24 JULY  
Lynne Davis; Chartres Cathedral, France  
Philip Crozier & Sylvie Poirier; S. Giacoma  
Church, Campertogno, Italy 9 pm

29 JULY  
Philip Crozier & Sylvie Poirier; St Clemens  
Kirche, Rheda-Wiedenbruck, Germany 6:30 pm

30 JULY  
Iain Quinn; Caird Hall, Dundee, Scotland  
12:30 pm

31 JULY  
Pierre Pincemaille; Chartres Cathedral,  
France

## Organ Recitals

DIETRICH BARTEL, Holy Trinity  
Anglican Church, Winnipeg, Manitoba,  
February 27: *Fantasia and Fugue*, Pachelbel;  
*Fuga in a, Zach; O Lamm Gottes,  
unschuldig, Christus, der uns selig macht, O  
Mensch, beweine dein Sünde gross, Wir  
danken dir, Herr Jesu Christ, Bach;*  
*Chromatische Fantasia and Fuge, Thiele;*  
*Præludium und Fuge über "O Traurigkeit, o  
Herzeleid," O Welt, ich muss dich lassen,  
Herzlich tut mich verlangen, O Welt, ich*

Don Moore

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*muss dich lassen*, Brahms; *Introduction, Variations and Finale on a given theme*, improvisation; *Praeludium und Fuge über BACH*, Liszt.

BRYON L. BLACKMORE, with LaCrosse Chamber Chorale, and trombone ensemble, St. Rose Convent, La Crosse, WI, February 20: *Carillon-Sortie*, Mulet; *Herr Jesu Christ, dich zu uns wend*, S. 655, O Lamm Gottes, unschuldig, S. 656, Bach; *Pasticcio*, Langlais; *Locus Iste*, Bruckner; *Saul*, Schütz; *The Stations of the Cross*, Dupré; *Schönster Herr Jesu*, Schroeder; *Maria Magdalene*, Gabrieli; *Ecce Sacerdos Magnus*, Bruckner; *Petite Suite*, Bales.

GUY BOVET, Central Lutheran Church, Eugene, OR, November 21: *Tiento a 5, Tiento de 32 al Compás*, Correa de Arauxo; *Sonata 62*, Soler; *Fandango de España*, de Nebra; *Toccata in A*, Scarlatti; *Wir glauben*, *Passacaglia and Fugue in c*, Bach; *Récitair*, *Toccata planyavska*, Bovet.

JAMES BUSBY, St. Thomas Church, New York, NY, January 30: *Symphony in G*, Sowerby.

SHAYNE DOTY, St. Thomas Church, New York, NY, January 16: *Fanfare/Echo (Organbook III)*, Albright; *Trivium für Orgel*, *Pari Intervallo*, Pärt; *Fantasia und Fuge über den Choral "Ad nos, ad salutarem undam"*, Liszt.

JOHN EGGERT, Cross View Lutheran Church, Edina, MN, February 13: *Prelude and Fugue in e*, Brahms; *Prelude and Fugue in e*, Bach; *Variations on Wondrous Love*, Eggert; *Choral in b*, Franck; *Christ is risen*, Skaalen.

MICHAEL FARRIS, St. William Catholic Church, Naples, FL, January 30: *Prelude in g*, Buxtehude; *Sketches*, op. 58, Schumann; *Toccata, Adagio and Fugue in C*, S. 564, Bach; *Annum per annum*, Pärt; "Epistle" Sonatas in F, K. 244, and D, K. 245, Mozart; *Prelude and Fugue on BACH*, Liszt.

JOSEPH FITZER & MARY GIFFORD, Ascension Episcopal Church, Lafayette, LA, February 6: *Fantasy for Four Hands*, Hesse; *A fancy for two to play*, Tomkins; *Adagio for a Barrel Organ*, Beethoven; *Fugue in B-flat*, Albrechtsberger; *Three Pieces for Organ Duet*, Cundick; *On hearing the first cuckoo in spring*, Delius; *Toot Suite*, S. 212, P.D.Q. Bach; *Variations on an Easter Theme*, Rutter.

MARY GIFFORD, Ascension Episcopal Church, Lafayette, LA, February 20: *Rhosymedre*, Vaughan Williams; *Toccata and*

*Fugue in d*, S. 565, Bach; February 27: *Herzlich tut mich verlangen*, op. 122, no. 9, Brahms; *Funeral Hymn and March of the Seraphs*, Guilman; March 6: *Sonata No. 6*, Mendelssohn; March 13: *Wer nur den lieben Gott, Prelude and Fugue in b*, S. 544, Bach; March 20: *Herzlich tut mich verlangen*, op. 122, no. 10, Brahms; *Chorale No. 3 in a*, Franck.

MATTHEW GLANDORF, First Church of Christ, Scientist, New York, NY, December 20: *Sonata 1 in f*, Mendelssohn; *La Nativité*, Langlais; *The world awaiting the Savior (Symphonie-Passion)*, Dupré; *Symphony in four movements (improvisations on submitted Christmas carols)*; *Ave Maria*, Schubert.

HANS UWE HIELSCHER, St. Thomas Church, New York, NY, February 13: *Variations on a old Dutch hymn*, Kee; *Spiritual, Steal Away*, Miller; *Sonata 4 in a*, Rheinberger; *Variations on "Immortal, invisible, God only wise"*, Hielscher.

DAVID HURD, St. Ann & the Holy Trinity Episcopal Church, Brooklyn Heights, NY, February 20: *Passacaglia*, S. 582, Bach; *The Wrath of God*, Hancock; *Evening Song*, *Toccata*, Hurd; *Deuxième Symphonie*, Vierne.

TRICIA A. HUTCHINSON, Bowling Green State University, Bowling Green, OH, February 19: *Prélude, Improvisation (Suite Médiévale)*, Langlais; *Agnus Dei, Élévation, Dialogue (Mass for the Convents)*, Couperin; *Herr Christ, der ein'ge Gottes-Sohn*, S. 601, *Alle Menschen müssen sterben*, S. 643, *In dir ist Freude*, S. 615, Bach; *In dulci jubilo*, Liszt; *Berceuse*, Vierne; *Ein feste Burg*, Pachelbel.

MARTIN JEAN, Christ United Methodist Church, Greensboro, NC, February 11: *Fantasia and Fugue in g*, S. 542, Bach; *Pastorale*, Franck; *Noël sur les jeux d'anches*, Daquin; *Organbook III*, vol. 2, Albright; *Symphony No. 3*, Vierne.

WILLIAM KUHLMAN, Faith Lutheran Church, Des Moines, IA, January 23: *Toccata Septima*, Muffat; *Wie schön leuchtet der Morgenstern*, Buxtehude; *Sinfonia to Cantata No. 29, Wir danken dir, Gott*, Bach; *Fantaisie in A*, Franck; *Af Høiheden oprunden er*, Gade; *Première Sonate pour Orgue*, Guilman.

QUENTIN LANE, St. Thomas Church, New York, NY, February 6: *Choral No. 3 in a*, Franck; *Allein Gott in der Höh sei Ehr*, S. 662, Bach; *Improvised meditations on African American spirituals, There is a balm in Gilead, In Christ there is no east or west, Swing low, sweet chariot*, Lane; *Prelude and Fugue on "Union Seminary"*, Hancock.

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JEFF LEWIS, Roswell United Methodist Church, Atlanta, GA, February 13: *Thou art the rock*, Mulet; *Toccata prima*, Muffat; *Scherzo*, Duruflé; *Blessed Assurance*, Roberts; *Pedaling through CHINA* (Variations on "Jesus loves me"), Boud; *Song of the Bells*, Simone; *Introduction, Passacaglia and Fugue*, Willan; *Psalm-Prelude* (Ps. 34:6), Howells; *Prelude on "New Britain"*, Wood; *Les Rameaux*, Langlais; *Nursery Tune*, Young.

Church's one foundation, Ore; *Andante sostenuto* (*Symphonie Gothique*), Widor; *Acclamations* (*Suite Médiévale*), Langlais.

PETER STOLTZFUS, St. Thomas Church, New York, NY, January 2: *Sonata No. 4*, Rheinberger; *In dulci jubilo*, S. 751, 608, 729, Bach; *Es ist ein Ros' entsprungen*, Heiller; *Wie schön leucht' uns der Morgenstern*, Reger.

FREDERICK SWANN, First United Methodist Church, Mesa, AZ, February 20: *Toccata in d*, Reger; *Variations on a Noel*, Drischner; *Prelude on Psalm 34:6*, Howells; *Passacaglia and Fugue*, S. 582, Bach; *Trumpet Tune*, Swann; *Berceuse-Paraphrase*, Baker; *Fantasia and Fugue in G*, Parry.

KENT TRITTE, St. Ignatius Loyola, New York, NY, January 16: *Fantasia and Fugue in g minor*, Bach; *Prelude and Fugue on BACH*, Liszt; *Andante sostenuto* (*Symphonie Gothique*), Allegro (*Symphonie VI*), Widor; *Prelude and Toccata* (*Suite*, op. 5), Duruflé.

JAROSLAV TUMA, Museum of Art, Cleveland, OH, November 14: *Prelude and Fugue in e minor*, S. 548, O Mensch, bewein dein Sünde gross, S. 622, Bach; *Fugue in b minor*, Seger; *Fugue in F*, anon. Czech 18th C; *Suite of dances from Haná*, anon. Moravian 18th C; *Ecce homo*, Slavický; *Improvisation* on submitted themes.

ANITA EGGERT WERLING, with Bruce Briney and William DeJong, trumpets, First Baptist Church, Macomb, IL, January 30: *Toccata in D*, Martini; *Nun komm, der Heiden Heiland*, Bach; *Lobe den Herren*, Prélude au Kyrie, Thème et Variations (*Hommage à Frescobaldi*), Langlais; *Heroic Music*, Telemann; *Canzon dopo l'Epistola*, Frescobaldi; *Epilogue sur un thème de Frescobaldi pour pédale solo*, Langlais; *Sinfonia in D*, Torelli; *Wir glauben all, Wachtet auf*, Krebs; *Voluntary in D*, Boyce.

GILLIAN WEIR, Central United Methodist Church, Lansing, MI, October 31: *Concert Piece*, Peeters; *Aria Sebaldina*, Pachelbel; *Sonata in C*, K. 255, Scarlatti; *Noël: Quand le Sauveur Jesus Christ*, Dandrieu; *Offertorio in C*, Zipoli; *Trio Sonata III*, *Toccata in F*, Bach; *Sonata Eroica*, Jongen; *Cantabile Franck*; *Tanz-Toccata*, Heiller; *Premier Fantaisie*, Alain; *Feux-follets*, Vierne; *Scherzo-Symphonique*, Guilmant.

TODD WILSON, University of Alabama, Tuscaloosa, AL, January 21: *Pageant*, Sowerby; *Contrapunctus I, IX, XI* (*Art of the Fugue*), Bach; *Cortège et Litanie*, Dupré; *Variations on "America"*, Ives; *Sonata on the 94th Psalm*, Reubke.

TODD & ANNE WILSON, First Presbyterian Church, Evansville, IN, January 30: *German Rounds for Piano Duet*, Moszkowski; *Andante with Variations*, K. 501, Mozart; *Larghetto* (*Concerto No. 2 in f*), Chopin; *Concerto in d*, Vivaldi/Bach, S. 596; *Andantino and Minuet with Variations* (*Concerto No. 3*), Soler; *Fantasy in f* Schubert; *Toot Suite*, P.D.Q. Bach; *Sortie in E-flat*, Lefébure-Wély.

ARDYTH LOHUIS, with Robert Murray, violin, Circular Congregational Church, Charleston, SC, January 29: *Solo V*, op. 4, Stanley; *Four Colonial Dances*, anon; *The Battle of Prague*, Kotzwara; *Souvenir d'Amérique: "Yankee Doodle" Variations Burlesques*, Vieuxtemps.

ROBERT MACDONALD, St. Stephen Presbyterian Church, Ft. Worth, TX, January 9: *Fanfare*, Jackson; *Rondo* (*Concerto for Flute Stop*), Rinck; *Sonata No. 1*, Mendelssohn; *Naiades*, Vierne; *Christmas: Organ Piece for an Opening*, Dethier; *Sonata on the 94th Psalm*, Reubke.

GORDON MARIGOLD, The Chapel of St. John the Divine, Champaign, IL, January 24: *Voluntary VI in F*, Stanley; *Maria zart*, Schlick; *Aus tiefer Not schrei ich zu dir*, Karg-Elert; *Adagio con affetto*, Schneider; *Praeludium tertium*, Kolb; *Intermezzo and Passacaglia*, Rheinberger; *Concerto del Signor Taghietti*, Walther; *Passacaglia and Fugue No. 2*, Willan.

LORENZ MAYCHER, St. Ann & the Holy Trinity Church, Brooklyn, NY, February 27: *Marche Religieuse*, Guilmant; *Trio Sonata No. 1 in E-flat*, Bach; *Aria*, Callahan; *Berceuse*, Dickinson; *Comes Autumn Time*, *Whimsical Variations*, Sowerby; *Deux Esquisses*, op. 41, Dupré.

KARL E. MOYER, St. Thomas Church, New York, NY, January 23: *Sonata II*, Hindemith; *Cantabile*, Franck; *Sonata in E-flat*, Parker.

KAREL PAUKERT, Museum of Art, Cleveland, OH, January 16: *Prelude and Fugue on BACH*, Liszt; *Andante*, Offertoire, *Récit de Hautbois*, *Marche*, *Andante*, *Sortie* (*Meditaciones religiosas*, op. 122), Lefébure-Wély; *Deuxième Fantaisie*, Alain; *Les Anges* (*La Nativité*), Messiaen; *Partite sopra La Folia da Spagna*, Pasquini; *Prelude and Fugue in D*, Bach.

IAIN QUINN, Concert Hall, Broadcasting House, London, England, January 28: *Prelude and Fugue in G*, S. 541, Bach; *Adagio für Glasharmonika*, K. 617a, *Andante für eine Walze in eine Orgel*, K. 616, Mozart; *Sonata No. 2 in c*, Mendelssohn; *Introduction and Fugue in c-sharp minor*, S.S. Wesley; *Marche aux Flambeaux*, Clark; *Romance in D-flat*, *Valse*, *Andantino in D-flat*, Lemare; *Vienna March*, Clark.

PRESTON SMITH, St. Thomas Church, New York, NY, January 9: *Processional*, Mathias; *Fantasia G-dur*, S. 572, Bach; *Sonata in D*, Mendelssohn; *Amazing grace*, Wood; *There is a happy land*, Shearing; *The*

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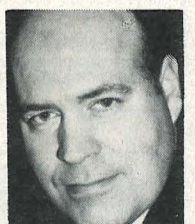
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