

THE DIAPASON

JULY, 1994



Laurel Heights United Methodist Church, San Antonio, TX
Specification on page 15

OrganNet Report

by Herbert L. Huestis

Residence Organs—a common "thread" on the OrganNet (PIPORG-L)

One of the most intriguing "threads" running through the OrganNet is a many-faceted discussion of residence organs. More than a few of the charter members of the PIPORG-L forum have residence organs, so it is natural that it would be a common subject for comment. Last January, a note from Larry Chace appeared on the bulletin board:

Back in the "old days" (when this list started), we had quite a lively and multi-dimensional discussion of "residence organs," including such sub-topics as "my favorite residence organ," "my wish-list for a residence organ," "weird residence organs," "problems in the design of residence organs," and the like. Since then, this list has grown a lot, and, at the risk of some repetition for the old-timers, perhaps it would be a good time to re-visit that topic.

In came the responses, beginning with references to books and kits:

Date: Thu, 13 Jan 1994 20:56:29 -0500
From: LC6@CORNELLA.BITNET
Subject: Residence organ (some responses)

In response to Keith Rodgers' requests about organ-building books:

1. "Heimorgelbau" by Karl Borman was first published in 1972 by the Verlag Merseburger Berlin, ISBN 3 87537 002 3; there was a second edition also. It was the 39th publication of the Gesellschaft der Orgelfreunde. It used to be in the Organ Literature Foundation's catalog but is not in their "AA" version. Note that this book assumes the reader knows German wood-working terminology, some of which does not appear in the standard dictionaries, but it does give very practical instruction on building wooden pipes, both flue and reed(!).

2. "Organ Building for Amateurs" by Mark Wicks is still in the OLF catalog. This is their reprint of the 1887 work. \$35.

3. "How to Build a Two-Manual Chamber pipe Organ" by H. F. Milne is also still in their catalog and is also their reprint of this 1925 book. \$25.

4. The OLF can be reached (evenings and weekends) at 617/848-1388. (Or see George H's recent posting to this list entitled "Resources.")

A lively discussion revolved around the definition of what a residence organ is—a practice machine, a practice organ, or a full-fledged house organ. Lanny Hochhalter wrote:

Date: Wed, 12 Jan 1994 18:45:18 EST
From: Lanny Hochhalter <lgh9707@AOL.COM>
Subject: Residence Organs

I think that residence pipe organs can be classified in one of three categories:

Practice Machine—The interest is an instrument specifically for working out fingering, etc., without any tonal distractions. Usually mechanical action is desired for its responsiveness. Usually not larger than 3 stops (a flute for each manual and pedal). These specialized instruments are designed specifically for this purpose.

Practice Organ—The owner wants a place to practice other than a church/college organ. These organs are larger than a practice machine since some variety of stops is desired, but it is not expected to have all the bells and whistles.

House Organ—The owner is thinking that the instrument will be used for practice, concerts and social functions. (I know of several examples where the owner does not play the organ!) Usually a true house organ is as large as space and/or money will allow.

Electronic organs fit into the latter two categories.

One thing that I find interesting is that there are few one-manual residence organs.

I think you will find that most house organs fit into one of these forms. Form follows function.

Lanny Hochhalter—Wilsonville, Oregon

Many postings referred to organ companies that made residence organs. Aeolian and Rieger topped the list. There

To be added to the OrganNet mailing list, send this message to:

>INTERNET: listserv@albany.edu

SUBSCRIBE PIPORG-L your name

That is all you need to say. PIPORG-L is the formal name of the OrganNet bulletin board on the Internet network. The listserv will send the OrganNet messages to your e-mail address. After you subscribe, you will use this address to post messages:

PIPORG-L@albany.edu

The only time you will contact the "list-server" will be to change some element of your subscription, obtain lists and other data, or to cancel your subscription.

were a number of suggestions for the "ideal" residence specification. "Unit" vs. "straight" enjoyed a renaissance. Here are a few comments on residence organs made by Rieger.

From: Lee Ridgway <ridgway@MIT.EDU>
Subject: Residence organs and other wild ideas

Has anyone on the list seen the 1950-ish Rieger organs that had about 20 (!) ranks on two (or three) manuals and pedal, all contained in about an 8' cube? These were tracker organs with a little bit of borrowing, if I recall correctly. The pedal 16' Subbass bottom octave was placed on the floor and actually made up the platform on which the rest of the organ was built. The smaller pedal ranks were a Ruck-pedal, I think. They even came with special tools for tuning some of the pipes that were otherwise unreachable! There has been one for sale in the journals recently. Perhaps someone could post a specification.

—Larry Chace (rlc1@cornelle.edu)

There have been a couple of these in the Boston area—one as a practice organ at New England Conservatory (still there I think), and one in a residence—but it got sold a few years ago (went to Oklahoma, as I recall). They are strange looking things—to go along with your other Danish-modern or Bauhaus furniture! Also, being Riegers, that were rather shrill (the NEC organ got revoiced to tone it down). The action, at least the one at NEC, is OK, but not as light or as sensitive as one might assume in a small instrument. Around here, we tended to call it 'the truck,' just from its looks. One of the features is that the thing is somewhat modular—you can detach the ruck, the main chest, and a couple of other pieces for easier moving.

Date: Wed, 12 Jan 1994 19:26:21 EST
From: William F. Coscarelli <WFCMUSIC@UGA.CC.UGA.EDU>
Subject: Re: Rieger residence organ

I had the opportunity to play one of these little cubes in a residence in Hamilton, NY. The Rieger instrument was very compact and very bright. This would be expected as there is precious little room for 8' stops. The organ bench is actually built into the ruckpositiv (stop action also on the back of the rp). I must say that it was a neat instrument, and if your hearing could stand the high pitches, gives the home organist much to choose from for registrations.

Here is a partial list of topics that had to do with residence organs:

- Aeolian type, Longwood Gardens, etc.
- books and kits
- characteristics of residence organs
- companies that made residence organs
- description of typical residence organs
- different types
- tips on chest building, parts
- tips on specifications
- various specifications

To search the topic thoroughly, a subscriber would have to go through all the files which mention residence organs. A file reader with "text search" would be

THE DIAPASON

A Scranton Gillette Publication

Eighty-fifth Year: No. 7, Whole No. 1016
Established in 1909

JULY, 1994
ISSN 0012-2378

An International Monthly Devoted to the Organ, the Harpsichord and Church Music
Official Journal of the International Society for Organ History and Preservation

CONTENTS

FEATURES

- Some thoughts on reed tongue thickness
by Herbert L. Huestis 10
- Pipe Organ Building: the Nineties and Beyond
by R. E. Coleberd 11

NEWS

- OrganNet Report 2
- Here & There 2, 3, 4
- Appointments 3
- Nunc Dimittis 4
- Carillon News 5
- Carillon Concert Calendar 5

REVIEWS

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

NEW ORGANS

CALENDAR

ORGAN RECITALS

CLASSIFIED ADVERTISING

Subscribers: Send subscriptions, inquiries and address changes to THE DIAPASON, 380 E. Northwest Highway, Des Plaines, IL 60016-2282. Give old and new addresses, including zip codes. Enclose address label from last issue and allow four weeks for change to become effective.

No portion of the contents of this issue may be reproduced in any form without the specific written permission of the Editor, except that libraries are authorized to make photocopies of the material contained herein for the purpose of course reserve reading at the rate of one copy for every fifteen students. Such copies may be reused for other courses or for the same course offered subsequently.

useful to find all the instances where residence organs are mentioned. It is not *exactly* like searching for a needle in a haystack, but it comes close! You might wish to select archived files which refer to residence organs; using the database that is built into the PIPORG-L bulletin board.

If residence organs are your cup of tea, sign on the PIPORG-L OrganNet, order up the files for the last year or six

For an introduction to OrganNet, see the article, "OrganNet—Pipe Dreams Fulfilled," by Herb Huestis, in the April issue of THE DIAPASON.

Here & There

Ars Musica Chicago, in conjunction with Loyola University and North Lakeside Cultural Center, presents a Renaissance Performance Workshop July 23–31. The workshop will highlight the music of Shakespearean England and the works of Palestrina and di Lasso, both of whom died in 1594. Given by specialists in their fields, the event is designed for both the amateur and professional singer or instrumentalist, with emphasis on the madrigal and sacred literature. Sessions take place at the North Lakeside Cultural Center and the Lakeshore Campus of Loyola University. For information: 312/743-4477; Ars Musica Chicago, Box A-3279, Chicago, IL 60690.

The Association of Lutheran Church Musicians will present its Region 1 Conference July 26–9, co-sponsored by the Yale Institute of Sacred Music, Worship and the Arts, at Yale University, New Haven, CT. Thomas Murray will perform an opening

night recital at Woolsey Hall; CONCORDIA, Connecticut Choral Artists, Richard Coffey, artistic director, will perform on Wednesday night. Each morning Marguerite Brooks will conduct a plenary choral session, rehearsing the assembly for the Friday morning Eucharist. Other leaders include Victoria Sirota, David Connell, David Rhyne, Maureen Jais-Mick, and others. For information, contact Krysia Robinson at 203/673-3301.

The 8th annual Musique et Montagne, with sessions on interpretation and improvisation, takes place July 19–26 in the abbey at Sarrance in the foothills of the Pyrénées. The summer course will be directed by Georges Robert, a former student of André Marchal. For some seven hours each day, participants will work on four different organs (by Pesce, Cavallé-Coll, and Gonzalez) and cover any repertoire, including French Baroque. For information: Musique et Montagne, 23, rue

Editor JEROME BUTERA

Associate Editor WESLEY VOS

Contributing Editors LARRY PALMER
Harpsichord

JAMES McCRAE
Choral Music

HERBERT L. HUESTIS
OrganNet Forum
CompuServe ID #70771,1047
Internet: 70771.1047@compuserve.com

BRIAN SWAGER
Carillon

THE DIAPASON (ISSN 0012-2378) is published monthly by Scranton Gillette Communications, Inc., 380 E. Northwest Highway, Des Plaines, IL 60016-2282. Phone (708) 298-6622. Fax (708) 390-0408. Telex: 206041 MSG RLY.

Subscriptions: 1 yr. \$18; 2 yr. \$27; 3 yr. \$36 (United States and U.S. Possessions). Foreign subscriptions: 1 yr. \$28; 2 yr. \$43; 3 yr. \$60. Single copies \$3 (U.S.A.); \$5 (foreign).

Back issues over one year old are available only from The Organ Historical Society, Inc., P.O. Box 26811, Richmond, VA 23261, which can supply information on availabilities and prices.

Second-class postage paid at Des Plaines, IL and additional mailing offices. POSTMASTER: Send address changes to THE DIAPASON, 380 E. Northwest Highway, Des Plaines, IL 60016.

Routine items for publication must be received six weeks in advance of the month of issue. For advertising copy, the closing date is the 1st. Prospective contributors of articles should request a style sheet. Unsolicited articles cannot be accepted.

This journal is indexed in the *The Music Index*, annotated in *Music Article Guide*, and abstracted in *RILM Abstracts*.

Copyright ©1994. PRINTED IN THE U.S.A.

Carnot, 64000 Pau, France; tel 59 27 13 99 or 57 51 29 78.

Music in the Mountains, a choral workshop and showcase, takes place August 10-13 at East Stroudsburg University, East Stroudsburg, PA. Leaders include Benjamin Harlan, Patrick Liebergen, Joseph Martin, and others, with sessions on choral music for school and for church. For information: Shawnee Press, 49 Waring Dr., Delaware Water Gap, PA 18327; 1-800/962-8584.

The fifth study tour to the United States of the **Gesellschaft der Orgelfreunde** will take place September 23-October 8. Organists, organbuilders, and friends of the organ will travel through Texas (Dallas, Waco, San Antonio), Arizona (Phoenix area), and California (San Francisco and bay area). The program for the two-week tour will include visits to about 35 organs, mostly new tracker instruments by American and Canadian builders. For information, contact Prof. Uwe Pape, Prinz-Handjery-Str. 26a, 14167 Berlin, Germany.

The 17th annual conference of the **Organ Historical Trust of Australia** will take place September 23-29 in Melbourne and the Western District of Victoria. The conference will focus specifically on four decades of the work of the Fincham firm—Australia's pre-eminent 19th-century organ builders—in a series of papers and visits to notable organs. The schedule will also examine the heritage of organs exported to Victoria by such firms as Bevington, Casson, Hill & Son, Hill, Norman & Beard, Lewis, Walker, Willis, and Wurlitzer-Hope-Jones. For information: OHTA, P.O. Box 200, Camberwell, Victoria 3124 Australia.

Appointments



Michael Brittenback

W. Michael Brittenback has been appointed Minister of Music at St. Margaret's Episcopal Church, Palm Desert, CA. He holds the BS in music and business from Indiana University, the MM in church music from Northwestern University, and has completed three years post masters study at the University of Southern California in conducting and organ. He will conduct the 45-voice adult choir, the children's choir, and the handbell choir, as well as play for the services for the 1,800-member congregation. Responsibilities include expansion of the music department, the development of a concert series, and overseeing the choice of builder and design of an organ for the church's new 1,000-seat sanctuary. In addition Mr. Brittenback has been named musician to St. Margaret's Episcopal School.

Here & There

Colin Andrews & Janette Fishell, Anglo-American organ duo, played a five-week concert tour of Asia in the spring, presenting recitals at the major concert halls in Taipei, Taiwan, Seoul,



Colin Andrews & Janette Fishell

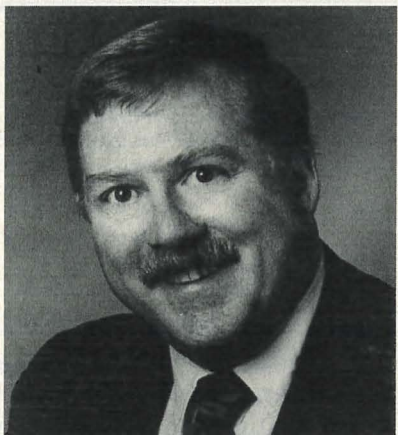
South Korea, and Hong Kong. In addition the husband and wife team presented concerts at the Melbourne International Festival of Organ and Harpsichord in Australia, and the Fourth International Organ Festival of Japan, centered in Tokyo and Osaka. While in Taiwan, they gave lecture/recitals on British and American organ repertoire and service playing under the auspices of Taiwan Theological College and Suang-Lien Presbyterian Church. Upon their return, Dr. Fishell gave a recital for the Rochester, NY AGO chapter and was joined by Mr. Andrews in recital at Christ United Methodist Church, Greensboro, NC. Andrews and Fishell are represented by Concert Artist Cooperative.

David Burton Brown is playing recitals this summer and fall in Germany. Cities include Hamburg (Aufferstehungskirche, Kirche am Roland, Christuskirche), Berlin (Lindenkirche, Kirche am Tegel, Kaiser-Wilhelm Gedächtnis-Kirche), Augsburg (St. Anna's Kirche), Nürnberg (Emmauskirche), Ulm (Munster), and others.



Norah Duncan and Pope John Paul II

During a recent trip to Rome, **Norah Duncan IV** met with His Holiness Pope John Paul II in the Pontiff's private Vatican quarters and was invited to attend Mass celebrated by His Holiness in the private papal chapel. The trip was in preparation for a choir and organ performance tour in June. Duncan is director of music and principal organist at the Cathedral of the Most Blessed Sacrament in Detroit, MI, directs the Archdiocesan Chorus, and teaches at Sacred Heart Major Seminary in Detroit. He is a doctoral candidate in church music at the University of Michigan, where he studies with James Kibbie.



David Farr

David Farr was organist for two performances on Easter, April 3, at the First Baptist Church, College Station, TX, of

Morning Has Broken, a 34-minute work for narrator, choir, orchestra and organ by Diane Bish. David Kipp is Minister of Music at the church and conducted both performances. Dr. Farr resides in San Francisco, where is executive director of the San Anselmo Organ Festival. He holds the PhD in theology and the arts from Graduate Theological Union, Berkeley, and the MMus and BA from the University of Oregon. He is the author of "A Guide to Anthems for the Lectionary," a cross-referenced index of standard Anglican anthems, and is represented by Artist Recitals Promotional Service.



Martin Haselböck

Martin Haselböck is the conductor of the Bernd Bienerts New Ballet Production at the Zurich Opera House, using Mozart's Piano Concertos, K. 550 and 582. Eleven performances take place in June and September of 1994. On June 7, Haselböck conducted the Halle Philharmonic Orchestra in the traditional Final Open Air Concert of the 1994 Handel Festival. Handel's *Royal Fireworks* and the *Ode to St. Cecilia* were performed for an audience of 40,000. Recordings made by Martin Haselböck in 1994 include Hindemith's Organ Concertos with the Vienna Symphony, Rafael Frühbeck de Burgos conducting (Sony Classics), and Rheinberger's Organ Concertos on the 1903 Voit organ of Heidelberg's Town Hall, with the Heidelberg Philharmonic under Thomas Kalb (Koch-Schwann).

Gretchen Longwell-Cooley received a \$1000 scholarship award from TDK Electronic Corporation at a concert at New England Conservatory of Music on April 28. Longwell-Cooley is an organist, pianist, chorus conductor, and music historian specializing in Renaissance and Baroque music. Among the first group of students admitted to the conservatory's new DMA program, she is organist and choirmaster at Christ Episcopal Church in Hamilton, MA, and holds the BMus from Wheaton (IL) College, and the MMus from the University of Iowa.

Harpsichordist **Doris Ornstein** is featured on a new recording, with viola da gambist Catharina Meints, playing the *Three Sonatas for Viola da Gamba and Harpsichord* by J.S. Bach (Gallante GG-1101). For information: Gasparo Co., P.O. Box 600, Jaffrey, NH 03452.

Daniel Pinkham has composed three new works for chorus and instruments. *The Guiding Star*, a cantata for Christmastide, is scored for SATB chorus, tenor solo, organ, and optional brass quartet, and was commissioned by the Kentucky Music Educators Association for the 1995 Kentucky All-State SATB Chorus. *Miserere mei Deus*, a setting in Latin of Psalm 51, for SATB chorus and wind quintet (or piano), was commissioned by the Massachusetts ACDA Community Chorus Festival. Tamara Brooks conducted the world première on February 6 at New England Conservatory. The west-coast première took place March 13 by the Pasadena Pro Music under the direction of the composer. *The Creation of the World*, for narrator, mixed chorus, organ, and brass

quintet, was commissioned for tours in November, 1994 and March, 1995 by the Philadelphia Brass.

Wolfgang Stockmeier is featured on a new four-CD recording, *Sigfrid Karg-Elert, Organ Works Vol. 1-4*, on the cpo label (classic produktion osnabrück; cpo 000-019-2). The collection includes opp. 87/2, 85/1, 43, 39B, 34B, 11, 65, 86, 92, 141, and other works, recorded on the Breill organ of St. Martin Church in Bad Lippspringe, the Kreienbrinck organ at St. Johannis Church in Osnabrück, and the Lobback organ at Herz Jesu Church in Bremerhaven-Lehe. For information, contact Koch International, Musimail 1-800/688-3482.



Dennis James and James Welch

James Welch was joined by soprano Rebecca Maggi and glass armonici Dennis James for a concert April 17 at St. Mark's Episcopal Church, Palo Alto, CA. Welch and James performed the premiere of Mozart's K. 617 *Concertante-Quintet*, transcribed by the performers for organ and glass armonica. On April 30, Welch conducted a full-day course on the organ at Santa Clara University, where he serves as university organist. The course started with a visit to the Schoenstein Organ Company, where owner Jack Bethards gave a tour of the factory. The group then continued on a tour of several San Francisco churches with organs by Johnston, Laukhuff, Schoenstein, Skinner, Ruffatti, and Bigelow.



Edwin Rieke, Bradley Hunter Welch, Ernest Roy Neal, William Teague at the William Hall Competition

The 23rd annual **William C. (Bill) Hall Pipe Organ Competition** was held March 19 at First Presbyterian Church, San Antonio, TX: 1st prize graduate (\$1250), Stefan Engels of Southern Methodist University; 2nd prize graduate (\$750), Elaine S. Dykstra, University of Texas, Austin; 1st prize undergraduate (\$900), Bradley Hunter Welch, Baylor University; 2nd prize undergraduate (\$500), Ernest Roy Neal, Midwestern State University; best hymn player (\$100), Hyejin Kang, University of Texas. Judges included Edwin Rieke and William Teague. The date for next year's 24th annual competition is April 1, 1995. For information: Executive Committee, William Hall Pipe Organ Competition, First Presbyterian Church, 404 N. Alamo, San Antonio, TX 78205.

A performance of Haydn's *Harmonie Masse* took place at **Covenant Presbyterian Church**, Charlotte, NC on March 27. The Covenant Choir, directed by Richard Peek, was joined by an orchestra, with continuo organ played by Betty Peek.

The Buzard Organ Company, Champaign, IL, has been commissioned to build a new organ for First United Methodist Church, Park Ridge, IL. The organ of 33 stops across two manuals and pedal features a divided Swell organ similar in scope to that introduced by the Buzard firm in its opus 7 organ at the Episcopal Chapel of St. John the Divine. The organ will be housed in two solid oak cases designed to complement the church's neo-Norman architecture; the Swell(s) and Pedal will be located in the church's rear balcony, the Great in front of the balcony rail. In addition to complete flute, principal, and reed choruses, the instrument will include a Major Tuba on high wind pressure mounted horizontally inside the organ case, a profound Pedal Trombone of wood, and a number of stops at unison pitch for flexibility in choral accompaniment. The organ will be opus 15 of the firm. Music director of the church is John Melcher; organist is Brett Zumsteg.

M.L. Bigelow & Co., American Fork, UT, celebrated its 16th year of organbuilding in June of this year. The firm builds tracker action organs, and is currently completing its opus 24 for Conception Abbey, Conception, MO, an organ of 39 stops over three manuals and pedal, including its first 32' stop, in a 35-foot-high case of quarter-sawn white oak. The firm also recently enlarged its opus 17 at Victory Lutheran Church, Mesa, AZ, now of three manuals and 38 stops. For information: 130 W First S, American Fork, UT 84003; 801/756-5777.



One-manual, three-rank, 13-note positive by Lee T. Lovallo

Lee T. Lovallo has built a one-manual, three-rank positive as an instructional tool for use in Sacramento, CA area schools. The manual compass is 13 notes, c1 to c2, with three pedals cou-

pled to the lowest three notes. Removable wooden panels and acrylic windows allow students to view the mechanical key and stop action as well as the interior of the windchest while the organ is played. Wind is supplied by two weighted, multiple-fold, wedge-shaped bellows behind the organ. Hand pumping accommodates two students at a time; wind is regulated at 70 mm by a small weighted reservoir. The spotted metal 4' Principal and the high lead content 2' Spire Flute were obtained used and were voiced; the 8' Bourdon of cedar and redwood was made by Lovallo; the organ also includes a Nightingale stop. Tuning is meantone. The case design is loosely based on a Dutch Baroque instrument in the collection of the University of California, Berkeley, and is painted in cream and lavender with recessed panels of cedar.



Methuen Memorial Music Hall

Another phase in the restoration of the **Methuen Memorial Music Hall** has been accomplished. The archway appurtenance on the south wall of the building has been repaired, completing the third phase of a continuing comprehensive restoration plan for the 95-year-old structure. For information on how to support the building restoration, the Wednesday evening organ recital series, or CD and cassette recordings of the organ, contact Edward Sampson, Methuen Memorial Music Hall, 38 Chestnut Ct., North Andover, MA 01845-5320.

Plans for a joint film project have been announced by the Associated Pipe Organ Builders of America (APOBA), American Guild of Organists (AGO), American Institute of Organbuilders (AIO), Organ Historical Society (OHS), and the American Theater Organ Society (ATOS). These organizations have pledged their donations of time, facilities, and financial resources to create a 50-minute film for professional distribution to educational institutions and broadcast companies. The film's content is designed to explain the pipe organ's history, literature and construction, treating such topics as historical per-

spective, principles of physics, architectural considerations, roles of the organist and the instrument, samples of the variety of pipe organs in recent years in the United States and Canada, demonstrations of different categories of tone and different types of action, different styles of music, contemporary compositions, and education of organists including pipe organ encounters. Costs for the project are estimated at \$250,000. For information, or to pledge support, contact: René Marceau, Treasurer, The Pipe Organ Film Committee, c/o Marceau Pipe Organ Builders, 1534 SE Hickory St., Portland, OR 97214; 503/231-9566; fax 503/231-9078.

A Widor Anniversary Festival Organ Recital took place April 24 at St. Stephen's Lutheran Church, Lancaster, PA, sponsored by the church and the Lancaster AGO chapter. Performers included Lewis Bruun, Richard Fritsch, Roger Kurtz, Frank McConnell, Carl Schroeder, and George Sparks, playing excerpts from Symphonies I, III, IV, V, VI, Romane, and Gothique.

The fifth annual Community Hymn Festival took place May 22 at Our Lady of Mt. Carmel Church, Ridgewood, NJ, with a 100-voice choir from 14 area churches, two handbell choirs, a brass and percussion ensemble, a string ensemble, a liturgical dance ensemble, and the Mt. Bethel Baptist Gospel Chorus. The community hymn festival was established in 1990 in honor of the Rev. John R. Rodland, minister of music at West Side Presbyterian Church in Ridgewood, who died in 1989.

The April issue (vol. 4, no. 1) of The Erzähler, the journal of the Symphonic Organ Society, includes articles on the 1928 Skinner at Princeton University Chapel; a tribute in memory of Donald Paterson; "No business like show business—another peculiar tale;" as well as news, letters, and a crossword puzzle. For information: 2111 Moreno Dr., Los Angeles, CA 90039-3022.

The summer 1994 issue (vol. 3, no. 2) of The Stentor includes articles on the restoration of the Echo division of the Wanamaker organ; a vision for the future music program at the store; plans for the next phase of the restoration of the organ; reminiscences of Keith Chapman; and other news of the Wanamaker organ. For information: Friends of the Wanamaker Organ, 2803 St. Mary's Rd., Ardmore, PA 19003-2006.

Effective April 4, **Novello** publications, formerly distributed by Theodore Presser, are now sold and distributed by Shawnee Press, Inc. Rentals of Novello publications will be handled from Music Sales Corporation's Distribution Center in Chester, NY. For information about Novello or any publications of Shawnee Press, contact: Shawnee Press, 49 Waring Dr., Delaware Water Gap, PA 18327; 800/962-8584. For information on Novello rentals: Music Sales Distribution Center, 5 Bellvale Rd., Chester, NY 10918; 914/469-2271.

Nunc Dimittis

Dwight J. Bruce, retired organist-choirmaster and Life Deacon of First Baptist Church, Savannah, GA, died

April 6 from complications related to diabetes. He was 84. Mr. Bruce was a retired executive of WTOG television in Savannah. He was co-founder of the Savannah Symphony Orchestra, and served as its first president, and was instrumental in founding the Savannah AGO chapter, serving as its first dean. As a television pioneer for WTOG, he entertained children daily for more than 20 years on the "Happy Dan and Pop-eye" show. Funeral services were held April 9 at Savannah's First Baptist Church.

Nelson Buechner, 62, curator of the Wanamaker Organ in Philadelphia, died May 1 at Cooper Hospital-University Medical Center in Camden. Born on June 20, 1931 in Philadelphia, he began piano lessons with Elsie Jean Chapin Faulkner, and later organ and choral training with the late James E. Bryan. In June, 1949, Mr. Buechner graduated from Central High School, and received a diploma from the Pierce School of Business Administration in 1951. While attending high school he became the assistant of Wanamaker organist and music director Mary E. Vogt. In 1964 he became assistant to Wanamaker organ curator John R. McCormack. Upon McCormack's retirement in 1978, Buechner was named Curator, a post he held for 14 years. Aside from his association with Wanamaker's, he was active as an organist and choirmaster in area churches, including Memorial Church of Our Redeemer, the Quartermaster School Chapel, Ft. Lee, VA, Spring Garden Street United Methodist, Rhawnhurst's All Saints Episcopal, Huntington Valley's St. John's Episcopal, Ardmore's First Church of Christ, Scientist, and Holmesburg's Emmanuel Episcopal. He held many offices in the Philadelphia AGO chapter, including Dean, and was transportation chairman for the 1964 National Convention. As a delegate to the July 1987 Fourth International Congress of Organists, Buechner was privileged to play the organs of London's Royal Festival Hall, Norwich Cathedral, York Minster, and both the Anglican and Roman Catholic cathedrals in Liverpool. He held active memberships in the Organ Historical Society, the American Theatre Organ Society, Wilmington's Dickinson High School Theatre Organ Society, and Philadelphia's Musical Fund Society. He was a member of the Royal School of Church Music, and an overseas member of the Organ Club of London. In addition Mr. Buechner was an honorary member and major contributor to Friends of the Wanamaker Organ, Inc., a non-profit organization encouraging the preservation of the world's largest playing musical instrument.

William N. Reid died at his home in Santa Clara, CA on May 10 of cancer at the age of 76. A native of Santa Cruz, CA, he attended Santa Cruz High School and San Jose State College. While in high school he apprenticed with organbuilder John Swinford of Redwood City. He did business as Reid Organ Company representing Hillgreen-Lane Organ Company of Alliance, OH, and serviced organs in California, Oregon, and Washington. Since 1969 he specialized in fine piano rebuilding, and from 1972 to 1993 owned and operated Piano Mart, Inc. Mr. Reid was active in the AGO and the Piano Technicians Guild. He is survived by his wife, Ruth, their four children, and six grandchildren.

Schantz
Since 1873

Schantz Organ Company • Orrville, Ohio 44667 • 216/682-6065 • Member APOBA

RMC Classical Music

Digital Recording and Editing for CD Master tapes.

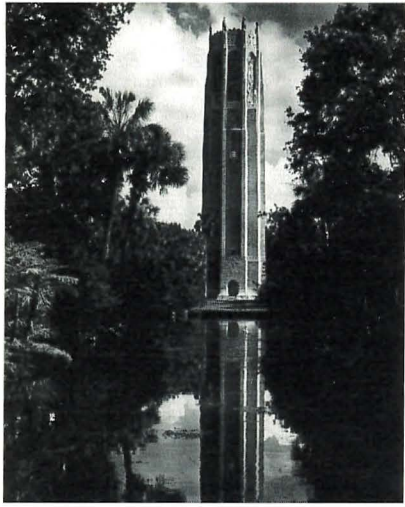
THE Studio in North America to assist the Church Musician, the Fine Arts recording industry and Universities internationally.

Digital Editing and Mastering by Mail, the affordable option from RMC: accepting prerecorded DAT with marked scores for digital editing.

Perfection in recording and editing at very low cost world wide. 46 South, 700 East, Valparaiso, Ind. 46383. USA Tel / Fax (219) 733 9930

Carillon News

by Brian Swager



Bok Tower

1994 Carillon Festival

Bok Tower Gardens held its annual International Carillon Festival, January 22-29, 1994. In addition to numerous recitals, the Festival featured lectures by guest artists, a program for preschoolers, an art exhibit, and guided walking tours of the grounds.

The Tower Brass heralded the commencement of the Festival with music played from a high balcony on the tower. Resident Carillonneur Milford Myhre gave the opening carillon recital. Bok Tower Gardens Assistant Carillonneur, William De Turk, performed during the Festival, as did several guest musicians: Dr. Don Cook, Carillonneur and Professor of Music at Brigham Young University in Provo, Utah; Frank DellaPenna, Carillonneur at the Washington Memorial National Carillon in Valley Forge, Pennsylvania; Peter Langberg, Rector of the Løgumkloster, Denmark; and Jacques Lannoy, Director of the French Carillon School and Carillonneur for the city of Douai, France.

Don Cook presented a lecture entitled "Bells & Bytes: The Use of the Computer in the Carillon World." Dr. Cook chairs the Music Publications Committee of the Guild of Carillonneurs in North America. Peter Langberg lectured on "The Carillon Art in Denmark." A moonlight recital was followed with a Champagne & Dessert Reception at Pinewood House and Garden, where the public was invited to meet the Festival carillonneurs.

Donemus Publishing House

The Donemus Foundation was established in 1947 for the purpose—as its name implies—of documenting Netherlandic music. The foundation is both a publishing house and library of contemporary Dutch music. It aims to advance musical life in the Netherlands by bringing Dutch music to the attention of a national and international public.

The Publishing House documents and prints works by Dutch composers and foreign composers who are associated with Dutch music. Nearly 8,000 works by more than 500 composers have been published, and more than 200 new compositions are published each year.

The Library is open for the perusal of all scores published by Donemus. The collection is included in the Music Catalogue of the Netherlands (MCN), which is listed on the Musicrom (CD-ROM) computerized music catalog. Donemus has a listening room for its collection of sound and video recordings of contemporary Dutch music. The Registration and Information Department provides comprehensive information on composers and their works, including articles, biographies, reviews, program notes and lists of works.

Donemus brings out CDs of contemporary Dutch music on its own label, *Composers' Voice*. In cooperation with the music journal *Entr'acte*, Donemus

publishes *Key Notes*, an English-language music journal. Donemus is located at Paulus Potterstraat 16; 1071 CZ Amsterdam; The Netherlands. In America, Donemus is represented by the Theodore Presser Company of Bryn Mawr, PA.

Donemus has been very supportive of contemporary Dutch carillon music. Their current carillon catalog includes works by numerous composers, notably Henk Badings°, Gerard Boedijn°, Johan Franco, Wim Franken, Leen 't Hart, Piet Kee°, Harold King°, Albert de Klerk°, Kors Monster, Piet Post°, and Ferdinand Timmermans. It is significant that several Dutch composers who are not carillonneurs (such as those marked with an asterisk above) have written for the carillon.

I have received a copy of a recent publication, the *Frans Hals Suite* by Piet Kee. This 13-minute carillon work was commissioned by the Friends of the Frans Hals Museum for the opening of an international exhibition of the 17th-century painter's works in Haarlem in 1990. The *Suite* is dedicated to Bernard Winsemius, carillonneur of the city of Haarlem, and organist of the Nieuwe Kerk in Amsterdam. The first of its three movements is entitled "Luid Stuk" ("Tolling Piece"). It alludes to a set of tolling bells—each bell having its own tempo—and includes effects from the English tradition of change ringing such as Plain Bob Triples. The second movement, "Sarabande voor Judith Leyster," pays homage to a student of Hals. The rhythmic basis for the Sarabande is provided by the bass and by coloristic tremolandi in the treble, occasionally interspersed with descending melodic fragments. The piece concludes with a lively "Frans Hals Toccata." Thematic material is supplied by the names Frans (f, a, e-flat) and Hals (b, a, e-flat). Rapid virtuoso passages alternate with prominent *festivo* sections and reminiscences of the first two movements. The work is effective on carillons in either equal or meantone temperament.

1994 Carillon Concert Calendar

- 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, Whitemarsh, 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, Whitemarsh, 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, Whitemarsh, 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
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, Whitemarsh, 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 Boddin; 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

For information contact
Frank Corbin, Director
Post Office Box 103
Worcester, MA 01602
(508) 754-1168

The
Young
Organists
Cooperative

Roster

Brian Aranowski	Susan Klotzbach
Jonathan Biggers	Susan Matteson
John Bodinger	Jeff R. McLelland
Jeffrey Brillhart	Katherine Pardee
Douglas Cleveland	Robert Poovey
Frank Corbin	Cynthia Roberts-Greene
Carla Edwards	Pamela Ruitter-Feenstra
David Heller	Laura van der Windt
Michael Kaminski	Michael Velting

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

Johnson
PIPE ORGAN BUILDERS, LTD.
LAKE CITY, IOWA 51449 (712) 464-8065

Faucher Organ Company
441 Main St. Biddeford, ME 04005
• Affordable New Instruments
• Rebuilding & Restoration
• Professional Maintenance
Robert R. Faucher 1-800-370-PIPE

PAUL FRITTS & CO.
ORGANBUILDERS
630 East 121st Street
Tacoma, WA 98445-3030
(206) 535-3374

JOHANNUS
Classical Organs for
Home, Concert hall and Church
Dealer Information:
P.O. Box 66498 Chicago IL 60666

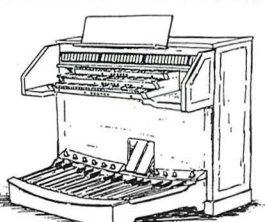
YOUR BETTER JUDGEMENT
IS THE BEST CHOICE
FOR YOUR PLACE OF WORSHIP

Wicks

FOLLOW YOUR INSTINCTS
1-800-444-WICK
1100 5TH STREET • HIGHLAND, IL 62249

*A Genuine
Pipe Organ*
for the price of an electronic

Introducing!
The M.P. Möller Artiste-II



- Choice of two or three manuals
- Ten or more ranks of pipes
- Full range sounds, from 32' to Mixtures
- Full MIDI Interface
- For Churches seating up to 1,000
- Prices begin under \$70,000
- Low Cost Financing Available

M. P. Möller
P.O. Box 149 • Hagerstown, Maryland 21741
1-800-328-PIPE • 1-800-37-ORGAN

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

27 JULY
Janet Tebbel; Calvary Episcopal, Williamsville, NY 7 pm
Brian Swager; Washington Memorial National Carillon, Valley Forge, PA 7:30 pm

28 JULY
Hans Hielscher; First Presbyterian, Stamford, CT 7 pm
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 Boddin; First Presbyterian, Stamford, CT 11 am
Terence McKinney; Princeton University, Princeton, NJ 1 pm

1 AUGUST
Suzanne Magassy; University of Rochester, Rochester, NY 7 pm
Dennis Curry; University of Michigan, Ann Arbor, MI 7 pm
Terence McKinney; First United Methodist of Germantown, Philadelphia, PA 7:30 pm

2 AUGUST
Terence McKinney; St. Thomas Church, Whitmarsh, Fort Washington, PA 7 pm
Suzanne Magassy; Alfred University, Alfred, NY 7 pm
Hans Hielscher; Mayo Clinic, Rochester, MN 8 pm

3 AUGUST
Suzanne Magassy; Calvary Episcopal Church, Williamsville, NY 7 pm
Terence McKinney; Washington Memorial National Carillon, Valley Forge, PA 7:30 pm

4 AUGUST
Brian Swager; Indiana University, Bloomington, IN 7:30 pm
Terence McKinney; Trinity UCC, Holland, PA 7:30 pm

7 AUGUST
Robert Byrnes; Princeton University, Princeton, NJ 1 pm
Beverly Buchanan & Phillip Burgess, duets; Christ Church Cranbrook, Bloomfield Hills, MI 4 pm
Suzanne Magassy; St. Stephen's, Cohasset, MA 6 pm

8 AUGUST
Suzanne Magassy; Municipal Building, Norwood, MA 7 pm
Robert Byrnes; First United Methodist of Germantown, Philadelphia, PA 7:30 pm

9 AUGUST
Robert Byrnes; St. Thomas Church, Whitmarsh, Fort Washington, PA 7 pm

10 AUGUST
Robert Byrnes; Washington Memorial National Carillon, Valley Forge, PA 7:30 pm

11 AUGUST
Lisa Lonie; Trinity UCC, Holland, PA 7:30 pm

14 AUGUST
John Courter; Kirk in the Hills, Bloomfield Hills, MI 10 am, noon
Edward Nassor; Princeton University, Princeton, NJ 1 pm
John Courter; Christ Church Cranbrook, Bloomfield Hills, MI 4 pm
Hans Hielscher; Texas Tech University, Lubbock, TX 8:15 pm

16 AUGUST
Janet Dundore; St. Thomas Church, Whitmarsh, Fort Washington, PA 7 pm

17 AUGUST
Edward Nassor; Washington Memorial National Carillon, Valley Forge, PA 7:30 pm

21 AUGUST
Larry Weinstein; Kirk in the Hills, Bloomfield Hills, MI 10 am, noon
R. Robin Austin & Frank DellaPenna, duets; Princeton University, Princeton, NJ 1 pm
Larry Weinstein; Christ Church Cranbrook, Bloomfield Hills, MI 4 pm

23 AUGUST
Beatrice Gardner, Gayle Hamilton, & Gloria Werblow; St. Thomas Church, Whitmarsh, Fort Washington, PA 7 pm

24 AUGUST
Frank DellaPenna; Washington Memorial National Carillon, Valley Forge, PA 7:30 pm

28 AUGUST
George Matthew, Jr.; Princeton University, Princeton, NJ 1 pm
Phillip Burgess, Jenny King, & Dennis Curry; Christ Church Cranbrook, Bloomfield Hills, MI 4 pm
John Knox; St. Stephen's, Cohasset, MA 6 pm

29 AUGUST
John Knox; Municipal Building, Norwood, MA 7 pm

30 AUGUST
Janet Dundore; St. Thomas Church, Whitmarsh, Fort Washington, PA 7 pm

3 SEPTEMBER
John Gouwens; Culver Military Academy, Culver, IN 4 pm

4 SEPTEMBER
Janet Tebbel; Princeton University, Princeton, NJ 1 pm
Phillip Burgess, with Midnight Riders Fife & Drum Corps; Christ Church Cranbrook, Bloomfield Hills, MI 4 pm

11 SEPTEMBER
Margo Halsted; Kirk in the Hills, Bloomfield Hills, MI 10 am, noon
George Matthew, Jr.; First Presbyterian, Stamford, CT 4 pm

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

Continuing Series

Larry Weinstein; Deeds Carillon, Carillon Historical Park, Dayton, OH. Sundays at 3 pm, May-October; Saturdays at 3 pm, June-August

Gloria Werblow; Rainbow Tower Carillon, Niagara Falls, Ontario, Canada. Fridays at 7 & 9 pm, Saturdays and Sundays at 4 & 7 pm, May 2-Labor Day

Book Reviews

The Bach English-Title Index, by Ray Reeder. Berkeley, CA: Fallen Leaf Press, 1993. 184 pages. \$33.00.

With only three pages of introductory comments and twelve pages consisting of a short Bibliography and Concordance, but 172 double-column pages of composition titles, clearly this is not a book for sustained reading. It is a reference work containing about 14,000 entries representing more than 16,000 titles—translations, paraphrases, and original texts—of Bach's vocal works, chorales, and those chorale preludes that bear the titles of the hymn tunes from which they are derived.

The purpose of this compendium is to provide the proper BWV number (and movement, stanza, or subsection, where relevant) of any Bach composition, within the stated scope of the survey, for which only the English title is known. The reference numbers attached to each title are those given in Wolfgang Schmieder's *Thematisch-systematisches Verzeichnis der musikalischen Werke von Johann Sebastian Bach* (Breitkopf & Härtel, 1st ed., 1961), abbreviated as BWV from *Bach-Werke-Verzeichnis*. The titles of a few instrumental works derived from vocal works, along with some rare examples of vocal works derived from instrumental works, are also included.

The author, formerly Head of the Music Library at California State University, Hayward, explains that his interest in this project was first stimulated by an inquiry from a caller who wanted to obtain the score for a Bach cantata that she could identify only by its English title. This completed work is the result of an intensive scrutiny of scores, librettos, and analytical works in the music

collections of several public and university libraries in California.

A striking feature is the wide variety of English translations of the original German titles of certain compositions. For example, the chorale prelude *O Mensch, bewein dein Sünde grosse* (BWV 622) can be located through over a dozen closely-related English titles: *O Man, bemoan thy grievous sin*, *O Man, bewail thy sin so great*, *O Man, thy heavy sin lament*, and others. The chorale title *O Haupt voll Blut und Wunden* (BWV 244) has been treated delicately or explicitly in such variations as *O [sacred] head so [once, now, sore] wounded [encircled, surrounded, full of bruises, all scarr'd and bleeding, with blood e'er flowing, covered in blood and with wounds]*. Other refined distinctions also exist: while *Nun komm der Heiden Heiland* has been translated as *Come now, Savior of the Gentiles* for the *Orgelbüchlein* chorale prelude (BWV 599), other occurrences of the chorale have been translated as *Now come, Savior of the Gentiles [Heathen] or Now come, the Gentile's [heathens', world's] Savior [salvation]*. With this kind of close attention to subtle semantic options, it is unlikely that many uncertainties about BWV identifications will escape resolution in the future.

This alphabetical listing of titles may provide a rich source of data for exploring the latent expressive and psychological meanings in many of these works. Consider, for example, that 280 titles (including redundant variations) begin with the interjection "Ah," sometimes expressing regret, as in *Ah, how fleeting; ah, how fading* (BWV 26); or consolation, as in *Ah, grieve not so, nor so lament* (BWV 384); or supplication, as in *Ah, stay with us, Lord Jesus Christ* (BWV 6, 253, 649); or perhaps apprehension or derision in addition to some of the foregoing, as in *Ah, Mister Tax Collector* (BWV 212). Nearly 700 titles begin with "O," an exclamation usually functioning as a form of direct address to one or another manifestations of the Deity or to other abstractions such as man (humanity in general), sin, death, and Christendom. Other occurrences are associated with expressions of pain, love, happiness, awe, peace, hope, and other emotions; some are found within titles, as in *Break forth, O lovely morning light* (BWV 248). The archaic attention-pointers "Behold" and "Lo" introduce over 50 titles; more explicit temporal immediacy is highlighted in 297 titles beginning with "Now." On the active side, 267 titles instruct us to sing, praise, or rejoice. Perhaps these random observations may suggest to musicologists a possible research project concerning the linguistic significance of the titles of Bach's works for an understanding of their expressive content.

Although the author remarks that his project can never be complete, this reference work will provide an (almost) exhaustive source of answers to many as yet unasked questions by English-only inquirers about a wide range of Bach's works.

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

New Organ Music

Choral Varie, Sergey Ivanovitch Taneyev, edited by Bryan Hesford. Fentone 494 (Theodore Presser Company, Sole Selling Agent). \$13.00.

Taneyev, a Russian composer born in 1856, was a pupil of Rubenstein and Tchaikovsky as well as being a teacher of Rachmaninov and Scriabin. These organ variations were composed in 1913 for inclusion in an album of contemporary organ pieces. The lighthearted theme presented in the first movement becomes the basis for a four-part inverted canon in the second movement and a basso ostinato with imitation in the third movement. The fourth movement is a fughetta. Helpful performance notes

are given by the editor in the introduction. Although the variations are a bit like an academic exercise from a counterpoint class, this piece gives us a glimpse into Russian keyboard writing in the early 20th century.

Variations on "Amazing Grace"; Jazz-influenced Composition for Organ Solo, Joe Utterback. Jazzmuse, Inc. 1992-25-01. \$7.50.

This continuous set of variations brings out much of the inherent character of the hymn tune upon which it is based. The variations are entitled toccata, flutes, blues in F, blues in G, duo, toccata and full, and go through a tremendous change of emotions. Two of the variations begin in E-flat major and slide up to G-flat major for the last half of the hymn tune. This is not an easy piece—much technical virtuosity is required, as well as a feeling for the jazz and blues style upon which the writing is based. The piece conveys a quality of improvisation. It is unusual, but very clever.

Pedal-less Service Music for Lent & Easter, compiled by James Mansfield. Lorenz KK 491. \$6.95.

Lenten Easter Classics for Organ, compiled by James Mansfield. Lorenz KK 520. \$6.95.

Easy Organ Library, Volume 13. Lorenz KK 535. \$9.95.

The Organist's Library, Volume 13. Lorenz KK 536. \$9.95.

The Sacred Organ Folio, no. 45. Lorenz KK 537. \$8.95.

All of these volumes contain the same type of music—easy arrangements of hymn tunes and classical repertoire by a variety of composers. Some are designed for certain seasons of the church year, while others are more general. Don't look for anything too sophisticated here. However, these volumes must be popular with organists who have limited abilities, because they keep being published. Many pieces seem too short to be used by themselves, since they average about three pages and three minutes in length. Some of the same pieces appear in more than one volume. *Lenten Easter Classics for Organ* contains a very simplified version of Widor's Toccata, along with arrangements of other classic repertoire which the editor has deemed appropriate for that time of the church year.

Festive Chimes, Lani Smith. Lorenz KK 496. \$5.95.

This collection of eight pieces, six of which are based on hymn tunes, features the chimes of the organ. The musical quality is similar to the Lorenz volumes reviewed above. These pieces are basically for elementary usage in services.

Music for Manuals, edited by Bryan Hesford. Fentone F273 (Theodore Presser Company). \$9.50.

Music for Manuals, Volume 3, selected and edited by Bryan Hesford. Fentone F463 (Presser). \$12.50.

The first volume contains four one-page pieces by Alkan, Franck, Handel and Walther. The first two are cute, the third is a light air and the fourth a chorale prelude. No dispute that this is good music. You can decide if four pages of music are worth \$9.50 or not.

Volume 3 contains 14 works by 10 composers. The rather short works of varying character provide a good selection of manualiter works from different centuries suitable for service or recital. Some of the composers represented include Boyce, Gigout, Liszt, Mozart, CPE Bach and Samuel Wesley. Again you have to decide if 16 pages of music are worth the \$12.50 price tag.

Fuga Variata per Organo, Heinz Wunderlich. Editio Musica Budapest. Z. 13 942. No price listed.

Notes from the composer which were supplied along with the review copy indicate that this piece was composed during the Stalingrad crisis. "Three sections and the use of the variation-fugue

characterize this piece . . . The first part of the contrapuntal variations uses progressively quicker note values for each subsequent variation coupled with augmentation of the theme in the pedal." The variation-fugue form is a tribute to Samuel Scheidt. It is an increasingly complex piece which utilizes many of the conventional devices for fugue writing, such as inversion and augmentation. Changing meters and shifting predominant note values add to the variety of the piece. The rather chromatic character of the theme does cause some unusual harmonic clashes in the piece. This is demanding music for both hands and feet. After working up to quite a frenzy as the piece develops, the last two pages allow the theme to triumph in a stately manner as the piece concludes. This is a good example of 20th-century fugue writing which pays homage to an older style.

Epistrophe, Samuel Adler. Augsburg-Fortress 11-10316. \$7.00.

I looked through this publication in vain for a description of the title or whether the work followed any pro-

grammatic description. Webster's Dictionary states that the prefix "epi-" could mean "near to" and "strophe" refers to "the movement of a classical Greek chorus" or "a rhythmic system composed of two or more lines repeated as a unit." This is a four-movement piece in sonata form written in an atonal style. The first movement begins with a pedal recitative which evolves into a waltz. The second movement is fast and toccata-like. The third movement is a contrasting slow movement while the fourth is again fast. This is a challenging piece both for performer and listener, and may be a novel addition to a recital program.

Hymn Descants, Set 1, S. D. Wolff. Concordia 97-6051. \$12.50.

Hymn Descants, Set 2, S. D. Wolff. Concordia 97-6068. \$20.00.

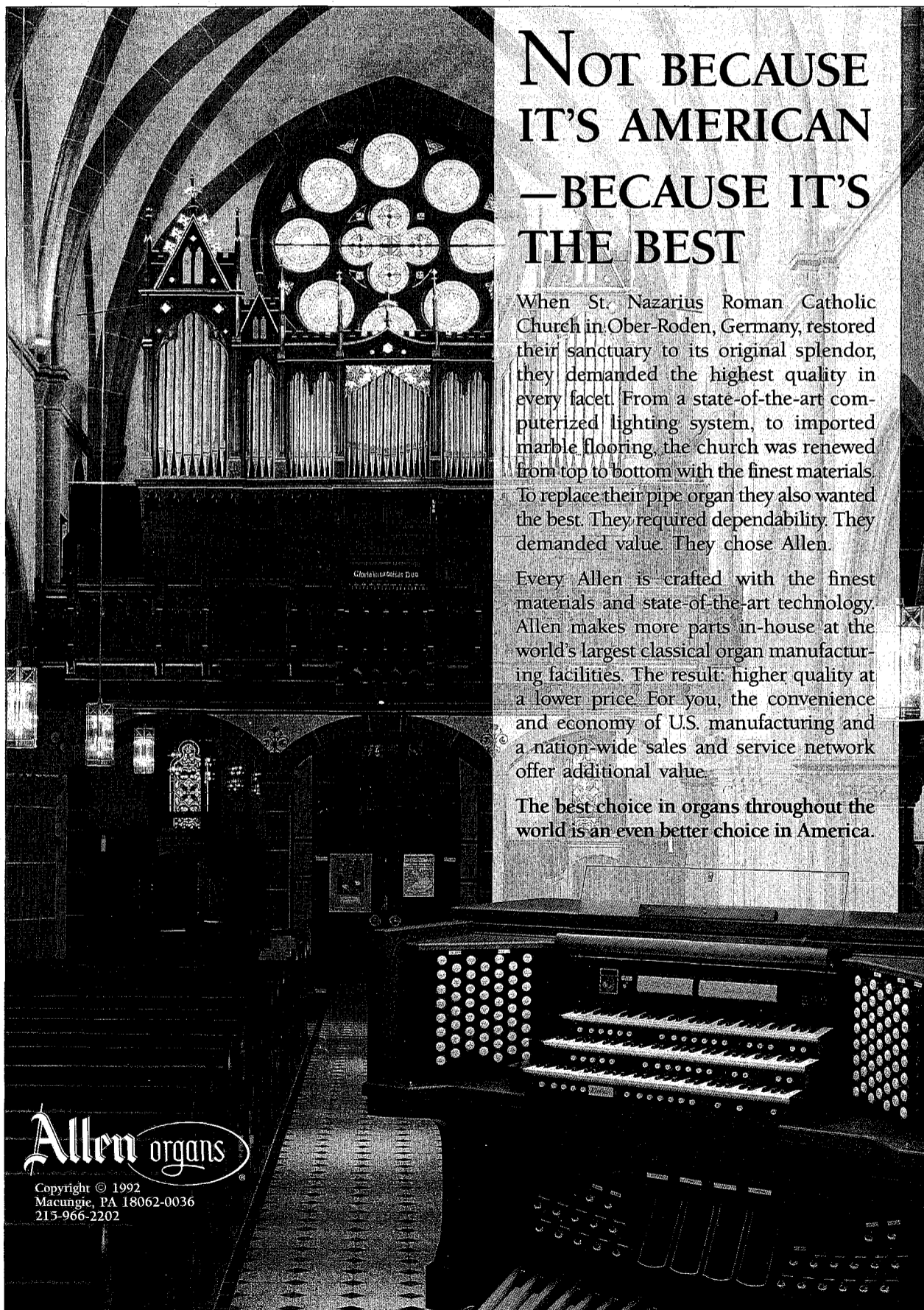
Contained in these two volumes are melodies and descants for 79 common hymn tunes arranged for instruments in C or B \flat . The publication includes keyboard score and instrumental parts. Most descants are very simple and can be played by someone with even moder-

ate skill. The keyboard parts are conventional harmonizations similar to those found in most hymnals. These volumes should provide some variety in hymn singing with the use of instrumental descants.

Leichte Orgelwerke II, Max Reger, herausgegeben von Hermann J. Busch. Edition Schott 09752. No price listed.

Leichte Orgelwerke III, Max Reger, herausgegeben von Hermann J. Busch. Edition Schott 09753. No price listed.

Here are two new editions of organ works by Reger. Volume II contains the 13 chorales of op. 79b as well as four chorales without opus number ("Christ ist erstanden von dem Tod," "Es kommt ein Schiff, geladen," "O Haupt voll Blut und Wunden" and "Wie schoen leuchtet der Morgenstern"). Volume III contains the 30 small chorales of opus 135a. The editions are attractive and the printing is clear. There is some wonderful writing on a small scale by Reger in these works and they deserve to be a part of any organist's library.



NOT BECAUSE IT'S AMERICAN — BECAUSE IT'S THE BEST

When St. Nazarius Roman Catholic Church in Ober-Roden, Germany, restored their sanctuary to its original splendor, they demanded the highest quality in every facet. From a state-of-the-art computerized lighting system, to imported marble flooring, the church was renewed from top to bottom with the finest materials. To replace their pipe organ they also wanted the best. They required dependability. They demanded value. They chose Allen.

Every Allen is crafted with the finest materials and state-of-the-art technology. Allen makes more parts in-house at the world's largest classical organ manufacturing facilities. The result: higher quality at a lower price. For you, the convenience and economy of U.S. manufacturing and a nation-wide sales and service network offer additional value.

The best choice in organs throughout the world is an even better choice in America.

Allen organs

Copyright © 1992
Macungie, PA 18062-0036
215-966-2202

Two BRAND NEW
Pro Organo CDs
are available now
at \$15 each postpaid.

CD 7025
The People
Respond-
Amen!
Marilyn
Keiser
performs
1:02:08 [DDD]



Pro Organo welcomes Indiana University professor Dr. Keiser to its family of artists with this CD of the 74-rank, 4-manual Visser-Rowland organ in the noted "Fish" church, First Presbyterian of Stamford, Connecticut. Contemporary organ selections of note on the program include Dan Locklair's "Rubrics," and works of Wyton, Sowerby, & Howells. Also works of Duruflé, Mendelssohn, and Vierne.

CD 7029
The English
Connection
organist
Frederick
Hohman
1:16:35 [DDD]



The Noel Mander organ (1969) located in the Church of St. Mary Aldermanbury at the Winston Churchill Memorial in Fulton, Missouri, is the opulent setting for this departure into early music with an English twist for symphonic organist Hohman. Includes a premiere recording of a Handel organ concerto as transcribed by W. T. Best, in addition to standard repertoire by John Blow, Walond, Arne, Mendelssohn, J.S. Bach, Jeremiah Clarke, and Purcell.

Pro Organo
DIGITAL AUDIO

Mail check or money order to:

PRO ORGANO Direct Sales
P.O. Box 6494
South Bend IN 46660-6494

MC/VISA orders: 1-800.336-2224
FAX orders: 219.271-9191

6 Christmas Trios, F. William Voetberg. Concordia 97-6149. \$10.95.

Six popular Christmas carols are arranged for instrumental trio (flute, oboe and bassoon or three stringed instruments). Settings are given for the instruments to play alone or with keyboard accompaniment. These arrangements could be used in a purely instrumental performance or to accompany hymn singing by the congregation. The writing in the instrumental parts is fresh and creative, and will add interest to these carols.

Songs of Assurance; Hymn Medleys for Organ, Albin C. Whitworth. Genevox 4180-22. No price listed.

This volume was originally issued by Triune Music (#TUO141). Each of the 10 pieces is a medley of hymn tunes arranged around a common theme. For example, "Love" includes such hymns as "I Love Thee," "My Jesus, I Love Thee," "More Love to Thee," etc. The writing is simple and there are frequent modulations. The pieces are fairly short, so there is not a lot of time spent on each hymn tune. As a result, some of the changes from one tune to another seem a bit abrupt.

Hymns for the New Organist; Arrangement for the Beginning or Occasional Organist, Gayden C. Sikes. Genevox 4577-58. No price listed.

Thirteen hymn arrangements are given in this volume intended for the beginning organist. The pedal parts are especially simple. Many of the parts written for the left hand resort to repeated passages which seem more designed for a drum than for a keyboard instrument. There are occasional glimpses of creativity, but not enough to recommend it for the serious player.

—Dennis Schmidt, DMA

The Bach Festival of Philadelphia

chorale melodies: *O wir armen Sünder, Allein Gott in der Höh sei Ehr, and Wir glauben all an einen Gott*. Musically if not spiritually related is the second movement of the fifth sonata, which uses the old English tune "The woods so wilde."

The technical complexities of the various movements are partially hidden by the composer's use of kaleidoscopic changes of color. One is reminded that Stockmeier is a champion of Karg-Elert and president of the Karg-Elert Society. The resulting blend takes a little getting use to, but it is often extremely effective. The most approachable of the sonatas is perhaps the seventh, but the most impressive is surely the sixth, with its adventurous use of fugato and chaconne.

We must assume that Stockmeier's performance reproduces his intentions faithfully. He is an accomplished organist, and the considerable technical challenges are not always even apparent. His seamless changing of registration without in any way disturbing the flow of the music could serve as a model for many of us!

The organ used is a fairly recent instrument by Matthias Kreienbrink in St. Joseph's in Osnabrück, Germany. It is a three-manual of 35 stops (51 ranks) with a decidedly eclectic look and sound. The second manual (enclosed) offers a variety of great romantic sounds. The organ is obviously well equipped with various accessories, an absolute must for performing these sonatas.

The value of the recording is twofold. It is an essential presentation of important organ works by a notable composer of organ music and should serve to interest many performers in these sonatas. It may also introduce a few musical conservatives to some significant music that is indubitably modern without being unduly unapproachable!

Matthias Weckmann (1619-1684). Organ Works. Jesper Madsen, organ. Helikon (no number). Available from Jesper Madsen, H. C. Andersen-gade 6, DK-4800 Nykøbing Falster, Denmark. 105 Danish kroner plus postage.

This disc (over 72 minutes) offers the most comprehensive selection of Weckmann's works available. One or two of the pieces found here have been recorded previously in some collections of North German organ music. This recording includes four chorale partitas (*Komm heiliger Geist, Herre Gott, Ach wir armen Sünder, Nun freut euch, lieben Christen gmein, and Gelobet seist du, Jesu Christ*); *Fantasia d-mol; Fuga d-mol; Præambulum d-mol; Canzon C-dur*; and five toccatas (d-mol, a-mol, C-dur, e-mol[2]).

While everyone associates Weckmann with Hamburg, where he almost certainly wrote most of the extant music, he was organist at the former castle in Nykøbing for a brief period, and this may in part explain Madsen's interest.

The rather brief notes, in Danish, English, and German, contain information about the organs, the performer, and Weckmann's life. Unfortunately, they say little about the music. Weckmann's music is preserved in tablature books in Lüneburg and Leipzig; Madsen is clearly using the editions of Max Seiffert.

The four works on chorale tunes are not in fact partitas. They range in length from about 6½ to 11½ minutes and consist of three or four varied versets, any of which could be used separately. Madsen's fine performance may encourage some of us to add them to our repertoire of chorale-based works.

The "Fantasia" and "Fuga," often performed together, are probably the most frequently played works of this neglected composer. Madsen plays the different sections of the fantasia without really changing registration much, and I found myself wishing for a sharper differentiation of the sections. The fugue is given a much brighter treatment.

All of Weckmann's "free" compositions are divided into thematically inter-related sections. The composer often relies on changes of rhythm, sometimes subtle but sometimes quite startling, to

maintain interest. Madsen manages to convey the essential unity of these works convincingly.

The "Præambulum," "Canzon," and the toccatas are played on the one-manual and pedal organ of Nørre Vedby church—there are 8 manual and 4 pedal stops. The little organ was built by E. H. Ramus in 1848; it has undergone a number of repairs and restorations, notably by Marcussen in 1939 and Nielsen in 1977. Rather surprisingly, it has a clear, bright chorus that suits the demands of the shorter works of Weckmann very well. Except for the "Præambulum," the works Madsen plays on it are for the manuals alone, with pedals optional in a few places.

For the larger-scale works, the performer uses a 3-manual of 45 stops built by Frobenius in 1980 in the former monastery church of Nykøbing, where Madsen has been organist since 1982. The principals seem a little dull until the upperwork is added, but there are some good solo voices, particularly a remarkably smooth Krummhorn. I was intrigued, in *Gelobet seist du*, by what sounds like a baroque vox humana, a stop not indicated in the stop list.

Madsen, who teaches at the Royal Academy of Music in Copenhagen, has toured extensively in Europe and the U.S. but has not, to my knowledge, done much recording. He is clearly attuned to the works he performs here. His phrasing is exemplary, his adjustments of rhythm careful, and there is no faulting his sense of style. The performances of the shorter works are not exciting, partly, I think, because Madsen seems to equate "manuals only" with small scale. Some of these works sound better with more changes of manual and the liberal use of larger choruses. After all, Weckmann played on many very sizable instruments, and there is no reason to suppose that he did not use the resources available. One can certainly make a case for performance on instruments like the Nørre Vedby organ, but one wishes that Madsen had stayed with the larger instrument and made use of its considerable resources. In short, it should be possible to make the music more appealing without committing any stylistic solecisms.

The recording will be of interest chiefly to those with scholarly interests in North German organ music or those curious about the work of a composer who often remains just a name in the music history books.

—W. G. Marigold
Urbana, IL

New Recordings

Wolfgang Stockmeier: Organ Sonatas Nos. 3, 5, 6, 7, 8. Wolfgang Stockmeier, organ. cpo 999130-2. Available from James Johnston Record Imports, P.O. Box 07203, Fort Myers, FL 33919. \$16.95 plus \$1.00 postage per order.

Stockmeier, born in 1931, is professor of organ, improvisation, and theory, and director of the institute of Protestant church music at the *Musikhochschule* in Cologne. Although he has written a great deal of music, including three oratorios, he is not widely known as a composer; I do not recall hearing any of his organ works except in Germany. Internationally, Stockmeier is certainly better known as a recitalist.

The five sonatas on this disc (total time 70 minutes plus) were written over a period of 19 years, 1970-1989; in length they range from about 11 to just over 16 minutes. (There is an obvious misstatement of the length of the seventh sonata on the label.) Stockmeier's notes (German with good English and French translations) are definitely aimed at the musically literate; they are a helpful guide to these complex works.

The composer, himself the author of a study of the modern organ sonata, accepts an extremely broad definition of the form, and his three-movement sonatas are anything but traditional. The headings of the movements are sometimes "character" titles, sometimes indications of musical form, sometimes indications of tempo, and so on. Traditional forms such as fugato and chaconne are developed in strange ways. In at least two sonatas, recurring themes or motifs unify all three movements.

Like most German composers for the organ, Stockmeier often bases movements on chorales. The finale of the eighth sonata is a fine addition to the numerous works based on *Veni Creator Spiritus*. Stockmeier refers to the first sonata as an organ mass, since all three movements are based on well-known

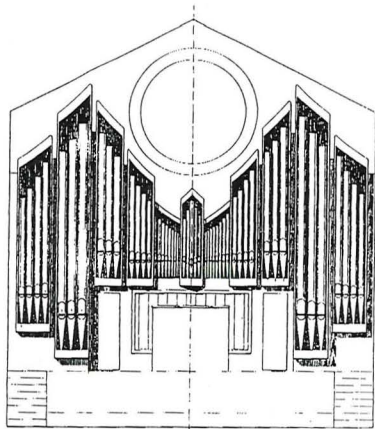


FREE INFORMATION ABOUT
BELLS AND CARILLONS

The Guild
of Carillonners
in North America

37 Noel Drive
Williamsville, NY 14221

- The Curtain Has Been Lifted - RIEGER-KLOSS Comes to America!



This venerable group of craftspeople from Czechoslovakia has been building World Class Pipe Organs Since the Year 1872.

Their instruments' sound can be described as having exceptional grandeur and warmth.

Rieger-Kloss Cost Far Less than instruments of similar quality (in fact 20% to 30% less!)

- Choice of either Tracker or Electric Slider Chest at Same Cost •
- Hand Crafted Casework with Polished Tin Pipe Facades •
- Delivery Six Months to One Year •

• write or call •

Euro Musik Corporation
104 West Lake Street, Bloomington, IL 60108
telephone: (708) 894-2992 or (312) 329-0718
Matt Bechteler, President
Merrill N. Davis III, Director and Consultant

nous sound. It is expertly written and should become standard in the handbell repertoire. Interestingly enough, the *Nocturne in A Minor* ends in B minor.

—Leon Nelson

Music for Voices and Organ

by James McCray

Easy anthems for Summer

After silence that which comes nearest to expressing the inexpressible is music.

Aldous Huxley
Music at Night, 1931

As Gershwin told us, "Summertime, and the livin' is easy"—that is, unless you still must provide music for one or more services each week. So, even though most choirs make a change in their normal routines for performance, many ensembles do sing with some degree of regularity during the warm, halcyon Sundays of summer.

As mentioned before in this column, it is recommended that the choir be given ample time off from their weekly musical contributions. Those in this business know that many ministers frown on this; they like having a group of singers there each week to help hold the congregation together and to be a visible, viable force that gives security to the service. Often when the choir is gone, the service feels as though it is merely waiting until they return. Attendance in the choir and the congregation is noticeably smaller from May to Labor Day. People tend to think they have "earned" a break from church. For those guilt-free souls who turn up on Sundays to sing, this month's reviews are easy works that can be learned in a quick, effortless rehearsal. While most conductors will not want to chance handing it out on the Sunday it is to be performed, in most instances, the music is easy enough to do just that with any competent group of singers. The music fits most generic occasions and will be useful for a variety of Sunday situations.

Gracious Spirit dwell with me, K. Lee Scott. Two-part (SA/TB) and keyboard, Augsburg Publishing House, 11-2198, \$1.15 (E).

The diatonic melody is stated four times with the last a canon between women and men; earlier each group sings it in unison and together in unison. The keyboard is on two staves and provides a simple flowing background for the voices.

Stay with us, Walter Pelz. SATB, flute, and organ, Concordia Publishing House, 98-2920, \$1.00 (M-).

There are several stanzas with various textures (unison, unaccompanied four-parts, etc.). The flute is an obbligato line used much of the time as a contrast to the choral music based on poetry by Herbert Brokering. Three staves are employed for the organ part. Pelz also provides an alternate textual phrase for use in evening services.

Two early American hymns, arr. Crawford Thoburn. Mark Foster Music Co., MY 2102, \$1.20 (E).

The two hymns—Surprising Light and Guide Me, O Thou Great Jehovah—dates from about 1830. Both are notated with tenors in bass clef and on two staves. The music has that rugged Billings character to it. There are several verses for each hymn and they vary in texture and style.

Deo gratias!, Kirby Shaw. Two-part, drum, and keyboard, Hal Leonard Publishing Co., 08665973 (\$1.10).

Although Shaw is associated more with jazz choirs, he often writes rhythmic church music that is especially useful to youth. This setting, in English, is available in two, three and four-part versions. The drum part has recurring rhythms that help drive the music forward. There is a descant that sings antiphonally with the choral parts. The music is repetitive, energetic, and very simple.

Sing to the Lord a joyful song, Hal Hopson. Shawnee Press, Inc., FA-5001, unison or two-part mixed and keyboard, \$1.10 (E).

Structured as an ABA with an Alleluia coda, the dominant character of this simple anthem is the driving rhythmic pulse of the accompaniment. The B area uses arpeggio contrasts behind the simple melody and although the tempo does not change, the rhythmic thrust is much slower. Two parts are used only on one line of the Alleluia. This could be useful as an introit, a solo, or for a "blizzard anthem."

Offertory, John Ness Beck. SATB and keyboard, Beckenhurst Press, BP1280, \$1.15 (M).

Again, the accompaniment is the interesting feature of this setting. There is a tuneful soprano melody above a homophonic choral background, punctuated with a rhythmic, marching keyboard part on two staves. Each section moves through a key change and then returns to the opening for last verse. Very attractive, yet simple music.

Adon olam (Lord of the World), Ben Steinberg. Two voices, optional flute, and keyboard, Transcontinental Music Publications, 991227 (E).

Only the Hebrew text is given for performance. The music is based on a hymn-tune used by the Jews of the Isle of Djerrba off Africa. The music is gentle with arpeggiated accompaniment matched by flowing flute phrases. The vocal writing is linear with some moments of ornamentation. The top line has a few high notes in the final statement area.

Thy Holy Wings or I lift my soul, William Miller. SATB and keyboard, Morning Star Music Publishers, 50-8950 (M-).

There are two separate texts for this anthem, both in English. The choral parts move homophonically with some unaccompanied singing. The tune remains constant and the accompaniment changes to enhance the text. The

keyboard is on two staves often with sustained pedal whole notes to anchor the harmony and add to the folk nature of the music.

Listen Sweet Dove, Graystone Ives, SATB and organ, The Royal School of Church Music, A 490, no price given (M-).

Based on a George Herbert text, this anthem is especially suitable for Whitsunday, but certainly will be useful at other times as well. It begins with a melismatic soprano line accompanied by organ. That melody recurs throughout the setting in various modifications, but always with a flowing spirit to the music. The organ part is supportive yet at times somewhat independent from the voices, and is more interesting than the usual easy anthem background. Charming music.

God be in my head, Colin Brumby. Two-part mixed and keyboard, Augsburg Fortress, 11-10206, \$.75 (E).

This brief two-page setting of the 1514 Sarum Primer text is a canon with accompaniment. The keyboard is on two staves and helps fill out the harmony. The music goes through the canon and then returns to the opening. Very easy music.

peterson
ELECTRO-MUSICAL PRODUCTS, INC.

Modern
Technology
Skillfully
Applied



To Enhance
the Art of
Pipe Organ
Performance

From the leading supplier of solid state equipment to the pipe organ industry comes the most advanced yet easy-to-use combination system ever developed...the MASTER STOP PROCESSOR MSP-1000™ by PETERSON.

To learn how the complete line of Peterson products can optimize the results of your pipe organ building or rebuilding project, contact your organ builder or PETERSON ELECTRO-MUSICAL PRODUCTS, INC.

11601 S. Mayfield Avenue \Worth, Illinois 60482\1-800-341-3311

Request a free sample issue of THE DIAPASON for a student, friend, or colleague: write to the Editor, THE DIAPASON, 380 E. Northwest Hwy., Des Plaines, IL 60016; or fax 708/390-0408

Some time ago, a little book by Noel A. Bonavia-Hunt appeared, called *The Organ Reed*.¹ It was published by J. Fischer and was dedicated to "all voicers of organ reeds, both past and present, of every nationality." Today it is out of print—which is a pity, since it contains a straight-forward discussion of how reeds work, and how to make their behavior more predictable. Not all organbuilders were convinced that Bonavia-Hunt was a "reed doctor," as he described himself. Henry Willis put him down with the comment, "Bonavia-Hunt's latest book was written by an amateur for amateurs—no need to say more."² Nevertheless, there are few sources which provide as valuable a compendium of information on the care and voicing of organ reeds.

One of the most useful discussions in the book is on the subject of tongue thicknesses. It is vexing indeed, to confront a reed pipe that makes a poor tone, replace the tongue with brass of the same thickness, lay in a nice curve and find that nothing has really changed—the sound is still not right! In some cases, better tone and speech may be obtained by cutting a tongue of different thickness. But which way to go?

The answer, of course, is the ubiquitous "that depends . . ." It depends on wind pressure, the style of the organ and the speech characteristics of the other pipes. Neo-baroque pipe makers often chose extremely thin tongues, while older American organbuilders used quite thick tongues. These choices were made to obtain the sound ideal that was in fashion at the time.

Fortunately, the best organbuilding practices do not tend toward extremes, and that is where Bonavia-Hunt's book comes in. He proposed tongue thicknesses that give plenty of life to the sound of a reed, and at the same time, work well when the resonator is tuned to its full acoustical length (i.e., the "flip point").³

Bonavia-Hunt's chart of tongue thicknesses was intended for wind pressures of 3 to 4 inches (75 to 100 mm). Note that the chart begins at 16' CC and that the scale of tongue thicknesses is halved every two octaves. (See Chart 1.)

Let's look at some actual measurements taken from reed pipes blown on various wind pressures. The first sample is from a relocated 19th-century Henry Willis organ.⁴ This Swell Cornopean is scaled with slightly thicker tongues than Bonavia-Hunt's suggested gauges. (See Chart 2.)

In the same organ there is a Great Trumpet which stands on its own pallet box, which is assisted by Barker levers. This enabled the use of much higher wind pressures and thicker tongues for more power. You will note that the tongue gauges are increased by the scale of one octave! (See Chart 3.)

Here is a general-purpose tongue thickness scale that I obtained from organbuilder John Brombaugh, whose work is primarily based on the study of

North German organs of the 16th and 17th centuries. In the bass and treble, his recommended scales are slightly thicker than Bonavia-Hunt's, but very similar in the middle range. (North German style reeds have large tongues which vibrate freely with no weight, while English reeds have shorter shallots and tongues that require weight to vibrate slowly in the bass.) I have found that the Brombaugh scale is on the mark for a wide variety of reeds from all organbuilding styles.

Brombaugh's respect for the work of Bonavia-Hunt exceeded that of Henry Willis IV. He commented, "I think it is hilarious that Henry Willis decided to run down Bonavia-Hunt! I'm sure that Bonavia-Hunt had a lot more first-hand experience with reeds than Willis IV ever had!" (See Chart 4.)

Quite often, new tongues can relieve the buzzy horn-like quality that lurks in older American reeds of the "orchestral" persuasion. While the organs of the '20s and '30s had some very excellent imitative reeds, chorus reeds could be coarse and dull. A lighter tongue more generously curved, can work wonders for the tone. On the other hand, "neo-baroque" reeds often have extremely thin tongues in the treble. Despite very low pressures (around 2" or 50 mm) very light tongues may often be thickened a notch or two to improve tuning stability and tone. (This often requires the lengthening of the resonator as well.)

Various factors affect the gauge of reed tongues. One of the most critical is the degree of curve that is employed by the voicer. Bonavia-Hunt points out that it is the voicer's business to determine the optimum gauge for each of the C's in the rank of pipes he is voicing and plot the intermediate thicknesses so that the tongue scale may progress in a smooth gradation from bass to treble.

Weights load the tongue and shorten the tuning length of tongues and shallots in the bass register. When weights are added, the tongue produces a smoother, more controlled tone. Weights can vary from a thin drop of solder (to stabilize the beating of the tongue) to a lump of lead on long pedal reeds. The effect of the weight is to enable a thin tongue to vibrate more slowly. As weight is applied, the tuning point moves down the tongue and shallot.

Quiet stops with a mild curve can be voiced with relatively thick, weighted tongues. Here is the scale of an American style Oboe, made by W. W. Kimball in 1911.⁵ (See Chart 5.)

Often the choice of tongue thickness is experimental and determined by a

voicer's intuition, experience and musical taste. Add to that, the curvature of the tongue, the hardness or spring tension of the brass, the shape and length of the resonator, the type of shallot and the overall style of organbuilding. In some organs the reeds blaze freely, while in others, they are refined and perhaps even restrained.

The best preparation for voicing reeds is to carefully analyze many stops from various periods and styles of organbuilding. This will help to get the "feel" of appropriate parameters for a given stop, wind pressure, style of organ, and acoustical environment. There is no substitute for real data—collect as many measurements as you can. Then remember that when it comes to making music, excellent voicers rely not only on facts and figures, but also on musical intuition, insight and instinct—and above all, their ears. ■

Notes

1. Noel A. Bonavia-Hunt, *The Organ Reed* (Glen Rock, NJ: J. Fischer & Bro., 1950).
2. Charles Callahan, *The American Classic Organ, A History in Letters* (Richmond, VA: The Organ Historical Society, 1990, p. 283).
3. Henry Willis perfectly describes the tuning and regulating of reeds at the acoustically correct point between resonator and shallot: "Regulation of Willis chorus reeds: The tuning of Willis set at an angle of approximately 35° and the stop rough tuned at the spring. Fine regulation then takes place—when, for those not fully versed in such matters, the "tuning" wire is tapped down until the note begins to grunt and then tapped up to a clear note, no more. Tuning is then and henceforth at the tuning tongue. The chief regulation control is at the spring and, once set, must not be altered, tuning must be at the tuning tongue provided for that purpose, treble only excepted, which is cut to dead length."
4. Charles Callahan, *The American Classic Organ: A History in Letters* (Richmond, VA: The Organ Historical Society, 1990, p. 383).
5. Henry Willis organ, built c. 1875 in London, England, relocated by Kenneth Coulter (Eugene, Oregon) to St. Joseph's Roman Catholic Church, Seattle, Washington. Pipe measurements were taken by John Brombaugh and Paul Fritts (the author held the light).
6. W. W. Kimball organ, built 1911 in Highlands Chapel, Seattle, Washington.
7. Many thanks to John Brombaugh, tracker organ builder (Eugene, Oregon), for his generous advice, counsel and patience with the author.

Chart 1

NOTE / TONGUE THICKNESS	:	NOTE / TONGUE THICKNESS	
CC	0.025" inch	g	0.011
CC#	0.025	g#	0.010
DD	0.024	a	0.010
DD#	0.023	a#	0.010
EE	0.023	b	0.009
FF	0.022	c'	0.009
FF#	0.022	c#'	0.009
GG	0.021	d'	0.009
GG#	0.020	d#'	0.008
AA	0.020	e'	0.008
AA#	0.020	f'	0.008
BB	0.020	f#'	0.008
C	0.018	g'	0.007
C#	0.018	g#'	0.007
D	0.017	a'	0.007
D#	0.017	a#'	0.007
E	0.016	b'	0.007
F	0.016	c''	0.006
F#	0.015	c#''	0.006
G	0.015	d''	0.006
G#	0.014	d#''	0.006
A	0.014	e''	0.005
A#	0.014	f''	0.005
B	0.013	f#''	0.004
c	0.013	g''	0.004
c#	0.013	g#''	0.004
d	0.012	a''	0.003
d#	0.012	a#''	0.003
e	0.012	b''	0.003
f	0.011	c'''	0.003
f#	0.011		

Chart 2

Cornopean 8', w.p. 3" (76 mm)		Bonavia-Hunt scale	
C	.022" / .55 mm	.018" / .45 mm	
c	.014 / .35	.013 / .33	
c'	.010 / .25	.009 / .23	
c''	.008 / .20	.006 / .15	
c'''	.006 / .15	.003 / .07	

Chart 3

Trumpet 8', w.p. 4-3/8" (112 mm)		Bonavia-Hunt scale	
C	.026" / .66 mm	.018" / .45 mm	
c	.017 / .43	.013 / .33	
c'	.013 / .33	.009 / .23	
c''	.009 / .23	.006 / .15	
c'''	.006 / .15	.003 / .07	


Chart 4

John Brombaugh (general scale)		Bonavia-Hunt scale	
C	.025" / .63 mm	.018" / .45 mm	
c	.015 / .38	.013 / .33	
c'	.009 / .23	.009 / .23	
c''	.006 / .15	.006 / .15	
c'''	.004 / .10	.003 / .07	

Chart 5

Oboe 8', w.p. 3-1/2" (89 mm)	Bonavia-Hunt scale	Brombaugh scale		
C	.030" / .76 mm	.018" / .45 mm	C	.025" / .63 mm
c	.021 / .53	.013 / .33	c	.015 / .38
c'	.014 / .35	.009 / .23	c'	.009 / .23
c''	.010 / .25	.006 / .15	c''	.006 / .15
c'''	.007 / .17	.003 / .07	c'''	.004 / .10

Herbert L. Huestis, Ph.D., holds a music degree from the Eastman School of Music, University of Rochester, where he was a student of David Craighead. His graduate study was in psychology and education from the University of Idaho. He is a pipe organ technician in the Pacific Northwest, where he and his wife specialize in careful renovations and restoration of old organs.



WALKER

J.W. Walker & Sons Ltd.

Brandon, Suffolk, England.

Makers of fine Tracker Action organs
in the best English tradition.

Call our Cincinnati office for brochure: **1-800 628 3275**

By Appointment to Her Majesty Queen Elizabeth II
Pipe Organ Builders and Tuners

Pipe Organ Building: the Nineties and Beyond

R. E. Coleberd

The first part of this article, entitled "Pipe Organ Building at the Crossroads," appeared on pp. 12-15 of the June issue. The article below, "Pipe Organ Building: The Nineties and Beyond," is a follow-up to the points raised there.

In "Pipe Organ Building at the Crossroads" we traced the history of the industry and its builders in this century to gain a perspective on the reorganization of M. P. Möller. We underscored the critical business parameters which have special relevance to organbuilding as a labor-intensive highly competitive enterprise, and called attention to the particular vulnerability of the industry to the business cycle. We developed the concept of markets and market segments and established income as the principal determinant of the demand for pipe organs. We highlighted some important developments in the postwar era and promised a followup article to examine the structure of the industry, the composition of its products and markets, and the economic forces which will shape organbuilding in this decade and beyond.

Who could be better qualified to begin this analysis than the builders themselves? The organbuilding fraternity is comprised of many talented and accomplished individuals whose firms have produced instruments of the highest artistic and mechanical merit. The American builder today is equal to if not superior to builders elsewhere in the world and his work compares impressively with any period in history. Accordingly, we circulated a five-page questionnaire to sixty-eight builders and allied interests. The purpose of the questionnaire was to solicit as broad a range of opinion as practical. The twenty-five replies received, including many from recognized industry leaders, were remarkably prescient and well informed, indicating that builders have pondered their situation carefully and made some very sophisticated judgments about the future of the pipe organ business.¹

The term industry should be applied to organbuilding with a word of caution. No two builders are alike. Each has his own vision of the instrument, his product and his market. Therefore, the observations and conclusions in this article should be read with the admonition that there will always be exceptions. Yet there are enough common denominators governing the fortunes of each builder to make useful a broad set of conclusions sketching the outlines of the industry, the markets and economic environment in which each builder functions. This article purposely presents honest differences of opinion which reflect the vibrancy of the industry and the range of artistic expression. For the buyer, these opinions represent options and tradeoffs which offer choices and the opportunity to fulfill their own unique requirements.

The Structure of the Industry

The structure of the pipe organ industry, measured by the number and size of firms, is a manifestation of the combination of labor, raw materials, and capital required to deliver and maintain the product. As a labor-intensive industry—its overriding characteristic—organbuilding enjoys virtually no economies of scale beyond the initial specialization and division of labor in the shop, which means that unit costs are not appreciably different as a function of the size of the producing unit. Likewise, the role of technology and the ability of capital to displace labor and increase productivity in organbuilding is decidedly limited. Hence, the industry will always comprise a relatively large number of firms of varying size, each fabricating a custom designed and installed product for a market that is intensely competitive and today increasingly price conscious. The critical elements of cash flow, cost control, and disciplined management will continue to be an ever present challenge to the builder in this decade as in previous periods. Organbuilding will never be a highly profitable industry.

The ease of entry into organbuilding, primarily resulting from low capital requirements, will cause a continual inflow of new nameplates in the future as it has in the past. Some will be talented and ambitious individuals who fail to find an opportunity in established firms or who wish to express their own artistic interests. Others will be the marginally pathological types, perhaps encouraged by organist friends, persons for whom organbuilding becomes an obsession bordering on addiction. They get hooked and they can't let go. Barbara Owen comments: "Any 'organ nut' with a screwdriver can start a business just as well as a fully-trained journeyman with an Orgelbaumeister certificate from Europe." Alan Laufman explains ruefully: "Because church folk understand nothing about it (organbuilding), they are sometimes all too willing to jump eagerly at a proposal put forth by some fool who claims to know all about it." The implications for freedom of entry are both positive and negative. On the one hand, new firms will add to the range of choice for buyers, always a plus in a free-choice society, and may be a source of innovations and ideas for the instrument. On the other hand, these newcomers can be a destabilizing force in the industry because they may find it necessary to bid below true economic cost to get a foothold and thus make it tough for established builders. Lynn Dobson laments: "Many are too inexperienced to even know what an organ should cost and they are dangerous to the industry since their low prices make clients believe that legitimate costs are too high or they believe, that companies which provide good wages and benefits to employees are extravagant or wasteful." The problem of below cost bidders will be exacerbated by general economic conditions in which college graduates, particularly those in music and the arts but elsewhere as well, are finding such meager job opportunities in their vocational choice that they have resigned themselves to a low income future and have already devised ways to supplement their starvation wages in their labor of love with cab driving and table waiting.

Major Builders

The long-established integrated builders, who produce every component of the pipe organ, including sometimes the blower (Schantz), bring a tradition of successful installations, experience and expertise in all aspects of construction, and a conscious effort at quality control in every phase of the fabrication and installation of an instrument. They offer continuity and financial strength and today embrace sound

management and business acumen. They represent a progressive yet cautious if not conservative approach to the instrument and in the adoption of advanced equipment and new technology on the shop floor, and evidence a commitment to invest systematically in the business, an essential requirement if any business is to survive. They have solved the problem of management succession in a family-owned business either with qualified family personnel or by bringing in and encouraging outsiders.

The major builders would appear to have a comparative advantage in the building of large instruments and to have the ability to compete successfully in domestic and emerging foreign markets because of their resources. The challenge to these firms, who historically have been almost exclusively devoted to new instruments, is whether there will be enough new work to keep their comparatively large operations busy and how to solicit and integrate the growing market for rebuilding into the schedule. Their future may hinge significantly upon becoming active and well-known in the rebuilding market.

Tracker Builders

Surely one of the most important developments in the postwar era was the emergence of the tracker builders, talented and well-educated individuals who design, voice, and tonally finish their instruments. They represent the prominence of personality in organbuilding—the organ as a work of art and the work of the artist. They have enjoyed wide publicity in the music media, high visibility in programs of professional organizations, and a devoted following among large numbers of organists and academics. Their future will be discussed in more detail in the section on markets.

The challenge to these firms is that they may be too dependent upon an increasingly high-priced market, and they may appear to be rigid and inflexible in the emphasis upon flexible winding, unequal temperament, hammered metal and old world principles of scaling and voicing, and thereby they may be unable—or unwilling—to perceive market changes and change their focus accordingly. A fixed public image may create its own image problem. Remember that Wurlitzer, Marr & Colton and Robert Morton were largely unsuccessful in entering the church market after the sudden demise of the theater business because the public perceived them as builders of theater organs. Perhaps if tracker builders bid on electropneumatic work they will encounter the same problem.

Regional Builders

These builders, some of recent vintage and others going back several decades, are already deeply into rebuilding and service work which augments and stabilizes cash flow and insures the continuity of the enterprise and the retention of valuable human resources. They depend upon a small volume of work and incur lower fixed costs in smaller facilities. They face the make or buy decision on every project and some fabricate many of the components of their instruments, especially if they prefer a non-conventional approach or have developed new designs. For example, Balcom & Vaughn in Seattle builds the Kilgen-style electropneumatic windchest while Lyle Blackinton in San Diego and Goulding & Wood in Indianapolis have developed their own modified slider windchests. Flexible and not dependent entirely upon new work, these firms appear to be highly adaptable to market trends. They face the challenge of a potentially saturated local market and the cost and difficulty of obtaining distant work, although some have been successful in obtaining contracts far beyond their territory. Quimby has booked jobs in Connecticut and Ohio and Balcom & Vaughn in Chicago. However, the farther they go the more competition they encounter.

Assemblers

Often consisting of one individual, these firms are a comparatively recent phenomena, certainly more visible than in the past. Their appearance is explained by the ability to purchase a complete instrument, or all of its components, from domestic and foreign suppliers who aggressively market their products. The assembler reflects a key aspect of the market today: the willingness of buyers to consider many alternatives in the search for an economic solution to the high cost of a pipe organ. They enjoy significant economies in low overhead and small shops, low fixed costs hiring labor only as needed, and hence the ability to compete successfully in a price conscious market. Like the tracker builders they have capitalized upon the market's acceptance of the instrument as the work of an individual artisan as opposed to a company, and their ability to persuade customers that they can deliver a quality product. In a provocative perhaps Jules Verne interpretation of the future of the assembler, Floyd Higgins wrote: "Given a supply house catalog, a sophisticated lap top computer with some computer assisted drafting software, a fax machine and so on, I could imagine the emergence of independent traveling organ contractor/tonal consultants. Such a person would not have a shop, nor would even need an office, but he could have organs built by him or independent contractors operating out of low overhead facilities."

Supply Houses

The supply houses, an integral part of the American organ industry for nearly a century, will play an even more prominent role in the American scene in this decade and beyond. Supply houses offer quality products and services, economies of space and working capital for the small builder, foster new entry into the industry and are sometimes a source of innovative ideas and products. They originated in entrepreneurial craftsmen who elected to devote their skills and energies to particular products, perceived a substantial market, were averse to the financial risk of a competitive and cyclical market for new instruments, disdained having to interface directly with musicians and churches, and had considerable business acumen. They flourished in the theater market, in the continuous demand by the service trade for materials and components in maintaining and rebuilding instruments, and in recent times with the emergence of the assembler as a new element in the industry. Their bright future is predicated also upon the growing market for rebuilding and the fact that they can offer everything a full integrated factory can do. As Kevin Kissinger remarks: "Suppliers with quality components and superior customer service can

R. E. Coleberd is co-founder and president of Pacific West Oil Data, a Los Angeles petroleum industry publishing firm. A former vice president and councilor of the Organ Historical Society, he was a consultant to APOBA and lectured at two AIO Annual Meetings. He received a PhD in economics from the University of Illinois at Urbana-Champaign in 1963.

expect excellent business results over the next decade." Some see them as the most profitable segment of the industry. Several individuals and firms gained eminence in the history of organbuilding in America. Carl Durst was a legendary figure in pitman windchest construction, Robert Schopp was widely acclaimed as a reed voicer, and Anton Gottfried's firm made thousands of ranks of pipes for the trade. David Harris of Whittier, California is cited as an example today of an innovative supplier with exemplary quality control albeit with a limited product line.

European supply houses will also figure prominently in the American marketplace. With a reputation for precision, quality and fine workmanship, they enjoy a comparative advantage in small action parts and console chassis for mechanical action instruments, and have garnered a preferred position and excellent market reception in the new solid state electronic components. Flue pipework from Mittermayer, Bier, and Stinkens, and reeds from Giesecke and Roland Killinger, to mention a few, have long enjoyed a following in the American industry. Continental suppliers are viewed as progressive and continually updating their facilities and products.

Service Firms

The tuning and maintenance of the King of Instruments will require the work of service personnel affiliated with firms of many types. Some will continue a tradition of several generations, such as the Lahaise family in Boston. Others will be organists supplementing their income with local tuning and light maintenance. Still others who have apprenticed and worked for large organizations will have then elected to go out on their own. Installation representatives for major builders are customarily associated with service work. For small regional builders service work, perhaps an established route through contiguous states, will be a significant source of revenue and avenue to rebuilding work. High quality service by trained and dedicated artisans will contribute importantly to the positive image of the industry and the instrument.

The Instrument and its Markets

Mechanical versus Non-Mechanical Action

The debate on the merits and demerits of tracker key action versus electropneumatic or electric action will continue unabated and reflects an honest difference of opinion among musicians, builders, and their followers, in a fundamental and philosophical choice in the achievement of their artistic goals. We prefer not to couch the debate in terms of good or bad, right or wrong, terms that are inappropriate and serve no useful purpose, but rather as options and tradeoffs which only the individual buyer can judge in the context of his particular needs and goals.

The Tracker

The tracker movement was surely one of the most far reaching developments in the postwar history of the instrument and of organbuilding in America. The rapidly growing American market was nurtured by many forces: academics through travel and study in Europe, a renewed emphasis on the classical literature, the organ media which gave preference to tracker instruments and builders, foreign recitalists, and what some say turned out to be a rather narrow focus on the organ as a vehicle for musical expression in a liturgical setting. Not the least of the influences was the herd mentality of the organist profession, especially in the academic institutions, many of whom succumbed to the "peer" pressure of their colleagues and arbitrarily championed the tracker to reinforce their status in the profession and the image of their college or university.

Virtually all respondents to my questionnaire view the tracker as a vital segment of the domestic market with ongoing demand in situations where its features fill the bill and among musicians who identify with this instrument. Dobson points out that the generation of organists today who were educated in the last twenty years during the tracker revival and who perhaps acquired an affinity for this action, are in positions to influence organ projects today. The proliferation of small tracker building firms and the fact that many new firms today are tracker oriented is cited as evidence of the vitality of this market. Owen perceives "an increased concern on the part of churches for investing limited funds wisely in a good-sounding organ that will also give long and trouble-free service" as favoring the tracker.

Yet no market grows forever and most see tracker demand as leveling off or at least growing more slowly because of architecture, economics, and changing musical tastes. Robert Reich, whose firm (Andover) was a pioneer in the tracker revival, believes the tracker market will stabilize at about fifty percent of total demand because the tracker is not suitable for all situations. Others agree: Kissinger points out that in numerous sanctuary designs a tracker isn't a good 'fit' or as Floyd Higgins says it "is not practical." Tom Rench, whose work has been primarily associated with the tracker, finds that mechanical action is becoming too costly and therefore less competitive, adding "we are fully sympathetic with other forms of construction." Veteran industry executive John Tyrrell (Aeolian-Skinner, Casavant, Möller) calls the usefulness of tracker, particularly in small instruments, "severely limited," adding: "In my opinion, where funds are limited, a small unit organ is infinitely more sensible." To a considerable extent, the tracker phenomena was closely linked to academia and the market was for small to medium size instruments for practice rooms, studios and recital halls. This alone would argue for a leveling off if not perhaps a decline in the tracker market because colleges and universities today are in acute financial distress with no end in sight. The faculty of the California State University System have been told not to expect any salary increases for ten years.² It is the same everywhere.

Changing musical tastes with the emphasis upon a broader spectrum of repertoire, including a return to the romantic idiom, may also diminish some of the former gilded patina of the tracker. Richard Parsons comments: "the 'peer' pressure of recommending or playing only trackers is declining." Tom Wood explains: "those who stress that tracker organs are the only way to build organs are losing ground—and rightfully so." Jack Sievert points out that the general musical trend toward the romantic idiom and away from the neo-baroque requires an adaptation of the tracker to a point where the physical and visual designs are more similar to a non-mechanical instrument.

On balance, the tracker will always have an active, visible and articulate following eager to champion its merits in all venues. Dobson believes the romantic idiom favors trackers, pointing out that most of the Cavallé-Coll and Hook organs were tracker. He argues that engineering advances afford a lighter key touch, even in larger instruments, and electric stop and combination actions are now quiet and reliable. As an apostle of the tracker fraternity he states: "It is the modern mechanical action builders who are building the most exciting romantic instruments." Martin Ott, also a tracker advocate, perceives "strong influences" for a broader sounding instrument and views this as a "positive correction" to the very bright neo-baroque organ.

Electropneumatic and Electric Action

One pronounced achievement of the American pipe organ industry, its place in history and its contrast with European builders, has been in the design, fabrication, and implementation of non-mechanical windchest systems. In an evolutionary process, the compactness, reliability, ease of servicing, and overall musical results of these systems is impressive. Today there is strong evidence that the market is taking a closer look at the merits of electropneumatic and electric action which assures it of a solid position in the future of the industry. Rench observes that these systems are perhaps more compatible with contemporary trends in organ music toward improvisations, orchestral transcriptions and other non-baroque material. This development, favoring a more romantic and orchestral style of instrument is already evident and gaining strength. Bob Schopp remarks: "We have seen scales for flues and reeds steadily increase, we are using higher wind pressures, and we have seen a renewed interest in the orchestral reeds." Kissinger points out that many buyers are attracted to the flexibility of console locations with a non-mechanical instrument. Charles McManis, a veteran of six decades of organbuilding, has observed more discussion among organists and builders on the better "feel" of a well-adjusted "tracker touch" non-mechanical keyboard between manuals and along the compass between bass and treble than in a tracker instrument.

Rebuilding

The rebuilding of existing instruments is widely acknowledged to be a growing and substantial market for organbuilding in the 90s and beyond, and one that will be very important in the economic vitality of the industry. The projected volume of work stems from the large number of instruments built in the 50s and 60s which are now experiencing deteriorating leather, failing consoles and obsolete and troublesome electrical systems. It is bolstered by an increasingly cost conscious buyer who is responsive to the idea of restoring and upgrading an existing instrument or obtaining a used instrument which can be acquired, restored, and installed for perhaps 50 to 65 percent of the cost of a comparable new organ. Laufman points to the availability of numerous fine old and not-so-old instruments resulting from church mergers and closings caused by the continuing decline in our inner cities and ever-changing demographics, adding: "It seems to me to be good stewardship to take advantage of such a valuable resource." Sievert makes a sharp distinction between rebuilding and relocation, arguing that relocation will be less of a factor because in his judgment "rarely can an instrument be relocated, rebuilt, and reconfigured, as generally required in a relocation, in a very cost effective manner."

The renewal of interest in the romantic idiom, while not viewed as parallel to the neo-classic boom of the postwar era, will perhaps be an impetus to rebuilding. It reflects a contemporary definition of romantic or symphonic which differs sharply from historic models. Kissinger points out that the trend toward romantic stoplists will result in a more eclectic instrument "which will be warmer and more foundational but will also have complete upperwork and ensembles." Owen sees the influence of late 19th-century French organbuilding as in the work of Cavallé-Coll today and some hint of Willis-inspired 19th-century English work, but notes that virtually no one seems interested in the German romantic epoch as personified in the work of Sauer, Ladegast and Walcker. She views this market as the "sensitive rebuilding and/or restoration of good period examples," noting that economics is a major obstacle to the building of new symphonic organs because "they have to be big to be effective and the dollars aren't there."

Imports

The parade of imported pipe organs into the US beginning in the 1950s owed its strength to the postwar neo-baroque epoch, the tracker revival, the advocacy of certain highly influential organists, foreign recitalists, and most importantly, the infancy of the American tracker industry as well as the dollar exchange rate and the resulting sometimes substantial cost advantage. Numerous distinguished instruments by Rieger, Flentrop, and von Beckerath, to name a few, reached our shores and perhaps some of lesser quality as well. Now the situation is reversed. With the fall in the dollar and the rise in the deutschmark the cost advantage has evaporated and the domestic tracker builders have matured, producing instruments equal to if not superior to anything from the Continent. The mystique of the imported organ is gone; the old adage "if it's foreign it's finer" no longer obtains. After four decades of experience with European built instruments, the American market is having second thoughts about them. As Dobson remarked: "I think there are enough problems dealing with foreign builders that most organ buyers feel they get better service from domestic builders and warranty work or future repair is better from U.S. builders." Except for a few English imports, European builders were never a force in non-mechanical systems in this country. The cone-valve (Kegellade) mechanism, a mainstay of Continental builders, was very rarely used here (Wirsching) and has been obsolete for over fifty years. McManis adds that unless builders and churches who import instruments are well versed in hedging techniques and other international money market routines (highly unlikely) they are very vulnerable to currency fluctuations—an unacceptable risk.

My respondents believe the future of imports hinges almost exclusively on the exchange rate and as an economist I don't foresee anytime soon when the dollar will again reach its previous level making imports substantially cost effective. There will always be a segment of the market interested in imports. As David Beyer remarks: "The cachet of a foreign label appeals as much to buyers of pipe organs as it does to wine, shoes, and automobiles." At higher costs the European builders can compete only with the highest priced American builders.

Exports

With NAFTA, GATT and the global outreach of American business today, perhaps pipe organs should join the lineup of exports counted upon by politicians and economists of the Clinton Administration to help rebuild and sustain the economy. Some see exports, though sometimes garnering publicity, as a "flash in the pan" or a one-time occurrence (Ott), scarcely enough to become a viable market. Others are more optimistic.

Historically, the English builders did a substantial business in the colonies of the British Empire and in the postwar era the Continental builders and suppliers found a lush market here in "the States." Europe offers no prospect for the American builder because as Roy Redman explains, "European builders desperately need work," and while the former Eastern bloc countries are in dire need of organbuilding activity, there is no money. Also, as Jack Bethards comments: "Other 'organ cultures' favor their own builders." Tom Wood believes NAFTA will benefit American builders wanting to do work in Canada and views Latin and South America as potential markets if they develop an interest in the pipe organ as a concert instrument and if church congregations grow and build.

From an economic standpoint the Asian countries would seem to be promising

because they have the income base augmented by the favorable exchange rate and can afford a pipe organ, are eager to acquire the trappings of western culture, are saturated with electronic goods, view the pipe organ as an artistic medium rather than a utilitarian device, and see it as a symbol of class, status and affluence. The first post-war instruments to the Far East came from Germany, obtained in Japan through dealers and agents, causing people to believe that this was where all pipe organs came from. Sadly, many of these neo-baroque instruments were cheaply built and have given considerable trouble. In recent years American builders have successfully penetrated this market with high-quality mechanical action instruments of classical design in churches and universities and today they offer strong competition in these markets. Fritz Noack has seven instruments in Japan with another of 28 stops on order. Taylor & Boody have three instruments in Japan with several more to follow. For these builders the sale was arranged through personal acquaintances; for example, Yuko Hayashi with Taylor & Boody. John Boody sees South Korea as a potentially large market for pipe organs. Whether the Far East market in general can be actively pursued and developed by a broad segment of the American industry would depend, as Franklin Mitchell points out, on how each firm views the high opportunity cost of devoting sales effort and resources there versus the domestic market. Also, familiarity with the averse climate, particularly near the Equator, and developing the specialized construction to cope with it, are essential to success in this market. Although the export market will never be of such volume as to sustain an individual builder let alone the American industry, the potential is intriguing and well worth watching.

Technical Progress

The pipe organ industry, while it will never command the headlines in the business press of other industries in efforts to streamline and become more competitive in world markets, can point with pride to its own innovative steps to become more efficient and to control costs, a challenging and difficult task for an industry whose labor-intensive nature is dictated by the custom-built, artistic dimensions of the product. Among several examples, Beyer points to worker friendly tooling and the time-saving application of CAD computer design systems. Jan Rowland mentions the use of computers: "with frugal and capable management of this tool, standard designs or parts can be drawn, copied or modified 'super-fast' whereas before a whole new drawing may have been necessary." Yet some builders have serious doubts. Higgins says that "organbuilding remains essentially a 'medieval process' and any productivity gains, cost controls or marketing innovations are going to be rather few."

Of course, much technology is beyond the reach of organbuilding because of initial high investment, limited volume and the resulting high unit cost. However, the trend is clearly in this direction and the builder cannot ignore its impact. As Dobson remarks: "Some builders who think everything should be done with hand tools and labor-intensive processes will most likely lose their competitive advantage and find it difficult to stay in business in this day and age of technology." Noack cites the exchange of ideas and informal relationships fostered by APOBA and AIO meetings and seminars in promoting an alert, progressive industry searching for and capitalizing on opportunities. "More good things happen over a glass of beer than in a formal program," he says.

If the shop is limited in its new technology potential, the organ console has embraced it with enthusiasm and the pedal division to a lesser extent as well. Solid state systems have virtually revolutionized console mechanisms allowing for flexible location and increased functions in multiple memory levels and synthesizer hookup, to name a few. Kissinger points to console features such as MIDI which aid in competing with electronic instruments, adding "an increasing number of customers regard MIDI capability as an a priori feature of any keyboard instrument." Parsons explains that electronically generated sound can effectively augment pipe organs in the 32' and 16' range at great savings in cost and space. The challenge of introducing new technology will remain, particularly to hold the lid on costs.

Diversification

In gauging the future of the builders, the question logically comes up as to whether they should branch out into other woodworking activity or some other form of diversification, much as any business asks this question periodically, particularly if its market is not growing, is highly competitive, and is traditionally low profit. Diversification might appeal because it would augment cash flow, help retain valuable resources, build up cash reserves for a rainy day and subsidize the building of pipe organs. But most organbuilders view this option negatively and many have studied it carefully. Historically, the Kimball Company's pipe organ operation was sustained in many ways by their huge piano business. Two examples of diversification today are Wicks with their successful aircraft parts supply business and Casavant Frères which has made furniture for years. But as Redman points out, a sideline is in effect a new business which would be difficult to develop and in the case of furniture would face stiff competition from established efficient operations perhaps geared to volume production. Kissinger believes there would be little synergy between organbuilding and furniture making because the market doesn't associate the two. It is also quite likely these activities might be in an economic downturn if organbuilding is in a slump; "so why add another problem," says Noack. A second operation would require shop space organbuilders don't have, and would as Dobson says "dangerously dilute" the efforts in organbuilding.

Promoting the Pipe Organ

Perhaps the time has come for a concerted marketing effort by the entire industry and its followers. Are there enough common interests to prompt the builders to work together in promoting the King of Instruments through an industry-wide campaign? Opinions differ; some are doubtful, others optimistic. Historically, there wasn't much togetherness among builders. In discussing APOBA the late Frank Cunkle, former editor of THE DIAPASON, once remarked to the author: "They meet once a year to try to drive out imports and spend the rest of the year spiking each other's sales."³ In lush times some firms felt they were so prominent or their market niche so secure that they were impervious to imports, low-ball pricing, and electronic competition, and their order books would remain full. Thus aside from lip service to the organization they had no real interest in industry programs. Boody commented: "Organbuilders are by nature individuals and creative people. Sometimes they don't mix well."

Yet many builders are upbeat about possibilities of working together. Higgins says: "The need for cooperation is now crucial." Sievert points out that APOBA and AIO are collaborating in industry promotion programs that are "broad based" and to him represent a vitality only recently seen in the industry. Wood agrees, remarking: "the air of cooperation within the industry has to be at an all-time high." Promoting the pipe organ will require a cooperative effort among several constituencies because the

resources required are clearly beyond the scope of the individual firm. As Ott explains: "as a small builder with so many day-to-day responsibilities, there is little time or energy left for such tasks."

I posed the question of industry cooperation in the form of a suggestion of a video entitled "The Pipe Organ: It's the Real Thing," perhaps financed by a foundation grant. The reaction was mixed. Noack thinks it could be useful "if absolutely top class." Dobson says the focus should be to educate people on all aspects of organbuilding. Beyer questioned whether fundamental differences in action types would preclude an industry production or would require two videos reflecting mechanical and non-mechanical action viewpoints. Rensch dismissed the idea saying: "Forget it—this kind of thing always degenerated into a sounding board for one particular builder who happens to catch the fancy of the video producer."

Videos, booklets, and advertisements notwithstanding, it also seems clear that the industry must reach out beyond the narrow confines of the choir loft and the organ and church music media to the larger world of music and the general public. Mitchell laments what he perceives as the apparently low esteem that the broader musical profession holds for organs and organists, calling for recitals of "good interesting music" that appeals to a wide spectrum of the public who come away with "some emotional good feeling." He believes it unfortunate that no periodical exists today, such as *Etude* decades ago, which has an organ column and editor (Alexander McCurdy for *Etude*) which could reinforce the pipe organ as a integral part of the family of musical instruments and their music.

Several builders view the organ media, *The American Organist* and THE DIAPASON, as perhaps biased in favor of trackers and small builders, but others are quick to point out that this may be the result of other builders failing to submit material. Obviously—and understandably—the media are looking for eye catching material and a four-rank unit organ no matter how fine or appropriate would not be considered newsworthy today. But to the extent that the limited coverage and the editorial policies of the media do not portray the range of styles, stoplists, placements and actions that represent the industry and the instrument, a supplemental publication may be in order—perhaps a "Yearbook," something akin to the pages in the AIO annual convention program booklet. Such a publication would contain, in addition to specifications and photos, testimonials from churches who "couldn't afford" a pipe organ with details of the imaginative ways they raised the necessary funds, how they carried the day against a congregation divided between an electronic and a pipe organ, and how proud they are to now have the King of Instruments to grace their sanctuary and enhance their worship service.

The industry should probably become more visible and more articulate in the general business community, identifying their common interests with other small businesses and making known their concerns in matters of government policy and regulations. They especially should actively collaborate with other labor-intensive industries in the arts and the services to defend and champion their place in the industrial fabric of the nation.

Economic Climate

No analysis of the prospects for the pipe organ would be complete without some discussion of the economic environment in this decade and beyond which will ultimately determine the fortunes of the individual builder and the industry. In the first article we established that disposable income, the direct result of employment and earnings in the performance and structure of the economy, is the principal determinant of pipe organ demand as it channels into pledges, contributions and gifts to institutional projects. In tracing the history of the builders in this century it became apparent that the ebb and flow of the industry was directly linked to the business cycle and in retrospect it was—and is—a race between income and cost, as, for example in the rise of the electronic organ in capturing the commodity segment of the market. As long as income outpaced cost, the labor-intensive crafts in which costs would rise inevitably in a full employment economy, would flourish. The pipe organ industry rode the crest of the 1950s and 60s, building hundreds of instruments in all markets.

Now the situation is dramatically reversed. The end of the Cold War and with it the demise of high paid defense jobs, massive layoffs throughout American industry struggling to meet the rigors of world competition, and the anxiety and uncertainty of those holding their jobs today, are stark reminders that the standard of living has peaked and we are fast becoming a less affluent society. As Dr. Albert Wojnilower, senior advisor at First Boston Asset Management and a well-known economist put it bluntly: "Real wages in the U.S. have been falling for twenty years and will continue to fall no matter what we do."⁴ He points out that for a time we were able to raise income and living standards through participation of women in the labor force and a falling birth rate but now these boosters have been exhausted. Our falling real wages represent a convergence with the low wage sectors of the globe, the inevitable result of a worldwide open trading system.

Wojnilower's analysis was echoed in the annual *World Labor Report* of the International Labor Organization headquartered in Geneva, an offshoot of the old League of Nations, which predicted "bleak" times for the world's workers at the end of this decade, amid labor markets characterized by persistent high unemployment. The editor, Wouter van Ginneken, an economist, made the sobering statement that he believed workers in the more affluent countries might have to accept lower salary levels as international companies looked increasingly to poorer states for their work force.⁵

Robert Kuttner, a popular columnist in *Business Week* asserts that a three percent economic growth rate, a goal of the Clinton Administration, is not enough to significantly reduce unemployment and increase income, calling attention to a study by the Bureau of Labor Statistics which showed that the occupations accounting for the largest number of new jobs continue to be: janitor, data entry clerk, fast-food worker, and nurses aid, adding that millions of college graduates are working today at jobs requiring only a high school diploma.⁶ We are witnessing what Kuttner identifies as a "profound structural changes in the economy" in which the cost of three basic expectations of the middle class: home ownership, medical care, and college tuition have now outstripped household income.⁷ Historically, economic growth could be counted upon to sop up unemployment. But this is no longer true. As *Business Week* pointed out: "It is the lethal combination of global competition, expensive workers, and cheap computers that has severed the link between economic growth and job growth."⁸ The inescapable conclusion is that the employment and income structure of the American economy will be hard pressed to maintain the stream of contributions to churches so typical of recent decades, with the consequent threat to their programs, the high maintenance costs of decaying church buildings and funds for pipe organs.

In 1992 a research organization in Champaign, Illinois, empty tomb inc., published a pathbreaking study, "The State of Church Giving through 1990", financed by the Lilly Foundation.⁹ The results were summarized, along with commentary by church officials, in *The Wall Street Journal*.¹⁰ The study revealed that for the twenty-three year period 1968-1990, total contributions per member in 31 Protestant

denominations, members of the National Council of Churches, increased every year in current dollars. As a percent of income, however, an indicator of the support for religion in American society, contributions decreased from 3.05 percent in 1968 to 2.60 percent in 1990. While this percent decline may appear minuscule, in dollars it is substantial. As Sylvia Ronsvalle, co-author of the study pointed out, if the 1990 total contributions of \$12.4 billion had been at the 1968 percentage of household income, they would have been \$2.1 billion greater. Two billion dollars would buy a lot of pipe organs.

An analysis of data from the *Yearbook of American and Canadian Churches*, of eleven Protestant denominations, showed that contributions as a percent of income in 1990 were lower than in 1921 and even lower than in 1933, the bottom of the Great Depression. As empty tomb comments: "the data suggests there has been a marked decline in giving as a percentage of income since the late 1950s and early 1960s." With the employment and income profile we have outlined in this decade, it is perhaps probable that the percentage of income contributed to churches will continue to decline and it is only a question of time until the total contributions decline as well.

Organbuilding, along with other labor-intensive pursuits including the arts, education, health care, and law enforcement, among others, experience what is popularly known as "Baumol's disease," a relentless rise in costs, named for New York University economist William J. Baumol.¹¹ Whereas productivity has increased dramatically in transportation, manufacturing, communications, and agriculture, due largely to technology and the substitution of capital for labor, these options are severely limited or non-existent in services where quality and performance are the bottom line. Baumol cites as an example a string quartet which still requires four musicians, four instruments and the same performance time. As Robert W. Duffy, cultural news editor of the *St. Louis Post-Dispatch* explained: "if a score calls for 98 musicians, you don't eliminate a few violinists and a trombone player to save money . . . Stravinsky's 'The Rite of Spring' Lite is 'The Rite of Spring' wrong."¹²

Conclusion

What does the changing economic climate imply for the pipe organ and its builders? Does it presuppose the death knell for the industry? No indeed! Although to some the statistics may appear ominous and the outlook grim, there is much cause for optimism. With the decline in per capita real income, we can expect to see group activities and identification supplant individual life styles. As people can no longer afford boats, airplanes, exotic vacations and condos in Tahiti, they will turn to opportunities in local neighborhoods wherein the church will again become a center of social, educational, leisure and group activities as well as a house of worship. People will take pride in their churches and pipe organs tomorrow much as they did with the E.M. Skinner instruments in the 1920s. Every church needs a vehicle for renewal from time to time, something to unite and inspire the congregation. A pipe organ serves this purpose eloquently. Likewise, the King of Instruments with its unique ability to touch the heart and soul of man, will play a vital role in the desperately needed moral and spiritual renewal of this nation. In an editorial in *The Wall Street Journal*, occasioned by the Long Island Railroad train massacre, former U.S. Secretary of Education William J. Bennett recounted the statistics of escalating violence and societal decay, citing pop culture as one of the causes. "Through it we have seen the terrible debasement of music" he wrote. "It is a steep moral slide from Bach, or even Buddy Holly, to Guns n' Roses and 2 Live Crew."¹³

The pipe organ is a centerpiece of our culture, our religious heritage, and our artistic achievements. Builders, organists, and their constituents must promote the King of Instruments with an evangelistic fervor, "pull out all the stops," and spread the gospel of pipes. We face a challenging new era but we can be confident that with the wisdom and foresight of the entire pipe organ community this majestic instrument will survive and prosper in our time. ■

Notes

1. The following individuals and their firms answered the questionnaire: Kevin Kissinger (Quimby Pipe Organs, Inc.), Tom Rensch (T. R. Rensch & Co.), Jan Rowland, Barbara Owen, Fritz Noack (The Noack Organ Co.), David Beyer (J.F. Nordlie Co.), Lynn Dobson (Dobson Pipe Organ Builders Ltd.), Roy Redman (Redman Organ Co.), Robert Reich (Andover Organ Co.), George Bozeman (Bozeman Organ Co.), Charles McManis, John Tyrrell, Jack Sievert (Schantz Organ Co.), Allyn Hoverland (Berghaus Organ Co.), John Boody (Taylor & Boody), Franklin Mitchell (Reuter Organ Co.), Jack Bethards (Schoenstein & Co.), Richard Parsons (Parsons Pipe Organ Builders), Pete Sieker (Abbott & Sieker), Ray Brunner (R. J. Brunner & Co.), Floyd Higgins (Austin Organs, Inc.), Richard Bond (Bond Pipe Organs), Tom Wood (Goulding & Wood), Bob Schopp (A. R. Schopp's Sons), and Martin Ott (Martin Ott Pipe Organ Co.).

My heartfelt gratitude for their enthusiastic participation which made possible this article. I also thank Fritz Noack, Jack Sievert, Franklin Mitchell, Alan Laufman, Jan Rowland, and Tom Wood for helpful comments on drafts of the article.

2. Remarks to the author by Professor James Bennett, California State University Northridge, October, 1993.

3. AGO National Convention, Atlanta, Georgia, July, 1966.

4. Wojnilower, Albert M. "Heresies Acquired In Forty years As An Economics Practitioner," *NABE News*, No. 97, January, 1993, p.8

5. "Jobs, Competition, Wage Pressures May Erode Labor Gains Worldwide," *Journal of Commerce*, 23 March, 1993, p. B1

6. Kuttner, Robert "Training Programs Alone Can't Produce \$20-An-Hour Workers," *Business Week*, 8 March, 1993, p.16

7. Kuttner, Robert "The Slump That Broke The Public's Back," *Business Week*, 17, February, 1992, p. 24.

8. "Jobs-Jobs," *Business Week*, 22 February 1993, p. 68

9. John L. Ronsvalle and Sylvia Ronsvalle, *The State of Church Giving through 1990*, Champaign, Illinois: empty tomb inc., 1992

10. "Churchgoers Are Putting Smaller Portion Of Their Incomes Into Collection Plates," *The Wall Street Journal*, 31 July 1992, pp. B1, B4

11. Kuttner, Robert, "Health Care Has A Bad Case of 'Cost Disease,'" *Business Week*, 15 November, 1993, p.18

12. Duffy, Robert W. "Encore, Encore," *St. Louis Post-Dispatch*, 31 October 1993, p. C-1

13. Bennett, William J. "Commuter Massacre, Our Warning," *The Wall Street Journal*, 10 December, 1993, p. A14

New Organs



Harrison & Harrison, Ltd., Durham, England, has built a new organ for Emmanuel Episcopal Church, Chestertown, MD. The two-manual, mechanical-action instrument consists of 23 stops, 29 ranks, 1530 pipes. Emmanuel Church, founded in the early 18th century, is the location of the convention that proposed and adopted the name Protestant Episcopal Church. The present church, the third structure to stand on the site, was begun in 1768 and completed in 1772. The earliest records of a pipe organ in the church date from 1785. Two short-lived electronic instruments preceded the new organ.

The organ is the work of over forty personnel at the Harrison workshop, including Mark Venning, managing director of the firm; Peter Hopps, head voicer; and Alan Haworth, designer. The casework is of polished mahogany with richly carved pipeshades and front pipes of spotted metal. The wind system uses double-rise reservoirs; the drawstop action is electric, with an eight-memory piston system.

Before it was shipped to America the organ was heard in concert in the works at Durham, in two programs given by Mr. Venning and Garry E. Clarke, Emmanuel's organist and choirmaster, and by James Lancelot, organist and director of the choristers at Durham

Cathedral. In Chestertown, the dedicatory recital was played by Christopher Young, chair of the organ department at Indiana University. A series of further events includes concerts by Douglas Major, William Osborne, Henry Lowe, Clive Harries, and Mr. Clarke, as well as a concert by the Durham Cathedral Choir.

GREAT

8' Open Diapason
8' Stopped Diapason
4' Principal
4' Chimney Flute
2' Gemshorn
II Sesquialtera
IV Mixture
8' Cremona
8' Trumpet

SWELL

8' Gedackt
8' Salicional
8' Céleste
4' Spitzflute
2' Fifteenth
1 1/2' Quint
III Mixture
16' Fagotto
8' Cornopean

PEDAL

16' Bourdon
8' Principal
8' Bass Flute
4' Fifteenth
16' Trombone

Organ Leathers

Chrome-Tanned & Certified
Leathers for Organbuilders,
From Organbuilders

Columbia Organ Leathers

915 Lancaster Avenue
Columbia, PA 17512
FAX 717/684-4428

1-800-423-7003
717/684-2108
(outside continental U.S.)



The Andover Organ Company, Methuen, MA, has completed the rebuilding and enlarging of the E. & G.G. Hook organ in Pilgrim Congregational Church, Sherborn, MA. The Hook organ was installed behind a case designed and built by the church's carpenter, Elbridge Boyden. The case was put together with nails rather than the traditional screws used by the Hook brothers. The design also reflects the facade of the church building. The organ remained without change until 1957 when Pilgrim Church combined with The First Parish Church. To increase space in the front of the building, the organ console was literally sawed off. When the combined churches separated in 1961, the Andover Company reattached the console temporarily (which became permanent). In 1967, some tonal changes were made. The Great Dulciana was moved to the Swell as a 4' Principal and the Swell 4' Harmonic Flute was moved to 2' pitch. The Swell Viola was placed in the Dulciana spot on the Great.

In the current rebuild, the original short compass Swell was enlarged to 56 notes, and two additional stops were added. The Flute Harmonique was returned to 4' pitch. A III Mixture in the Hook style was put into the Dulciana spot and the original Viola and Dulciana were used as basis for 2²/₃' Nazard and the 1³/₅' Tierce in the Swell. A new 2' Flautino was also installed in the Swell. Basses were added for all Swell stops except for the Open Diapason which shares a bass with the Stopped Diapason. The Pedal originally had only a 16' Double Open Diapason of 13 pipes. The remainder of the 25-note pedalboard is borrowed from the Great. In rebuilding a 30-note flat pedalboard was added and a 16' Bourdon was added by enlarging the chamber. The 16' Double Open Diapason remains with only 13 pipes.

The case pipes were restored with the original stenciling and colors. They had been painted at least twice during their 128-year history. The center section of the case was raised and changed to a semi-circle to match the side arches. The cove of the ceiling above the molding was opened up to allow the sound of the Swell to get out. The original Hook voicing was retained and the additional stops were voiced in the Hook manner. The work was under the direction of Robert C. Newton, Director of Old Organs, of the Andover firm. The rededication concert was played by David Tiedman, organist of the church.

- GREAT**
- 8' Open Diapason (56 pipes)
 - 8' Melodia (44 pipes)
 - 8' Bell Gamba (44 pipes)
 - 8' St'd. Diapason Bass (12 pipes)
 - 4' Octave (56 pipes)
 - 2²/₃' Twelfth (56 pipes)
 - 2' Fifteenth (56 pipes)
 - III Mixture (168 pipes)
- SWELL**
- 8' Open Diapason (44 pipes)
 - 8' St'd. Diapason (44 pipes)
 - 8' Unison Bass (12 pipes)
 - 4' Flute Harmonique (56 pipes)
 - 2²/₃' Nazard (56 pipes)
 - 2' Flautino (56 pipes)
 - 1³/₅' Tierce (56 pipes)
 - 8' Trumpet (56 pipes)
 - Tremulant

- PEDAL**
- 16' Double Open Diapason (13 pipes)
 - 16' Bourdon (30 pipes)



Cover
Redman Organ Company, Ft. Worth, TX, has built a new organ, opus 60, for Laurel Heights United Methodist Church, San Antonio, TX: 61 ranks, 49 stops, 3303 pipes, mechanical key and expression action (Antiphonal electric), solid state combination action with 32-channel memory, detached AGO standard 4-manual console, case of stained white oak. The new organ incorporates much of the pipework from the church's 1954 Aeolian-Skinner organ of 37 ranks. The instrument was part of a sanctuary renovation project which included enlarging the choir, a free-standing altar, improved lighting, and removal of much of the carpeting.

- GREAT**
- 16' Praestant
 - 8' Principal
 - 8' Holzgedackt°
 - 4' Octave°
 - 4' Rohrgedackt°
 - 2²/₃' Quinte°
 - 2' Octave°
 - 1³/₅' Terz
 - 1¹/₃' Mixture IV
 - 8' Trompete
 - 8' Trompeta Major (from Antiphonal, prep)
 - Cymbelstern
 - Tremulant

- SWELL (enclosed)**
- 8' Rohrflöte°
 - 8' Viola°
 - 8' Viola Celeste°
 - 4' Principal
 - 4' Waldflöte°
 - 2' Siffelöte°
 - 2' Mixture IV
 - 16' Fagott°
 - 8' Oboe°
 - 4' Clairon°
 - Tremulant

- ANTIPHONAL (enclosed)**
- 8' Voix Celeste°
 - 8' Suavial°
 - 8' Gedeckt°
 - 4' Principal
 - 1¹/₃' Mixture III
 - 16' Trompeta Major (prep)
 - 8' Trompeta Major (prep)
 - 4' Trompeta Major (prep)
 - Chimes
 - Tremulant

- CHOIR (enclosed)**
- 8' Gedackt°
 - 8' Flauto Dolce°
 - 8' Voix Celeste°
 - 4' Principal°
 - 4' Nachthorn°
 - 2²/₃' Nazard°
 - 2' Blockflöte°
 - 1³/₅' Terz°
 - 1' Scharff IV
 - 8' Cromorne
 - Tremulant

- PEDAL**
- 16' Holzprincipal°
 - 16' Subbass
 - 16' Lieblich Gedeckt
 - 10²/₃' Nasat
 - 8' Principal°
 - 8' Gedackt
 - 4' Choralbass°
 - 2²/₃' Mixture IV
 - 16' Posame
 - 8' Trompete
 - 4' Dulzian

° denotes Aeolian-Skinner pipework, revoiced, some rescaled

THE DIAPASON

An International Monthly
Devoted to the Organ,
Harpsichord and
Church Music

Official Journal
International Society for Organ History and Preservation

- Feature articles by noted contributors
- Reviews of organ, choral and handbell music, books and recordings
- Stoplists and photos of organ installations
- Monthly calendar of events
- Extensive classified advertising section

THE DIAPASON

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

Name NEW SUBSCRIBER
 RENEWAL
 Street **ENCLOSED IS**
 \$36.00 — 3 years
 \$27.00 — 2 years
 \$18.00 — 1 year
 City Foreign subscriptions:
 \$60.00 — 3 years
 \$43.00 — 2 years
 \$28.00 — 2 year
 State Zip

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

FREE

Pipe Organ Planning & Fund Raising Guide

offered by APOBA, the organization dedicated to expanding and perfecting the art of American pipe organ building. Includes:

- Planning requirements & specifications
- Qualifying & selecting builders
- Educating the congregation
 - Organizing your fund raising committee
- Establishing realistic goals and time tables
- Raising the funds you need.

For your free copy, contact:

Associated Pipe Organ
Builders of America
• P.O. Box 155 •
Chicago Ridge, IL 60415

1-800-473-5270



Gabriel Kney, London, Ontario, has installed a 2-manual and pedal mechanical organ, of thirteen stops, in the new chapel of Augustana University College (formerly Camrose Lutheran College) in Camrose, Alberta. The instrument is used for the liturgy and as a teaching instrument, and placed to the right of the altar, speaking diagonally into the nave. Excellent acoustics allowed the instrument to be voiced on low wind pressures by the open toe technique. Architectural proportions and carefully chosen surfaces of walls and floor (brick and ceramic tile) created a worship space in which the organ can speak freely throughout the room, to the benefit of the music of the liturgy and congregational participation. Windpressures: Manual I, 41 mm; Manual II, 36 mm; Pedal, 76 mm. Equal temperament. Manual keys of ebony, sharps of rosewood. Compass 56/32 AGO.

MANUAL I
 8' Gedeckt
 4' Praestant
 2' Blockflöte
 1 1/2' Quintflöte
 1 1/2' Mixture III

MANUAL II
 8' Quintadena
 4' Offenflöte
 1 3/4' Terzflöte
 1' Prinzipal
 8' Holzregal
 Tremulant

PEDAL
 16' Subbass
 8' Gedecktbass
 8' Trompete



Marceau & Associates, Portland, OR, has completed its opus 1 for St. Michael & All Angels Episcopal Church, Issaquah, WA. Completed in 1991, the organ began as a house organ project by the builder, and later purchased by the church; 2 manuals and pedal, electric key and stop action, 8 stops, 10 ranks, 618 pipes. A new solid-state switching system was provided by Peterson Electro-Musical Products. New pipework was supplied by August Laukhuff of Germany; there is one rank of recycled pipes (Holzgedeckt), modified to fit into the new tonal design. A single schwimmer style reservoir provides wind to the whole organ; concussion bellows provide wind stability but also allow a certain amount of flex. Windchests are made of Philippine mahogany, the case is red oak, and the console is of red oak and black walnut. The facade consists of the 4' Principal (polished copper and tin) and the 4' Koppelflöte (polished copper). The dedicatory recital was played by Martin Olson and James van Horn. The following persons from the Marceau shop worked on the project: René Marceau, Mary Marceau, Mark Dahlberg, William Schuster, Mark Fryer, Karl Blume, and Kate Kobylarz.

POSITIV
 8' Koppelflöte
 4' Principal
 4' Holzgedeckt
 2' Octave
 2' Koppelflöte
 1 1/2' Larigot
 1' Siffelöte
 8' Dulzian
 Tremulant

PEDAL
 16' Holzgedeckt
 8' Principal
 8' Holzgedeckt
 4' Choralbass
 4' Koppelflöte
 2' Mixture II
 8' Dulzian
 4' Dulzian

ANALYSIS
 16' Holzgedeckt 73 pipes
 8' Principal 61 pipes
 4' Octave 61 pipes
 4' Koppelflöte 73 pipes
 2 1/2' Nasard, TC 61 pipes
 1 1/2' Tierce, TC 49 pipes
 1' Mixture III 183 pipes
 8' Dulzian 61 pipes

GREAT
 8' Principal
 8' Holzgedeckt
 4' Octave
 4' Koppelflöte
 2 1/2' Nasard
 2' Super Octave
 1 3/4' Tierce
 1' Mixture III
 8' Dulzian



A Free Copy of THE DIAPASON

Send a free sample issue of THE DIAPASON to a friend, colleague or student by filling in the form below. If you know someone who would enjoy the news, reviews and feature articles published each month in THE DIAPASON, take a moment to request a free issue.

Mail to The Diapason, Attention: Editor, 380 E. Northwest Hwy., Des Plaines, IL 60016. Or FAX to: 708/390-0408.

Name _____

Street _____

City _____ State _____ Zip Code _____

Journal of American Organbuilding

This technical journal for organbuilding professionals is also a valuable resource for consultants and musicians involved in pipe organ projects.

Please enter my subscription to the *Journal of American Organbuilding*. Enclosed is a check payable to AIO for \$12 (1 year, 4 issues) \$32 (3 years, 12 issues)

name _____

mailing address _____

city _____ state _____ zip _____

Return this form and payment to:
American Institute of Organbuilders
 P.O. Box 130982, Houston TX 77219

Scott R. Riedel
 CONSULTANT IN ECCLESIASTICAL
 ACOUSTICS, MUSIC & ARCHITECTURE

11040 West Bluemound Road, Watwaukee, Wisconsin 53226
 (414) 771-8966

fine leather shoes for organists
Organmaster Shoes

Fast UPS Delivery
 WOMEN'S, 3 Colors, Sizes 4-11, \$41 ppd.
 MEN'S, Black, Sizes 6-12, \$48 ppd.
 Sizes 12 1/2-13, \$52 ppd., Sizes 14-16, \$69 ppd.

CALL OR WRITE (203)-453-1973
 282 Stepstone Hill, Guilford, CT 06437

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

16 JULY
Iain Quinn; Wanamaker Organ, Philadelphia, PA (also July 18)
John Gouwens, carillon; Culver Academy, Culver, IN 4 pm

17 JULY
Ty Woodward; 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
Lorenz Maycher; St Stephen's Episcopal, Richmond, VA 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
Barbara Lottridge; Fair Street Reformed, Kingston, NY 12:15 pm
Calgary International Organ Festival preliminary competition; Cleveland Museum, Cleveland, OH 9 am (also July 22, 23)

23 JULY
Gideon Bodden, carillon; Culver Academy, Culver, IN 4 pm
Ars Musica Chicago Palestrina-Lasso Workshop; North Lakeside Cultural Center, Chicago, IL (through July 31)

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
Sue Quinn; Fair Street Reformed, Kingston, NY 12:15 pm

30 JULY
John Gouwens, carillon; Culver Academy, Culver, IN 4 pm

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

1 AUGUST
Tom Dressler; Auditorium, Round Lake, NY 12:15 pm

2 AUGUST
Wilma Jensen; City Hall, Portland, ME 7:30 pm

Ray Cornils; First Parish Church, Brunswick, ME 12:10 pm

David Lester; Auditorium, Round Lake, NY 7:30 pm

Donald Sutherland & Phyllis Bryn-Julson, piano and soprano; The Carey Mansion, Salve Regina Univ, Newport, RI 7:30 pm

3 AUGUST
Craig Phillips; Mem Music Hall, Methuen, MA 8 pm

Donald Sutherland; St Joseph's Church, Newport, RI 7:30 pm

4 AUGUST
Richard Shattuck; Church of the Pilgrimage, Plymouth, MA noon

James Lorenz; Fair Street Reformed, Kingston, NY 12:15 pm

Todd Wilson; Chautauqua Institution, Chautauqua, NY 5 pm

5 AUGUST
Susan Armstrong; Unitarian Church, Newburyport, MA 12:15 pm

7 AUGUST
Michael Stairs; Auditorium, Round Lake, NY 8 pm

Dianne Maynard; National Shrine, Washington, DC 6 pm

8 AUGUST
Michael Stairs; Auditorium, Round Lake, NY 12:15, 1 pm

Todd Wilson, workshops; United Methodist Church, Worthington, OH 11 am, 2, 3:30 pm

9 AUGUST
Berj Zamkochian; City Hall, Portland, ME 7:30 pm

Susan Armstrong; First Parish Church, New Brunswick, ME 12:10 pm

John Weaver; Chapel of the Holy Paraclete, Orleans, MA 8 pm
Master Schola; Community of Jesus, Orleans, MA (through August 15)

Conference on Church Music & Liturgy; All SS School, Vicksburg, MS (through August 14)

10 AUGUST
Adrienne Pavur; Mem Music Hall, Methuen, MA 8 pm

11 AUGUST
Kristy Kerins; Church of the Pilgrimage, Plymouth, MA noon

Jean Hattersley; Fair Street Reformed, Kingston, NY 12:15 pm

14 AUGUST
Richard Schneider; National Shrine, Washington, DC 6 pm

16 AUGUST
Kevin Davis; City Hall, Portland, ME 7:30 pm

Kim Heindel, harpsichord; Central Moravian, Bethlehem, PA 5 pm

17 AUGUST
Brian Jones; Mem Music Hall, Methuen, MA 8 pm

18 AUGUST
Richard Hill; Church of the Pilgrimage, Plymouth, MA noon

Robert Palmatier; Fair Street Reformed, Kingston, NY 12:15 pm

21 AUGUST
Dan Miller; Mem Music Hall, Methuen, MA 3 pm

Karl Moyer; Auditorium, Round Lake, NY 8 pm

Susan Armstrong; Mary Keane Chapel, Lower Shaker Village, Mascoma, NH 4:30 pm

Stephen Schnurr; National Shrine, Washington, DC 6 pm

22 AUGUST
Karl Moyer; Auditorium, Round Lake, NY 12:15, 1 pm

23 AUGUST
Thomas Hazleton; City Hall, Portland, ME 7:30 pm

24 AUGUST
Thierry Mechler; Mem Music Hall, Methuen, MA 8 pm

Susan Armstrong; Mechanics Hall, Worcester, MA noon

25 AUGUST
Pat Shopland; Church of the Pilgrimage, Plymouth, MA noon

Howard Houghtaling; Fair Street Reformed, Kingston, NY 12:15 pm

PATRICK ALLEN

ST. JOHN'S CATHEDRAL
WILMINGTON, DE

WILLIAM AYLESWORTH

D. M.

Evanston, Illinois

WALLACE M. COURSEN JR.

F.A.G.O.

Holy Trinity Episcopal Church
West Orange, NJ 07052

STEVEN EGLER

Central Michigan University
First Presbyterian Church
Mt. Pleasant, Michigan 48858

SOLO Shelly-Egler
RECITALS Flute and Organ Duo

ELLEN KURTZ

FUNK

M.Mus. A.A.G.O.
Concord, California

CHRISTOPHER GARVEN

Organist/Conservatory Director
Ormond Beach First Baptist, FLA
recitals, call: (904)672-1822

Robert Glasgow

School of Music
University of Michigan
Ann Arbor

BRUCE GUSTAFSON

Franklin and Marshall College
Lancaster, Pennsylvania

robert anderson

SMD FAGO
Southern Methodist University
Dallas, Texas 75275

ROBERT CLARK

School of Music
ARIZONA STATE UNIVERSITY
TEMPE, ARIZONA 85281

GEORGE W. DECKER

St. Paul's Cathedral
Syracuse, NY 13202

JOHN FENSTERMAKER

GRACE CATHEDRAL
SAN FRANCISCO

MICHAEL GAILIT

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

John M. Gearhart III

B.A., M.Mus.
St. John the Divine (Episcopal)
2450 River Oaks Blvd.
Houston, TX 77019

Antone Godding

School of Music
Bishop W. Angie Smith Chapel
Oklahoma City University

Instruction - Talks - Consulting

CARILLON

Margo Halsted
University of Michigan School of Music
Ann Arbor, MI 48109

Gruenstein Award Sponsor

CHICAGO CLUB OF WOMEN ORGANISTS

Dolores B. Soderberg, President

Founded 1928

A two-inch Professional Card

in THE DIAPASON

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

DAVID BURTON BROWN

Organ Recitals



Contact:
Aurand Management
19651 Hickory Leaf
Southfield, MI 48076
(313) 424-9217

WILL HEADLEE

1650 James Street
Syracuse, NY 13203-2816
(315) 471-8451

Harry H. Huber

D. Mus.
Kansas Wesleyan University, Emeritus
University Methodist Church
SALINA, KANSAS

MICHELE JOHNS

A.Mus.D
Organ — Harpsichord
The University of Michigan
School of Music

KIM R. KASLING

D.M.A.
St. John's University
Collegeville, MN 56321

GALE KRAMER

DMA
Wayne State University
Metropolitan Methodist Church
Detroit 48202

David Lowry
School of Visual and
Performing Arts
Winthrop University
Rock Hill, SC 29733

DAVID McCAIN
ORLANDO

WILLIAM H. MURRAY

Mus. M.F.A.G.O.
St. John's Episcopal Church
215 North Sixth Street
Fort Smith, Arkansas 72701

A two-inch Professional Card
in

THE DIAPASON

Please write for rates
380 E. Northwest Highway
Des Plaines, IL 60016-2282 Fax 708/390-0408
708/298-6622

MARILYN MASON
CHAIRMAN, DEPARTMENT OF ORGAN
UNIVERSITY OF MICHIGAN
ANN ARBOR

"... Ginastera's ... was by all odds the most exciting ... and Marilyn Mason played it
with awesome technique and a thrilling command of its daring writing."
The American Organist, 1980

SYLVIE POIRIER
PHILIP CROZIER

ORGAN DUO

4702 Queen Mary Road, Apt 10
Montreal, H3W 1W8, P. Quebec
Canada
(514) 739-8696

VICTOR HILL

Harpsichord and Organ
Williams College
St. John's Episcopal Church
Williamstown, Mass. 01267

Your Professional Card
could appear in this space

Call 708/298-6622
Fax 708/390-0408

Brian Jones

TRINITY CHURCH
BOSTON

JAMES KIBBIE

D.M.A.
The University of Michigan
School of Music
Ann Arbor, MI 48109

Richard Litterst

M.S.M.
First Presbyterian Church
Freeport, Illinois

BETTY LOUISE LUMBY

DSM • FAGO
UNIVERSITY OF MONTEVALLO
MONTEVALLO, ALA. 35115



Sue Mitchell-Wallace
A.S.C.A.P.
FELLOW, AMERICAN GUILD OF ORGANISTS

345 SADDLE LAKE DRIVE
ROSWELL-ATLANTA, GEORGIA 30076
(404) 594-0949

LEON NELSON

THE MOODY CHURCH
CHICAGO, IL 60614
FIRST PRESBYTERIAN CHURCH
DEERFIELD, IL 60015

DAVID
GOODING

St. Peter's Episcopal Church

18001 Detroit Avenue
Lakewood, OH 44107

28 AUGUST
Keith Thompson; National Shrine, Wash-
ington, DC 6 pm
Christopher Young; The David Residence,
Evanston, IL 8 pm

30 AUGUST
Frederick Hohman; City Hall, Portland, ME
7:30 pm
David Lester; Auditorium, Round Lake, NY
7:30 pm

31 AUGUST
Frederick Hohman; Mem Music Hall,
Methuen, MA 8 pm
Karel Paukert, with cello; Cleveland Museum,
Cleveland, OH 5:30 pm

UNITED STATES
West of the Mississippi

17 JULY
Siegfried Drinkmann; St Mary's Cathedral,
San Francisco, CA 3:30 pm
Gillian Weir; Cathedral of the Madeleine, Salt
Lake City, UT 8 pm

19 JULY
Karen Hanson Sande; Christ United
Methodist, Rochester, MN 12:20 pm
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
Fellowship of United Methodists Regional
Convention; Christ United Methodist, Rochester,
MN (through July 29)
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

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

31 JULY
Douglas Bush; Cathedral of the Madeleine,
Salt Lake City, UT 8 pm
Lyle Settle; St Mary's Cathedral, San Francis-
co, CA 3:30 pm

2 AUGUST
Hans Uwe Hielscher; Christ United
Methodist, Rochester, MN 12:20 pm

3 AUGUST
Nora Christiansen; First United Methodist,
Sioux Falls, SD 12:15 pm

5 AUGUST
International Choral Symposium; University of
Missouri-Kansas City, MO (through August 11)
Jan Pieter Van Driel; Crystal Cathedral, Gar-
den Grove, CA 8:15 pm

9 AUGUST
Mark Ring; Christ United Methodist,
Rochester, MN 12:20 pm

10 AUGUST
Jack Mohlenhoff; First United Methodist,
Sioux Falls, SD 12:15 pm

14 AUGUST
Eccles Organ Festival; Cathedral of the
Madeleine, Salt Lake City, UT 8 pm

16 AUGUST
Krista Bergman; Christ United Methodist,
Rochester, MN 12:20 pm

21 AUGUST
Christoph Lorenz; Grace Cathedral, San
Francisco, CA 5 pm

23 AUGUST
Dan Alwin; Christ United Methodist,
Rochester, MN 12:20 pm

28 AUGUST
Carole Terry; Cathedral of the Madeleine,
Salt Lake City, UT 8 pm
Abendmusik; Trinity Episcopal, Santa Bar-
bara, CA 3:30 pm

30 AUGUST
Ruth Saggau Benning; Christ United
Methodist, Rochester, MN 12:20 pm

INTERNATIONAL

16 JULY
David Burton Brown; Kaiser Wilhelm
Gedächtnis-Kirche, Berlin, Germany 6 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. Giacomina
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; Chartes Cathedral,
France

2 AUGUST
Sylvain Huneault; St James United Church,
Montréal, Québec 12:30 pm

3 AUGUST
Sylvie Poirier & Philip Crozier; Wilton Parish
Church, England

7 AUGUST
Louis Robilliard; Chartres Cathedral, France
Sylvie Poirier & Philip Crozier; Westminster
Abbey, England

9 AUGUST
Massimo Nasetti; St James United Church,
Montréal, Québec 12:30 pm

11 AUGUST
Richard Hobson, with ensemble; Grosvenor
Chapel, London, England 8 pm

14 AUGUST
Michel Chapuis; Chartres Cathedral, France

15 AUGUST
Patrick Delabre; Chartres Cathedral, France
Mariyn Keiser; St George's Anglican, Guelph,
Ontario 8 pm

16 AUGUST
Marilyn Keiser, workshop; Blessed Sacra-
ment RC, Guelph, Ontario 9:30 am

19 JULY
Therese Laflamme; St James United, Church
Montréal, Québec 12:30 pm

21 AUGUST
Jean Guillou; Chartres Cathedral, France

BRENDA LYNNE LEACH
Doctor of Musical Arts
Premier Prix de Virtuosité

Harvard
University
Adjunct
Faculty



Clark
University
Adjunct
Faculty

Director of Music & Creative Arts
Church of the Covenant
67 Newbury Street
Boston, MA 02116
H 617/723-5087 W 617/266-7480

Don Moore

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

26 JULY
Jean Ladouceur; St James United Church,
 Montréal, Québec 12:30 pm

27 JULY
Sylvie Poirier & Phillip Crozier; Johannes
 Kirche, Kiel, Germany 7:30 pm

28 AUGUST
Michel Bouvard; Chartres Cathedral, France

29 AUGUST
Ian Wells; Liverpool Cathedral, England

30 AUGUST
Adelma Gomez; St James United Church,
 Montréal, Québec 12:30 pm

31 JULY
Sylvie Poirier & Phillip Crozier; St Martin,
 Kircheim, Germany

Organ Recitals

MARIE-CLAIRE ALAIN, Christ United
 Methodist Church, Greensboro, NC, March
 2: *Pange Lingua*, de Grigny; *Noël: Ou s'en
 vont ces gais bergers*, Balbastre; *Pièce
 d'Orgue*, S. 572, *Allein Gott* (three settings),
Prelude and Fugue in a, S. 543, Bach; *Scher-
 zo*, *Premier Fantaisie*, *Deuxième Fantaisie*,
Choral Dorien, *Choral Phrygien*, *Litanies*,
 Alain.

WILLIAM ALBRIGHT, Bethany College,
 Lindsborg, KS, February 4: *Two Songs from
 Nandom*, Bermel; *Chants d'oiseaux* (*Livre
 d'Orgue*), Messiaen; *Dream*, Cage; *Four Fan-
 cies for Harpsichord*, *Etudes for a small organ*,
Jig for the Feet, *Nocturne*, *Finale-The Offering*
 (*Organbook III*), Albright; "Ragtime and all
 that jazz," selected works for piano and organ
 by Joplin, Blake, Johnson, Waller, Lamb, Con-
 frey, Lewis.

BYRON L. BLACKMORE, with Stephen
 J. Rosolack, reader, Christ Church Episcopal
 Cathedral, Eau Claire, WI, March 20: *The
 Fourteen Stations of the Cross*, Dupré (with
 poetry by Paul Claudel).

CLAIRE BUSHONG, First United
 Methodist Church, Tahlequah, OK: *Nun
 komm, der Heiden Heiland*, S. 659, 660, 661,
Herr Jesu Christ, dich zu uns wend, S. 655,
Prelude and Fugue in C, S. 547, Bach; *Vari-
 ations on "Herzlich lieb hab ich dich, O Herr"*,
 Sweelinck; *Partita on "Nun komm, der Heiden
 Heiland"*, Distler.

DAVID CHALMERS, St. Thomas
 Church, New York, NY, February 20: *Allegro
 maestoso* (*Symphony III*), Vierne; *Deuxième*

Fantaisie, Alain; *Choral No. 2 in b*, Franck;
Final (*Symphony VII*), Widor.

ELIZABETH & RAYMOND CHENAULT,
 Union University, February 8: *Variations on a
 Easter Theme*, Rutter; *Sarabande with Vari-
 ations*, Arnatt; *Allegro*, Moore; *A Fancy for
 Two to Play*, Hancock; *Canticle*, Susa; *The
 Juggler*, Roberts; *Evensong*, *Ragtime*, Calla-
 han; *The Stars and Stripes Forever*, Sousa, arr.
 Chenault.

DAVID CHRISTIANSEN, Park Ridge
 Community Church, Park Ridge, IL, March
 16: *Fanfare*, Mathias; *Melodia*, *Toccata*, op.
 59, Reger; *O Mensch bewein*, S. 622, Bach;
Litanies, Alain; *A Triptych of Fugues*, Near;
Allegro (*Symphony II*), Vierne.

JO DEEN BLAINE DAVIS, First Presby-
 terian Church, Stamford, CT, March 13: *Ron-
 deau*, Mouret; *Variations on "Est-ce Mars?"*,
 Sweelinck; *Prelude and Fugue in C*, Böhm;
Variations on "America", Ives; *Fantaisie in A*,
 Franck; *Prelude and Fugue in B*, Dupré.

JOHN EGGERT, Concordia College, St.
 Paul, MN, March 20: *Prelude and Fugue in e*,
 Bruhns; *Dialogue sur les grands jeux*, Tierce
en taille, *Plein jeu*, Couperin; *Fantasy in G*,
O Mensch bewein, *Toccata and Fugue in d*,
 Bach; *Choral in b*, Franck; *Deuxième Fan-
 taisie*, *Ballade en mode Phrygien*, *Litanies*,
 Alain.

MARY FENWICK, Cadet Chapel, U.S.
 Military Academy, West Point, NY, March 27:
Entrée (*Sonata 7*), Guilman; *Canon in A-flat*,
Sketch in D-flat, Schumann; *Giga*, Bossi; *Pre-
 lude and Fugue in b*, S. 544, Bach; *Allegro
 vivace* (*Symphony V*), Widor; *Partita on "At
 the river"*, Spong; *Romance sans paroles*, Bon-
 net; *Variations sur un Noël*, Dupré.

RHONDA S. FURR, South Main Baptist
 Church, Houston, TX, March 21: *Fantasia et
 Fuga g-moll*, S. 542, Bach; *Courante met vari-
 aties*, Cornet; *Nachspiel d-moll*, Bruckner;
Prelude et Fugue sur le nom d'Alain, Duruflé;
Ceremonial March, Gebuhr; *Three Variations
 on a Patriotic Air*, Wehr; *Rejoice*, Furr.

SUSAN GOODSON, Algoma Boulevard
 United Methodist Church, Oshkosh, WI,
 March 16: *O world I now must leave thee*,
Blessed ye who live in faith unswerving,
 Brahms; *Sarabande on "Land of rest"*, Near;
When Jesus on the cross was bound, Scheidt;
O sacred head once wounded, Kuhnau; "It is fin-
 ished" (*Seven Last Words of Christ*), Tourne-
 mire; *Death and Resurrection*, Langlais.

DAVID HURD, Church of the Ascension,
 Knoxville, TN, March 18: *Fantasia in c*, S.
 562, *Pastorale in F*, S. 590, *Passacaglia in c*, S.
 582, Bach; *Arioso and Finale*, Hurd; *Second
 Symphony*, Vierne.

DUDLEY OAKES

D.M.A.

Thiel College
 75 College Avenue
 Music Department
 Greenville, PA 16125

RICHARD M. PEEK

Sac. Mus. Doc.

Covenant Presbyterian Church
 1000 E. Morehead Charlotte, N. C.

James Gillis Saenger
 Washington ★ DC
 Cathedral CarillonneurSM

Dennis Schmidt

DMA

Executive Director
 The Bach Festival
 of Philadelphia

Robert Shepfer

Organist - Choirmaster
 SECOND PRESBYTERIAN CHURCH

Indianapolis, Indiana 46260

Recitals

BEAL THOMAS

Church of the Ascension
 and St. Agnes
 Washington, DC

SALLY SLADE WARNER, AAGO, ChM
 Carillonneur

St. Stephen's Church, Cohasset, MA
 Phillips Academy, Andover, MA

Recitals

A two-inch Professional Card in THE DIAPASON

Please write for rates
 380 Northwest Highway
 Des Plaines, IL 60016

TODD WILSON

F.A.G.O., ChM.

The Church of the Covenant
 11205 Euclid Avenue
 Cleveland, Ohio 44106

Head of the Organ Dept., Cleveland Institute of Music
 Organ Faculty, Baldwin-Wallace College, Berea, Ohio

KATHARINE PARDEE

HENDRICKS CHAPEL
 SYRACUSE UNIVERSITY

DOUGLAS REED

UNIVERSITY OF EVANSVILLE
 EVANSVILLE, INDIANA

STEPHEN G. SCHAEFFER

D.M.A.

The Cathedral Church
 of the Advent
 Birmingham, Alabama 35203

LARRY SCHOU

D.M.A.

The University of
 South Dakota
 Music Department
 Vermillion, SD 57069-2390

ROBERT L.

SIMPSON

Christ Church Cathedral
 1117 Texas Avenue
 Houston, Texas 77002

David Wagner

DMA

St. Paul Church
 Grosse Pointe Farms, Michigan 48236
 WQRS-FM Detroit

KARL WATSON

TRINITY LUTHERAN CHURCH
 STATEN ISLAND

DONALD W. WILLIAMS

D.M.A.

Zion Lutheran Church
 Concordia College
 Ann Arbor, MI

RONALD WYATT

Trinity Church
 Galveston

A radio program for the king of instruments

- JULY
- #9427 **Going on Record**... a summer review of some interesting recent releases of organ music.
 - #9428 **Encores from Houston**... Peter Planyavsky, Gerre Hancock, David Higgs, Kevin Jones and McNeil Robinson performed during the 1988 National Convention of the American Guild of Organists.
 - #9429 **Mozart, Mostly**... through arrangements, transcriptions and revised attributions we discover that Wolfgang Amadeus really did reverse the "king of instruments," sometimes in unexpected ways.
 - #9430 **News from New Haven**... concert performances by Christa Rakich, Thomas Murray, Victoria Ressmeyer Sirota and Orchestra New England, featuring works by James Woodman, Robert Sirota, Bruce Simonds and Emma Lou Diemer.



PIPEDREAMS is a weekly radio series produced by Minnesota Public Radio and broadcast over stations of the American Public Radio network. For more information, contact your local public radio station, or call APR at 612-338-5000.

LARRY PALMER

Professor of

Harpsichord and Organ

Meadows School of the Arts

SOUTHERN METHODIST UNIVERSITY

Dallas, Texas

75275

Musical Heritage Society recordings

PRESTON SMITH

ORGANIST-CHOIRMASTER

SAINT PHILIP'S EPISCOPAL CHURCH

142 CHURCH STREET

CHARLESTON, SOUTH CAROLINA 29401

O: (803) 722-7734

H: (803) 577-5342

DAVID SPICER

First Church of Christ
 Wethersfield, Connecticut



House Organist
 The Bushnell Memorial
 Hartford

GORDON YOUNG



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



**A & J Reed &
Pipe Organ Service**
ARCHIE MARCHI & JOE CORNEDEALE
(914) 561-1480
36 CARTER STREET NEWBURGH, NY 12550



**AUSTIN
Organs**
ORGAN ARCHITECTS AND BUILDERS
156 WOODLAND STREET HARTFORD, CT 06105
(203) 522-8293



ORGAN BUILDERS
L. W. BLACKINTON
and associates, inc.
380 FRONT ST.
EL CAJON, CA. 92020

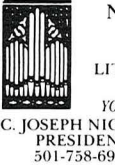


Geddes Pipe Organs
Tuning and Maintenance
*Custom Voicing *Rebuilding *Restorations
*New Instruments
P.O. Box 18343 Austin, Texas 78760
512-385-2710

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




3165 Hill Road
Eagleville, TN 37060
(615) 274-6400
CUSTOM BUILDING
&
RESTORATIONS




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



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



KOPPEJAN
Pipe Organs Inc.
48228 Yale Rd. E., Chilliwack, B.C.
Canada, V2P 6H4
(604) 792-1623



THE NOACK ORGAN CO. INC.
MAIN AND SCHOOL STREETS
GEORGETOWN, MASS. 01833
TELEPHONE: (508) 352-6266

WILLIAM KUHLMAN, English Lutheran Church, La Crosse, WI, February 13: *Sonata III*, Mendelssohn; *Voluntary VIII*, Stanley; *Concerto V in B-flat*, Handel; *Praeludium and Fugue in e*, Hesse, *Impromptu*, Vierne; *Berceuse (Suite Bretonne)*, Dupré; *Sonata No. 1*, "Sollt ich meinem Gott nicht singen?", de Lange.

LOWELL LACEY, First Presbyterian Church, Tallahassee, FL, January 9: *Fugue in g*, Bach; *Andante cantabile (Symphony IV)*, Widor; *Cortège, Rêverie, Divertissement*, Vierne; *Sleepers wake*, Bach; *In dulci júbilo*, Langlais; *Den die Hirten, Vom Himmel hoch, Wie schön leuchtet, Herzliebster Jesu*, Walcha; *O sacred head*, Langlais; *Andante in F*, Sortie in E-flat, Lefebure-Wély; *Chromhorne en taille, Trumpet Dialogue*, Couperin; *Toccata and Fugue in d*, Jesu joy of man's desiring, Bach; *Variations on a Noël*, Dupré.

DANIEL LAMOUREUX, St. Helena's Episcopal Church, Beaufort, SC, March 9: *Festal March*, Kroeger; *Variations on "More Palatino"*, Sweelinck; *Plein jeu*, Fugue, Tierce en taille, Trio, *Montreal Organ Book*; *Prelude and Fugue*, Daveluy; *Fugue in E-flat*, Bach; *Tambourin provençal*, Morançon; *Overture, Bourée, The Peace, The Rejoicing, Minuet I, Minuet II (The Royal Fireworks)*, Handel.

ARDYTH LOHUIS with Robert Murray, violin, Trinity Episcopal Church, Huntington, WV, February 27: *Solo V*, Stanley; *Colonial Dances*, anon.; *Pentecost*, Weinhorst; *Romanze in G*, Svendsen; *Overture*, Rheinberger; *Ballade*, Sowerby; *Tartuffe Suite*, Gibbs; *Souvenir d'Amerique: Yankee Doodle variations burlesques*, Vieuxtemps.

MARSHA HEATHER LONG, St. Ignatius Loyola, New York, NY, March 20: *Sinfonia from Cantata 29*, Bach/Dupré; *Meditation*, Vierne; *Crucifixion, Resurrection (Symphonie-Passion)*, Dupré; *Sonata on the 94th Psalm*, Reubke.

MICHAEL JAMES MOLLOY, St. Thomas Church, New York, NY, February 27: *Litanies, Variations sur en thème de Clément Jannequin, Le Jardin suspendu*, Alain; *Sonata V*, Guilman.

KARL E. MOYER, St. James Church, Lancaster, PA, March 5: *Carillon*, Sowerby; *Fanfare*, Wyton; *Rockingham*, Noble; *Air*, Hancock; *Vexilla regis*, Titcomb; *Canzona on "Liebster Jesu"*, Purvis; *Sonata in E-flat minor*, op. 65, Parker.

RANDY NEIGHBARGER, Ann Street United Methodist Church, Beaufort, NC, February 13: *Voluntary in D*, Boyce; *Andante*, K. 616, Mozart; *Chorale*, Mathias; *Kyrie (Convent Mass)*; performed with chant sung by the men of Ann Street Choirs; *Couperin*; *Adagio (Symphony V)*, Widor; *Pastorale*, S. 590, *Toccata and Fugue in d*, S. 565, Bach.

CARLENE NEIHART, RLDS Church, Orlando Congregation, Winter Park, FL, March 6: *Rondo*, Bull; *Pièce Héroïque*, Franck; *Water Music Suite*, Handel; *Fantaisie*

(*Hommage à Frescobaldi*), Langlais; *Toccata and Fugue in d*, S. 565, Bach; *Eternal ruler of the ceaseless round*, Chadwick, Wainwright; *Fanfare*, Lemmens; *Impromptu*, Vierne; *How great thou art*, Wood; *I love to tell the story*, Ore; *He leadeth me*, Spong; *Toccata (Symphony V)*, Widor.

KAREL PAUKERT, Museum of Art, Cleveland, OH, March 13: *Moto ostinato*, Eben; *Prelude and Fugue No. 3*, Jirak; *Ière Gymnopédie*, Satie; *Sonatine for Pedals Alone*, Persichetti; *Prelude, Fugue et Variation*, Franck; *Fantasia and Fugue in g*, Bach.

DONALD PEARSON, St. John's Cathedral, Denver, CO, March 4: *Concerto in G*, S. 592, *Prelude and Fugue in a*, S. 543, *Prelude in C*, S. 846, *O man bemoan thy grievous sin*, S. 622, *Dear Christians one and all rejoice*, S. 734, *Passacaglia and Fugue in c*, S. 582, *Sinfonia from Cantata 29, Come sweetest death, Now thank we all our God (Cantata 79)*, *Fugue in g*, S. 578, *Fugue in G*, S. 577, *You prince of peace, Jesus Christ*, S. 1102, *O Lamb of God, our Savior*, S. 1095, *With all my heart I love you, O God*, S. 1115, *Toccata and Fugue in d*, S. 565, Bach.

SYLVIE POIRIER & PHILIP CROZIER, Storrs Congregational Church, Storrs, CT, March 11: *Sonata in d*, Merkel; *Prelude and Fugue in C*, Albrechtsberger; *Sinfonietta*, Bedard; *Suite Montréalaise*, Jackson; *A fancy for two to play*, Tomkins; *Toccata Française (sur le nom "H.E.L.M.U.T.")*, Bölting.

SIMON PRESTON, with Calgary Philharmonic, Jack Singer Hall, Calgary, Alberta, March 25: *Concerto in g*, Poulenc; *Variations de Concert*, Bonnet; *Three Irish Dances*, Gardner; *Salamanca*, Bovet; *The Stars and Stripes Forever*, Sousa; *Sonata Eroica*, Jongen; *Symphony No. 1 in d*, Guilman.

IAIN QUINN, Hallgrímskirkju, Reykjavik, Iceland, February 6: *Wild Mossy Mountains, Michael's Strathpey, Ettrick Banks, Weir; The Water of the Spirit, McLeod; Elegie, Meditation, Sonata*, Måsson.

ANDREW RISINGER, St. Michael's Episcopal Church, Cookeville, TN, January 30: *Allegro (Symphony VI)*, Widor; *Allein Gott*, S. 664, *Prelude and Fugue in D*, S. 532, Bach; *Andante in F*, S. 616, Mozart; *Impromptu*, Vierne; *Elegy*, Thalben-Ball; *Prelude and Fugue in B*, Dupré.

LOUIS ROBILLIARD, Museum of Art, Cleveland, OH, January 23: *Redemption*, Franck/Robilliard; *Clair de Lune, Carillon de Westminster*, Vierne; *O Welt, ich muss dich lassen, Herzlich tut mich erfreuen (4 & 9), Herzlich tut mich verlangen*, Brahms; *Canon in A-flat, Esquisse in f*, Schumann; *Orpheus, St. Francis de Paul Walking on the Waves*, Liszt/Robilliard; *Improvisation* on submitted themes.

DANIEL ROTH, Miami Shores Presbyterian Church, Miami, FL, March 1: *Prelude and Fugue in E-flat*, S. 552, Bach; *Chorale (Symphony Romane)*, Intermezzo (*Symphony VI*), Widor; *Prelude and Fugue in e*, Mendelssohn; *Redemption*, Franck/Roth; *Scherzo (Symphony II)*, Vierne; *Le Jardin*

suspendu, Alain; *Final Te Deum*, Roth.

STEPHEN G. SCHAEFFER, Westminster Presbyterian Church, Clinton, SC, February 6: *Everyone Dance*, Hampton; *Cornet Voluntary in G*, Walond; *Adagio in E*, Bridge; *Toccata and Fugue in F*, S. 540, Bach; *Variations on "Sussex Carol"*, Haan; *Prelude on "Slane"*, Willan; *Scherzo in E*, Gigout; *Adagio (Symphony No. 3)*, Finale (*Symphony No. 6*), Vierne.

LARRY SMITH, Fourth Presbyterian Church, Chicago, IL, February 27: *Praeludium, Benedictus, Intermezzo*, Reger; *Fantasia*, op. 101, Saint-Saëns; *Skizzen für den Pedal-Flügel*, op. 58, nos. 1-4, Schumann; *Ecce lignum crucis*, Heiller; *Deuxième Symphonie*, op. 26, Dupré.

PHILIP ALLEN SMITH, St. Mary's Cathedral, San Francisco, CA, February 27: *Prelude and Fugue in b*, *Dies sind die heiligen zehn Gebot; Schmücke dich o liebe Seele*, Bach; *Fanfare*, Wyton; *Variations on "Lobe den Herren"*, Ahrens; *Toccata (Suite No. 1)*, Hampton.

FREDERICK SWANN, Clayton State College, Morrow, GA, April 15: *Grand Chorus in Dialogue*, Gigout; *Jesus, lead the way*, Karg-Elert; *Fantasy and Fugue in g*, S. 542, Bach; *Choral in E*, Franck; *Berceuse-Paraphrase*, Baker; *Introduction, Passacaglia and Fugue*, Willan.


STEPHEN THARP, St. Paul's Community Church, Chicago, IL, November 14: *Prelude and Fugue in d*, *Verset de Procession, Canon in A-flat, Toccata in G*, Dubois; *Pater noster*, Foote; *Fugue in c*, Parker; *Suite Gothique*, Boëllmann; *Andante*, *Adagio non troppo*, *Andante molto (Ten Trios)*, Rheinberger; *Grande March Triomphale in A*, Guilman.

WILLIAM K. TRAFKA, St. Ignatius Loyola, New York, NY, February 20: *Veni creator*, de Grigny; *Variations on "Wondrous Love"*, Barber; *Passacaglia in c*, Bach; *Carillon de Westminster, Feux jollets, Clair de lune, Toccata in B-flat minor*, Vierne.

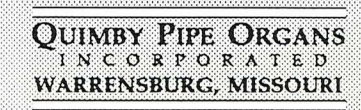
ROBERT TRIPLETT, Cornell College, Mt. Vernon, IA, March 11: *Prelude and Fugue in D*, S. 532, *Allein Gott*, S. 662, 663, 664, *Prelude and Fugue in b*, S. 544, *Toccata, Adagio and Fugue in C*, S. 564, *Pastorale in F*, S. 590, *Prelude and Fugue in e*, S. 548, Bach.

TODD & ANNE WILSON, Asylum Hill Congregational Church, Hartford, CT, February 2: *The Ride of the Valkyries*, Wagner/Dickinson/Lockwood; *Brandenburg Concerto No. 3 in G*, Bach; *Variations on "Langham"*, Neswick; *Variations on a Noël*, Dupré; *Variations on a Theme of Paganini*, T. Wilson; *Vocalise*, Rachmaninoff; *Suite from Carmen*, Bizet.

Send your recital programs to:
Recitals Editor, The Diapason, 380
E. Northwest Hwy., Des Plaines, IL
60016.



PARSONS
PIPE ORGAN BUILDERS
OF CHANDLER, NEW YORK
4820 Bristol Valley Road, 1424-9309



QUIMBY PIPE ORGANS
INCORPORATED
WARRENSBURG, MISSOURI
P. O. Box 434 Warrensburg, MO 64093
816/747-3066




Reisner
...Since 1897
P.O. Box 71 / Hagerstown, MD USA 21741



John-Paul
Buzard Organ Craftsmen, Inc.
112 W. Hill St. ♦ Champaign, IL 61820 ♦ 217.352.1955



ROCHE
Organ Co., Inc.
799 West Water Street
Taunton, Mass 02780
pipe organs




B. RULE & COMPANY
Designing & Building
Tracker Pipe Organs of Singular Merit
P.O. Box 64 • New Market, TN 37820
615-475-9125



Frank J. Sauter & Sons
4232 West 124th Place • Alsip, Illinois 60658
708/388-3355
Repairing • Contractual Servicing • Rebuilding



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



WESLEY
Affordable Classical Organs
Starting at \$ 5,995.00
Dealer Information:
P.O. Box 66498 Chicago IL 60666



HELLMUTH WOLFF
TRACKER ORGANS
1260 rue Tellier
Laval, Québec H7C 2H2

FOR SALE
This space, as low as \$30 per issue on
a 12-insertion contract. Want more
details? Rate card sent on request.
THE DIAPASON
380 Northwest Highway
Des Plaines, IL 60016

CLASSIFIED ADVERTISING

Classified Advertising Rates
will be found below

POSITIONS WANTED

Position Wanted: Highly experienced organ-builder with impressive resume and take-charge attitude desires responsible position with established firm. Salary commensurate with experience is expected. REPLY BOX MY-1, THE DIAPASON.

POSITIONS AVAILABLE

Wicks Pipe Organ Company has a position open for a person to service, tune and install organs. Must be willing to travel and relocate to the Highland, Illinois area. Send resume to 1100 Fifth Street, Highland, IL 62249.

Levsen Organ Company, P.O. Box 542, Buffalo, IA 52728, or 800/397-1242, is seeking sales and service representation for several areas. We offer some unique opportunities to someone with a genuine interest and desire to be connected with fine pipe organ installations.

First Lutheran Church, 615 Grant St., Pittsburgh, PA 15219. Cantor for mid-size, metropolitan, downtown Lutheran parish. Historic congregation with commitment to liturgical, confessional heritage and traditional sacred music. Two Sunday eucharistic liturgies, daily worship (some with music), one adult choir and one children's choir. Three-manual, 44-rank, 1992 Casavant. Warm and hospitable congregation, located in close proximity to major arts organizations and universities. Position available, Fall 1994. Send resume to Robert P. Luley, Search Committee, at the above address.

POSITIONS AVAILABLE

Position open: Director of Music Ministries, a full-time position responsible for developing and administering a comprehensive program of music and arts, and serving as organist/director. Assets of the church include a 34-rank three-manual pipe organ, professional soloist/section leaders, active adult and children's choirs. Compensation negotiable commensurate with education/experience. Send a letter of application, resume, and a short statement of personal philosophy to the Chair of the Director of Music Ministries Search Committee, Bower Hill Community Church, 70 Moffett Street, Pittsburgh, PA 15234. 412/561-4114. Bower Hill Community Church is a congregation of the Presbyterian Church (U.S.A.).

MISCELLANEOUS WANTED

Wanted: Information, availability, format, organ player rolls. YOS Organ Player, 350 Drawbridge Trace, Paducah, KY 42003.

Wanted: 8' duplex unit chests for 1921 Estey pipe organ and pipes. Call 909/593-0616 after 5 p.m., leave message.

PUBLICATIONS/ RECORDINGS

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

PUBLICATIONS/ RECORDINGS

Milwaukee—New Orleans—San Francisco. CD recordings of historic pipe organs in each of these cities and surrounding areas are produced by the Organ Historical Society. A very wide range of repertoire on each 2-CD or 2-cassette set includes familiar and entirely obscure works, many not otherwise available on recording, or even in print. OHS-90, *Historic Organs of Milwaukee*, features 25 organs from Madison to Milwaukee and the towns in between, and as many organists playing. OHS-89, *Historic Organs of New Orleans*, includes 17 organs from Natchez to the Bayous, with works ranging from anonymous ones composed for Colonial American governors to great 19th and 20th century French repertoire played on magnificent organs restored for the purpose, in resonant acoustics. OHS-88, *Historic Organs of San Francisco*, includes 20 organs played by 20 organists in 31 compositions by 30 composers. All three were recorded during OHS national conventions and include booklets with photos and stoplists of all the organs. Send \$22.95 for each 2-CD or 2-cassette set plus \$1.85 shipping for the entire order to OHS, Box 26811, Richmond, VA 23261.

Free Catalog of Pipe Organ CDs, tapes, and books from the Organ Historical Society. With 56 pages, this catalog lists organ recordings, videos, publications, and other items, some of which are produced by the OHS. The catalog also includes many items that are hard-to-find or unavailable elsewhere. OHS, Box 26811, Richmond, VA 23261. Call or FAX 804/353-9266.

Send a free sample copy of THE DIAPASON to a colleague, student, or friend. Write to Editor, The Diapason, 380 E. Northwest Highway, Des Plaines, IL 60016-2282; or fax 708/390-0408 with your request.

PUBLICATIONS/ RECORDINGS

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

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

PIANOFORTES

Upright Pedal Piano. Built 1898, Henry Miller. Original condition. Asking \$3,000. Call 603/529-2141 evenings.

HARPSICHORDS

Knight Vernon is alive and well and making harpsichords in the Chicago area. Again taking orders for replicas of antique instruments, carefully made and elegantly decorated. 8201 N. Keystone Ave., Skokie, IL 60076. (708) 679-2809.

PIPE ORGANS FOR SALE

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

Member APOBA (317) 637-5222

Goulding & Wood, Inc.

823 Massachusetts Ave. Indianapolis, IN 46204

A. David Moore, Inc.

TRACKER ORGAN DESIGNERS & BUILDERS
HC 69 Box 6, North Pomfret, Vermont 05053
802/457-3914



BERGHAUS ORGAN CO. INC.
708-544-4052 Fax 708-544-4058
537 South 25th Avenue • Bellwood, Illinois 60104

ORGANS BY

Gabriel Kney

137 FALCON STREET.
LONDON, ONTARIO, CANADA.
N5W 4Z2 (519) 451-5310



J.F. NORDLIE COMPANY
PIPE ORGAN BUILDERS
504 South Charlotte Avenue
Sioux Falls, South Dakota 57103-2612
1-800-456-0834

TAYLOR & BOODY
ORGAN BUILDERS

George K. Taylor John H. Boody
Route 1, Box 58 B, Staunton, Virginia 24401
Telephone: (703) 886-3583



Bunn - Minnick Company
Excellence in Pipe Organ Building and Service
875 Michigan Avenue
Columbus, Ohio 43215
(614) 299-7934



LEVSEN ORGAN COMPANY
P.O. BOX 542 BUFFALO, IOWA 52728 (800) 397-1242

ROSALES

ORGAN BUILDERS, INC.
2939 EAST ELEVENTH STREET • LOS ANGELES, CALIFORNIA 90023
(213) 262-9253

Robert M. Turner

Organbuilder, Inc.
15732 Tetley Street, #39
Hacienda Heights, CA 91745 (818) 814-1700

CLASSIFIED ADVERTISING RATES

Regular classified advertising is single paragraph "want ad" style. First line only of each ad in bold face type.

Display classified advertisements are set entirely in bold face type with the addition of a ruled box (border) surrounding the advertisement.

Regular Classified, per word	\$.50
Regular Classified minimum	8.00
Display Classified, per word	.75
Display Classified minimum	25.00

Additional to above charges:
Box Service (mail forwarding) 7.00

NOTE: Orders for classified advertising must be accompanied by payment in full for the month(s) specified. Orders will be accepted for one, two, three, four, five, or six months in advance.

Non-subscribers wanting single copies of the issue in which their advertisement appears should include \$2.00 per issue desired with their payment.

The Diapason reserves the right to designate appropriate classification to advertisements, and to reject the insertion of advertising deemed inappropriate to this magazine.

THE DIAPASON • 380 NORTHWEST HIGHWAY • DES PLAINES, IL 60016

insert the advertisement shown below or enclosed in the Classified Advertising section of THE DIAPASON for the following issue(s):

Category _____ Regular Boldface

Ad Copy _____

PAYMENT MUST ACCOMPANY ORDER

Name _____ Phone _____
Address _____ Total Enclosed _____
City/State _____ Zip _____ Date Sent _____

CLASSIFIED ADVERTISING

Classified Advertising Rates
will be found on page 21

PIPE ORGANS FOR SALE

1955 7-rank unit Austin, completely re-acted and revoiced last year. Mint condition. Asking \$50,000. Call St. John's Episcopal Church, West Hartford, CT, at 203/523-5201.

Casavant 4-manual, 105-rank pipe organ, built in 1927. Professionally packed and in storage, \$30,000.00. Three ranks of 32's, six ranks of 16' reeds, 25 ranks of mixtures. Ready to load on your truck and go, or will install. John Lyon, 16144 Veronica, Eastpointe, MI 48021; 810/779-1199.

Eight-rank Hinners pipe organ with historic case. Third Presbyterian Church, Springfield, IL. Contact chairman, Bob Henrikson, 217/523-6438.

Custom-built, 7 ranks, unified, low pressure, 2-manual remote horseshoe console, includes shades, chimes and 16' electronic bass. New oak and glass enclosure 5' x 12' x 8' hi. Recently restored and voiced for residence or small church. Full price only \$17,500. Shown by appointment in San Marcos, CA. Res (619)744-6072. Played daily. Easy to move. SASE for picture & specs.

2M, 5-rank organ. 20 stops, ivory keyboards, revoiced pipework. Otherwise new throughout. For residence or small church. \$14,000. 301/570-9571. (Wash. D.C. area)

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

1-manual positive, completely rebuilt, 44-note 4' Gedeckt. Also 2-manual Saville. See both while in Dallas for AGO convention. Or call 214/320-3186.

PIPE ORGANS FOR SALE

Residence organ suitable for church. Two manuals, 13 ranks. New, all-electric chests, solid-state relays and silent wind system. New and revoiced pipework. Austin console. Manual I: 8' Rohrflute, 8' Viole d'Gamba, 4' Principal, 2' Octave, II Mixture; Manual II: 8' Gedeckt, 4' Harmonic Flute, 2 2/3' Nazard, 1 3/5' Tierce, 8' Trumpet, 8' Hautbois; Pedal: 16' Bourdon. Some unification and borrowing. Complete specification and photo available. Organ can be seen and played. \$50,000 negotiable; installed price to be determined by modifications and location. Peebles-Herzog, Inc., 50 Hayden Ave., Columbus, OH 43222; 614/279-2211.

1967 three-manual, 43-rank Moller organ. Buyer to remove. Best offer over \$35,000. Contact: Chair, Department of Music, Queens College, 1900 Selwyn Avenue, Charlotte, NC 28274. 704/337-2213.

3-rank, 20-stop, self-contained unit Kimball organ. Diapason, Flute, String. All works. \$6,500. Contact for spec. I can FAX to you. 612/222-7473.

2M, 10R unit organ. Instrument is under construction. Ideal for small church/chapel. Pipework will be scaled, built, and voiced accordingly. REPLY BOX JN-1, THE DIAPASON.

Located in private residence—suitable for medium-sized church or hobbyist. Three-manual console—stop keys in wing terraces. Sixteen ranks of pipes fits under 7'9" ceiling by utilizing horizontal placement on sidewalls for string basses and pedals. Organ fully playable. Combo needs repair. Buyer to remove with assistance of owner. Easy street-level loading. Send SASE for specification. Price \$40,000. Call or write Organ man—128 Camelot Drive, Huntington, WV 25701. Phone 304/522-4406.

PIPE ORGANS FOR SALE

Beautiful 12-rank pipe organ available, and one set of chimes. 810/471-1515.

THEATRE ORGANS

Kohl theater pipe organ, 2 manual, 5 ranks, walnut horseshoe console. \$2,000 OBO. Phone 717/473-7450.

REED ORGANS

3MP, 12-rank Mason & Hamlin. 2MP, 16-rank vocalion. Pipetops: 9, 10, 11-rank Estey. Perfect for church or home. Why commute to practice? Specs: \$1 and SASE. Also one-manual instruments. Seek reeds and portable organs. Phoenix Reed Organ Resurrection, HC 33 Box 28, Townshend, VT 05353.

Estey child's organ/bench. All original. Excellent condition. \$400.00 OBO. N. Bushman, P.O. Box 72, Franklin, NH 03235. 603/934-2120.

1891 Lehr one-manual reed organ with mirror; \$500 OBO. Alliance Antiques, 319 E. Main, Alliance, OH 44601. 216/821-0606.

ELECTRONIC ORGANS WANTED

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

ELECTRONIC ORGANS WANTED

Wanted—Allen church organs, 1957 and 1958 vintage only, 3 or 4 manual, in any condition, complete instruments or parts, especially tone generators, relay panels, etc. Phone: Tom Previte 617/926-0801. FAX 617/926-0803.

ELECTRONIC ORGANS FOR SALE

Three-manual Allen digital 8350 organ, 100 ranks, \$49,500. Three-manual Rodgers 990 organ with festival trumpet, \$14,500. Call 201/728-1675 after 6 p.m. Eastern.


Memorial Coliseum —Portland, Oregon — Grand Rodgers Concert Organ. As original except speaker system. A true Rodgers classic. Consider all offers; trade for "theatre" pipe organ. Write: P.O. Box 66261, Portland, Oregon 96266.

Baldwin 10-A organ. Great condition, and divided expression and combination action. Needs a good home. \$1,200. Make offer or trade? 615/386-0050.

Distinctive organ quality with personalized specifications and classic principles for home or church. Discriminating custom craftsmanship—organs built one at a time, pipe, digitally sampled or a combination. Send SASE for brochure to MONARKE DESIGNS, Inc., P.O. Box 66882, Portland, OR 97290.


MISCELLANEOUS FOR SALE

Violone 16' 1-25; Haskell Aeoline and Dulciana 8' 1-12. Best offer. Buyer to remove. 413/739-8819.



**ORGAN
SUPPLY
INDUSTRIES**

A vital part of American Organ Building,
providing quality pipe organ supplies.
P.O. Box 8325 • Erie, PA 16505 • 814-835-2244



SEBASTIAN MATTHEUS GLUCK ORGELBAU
PIPE ORGAN CONSERVATORS, ARCHITECTS, AND BUILDERS
175 FIFTH AVENUE
SUITE 2198
NEW YORK, NEW YORK 10010
TELEPHONE (212) 979-7698

Traditional Quality Craftsmanship
Electro-Pneumatic Actions • New Organs
Tracker Restorations • Electrical Renovations

P.O. Box 24 • Davidson, NC 28036
1-800-446-2647
Fax 704-892-4266



Benjamin K. Williams
Owner

knowlton Organ Co.
Member:
American Institute of Organbuilders

**For Sale
This Space
Write for
Advertising Rates**


STEINER-RECK
Incorporated
ORGANBUILDERS

415 East Woodbine Street
Louisville, KY 40208
(502) 634-3636

VISSER-ROWLAND

713/688-7346
2033 JOHANNA B
HOUSTON 77055

Member
International Society of Organbuilders
Associated Pipe Organ Builders of
America



ANDOVER
P.O. Box 36
Methuen, Massachusetts 01844
Telephone (508) 686-9600
Fax (508) 685-8208

The World's Foremost Restorers of 19th Century American Organs
New Mechanical Organs Based on the Heritage of Great Organbuilding

ARNDT ORGAN SUPPLY COMPANY

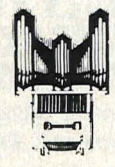
1018 Lorenz Dr. • Box 129 • Ankeny, IA 50021-0129
Phone/Fax (515) 964-1274

■ Engraving ■ Blowers ■ Tremolos
■ Pipe Organ Supplies ■ Solid Sate Systems

Send \$7.50 today (U.S.A.) for our catalog.
Quality Since 1966

**Prestant
Pipe Organs, Inc.**

P.O. Box 5099 San Antonio, Texas 78201
(512) 782-5724
(512) 494-1540



Redman Organ Co.
816 E. VICKERY BLVD.
FORT WORTH, TX 76104
(817) 332-2953

MEMBER INTERNATIONAL SOCIETY OF
ORGANBUILDERS ASSOCIATED PIPE
ORGAN BUILDERS OF AMERICA

ORGAN BUILDING/RESTORATION

T. R. RENCH & CO.
RACINE, WIS. 53403
1405 SIXTEENTH ST. • 414/633-9566



Reuter
Preferred Pipe Organs

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



**A.F. Schlueter
Pipe Organ Sales
and Service, Inc.**

New Organ Sales • Rebuilding and Additions
Maintenance and Tuning

Box 838, Lithonia, Georgia 30058 • (404) 482-4845

BELLS

CHIME SYSTEMS • CARILLONS • ELECTRIFICATION

TOLL FREE 1-800-544-8820

vanBergen Bellfoundries, Inc.

Known for Quality

Manufacturer of Organparts:
OTTO HEUSS KG
POBox 1162 6302 LICH W.Germany



HEUSS
ORGELTEILE

CLASSIFIED ADVERTISING

Classified Advertising Rates
will be found on page 21

MISCELLANEOUS FOR SALE

1953 3M Casavant console. oak, excellent condition. First \$3,000 OBO. Contact Robert M. Turner. 818/814-1700.

8' Salicional & 8' Celeste. 62 sc, 4" WP, \$450.00; 2' Principal \$250; 8' Moller Diapason 40 sc, 4" WP, \$175; 2-manual keyboard \$200; 10-stage Wurliitzer swellshade assembly & rebuilt action, 85" x 90", \$400; rebuilt reservoir, 30" x 48", \$225; 5-rank Pitman chest \$450; rectifier \$65; misc arch punches; 3-rank Moller Artiste, good playable cond, ideal for home, studio or chapel. 609/641-9422 or 609/546-6502.

Reuter 8' Rohrflute. 61 pipes, 5" WP (1-49 wooden) packed; will ship U.P.S. \$500. Call 609/546-4873.

1950 Schopp Trumpet; 5-inch scale; 5-inch wind pressure; mitered, good condition. \$500. 216/821-3875.

Chimes: One set Deagan, 25-notes, for sale complete with relay; Class "D" @ 440 pitch. 519/539-1555.

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

4' Chimney Flute 83N. Very nice S.M. 303/776-2256 eves.

Pels 4-manual drawknob console. Good condition. Available after September. Make offer. Phone 517/536-4208.

1957 Wicks 3-manual drawknob console. Drawknobs: Ped.15, Sw.11, Gt.8, Ch.7, Pos.5 (floating) + all couplers. 8 Generals & 6 Divisionals. Remote combination action + relay magnets & switches. Available 8/1/94. Prefer buyer to pick-up. \$5,000 or b/o. Contact Robert Vickery at 612/822-8406 or FAX 612/822-6536 for details.

MISCELLANEOUS FOR SALE

New pipes—reduced price. 61-8' spotted metal Krummhorn, \$1200; 61-8' Tapered Viola, Schopps, \$1500; 49-8' Tapered Viola Celeste \$1000; 61-4' spotted metal Rohrflute 3 $\frac{1}{2}$ " scale, \$1000; 73-4' spotted metal open Nachthorn 3 $\frac{1}{2}$ " scale \$1000; 61-8' Skinner style English horn, 3" wind, \$1000; 49-8' Beisecker Heiltrompete, copper boots, 3" scale, \$1700; 61-note 4-rank chest in 2 parts with unit pneumatic valves \$1800. 219/432-3794. Prefer pickup Fort Wayne, Indiana. Shipping extra.

2-manual, all electric, white/walnut trim console. 39 tabs, swell and crescendo pedals, \$1,500 or b.o.; located in Phillipsburg, NJ. Call 610/258-4842.

70's Klann tablet 3-manual console, like new, \$1,500 OBO. First United Methodist Church, 124 Hopkins Blvd., Biloxi, MS 39533.

1932 Aeolian antiphonal division: 14 stops (pipework only). Best offer. Call 919/660-3315 or 919/684-2181.

Classical French reeds: Trompette 8'; Trompette 8' Clairon 4' (Ped.). Best offer. Call 919/660-3315 or 919/684-2181.

SERVICES/ SUPPLIES

Call White Blower Mfg. Co. for your special needs. Vacuum units. Priority emergency service. Quiet cast iron units. High horsepower steel units. Factory direct pricing. 2540 Webster Rd., Lansing, MI 48917. 1-800/433-4614.

"The Pneumatic Works." Specializing in all types of re-leathering. Write: 76 Ed Clark Rd., Colrain, MA 01340, or phone 413/624-3249.

SERVICES/ SUPPLIES

Releathering. Burness Associates can provide all your releathering in our modern well-equipped shop. We specialize in Skinner, Casavant, and Moller pouch boards and actions. We can also provide services on the actions of other manufacturers. Burness Associates, P.O. Box 564, Montgomeryville, PA 18936. 215/368-1121.

Releathering services for professionals, churches, and amateurs at wholesale prices to include pouch boards, all types pneumatics, primary actions, reservoirs and stop actions. Highest quality materials used and quick turn around assured. Shenandoah Organs, 351 Chinquapin Drive, Lyndhurst, VA 22952. 703/942-3056.

MIDI COMPATIBLE MODULAR CONTROL SYSTEM for pipe & electronic organs using +10V to +17V keying, stop & magnet voltage. This modular system has been designed for small to medium size instruments. Each module uses just three types of circuit boards; Input, Output & Processor. They can be arranged to become one of any combination of the following systems: 1) Organ Keyboard to sound module interface. 2) Record-Playback using a MIDI Sequencer. 3) Sequencer to magnet drivers. 4) Eight memory level capture type combination action. Features are low cost & simplicity of wiring. All interconnections are by ribbon cable with plug-in junction strips and MIDI connectors. Phone or write Devtronix Organs, Inc., 1823 Avondale Ave., Sacramento, CA 95825. 916/971-9074; fax 916/971-1926.

REEDS—DAMAGED? Won't stay in tune? Bad tone? Cleaning, repair and voicing of complete stops or single pipes. We send packing materials for safe transport. Call Herbert L. Huestis, 604/946-3952. Shipping: 1574 Gulf Road, #183, Point Roberts, WA 98281.

SERVICES/ SUPPLIES

Austin actions recovered. Over 20 years experience. Units thoroughly tested and fully guaranteed. Manual motor, \$29.25 f.o.b. Technical assistance available. Foley-Baker, Inc., 1212 Boston TrnPk., Bolton, CT 06043. 1-800/621-2624.

Solid State relay for pipes. Save 50% by assembling these simple printed circuit modules to make any relay configuration required. Highest quality components supplied. Write for information: Devtronix Organs, Inc., 1823 Avondale Ave., Sacramento, CA 95825.

Combination Action, capture type. Least expensive and most reliable system available. Modular form lets you buy only what is required. Compatible with any relay. Not a kit. Write for information: Devtronix Organs, Inc., 1823 Avondale Ave., Sacramento, CA 95825.

Low note pedal generator for pipes. Will supply all 32 notes at pitches and voices required. Single tuning adjustment. Power amplifiers and speakers to match the installation. Compare our low price to others. Write for information: Devtronix Organs, Inc., 1823 Avondale Ave., Sacramento, CA 95825.

**ALL REPLIES
TO BOX NUMBERS
that appear
without an address
should be sent to:
THE DIAPASON
380 E. Northwest Hwy.
Des Plaines, IL 60016**

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

Harris Precision Products *Builders of high quality Pipe Organ Components*

7047 S. Comstock Avenue, Whittier, California 90602 U.S.A. • (213) 693-3442

David C. Harris, Member: International Society of Organ Builders, American Institute of Organ Builders, Associated Pipe Organ Builders of America

Hagerstown Organ Company, Inc.

Pipe Organs • Additions • Consoles
New • Rebuilding • Solid State Updating

P.O. Box 945 • 901 Pope Ave. • Hagerstown, MD 21741 • (301) 797-4300

REPAIRING TUNING ADDITIONS

R. W. KURTZ ORGAN CO.

CONSULTANT SPECIALISTS ON PIPE ORGAN REBUILDING

P. O. Box 32, Woodstown, N. J. 08098 • 609 / 769-2883

JULIAN E. BULLEY

New Organs — Rebuilding
Service
SINCE 1906

1376 Harvard Blvd. — Dayton, Ohio 45406
513-276-2481

FOR SALE

This space, as low as \$30 per issue on a 12-insertion contract. Want more details? Rate card sent on request.

THE DIAPASON
380 Northwest Highway
Des Plaines, IL 60016

H. W. DEMARSE TRACKER ORGANS

518-761-0239

2 Zenus Dr., Queensbury, NY 12804-193C

DURST PIPE ORGAN & SUPPLY COMPANY

817 Old Boones Creek Road
Jonesborough, TN 37659
(615) 753-4521

William R. Durst

Reservoirs Chests Termoloss
Swell Engines Swell Fronts

Quality from the Past Competitive for the Future

DAVID J. FABRY



FABRY INC.

32 N. HOLLY AVENUE
FOX LAKE, ILLINOIS 60020

PIPE ORGANS

708-587-1992
Fax 708-587-1994



Greenwood Organ Co.

"Three Generations at Organ Building"

CHARLOTTE, NORTH CAROLINA 28218

P.O. Box 18254

704/334-3819

GUZOWSKI & STEPPE

ORGAN BUILDERS INC

NEW INSTRUMENTS
REBUILDS - ADDITIONS
TUNING & SERVICE

4717 NORTHEAST 12TH AVENUE
FT LAUDERDALE, FL 33334
(305) 491-6852

Klug & Schumacher, Inc.

PIPE ORGANS

Tuning, Repairs, Rebuilds
Additions, Relocations
1708 Atlanta Ct.

Lakeland, Florida 33803
Phone (813) 687-9425

Lewis & Hitchcock, Inc.

Pipe Organ Builders Since 1915

8466-A Tyco Road
Vienna, VA 22182
1-800/952-PIPE

CHARLES W. McMANIS

Voicer & Tonal Finisher

20 Cowles Road
Woodbury, CT 06798

Tel. 03404-13827



Your personal wishes
are in good hands

Jacques Stinkens 3701 VE ZEIST
Organ pipe makers B.V. Holland

THE DIAPASON

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

Name _____

Street _____

City _____

State _____ Zip _____

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

NEW SUBSCRIBER
 RENEWAL
ENCLOSED IS

\$36.00—3 years

\$27.00—2 years

\$18.00—1 year

Foreign subscriptions:

\$60.00—3 years

\$43.00—2 years

\$28.00—1 year

Karen McFarlane

Artists

12429 Cedar Road, Suite 5
 Cleveland, Ohio 44106
 (216) 721-9095/9096
 (216) 721-9098 (FAX)



William Albright



Diane Meredith
Belcher



Guy Bovet +



Stephen Cleobury* +



David Craighead



Michael Farris



Gerre Hancock*



Judith Hancock



Martin
Haselbock +



David Higgs



Clyde Holloway



Peter Hurford



Marilyn Keiser



Susan Landale +



Olivier Latry +



Joan Lippincott



Thomas Murray



Peter Planyavsky +



Simon Preston* +



George Ritchie



Daniel Roth



Larry Smith



Donald Sutherland



Frederick Swann



Ladd Thomas



Thomas Trotter +



John Weaver



Gillian Weir +



Todd Wilson



Christopher Young

Choral Conductors*
 George Guest
 David Hill
 Martin Neary

+ = available 1994-95