

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

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 cor-

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

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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).

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

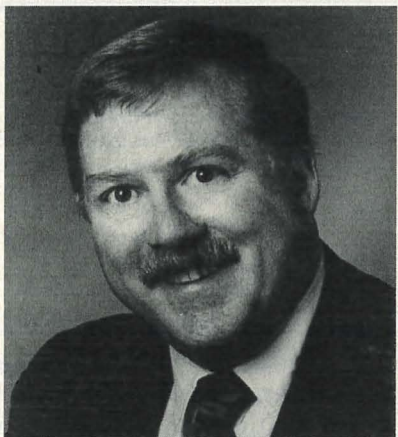
South Korea, and Hong Kong. In addition the husband and wife team presented concerts at the Melbourne International Festival of Organ and Harpsichord in Australia, and the Fourth International Organ Festival of Japan, centered in Tokyo and Osaka. While in Taiwan, they gave lecture/recitals on British 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 (Auferstehungskirche, Kirche am Roland, Christuskirche), Berlin (Lindenkirche, Kirche am Tegel, Kaiser-Wilhelm Gedächtnis-Kirche), Augsburg (St. Anna's Kirche), Nürnberg (Emmuskirche), Ulm (Münster), 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 Voigt 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 premiere on February 6 at New England Conservatory. The west-coast premiere 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 armonist 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 is front

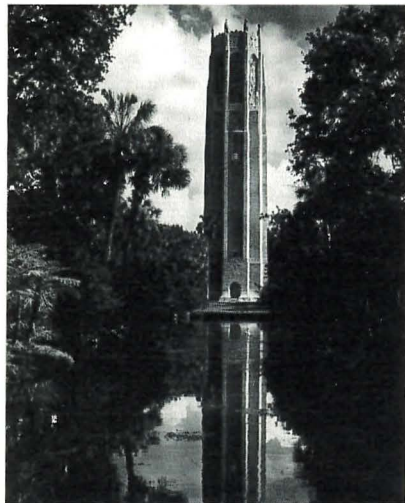
pled to the lowest three notes. Removable wooden panels and acrylic windows allow students to view the mechanical key and stop action as well as the interior of the windchest while the organ is played. Wind is supplied by two weighted, multiple-fold, wedge-shaped bellows behind the organ. Hand pumping 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 revised; the 8' Bourdon of lead

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, 10

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.

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 (h, 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, Whitmarsh, Fort Washington, PA 2 pm

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

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

Daniel Kehoe; Municipal Building, Norwood, MA 7 pm

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

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

5 JULY

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

6 JULY

Gloria Werblow; Calvary Episcopal, Williamsville, NY 7 pm

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

7 JULY

Dionisio Lind; First Presbyterian, Stamford, CT 7 pm

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

9 JULY

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

10 JULY

Heather Ewing; First Presbyterian, Stamford, CT 11 am

Stephen Schreiber; Princeton University, Princeton, NJ 1 pm

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

11 JULY

Judson Maynard; Smith College, Northampton, MA 7 pm

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

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

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

12 JULY

Terence McKinney; Alfred University, Alfred, NY 7 pm

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

13 JULY

Terence McKinney; Calvary Episcopal, Williamsville, NY 7 pm

Douglas Gelfert; 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, Whitmarsh, Fort Washington, PA 7 pm

20 JULY

Stephen Schreiber; Calvary Episcopal, Williamsville, NY 7 pm

Daniel Kehoe; Washington Memorial National Carillon, Valley Forge, PA 7:30 pm

21 JULY

Marietta Douglas; First Presbyterian, Stamford, CT 7 pm

Daniel Kehoe; Trinity United Church of Christ, Holland, PA 7:30 pm

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

22 JULY

Daniel Kehoe; McDonogh School, McDonogh, MD 7 pm

23 JULY

Gideon Boddien; 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

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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 Bodden; 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 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 trio, 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.

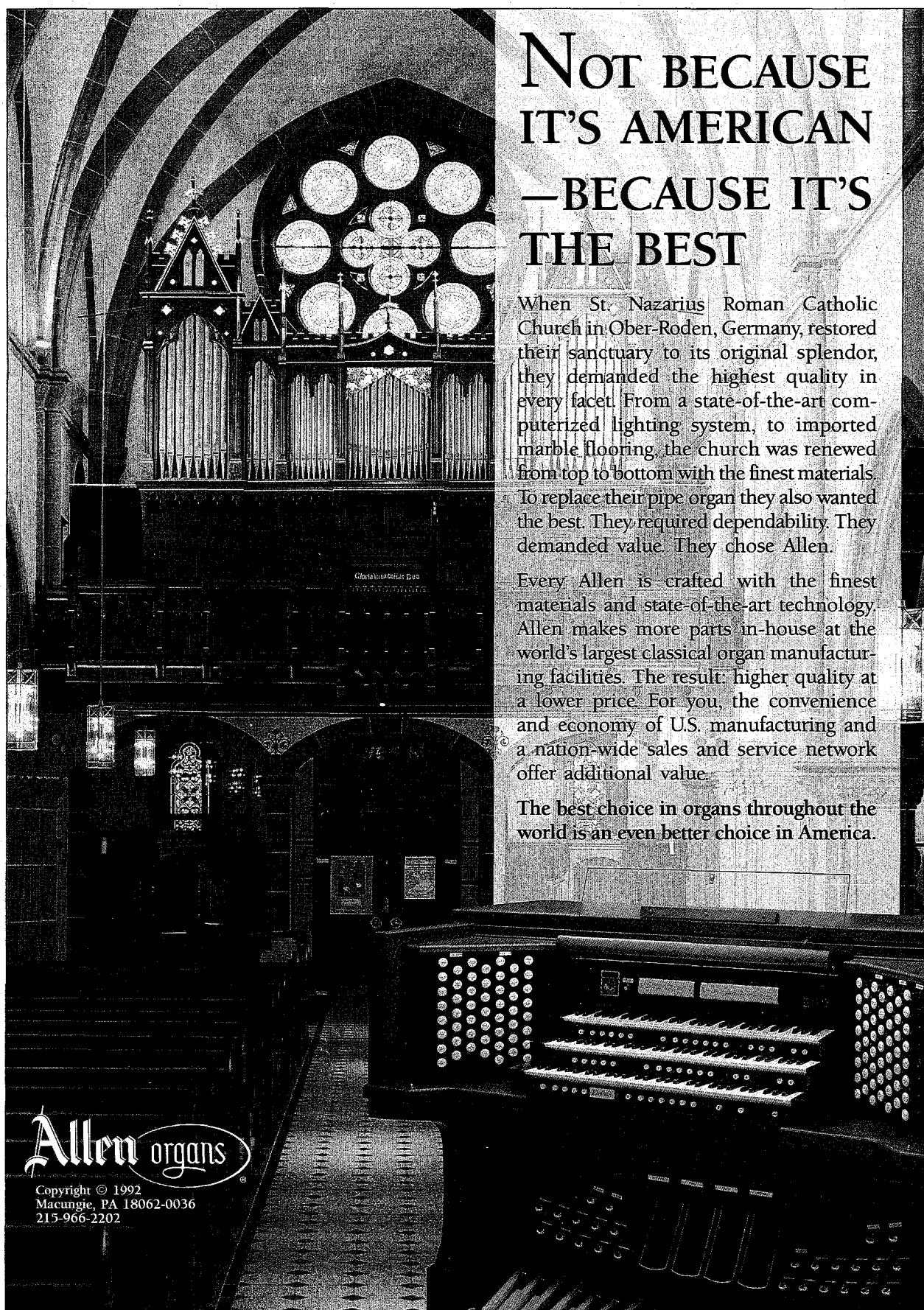
Contained in these two volumes are melodies and descants for 79 common hymn tunes arranged for instruments in C or B \flat . The publication includes keyboard score and instrumental parts. Most descants are very simple and can be played by someone with even moder-

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 schön 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.



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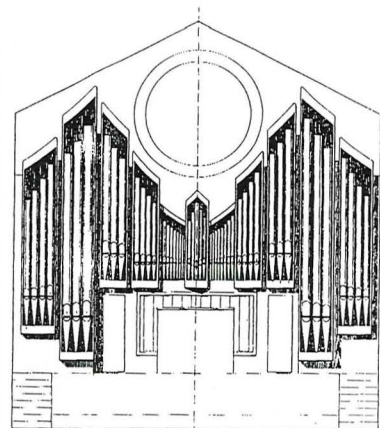


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6 Christmas Trios, F. William Voetberg. Concordia 97-6149. \$10.95.

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 (#TU0141). 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. Andersenstgade 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 interrelated 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 Handbell Music

The Beatles, words and music by John Lennon and Paul McCartney, arr. Douglas E. Wagner. Agape, 1616, \$3.95, for 3-5 octaves of bells (M+).

This collage of Beatles favorites which includes *Yesterday*, *I Wanna Hold Your Hand* and *The Long and Winding Road* is written with rich chords supporting all of the familiar tunes. Quite accessible to most bell choirs and well written—no surprises. A "collector's item" for any group.

A Bell Fanfare, Hugh S. Livingston, Jr. Choristers Guild, CGB149, \$2.25, for 3-4 octaves of bells (M-).

A snappy fanfare for handbells is always sought after by choirs and directors—the early *Fanfare for Bells* by Mary McCleary seemed to be part of everyone's menu. This setting is refreshing and provides that same original quality and stamina. Perfect for a brief opener, a processional, etc. Highly recommended.

Nocturne in A Minor, Karen Buckwalter. Harold Flammer Music (a division of Shawnee Press, Inc.), HP-5333, \$2.95, for 3-5 octaves of bells (D).

This 10-page original composition takes on a stirring motif that begins simply and gradually builds to volumi-

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 Djerdah 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.

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Some thoughts on reed tongue thickness

Herbert L. Huestis

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 small 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 tongues 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

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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

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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 tracker 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 rebound 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 dedication 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' Celeste
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

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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 2 $\frac{2}{3}$ ' Nazard and the 1 $\frac{3}{5}$ ' Tierce in the Swell. A new 2' Flautino was also installed in the Swell. Bases 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)
2 $\frac{2}{3}$ '	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)
2 $\frac{2}{3}$ '	Nazard (56 pipes)
2'	Flautino (56 pipes)
1 $\frac{3}{5}$ '	Tierce (56 pipes)
8'	Trumpet (56 pipes)
	Tremulant

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

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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*
2 $\frac{2}{3}$ '	Quinte*
2'	Octave*
1 $\frac{3}{5}$ '	Terz
1 $\frac{1}{3}$ '	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'	Sifflöte*
2'	Mixture IV
16'	Fagott*
8'	Oboe*
4'	Clairon*
	Tremulant

ANTIPHONAL (enclosed)	
8'	Voix Celeste*
8'	Suavial*
8'	Gedackt*
4'	Principal
1 $\frac{1}{3}$ '	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*
2 $\frac{2}{3}$ '	Nazard*
2'	Blockflöte*
1 $\frac{3}{5}$ '	Terz*
1'	Scharff IV
8'	Cromorne
	Tremulant

PEDAL	
16'	Holzprincipal*
16'	Subbass
16'	Lieblich Gedackt
10 $\frac{2}{3}$ '	Nasat
8'	Principal*
8'	Gedackt
4'	Choralbass*
2 $\frac{2}{3}$ '	Mixture IV
16'	Posaune
8'	Trompete
4'	Dulzian

* denotes Aeolian-Skinner pipework, revoiced, some rescaled

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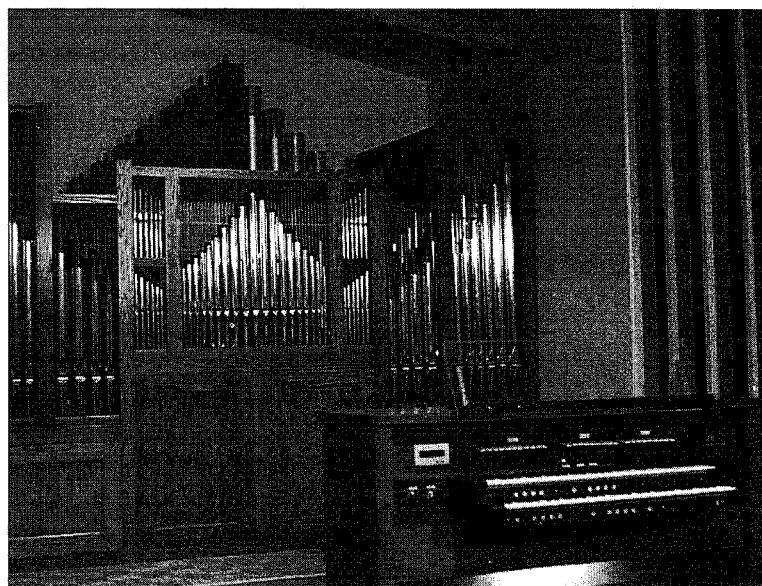


Gabriel Kney, London, Ontario, has installed a 2-manual and pedal mechanical organ, of thirteen stops, in the new chapel of Augustana University College (formerly Camrose Lutheran College) in Camrose, Alberta. The instrument is used for the liturgy and as a teaching instrument, and placed to the right 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.

GREAT
8' Principal
8' Holzgedeckt
4' Octave
4' Koppelflöte
2 2/3' Nasard
2' Super Octave
1 3/5' Tierce
1' Mixture III
8' Dulzian

POSITIV
8' Koppelflöte
4' Principal
4' Holzgedeckt
2' Octave
2' Koppelflöte
1 1/2' Larigot
1' Sifföte
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 2/3' Nasard, TC 61 pipes
1 3/5' Tierce, TC 49 pipes
1' Mixture III 183 pipes
8' Dulzian 61 pipes

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Calendar

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

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28 AUGUST

Keith Thompson; National Shrine, Washing-
ton, 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. Giacoma
Church, Campertogno, Italy 9 pm

29 JULY

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

30 JULY

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

31 JULY

Pierre Pincemaille; 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 Nosetti; 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

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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,
 Kirchheim, 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-
 ates*, 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.

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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 jubilo*, Langlais; *Den die Hirten*, Vom Himmel hoch, Wie schön leuchtet, Herzliebster Jesu, Walcha; *O sacred head*, Langlais; *Andante in F*, Sortie in E-flat, Lefebvre-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"*, Sweetinck; *Plein jeu*, Fugue, Tierce en taille, Trio, *Montreal Organ Book*; *Prelude and Fugue*, Daveluy; *Fugue in E-flat*, Bach; *Tambourin provençal*, Morancón; *Overture*, Bouree, 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; *lère 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.")*, Börling.

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; *Elegie*, 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; *Fantaisie*, 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 Triumphale 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 follets, 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.

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