

THE DIAPASON

AUGUST, 1996



St. James' Episcopal Church, Los Angeles, CA
Cover feature on pages 14-15

Here & There

Master Schola 1996 takes place August 6-12 in Orleans, MA. Featured leaders include Margaret Hillis, Stephen Cleobury, Mary Berry, and John Butt, with courses on Bach's *St. Matthew Passion*, Bach cantatas and motets, continuo playing, chant, organ chorales of Bach, and worship. For information: 508/255-3999.

The Spillville Historic Action Group (SHAG) will celebrate the completion of the **1876 Pfeiffer Pipe Organ Restoration Project** on August 25. The organ, located in St. Wenceslaus Church, Spillville, Iowa, was played regularly by Antonin Dvorak during the summer of 1893, and has been restored by the Dobson Organ Company of Lake City, Iowa. The rededication festivities will include a traditional Czech dinner (roast pork, saurkraut, dumplings, etc.), a concert performed by Karel Paukert and Noriko Fujii (including Dvorak's *Biblical Songs*, Prelude and Fugues, etc.), and a panel presentation with Michael Barone, Karel Paukert, William Kuhlman, and a representative from the Dobson Organ Company. For information: 319/562-3515 or 252-3686.

The **University of Nebraska-Lincoln** will present its 19th annual Organ Conference on September 19-21. The conference will focus on "The Keyboard Music of Frescobaldi" and feature Frederick Hammond and Luigi F. Tagliavini. Lectures will deal with the places Frescobaldi worked and the instruments he played, and problems of performance practice with special attention to the implications of the term *affetto*. Prof. Hammond will perform a harpsichord recital on UNL's Tyre and Goudzwaard harpsichord (1990), and Prof. Tagliavini will perform an organ recital on the Bedient organ (1980) at St. Mark's-on-the-Campus Episcopal Church. In addition there will be a masterclass and panel discussion. For information: Dr. George Ritchie, School of Music, University of Nebraska, Lincoln, NE 68588-0100.

Former students of Herbert Nanney will perform a concert in his memory on September 30 at Stanford University's Memorial Church. (See "Nunc Dimittis" on page 4.) For information: 415/723-3811.

The **University of Kansas** will celebrate the dedication of its new Hellmuth Wolff organ (opus 40) on October 10-13, with a conference titled "French Organ Building." The conference will feature Marie-Claire Alain, Pierre-Yves Asselin, Michael Bauer, Gene Bedient, Jesse Eschbach, Albert Gerken, James Higdon, Dan Jaekel, James Louder, Kurt Lueders, Charles Nazarian, Manuel Rosales, Marilyn Stokstad, Hellmuth Wolff, and others, in lectures, recitals, and concerto performances. A post-dedication conference, October 14-18, will feature masterclasses with Marie-Claire Alain and Andrzej Chorosinski. For information: Dept. of Music and Dance, 452 Murphy Hall, The University of Kansas, Lawrence, KS 66045-2279; ph 913/864-3436; fax 913/864-5387.

Part II of the **San Anselmo Organ Festival** takes place October 18-19, with the theme "A Changing Profession: Embracing the New Century." Events take place at San Francisco Theological Seminary and First Presbyterian Church, San Anselmo, with presentations by Steve Pilkington, Linda Clark, Michael Struck, Harriet Nelson, Diane Romano, John Pagett, Jonathan Ambrosino, and others. Part I of the festival took place June 24-28. For information: David Farr, San Anselmo Organ Festival, 2 Kensington Rd., San Anselmo, CA 94960; 415/258-6524.

The **1996 Brussels International Organ Week** takes place October 20-27. Featured artists include Jozef Sluys, Andrea Marcon, Jean Ferrard, Rudolf Meyer, Bernhard Haas, and others, performing at Cathédrale des Ss Michel et Gudule, Église Ste-Claire, Église Notre Dame, Église Ste-Agathe, Collège St-Michel, Église Notre-Dame des Grâces, Église de la Chapelle, and Église Protestante. For information: Cercle d'Orgue de Bruxelles, Domstraat 8, 1602 Vlezenbeek, Belgium; ph/fax 02/532.50.80.

An **International Composers Workshop** takes place November 17-24 in Amsterdam, the Netherlands, with the theme "Music from the Philippines." Ton de Leeuw is the leader of the conference which is organized by the Gaudeamus Foundation. For information: ph 31-20-6947349; fax 31-20-6947258; e-mail gaud@xs4all.nl

The **Kentuckiana Chapter of the OHS** sponsored a farewell recital on the 1899 August Prante & Sons tracker organ at St. Philip Neri Church, Louisville, KY, on June 2. The church officially closed on June 16. One of only four extant instruments by Louisville organbuilder Prante, the organ was unused and silent for many years until being discovered in 1973 by OHS members Philip Hines and the late William H. Bauer. Renovated by the Miller Pipe Organ Company in 1981, the organ has been in constant use, and was featured in a concert by Marilyn Kay Stulken at the 1993 OHS national convention. The farewell recital was presented by OHS members Philip T. Hines, Jr., Michael R. Israel, J. Lynn Thompson, Keith E. Norrington, and Christopher G. Pickering, all of whom are affiliated with the Miller Pipe Organ Company. Plans for moving the organ to another Louisville church are indefinite.

GREAT

- 8' Open Diapason
- 8' Dulciana
- 8' Gamba
- 8' Melodia
- 4' Principal
- 4' Flute d'Amour
- 2' Octave
- 8' Trumpet

SWELL

- 8' Stop'd. Diapason
- 8' Aeolina
- 8' Violin Diapason
- 4' Violina
- 4' Flauto Traverso
- 2' Piccolo
- 8' Oboe & Bassoon
- Tremolo

PEDAL

- 16' Double Open
- 16' Bourdon
- 8' Violoncello

The **Plymouth Music Series of Minnesota** has won the Margaret Hillis Achievement Award for Choral Excellence. The award was presented to the Series and Philip Brunelle, artistic director and founder, on June 8 by Chorus America at its annual conference in Boston. Presented annually to an ensemble which demonstrates artistic excellence, a strong organizational structure, and a commitment to outreach, educational, and/or culturally diverse activities, the award is named for Margaret Hillis, long-time conductor of the Chicago Symphony Chorus. The Plymouth Music Series has completed its 27th season.

The **1996 Flint International Organ Competition** was held on May 4 at Court Street United Methodist, St. Paul's Episcopal, and First Presbyterian churches in Flint, MI. The \$750 first prize was awarded to Clint Kraus, a master's student of Michael Farris at the Eastman School of Music. Second prize

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CONTENTS

FEATURES

- Trophy Builders and their Instruments:
A Chapter in the Economics of
Pipe Organ Building
by R. E. Coleberd 11
- The 1911 Murray M. Harris Organ at
St. James' Episcopal Church,
Los Angeles, California
by Manuel Rosales 14

NEWS

- Here & There 2, 3, 4
- Appointments 3
- Nunc Dimittis 4
- Carillon News 4

REVIEWS

- Music for Voices and Organ 6
- Book Reviews 6
- New Recordings 8
- New Organ Music 10
- New Handbell Music 10

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BRIAN SWAGER
Carillon

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1996 Flint International Organ Competition: (l to r) William Albright, Susan Jane Matthews, William Glenn Osborne, Marianne Webb, Clint Kraus, David Palmer.

of \$500 went to William Glenn Osborne, who recently completed the MMus at the University of Notre Dame where he studied with Craig Cramer. The \$300 third prize was presented to Susan Jane Matthews, a doctoral student of David Higgs at Eastman. Judges were William Albright, David Palmer, and Marianne Webb. Previous competitions were held in 1989, 1991, and 1993, and the competition committee plans to hold another such event in 1998.

A-R Editions, Inc. has announced the publication of *Fourteen Motets from the Court of Ferdinand II of Hapsburg*,

edited by Steven Saunders. The collection is from the series *Recent Researches in the Music of the Baroque Era*, volume 75; preface, xxxiv pp.; score, 94 pp.; \$38.40; performance parts \$12.00. For information: A-R Editions, Inc., 801 Deming Way, Madison, WI 53717; ph 608/836-9000; fax 608/831-8200.

Bärenreiter-Verlag has announced that the edition of the works of Orlando di Lasso has been completed. The "New Series," jointly inaugurated in 1956 by the Academie Royale Belgique and the Bavarian Academy of Sciences, was conceived as a continuation of the earlier

edition initiated at the end of the 19th century by Franz Xaver Haberl and Adolf Sandberger. With Volume 26 of the "New Series," containing the seven Penitential Psalms and the *Laudes Domini* (edited by Horst Leuchtman), all the compositions of di Lasso are now available. For information: ph (0561) 3105-153; fax (0561) 3105-240.

Appointments



Thomas Clark-Jones

Thomas Clark-Jones has been appointed organist-choirmaster at First Presbyterian Church, Knoxville, TN, effective May 1. He leaves a similar position at First Presbyterian Church, Lynchburg, VA, where he served for 10 years, and the musical directorship of "Cantate," the Children's Choir of Central Virginia, which he founded in 1992. Previous positions include churches in Philadelphia and Flint, MI, where he was also a member of the music faculty at the University of Michigan-Flint.



Matthew Dirst

Matthew Dirst has been appointed assistant professor of music at the Moores School of Music, University of Houston. The first American musician to win major prizes in both organ and harpsichord, including first prize at the AGO Young Artist Competition (1990) and second prize at the inaugural Warsaw International Harpsichord Competition (1993), Dirst joins the musicology faculty at Houston, where he will teach courses in music history and performance practice. Recently awarded the PhD in musicology at Stanford University with a dissertation on "Bach's Well-Tempered Clavier in Musical Thought and Practice, 1750-1850," his previous degrees are from the University of Illinois, Southern Methodist University, and the Conservatoire National de Rueil-Malmaison (France), where he spent two years on a Fulbright scholarship. Recent performances include solo appearances at the Berkeley Early Music Festival and the San Anselmo Organ Festival. His forthcoming article in *Early Music* magazine examines "Bach's French Overtures and the Politics of Overdotting."



Jared Jacobsen

Jared Jacobsen has been appointed official organist for the historic Chautauqua Institution in New York State. He will preside over the recently-restored Massey Memorial Organ in the 5,000-seat, all-wooden amphitheater which is at the heart of the 122-year-old summer center's programming. Originally built in 1907 by the Warren Organ Company of Woodstock, Ontario, the four-manual 97-rank instrument was altered in 1928 and again in 1972 by M.P. Möller, and completely restored in 1993 by the Erie, PA firm of Paul Fischer and Associates. Jacobsen began his keyboard training at the age of five at Chautauqua in 1954, and has returned there every summer, first as a scholarship piano student with Ozan and Patricia Benkman Marsh, and later as teaching and performing assistant to Ozan March in Chautauqua's School of Music. After earning a BMus from Westminster College in New Wilmington, PA, and MMus from the University of Arizona in Tucson, Jacobsen settled in California as a church musician, serving most recently as Associate Minister of Music and Organist for the La Jolla Presbyterian Church. From 1978 through 1984 he served as Civic Organist for the City of San Diego, playing weekly concerts on the historic Spreckels Organ in Balboa Park. In 1987 he was organist for the papal mass in San Francisco's Candlestick Park, and was subsequently invited to the Vatican as an American delegate to the First World Congress on Church Music in 1988. His duties include serving as organist for Chautauqua's Sunday services, weekday services, a recital and a concerto performance. He began his summer duties following his third European concert tour, this one to Great Britain.

Here & There



Richard Benedum

Richard Benedum received two awards during fall, 1995: the award for excellence in teaching from the College of Arts and Sciences of the University of Dayton, and the 1995 Ohioana Music Citation from the Ohio Library Association for outstanding contributions to music in the state of Ohio. In addition, Benedum has been reappointed Chairman of the Music Department at the

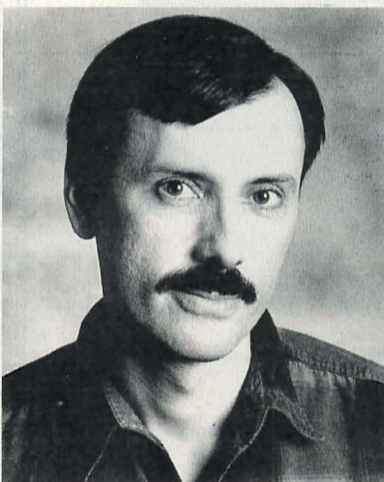
University of Dayton, a position he previously held between 1980 and 1988. He was also recently honored as part of the 20th anniversary of the Dayton Bach Society, a chorus which he founded and still directs. Benedum was on sabbatical leave last fall, working on a book about early biographies of Mozart including a translation of the second biography of Mozart, written by Georg Nikolaus Nissen and published in 1828.



Susan Armstrong at Methuen Memorial Music Hall

Rex, King of Instruments, by **David Burton**, was performed by **Susan Armstrong** with narrator **Brian Carr** on May 8 at the Methuen Memorial Music Hall for the first annual Music Day in Methuen. The audience consisted of over 500 fourth graders from the Methuen school system. The program also included a short history of the organ and several other organ works played by **Becky Ingram**.

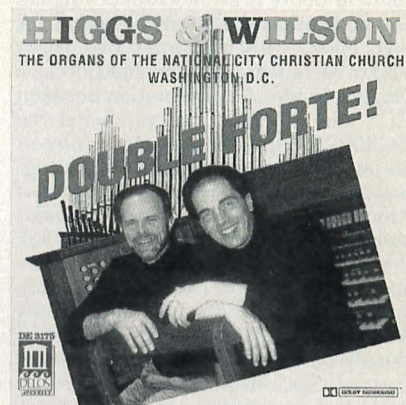
Variations on "Dove of Peace" by **Emma Lou Diemer** was premiered on May 5 at Centenary United Methodist Church, Winston-Salem, NC. The church's Chancel Choir commissioned the work in celebration of the 25th anniversary of Centenary organist **Ray Ebert**. The work is based on an American folk melody and consists of 17 variations. **John Mitchener**, professor of organ at Salem College and North Carolina School of the Arts, played the premiere. The service included a performance of John Rutter's *Gloria* by the Chancel Choir.



Frank Ferko

Arsis Audio, a division of ECS Publishing, has released three new recordings. CD 101, **Frank Ferko: The Hildegard Organ Cycle**, consists of 10 evocative movements based on visions of Hildegard von Bingen, performed by the composer on the Lively-Fulcher organ at St. Patrick's Church, Washington, DC. CD-102, **Frank Ferko: Motets**, features The American Repertory Singers, Leo Nestor, director, performing *The Hildegard Motets* and *Six Marian Motets*. CD-103, *Ye Shall Have a Song: Choral Music by Randall Thompson*, also features The American Repertory Singers performing *The Peaceable Kingdom*, *Bitter-Sweet*, *The Best of Rooms*, *Alleluia*, *Odes of Horace*, and *The Last Invocation*. For information: Arsis Audio, ECS Publishing, 138

Ipswich St., Boston, MA 02215; ph 617/236-1935; fax 617/236-0261.



Todd Wilson & David Higgs

David Higgs and Todd Wilson are featured on a new recording, *Double Forte!*, on the Delos label (DE 3175). The CD was recorded on the Möller organs at the National City Christian Church, Washington, DC, and includes Saint Saëns, *Danse Macabre*; Wagner, *Ride of the Valkyries*; Hampton, *The Alexander Variations*; Mozart, *Adagio and Fugue in c*, *Fantasia in f*; and Bach, *Sonata No. 3 in F: Allegro*. For information: Delos International, 1645 N. Vine St., Suite 340, Hollywood, CA 90028; 213/962-2626.



Kathryn Ulvilden Moen

Luther College has received a gift from **Kathryn Ulvilden Moen** of St. Paul, MN, that will create an endowed scholarship fund for organ and church music students. The endowment will also sponsor an annual organ recital on the Sipe organ at the Luther College Center for Faith and Life. The Kathryn Ulvilden Moen Scholars will be recognized at the annual recital. Ms. Moen studied at Luther and served on the faculty for 10 years. During her tenure she established the Chapel Choir, directed the Women's Chorus, and served several area churches as organist and choir director. In addition to the BA from Luther, Moen earned the MMus at Northwestern University, and was a Fulbright Scholar at the Konservatoriet in Oslo, Norway. She spent a sabbatical year in Paris studying with André Marchal, and also studied with Heinrich Fleischer at the University of Minnesota. Moen spent three summers at the Haarlem International Academy and was the only American enrolled in the Prague Conservatory of Music Fourth Master Class for Organists. **William Kuhlman** has served as professor organ and college organist at Luther College since 1969.

Jazzmuze, Inc. has announced the publication of two new works by **Joe Utterback**: *Christmas Carols in Jazz Style* and *Deep River in Jazz Style*. The publisher's revised 1996 catalog also includes *Three Spirituals for Piano in Jazz Style* and Utterback's CD, released by Connoisseur Society, Inc., *Gershwin: Porgy & Bess Jazz Suite*. For information: Jazzmuze, 80 Rumson Place, Little Silver, NJ 07739; ph 908/747-5227; fax 908/747-7822

ECS Publishing has announced the release of new choral and organ works for the Christmas season. *The Somerset Anthem Books* is a collection of original compositions and new arrangements for SAB choir, with ten works by Arnatt, Ferko, Marshall, Pinkham, and Lovelace (#5128, \$6.95). A collaboration between ECS and the AGO has produced the *ECS/AGO African American Organ Series*. The series will consist of 10 original compositions, the first three of which are now available: *Spiritual Lullaby* by William B. Cooper (#5118, \$4.95), *Prelude on "Das Neugeborne Kindlein"* by Roger Dickerson (#5120, \$4.95), and *Toccata on "Veni Emmanuel"* by Adolphus Hailstork (#5122, \$5.95). *The Wise Women* is a new church opera by Conrad Susa. Commissioned for the AGO and premiered at the Dallas Convention, *The Wise Women* utilizes soloists, choir members, children and the congregation (full score #5059, \$25.95; choral score #5060, \$6.95). For information: 1-800/777-1919.

Thorpe Music Publishing and **Theodore Presser** have announced new Christmas publications for organ: *O Come, Emmanuel* by Daniel Pinkham (493-00065, \$6.95), seven short variations, *Fairest Lord Jesus* by James Woodman (493-00066, \$4.95), variations on the hymntune St. Elizabeth; and *In dulci jubilo* by James Woodman (493-00067, \$5.95), four variations. For information: 610/525-3636, ext 41.

Shawnee Press has announced the release of a new progressive piano method for the Christian student titled *Keys for the Kingdom*, co-authored by Joseph Martin, David Angerman, and Mark Hayes. The fully-graded piano series incorporates basic concepts of piano playing with many styles of sacred music: hymnody, songs and psalms, as

well as great classics in piano literature. The series introduces concepts of rhythm, intervals, scales, chords, music theory, and improvisation through *The Method Books* and *Theory and Technique Books*. Companion products include *Songs of Faith*, *Songs of the Spirit*, *Music for Performance*, *Songs for Sharing*, and *Songs for All Seasons*. For information: 1/800-962-8584.

Tonic Publishing has announced the release of two new books of organ music by **Martin How**, *Pieces for Organ*, Set 1 and Set 2. Since retiring from the Royal School of Music, Mr. How has devoted most of his time to composing for the organ. Each book contains four pieces. Two additional volumes, Set 3 and Set 4, will be published later this year. For information: RSCM, Cleveland Lodge, Westhumble, Dorking, Surrey RH5 6BW, U.K.; tel 01306 877676.

Westminster John Knox Press has announced the release of *Singing in Celebration: Hymns for Special Occasions*, by **Jane Parker Huber**. The collection includes 52 hymns set to standard tunes, with a preface, comments on the hymns, and several indexes; 112 pp., paper \$10.99, spiral \$12.99. For information: Westminster John Knox Press, 100 Witherspoon St., Louisville, KY 40202-1396.

Greenwood Press has announced the publication of *The Music of Morton Feldman* by Thomas DeLio. The book begins with a brief work by John Cage in honor of Feldman, and includes essays by several authors, a list of compositions, bibliography, discography, and index; 260 pp., \$59.95. For information: 203/226-3571.

The Organ Literature Foundation has released its catalog "DD." The new

64-page catalog lists 765 books, 634 theatre organ records, and 4,098 classical recordings, and is available for \$2.00 (foreign, \$3 or 5 international reply coupons sea-mail; \$4 or 9 coupons for air mail), from Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184-5918; 617/848-1388.

Dany Létourneau, son of organ-builder Fernand Létourneau, has recently opened his own shop of metal organ pipe making under the name **Tuyaux d'orgues de Saint-Hyacinthe**. Dany was a pipemaker in his father's shop, where he learned pipe making under the guidance of Réal Godbout. For information: 535, 4e rang, Sainte-Rosalie, Québec J0H 1X0; 514/799-5174.

William T. Pugh and R. Kent Cormack, of **Top Rung Tower Chime & Organ Service**, Lawrence, KS, have completed restoration of the 1929 20-note Deagan tower chime system in the tower of Mudd Hall of Philosophy at the University of Southern California, Los Angeles. The system has not operated for at least 25 years. The chimes can be played either from a keyboard or by the original Westminster chiming device. This is the firm's 16th such restoration. For information: 913/842-2782.

Nunc Dimittis



Herbert Nanney

Herbert Nanney died on May 20 at the age of 77. Mr. Nanney was University Organist and Professor of Music at Stanford University from 1947-1985. Born in Whittier, CA, he began piano lessons at age five. By the time he completed a BMus at Whittier College in 1940, he had already served as organist in local churches and had studied under George Dixon and Alexander Schreiner. He was Stanford's University Organist for a brief period before serving in World War II with the 203rd General Hospital Battalion. During the war, he was also organist-director at the American Cathedral in Paris. Prior to military duty he had served as organist at the Pasadena First Methodist Church, First Congregational Church of Los Angeles, and Ninth Presbyterian Church of Philadelphia. In 1947 he obtained the artist's diploma from the Curtis Institute of Music and returned to Stanford, where he obtained the MMus, became a full professor, and taught and performed until his retirement 39 years later. In the mid-1960s, Nanney headed Stanford's new doctoral program in organ performance practice. He was a noted advocate of the music of Bach, Franck, and Dupré (with whom he had studied), and also enjoyed the music of Gershwin and the music of the theatre organ.

Herbert Nanney is survived by his wife and son. A memorial concert played by former doctoral students of Prof. Nanney will take place on September 30 at Stanford's Memorial Church. (See "Here & There" p. 2.)

Carillon News

by Brian Swager

Carillon dedication

A new carillon on the North Campus of the University of Michigan, Ann Arbor, will be dedicated during a special ceremony on Thursday, October 19 at 9:00 p.m. During the spring and summer, the instrument is to be installed in the new and modern tower designed by the late architect Charles Moore of Austin, Texas. The dedication ceremony is planned to include music played on the new carillon and music performed by the University of Michigan Symphony Band, by itself and with the carillon. In addition to the music, there will be special tower lighting effects and fireworks.

The Lurie Carillon and Lurie Tower are named after Robert Lurie and were donated by his widow, Ann, of Chicago. Robert Lurie held two degrees in engineering from the University of Michigan. Royal Eijsbouts of The Netherlands cast the 60 bells (bourdon G of six tons) to a modified Hemony profile. Thirty-eight of the bells will also have MIDI capability. A new practice keyboard will be installed in a nearby building.

Two works for carillon have been commissioned for the dedication. The commissions went to University of Michigan composer William Albright and to Mannheim Steamroller composer and director, Chip Davis, a graduate of the University of Michigan School of Music. To help celebrate the event, there is also a carillon composition competition for University of Michigan student composers with cash prizes. The winning student pieces will be performed at special concerts following the dedication.



Ronald Barnes (photo by Kathleen Karen)

Ronald Barnes honored

Honorary membership in the Guild of Carillonneurs in North America was conferred on Ronald Barnes at the 1995 Congress in Princeton, New Jersey. David Hunsberger nominated Mr. Barnes for this honor with the following tribute.

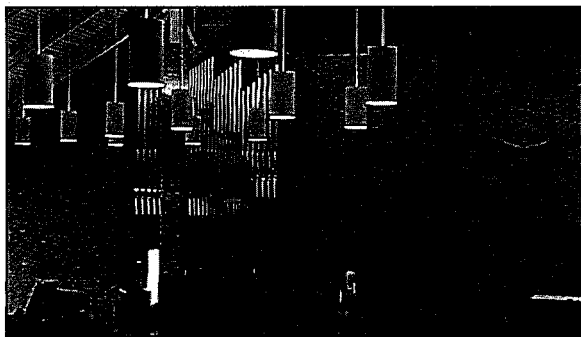
Born and brought up in Lincoln, Nebraska, Mr. Barnes believes his parents took him as a young child to hear Anton Brees dedicate the carillon at First Plymouth Congregational Church. Fifteen years later, he studied organ with Myron Roberts, the church's organist, who one day asked if he would consider learning to play the carillon, since Mary Guest, the woman then playing, planned to move away.

Young Ronald ascended the tower to watch her play, and remembers that she played melodies only, and only in the bottom two octaves, grasping the keys chime-style. When he asked her why she did not also use the higher notes she replied that they didn't work, and sure enough, when he tried one it would not move. Only a few days later, when he and his older brother Bryce actually made their way into the bell chamber

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(in those days a hazardous climb indeed) did he realize that all those notes had bells attached to them.

The two young men carried twelve bushel baskets full of dead pigeons, droppings, and other dirt from the tower. They cleaned and lubricated the playing action, disassembling some of it. When they had finished, Ronald went up the following Sunday to play. Since he owned no carillon music, he simply played scales up and down the compass. The phone immediately began to ring, with neighborhood people wanting to know when the church had gotten the new bells. So far as he can determine, the last person to have played the small bells on that carillon had been Anton Brees at the dedicatory recitals a decade and a half earlier!

At the end of World War II Mr. Barnes served in the US Navy in Japan during the occupation, on a destroyer tender as a specialist working with navigational instruments, and later as a helmsman on a destroyer. Afterwards he used the GI Bill to earn a Master of Arts

degree in musicology at Stanford University, where for his thesis he wrote a study of the carillon preludes of Matthias van den Gheyn. He attended his first GCNA congress in 1948 at Ann Arbor, where he, Theophil Rusterholz, and Bertram Strickland played their advancement recitals. Following the Congress he spent the summer in Ottawa with Robert Donnell, which was to be his only formal study of the carillon.

In 1951 he accepted an appointment to play the large new Taylor carillon in Lawrence, Kansas, which he says was the finest in the world at the time. While on the Kansas University faculty he also taught harpsichord and cared for the university's instrument collection. In 1963 he again accepted an appointment to play a brand new Taylor carillon, which he again thought was the best carillon in the world, this time at the Washington Cathedral.

Finally, in 1982 he returned to California to preside over the Class of 1928 Carillon at Berkeley. Under his supervi-

sion the Berkeley instrument has been enlarged once and improved several times.

He has been host of three congresses, one at each of his towers beginning in Kansas in 1956, and will be one of the hosts, along with his successor, at the 1998 congress in Berkeley. He was President of the Guild during part of the 1960s, and served for seven years during the 1950s as editor of the *Bulletin*.

It was Mr. Barnes' personal encouragement that led several of our most important composers, among them Roy Hamlin Johnson, John Pozdro, and Gary White, to develop an interest in the carillon. He has played pivotal roles in beginning and nurturing the carillon careers of some of our most distinguished players, including Milford Myhre, Richard Strauss, and Daniel Robins. He has written provocatively and with penetrating insight several times for the *Bulletin*, working to set new standards for quality of performance, choice of repertory, and sophistication in design and construction of

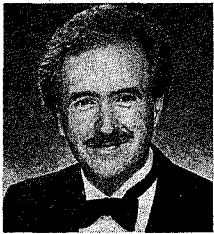
instruments. But there is no doubt in my mind that the contribution that overshadows all others is his contribution to our instrument's musical literature. Dating back to his earliest years at Kansas and deepening during the years, the flow of compositions in his mature years has made our lives as performers increasingly worth living.

After 13 years of service, Ronald Barnes retired from his position as University Carillonist at the University of California, Berkeley, on October 15, 1995. Jeff Davis has been appointed Acting University Carillonist.

Eurocarillon Festival

The first Eurocarillon Festival took place in Bruges and Damme, Belgium, on September 1-3, 1995. It was organized by the two cities and the newly founded European carillon organization, Eurocarillon, which consists of representatives from Portugal, Ireland, France, Belgium, Germany, Spain, England, and The Netherlands.

On the first two days several concerts



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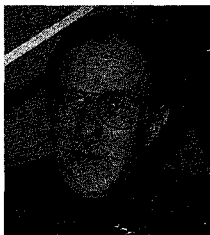
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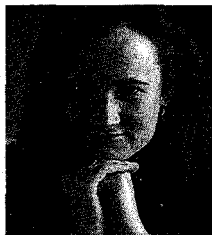
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Organist
College Organist
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Susan Dickerson Moeser
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Harpsichordist/Organist
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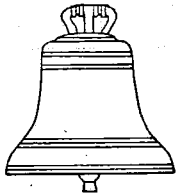
Clair Rozier
Organist
Director of Music
Ardmore Presbyterian Church
Ardmore, Pennsylvania



Martha H. Stiehl
Organist/Harpsichordist
Soloist and Continuo Player
Milwaukee Symphony Orchestra
Milwaukee Chamber Orchestra
Wisconsin Baroque Ensemble
Milwaukee, Wisconsin

were given on the carillon hung in the high Bruges town hall belfry overlooking the central market square. The 47-bell instrument with a six-ton bourdon was cast in 1748 by Joris Dumery and renovated in 1969 by Eijsbouts. A four-hands rendition of Vivaldi's *The Four Seasons* given by Abel Chavez and Anna Maria Reverte was one of the festival's high points. During another concert Aimé Lombaert and Boudewijn Zwart's performance was seen on video and heard on loudspeakers in one of the town hall's rooms where it was coordinated with the simultaneous playing of a percussion ensemble. The closing concerts were held on the town hall carillon of the nearby port of Damme which was reached by a boat trip through a picturesque landscape.

The purpose of Eurocarillon is to strengthen the position of the carillon and the carillonneur in European cultural life. The organization will serve as an important showcase of European carillon culture. Each year a special Eurocarillon concert featuring the same program will be given on the same day at the same time in all of Eurocarillon's member cities, and a Eurocarillon festival will be held in one of the member countries. Discussions are currently underway to hold festivals this year in Lyons, next year in Barcelona, and in 1998 in Amsterdam.



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Music for Voices and Organ

by James McCray

The season of Christmas: easy choral music

The principle of art is to pause, not bypass. The principle of true art is not to portray, but to evoke. This requires a moment of pause—a contract with yourself through the object you look at or the page you read. In that moment of pause, I think life expands.

Jerry Kosinski
Passing By

The Christmas season is not one that allows "a moment of pause" as described above by Kosinski. For most, it is the bypass he suggests we avoid; this is especially true for church musicians who are on a treadmill from Thanksgiving until January. The number of performances during these four weeks usually exceeds any other two-month segment.

The exhaustion problem occurs not only because of numbers of performances, but types, as well. It is common that church choirs swell during this period; people love the seasonal music, and singing Christmas Eve is highly desirable. Those people who have experienced Christmas Eve services may come back from great distances just to be in the choir. Of course, what happens for the director is that he/she then tries to "top" the previous year. Music gets more elaborate, requires more instrumentalists and rehearsal time, and exacerbates the problem even further. We become our own managerial fiat.

In previous DIAPASON Christmas articles this writer has urged early planning as a solution to our annual December dilemma; yes, that does help, but even with stern attention the musical season becomes a runaway train. There is more duty than delight, and all we can do is to hang on and hope that some of the scenery whirling by will be frozen in our memory, and retrieved when the train's forward thrust is throttled.

The two columns of Christmas music offered this year are organized into easy and "less-easy" repertoire. Instead of using the church-filled season to create a spectacular ambience by performing challenging literature, consider programming several easy choral works. Last year our choir sang the simple Holst setting, *In the Bleak Midwinter*, directly from the hymnal, and it had as profound an impact as the busy, contrapuntal work which required extensive rehearsal. Keep in mind that bigger is not necessarily better, and that more difficult is not always more attractive or

sensitive. Find a simple work that will focus the congregation on the meaning of Christmas; after all, simple is the inherent essence. The birth did not take place in a Hyatt Regency Hotel, but rather in a simple animal stall. Less is more!

Gregorian Chants for Christmas, edited by Daniel Dorff. Unison unaccompanied with optional soloist, Theodore Presser Co., 312-41700, \$1.15 (E).

There are six anonymous chants; most are familiar texts such as *Puer natus est nobis* or *Hodie Christus natus est*. Notation is stemless note-heads with optional incipits for a soloist. Only Latin texts are provided. These plainsongs are categorized (introduction, antiphon, responsory), and generally are one page in length. Delightful contrast to usual Christmas fare.

Magnificat, Daniel Nelson. SA, keyboard, and flute, Santa Barbara Music Publishing, SBMP 130, \$1.10 (E).

The keyboard primarily anchors a G major chord, and then other harmonies are superimposed on top of that sound creating momentary polychords. The choral writing is easy with the two voices beginning each phrase in unison. The flute has a limited obbligato role. Brief and useful for young voices.

Blow, blow, thou winter wind, Emma Lou Diemer. SATB unaccompanied, Santa Barbara Music Publishing, SBMP 122, \$1.00 (E).

Here is an unusual setting based on the famous Shakespeare text. The choir does not sing but rather creates unpitched sounds which help visualize the text (whispering, blowing, etc.). The spoken rhythms are notated rhythmically and follow normal speech patterns. There are only two parts and various voice combinations would be possible. Interesting music that certainly will capture the attention of the audience; highly recommended for seasonal concerts.

Once again my heart rejoices, Eugene Butler. SATB and keyboard, Sacred Music Press, 10/1254 S, \$1.20 (E).

There are four verses which retain the basic melody but move through various keys and arrangements. The keyboard is accompanimental and provides a rhythmic background. Often the choir is in unison or two parts. Useful for small church choirs.

Advent Proclamation, Olaf Malmin. SATB and keyboard, Art Masters Studio Inc. (AMSI), #737 (E).

Much of the choral singing is in a recitative style, with rhythmic patterns on one note, set above a pulsating keyboard accompaniment. There is a canonic alleluia which serves as a refrain for the two sections. This setting could be used as a processional or anthem. Only about half of the singing is in four parts. Attractive and very useful for Advent.

Zion hears the watchmen singing, Johann S. Bach (1685-1750). SATB, keyboard and violin, Coronet Press of Theodore Presser Co., 392-41642, \$1.40 (M-).

Martin Davidson has arranged this movement from the famous *Sleepers, Wake* cantata (#140), so that the violin plays the gentle line above a keyboard

accompaniment and continues throughout the setting, even when the choir is singing the chorale statements. The block-chord patterns found in the Bach original are retained, and this setting merely makes it possible to preserve yet reduce the instrumental music so that an orchestra is not needed. The violin music is not difficult, but plays an important soloistic role throughout.

Gloria Deo!, Mary Lynn Lightfoot. SATB and keyboard, Heritage Music Press, 15/1168H, \$1.20 (M-).

This is available in other arrangements (two-part and three-part). There is a recurring rhythmic pattern in the keyboard which draws on the Mixolydian character. Syncopation abounds in the first section, then a middle area is more gentle and lyric. A final area mixes duple and triple meters before returning to the opening material for the ending. Exciting yet easy music.

Twos in the moon of wintertime, arr. Robert Hobby. Unison mixed choir, congregation, flute, finger cymbals, and two-octave handbells, Concordia Publishing House, 98-3240, \$1.40 (E).

Parts for instrumentalists and a reproducible page for the congregation are included at the end of the choral score. There are three verses with refrains where the congregation sings. The American Indian spirit is sustained through repeated pulsating fifths in the handbells. This is a mood piece that will offer contrast to the usual Christmas fare.

A Cradle Song, David Hurd. SATB and organ, Augsburg Fortress, 11-10460, \$1.35 (M).

Rich harmony dominates this gentle musical setting of the William Blake poem. The accompaniment helps sustain harmonic support for the voices and is almost an equal partner without being overly-soloistic. Syllabic, block-chord setting for the verses alternates with keyboard interludes to connect the sections. Sweet music for Christmas Eve.

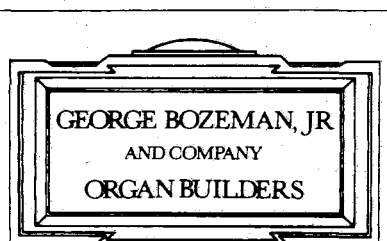
Long time ago, Joseph Martin. SAB and keyboard, High Street Music of Beckenhorst Press, JH544, \$1.25 (E).

Using the *Waly, Waly* melody, Martin's quiet setting has four verses which maintain the familiar tune above a flowing, yet very simple, accompaniment. Only the last two verses are in SAB, the other two are in unison and SA/TB. The tender music and text will be immediately attractive to singers and listeners, and is certain to be a hit with small church choirs.

Book Reviews

Rameau and Musical Thought in the Enlightenment, by Thomas Christensen. Cambridge University Press, 1993. 327 pages. \$69.95.

Although keyboard musicians usually think of Jean-Philippe Rameau (1683-1764) as the organist and teacher who published four collections of descriptive harpsichord pieces, the larger musical public remembers him as the late-blooming figure in the French opera tradition and favorite of King Louis XV (but not of Madame Pompadour) who

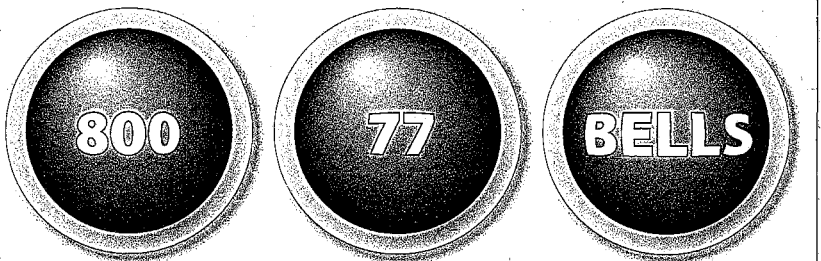


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composed some 30 stage works in all the major genres—although they were not wholly appreciated in his time. Nevertheless, Rameau himself considered his theoretical writings, in which he attempted to reconcile scientific and aesthetic aspects of music, to be his greatest accomplishment. The story of Rameau's place in the turbulent intellectual milieu of the 18th-century French Enlightenment—he was described in his own day as “the Newton of Harmony”—is presented in this book as “a kind of sociology of ideas”: a survey of his thought within the social-cultural context in which he was situated and to which he responded.

The difficulty of giving an unambiguous and all-encompassing account of the French Enlightenment does not present an insuperable obstacle in this study. Rather, the lack of definable coherence and unity in the wider culture provides a partial explanation for the shifting philosophical and aesthetic positions Rameau's theory exhibited over the years as he reacted to various competing intellectual forces that impinged upon his own theoretical concerns.

The generalities of Rameau's contribution to musical thought can be found in any comprehensive history of music.¹ His uniqueness consisted in establishing a relationship between the physical and artistic aspects of music, between its acoustical foundations and subjective effects, and between reason and feeling. Although a similar outlook had been adopted by earlier thinkers, Rameau's numerous treatises represent the foundation of modern musical science. For example, his doctrine of “fundamental chords”—tonic, dominant, and subdominant—consisted of a logical system that explained the use of correct harmonies by musicians who were ignorant of their scientific foundations. This insight into functional harmony, although not fully realized until late in the 19th century, changed the conception of music and artistic imagination, in spite of some inherent difficulties.

Rameau's idea of a “fundamental” sound as a foundation and generative source of harmony—now known as a chord “root”—was not the product of a rigorous study of musical theory, but was an imaginative, eclectic, pedagogical tool derived from other diverse, often contradictory, 17th-century sources. Nevertheless his *Traité de l'harmonie réduit à ses principes naturels* (1722) emerged as a self-contained body of speculative and practical knowledge, in which the generation of chords was linked to a single source, the classical monochord. The behavior of chords, in turn, was explained by the “fundamental bass.”

Rameau believed that an understanding of this general principle would revise current French thorough-bass practice and its mastery would assist musical composers and continuo performers alike.

The intellectual implications and theoretical transformations of this deceptively simple position are traced with meticulous care throughout this book. The dialectical interaction between systemization and musical practice in Rameau's theory is clarified by the realization that although he was attempting to accommodate empirical musical practice to prevailing scientific models, many of his claims were validated by musical experience alone, when he discovered that the theoretical formulations were unsuited to his needs. This pragmatic adaptability reflects a similar modification within philosophy: the apparently mutually exclusive epistemologies of deductive rationalism (Descartes) and inductive empiricism (Newton and Locke)—both of which influenced Rameau's thinking—are no longer regarded as totally irreconcilable, but as systems that include aspects of both reason and experience with different degrees of emphasis.

An examination of four central issues in Rameau's musical theory occupies the center portion of the book. The first of these, the generative fundamental, is described in the light of a number of anticipatory intellectual models available in the 17th century, along with Rameau's account of dissonance. In the second, a mechanistic explanation is invoked to account for the harmonic motion of the fundamental bass and the connection between chords, in which all dissonant and non-tonic harmonies are compelled to return to the equilibrium of the tonic in accordance with a unified and coherent system of acoustical laws. Rameau's third revelation was the *corps sonore*, the acoustical phenomenon of harmonic overtones generated by many uniformly vibrating bodies, one that had interested a number of continental scientists and eventually was explained by mathematical and physical principles in the mid-18th century. Rameau augmented his hypothesis by a number of instrumental “experiments,”² but omitted purely physical and atomistic explanations in later writings, admitting its reality on an empirical basis. The final major theoretical topic, mode and modulation, traces Rameau's musical theory into the further dimensions of key change, tonal hierarchy (a distinction not treated fully until the 19th century), geometric progression, the significance of the subdominant, tonal attraction, and tuning temperament. These, along with the

discovery of chromatic and enharmonic genres, completed Rameau's theoretical system, which he refined in later years.

Rameau's attempts to persuade others of his discoveries were plagued by acrimonious but futile intellectual quarrels on musical theory and aesthetics with his contemporaries, chiefly the young *philosophes* associated with the founding of the *Encyclopédie*: Diderot, d'Alembert, and Rousseau. Eventually Rameau abandoned caution and extended his idea of the primacy of the *corps sonore* as the fundamental principle not only of music theory, but to all of the arts and the geometric sciences, and to all human knowledge as well.

Rameau's revolutionary accomplishment, in the author's opinion, consisted in a reconceptualization of music and its theoretical foundations by the application of contemporary scientific method and vocabulary to questions that still persist in 20th-century musicology: chordal generation, harmonic coherence, and tonal identity. In spite of some empirical discrepancies, successive generations adhered to Rameau's general epistemological framework, “and in spite of the bewildering diversity and pluralism that so characterizes our own musical and intellectual climate, no music theorist continues to exert such a profound influence” (p. 306).

Ian Bent's foreword describes this intellectual biography as the first to survey the totality of Rameau's work, incorporating recently discovered materials, along with glimpses of his contemporaries, proponents and antagonists alike. The broad scope of the book's approach, balanced by an appropriate level of technical and theoretical detail, will be welcomed by theorists and scholars of music, 18th-century science, the Enlightenment, and the history of ideas.

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

Notes

1. See, for example, Paul Henry Lang, *Music in Western Civilization* (New York: W.W. Norton, 1941): 543–547.

2. Organists may wish to try this one: “Take the organ stops called *Bourdon*, *Prestant*, or *Flute*, *Nazard*, and *Tierce*, which form among themselves the octave, twelfth and major seventeenth above the *Bourdon*, in the ratios of 1, 1/2, 2/3, 3/4. Press one of the keys using only the *Bourdon* stop sounding, and pull out in succession each of the other stops. You will hear their sounds blend successively with one another. You may even be able to distinguish one stop from the other while they are sounding together. But if you improvise on the keys so as to distract yourself for a moment while all these stops are sounding and then return to the original single note [you played earlier], you will hear only a single sound . . .” (*Génération harmonique ou traité de musique théorique et pratique*, 1737; quoted in Christensen, 142, who notes that “Rameau did not associate the upper partials of a tone with its timbre since he was convinced that overtone content was uniform for every musical pitch” 142, n. 36.)

New Recordings

Roger Fisher plays the Grand Organ of St. Peter's Church, Budleigh Salterton. Bach: *Fantasia & Fugue in g*, S. 542; *Jesu, joy of man's desiring*; *Toccata & Fugue in d*, S. 565; *Fugue in G*, S. 577; Cocker: *Tuba Tune*; Whitlock: *Three Reflections*; Saint-Saëns: *Fantaisie in E Flat*; Guilment: *Sonata No. 1 in d*, Op. 42. Stentor MMSCD 2. TT—71:30.

Leaving his stomping ground of Chester, Roger Fisher journeys south to Budleigh (pronounced ‘buddly’) Salterton in Devon, where local organbuilder Michael Farley has put the finishing touches to an organ with an engagingly eclectic history. Originally a two-manual by Hele & Co. dating from 1898, it underwent an unfortunate rebuilding in the 1950s; much of this latter material has been discarded, owing to its poor quality. The Hele pipework, soundboards and bellows have been retained and restored, and amalgamated with the former nave organ from Worcester Cathedral. (The Worcester organ was a two-manual Harrison & Harrison, itself a blend of newer 1970s pipework with a Swell division fashioned from an old Harrison of 1911.) The end result has been recorded by David Wyld, with the excellence and fidelity we have come to expect from him.

The present specification was drawn up by Roger Fisher himself in consultation with the organbuilder and a former organist of the church, John Fear. The work was completed with the addition of a half-length 32' pedal reed which, trivia fans might note, is “one of only two such stops west of Bristol.” (Before outraged pedants hasten to besiege poor Mr Farley with letters of indignation, I'm sure he means that there are only two 32' reeds west of Bristol in England . . .)

The instrument acquits itself well in his program, leading one to presume that it also does a fine job of accompanying services. The specification is sensible and remarkably complete, although it would have been nice to have included a Swell Open Diapason. (Perhaps there was neither space nor funds . . .) If the Pedal has a tendency to heaviness on occasion, then this is doubtless due to the fact that there is no 16' metal to provide definition. There are only three 16' Pedal flues—two Bourdons and an Open Wood which packs a Joe Louis of a punch. I cannot disguise a lack of affection for some of the chuffy flues and assertive upperwork heard here. Yet there are delights to be had, including a lovely Swell Oboe and a pair of very



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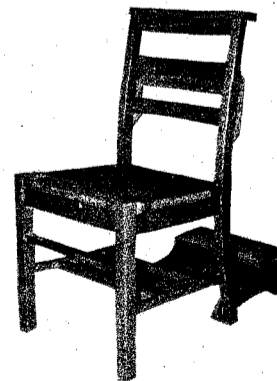
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fetching Swell Strings. And the tutti is a robust, glowing affair, underpinned by bold pedal reeds. The Tuba Mirabilis, heard to marvelous effect in both the Cocker and Guilmant, has the requisite hint of good flat, lukewarm British beer. This is a thoroughly decent instrument, healthy, pleasing, honest and with no hint of pretentiousness. Michael Farley and his team deserve thanks for equipping the church with such a versatile organ.

Roger Fisher's playing is as fine as ever, extracting every last ounce of juice from the instrument. He gives Whitlock's three miniatures exquisite treatment, and demonstrates that the thoughtful player can indeed make Bach work on an organ of this nature. Perhaps the most successful item is Norman Cocker's splendid *Tuba Tune*, played with exactly the right amount of ceremonial swish and swagger. This is arguably the finest work written to demonstrate the many characteristics of that noblest of creatures, the solo Tuba. Does Cocker's essay receive fewer performances than it deserves on account of its being trickier than most tuba/trumpet tunes? Its broad sweep, intriguing modulations (including a dramatic shift into a radiant F-Sharp Major) and splendid climax over a dominant pedal, leading to a majestic conclusion in the home key, all add up to a piece that is rewarding to player and listener alike. We should hear it more often!

The liner booklet is very brief, giving details of the organ's convoluted history and current specification plus a biographical note about Roger Fisher. Nothing, sadly, is said about the music, although I suppose that we are at least spared the usual reams of stuff about Guilmant's life, together with essays on the origin of the word "toccata". If, however, this terseness was contrived to keep Norman Cocker's Politically Incorrect activities under wraps, then I am pleased to tell one and all that in addition to his distinguished 'classical' career (RCO prizewinner, organist of Manchester Cathedral), he was also a fine theater organist who believed that every player worth his salt ought to know about double-touch and the like. His articles for *The Organ* on tonal design and organ playing, couched in prose both vivid and elegant, should be required reading for all church musicians and organbuilders.

In days when the pipe organ is supplanted by noise-making devices of sundry kinds, it is heartening to see what has transpired in this lovely part of England. With skill, commonsense, ingenuity and hard work, Michael Farley and his associates have, with the assistance of a good, sensible, musical organ consultant, fashioned a solid, versatile instrument which will meet the needs of St. Peter's Church. Furthermore, unless I'm very much mistaken, Mr. Farley and his associates will not have been forced to become tax exiles overnight as a result of this work, proving that good results can indeed be achieved without a million-dollar budget!

—Mark Buxton
Toronto, Ontario

Hodie—A 20th Century Yuletide Celebration. The Memphis Boy-choir & Chamber Choir, John Ayer, musical director. Pro Organo CD 7073 [DDD] 62:08; \$15 postpaid from Pro Organo, P.O. Box 6494, South Bend, IN 46660-6494; MC/VISA 1-800/336-2224; fax 219/271-9191.

Up! Good Christian folk and listen, Woodward; *The Lord will surely come*, Hancock; *Three Advent Carols*, Hodinott; *Drop down dew, O heavens*, Twynham; *A Hymn of St. Columba*, Britten; *Until Shiloh come*, Peebles; *Mary's Magnificat*, Carter; *A Hymn to the Mother of God*, Tavener; *Mary's Lullaby*, Bock; *The shepherds sing*, Susa; *Sussex Carol*, Willcocks; *Bethlehem Down*, Warlock; *A little child there is yborn*, Joubert; *Incarnation Carol*, Smedley; *The Holly and the Ivy*, Davies; *Benedicamus Domino*, Warlock; *I saw*

three ships, Ledger; *Hodie*, McRae; *The Offering*, Hoiby.

It is hard to write about this incredible recording without lapsing into superlatives. If the performers and location of the choir were not identified one would think of King's College or St. John's College, Cambridge, or St. Thomas' Church in New York; but it is a Boy-choir and a Chamber Choir in Memphis, TN, based at St. John's Episcopal Church, and recording this disc at St. Mary's Episcopal Cathedral in Memphis.

The blend and balance of the choirs are excellent and sometimes the singers—especially the boys—fade almost to silence in their expressive singing. There is infinite variety in the style of the music and although the music was all written or arranged in the 20th century it is timeless in its effect. To be quite realistic one would have to say that occasional minor lapses in some of the adult solos suggest a very sensitive non-professional singer but I mention this to make my overall enthusiasm for the performances more believable.

The arrangement of the program: Prologue; Songs of the Advent; Songs of

the Virgin Mary; Song of the Shepherds; Songs of the Nativity; Epilogue; is intriguing. The fact that the two choirs involved consist of boys, women and men should be a lesson to those who believe that boys', girls' and women's voices do not blend.

I found that I had to listen and listen and listen!

—Alec Wyton

J.S. Bach Orgelwerk, Vol. 10. Played by Ewald Kooiman. Coronata COR 2113. No information on price or availability.

This disc (approximately 71 min.) includes the *pedaliter* chorale preludes of the *Klavierübung* (Part 3), properly framed by the Prelude and Fugue in E-flat.

The organ used here is the famous Gabler at Weingarten. There is a large secondary literature about the organ, but for most purposes the excellent account offered in the liner notes will serve admirably. There are 63 stops, not including the special effects; because of Gabler's fairly well-known doubling of many 8' and 4' ranks, and, of course,

because of the multiple-rank mixtures, the instrument in fact contains almost 120 ranks of pipes. The last renovation, by Kuhn in 1981–1983, involved adding pedal couplers and extending the pedal compass, as well as restoring the original action, parts of which had been altered in the 19th century. The registrations used are listed in detail.

Kooiman's Bach series has been the subject of a number of reviews in THE DIAPASON by Mark Buxton and the present reviewer, and there is little to add. The playing is uniformly admirable, with careful phrasing and articulation. I found his playing on this disc particularly attractive. His registrations show a remarkable grasp of the beauties of this large and complex instrument. Particularly striking are the piquant sounds of *Allein Gott in der Höh*, the impressive and clean-sounding pedal in *Wir glauben all an einen Gott*, and the clear, soft pedal stops in *Christ, unser Herr, zum Jordan kam*. Kooiman's performance of the magnificent setting of *Aus tiefer Not* is the best I know on record—certainly the recently added pedal couplers help in achieving the strikingly clear performance.

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The prelude that opens the program shows off the responsive, well defined pedal reeds. Kooiman offers an interesting and possibly controversial reading of the final fugue. Part two is played more slowly than usual, while the final section moves very briskly indeed. The sound of the full organ is rich and sweet and by no means overpowering. One is reminded of the fact that there were complaints in the 18th century that the organ was not loud enough to fill the extremely large church.

Perhaps I should admit a prejudice in favor of the Weingarten organ, the first large old organ that I was able to examine and try out! The recording engineers have succeeded in capturing the sound of the instrument in its setting. The disc offers a great artist exploiting very ably a beautiful and suitable instrument. I think everyone will enjoy this recording!

—W. G. Marigold
Urbana, IL

explore the range of textures implied by the word toccata, including four-note pedal harmonies.

Marius Constant, Matines. Durand (Presser in U.S.A.), \$18.75.

Matines was composed for the 1992 competition at the Conservatoire National Supérieur de Musique de Paris. A large central movement, *Centonisation*, quotes from 17th-century Spanish composer Correa de Arauxo. It is preceded by four miniatures, *Nocturne*, *Lauda*, *Conductus* and *Planctus*, and it is followed by two, *Enluminaire* and *Leçon*. Each miniature tends to develop one quality. For instance, a motoric rhythm drives *Conductus* relentlessly to its close. In *Planctus* a plain-chant theme with quiet lyricism predominates over the vagaries of the accompanying parts. *Enluminaire* consists of a single chord held for 40 seconds with changing registration. *Nocturne* is a florid récit, and so on.

Thierry Escaich, Trois Esquisses. Leduc (Presser), \$35.75.

Each of the Three Sketches manifests a different kind of ostinato. The attributes of persistence, stubbornness and obsession are expressed rhythmically and melodically, lyrically and forcefully in the twelve minutes of *Tournoisement*, *Rituel* and *Variations sur un souvenir* by this prize winning composer and organist.

Collection Panorama—3e recueil d'oeuvres pour orgue. Gérard Billautod, Paris (Presser in U.S.A.), \$22.75.

This collection of contemporary works designed as études for young musicians (see also *Orgue d'aujourd'hui* below), presents well known composers side by side with the most brilliant members of the present generation. Published under the patronage of the National Federation of Municipal Schools and Conservatories of Music, Dance and Dramatic Art, these pieces are graded moderately difficult by editors Daniel Lesur and Jean-Jacques Werner. They range in length from a minute and a half to seven

minutes and a half. *Introduction and Toccata* by Finnish composer Erkki Salmenhaara recalls the repetitive patterns of minimalism. There are trios by Jean Langlais and conductor-pianist Yvan Nommick, a prelude by Jean-Claude Henry, Professor of Counterpoint at the Paris Conservatory, and a French *Toccata* by the young Latvian composer Ingmars Zemzaris.

Guy Bovet, Nouveau cahier de pièces d'orgue. Cantate Domino, 3070. No price given.

This diverse collection contains two psalms and eight chorales, short and suitable for church, two toccatas and a ritecar written for recital purposes, and two humorous encores, the *Boléro of the Divine Mozart*, which is a send-up of Mozart and Ravel, and a fugue based on the Pink Panther theme. We know one of the psalm tunes as *Freu dich sehr*, and the chorales include *Silent Night*, *Schmücke dich, Wie schön leucht uns der Morgenstern*, *Christ unser Herr zum Jordan kam*, *Den die Hirten lobten sehre*, and *Das alte Jahr vergangen ist*. *Toccata planyawska*, a robust, rhythmically charged dance, honors the name of the organist of Saint Stephen's Cathedral, Vienna.

—Gale Kramer
Wayne State University

Takeda Rhapsody, Tomoko Kanzaki. Agape, Code No. 1843, \$2.75, for 4-5 octaves of handbells with optional percussion and choirchimes (M) (AGEHR Level 2).

Based on an old song of the Kyoto district in Japan, this original composition has an oriental flavor, with parallel fourths, along with the minor mode throughout. This can be a stunning piece with many special effects.

Mozart's Lullaby, Bernhard Flies, arr. Yasuhiro Otsuka. Agape, Code No. 1842, \$3.25, for 4-5 octaves of handbells and flute with optional 2 octaves of choirchimes (M) (AGEHR Level 3).

Another seemingly new discovery as the music states "... after recent research in Japan, it is considered that Bernhard Flies (1770-?) who was a doctor, composed this lullaby in 1796. The tune was originally an old German folk melody. In America it may be known that the composer of the tune is Mozart, but in Japan it is admitted and widely known that Flies is the composer." If you have the flautist, this will make a wonderful piece for any occasion. The lilting dialogue between the bells and instrument adds a charm all its own. The choirchimes melody for the last 21 measures brings a unique change of timbre to the piece. A great addition to your library.

Entry of the Faithful, Philip M. Young. Genevox, #3197-10, no price, for 2-3 octaves of handbells (M-).

This is a short ABA original that is quite catchy in nature and could be included in a set of pieces, or as an introit as it is scarcely more than a minute in length. Here is good material with an opening and closing major theme interrupted in the middle by the same theme in the minor mode.

—Leon Nelson

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New Organ Music

Michel Wiblé, Pièces d'Orgue. Cantata Domino, Lausanne (no price given).

Wiblé's career includes time as English Horn soloist in l'Orchestre de la Suisse romande under Ansermet and twenty years as a composer and teacher. *Antienne* (two pages) is a dialogue between the measured phrases of a cantus firmus in the pedal and a free and jubilant melody in the soprano. *Méditation* (also two pages) is a manualiter paraphrase of the chorale "Erschienen ist der herrliche Tag," transcribed from Wiblé's 1951 Easter Cantata. The closing *Pleins Jeux* (ten pages) is a toccata characterized by the composer as at once improvisatory, brilliant and tumultuous.

Jean-Claude Henry, Toccata. Lemoine (Presser in U.S.A.), \$16.50.

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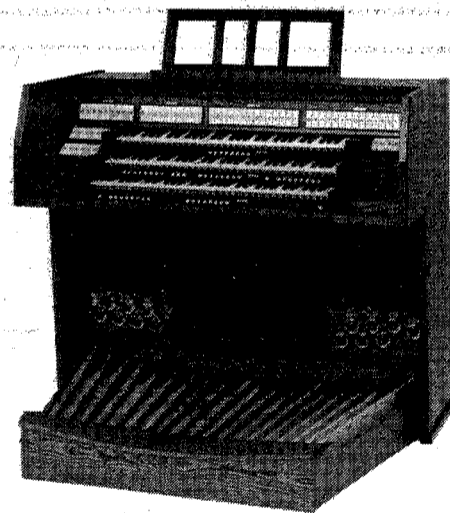
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PERFECTION in SOUND and CRAFTSMANSHIP

Trophy Builders and their Instruments

A Chapter in the Economics of Pipe Organ Building

R. E. Coleberd

In his seminal article "The Economics of Superstars," in *The American Economic Review*¹, Sherwin Rosen, professor of economics at the University of Chicago and recently (1994) honored as vice president of the American Economic Association, analyzed what he termed "an increasingly important market phenomenon in our time" and developed the economic implications of it. This is the phenomenon of the superstar, the tendency of talented performers to be singled out as superior to all others and, thereby, to dominate the market in which they perform. He asserted that the paradigm is found virtually everywhere in contemporary economic life; in professional athletics, arts and letters and in show business. In economic parlance, the analytical framework is "a special type of assignment problem, the marriage of buyers to sellers, including the assignment of audiences to performers, of students to textbooks, patients to doctors, and so forth."² Superstars all share what is termed "box office appeal" which is the ability to attract a large following (audience) and to generate a substantial volume of transactions. Rosen was quick to comment that there is no magic formula for becoming a superstar but it involves a combination of talent and charisma in uncertain proportions.

Professional athletes and rock singers are obvious examples of superstars today. However, Rosen gives one interesting example from the world of music which occurred nearly two hundred years ago and which was cited by the eminent nineteenth-century English economist Alfred Marshall.³ In 1801, a Mrs. Elizabeth Billington reportedly earned the then princely sum of between £10,000 and £15,000 singing Italian Opera in Covent Garden and Drury Lane.⁴ With her extraordinary voice she defined Italian opera and female vocal performance to the sophisticated urban gentry who flocked to her performances throughout her career and who discounted other singers of lesser ability.

Upon reflection, the author, an economist and longtime student of market phenomena and the economics of pipe organ building, believes the concept of superstars described by Rosen has a novel and intriguing application to the King of Instruments and its builders in the last 100 years. Perhaps it offers a partial explanation of the quixotic, always fascinating, and endlessly intriguing market for the pipe organ and for the fortunes of several builders. A glance at the history of the industry shows that certain builders enjoyed a large following or "box office appeal" during their era. What was the combination of "talent and charisma" that accounted for their success?

Our definition of superstar as it applies to the pipe organ hinges upon the ability of a builder to preempt substantially a particular market during his era through tonal or mechanical characteristics, perhaps working together, in his instruments. This builder virtually redefines the pipe organ with the result that previous instruments are now considered obsolete and the work of other builders noncompetitive. In economic analysis this concept rests upon "imperfect substitution" among sellers which, in the superstar market phenomenon, means that buyers invariably will single out a particular product or service as best meeting their (individual and group) needs. They do not consider other products and services to be an acceptable alternative. Parallel to Rosen's observation of a conspicuous concentration of output among sellers who have the most talent (as in rock singers) is the share of certain nameplates in particular well-defined markets for pipe organs. Although the pipe organ historically has had a large and diverse audience, we must look at specific categories of the general market: movie theaters in the 1920s in which Wurlitzer fits the definition, the residential market of that period in which Aeolian gets the nod, and the college and university market in the immediate postwar period in which Holtkamp is the outstanding example, and Schlicker is perhaps a very good one.

A word of caution: definitions and concepts are always arbitrary and frequently narrow. Thus they will evoke different interpretations and diverging opinions among other observers. The

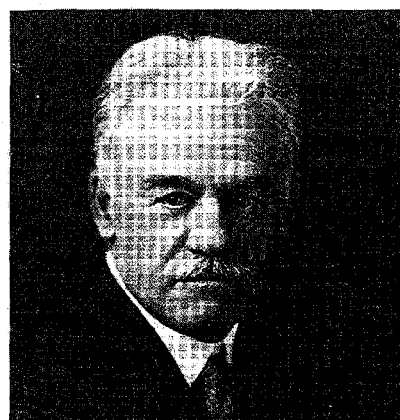
author elects to make Rosen's word "superstar" synonymous with his own term "trophy builder." The readers, in their definition of trophy builders and instruments, may elect to focus on certain instruments (The Mormon Tabernacle), regions (New England), the work of tonal architects and voicers (Richard O. Whitelegg) or inventions and systems (John T. Austin). Or, they may wish to recognize, if not include in the definition, Robert Hope-Jones, whose pioneering work in the emerging instrument at the turn of the century, was to exert a pronounced influence on the industry. Well and good. The author merely hopes that his own interpretation in the following discussion will shed light on a unique aspect of the rich history of pipe organ building in America.

Roosevelt

Our first illustration of the superstar concept in American organbuilding is Hilborne L. Roosevelt. His instrument for the Centennial Exposition in Philadelphia, and many that followed, were truly a watershed in the evolution of the pipe organ. As noted historian Orpha Ochse observed: "One may say that the Roosevelt organs actually marked the beginning of a new era in organ history."⁵ Through successful application of electricity in non-mechanical action and the introduction of several new stops, he, in effect, redefined the instrument. Now tracker action was increasingly considered out of style in the growing urban market characterized by the construction of large churches. The new voices, embracing the European romantic tradition, made possible in part by the new action, suggested that the tonal pallet of the tracker was out of date as well. His instruments embodied the hallmarks of the new era: liberal use of enclosed divisions in divided chambers, echo divisions, a detached console, adjustable combination action and the electric motor blower for wind supply. The affluent urban customer got the message; there was something new in pipe organs out there. They were quick to recognize it and they were interested. Roosevelt's star rose swiftly and in the brief two decades he flourished he won what must have been a lion's share of the business in New York City, and important contracts elsewhere as well. News of the "new organ" traveled swiftly across the country. Thus we had Roosevelt instruments in Danville, Illinois and Kansas City, Missouri, among other small cities, all of considerable distance from New York. The most widely publicized instrument of the Roosevelt era, if not in retrospect its crown jewel, was the four-manual for the Cathedral of the Incarnation in Garden City, Long Island.⁶

Ernest Skinner, who was to pick up the baton after Roosevelt's untimely death (and his brother's decision to liquidate the business), acknowledged Roosevelt's position in the evolution of the instrument and the industry when he wrote: "Many organs were built by Roosevelt according to the above plan (indi-

vidual valve chest), which, together with his fine tone, earned for him the most distinguished name of any builder of his time."⁷



Ernest M. Skinner

E. M. Skinner

The next trophy builder, who fits our definition eloquently, is the renowned Ernest M. Skinner. Roosevelt had opened the door to a new era; now Skinner would hoist his banner and march triumphantly through the city church landscape for the next three decades. The Skinner name became a household word and defined the pipe organ among the knowledgeable urban gentry. What Tiffany was to glass Skinner was to the pipe organ among socially conscious city folks. "And we have a Skinner Organ" is one of the ways these people described their churches. This type of product identification, with perhaps no parallel in the pipe organ industry, is the dream of every advertising manager in business today. Skinner also enjoyed the same preferred position in the college and university market during his era that Holtkamp and Schlicker were to savor in the period after World War II.

Like Roosevelt's, Skinner's instruments were a combination of mechanical and tonal innovations. "The mechanical and tonal factors of the organ are dependent upon each other for a fulfillment of their purposes,"⁸ he wrote. A major contributor was the pitman windchest, light-years ahead of the Roosevelt ventral system, which would stand the test of time and be adopted by numerous builders in succeeding decades. The origins of the pitman action are found, no doubt, in the many experimenters in single-valve action during the turn of the century. One of them, reportedly, was August Gern, Cavaillé-Coll's foreman, who later built organs in England under his own name. But it remained for Skinner to take it to Mount Olympus. When the lightning fast pitman key action (thirty-three milliseconds between key touch and pipe speech) and equally responsive (and quiet) stop action was coupled with exotic orchestral voices, the Skinner organ quickly became the "box office favorite."

William H. Barnes listed the stops, not always invented by Skinner, but developed and utilized in his trophy installations, which became hallmarks of his work and era. All stops are 8' unless otherwise noted.⁹

Erzähler—Christ Church, Hartford, Connecticut

Orchestral Oboe—Tompkins Avenue Congregational Church, Brooklyn, New York

English Horn (8' and 16')—City College, New York

French Horn—Williams College, Williamstown, Massachusetts

Kleine Erzähler—Fourth Presbyterian, Chicago

Gross Gedeckt—Second Congregational, Holyoke, Massachusetts

Corno Di Bassetto—Williams College, Williamstown, Massachusetts

Tuba Mirabilis—Cathedral of St. John the Divine, New York

French Trumpet—Cathedral of St. John the Divine, New York

Orchestral Bassoon (16')—Skinner Studio, Boston

Gambe Celeste—Cathedral of St. John the Divine, New York

Bombarde (32')—Cathedral of St. John the Divine, New York

Violone (32')—Cathedral of St. John the Divine, New York

Sub Bass (32')—Cathedral of St. John the Divine, New York

Contra Bassoon (32')—Princeton University, Princeton, New Jersey

Skinner's icon image was eloquent confirmation of the fact that an organ-building enterprise is the lengthened shadow of the key figure behind it. As his biographer Dorothy Holden wrote: "In all truth, it was this ability to infuse his instruments with all the vitality, warmth, and charm of his own personality that created the very essence of the Skinner organ."¹⁰



G. Donald Harrison

Aeolian Skinner and G. Donald Harrison

The Aeolian Skinner organ was the gold standard for affluent urbanites with champagne tastes, many of them Episcopalians, who viewed the church and its appointments as the logical extension of their commanding economic and social position in the community. That the instrument was built in Boston, the fountainhead of American culture, was reassuring, and the name Skinner in the logo denoted continuity with a firm of established reputation. G. Donald Harrison had filled E. M. Skinner's shoes admirably and moved ahead to carve out his own niche in the pantheon of great American builders.

Harrison's lasting imprint on American pipe organ heritage began about 1932; for example, in Northrup Auditorium at the University of Minnesota, and was well-established in 1935 with Groton School and Church of the Advent in Boston instruments, which in the public mind were the cornerstones of his era. These two trophy instruments were milestones in the emergence of the American Classic tradition of which he was the leading exponent during his time. As Ochse explains: "He coupled an appreciation for some of the outstanding European styles with his thorough background in English organ building."¹¹ His goal was an eclectic instrument on which all schools and styles of organ music could be played with clarity and with reasonable authenticity.

In superstar products, endorsement is a key to status as is the demonstration effect, which is the identification of purchasers with peer groups and the desire to emulate them. With Aeolian-Skinner the demonstration effect was most important and endorsement not as crucial. When prospective clients were reminded of the Skinner legacy and

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shown the opus list: Symphony Hall Boston, St. Thomas Episcopal, New York and Fourth Presbyterian, Chicago, to name a few, they said "that's us" and signed up. With Holtkamp and Schlicker, on the other hand, endorsement was paramount.

Aeolian

The Aeolian Duo Art pipe organ was the instrument of choice among the business and social elite in the first three decades of this century. Their opulent life style was anchored in castles, Italian villas and French chateaus featuring mirrored ballrooms, manicured gardens and pipe organs and was augmented frequently by polo fields, yachts and private railroad cars. The Aeolian reputation was initially distinguished by its self-playing mechanism and superior roll library. Then, the nameplate took over. The "Lords of Creation" were only too glad to pay steep prices for the Aeolian instrument in order to "keep up with the Joneses." Below is a sampling of familiar names among the captains of industry who had Aeolian Duo Art residence organs.¹²

The Automotive Industry:

Dodge, Horace E., Detroit, Michigan
Dodge, John F., Detroit, Michigan
Firestone, H. S., Akron, Ohio
Ford, Edsel B., Detroit, Michigan
Kettering, C. F., Dayton, Ohio
Olds, R. E., Lansing, Michigan
Packard, W. D., Warren, Ohio
Seiberling, F. A., Akron, Ohio
Studebaker, J. M., Jr., South Bend, Indiana

Merchants and Manufacturers:

Armour, J. O., Lake Forest, Illinois
Cudahay, J. M., Lake Forest, Illinois
DuPont, Irene, Wilmington, Delaware
DuPont, Pierre S., Wilmington, Delaware
Swift, G. F. Jr., Chicago, Illinois
Woolworth, F. W., New York, New York
Wrigley, Wm. Jr., Chicago, Illinois

Publishers:

Bok, Edward, Merion, Pennsylvania
Curtis, C.H.K., Wyncote, Pennsylvania
Pulitzer, Mrs. Joseph, New York, New York
Scripps, W. E., Detroit, Michigan

Railroads and Public Utilities:

Flagler, John H., Greenwich, Connecticut
Harriman, E. H., Arden, New York
Vanderbilt, W. K., New York, New York
Vanderbilt, W. K. Jr., Northport, Long Island, New York

Steel and Oil:

Carnegie, Andrew, New York, New York
Frick, H. C., Pride's Crossing, Massachusetts
Rockefeller, John D., Pocantico Hills, New York
Rockefeller, John D., Jr., New York, New York
Schwab, Charles M., New York, New York
Teagle, Walter C., Portchester, New York

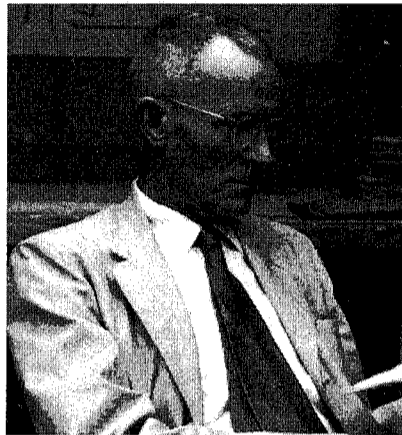
Wurlitzer

The tidal wave of capital pouring into the construction of movie theaters after the turn of the century created an insatiable demand for the wondrous new musical medium, the theater pipe organ, pioneered in concept by Robert Hope-Jones. Investors clamored to capture the fortunes awaiting them in motion pictures, a spectacular new form of mass entertainment. No movie theater, be it an ornate palace in a downtown metropolitan area or a small town storefront cinema, was complete (or competitive) without a theater organ. The demand spawned an entirely new industry—Barton, Link, Robert Morton, Marr &

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Colton, Page and, of course, Wurlitzer which, bolstered by clever streetcar advertising, became the generic term for the theater organ. What Kodak' was to amateur photography and Gillette was to shaving, Wurlitzer was to the theater pipe organ.

The new industry emerged because the theater organ was a radically different instrument; characterized by significantly higher wind pressures, the horse-shoe console, unification of the stoplist, and the tibia and kinura, among others, as distinctive voices in the tonal pallet. Other builders produced theater organs, chiefly during the years of peak demand, but they were primarily identified with the church instrument and market. We award Wurlitzer the trophy accolade because their output of over 2,000 instruments was more than twice the number of their nearest competitor Robert Morton, who built slightly fewer than 900.¹³



Walter Holtkamp

Holtkamp

Walter Holtkamp was a true innovator in the Schumpeterian sense, i.e., the concrete expression of ideas in marketable goods. He had the wisdom and good judgment to recognize that the classical revival and the North German paradigm, which he sought to emulate, required a radical departure from existing norms. It was not a matter of substituting a stop here and there, of lowering wind pressure an inch or two, or of dispensing with the ubiquitous strings and celestes of the 1920's. It would begin with the wholesale elimination of melodias, cornopeans, flutes d'amour and numerous other stops, all arranged in a horizontal tonal pallet dominated by the eight-foot pitch with an occasional four-foot stop. He would introduce a vertical tonal pallet with a pitch range of 16' through mixtures, and underscore the principal as the foundation of an organ chorus. Capped or semi-capped flutes would provide color and harmonic development and blend well. He would use primarily chorus reeds of Germanic "free tone" style as opposed to "dark tone" English reeds in his ensemble.

To his great credit, Holtkamp surrounded himself with knowledgeable people, and these persons of influence found in him the pathfinder who would lead them to the promised land of a baroque organ. He was said to be a stubborn man but he was a good listener. William H. Barnes remarked that he had the good fortune to be located in Cleveland where he benefited enormously from the friendship and support of three important people in the organ reform movement: Walter Blodgett, Arthur Quimby and Melville Smith.¹⁴ As his biographer John Ferguson noted: "The continuing association with organists and musicians sympathetic to his ideas was of central importance to the development of his work."¹⁵ His close collaboration with architects legitimized bringing the organ out of chambers and resulted in the distinctive "Holtkamp look." Widely copied by other builders, it was a distinguishing feature of his instruments and era.

After World War II he built a group of loyal followers, many of them academics, led by Arthur Poister of Oberlin and Syracuse, whose students moved on to choice academic and church positions

and spread the gospel of Holtkamp. Soon he enjoyed a preferred if not a virtual monopoly position in the upscale college and university market where these leaders of the organist profession flourished.

The Holtkamp organ was the marquee instrument for academe. To have a Holtkamp was to make a statement. Installations at Yale University and the University of California at Berkeley as well as Syracuse University and Oberlin College, quickly convinced many schools, including small colleges like Erskine in Due West, South Carolina, that an important milestone on the road to academic excellence and peer recognition was a Holtkamp organ. Invidious comparison and competitive emulation (Thorstein Veblen) were—and are—alive and well in academe. Thus it is no mere coincidence that each of the three prestigious women's colleges in Virginia—Hollins, Sweetbriar and Randolph-Macon—has a three-manual Holtkamp instrument. When Hollins got the first one, the other two schools could not have done anything else.

Other builders couldn't compete with him in this market. As one industry veteran, who asked not to be identified, remarked: "If they were interested in a Holtkamp or a Schlicker, we knew we might as well fold our tent." This market had pre-judged other builders and in the clamor for peer recognition; it was the name that counted. Even if other builders used the same scales and voicing techniques, they could not build a Holtkamp organ. Poister, a grand person who was widely acknowledged as one of the finest organ teachers of his or any generation, exerted what can only be described as a fantastic influence on the fortunes of this builder. His championing of the Holtkamp organ was surely the equal of the endorsement for breakfast foods and athletic footwear by professional athletes today.



Herman Schlicker

Schlicker

The market for a neobaroque instrument embracing the *Orgelbewegung* movement was growing and the established industry was caught with an image problem it could not yet overcome, opening the door for yet another builder to rise to prominence and by redefining the instrument and capturing a preferred position in a specific market, to achieve trophy status under our definition. This was Herman Schlicker. His launching pad was the rebuild of the 1893 Johnson organ in the Grace Episcopal Church in Sandusky, Ohio in 1950 with the advice and encouragement of Robert Noehren.¹⁶ Schlicker would go on to etch his definition of the pipe organ in bold relief: a comparatively severe instrument earmarked by a mild fundamental, a shift in the tonal balance with an emphasis on upperwork, and a reduction in the percentage of strings in the tonal resources as well as a preference for 18th-century strings of an almost soft principal timbre to the exclusion of romantic (pencil) strings. Baroque style chorus and color reeds were featured in stoplists favoring early music, often suggesting the Praetorius mantra (reflecting the influence of close friend and confidant Paul Bunjes).

To augment his tonal resources,

Schlicker devised a "Tonkanzell" electropneumatic windchest featuring a long channel with the valve closing against a side rail as opposed to closing directly under the toehole as in conventional pouch-action chests. This was designed to buffer aerodynamically the effect of the opening valve on the pipe foot and to approximate the wind characteristics of the slider chest.¹⁷ He was also an early advocate of the slider chest in nonmechanical construction and incorporated it in several instruments.

Schlicker's tonal philosophy and his instruments were especially appealing to German Lutheran congregations eager to embrace their historical roots and to academics who shared his definition of the pipe organ. Robert Noehren, from his lofty perch as university organist and professor at the University of Michigan, enjoyed a wide following at one of the thriving centers for graduate study in organ during this period. His recordings, recitals and convention appearances earned for him a stellar reputation as a leading spokesman for the organ reform movement and, thereby, directly and indirectly for the Schlicker instrument. E. Power Biggs also was caught up in the Schlicker movement.¹⁸ The importance of endorsements by key spokesmen cannot be overestimated in the fortunes of the Schlicker Company.



Charles Fisk

Fisk

By 1970 a phalanx of American organists had traveled to Europe—on sabbaticals, tours and Fulbright Scholarships—and been introduced to many schools and streams of historical organbuilding. They became aware of new possibilities in their own situations and responsive to a domestic builder who articulated their ideas. This was Charles Fisk. His Harvard background was convincing and his Boston location reassuring. In his writings and appearances before professional groups, Fisk conveyed an in-depth knowledge of European instruments, his own sympathy with continental ideas and his ability to execute them.

The epic two-manual tracker organ Fisk built at Mt. Calvary Church in Baltimore in 1961 was earmarked by the *werkprinzip* in case design, suspended key action and, in this example, the tonal philosophy of Andreas Silbermann.¹⁹ This instrument was his springboard to an illustrious, though tragically short, career. He became the first American tracker builder to challenge successfully the dominance of such European builders as Flentrop, Rieger and von Beckerath, in the construction of large instruments. In response to a loyal and enthusiastic following, Fisk built a number of contemporary organs as well as period instruments patterned after specific historical antecedents. His rise to prominence is further evidence that each generation looks for—and finds—a new trophy builder, a shiny new nameplate that commands that elusive "box office appeal" and with it an unchallengeable (monopoly) position in a particular market. Over the years his instruments at Harvard and Stanford clinched his reputation much as Holtkamp's organs at Yale and Berkeley had done for him—a reputation still well-deserved by the Fisk firm after the premature passing of Charles Fisk.

Summary and Conclusions

The trophy builder analysis based upon Rosen's superstar phenomenon, offers a useful perspective on the all-important market dimension of the economics of the pipe organ industry. Its ingredients are: tonal and mechanical innovation, location, the demonstration effect and endorsement, and each generation's search for something new under the sun. Veblen's time honored psycho-social phenomenon of invidious comparison and competitive emulation cannot be ignored. Who will be the next trophy builder?

Perhaps this builder will reflect the swing of the pendulum back to the romantic tradition and the emergence of an eclectic instrument embracing the contemporary as well as an historical perspective in liturgical music. This builder, and the entire industry, must be able to confirm the stature of the pipe organ within the myriad of musical options such as synthesizers, sequencers and auto-accompaniment being promoted today. The King of Instruments must be recognized as the legitimate and time-honored vehicle for musical expression in corporate worship. In retrospect, the history of the instrument in the American experience is perhaps closely tied to the fortunes of the mainline denominations and the middle class, both increasingly challenged by the

sweeping socio-economic changes now evident in our society. Ethnic and language characteristics of migrant populations mitigate against identification with traditional religious groups and the realities of a rapidly changing marketplace impact the wage profile and employment structure of our economy. As one industry veteran explained, the danger as we move into the 21st century is that "the reorganization of religious expression makes the sounds of the pipe organ less vital to 'religiousness,' hence less important."²⁰ Our challenge is to reverse this mindset and to assert that the pipe organ is central to musical expression in religion and these other developments are ancillary to it. ■

R. E. Coleberd is an economist and petroleum industry executive.

Notes

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Cover: The 1911 Murray M. Harris Organ at St. James' Episcopal Church, Los Angeles, California

Manuel Rosales

A brief history of the project

The Murray M. Harris Company¹

Murray M. Harris (1866-1922) is generally regarded as the Father of Organ Building in the West. Born in Illinois, Murray Harris moved with his family to Los Angeles in 1884. In 1889, Murray Harris relocated to Boston to receive his training in organbuilding with George S. Hutchings, at that time one of the nation's premier organ builders. Harris returned to Los Angeles in 1894 both to represent and install Hutchings organs and to establish his own organbuilding business. After a few short-lived partnerships, he formed his own firm *Murray M. Harris Organ Company* in 1898.²

Fame and business soon came Murray Harris' way, and in 1900 he was able to attract a talented band of craftsmen from the East coast to help him build better organs. This group included several famous organbuilders, among them William Boone Fleming. Together these gentlemen revolutionized the mechanism of the Murray Harris organ; the craftsmanship exhibited extraordinary attention to detail, and the voicing produced an ensemble in step with the orchestrally-inspired tastes of the day, but with an energy and drama all too rarely encountered.³ Murray M. Harris himself imparted a coveted tonal signature. His stature as the builder of some of the finest organs available in North America brought the company many contracts, among them the organ of three-manuals and thirty-five speaking stops for the First Methodist Episcopal Church, Los Angeles. In 1901 he was awarded a contract for an instrument of forty-six speaking stops for Stanford University's Memorial Church.⁴

From this prestigious beginning, the company grew rapidly, securing the contract for the Louisiana Exposition organ (St. Louis World's Fair) of 1904. At the time, this was the largest organ in the world, with one hundred and forty stops (it would later become the nucleus of the organ in the John Wanamaker Store, Philadelphia). Due to cost overruns and litigation, the project spiraled out of control, and the board of directors deposed Murray Harris as president of his own company. He severed all ties with the company, and for the next three years worked as an investment broker. The Board of Directors changed the company name to *Los Angeles Art Organ Company*.

In 1906, Harris re-entered organbuilding with the help of one of his former workmen, Edwin Spencer, under the name *Murray M. Harris Company*. Based upon a different type of windchest (sometimes built of pine, at other times redwood), the instruments from this era continued to exhibit the same marvelous tonal qualities of the earlier work, and in some cases exceeded them.

The new firm continued to build organs until 1912. In that year Murray Harris returned to the investment world; he died in 1922 while on a business trip to Arizona. However, the former Murray Harris craftsman continued to work through 1930, first as *Johnston Organ Company*, then as the *California Organ Company*, and finally as the *Robert-Morton Organ Company*, becoming prominent in both church and theater organs. The company continued to employ many of the Harris concepts, scales and voicing techniques. The Robert-Morton Organ Company's magnum opus was the four-manual organ for Bovard Auditorium at the University of Southern California.

The organ for St. Paul's pro-Cathedral

One of the last large organs Murray Harris built was for St. Paul's pro-Cathedral in Los Angeles. This edifice was built in 1889 as St. Paul's Church, the largest Episcopal church in the city, located on Pershing Square in downtown Los Angeles (the current site of the Biltmore Hotel). With the 1895 election of Joseph

Horsfall Johnson as the first bishop of the Episcopal Diocese of Los Angeles, St. Paul's was elevated to pro-Cathedral.

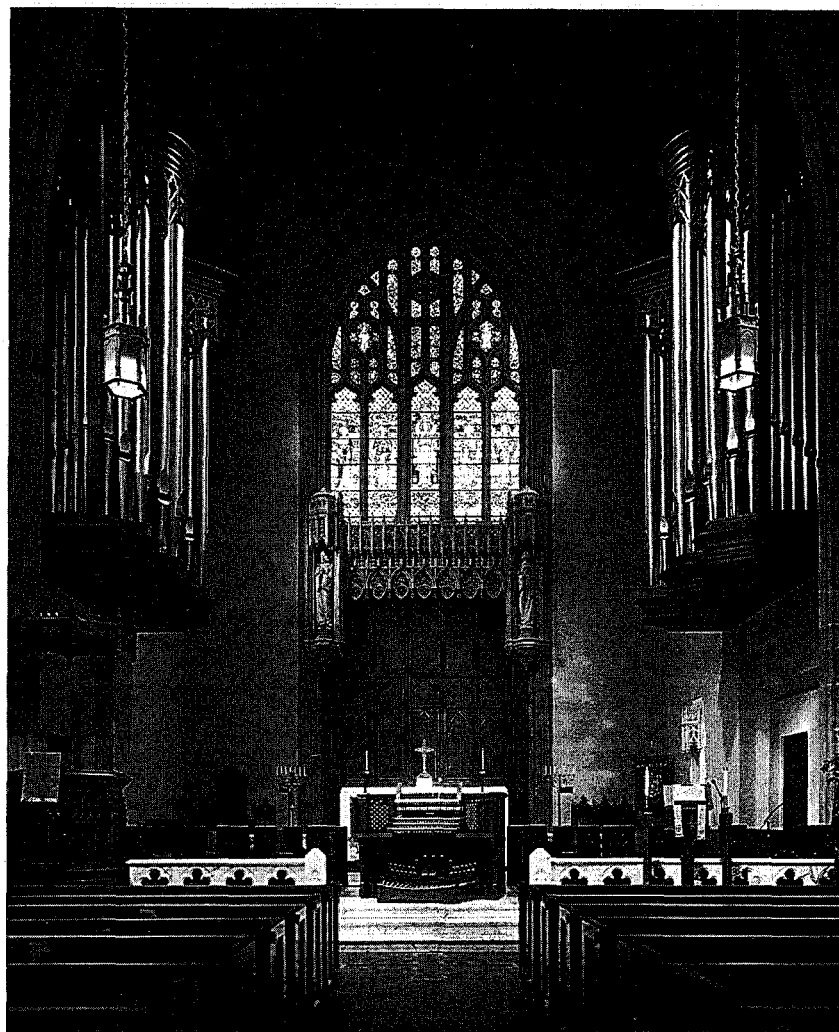
In 1906 Ernest Douglas, Mus.D., F.A.G.O., was appointed organist and choirmaster of St. Paul's. Douglas was a Bostonian, a fine musician and a product of distinguished organ education, having studied with Samuel B. Whitney in Boston, Sir Frederick Bridge at Westminster Abbey London and with Franz Xavier Scharwenka in Berlin. His arrival at St. Paul's marked a distinct improvement in the music program, making the lack of a suitable organ all the more glaring.

At long last, a contract was signed with Murray M. Harris & Company in July 1910 for a new three-manual organ of forty-one speaking stops; the price was \$12,500. Several features would distinguish the new instrument: concrete swell boxes and a movable console (both trademarks of the notorious English organbuilder Robert Hope-Jones); the doubly-enclosed Echo, playable on the Choir but enclosed within the Swell box; the duplexing of the Swell reeds to the Choir manual for added flexibility; harp and chimes; and the provision of a 32' Bombarde, the first such stop to be installed in Los Angeles.⁵ The organ was scheduled for delivery before Christmas 1910, but appears not to have been ready until the following spring.

Los Angeles was growing at an unprecedented rate with churches and organbuilding prospering as a result. The Cathedral was no exception, and by 1920 the congregation had grown sufficiently to warrant a new edifice. On January 31, 1922, Douglas played a final recital on the Murray Harris in its first home; the program was entirely of his own works. The organ was then placed in storage with the intention that it would be installed in the new Cathedral. Old St. Paul's was razed later that year, and the new St. Paul's simple, elegant building in Spanish style was consecrated as the Cathedral in 1924, like its predecessor one of the largest Episcopal churches in the region.

Fortunately, the new building possessed superb acoustics; unfortunately, the architects had not provided adequate space or tonal egress for the existing instrument. In charge of the organ installation was Stanley Williams, who had worked with Harris in 1911 and had voiced the organ originally. Williams was now representing the Chicago organbuilding firm of W. W. Kimball, and thus the Harris organ was provided with a new Kimball console which contained a number of stop preparations. Williams' only change to the instrument was to move the Swell Concert Flute into the Echo organ. Otherwise, the organ remained intact and the Kimball preparations never materialized. (Also interesting to note, Stanley Williams sold the 1926 Kimball organ to St. James' Church, Wilshire Boulevard.)

During the years when Frank K. Owen was Organist/Choirmaster (1953-1974), the organ was well cared for. His admiration and fondness for the instrument assured the preservation and enhancement of the character of the original work. He facilitated the replacement of the Kimball console with an Æolian-Skinner console, the installation of an antiphonal organ, the addition of



St. James' Episcopal Church, Los Angeles, CA (photo by Jim Lewis)

two mixtures, as well as some other minor tonal changes. However, under another organist in 1975-76, a series of changes were made in an attempt to keep the organ abreast of current tastes in organ tone including the transposition of ranks to higher pitches and the swapping of stops with the Estey organ in the chapel. Fortunately, all except two original ranks of pipes were to be found stored in the chambers.⁶

When in 1976 Mrs. Carol Foster was appointed organist and choirmaster, she became determined to see the organ restored as its condition was dismal; only the Great 32' Tuba unit, the added mixtures on their own chests and the Antiphonal functioned with reasonable reliability. From 1977 to 1979 the organ was in the care of Manuel Rosales and the late David Dickson; they could do no more than to keep the reeds in tune and chase after the incessant ciphers. A meeting with Bishop Robert C. Rusack yielded a promise to form a committee which would investigate the possibility either of significant repairs or a revamping of the instrument on new slider chests (the plan ultimately followed at St. James'). Unfortunately, the committee took no real interest nor further action.

In late 1979 the Bishop announced, to the great dismay of the Cathedral community, that the building would be razed, apparently due to structural and safety considerations. The Cathedral property was quickly sold, and an urgency developed to evacuate the premises as quickly as possible.⁸ The organ played its final service on Christmas Eve, 1979.

When no plans were announced to save the organ, the furnishings or any of the Cathedral's architectural treasures, Mrs. Foster, Dickson and Rosales once again submitted a proposal to the Bishop to find suitable storage for the organ and to remove it and whatever else could be

salvaged of the building's interior appointments. Bishop Rusack accepted this proposal. Of the organ, all the pipes, the chest for the Tuba unit, the bellows, the console, the antiphonal section and its casework, and the chapel organ were removed. Since the main windchests were of redwood with ventill stop action, and had suffered from alteration and poor maintenance, it was decided not to save them.^{9 & 10}

For the decade-long period in which the Murray Harris organ was in storage, some members of the Cathedral corporation searched for ways to dispose of the instrument.¹¹ Several suggestions were considered, including donating it to a theater, a stadium, even the Hollywood Bowl. Eventually, the Cathedral corporation consulted Manuel Rosales, who suggested that another church in Los Angeles should be the first choice.

A new home at St. James' on Wilshire Boulevard

Concurrently with the Diocese's decision to dispose of the Murray Harris, St. James' Episcopal Church in the mid-Wilshire section of Los Angeles was beginning to realize that their 1926 Kimball was beyond reasonable restoration. By 1980 it had undergone the kind of tonal changes that the Cathedral organ had, but with so much of the original pipework discarded that the original character could not be recaptured. At that point the Diocese then approached St. James' and offered the Murray Harris at no cost.¹²

Realizing that this instrument could meet the needs of St. James' parish, David John Falconer, organist and choirmaster, became keenly interested in the project and obtained approval to seek funding. He had been exploring a variety of options when he approached the Ahmanson Foundation, whose grants director Lee Walcott invited him to submit a proposal. Sadly, Dr. Falcon-

er was killed in an attempted robbery April 22, 1994.¹³

The Ahmanson Foundation chose to fund the project, and the Schlicker Organ Company of Buffalo, New York, was selected to perform the work. David Dickson, who knew and loved the Murray Harris organ, was at that time Schlicker's artistic director.

Concurrent with the developing plans for the organ, St. James' decided to improve the Church's acoustics. Eventually, all asbestos-laden fiberglass was removed from the clerestory, and the plaster on the walls was increased in thickness, with particular attention paid to the chancel surfaces.¹⁴

A plan was developed which involved incorporating all of the existing Murray Harris pipework, its bellows and the 1926 Kimball Echo organ, blower, and two ranks of pipes. To increase the tonal palette, the plan included adding sixteen stops in the Murray Harris style. The instrument would also require new slider wind chests, expression boxes and a state-of-the-art console. Although this would result in essentially a new working mechanism for the organ, the tonal character of the Murray M. Harris organ would be retained and enhanced.

The rear gallery, as a place of installation, was ruled out due to lack of space. It was decided to enlarge the front organ chambers by adding cantilevered decorative cases, thus creating additional space and improved egress of sound.

During the organ's re-construction phase, the project has seen several changes. The Schlicker Organ Company began by designing new slider wind-chests and a console; eventually, they would accomplish all of the mechanical work. Some delays occurred, including the untimely early death of David Dickson in 1991. The project was revived in 1993 when Austin Organs, Inc. became principal contractor. Under the revised plan, Austin would oversee the project and take charge of all voicing and pipework, while Schlicker, under the direction of J. Stanton Peters, would remain in charge of the mechanical aspects, console and installation. David A.J. Broome, Tonal Director of Austin Organs, collaborated with Manuel Rosales on the scaling and voicing of the added pipework, with Broome taking charge of artistic direction at the Austin factory. The Austin Organ Company pipe shop and voicers are to be commended for their excellent workmanship and care in the restoration and tonal finishing of the pipework.

The organ arrived at St. James' in April of 1995, with on-site installation performed by Schlicker personnel. Tonal finishing began in August, under Austin's Assistant Tonal Director Daniel Kingman assisted by Christopher Smith of Schlicker. In the final weeks of the finishing, reed voicer Zoltan Zsitvay of Austin joined Mr. Kingman. Manuel Rosales and Rosales Organ Builders supported and assisted throughout the installation and tonal finishing.

In its present home, the revised and enlarged Murray M. Harris organ displays its original character as well as an enhanced presence in St. James' pleasant acoustics. The organ possesses clear and unforced Diapason tone with a bountiful collection of unison colors. The Great chorus is bold and well defined. The Swell and Choir chorus are each appropriately softer and make excellent accompaniment divisions. The chorus reeds are likewise varied in strength also making beautiful solo stops. The stops created by Austin Organs were designed and voiced using examples and scales from other Harris instruments, except for the Cornet V which is appropriately patterned after a stop in the Metropolitan Cathedral, Mexico City. The entire ensemble is underpinned by the original 32' Contra Bombarde whose low CCCC pipe is two feet across!

The completed instrument was dedicated to the memory of David John Falconer on November 5th, All Saints' Day, at a festival service with The Right Reverend Frederick H. Borsch, Bishop of Los Angeles, presiding, and The Rev-

erend Kirk Stevan Smith, Ph.D., Rector assisting. Organist & Choirmaster James P. Buonemani was assisted by Associate Organist David McVey.

Australian David Drury of the University of Sidney performed the opening concert. His program featured works of Saint-Saëns, Mozart, Widor, Jongen, Jackson, Hakim and an improvisation on two submitted themes. Mr. Drury's artistry and imagination well exhibited the varied resources of the instrument.

Eighty-four years since the organ's construction, and sixteen years since its removal from St. Paul's Cathedral, the cultural community of Los Angeles celebrates a voice from the past which was created in our city and now sounds forth again with restored majesty. ■

Notes

1. Some of the historical material has been extracted from the late Dr. David Lennox Smith's 1979 dissertation "Murray M. Harris and Organ Building in Los Angeles: 1894-1913" (The University of Rochester, Eastman School of Music, D.M.A. 1979, available from University Microfilms International, Ann Arbor, MI).

2. The most significant partnership was with Henry C. Fletcher. They installed two new Hutchings organs in Pasadena churches as well as constructing their Opus 1 for Church of the Ascension (Episcopal) in Sierra Madre, CA.

3. The tonal style of Murray M. Harris organs is a reflection of traditional 19th-century classicism while simultaneously appealing to the trends in stopists of the time. The flue choruses possess great clarity and richness which preserve the integrity of the ensemble. Even a modest chorus, without a mixture, is not muddy.

4. The Stanford Memorial Church organ was restored from 1981-1995 by Newton Pipe Organs, Rosales Organ Builders and Curators John DeCamp and Mark C. Austin. The completed work was featured at the 1995 Convention of the American Institute of Organ Builders.

5. Actually this was not the first 32' reed in the City of Los Angeles. The no longer extant 1906 Austin in Philharmonic Hall possessed a 32' Magnaton which technically was a reed but sounded like a very refined Open Wood.

6. The Echo 8' Vox Humana and the Swell 8' Concert Flute were missing. In the current installation the Vox Humana from the 1926 Kimball at St. James' was retained but the 8' Concert Flute was not restored.

7. Special electric pull-downs were developed for the slider chests in order to avoid the use of leather. All of the slider chest's pallets are augmented with electric relief valves. This allows the windchest to operate on pressures in excess of 4" without any hesitation on the initial attack or quick repetition. These windchests will never require re-leathering!

8. The property remained vacant for ten years and is now the site of the Sanwa Bank.

9. Most regrettable was the loss of this impressive and dramatic sacred space; a beautiful and welcome refuge from the noise and chaos of downtown Los Angeles. To get some sense of the Cathedral and its acoustics, one can visit All Souls' Chapel at Good Samaritan Hospital, a 1/3rd scale replica of the Cathedral which was designed by the same architect.

10. The distribution of the stored material from St. Paul's Cathedral was as follows: to St. James' went the Murray Harris organ, some stained-glass windows, carvings and paneling. The pulpit and Cathedra were designated for eventual use in the as yet un-built Diocesan Center. St. Athanasius Church (on the site of the new Diocesan Center) received the chapel organ and a mixture wind chest which had been added to the Murray Harris. The parts were installed in such a poor manner that the organ was eventually sold for parts.

11. St. John's Church in West Adams District of Los Angeles was the recipient of the antiphonal organ, the Aeolian-Skinner console and the lowest twelve notes of the Murray Harris 32' Bombard (since the St. John's E. M. Skinner organ had lost its lowest Bombarde octave some years prior). However, St. John's opted not to install these large pipes, and eventually they found their way to St. James'. The Antiphonal organ was installed and is in use, but the Aeolian-Skinner console was eventually sold.

12. Actually the organ was stored for 6 years by the Diocese and after the transfer of ownership for 4 years by St. James' Church.

13. St. James' was the only Episcopal Church in the Diocese which could have accommodated an organ of that size without major alterations to the building.

14. See *The American Organist*, August, 1994, p. 37.

15. In places the walls were as thin as 1/2". In the chancel the walls have been increased to a thickness of 2".

The David John Falconer Memorial Organ is a gift of The Ahmanson Foundation and from the Estate of Helen Parker

Murray M. Harris Company, 1911, as originally installed in the old St. Paul's pro-Cathedral, Los Angeles, Ernest Douglas, organist.

GREAT ORGAN, 61 pipes, unenclosed

- 16' Double Open-Diapason
- 8' First Open Diapason
- 8' Second Open Diapason
- 8' Gamba
- 8' Viol d'Amour

- 8' Gemshorn (console preparation)
- 8' Dulciana (Choir duplex?)
- 8' Gross Flute
- 8' Doppel Flute
- 4' Octave
- 4' Harmonic Flute
- 2 1/2' Octave Quint (console preparation)
- 2' Super Octave (console preparation)
- 16' Trombone
- 8' Tuba (ext. Trombone)
- 4' Clarion (ext. Trombone)

SWELL ORGAN, 61 pipes

- 16' Bourdon
- 8' Open Diapason
- 8' Horn Diapason
- 8' Salicional
- 8' Vox Celeste
- 8' Dulciana (Choir duplex?)
- 8' Concert Flute
- 8' Stopped Diapason
- 4' Octave
- 4' Harmonic Flute
- III Dolce Cornet
- 16' Contra Fagotto
- 8' Cornopean
- 8' Oboe
- 4' Clarion (ext. Cornopean)

CHOIR ORGAN, 61 pipes, enclosed

- 16' Double Dulciana
- 8' Open Diapason
- 8' Dulciana
- 8' Melodia
- 4' Flauto Traverso
- 2' Piccolo
- 8' Clarinet
- 8' Orchestral Oboe
- 16' Contra Fagotto (Swell)
- 8' Cornopean (Swell)
- Harp

ECHO ORGAN, 61 pipes separately enclosed within Swell box, playable from Choir

- 8' Aeoline
- 8' Unda Maris
- 8' Vox Humana
- Chimes

PEDAL ORGAN, 32 pipes

- 16' Open-Diapason
- 16' Violone
- 16' Bourdon
- 8' Violoncello
- 8' Flute
- 32' Bombarde (ext. Great Trombone)
- 16' Trombone (Great)
- 8' Tuba (Great)

Murray M. Harris Company, 1911. Renovation 1994-95: H.L. Schlicker Co., Buffalo, New York; Austin Organs, Inc., Hartford Connecticut.

GREAT ORGAN—4 1/2" wind

- 16' Double Open-Diapason (H/A2)
- 8' First Open Diapason (H)
- 8' Second Open Diapason (H)
- 8' Gamba (W)
- 8' Gemshorn (K)
- 8' Gross Flute (H)
- 8' Doppel Flute (H)
- 4' Octave (H)
- 4' Harmonic Flute (H)
- 2 1/2' Octave Quint (A)
- 2' Super Octave (A)
- III-V Harmonic Mixture (with tierce) (K/A)
- IV Mixture (unison & quint) (K/A)
- V Cornet (mounted, g²⁰ to g⁵⁶) (A)
- 16' Double Trumpet (A)
- 8' Trumpet (A)
- 4' Clarion (A)

- 8' Solo Trumpet (Choir) (K/A)
- 8' Harmonic Tuba (Choir) (H)
- Cymbelstern (bells)

SWELL ORGAN—4 1/2" wind

- 16' Bourdon (H)
- 8' Open Diapason (H)
- 8' Horn Diapason (H)
- 8' Salicional (H)
- 8' Vox Celeste (from tenor c) (H)
- 8' Stopped Diapason (H)
- 4' Octave (H)
- 4' Open Flute (H)
- 2 1/2' Nasard (H/A1)
- 2' Harmonic Piccolo (H)
- 1 1/2' Tierce (H/A1)
- III Dolce Cornet (H)
- IV Mixture (K/A)
- 16' Contra Fagotto (H)
- 8' Cornopean (H)
- 8' Oboe (H)
- 8' Vox Humana (K)
- 4' Clarion (A)
- Tremolo

ECHO—5" wind

- 8' Voile Ætheria (K)
- 8' Voix céleste (K)
- 8' Cor de nuit (K)
- 4' Fernflöte (ext. Cor de nuit, K)
- 8' Vox Humana & Tremolo (K)



St. James' Episcopal Church, Los Angeles, CA (photo by Jim Lewis)

ECHO PEDAL—5" wind

- 16' Echo Bourdon (ext. Cor de nuit) (K)

CHOIR ORGAN—4 1/2" wind

- 16' Double Dulciana (from FFF) (H)
- 8' Open Diapason (H)
- 8' Melodia (H)
- 8' Dulciana (H)
- 8' Unda Maris (from tenor c) (H)
- 4' Fugara (K/A)
- 4' Harmonic Flute (H)
- 2' Flautina (A)
- III Sharp Mixture (K/A)
- 8' Orchestral Oboe (H)
- 8' Clarinet (H)
- Tremolo
- 8' Solo Trumpet (14" wind) (K/A)
- 8' Harmonic Tuba (14" wind) (H)

PEDAL ORGAN—5 1/4" wind

- 16' Open-Diapason (H)
- 16' Violone (H/A2)
- 16' Bourdon (H)
- 16' Lieblich Gedeckt (Swell) (H)
- 8' Octave (A)
- 8' Violoncello (H)
- 8' Flute (H)
- 4' Super Octave (A)
- VI Mixture (3 1/2' optional, by reversible) (H/W/K/A)
- 32' Bombarde (ext. Tuba, 14" wind) (H)
- 16' Trombone (ext. Tuba, 14" wind) (H)
- 16' Fagotto (Swell) (H)
- 8' Tuba (Choir) (H)
- 4' Clarion (Choir) (H)

Legend:

- H Original 1911 Murray M. Harris pipework.
- A New Austin pipes based on Harris scales.
- H/A1 Original Harris pipes reworked by Austin.
- H/A2 New Austin pipes for the façade, incorporating elements of the original pipes. The interior portions are original.
- K 1926 Kimball pipes installed in St. James'.
- W Pipes from the Wangerin organ originally installed in St. Vibiana's Cathedral, Los Angeles.
- K/A Partly or entirely composed of non-Kimball additions to St. James' 1926 Kimball organ, rebuilt and revoiced by Austin.

Electronic Registers:

- CHOIR
 - 16' Dulciana (notes 1-5)
- PEDAL
 - 32' Bourdon 32' Lieblich Gedeckt
- PERCUSSIONS
 - Harp Chimes

New Organs



Andover Organ Company, Methuen, MA, has restored an 1870 William B.D. Simmons organ for First Parish Congregational Church, Yarmouth, ME. The organ was purchased from a Methodist church in the Germantown section of Philadelphia by the Organ Clearing House. Andover spent eight months rebuilding, restoring and cleaning the organ, now enlarged to 25 stops and 1300 pipes. The firm built a new console with all new key and stop actions, a new reservoir for the Great and Pedal, and swimmer for the Swell. The Great was restored without any tonal alterations. Two stops were added to the Swell (Octavin 2' and Celeste), and two stops were tonally altered (the Violin 4' was revoiced as as Principal 4'

and the Cornet II was re-pitched); the Pedal division was enlarged from two to six stops. The organ was installed within the wooden casework of an 1842 George Stevens organ. Mechanical design was by Ben Mague; John Morlock designed and supervised the tonal revision in consultation with the organ committee and organist Nancy Wines-De Wan. Ray Cornils played the dedicatory recital.

The church's first organ, c. 1870, was also built by Simmons, but was sold in 1915. It was replaced with a larger two-manual Kimball, Smallman and Frazee organ. By the mid-1970s this second organ was suffering significant mechanical problems and was rebuilt by Dwight Leighton under the supervision of Peter Perkins.

GREAT	SWELL	PEDAL
16' Tenoroon	8' Open Diapason	16' Open Diapason
8' Open Diapason	8' Stopped Diapason	16' Subbass
8' Melodia	8' Salicional	8' Principal
8' Dulciana	8' Celeste	4' Octave (ext)
4' Octave	4' Violin	16' Trombone
4' Chiminee Flute	4' Flute Harmonic	8' Tromba (ext)
2 3/4' Twelfth	2' Octavin	
2' Fifteenth	II Cornet	
III Mixture	8' Oboe	
8' Trumpet		

Sebastian Matthaus Gluck, New York, NY, has built a new organ, Opus 6, for The Evangelical Lutheran Church of Christ, New York, NY. All carpeting and padding were removed from the church, adding two seconds of reverberation, and the organ site was relocated to the front of the church, framing the window. The transept was restored to return the building to its original cruciform, and a movable altar and console were provided. Portions of the mahogany case of the previous 100-year-old tracker organ were reassembled as part of the new case design, with carvings and tuning collars enameled in colors matching those found in the Good Shepherd window. The architectural design of the organ takes its inspiration from the image of an angel in flight, the burnished pipes of Praestandt representing the wings.

The electropneumatic action is operated through a solid state relay which is contained within the base of the case, along with the blower and large double-rise regulator, which delivers a wind-pressure of 3 3/4" to the pipework. Spotted pewter and burnished zinc are the pipe materials, except for the 32 pine pipes of the Infrabas, which stand against the back wall of the chancel. The instrument was dedicated on the Feast of Pentecost, 1995, with a service of Communion and a brief concert by the builder.

WERCK
16' Graavo
8' Praestandt
8' Holpijp
8' Spitspijp
4' Octaaf
2' Nachthoorn
Hexquialter III-IV
Mixtuur III-IV
8' Schalmei



POSITIEF	PEDAAL
8' Holpijp	16' Infrabas
4' Gemshoorn	16' Lieflijk Gedekt
4' Roerfluit	8' Praestandt
2 3/4' Nasard	8' Gedekt
2' Praestandt	4' Tenor Octaaf
1 3/4' Tritonus	4' Vlaktluit
1 1/4' Qvintanus	Ruispijp II
Supra I	16' Basuun (L/2)
8' Schalmei	8' Schalmei
	4' Cantus

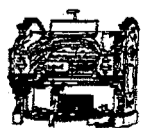
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Calendar

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

15 AUGUST
Jean Hattersley; Old Dutch Church, Kingston, NY 12:15 pm

18 AUGUST
Robert MacDonald; Methuen Mem Music Hall, Methuen, MA 4 pm
Cynthia Powell; Good Shepherd Catholic, Brooklyn, NY 5 pm

20 AUGUST
Frederick Hohman; St Luke's Cathedral, Portland, ME 7:30 pm
David Beyer; Old West Church, Boston, MA 8 pm

21 AUGUST
Douglas Bush; Methuen Mem Music Hall, Methuen, MA 8 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 5:30 pm

22 AUGUST
Boyd Herforth; Old Dutch Church, Kingston, NY 12:15 pm

25 AUGUST
Aaron Comins; Good Shepherd Catholic, Brooklyn, NY 5 pm

27 AUGUST
Michael Stairs; St Luke's Cathedral, Portland, ME 7:30 pm
Pamela Ruiter-Feenstra; Old West Church, Boston, MA 8 pm

28 AUGUST
Christopher Lundell; Methuen Mem Music Hall, Methuen, MA 8 pm

29 AUGUST
Howard Houghtaling; Old Dutch Church, Kingston, NY 12:15 pm

31 AUGUST
John Gouwens, carillon; Culver Academy, Culver, IN 4 pm

4 SEPTEMBER
Kent Tritle; Methuen Mem Music Hall, Methuen, MA 8 pm

7 SEPTEMBER
Gerre Hancock, workshop; Camp Hill Presbyterian, Camp Hill, PA 10 am

8 SEPTEMBER
Marilyn Keiser; Christ Church, Reading, PA 4 pm
Gerre Hancock; Camp Hill Presbyterian, Camp Hill, PA 4 pm
Steven Woodell; First Congregational, Columbus, OH 8 pm

13 SEPTEMBER
Gerre Hancock; St Mark's Episcopal, Toledo, OH 7:30 pm

14 SEPTEMBER
Gerre Hancock, workshop; St Mark's Episcopal, Toledo, OH 9:30 am

15 SEPTEMBER
David Craighead, Swarthmore College, Swarthmore, PA 3 pm
John Scott; Valparaiso University, Valparaiso, IN 4 pm

20 SEPTEMBER
Frederick Swann, Bradley Hills Presbyterian, Bethesda, MD 7 pm
Haig Mardirosian; Episcopal Chapel of St John, Champaign, IL 7:30 pm
Marianne Webb; Southern Illinois Univ, Carbondale, IL 7:30 pm

22 SEPTEMBER
Lewis Bruun; Cadet Chapel, West Point, NY 3:30 pm
Gerre Hancock; St Cassian, Upper Montclair, NJ

David Herman; United Methodist Church, Newark, DE 3 pm
John Weaver; Ursinus College, Collegeville, PA 4 pm

Elizabeth & Raymond Cheault; Bethany Lutheran, Madison, WI 4 pm
Audubon Wind Ensemble; Christ Church Cathedral, New Orleans, LA 4 pm

27 SEPTEMBER
John & Margaret Mueller; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

28 SEPTEMBER
Marilyn Keiser, workshop; St John's Episcopal, West Hartford, CT 10 am

29 SEPTEMBER
Frederick Hohman; Methuen Mem Music Hall, Methuen, MA 4 pm
Marilyn Keiser; St John's Episcopal, West Hartford, CT 8 pm
American Boychoir; Princeton University, New Haven, CT

UNITED STATES West of the Mississippi

18 AUGUST
"Gallus" Austrian Choir; St Mary's Cathedral, San Francisco, CA 3:30 pm

20 AUGUST
Lee Afdahl; Christ United Methodist, Rochester, MN 12:20 pm

25 AUGUST
James O'Donnell; Cathedral of the Madeleine, Salt Lake City, UT 8 pm
Tamara Still; Trinity Lutheran, Lynnwood, WA 7 pm

Mark Thomas; St Mary's Cathedral, San Francisco, CA 3:30 pm
Kevin Rose; Trinity Episcopal, Santa Barbara, CA 3:30 pm

27 AUGUST
Merrill N. Davis III; Christ United Methodist, Rochester, MN 12:20 pm

30 AUGUST
Gerre Hancock; First Presbyterian, Austin, TX 8 pm

31 AUGUST
Gerre Hancock, workshop; First Presbyterian, Austin, TX 10 am

1 SEPTEMBER
Christopher Putnam; St Mary's Cathedral, San Francisco, CA 3:30 pm

8 SEPTEMBER
Diane Meredith Belcher; Cathedral of the Madeleine, Salt Lake City, UT 8 pm
Robert Gurney; St Mary's Cathedral, San Francisco, CA 3:30 pm

13 SEPTEMBER
John Weaver; Westminster Presbyterian, Oklahoma City, OK 8 pm

14 SEPTEMBER
Michael Bauer; Pittsburg State Univ, Pittsburg, KS 7:30 pm

15 SEPTEMBER
James David Christie; Luther College, Decorah, IA 4 pm
David Higgs; Wartburg College, Waverly, IA 4 pm
John Singer, Shukuhatchi; St Mary's Cathedral, San Francisco, CA 3:30 pm

19 SEPTEMBER
Music of Frescobaldi; University of Nebraska, Lincoln, NE (through September 21)

22 SEPTEMBER
David Craighead; University of Texas, Austin, TX 4 pm

James Garner; St Mary's Cathedral, San Francisco, CA 3:30 pm

27 SEPTEMBER
Bruce Morin; Crystal Cathedral, Garden Grove, CA 8:15 pm

29 SEPTEMBER
Marianne Webb; Christ Church Cathedral, St Louis, MO 6 pm

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Lyle Settle; St Mary's Cathedral, San Francisco, CA 3:30 pm

30 SEPTEMBER

Herbert Nanney Memorial Concert; Memorial Church, Stanford University, Palo Alto, CA 8 pm

INTERNATIONAL**15 AUGUST**

Giselle Gibord; Church of St Andrew & St Paul, Montréal, Québec, 12:15 pm
Gillian Weir; Domkirk, Viborg, Denmark 8 pm

18 AUGUST

Gillian Weir; Frederiksberg Kirk, Copenhagen, Denmark 5 pm

20 AUGUST

Michael Westwood; St James United Church, Montréal, Québec 12:30 pm

21 AUGUST

Gillian Weir; Maria Kyrkan, Halsongborg, Sweden 9 pm

22 AUGUST

Christopher Jackson; Church of St Andrew & St. Paul, Montréal, Québec 12:15 pm

23 AUGUST

Gillian Weir; Heiligaanskirk, Copenhagen, Denmark 4:30 pm

26 AUGUST

International Organ Competition; Chartres Cathedral, Chartres, France (through September 15)

27 AUGUST

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

29 AUGUST

Thomas Annand; Church of St Andrew & St Paul, Montréal, Québec 12:15 pm

30 AUGUST

Michael Gallit; St Augustin, Vienna, Austria

1 SEPTEMBER

American Boychoir; Tivoli Concert Hall, Copenhagen, Denmark (also September 2)

2 SEPTEMBER

Rupert Jeffcoat; St Philip's Cathedral, Birmingham, England 1 pm

4 SEPTEMBER

Christopher Nickol; Église Notre Dame de France, London, England 7:45 pm

5 SEPTEMBER

Corinne Dutton; Church of St Andrew & St Paul, Montréal, Québec 12:15 pm

James Lancelot; St Paul's Cathedral, London, England 6:30 pm

8 SEPTEMBER

American Boychoir; Domkirche, Schleswig, Germany

9 SEPTEMBER

American Boychoir; Unsere Liebe Frauen Kirche, Bremen, Germany

10 SEPTEMBER

American Boychoir; Marienkirche, Lübeck, Germany

13 SEPTEMBER

American Boychoir; St Nikolaikirche, Kiel, Germany

15 SEPTEMBER

American Boychoir; St Nikolaikirche, Hamburg, Germany

18 SEPTEMBER

David Sanger; Southwell Minster, Southwell, England 7:30 pm

26 SEPTEMBER

Roger Sayer; Wells Cathedral, England

29 SEPTEMBER

Michael Gallit; St Pierre de Chaillot, Paris, France

Organ Recitals

WILLIAM ALBRIGHT, Cathedral Church of St. Luke, Orlando, FL, April 14: *Toccata and Fugue in d*, S. 565, Bach; *Chants d'oiseaux*, Messiaen; Hymn (*Flights of Fancy*), Basse de trompette, Jig for the Feet, Nocturne, Finale—The Offering (*Organbook III*), *Father we thank thee*, Albright; *Lotus*, Strayhorn; *Come, thou Holy Spirit bright*, *The King of Instruments*, Albright.

LAWRENCE ARCHBOLD, Carleton College, Northfield, MN, April 19: *Fantasia in c*, S. 562, *Herzlich lieb hab ich dich, o Herr*, S. 1115, *Herr Jesu Christ, dich zu uns wend*, S. 709, *Wir Christenleut, habn jetzund Freud*, S. 710, *Christum wir sollen loben schon*, S. 611, *Das alte Jahr vergangen ist*, S. 614, *Herr Gott, nun schleuss den Himmel auf*, S. 617, *Komm, heiliger Geist, Herre Gott*, S. 651, *Von Gott will ich nicht lassen*, S. 658, *Nun komm der Heiden Heiland*, S. 659, *O Lamm Gottes unschuldig*, S. 656, *Kyrie, Gott Vater in Ewigkeit*, S. 669, *Christe, aller Welt Trost*, S. 670, *Kyrie, Gott heiliger Geist*, S. 671, *Wachet auf, ruft uns die Stimme*, S. 645, *Wer nur den lieben Gott lässt walten*, S. 647, *Vom Himmel hoch da komm ich her*, S. 769, *Prelude in c*, S. 546, Bach.

AGNES ARMSTRONG, organ, harpichord, piano, with Donald Ingram, organ, piano, Trinity Church, Vero Beach, FL, March 21: *Concerto*, op. 4, no. 6, Handel; *Eleven Chorale Preludes*, op. 122, Brahms; *Etudes in the form of a canon*, op. 56, Schumann, arr. for two pianos by Debussy

F. ALLEN ARTZ, St. Stephen's Church, Millburn, NJ, May 12: *Praeludium und Fuge in e moll*, Bruhns; *Allegro vivace (Première Symphonie)*, Vierne; *Partita on Mein junges*

Leben hat ein End, Sweelinck; *Fantasia et Fuga in g moll*, S. 542, Bach; *Alleluys*, Preston; *Duo sur les Tierces, Basse de Trompette; Chromhorne sur la taille, Dialogue sur les grands jeux (Messe pour les convents)*, Couperin; *Ciacona in f*, Pachelbel; *Sonata in B-flat*, Mendelssohn.

RUTH SAGGAU BENNING, Christ United Methodist Church, Rochester, MN, June 4: *Fuga in G*, Bach; *Processional, Benning; Holy Ground*, arr. Hayes; *Variations de Concert*, Bonnet

MAURICE CLERC, Museum of Art, Cleveland, OH, April 21: *Suite française improvisée*, Cocherneau, trans. Jeanne Joulain; *Pièce héroïque*, Franck; *Allegro (Symphony No. 3)*, Vierne; *Prélude (Suite)*, Durullé; *Suite Médiévale*, Langlais; *Chorale-improvisation on "Victimae paschali laudes"*, Tournemire/Durullé.

ENNIO COMINETTI, St. James United Church, Montréal, Québec, June 11: *Concerto in b*, Walthier; *Concerto in d*, S. 974, *Fugue in b*, S. 579, *Concerto in d*, S. 596, Bach; *Variations on a Theme of Paganini*, Hesford; *Epilogue sur un thème de Frescobaldi*, Langlais

ROBERT DELCAMP, with Susan Rupert, soprano, Christ Church, Pensacola, FL, March 22: *At the round earth's imagined corners*, Burgon; *Salve Regina*, Terziani; *Concerto in d*, S. 596, Vivaldi/Bach; *Missa "In simplicitate"*, Langlais; *Mariales*, Hakim; *Schlafendes Jesuskind, Herr was trägt der Boden hier, Gebet, Wolf, organ accomp.* arr. Reger; *Psalm 13, Psalm 8*, Wills.

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THOMAS A. DEWITT, Queen of Peace Catholic Church, Ocala, FL, April 14: *Toccatina and Fugue in d*, Bach; *Aria with variations*, Martini; *Suite Gothique*, Boëllmann; *Trumpet Tune*, Swann; *Let all things now living*, Hobby; *Partita on Darvall's 148th*, Callahan; *Adagio*, Nyquist; *Grand Fantasia on "Joy to the World"*, Cheban.

STEVEN EGLER, with Frances Shelly, flute, First United Methodist Church, South Bend, IN, April 28: *Suite in Classical Style*, Near; *Sonata in A*, S. 1032, Bach; *Rhapsody*, Weaver; *Jubilee*, Sowerby; *Trois Mouvements*, Alain; *Prelude and Two Fugues*, Ochse; "Meditation" from *Thais*, Massenet; *Four Psalms*, Albrecht

MARY FENWICK, St. John's Lutheran Church, Center Square, PA, April 28: *Tuba Tune in D*, Lang; *Jesu, joy of man's desiring*, S. 147, *Fugue in E-flat*, S. 522, Bach; *Canon in A-flat*, op. 56, no. 4, *Sketch in D-flat*, op. 58, no. 4, Schumann; *Chorale in b*, Franck; *Allegro vivace (Symphonie 5)*, Widor; *Air with Variations (Suite)*, Sowerby; *Cantilène Pastorale*, Guilman; *Prelude and Fugue in B*, Dupré.

MICHAEL FISHER, with Chancel Ringers, First United Methodist Church, Champaign, IL, April 14: *Toccatina and Fugue in d*, Bach; *Mein junges Leben hat ein End*, Sweelinck; *Triumphant Praise*, Buckwalter; *Alleluys*, Preston; *Meditation*, Dupont; *Azmon*, St. Agnes, Converse, Diemer; *Carillon-Sortie*, Mulet.

KURT-LUDWIG FORG, St. James United Church, Montréal, Québec, June 4: *Toccatina*, Schilling; *Arietta in A*, *Andantino alla cantilena*, *Dedication March*, Lloyd Webber; *Allegro moderato (Sonata No. 4)*, Rheinberger; *Engelszene (Hansel et Gretel)*, Humperdinck; *Rhapsody in Blue*, Gershwin.

MICHAEL GALLIT, organ & piano, Town Parish Church, Winterthur, Switzerland, April 10: *Toccatina*, *Adagio and Fugue in C*, S. 564, *Concerto after A. Marcelllo in d*, S. 974, *Prelude and Fugue in d*, S. 875, Bach; *Sonata in E*, op. 109, Beethoven; *Sonata No. 1 in d*, op. 11, Ritter; *Variations on a theme by Beethoven in F*, op. 45, Merkel; *Toccatina in C*, Schmidt.

RAYMOND GARNER, First Church of Christ, Scientist, Denver, CO, February 18: *Prelude*, *Adagio (Symphony I)*, *Pastorale (Symphony II)*, *Meditation (Symphony I)*, *Allegro cantabile (Symphony V)*, Widor; *Prelude and Fugue in g*, Dupré; *Symphony VI in g*, Widor.

DAVID A. GELL, organ & carillon, with Carolyn Gell, carillon, Trinity Episcopal Church, Santa Barbara, CA, March 31: *Fanfare and Procession*, *Gaelic Air*, Chapman; *Distant Chimes*, Snow; *Plaint*, Elmore; *Paeon on "Hyfrydol"*, Wyton; *Prelude on "St. Clement"*, Shure; *Lyric Improvisation*, Edmondson; *Carillon for a Joyful Day*, McKay.

JOHN GOUWENS, Culver Memorial Chapel, Culver, IN, April 21: *Prelude and Fugue in E-flat*, S. 552, Bach; *Choral Cistercian*, 2^o *Prelude profane*, *Variations sur Lucis Créator*, Alain; *Pomp and Circumstance No. 4*, Elgar; *Fantasia pour le verset Judex Cred-*

eris, op. 38, no. 4, Boëly; "Ave Maria" (*Cathedral Windows*), Karg-Elert; *Grand pièce symphonique*, Franck.

JAN HORA, Museum of Art, Cleveland, OH, April 28: *Prelude and Fugue in c*, S. 546, *Wenn wir in höchsten Nöten sein*, S. 641, Bach; *Sonata solennis*, Musil; *Bewegliche Unbeweglichkeit*, Klusák; *Mutations*, Eben.

DAVID HURD, St. Paul's Episcopal Church, Marinette, WI, April 14: *Toccatina in d*, S. 565, Bach; *Freu dich sehr, O meine Seele*, Böhm; *Prelude and Fugue in b*, S. 544, Bach; *Benedictus*, op. 59, Reger; *Partita on "Detroit"*, Hurd; *Toccatina*, Sowerby; *Improvisation on "Engelberg"*.

CALVERT JOHNSON, University of Vermont, April 14: *Toccatina*, *Adagio and Fugue*, S. 564, Bach; *Präludium in F*, Hensel; *Conditor Alme*, Baptista, *Ego flos campi*, Assandra; *Du, o schönes Weltgebäude*, *Erschienen ist der herrlich' Tag*, Smyth; *Prélude et Fugue en ut majeur*, op. 13, Demessieux; *Praeludium*, Zwilich; *Joshua fit de battle ob Jericho*, Obangji, Sowande; *Elegy*, Still; *Suite No. 1*, Price.

BOYD JONES, with clarinet, violin and chorus, First Baptist Church, Amarillo, TX, March 24: *Prelude and Fugue in c*, S. 546, *Allein Gott in der Höh sei Ehr*, S. 662, Bach; *Pastorale for Clarinet and Organ*, Mathews; *Rhythmic Trumpet*, Bingham; *Humoresque "L'organo primitivo"*, Yon; *Sonata No. 11 in d*, op. 148, Rheinberger; *Fuge*, *Kanzone und Epilog*, op. 85, no. 3, Karg-Elert.

VANCE HARPER JONES, First Presbyterian Church, New Bern, NC, April 12: *Hymnus*, von Fielitz; *Ein feste Burg*, Marburg; *Nun bitten wir*, Buxtehude; *In dir ist Freude*, Bach; *Wer nur den lieben Gott: Petite Fantasy*, Rachibald, *Reflection*, Jordan; *Jubilation Suite*, Janzer.

MICHAEL KEELEY, University of Illinois, Urbana-Champaign, IL, February 12: *Praeludium in A*, BuxWV 151, Buxtehude; *Variations and Fugue on an Original Theme in F-sharp minor*, op. 73, Reger; *Trois Préludes Hambourgeois*, Bovet; *Passacaglia in c*, S. 582, Bach

DANIEL LAMOUREUX, Trinity Church, Boston, MA, May 31: *Allegro (Symphony 2)*, *Minuet (Symphony 4)*, *Givro*; *Chant de Mai*, Jongen; *Grand Choeur*, Weitz.

DIANA LEE LUCKER, Holy Trinity Episcopal Church, New York City, June 2: *Introduzione e passacaglia*, op. 7, Nysted; *Récit de tierce*, *Dialogue de Flûtes*, *Premier Agnus*, *Dialogue*, de Grigny; *Prelude and Fugue in D*, S. 532, Bach; *Symphony No. 6*, Vierne.

CARLENE NEIHART, Central Presbyterian Church, Kansas City, MO, March 27: *Toccatina and Fugue in d*, S. 565, Bach; *Adagio*, Albinoni; *Flute Solo*, Arne; *Thou art the rock*, Mulet; *Meditation (Suite Médievale)*, Langlais; *O sacred head now wounded*, Brahms; *I love to tell the story*, Ore; *Fantasy and Fugue on BACH*, Liszt.

KAREL PAUKERT, Fourth Presbyterian Church, Chicago, IL, February 25: *Tiento de medio registro de mano derecha de 1 tono*,

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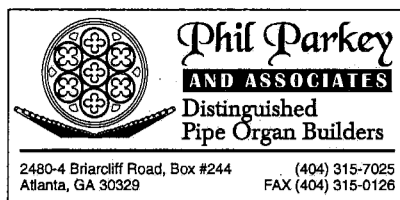
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Sylvie Poirier & Philip Crozier, Hong Kong Cultural Center, May 18: *Sinfonietta*, Bedard; *Mutations*, Eben.

George Ritchie, University of Nebraska, Omaha, NE, February 18: *Fantaisie and Fugue in B-flat*, Boëly; *Tierce en taille*, Guilain; *Quand Jesus naquit à Noël*, Balbastre; *Allein Gott in der Höh sei Ehr*, S. 676, *Prelude and Fugue in e*, S. 548, Bach; *Underground Stream*, Albright; *Masquerades*, Smith; *Nocturne, Finale - The Offering*, Albright; *Prelude, Fugue and Variation*, Franck; *Finale (Symphonie No. 1)*, Vierne.

Kathleen Scheide, St. Bridgid Roman Catholic Church, San Diego, CA, January 19: *Voluntary in A*, Selby; *Gnostic Incantation*, Scheide; *Slowly, expressively (A Triptych of Fugues)*, Near; *Carillon*, Sowerby; *Deux Danses*, Hopkins; *Concert Variations upon "Old Hundred"*, Paine.

John C. Schmidt, Southwest Texas State University, April 14: *Fantasy and Fugue in e*, Paine; *Wedding Song, Arietta, Risoluto*, Parker; *Double Fugue on "God save the Queen"*, Paine; *Cantilena in G*, Foote; *The Joy of the Redeemed*, Dickinson; *Prelude in c*, Paine.

John A. Schultz, Christ United Methodist Church, Rochester, MN, June 25: *Sonata No. 4 in a*, Rheinberger; *An Wasserflüssen Babylon*, S. 653b, Bach; *L'Ange a la Trompette*, Charpentier.

Robert E. Scoggin, Christ United Methodist Church, Rochester, MN, June 11: *Te Deum*, "Méditation" (*Suite Médiévale*), Langlais; *Big-Ben Toccata*, Plum; *Suite Gothique*, Boëllmann.

John W.W. Sherer, Fourth Presbyterian Church, Chicago, IL, April 21: *Imperial March*, Elgar, arr. Martin; *Praeludium und Fuga in D Dur*, S. 532, Bach; *Adagio, Final (Symphonie III)*, Vierne; *Pageant*, Sowerby; *Prelude and Fugue in e*, Weaver; *Prelude on Iam sol recedit igneus*, Simonds; *Allegro (Symphonie VI)*, Widor.

Samuel S. Soria, Jr., Fourth Presbyterian Church, Chicago, IL, March 22: *Fantasy and Fugue in g*, S. 542, Bach; *Psalm Prelude No. 1, Set 2*, Howells; *Final (Symphonie VI)*, Vierne.

Charles W. Steele, with Adelaide Hart, organ, and David Kirby, clarinet, First United Methodist Church, Brevard, NC, May 7: *Fantasy and Fugue in g*, S. 542, Bach; *Adagio in C*, Mozart; *Sonatine*, Persichetti; *Chanson*, Postlude (*Three Duets*), Cundick; *Choral in a*, Franck; *Pastorale*, Mathews; *Toot Suite*, PDQ Bach; *Alleluys*, Preston.

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Frederick Swann, First Congregational Church, Los Angeles, CA, April 21: *Toccata in d*, op. 59, no. 5, Reger; *Jesus, lead onward*, Karg-Elert; *Fantasia and Fugue in g*, S. 542, Bach; *Chorale in E*, Franck; *Hymne d'Actions de grâces "Te Deum"*, Song of Peace, Langlais; *Introduction, Passacaglia and Fugue*, Wright.

Mickey Thomas Terry, First Presbyterian Church, Ft. Wayne, IN, April 21: *Allegro risoluto (Symphony II)*, Vierne; *Elevation*, Walker; *Allegro vivace (Symphony V)*, Widor; *Tuba Tune in D*, Lang; *Toccata on "Veni, Emmanuel"*, Hailstork; *Fantasia in f*, K. 608, Mozart; *Allegretto*, Fax; *Arietta*, Kerr; *Final in B-flat*, Franck.

Stephen J. Tharp, St. Patrick's Cathedral, New York, NY, February 18: *L'Étreinte de Feu*, Hakim; *Naiades*, Vierne; *Three Dances from Petrouchka*, Stravinsky, arr. Tharp.

Benjamin Van Wye, First United Methodist Church, Schenectady, NY, May 5: *Veni creator spiritus*, de Grigny; *Pastorale*, Pasquini; *Ballo della Battaglia*, Storace; *Fugue in F*, Buxtehude; *Pièce d'Orgue*, Bach; *Prelude in E-flat*, Lloyd Webber; *Jesus Christ is risen today*, Harris; *With quiet loving joy*, Pepping; *The King of love my Shepherd is*, Leighton; *Fairest Lord Jesus*, Hancock; *O love, how deep, how broad, how high*, Weaver; *Arabesque, Scherzetto, Carillon de Westminster*, Vierne.

John Vanella, Pilgrim Congregational Church, Duluth, MN, February 11: *Choral No. 1 in E*, Franck; *Cantilène*, Pierné; *Chant Héroïque, Prelude au Kyrie cunctipotens, Dialogue sur les Mixtures, Virgo Dei Genitrix, Acclamations, Langlais, Pastorale*, op. 24, *Dominica in Quinquagesima (L'Orgue Mystique*, op. 56, no. 14), Tournemire.

Mary Jane Wagner, OSF, Cathedral of the Holy Angels, Gary, IN, April 28: *Fantasia, Cook, Prelude, Fugue et Variation*, Franck; *Concerto in G*, S. 592, Bach; *Méditation (Suite Médiévale)*, *Incantation pour une jour Saint*, Langlais; *Victimae paschali laudes*, Hytek; *Veni creator spiritus*, Durulfé; *Fugue in E-flat*, S. 552ii, Bach.


Anita Eggert Werling, First United Church of Christ, Burlington, IA, April 28: *Prelude in F*, Hensel-Mendelssohn; *Voluntary in D*, Boyce; *Variations on "Wondrous love"*, J. Eggert; *Toccata, Adagio and Fugue in C*, S. 564, Bach; *Choral No. 2 in b*, Franck; *Variations and Fugue on Three Noëls of Normandy*, Pierre; *Te Deum*, Demessieux.

Dean Whiteaway, Christ United Methodist Church, Rochester, MN, June 18: *Toccata and Fugue in a*, Krebs; *Melodia*, Reger; *Toccata on "Donne Secours"*, Maesch.

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1890 John H. Sole tracker 2-12, 11'w x 11'd x 15' h. Free standing and encased; restored. \$35,000. Contact Morel Organ Co. 617/643-4054.

1963 Moller Organ, Op.1975. Three manuals, 25 ranks, console reathered and AGO pedal-board rebushed August of 1991. Buyer to remove organ and pipes. May be viewed and played at University of Indianapolis, 1400 East Hanna Ave., Indianapolis, IN 46267. Call 317/788-3301. Price \$15,000 or best offer.

2-manual, 13-rank Reuter organ; may be seen and played. \$17,000 or best offer. Sacred Heart Church, 3360 Adams Rd., Auburn Hills, MI 48326. Phone 810/852-4170.

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1929 Schantz: 2-manual, 8 ranks, 10 couplers, tubular-pneumatic, oak console, complete with blower, display pipes, bench, accs. \$5,000. 1956 Wicks: 2-manual, 16 ranks, several new ranks of pipework, new solid state switching & power supply. \$10,000. May consider donation to church or theater (non-profit organization). 614/773-3251.

Austin Organ Opus 1235-A 1924/1958; 42 ranks, ornate 3M drawknob console. Superior in every respect. Austin Organ Opus 2106, 1948; 2/9 duplexed, includes Open Wood 16'. Thomas-Pierce, Inc. P.O. Box 2562, Palm Beach, FL 33480. 561/833-2087.

Historic 1933 Aeolian Skinner residence player organ, Op.902; 2M, M I, M II, Ped, all enc., 8 ranks, including French Horn and Flute Celeste. Excellent condition. Chest preparations for two additional stops. Hand carved ornate console in near mint condition. Includes numerous player rolls of famous organists including Dupré. (Player mechanism needs work.) Easy removal. Asking \$15,500. 402/476-9933, 1-4 pm, M-F.

1904 Hinners Tracker. Two manuals, fifteen ranks; original hand-pump; needs full restoration. Best offer over \$5,000. Buyer to remove. Additional pipework and parts available. 609/889-0229.

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M.P. Moller, 1966, 9-rank Double Artiste, rebuilt and ready for installation. Come play this beautiful instrument. Will install in Southeast for \$38,500 with 2-yr warranty. Call for stolist. 704/888-0454.

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8-stop, 1-manual 1890 tracker to be rebuilt by Jeremy Cooper, POB 183, Epsom, NH 03234-0183. \$45,000, delivered in 1997. 603/736-8358.

1962 Moller, Op.9750; 2-manual/AGO pedal, four ranks, 25 stops. Mahogany stoptab console; pipes in swellbox, no casework. Well maintained. Buyer to remove. \$10,000. 301/589-4041.

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37-rank pipe organ; most pipes are Stinkens from Holland. Prefer one buyer. Available Sept. 15, 1996. Emanuel Lutheran Church, New Haven, IN 46774. 219/749-2163.

1892 J.W. Steere & Son tracker, 2 - 19 stops. Professionally restored. Can be seen and played. Approx. 17'W x 20'H x 13'D. \$77,000. Price is negotiable. This instrument is now part of an Estate Sale. Contact Patrick J. Murphy & Assoc., Inc. 610/970-9817 voice or 610/970-9297 fax. Serious inquiries only.

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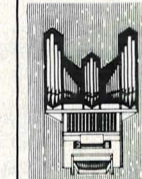
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Aeolian 3M player con. No. 1402. \$3,000. Aeolian 61-note Harp \$1,200. Wicks 2M, 10-stop organ with case \$6,000. Pfeiffer 1896 1M, 8-stop \$4,000. Aeolian 16' Tibia pipes & chest, 32-note, \$2,000. Klann 2M con. \$600. 314/521-0085.

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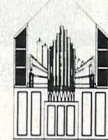
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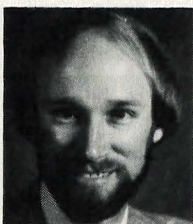
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