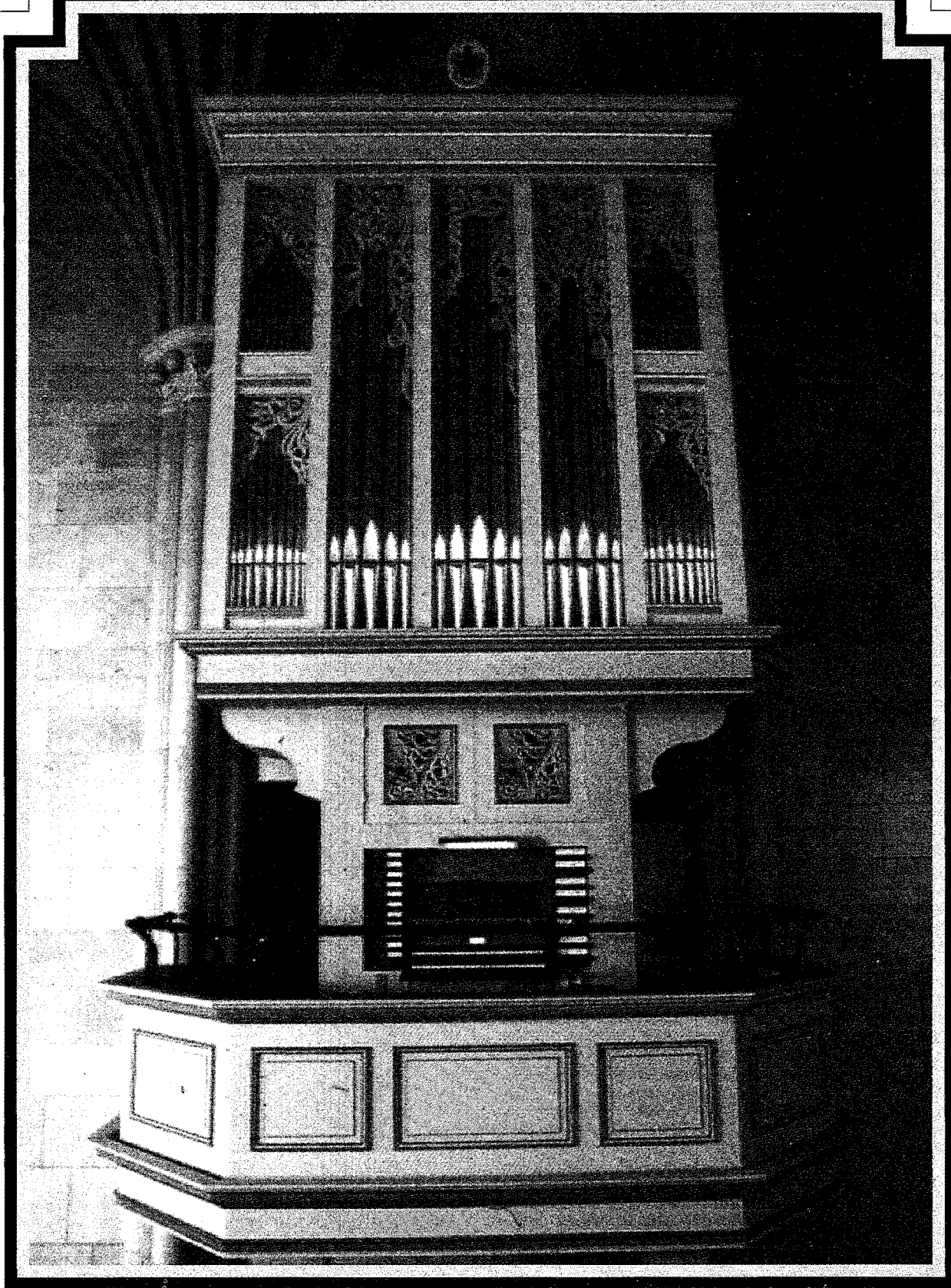


THE DIAPASON

JANUARY, 1998



Duke University Memorial Chapel, Durham, NC
Feature on pages 16-17

Letters to the Editor

Marilyn Mason photo

I thank Dennis Schmidt for bringing to us (THE DIAPASON, October and November 1997) the interview with Prof. Marilyn Mason, who has done so much for the organ world.

However, the caption under the first photograph of Part 1, "Marilyn Mason after a graduation ceremony at Hill Auditorium in 1996," is surely pure fantasy or guesswork. At the bottom right-hand corner of the photograph as repro-

duced is the very clear date: "14 12 '94." In fact, I took this photograph of Prof. Mason after the centennial concert on 14 December 1994—a very significant date, being the 100th anniversary of the dedication of the Frieze Memorial Organ, which had come from the Chicago World's Columbian Exposition of 1893, at the University of Michigan.

James O. Wilkes
Ann Arbor, MI

Here & There

First Presbyterian Church, Arlington Heights, IL, will present **Paul Leddington Wright** in recital on January 9. Wright is Artistic Director of Coventry Cathedral, England, where he is director of the St. Michael's Singers and the Cathedral Chapter House Choir, in addition to serving as musical director of the Huddersfield Choral Society. He comes to Arlington Heights to work with the Chancel Choir of First Presbyterian Church in preparation for the International Church Music Festival in Coventry in June. Mr. Wright is co-director of the festival along with Sir David Willcocks.

The first UNISA International Organ Competition takes place January 20–31 in the Old Mutual Hall on the UNISA main campus in Pretoria, South Africa. All four rounds of the competition are played on the Rieger organ in Old Mutual Hall. Twenty-five contestants were chosen from a total of 53 entrants from 17 countries. First prize is R60 000 and a concert tour, second prize R40 000, and third prize R30 000. Three finalists will each perform a concerto with the NAIPO Orchestra. Members of the jury include Marie-Claire Alain, Robert Anderson, Martin Haselböck, Ewald Kooiman, Viktor Lukas, and Lionel Rogg. For information: (021) 429 3336 or 082 882 5357.

The United Methodist Church of Painesville, OH has announced its 1998 concert series. This year's events celebrate the fifth anniversary of the Edna Cope Quine Memorial Pipe Organ by Schantz: 2/1 Hymn Festival with brass, choir, organ, and timpani directed by Tom Trenney; 3/1 organ recital by John Russell; 4/5 University Circle Chamber Choir; 5/17 Andrew Kolyo; 8/16 vocal concert by Connor O'Brien; 9/20 organist Anne Wilson; 10/TBA Burning River Brass with organist Tom Trenney; 11/1 *Phantom of the Opera* silent movie accompanied by Tom Trenney. For information: 216/259-5005.

St. Paul's Chapel, Columbia University, New York City, has announced its Spring Thursday Noon Recitals: 2/5 Mary Monroe & George Stauffer, organists, with Sandra Coffin & Susan Radcliff, trumpets; 2/19 Miranda Loud; 3/5 Albert Ahlstrom; 3/26 David Bower; 4/2 Mary Monroe; 4/16 Columbia and Barnard organists. For information: 212/854-1540; fax 212/854-8356.

The 46th annual BMI Student Award competition will award \$16,000 to young composers. Prizes ranging from \$500 to \$3,000 are awarded at the discretion of the final judging panel. The 1998 competition is open to students who are citizens of the Western Hemisphere and who are under 26 years of age as of December 31, 1997. Deadline for entries is February 13. For information: 212/830-8307.

Wesleyan University has announced its "Young Organ Virtuosi" program on February 20 and 21, featuring Joel Bacon, Lei Ray Yu, and Tom

Trenney. Recitals in Memorial Chapel take place on Friday at 8 pm and on Saturday on 4 and 8 pm, and include works of Bach, Buxtehude, Dupré, Vierne, and contemporary American works. A panel discussion on the topic "Visual aesthetics of 20th-century organs" will take place in Wesleyan Cinema at 2:30 on Saturday, featuring Charles Nazarian, David Rumsey, and Ronald Ebrecht. For information: 860/685-3355.

The Lutheran School of Theology at Chicago, in conjunction with the Twin Cities AGO chapter, is accepting applications for the **1998 Ruth and Paul Manz Scholarship**. Established by Mount Olive Lutheran Church, Minneapolis, to honor the work of Ruth and Paul Manz over 37 years, the scholarship of \$1,500 is intended to encourage organ students who are preparing for careers as church musicians. Deadline for applications is March 1. For information: 773/256-0728; fax 773/256-0782.

The second biennial **Isola di Capri International Organ Competition** takes place April 18–21. The competition is open to organists born after April 15, 1963. First prize is lit. 8,000,000 plus 10 recitals in Italy and abroad; 2nd place lit. 3,000,000 plus one recital at the Capri organ festival; and 3rd place lit. 2,000,000 plus one recital at the Capri organ festival. Judges include Martin Haselböck, Giovanni Acciai, Francesco Finotti, Kalevi Kiviniemi, and Andreas Rothkopf. The several rounds of competition take place on the 1935 Balbiani organ at the Church of St. Sofia in Anacapri (2 manuals and pedal, 26 stops, compass 61/32). Deadline for applications is March 14. For information: Associazione Musicale "S. Sofia," Via Nuova del Faro n. 59, P.O. Box n. 324, 80071 Anacapri (NA), Italy; ph/fax 39 81-837-3514; e-mail: concorso.sofia@capri.it

The Citizen Ambassador Program will sponsor a Choral Directors Delegation to the People's Republic of China May 25–June 6, with Weston Noble, delegation leader. The schedule will include a series of meetings, informal discussions, and site visits. Among the topics to be discussed are formal music education, opportunities for performance, performance sites and traditions, rehearsal techniques and strategies, training of conductors, and teaching methodologies. The delegation will convene in San Francisco for a briefing, and travel to Beijing, Xi'an, and Shanghai. For information: 800/669-7882 or 509/534-0430 ext 479, or fax 509/534-5245. Deadline for registration and deposit is February 25.

The 25th anniversary of Christmas in Christ Chapel, the annual student-performed Advent and Christmas service at Gustavus Adolphus College, St. Peter, MN, was celebrated on December 5, 6, and 7. The theme of the 1997 celebration, "Portals of Prophecy and Promise," refers to the bronze frieze recently completed by Paul T.

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CONTENTS

FEATURES

- The Seventh French Organ Music Seminar Paris and Southern France, June 29–July 10, 1997
by L. Jeffries Binford 12
- The OrganNet Today:
A Tangled World-Wide-Web We Weave
by Herbert L. Huestis 14
- John Brombaugh and Associates Opus 34
Duke University Memorial Chapel
by John Brombaugh and Robert Parkins 16

NEWS

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

REVIEWS

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

NEW ORGANS

CALENDAR

ORGAN RECITALS

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1997 IN REVIEW—An Index

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Associate Editor

WESLEY VOS

Contributing Editors

LARRY PALMER
Harpsichord

JAMES McCRAY
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BRIAN SWAGER

Carillon

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Williamsburg area organists at Bruton Parish Church

Granlund for the New Testament Door. The frieze depicts contemporary and historic figures recognized for their life work and vision. Also featured was the premiere of Steve Heitzeg's "Blessed Are the Peacemakers," written for alto, chorus, and orchestra, with Patricia Snapp as alto soloist. Julian Shew, Gregory Aune, and Patricia Kazarow shared conducting responsibilities for the four-movement work.

Nine Williamsburg (VA) area organists gave a joint recital on October 7 at Bruton Parish Church in con-

junction with the national convention of the American Institute of Organbuilders. Performers included Sarah Bland, James Bush, James Darling, James Drake, Linus Ellis, JanEl Gortmaker, Marcia Koller, Thomas Marshall, and Michael Price.

St. Gregory's Choral Society presented the *Mass in D Major* and *Biblical Songs* by Antonin Dvorak in a concert on November 16 at St. George's Church, New York City. Kyler Brown directed the concert, and Harry Huff served as organist.

Holy Name Cathedral, Chicago, presented its annual Advent Organ Concerts and Vespers last Advent. Performers included Marsha Heather Long, Bruce Glenny, Hyeon Jeong, and Samuel Soria, along with the Cathedral Chamber Singers and Schola Sine Nomine.

The Western Illinois University AGO chapter presented a Spoon River Drive Organ Recital on October 4, 11, and 12 at the Fairview Reformed Church, Fairview, IL. Performers included Hugh McHarry, Maribeth Killely, Jay Regennitter, and Anita Eggert Werling, performing on the church's 1910 Hinners organ. Total attendance was over 350 (in a rural town of 500).

The San Jose AGO chapter held its fifth annual benefit concert on November 16 at the First United Methodist Church in Campbell, CA. Featured performers included Larry Crummer (Bach), Douglas DeForeest (Purvis, Titcomb, R.K. Biggs), Gillian Flack (Elgar), and David Hatt (Mulet). Proceeds from the concert benefitted the San Jose Adult/Child Guidance Center.

The 15th Swiss Organ Competition took place in Neuchâtel and Boudry from September 28 to October 9, 1997. Two first prizes were awarded ex-aequo: Luca Antoniotti (Italy) and Emmanuel Le Divellec (France). The 2nd and 3rd prizes were not given. The jury included Guy Bovet, Pierre-Laurent Haesler and Piet Kee. For information: ph 024 453 17 18.

The results of the **12th Brugge Organ Competition** have been announced. First prize was awarded to Francis Jacob (France); 2nd prize, ex-aequo, Rie Hiroe (Japan) and Damien Simon (France); and 3rd prize Wim Winters (Belgium). The jury included J. Boyer, D. de Rooij, L. Ghielmi, J. Huys, M. Lückner, and M. Radulescu. For information: 50 33 22 83.

Appointments



Kristin M. Lensch

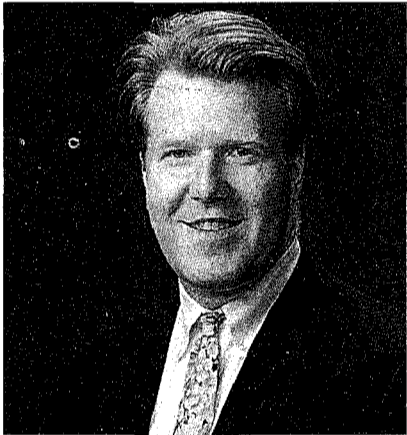
Kristin M. Lensch has been appointed Organist and Assistant Director of Music at First Presbyterian Church, Nashville, TN, where she will direct an adult choir, organize a concert series, and direct handbells, in addition to organ playing and accompanying duties. Ms. Lensch received the MMus degree from Indiana University in 1995, where she studied organ with Larry Smith, church music with Marilyn Keiser, choral conducting with Jan Harrington, and served as associate instructor for the organ department. Her BMus is from the University of Iowa, where she was awarded a Rahn Scholarship and studied with Delbert Disselhorst. An active recitalist, Ms. Lensch has also participated in and won several competitions, including First Prize in the 1993 Ottumwa Undergraduate Organ Playing Competition.

Albert Neutel, Jr., known by many as JR, has been appointed Executive



Albert Neutel, Jr.

Vice President of The Reuter Organ Company, Lawrence, KS. JR has been involved with organ building since the days he could crawl, having worked with his father who previously operated an organ building firm in Canada prior to becoming associated with Reuter. JR has been part of Reuter for the past 17 years, having worked in all aspects of organ building, and for the last 11 years as a district representative, maintaining 12 states in sales, service, and installation. He has also been a member of Reuter's tonal team for the past 10 years, having been involved with the finishing of organs throughout the United States and Taiwan. His duties involve coordination of the plant facilities, as well as continuing endeavors in sales and tonal work. JR, with his wife Linda and daughter, relocated from Memphis, TN to Lawrence, KS in July of 1997.



David Perry Ouzts

David Perry Ouzts has been appointed organist and director of music of Grace Cathedral, Topeka, KS, succeeding organist and choirmaster Myles J. Criss who recently retired after a distinguished 18-year tenure. Ouzts directs a program consisting of seven choirs and ensembles and coordinates the Music of Grace concert series. For the Episcopal Diocese of Kansas he will serve as a member of the liturgy and music committee and as a coordinator of the Leadership Program for Musicians Serving Small Congregations. Ouzts holds organ performance degrees from Furman and Yale universities and diplomas in sacred music and liturgy from the Yale Institute of Sacred Music and the Berkeley Divinity School at Yale. A former student of John Turnbull, W. Lindsay Smith, Robert Baker, and Gerre Hancock, he is a doctoral candidate at Indiana University, where he studies organ with Marilyn Keiser.

Julie Wesling Whaley has been appointed Director of Marketing and Member Services for the Music Teachers National Association (MTNA). She will work with the membership committee in identifying, developing, marketing and administering programs for MTNA members, in addition to developing and implementing member recruitment and retention programs. Whaley holds a bachelor's degree in music and English from Indiana University. Her recent work experience includes editing the *Soundboard* newsletter for the Baldwin Piano & Organ Company.

Here & There



Richard Benedum

Richard Benedum, professor of music at the University of Dayton, has been chosen to direct a Summer Seminar for School Teachers, "Mozart: The Man, His Music, and His Vienna," June 15-July 9 in Vienna, Austria, for the National Endowment for the Humanities. Fifteen participants will be chosen; each teacher will receive a stipend from the NEH. Benedum has directed five programs for teachers for the NEH: four summer seminars in 1990, 1992, 1994, and 1995; co-directed an NEH Institute in 1991; and with support from the NEH and the Ohio Humanities Council has co-directed six mini-institutes in Ohio and Florida annually since 1992. For information: Dr. Richard Benedum, NEH Seminar c/o Music Dept., University of Dayton, Dayton, OH 45469-0290; 937/229-3936.

Thomas Donahue is the author of the new book, *Gerhard Brunzema: His Work and His Influence*, published by Scarecrow Press. The book documents the craft of Brunzema (1927-1992) in terms of the organs he built and the influence of his approach to organbuilding. Divided into two parts, Part 1 contains essays by people who knew Brunzema and his work, and documents his skill in the restoration of historic European organs as well as the new organs he built. Also included in this section are two musical compositions by Gerhard Krapf and Barrie Cabena. Part 2 details the organs during the three phases of his career: in Germany (1954-71) with his partner Jürgen Ahrend; in Québec, Canada (1972-79) with Casavant Frères; and in Ontario (1980-92) in his own workshop. Also included are three articles by Brunzema, proposals for organs that were never built, an annotated discography, a listing of published photographs of his organs, videography, bibliography, an index of organs by location, an index of organs by size, as well as 16 black and white photos and 41 line drawings; 304 pp., \$60. For information: Scarecrow Press, 4720 Boston Way, Lanham, MD 20706; 800/462-6420. Also released is a companion recording, *Brunzema in Ontario*, performed by Thomas Donahue on the Brunzema organ at Blessed Sacrament Parish in Kitchener, Ontario. The program includes works of Walther, Pepping, and Bach. For information: Calcante Recordings, 209 Eastern Heights Dr., Ithaca, NY 14850; 607/273-3675.

Bernadette Duforcet-Hakim was the featured organ recitalist at the University of St. Thomas Sacred Arts Festival in St. Paul, MN, on November 3, 1997. The recital was given on the Gabriel Kney organ in St. Thomas Aquinas Chapel. Ms. Duforcet-Hakim is titular organist of the Cavaillé-Coll organ at Notre-Dame-des-Champs in Paris and "Maître de Conférences" at the University of Bordeaux. She resides in Paris with her husband Naji Hakim. The recital featured contemporary French works, including the premiere of her composition *Alba*, and the pre-



Bernadette Duforcet-Hakim and Christina Harmon at the Gabriel Kney organ at the University of St. Thomas

miere of the *Processional and Fugue on St. Theodulph*, written by Christina Harmon and published by Vivace Press.

Harpichordist **Elaine Funaro** is featured on a new recording, *Into the Millennium*, on the Gasparo label (GSCD 331). All but two of the works on the disc were winners in the Aliénor Harpsichord Composition Competition. Composers represented include Edwin McLean, Penka Kouneva, Nicole Clément, Isaac Nagao, Dan Locklair, Stephen Yates, Tom Robin Harris, and Peter B. Klausmeyer. Two harpsichords were used for the recording: a French Taskin double copy by William Dowd, 1976; and a Flemish double by Joop Klinkhamer, Amsterdam, 1984. For information: Gasparo Records, Inc., Box 3090, Peterborough, NH 03458; 800/934-8821.

David Heller is featured on a new recording, *Veni Creator Spiritus*, on the Calcante label (CAL CD 017). Performed on the Rosales opus 15 organ at University United Methodist Church, San Antonio, TX, the program includes works of de Grigny, Bach, Widor, Alain, Litaize, and Timothy Kramer. For information: Calcante Recordings, 209 Eastern Heights Dr., Ithaca, NY 14850-6303; fax 607/273-3446.

Jacobus Kloppers has written a new composition, *Dance Suite for Organ Duet*, commissioned by Sylvie Poirier and Philip Crozier. The duet is a neo-romantic/classic work in the divertimento tradition, i.e., light and playful, in three movements: Waltz, Habanera and Minuet, and Polka and Cakewalk. The commission was made possible by a donation from Michael Westwood.

Works of **Dan Locklair** are featured on new recordings: *The Breakers Pound* (A Dance Suite for Harpsichord) on a new Gasparo CD (GSCD-331) entitled "Into the Millennium" (Elaine Funaro, harpsichord); and *Dream Steps* (A Dance Suite for Flute, Viola, and Harp), on a new Capstone CD (CPS 8638) entitled "Chamber Music for Harp, Flute & Strings" (The Mallarmé Chamber Players). Locklair's *For Amber Waves*, an a cappella choral work for five SATB spatial choirs, has been published by Boosey & Hawkes (OCTB6991). Choral music of Locklair was featured on September 21 on the the Public Radio International program, *The First Art*. Sponsored by Chorus America, the program broadcast concert performances of four of the composer's works sung by the Bel Canto Company.

The choirs and soloists of Covenant Presbyterian Church, Charlotte, NC, presented a concert of music by **Richard and Betty Peek** on October 12. The program included *The Lord's Prayer* by Betty Peek, and *The Lord will come and not be slow, Praise the Lord, O all ye servants*, and the cantata *St. Stephen* by Richard Peek. Conductors were Richard and Betty Peek, organists were André Lash and Richard Peek.

James Strand, professor of music at Southwestern College in Winfield, KS, was on sabbatical leave during the spring semester of 1997. During this time he presented organ recitals in Lincoln and Gordon, NE; Hays and Winfield, KS; Hollins College in Roanoke, VA; Trinity United Methodist Church,

Albany, NY; St. Luke's Cathedral, Portland, ME; St. George's Bloomsbury, London; and Grote Kerk, Weesp, Holland. The program included works of Bach, Sweelinck, Walond, Mendelssohn, Pinkham, Locklair, Young, and Messiaen. Strand has taught at Southwestern College for 35 years. He earned the BMus and MMus from the University of Redlands (CA), studying with Leslie Spelman, Raymond Boese, and Margaret Dow. He earned the DMA from the University of Oklahoma as a student of Mildred Andrews. As a member of the touring programs of the Kansas Arts Commission and the Mid-America Arts Alliance, he has presented numerous harpsichord, clavichord, and organ performances. He is dean of the Winfield AGO chapter and serves as organist/choirmaster at Grace Episcopal Church, Winfield.

Lynn Zeigler is featured on a new recording, *Johann Sebastian Bach: The Art of Fugue*, on the Calcante label (CAL CD011). Performed on the Brombaugh opus 29 at Iowa State University, the two-CD set includes the complete *Art of Fugue*. For informa-

tion: Calcante Recordings, 209 Eastern Heights Dr., Ithaca, NY 14850-6303; ph/fax 607/273-3675.

St. Meinrad Archabbey, St. Meinrad, IN, hosted an open house on October 18 to celebrate the newly renovated archabbey church and the new three-manual, 70-rank **Goulding & Wood** pipe organ. Guild chapters were invited from Evansville, Indianapolis, Louisville, Lexington, and Cincinnati. Approximately 100 people attended a luncheon provided by the abbey, followed by a demonstration of the new organ by Douglas Reed of the University of Evansville.

The Bedient Pipe Organ Company hosted an open house on November 16 at their Lincoln, NE shop. The event celebrated the new organ built for Galbreath Chapel at Ohio University, Athens, OH. Guided tours were given at 2, 3, and 4 pm.

Scarecrow Press has announced the publication of *A History of Music for Harpsichord or Piano and Orchestra*, by John M. Harris. Beginning with Bach's harpsichord concertos composed in the early 18th century, the book traces the history of music composed for harpsichord or piano and orchestra, and is divided into four parts: J.S. Bach to Mozart; Mozart through Beethoven; After Beethoven through Brahms; and After Brahms through the present. The work includes a discography, bibliography, 46 tables of composers listed by country, a list of abbreviations, and an index of composers; 464 pp., \$69.50; for information: Scarecrow Press, 15200 NBN Way, P.O. Box 191, Blue Ridge Summit, PA 17214-0191; 800/462-6420.

Paraclete Press has announced the publication of the book, *The Sacred Choral Music of J.S. Bach: A Handbook*, edited by John Butt. The handbook provides information on Bach's theology, chorales, and ornamentation, as well as a selected and annotated bibliography; 66 pp.; \$11.95; for information: Paraclete Press, 508/255-4685.

Corrections and clarifications

In Dennis Schmidt's interview with Marilyn Mason (part 1, October 1997 issue), column one on page 19 should read, "Schuke organ in the Sae-Jong Concert Hall."

In the December issue, the report by Joseph Fitzer on the OHS convention failed to indicate that the photographs were provided courtesy William T. Van Pelt III.

Carillon News

by Brian Swager

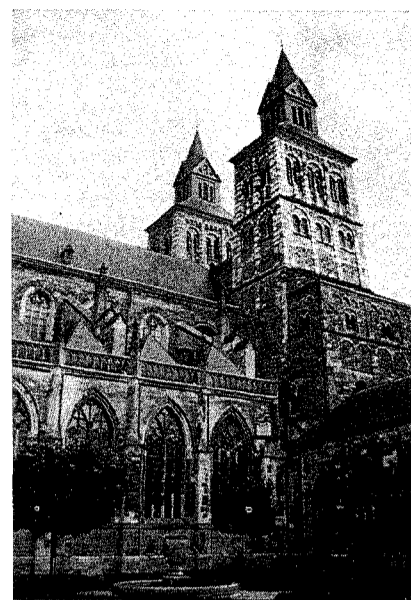
Profile: Maastricht, The Netherlands

Capital of the province of Limburg, Maastricht lies near the Belgian and German borders in the southeastern Netherlands. It takes its name from the Maas (Meuse) river which runs through it. The Roman settlement, Trajectum ad Mosam, was founded around 50 B.C. at this strategic river crossing point. A variety of structures bear witness to its ancient past and lively present. The Milanese architect Aldo Rossi designed the modern Bonnefanten Museum building (Limburg Museum of Art and Antiquities) which houses paintings from the southern Netherlands and modern works, as well as prehistoric material and relics from Roman and early medieval graves. However, many local artifacts remain buried under modern buildings in the city. Some remnants of the first (1229) and second (mid-14th century) town walls still exist including the Helpoort (Hell Gate), the oldest town gate in The Netherlands.

The Sint Servaaskerk, founded at the end of the fourth century, is the oldest church in The Netherlands. The original building was erected over the grave of St. Servatius, the first bishop of Maastricht. The oldest part of the present church—a Romanesque cruciform basilica—dates from the year 1000.

While the present carillon of St. Servaas is relatively new, the church has a history of bells beginning in the 16th century. A tower clock was ordered in 1544 and eleven years later the bell-founder Henrick Van Trier, actually of Aachen, was commissioned to cast 19 bells. The bells did not pass inspection and were recast before being hung in the middle tower of the west section of the church. When the trio of towers was rebuilt in baroque style, it was deemed time to replace the falsely-tuned Van Trier bells with a new instrument. Andreas Jozef van den Cheyn of Louvain was engaged in 1767 to build a new carillon of 40 bells based on a bourdon sounding F. Several legends describe how the carillon narrowly escaped plunder during the French occupation. It is said that a commission of the city ward-off the danger by declaring the instrument "un chef-d'œuvre de l'art." Some contend that a plea was made claiming that the inhabitants of the area that had previously been Belgium were of the belief that a tower without a carillon was a body without a soul, and that the citizens could not be denied the pleasure of the carillon to which they were so dearly attached. More convincing is a tactic used by a number of cities in various wars: the Maastricht people told the French that the carillon should be preserved in order to play for victories of the French army and French national celebrations. The argument worked, as seizure of the carillon for its bronze content was definitively cancelled. The Maastricht carillon was not immune, however, to the general decadence that plagued the carillon world during the 19th century. Local piano builder Frederik Smulders got his hands on the instrument and installed an ivory-type keyboard. A 20th-century revival of the art was inspired by the Belgian Jef Denyn, and he served as an advisor when a new manual playing console was installed in 1935. But alas, the instrument was lost to a fire in 1955.

A brand new carillon for Maastricht was cast by the Royal Eijsbouts Bell-foundry of Asten, The Netherlands, in 1976. The 47 bells were hung in the south tower of the choir end of the



St. Servaaskerk, Maastricht, The Netherlands

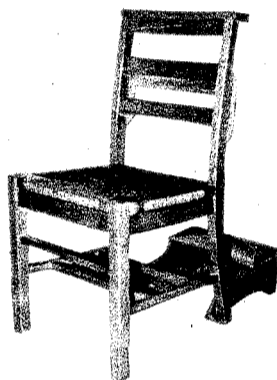
church. With a 595-pound bourdon sounding C, the instrument was very lightweight—transposing up an octave. With the restoration of the church in 1984 the carillon was moved to one of the towers at the west side. It was enlarged with ten new bells and incorporating the three Petit & Fritsen swinging bells (c, d, e) which were already hanging in that tower. The carillon now spans five octaves and plays in concert pitch with a bourdon of C (4,961 lbs.). In addition to a special summer series of recitals on Thursday evenings from May through August, the instrument is played incidentally throughout the year.

A 14,112-pound bell (G) hangs in the other west tower; it was cast in 1983 by Eijsbouts as a replica of a bell by the brothers Moer which was broken in the 19th century. This bell is called "Grameer" (grandmother) which indicates its very special place in the hearts of the people of Maastricht. It is rung only a few times each year on very special occasions. The old "grameer" was placed in the church courtyard, the listening area for carillon concerts, on the spot where it was cast in 1515.

Maastricht also has a 1664 Hemony carillon (bourdon F-sharp, 1,687 lbs.) which hangs in the city hall. Recently restored, the instrument comprises one bell made by François and Pieter Hemony in 1663, sixteen by François Hemony in 1664, 26 by Eijsbouts in 1962, and six by Petit & Fritsen in 1996. It is played every Friday from 11:30 to 12:30 pm.

Frank Steijns is municipal carillonneur, not only in Maastricht but also in Weert and Heerlen. He received the Final Diploma with great distinction from the Royal Belgian Carillon School in 1991. Steijns studied violin, music theory, and orchestral conducting at the Lemmens Institute where he obtained four First Prizes, and graduated in 1994. He wrote a thesis on the Dutch composer Henk Badings. He has made numerous recordings as a carillonneur and violinist. He tours as a violinist with the Johann Strauss Orchestra of André Rieu which, in Monaco in 1996, won the "World Music Award" as the best selling Benelux artist of the world. Also, Steijns founded a commission that will organize an International Composition Competition "Henk Badings" with the purpose of stimulating composers all over the world to write carillon music.

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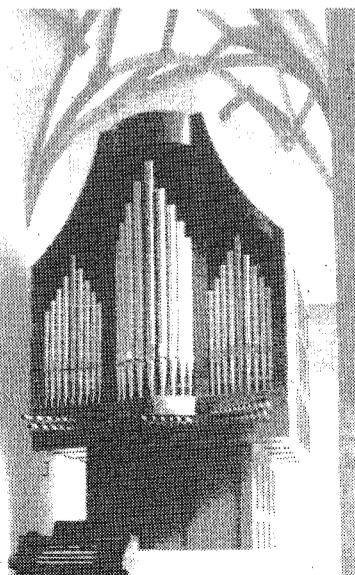
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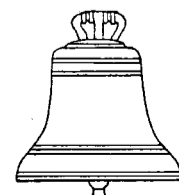
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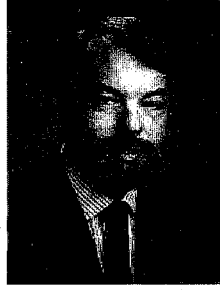
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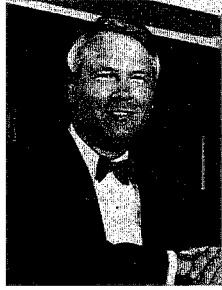
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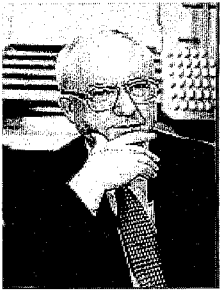
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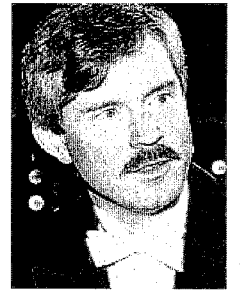
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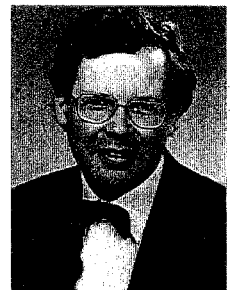
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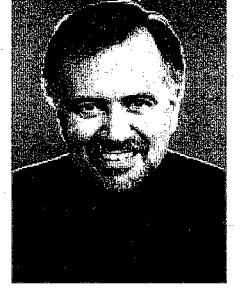
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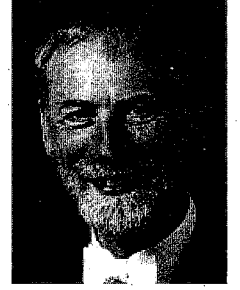
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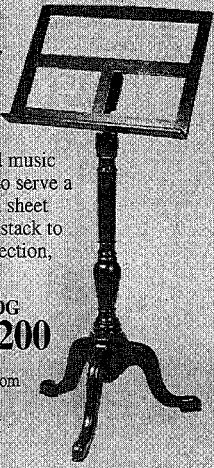
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Music for Voices and Organ

by James McCray

Lent and Easter

There is nothing in this world or the next which cannot, and will not, be turned into the valid currency we need to buy the one pearl of great price. That is what is meant when we say we are redeemed.

H.A. Williams, CR
The True Wilderness

This holy season of the year offers contrasts of mood experienced through diverse types of music. The range of events gives church musicians the opportunity to program music of contrasting styles and character. Most people recognize the importance of Holy Week as the central focus of the church year. In 1998, Ash Wednesday is at the end of February, pushing Easter to the middle of April. This means that Epiphany music extends quite long into the new year. Transfiguration Sunday is February 22 so many of the dark days of winter have expired and the weather is already a factor; for many, nicer weather means a drop in choir and church attendance as congregations seek refuge from "cabin fever."

Plan your season early so that your music is chosen, ordered, and ready to rehearse prior to the end of Epiphany. If the choir starts to learn the new material early, then even if attendance drops earlier than usual, there still will be progress.

The music reviewed offers a variety of styles and ideas for this special season of the church year. My mailbox has been filled with this music since early Fall, so the publishers are ready and able to complete your orders.

There is a Green Hill Far Away, arr. Bradley Ellingboe. Two-part men/women with piano, Neil Kjos Company, Ed. 5765, \$1.25 (E).

Based on "The Turtle Dove," this simple anthem has two stanzas, one each for men and women to the same accompaniment, and a closing area based on the same material in which they sing together. The keyboard is not difficult, often with running arpeggiated lines.

Verses and Offertories for Lent, Robert Buckley Farlee. SATB and keyboard, Augsburg Fortress, 11-10065, \$2.50 (E).

There are nine divisions, each having several brief textual settings which could be used throughout Lent. Many are in unison and all are fragments lasting about one page. Texts are scriptural and take the choir through Maundy Thursday. The music is very easy and this set will provide groups with useful service music.

Jesus Walked this Lonesome Valley, Dale Wood. SATB and keyboard, The Sacred Music Press, 10/1500 S, \$1.30 (M-).

The traditional American spiritual melody is used, but Wood has additional words which brings the story through to Calvary. The keyboard sounds best on piano and serves strictly as an accompaniment for the singing. Easy enough for small church choirs who will enjoy the "folk-nature" of the music.

When in the Hour of Deepest Need, Jan Bender. SATB, two violins, organ, and congregation, Concordia Publishing House, 98-2889, \$1.20 (M-).

This is a chorale concertato with six stanzas set so that each is different, involving the congregation on several of them. Even though this technically is designed for Pentecost 13, its message certainly would be useful during Lent as well, particularly for those churches which have a somewhat flexible approach to the texts used each week.

Drop, Drop, Slow Tears, Charles Callahan. SATB unaccompanied, Randall M. Egan Publishers, no number given, \$.95 (M-).

This short unaccompanied setting has a sophisticated harmonic palette which employs dissonance, surprising chordal shifts, and brief, dramatic musical statements of the text. The music is syllabic and homophonic.

Grieve not the Holy Spirit of God, John Stainer (1840-1901). SATB and optional organ, Mark Foster Music Co., MY 2029, \$.90 (M).

Originally for choir and semi-chorus, the editor, James McKelvy, suggests that this could be performed as an anthem by a single choir using a quartet separated from the main choir. Although not from Stainer's popular Lenten cantata, *The Crucifixion*, this setting draws on those Victorian harmonies and dramatic, shifting, contrasting moods.

"In His Last Days Jesus Came to Jerusalem," from Images of God, Robert Ward. SATB, S solo, and organ, Highgate Press of ECSchirmer, No. VP-0017E, no price given (M+).

The large work is a Sacred Service that includes a Mystery Play, and this

setting is taken from that. The organ, on three staves, is supportive of the voices but not difficult. Much of the setting is in two parts, either SA or TB; the soloist sings with the choir near the end and her part has a high tessitura. Very dramatic music with sophisticated harmonic writing.

An Easter Celebration, Craig Courtney. SATB, keyboard, congregation, and optional brass quartet with percussion, Beckenhorst Press, BP1520-2, \$1.50 (M).

This setting contains several familiar Easter melodies which have been woven into the texture as a single collection. The congregation joins on the familiar *Lyra Davidica* which closes the anthem. Instrumental parts are to be ordered separately. There is some unaccompanied singing and the accompaniment is rarely more than a support system for the choir. It grows to a loud ending on the word *Alleluia*, and will be popular with the choir and congregation on this special Sunday.

The Easter News, Russell Nagy. Unison or two-parts with keyboard, High Street Music, JH550, \$1.25 (E).

This setting would be useful for younger choirs. It has strong rhythms with syncopations and a "somewhat pop" style. Most is in unison with an optional line singing the *Lyra Davidica* beneath the opening melody which returns at the end.

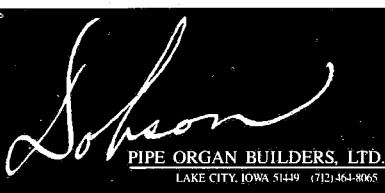
Entrance into Jerusalem and Hymn, Richard Proulx. SATB, congregation, organ, timpani, and optional trumpet, Oxford University Press, 94-248, \$2.00 (M).

Based on the text "Lift Up Your Heads," this festive setting is not particularly difficult, but the additional instruments give it a more celebrative character. The timpani is active throughout, and the trumpet has a soloistic part which soars above the choir and organ. The hymn part occurs at the end and it is here that the congregation joins the performance. There are two texts; one is for Palm Sunday and one for Ascension, making this a useful addition to the choral library.

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Edited by JOHN SCOTT WHITELEY and TOM CUNNINGHAM

This work, suitable for liturgical or concert performance, is undoubtedly Jongen's outstanding choral work, yet after its first performance in 1946 the manuscript lay neglected in a Belgian library until its rediscovery in 1985. Like his organ music, the Mass is full of delicate colors and rich harmonies tinged with impressionism, while the organ and brass fanfares in the Gloria and Sanctus evoke the splendor of the Papal Mass at which it was first performed. Brass parts are available on rental.

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Book Reviews

Piano: A Photographic History of the World's Most Celebrated Instrument, by David Crombie. San Francisco, CA: Miller Freeman Books, 1995. 112 Pages. \$35.00.

The harpsichord is perfect in its range and brilliance, but since one can neither increase nor diminish its tones [once they are sounded], I will always be grateful to those whose magnificent artistry, supported by good taste, can make this instrument capable of expression.

François Couperin
Preface, *Le Premier Livre*, 1713.¹

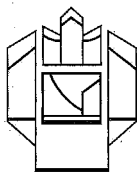
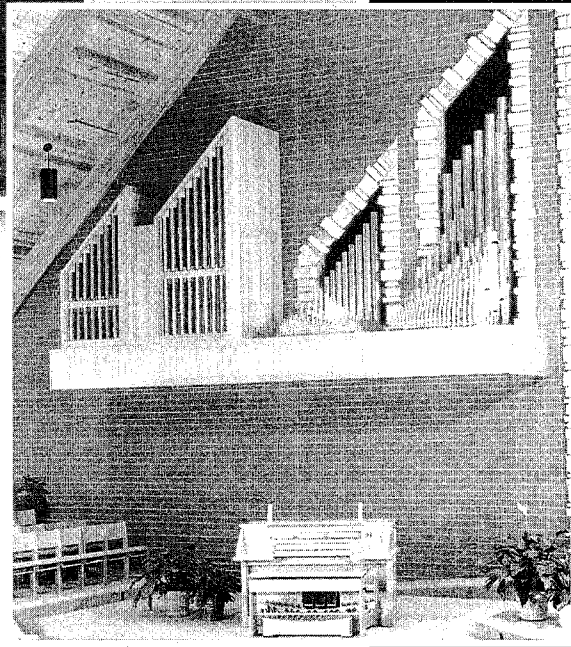
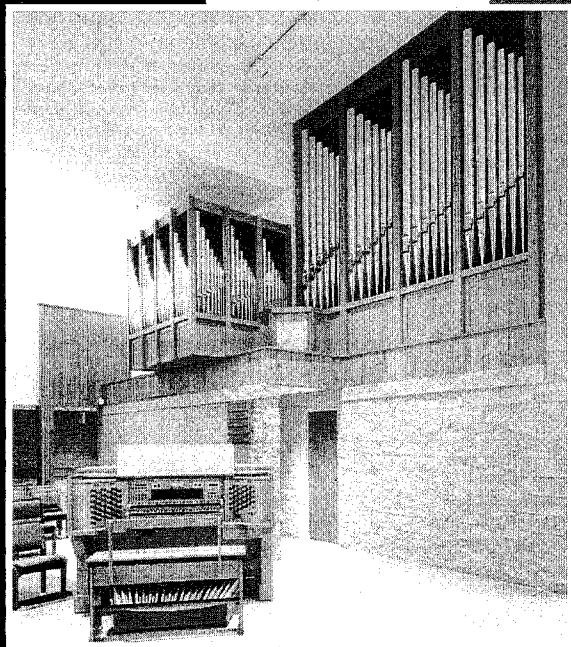
There is no shortage of books on the ubiquitous piano, the large and expensive musical expression of the industrial revolution now found in households, classrooms, and places of entertainment from night clubs to concert halls. These diverse publications deal with the instrument's social history, technology, makers, maintenance and tuning, literature and repertory, pedagogy, and performing techniques; many of them are highly specialized. The publisher's announcement of this book describes it as "the most spectacular and informative book ever assembled on the history of the piano . . . featuring sumptuous

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color photography and lavish fold-out spreads." Indeed, the visual presentation is the publication's most striking aspect: the 200 color photos—many specially commissioned—of more than 150 instruments provide an element of immediacy and realism that enhances the comprehensive factual content of the printed text, all displayed within an imaginative page design format. Each of its four fold-outs, when fully opened, presents a pictorial panorama over three feet wide (the regular page dimension is about 10" x 12").

This historically oriented book commences, appropriately, with references to the simple stringed ancestors of the modern piano, such as the Bronze Age zither, and later manifestations through the 15th century. The integrated factual and pictorial material, covering a 300-year period, occupies 33 sections, beginning with an overview of clavichords, spinets, virginals, and harpsichords, and ending with innovative instruments of the 20th century. The presentation follows a consistent pattern throughout: preceding the written text, each entry is introduced by essential information about the instrument under consideration, including the manufacturer's name, location, date, type of instrument, casework, compass, action, strings, modifiers, inscription, and dimensions. The commentaries are a mix of social-cultural, musical, and technical information relating to the evolution of the piano in response (or as a stimulus) to changing musical tastes. Each section also contains a table of key dates. The concluding pictorial section consists of a three-part illustrated discourse on how a piano works: the sound generators (strings), the amplifiers (frame and construction), and the mechanism (keyboard and action). Here and elsewhere, close-ups of internal structures, along with sequential photographs of actual models of piano action, appropriately labelled, provide visual understanding of technical descriptions. Supplementary sections include an alphabetical compendium of the history and activities of 101 piano manufacturers or "houses," a discography of 35 recordings of notable pianos referred to in the text, and a glossary of over 260 terms. The work concludes with an extensive index, and a brief bibliography of some recent books on the piano is included in the acknowledgments page.

Following the opening section on the clavichord and harpsichord family, the earliest pianos are highlighted in the first fold-out by a one-foot square photograph of the oldest surviving piano in the world, built in Florence by Bartolomeo Cristofori in 1720—his first "inventions" were in the late 1690s—now in the Metropolitan Museum of Art, New York. Subsequent sections touch on the emergence and development of the square piano, Viennese and English pianos, the grand piano, and upright pianos. The second fold-out displays the pianos owned or played by sev-

eral prominent composers: J.C. Bach (Zumpe square, c.1778), Chopin (Broadwood grand, 1848), Mahler (Graf grand, c.1830), Mendelssohn and Liszt (Erard grand, 1837), and Beethoven (Graf grand, 1817).

The barrel piano, along with other mechanized and reproducing instruments such as the Pianola, the Orchestrelle, and the Piano Melodico, popular around the turn of the present century, are considered in detail. Organists will be fascinated by the Fotoplayer Model 20 used in many motion picture theaters in the early 1900s. This player piano with organ pipe ranks, percussion instruments, and sound effects was used to accompany silent films: an automated thunder-and-whistles version of the 18th-century piano/organ combination, the claviorganum (Stein, 1781; Merlin, 1784), perhaps. A more serviceable instrument for organists was the two-manual pedal piano, designed for organ practice (Rogers, c.1920).

Design-conscious readers will appreciate the attention paid to the reflection in piano casework of various dominant aesthetic, architectural, and furniture design trends: baroque, rococo, neo-classical, empire, regency, and Gothic and Renaissance revivals; and more recently: art deco, functionalism, art nouveau, and Scandinavian influences. Some of these unique instruments were fashionable and expensive status symbols, chosen more for their appearance than for serious music making.

Contemporary instruments are represented by the modern grand piano (an elaborate fold-out presents several pictorial perspectives of a Steinway Model D Concert Grand Piano, the choice of many of the world's prominent pianists), costly art-case pianos of unusual aesthetic design, electronic instruments, and the modern upright piano (exemplified in a three-page fold-out of a Bösendorfer Model I30, considered to be one of the best hand-built instruments of its kind in production). The unusual instruments of significance portrayed in the final fold-out include several esoteric creations in casework, a "see-through" glass-cased Kawai CR-40 grand used at trade fairs, Liberace's rhinestone-studded Baldwin SD-10 grand piano, an electronically equipped Yamaha grand with MIDI interface and Disklavier recording system, and other "show-off" instruments, all incorporating modern materials and manufacturing techniques.

This multilayered production presents a feast for the eye as well as substance for the mind, each dimension complementing the other within a logically organized sequence and aesthetically pleasing context. The richness of detail in both dimensions will repay repeated consultation by piano students, accomplished players, and other enthusiasts of the piano. Its relatively modest price makes it an irresistible bargain for personal edification or gift-giving.

Note

1. Philippe Beaussant, *François Couperin*, trans. Alexandra Land (Portland, OR: Amadeus Press, 1980), 222.

British Keyboard Music to c. 1660: Sources and Thematic Index, by Virginia Brookes. New York: Oxford University Press, 1996. xvii + 413 pages. \$150.

Recent musical catalogues published by Oxford University Press have dealt specifically with the works of Benedetto and Alessandro Marcello, French Harpsichord Music from 1699 to 1780, Handel's musical autographs, Ralph Vaughan Williams, and Francis Poulenc; several others are in preparation. The present volume in this series is ambitious in scope for it attempts "to catalogue all the extant British music intended for performance on a solo keyboard instrument both in manuscript and printed sources, from the earliest extant piece to the end of the Commonwealth period" (vii). This aim is accomplished within two main divisions: Part I, a list of sources and their contents; and Part II, a thematic index of incipits, or opening lines of the musical compositions.

The manuscripts itemized in Part I are held in more than 50 libraries in 13 countries; over one-half of these repositories are in Great Britain, half a dozen in the United States, and the remainder in smaller numbers in locations in Europe and elsewhere. The dates of the items contained in the list of 51 printed sources range from 1560 to 1682; the reason that the cutoff date of 1660 has not been strictly observed is that some of the compositions in question are also found in earlier sources. Among the more familiar names of composers are William Byrd, John Dowland, Matthew Locke, and Thomas Morley, along with the publisher John Playford. Early keyboard music specialists will recognize three important printed sources: *Parthenia*; or, *the Maydenhead of the first musicke that ever was printed for the Virginals* (works by William Byrd, John Bull, and Orlando Gibbons; London, c.1612), *Parthenia In-Violata, or Mayden-Musicke for the Virginals and Bass-Viol* (selected by Robert Hole, London, c.1625), and John Playford's *Musick's Hand-maid: New lessons and instructions for the virginals or harpsichord* (London, 1663, 1678). There is also a list of 123 modern printed editions. These include many collections, of which the most familiar is the *Fitzwilliam Virginal Book*, the most extensive and widely known assemblage of about 300 airs, variations, fantasias, toccatas, pavaues, galliards, allemandes, courantes, etc., by practically every composer of the English virginalist school of the 16th and 17th centuries (2 vols., Dover editions, 1963, edited by J. A. Fuller Maitland and W. Barclay Squire, a republication of the work published by Breitkopf and Härtel in 1899). Representative collections of organ music include edited compilations such as those by Alexandre Guilmant, *Archives des Maîtres de l'Orgue* (10 vols., Paris, 1909-11); E. Power Biggs, *Treasury of Early Organ Music* (New York, 1947); and C. H. Trevor, *Old English Organ Music for Manuals* (6 vols., London, 1966-71), among others.

The thematic index of Part II occu-

pies about two-thirds of the book. Arranged alphabetically by composer, it contains 2380 entries, but the actual number of fragments is much larger as some of these items include multiple incipits. Cross-referencing is achieved by including the corresponding index numbers in the appropriate manuscript sources in Part I. Other relevant information includes all known sources, folio numbers, deviant titles and ascriptions, and modern printed editions, if any.

The concluding 15 pages of the book contain 2904 computerized codes of the musical incipits, consisting of the first eight notes transposed to the key of C, arranged alphabetically. For example, *Psalm 3* by Jan Pieterzoon Sweelinck is coded CCDEFDGC, and its accompanying thematic index number 2196 of the manuscript source indicates that the piece is to be found on pages 264-6 of the *Fitzwilliam Virginal Book*, or number 144, vol. 2, of a modern printed edition; William Byrd's *Sellinger's Round* is coded CCDEFFGA, and its accompanying thematic index number 1469 of the manuscript source (incorrectly listed there as 1464) indicates that the piece is to be found on pages 120-3 of the *FVB*, or number 64, vol. 1, of a modern printed edition; and so on. This ingenious system thus makes it possible to identify a musical composition whose first tonal line is remembered but whose title, composer, and source cannot be recalled. Other useful research possibilities may also occur to imaginative scholars, as well.

This comprehensive reference work will be valued by scholars of early English keyboard music for its contribution to the orderly understanding of an otherwise diverse and amorphous field of music history. An adaptation of a comment in a manuscript of keyboard music by Thomas Tomkins (1654) provides an appropriate encomium:

I could wishe that this great Booke (by Brookes) . . . Should be Fayre. & carefully prict. With so Judicious A Hand. & Eye: That the playre. [scholar] may venture upon [it] With Comfort; wch he maye Easly doo . . .

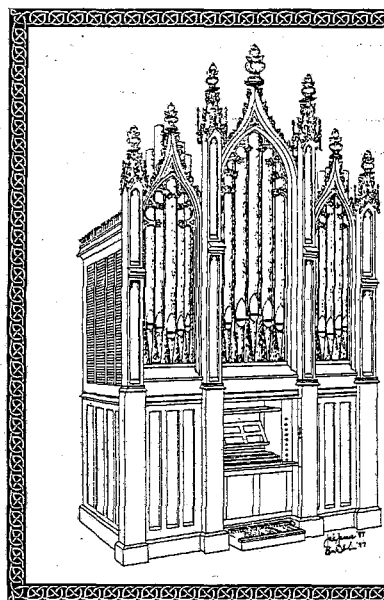
—James B. Hartman
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Sing We Noel, Goemanne; *The Angel Gabriel* (Basque Carol), arr. Howell; *Brightest and Best*, Archer; *Lo, How a Rose e'er Blooming*, arr. Bish (organ

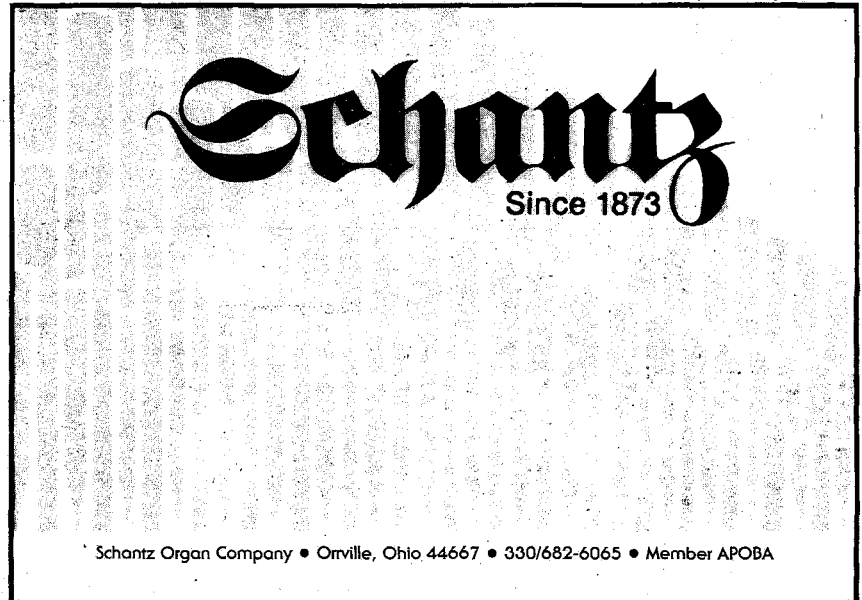
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solo); *The Snow Lay on the Ground*, arr. Lindh; *Shepherds Awake*, Jothan; *Lullaje Jesuniu* ("Lullaby, Sweet Jesus"), arr. F. Gwozdz; *Now Sing We, Now Rejoice*, Manz (organ solo); *Mary's Holy Child*, Algozin; *Angels We Have Heard*, arr. R. Wagner; *Hodie Christus Natus Est*, Bedford; *Ave Maria*, Schubert; *O Holy Night*, Adam, arr. Rutter; *Ding, Dong Merrily on High*, arr. Jennings; *How Beautiful Upon the Mountains*, J. Carter; *He is Born*, arr. Wagner; *Silent Night*, arr. Gwozdz; *Joy to the World*, arr. Rutter, descant Gwozdz.

The Choirs of Corpus Christi Cathedral have enjoyed much success through their annual concert series and through several previous recordings. This new CD, entitled "Corpus Christi Carols," is probably inspired by the title of the contemporary Christmas anthem by Benjamin Britten, and is the first release by the choirs to appear in the Pro Organo catalog. On first hearing, this CD is immediately distinguished by the way in which instrumental accompaniments sparkle with such a delicate zest. This effect seems to have benefitted from expert audio engineering by Al Swanson. Sparkling arrangements, in which harp and light percussions dominate in the accompaniment portion of the "mix," are typified in the lighter carols, such as the opening "Sing We Noel" by Noel Goemanne and in Lindh's arrangement of "The Snow Lay on the Ground" (track 5). And the harp playing is indeed excellent, especially in "The Angel Gabriel" (track #2) and in conductor Lee Gwozdz's harp/chorus arrangement of "Silent Night." Those familiar with the harp literature, when hearing the Gwozdz arrangement, will likely recall the solo harp arrangement of "Silent Night" by French-American harp virtuoso/composer Carlos Salzedo. Although Gwozdz's arrangement is distinct and creates a very dreamy atmosphere all its own, one cannot help but imagine that Salzedo's harp solo was its source of inspiration.

This CD from Corpus Christi is similar to Pro Organo CD 7086 ("Sing We Now of Christmas," Lindenwood Christian Church, Memphis) in that it illustrates how symphonic arrangements as choral accompaniments do much to complement the effervescent nature of sung carols and texts. Perhaps then, these two discs, released concurrently, may indicate a developing trend in American church music. The Corpus Christi choirs as heard in this Christmas CD under Lee Gwozdz and Greg Labus are well-controlled and well-tuned with excellent diction. The only exception to this praise might be in their rendition of "O Holy Night," in which I suppose a bit of fervent over-singing is to be expected and/or tolerated. Yet, this lovely collection of carols, most of which are recent arrangements, a few of which are first introductions to this critic of new carols, is further confirmation that fine music programs do flourish, even in communities of moderate size. It is a great credit to the music program of

this large congregation and is worthy seasonal listening!

—Bernard Durman

Musique de la Contre Réforme aux XVII^e and XVIII^e s. Played by Michel Chapuis and Chieko Miyazaki, organists, on the organ of the Collégiale de Dole, and the Ensemble Alternatim directed by Jean-Yves Haymoz. Euromuses EURM 2018. Available from the Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184-5918; \$16.00 plus \$3.00 postage per order.

The disc (69 min.) contains an improvisation on *Laudate Dominum* (Chapuis); *Kyrie et Christe* (Antoine Lerouge and Jacques Boyvin); *Christum nube delitentem*; *Sanctus*; *Sic amas et Pange lingua* (anonymous and Nicolas de Grigny); *Magnificat* (anonymous and Jean-François Dandrieu); W.A. Mozart, *Sonate à 4 mains* (K 381).

The incredibly sloppy documentation, for which the recording firm is presumably responsible, makes this recording exasperating. Dole, in Franche-Comté, was a center of the Counter Reformation in eastern France, and the idea is to present a program centering on a recently discovered liturgy that was performed there and at neighboring Besançon. In 1608, a miracle was reported in nearby Faverney, and this resulted in an "Office de Faverney" much used in both Dole and Besançon. Chapuis assembled the program recorded here, using portions of a mass by Lerouge, an excellent anonymous "Christum nube delitentem" for voices and organ from Besançon, and other material. I have used the term "anonymous" for plainchant or plainchant-like sections not further identified.

The absence of dates and the lack of either the text or any useful explanation of the Faverney liturgy make it difficult to make sense of the recording. A further complication is that none of the works heard have, in the form found here, much to do with "music of the Counter Reformation." The latest possible date for the end of the Counter Reformation—a fairly well-defined term used chiefly in the late 16th century—would be 1683, the Revocation of the Edict of Nantes. Only Boyvin (1649–1706) comes close in time, but his organ works are paired with a very interesting vocal setting by Lerouge, director of music at Dole just before and during the French Revolution! Neither de Grigny (1672–1703) nor Dandrieu (1682–1738) will fit into the right period at all.

If one can overlook the cavalier attitude to history, there is much to enjoy on this disc. Chapuis' improvisation is an impressive performance in suitable historical style. The "Kyrie et Christe," "Sic amas" and "Magnificat" are, properly, sung *alternatim*, and the suitably named vocal group is excellent. We actually hear 14 short organ pieces, four each by Boyvin and de Grigny, and six by Dandrieu. These are well played by Chapuis, an acknowledged specialist in

this music, on the Riepp organ in Dole. The result is as good a recorded performance as I know of music intended to be performed just this way.

I have deferred any discussion of the Mozart composition simply because it clearly does not belong here; the longish (19 min.) sonata, a famous *Sonate in D Major* for piano four hands, was obviously added to produce a CD of acceptable length! Miyazaki joins Chapuis in a crisp, neat performance that only makes the listener wonder why two fine performers devoted their energy to performing a work that sounds so much better in its original form.

The organ used here is the famous instrument in the collegiate church at Dole. It was built by the South German Karl-Joseph Riepp in 1750–1754, and enlarged by François Callinet, who added a number of reed stops in 1787. Two Alsatian builders, Joseph and Xavier Stiehr, made major mechanical changes in 1830 and 1852–1854 respectively. After other lesser rebuilds, the organ was restored to what can be called its Riepp/Callinet/Stiehr condition in 1992.

Riepp is probably best described as a French-German builder, for his instruments in eastern France show obvious German characteristics, while those that he built after his return to Germany show clear French influences. The Dole instrument is a four-manual of 59 stops (about 76 ranks). There is a great deal of literature available about this and other Riepp organs, most of it in German or French. The Dole organ sounds very impressive here, and it is certainly well suited to all of the music heard on this recording.

One further remark about Euromuses' notes. They consist of one very general page about the area and the music, and one page with a cursory history of the organ (plus the specification). I recommend reading the original French; the German translation is passable, but the English contains some mistranslations that are just plain confusing!

It is a pity that some fine music-making and some interesting music, plus some lovely organ sound are marred by really bad packaging. Obviously, to be recommended only with serious reservations.

—W.G. Marigold
Urbana, IL

ton, TR 0005 OG e, \$75.50. (Volume 1 was reviewed in the March 1997 issue.)

These three volumes are part of a new series of scholarly editions of French music titled *Organa Gallica*, edited by Nicolas Gorenstein. A preface in each volume outlines the two objectives of the series: to provide clearly presented, practical editions based on the most recent musicological research; and to preserve the source material intact for "esprits curieux." The music is presented without editorial interpretations, with the exception of necessary corrections or clarifications to the original score. In such cases, the passage is modified and asterisked, and the original notation and/or a rationale for the editor's corrections is given in the critical notes at the end of the volume. Treble and bass clefs are substituted for old clefs, and accidentals are notated in accordance with modern practice. The musical layout on the staves, however, follows 18th-century practice. For example, the accompaniment to *Récits en taille* is notated on the outer staves, even if the pedal is not used. Each volume (in the case of multiple volumes of a composer's works, volume 1) includes a biography of the composer and extensive information on compositional techniques and performance practices. In addition to the three volumes listed above, the series includes one volume each of works by François d'Agincourt and Louis Couperin. The first volume of Balbastre's works (*Livre d'orgue of Dijon*: Concerto, Pieces from C to D) was reviewed in the March, 1997 issue. A third volume of works by Balbastre (Noëls, Offertoires, Marseillaise) will be available by the end of 1997.

The result of Nicolas Gorenstein's painstaking yet unobtrusive editorial approach is a highly valuable set of editions of classical and post-classical French organ music. Not only is the musical text is clean and easy to read, but copious technical and historical details are close at hand as well. These editions are handsomely bound, printed on heavy paper, and available in English, French, and German versions. The thoroughness of scholarship which is the hallmark of these volumes puts them on a par with the recently published series of A-R historical editions. Unfortunately, so does the hefty price of each volume, which undoubtedly will be a deterrent to some prospective purchasers. Less expensive, less comprehensive editions of these works are certainly readily available for those willing to do their own research. For connoisseurs of this repertoire who appreciate having a wealth of the latest scholarship at their fingertips, however, the *Organa Gallica* series is well worth the price.

—Marcia Van Oyen, AAGO
Glenview Community Church
Glenview, Illinois

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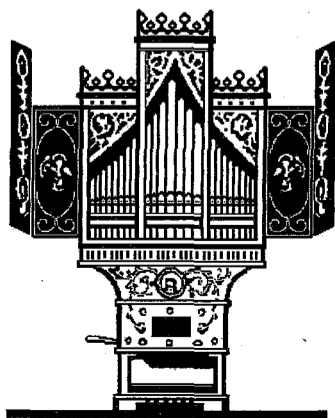
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The Seventh French Organ Music Seminar

Paris and Southern France

June 29–July 10, 1997

L. Jeffries Binford, Jr.

The seventh French Organ Music Seminar took place in Paris and Marseilles with daily lectures, master classes, coaching sessions and private lessons. Side trips to Meudon, Rueil-Malmaison, Aix-en-Provence, Aubagne, Saint-Maximin, Roquevaire, and Cotignac, with opportunities to play the historic instruments of those cities, were also included for the sixty-five participants. The seminar had three principal leaders: Christina Harmon of Dallas, Texas, the organizer of the seminar; Marie-Louise Langlais, noted teacher at the National Regional Conservatory of Paris and the Schola Cantorum, and widow of the composer-organist Jean Langlais; and Robert Martin, organist at the Basilica of Notre-Dame de la Garde in Marseilles. Assisting Harmon as seminar secretary was Cliff Varnon of Dallas.

The seminar began in Paris with an introductory meeting held in the Hotel Lorette, not far from the church of Notre-Dame-de-Lorette where César Franck had served as organist before going to Sainte-Clotilde. Madame Langlais guided the group to the church of Notre-Dame-des-Champs, the parish church of organ builder Aristide Cavallé-Coll, where we were greeted by its titulaire Marie-Bernadette Dufourcet. Dufourcet, wife of Naji Hakim, organist at La Trinité, introduced the group to the two-manual Cavallé-Coll from 1877 in a recital of her own compositions and works by Olivier Messiaen, Naji Hakim, Jean Langlais, Augustin Barié, Vincent d'Indy, and René Vierne, a former titulaire and brother of Louis Vierne. FOMS participants were invited to try the instrument themselves; many took advantage of their first of many opportunities to play a Cavallé-Coll organ. Madame Langlais invited the group to join her at the church of Saint-Gervais in evaluating the organ built in the 17th century and played by members of the Couperin family from 1653–1826. Many listeners heard—for the first time—the sounds of a real French Classic instrument in music by François Couperin and Nicolas de Grigny. Even though the organ was in a state of disrepair, the opportunity to hear the historic reeds, comets, and plein jeu was unforgettable. The group spent the evening with Naji Hakim at the church of La Trinité. Hakim's demonstration of the organ, once presided over by such luminaries as Alexandre Guilmant and Olivier Messiaen, followed by an exciting symphonic improvisation, brought the first day to an end.

Day two began at the church of Saint-Augustin with a recital by its titulaire of over fifty years Suzanne Chaisemartin, a former student of Marcel Dupré and an instructor at Paris's École Normale de Musique. Since the grand Barker/Cavallé-Coll organ, once presided over by Eugène Gigout and his assistant Léon Boëllmann, was being repaired, Madame Chaisemartin and FOMS participants played the choir organ. Built by Mutin/Cavallé-Coll in 1899 with additions by Gonzalez in 1973, many consider it to be the most brilliant choir organ in Paris. Never far from the console, Chaisemartin offered helpful comments to players about interpretation and registration. The next stop was the National Regional Conservatory of Paris and an opportunity to hear and play the new Grenzig organ in the recently-completed organ recital hall. Madame Langlais and several of

her students demonstrated the organ, teaching the group about the proper interpretation, registration, and performance style of French Baroque music. FOMS participants then made their way to the Basilica of Sainte-Clotilde for an introduction to the organ of César Franck, Gabriel Pierné, Charles Tournemire, Joseph Ermend-Bonnal, and Jean Langlais. Madame Langlais and her students demonstrated the famous Cavallé-Coll instrument of 1859, and playing time was available to those who wished to climb the outside stairs to the organ gallery. The experience of playing music composed by Franck and Langlais for this particular organ was unforgettable and revealing, as no recording does justice to the sound of this majestic instrument. The evening was spent with Olivier Latry at Notre-Dame Cathedral. Latry, one of the three titulaires, was joined in the gallery by choir organist Yves Castagnet for a demonstration of the vast instrument. Group members were invited to play this instrument made famous by such musicians as Louis Vierne, Marcel Dupré, and Pierre Cochereau. Some FOMS group members played works by those composers on this instrument, even though many tonal and mechanical changes have been made to it in the past few decades, changing significantly the tonal palette known by Vierne and Dupré. Olivier Latry closed the evening with an improvisation and a thrilling performance of Vierne's "Carillon de Westminster."

The schedule for the third day included visits to three different locations, each with its own distinctive organ. Beginning at the fashionable church of La Madeleine, FOMS participants were introduced to François-Henri Houbart and the elegant four-manual Cavallé-Coll organ from 1846. Titulaire since 1979, Houbart follows in a line of noted organists such as Camille Saint-Saëns, Gabriel Fauré, Théodore Dubois, and Jeanne Demessieux. Those who wished to play the organ climbed the stairs to what was at one time known as the most famous organ-loft in the world. Stories of Saint-Saëns and celebrated musicians, artists, and literary figures who visited his tribune on Sundays were endless. From La Madeleine, the group traveled to the church of Saint-Roch and heard its three organs: the one-manual instrument built in 1830 by the Abbey firm; the choir organ built in 1865 by Cavallé-Coll; and the tribune organ, which evolved from its original installation in 1751 by the Lesclap firm, through rebuilds by Clicquot in 1770 and by Cavallé-Coll from 1840–1862, to its most recent restoration in 1992 by Renaud. Masterful demonstrations by the present titulaire Françoise Levinchin introduced the group to the organs played by her predecessors Claude Balbastre, Louis-James-Alfred Lefébure-Wély, and Pierre Cochereau. Madame Levinchin graciously assisted and coached members who wished to play the tribune organ. The group traveled by train to Meudon for an introduction to the organ in the former home of Marcel Dupré. The four-manual instrument, once owned by Alexandre Guilmant, was expertly demonstrated



FOMS participants with Marie-Louise Langlais at a welcoming luncheon in the Marseilles Town Hall

by the charming Pascale Mélis, a former student of Marie-Louise and Jean Langlais and Rolande Falcinelli, and the titular organist at the church of Saint-Cloud in Paris where she has served for fifteen years. As some group members played the Cavallé-Coll organ, others investigated the many treasures in the salon d'orgue decorated with historic woodwork given to the Duprés in 1926 by their friend Claude Johnson, then President of Rolls-Royce. That evening, many in the group took advantage of an improvisation class taught by Naji Hakim at La Trinité.

FOMS participants began the next morning with a visit to the Schola Cantorum, the institution founded by Alexandre Guilmant and Vincent d'Indy. The Schola's list of organ professors through the years includes Guilmant, Louis Vierne, Abel Decaux, Olivier Messiaen, Maurice Duruflé, Jean-Jacques Grunenwald, Jean Langlais, Gaston Litaize, Michel Chapuis, André Fleury, Naji Hakim, André Isoir, and Marie-Louise Langlais. The group was treated to a demonstration/recital in the concert hall by two students of Madame Langlais, one a seventeen-year-old wonder who played the "Allegro vivace" from the *Fifth Symphony* of Widor, the Dupré *Prelude and Fugue in g minor* and the Duruflé *Toccata*. Members of the group also had the opportunity to perform on the 1902 Cavallé-Coll. The next musical encounter was at Saint-Sulpice, the church of such former titulaires as Louis-James-Alfred Lefébure-Wély, Charles-Marie Widor, and Marcel Dupré. Present organist Daniel Roth lectured about the history of the parish, the church, the organ, and his musical predecessors. An added treat was the opportunity to visit the crypt to view the final resting place of Widor. The group returned to Sainte-Clotilde for a lecture by Madame Langlais on the music of César Franck, with a master class specifically concerning his *Chorale in b minor*. That evening, the group returned to Saint-Sulpice, this time treated to a grand improvisation by Daniel Roth, followed by playing time for group members on the well-preserved five-manual instrument. Playing music of Widor and Dupré on this organ provided exciting experiences for the group, as the instrument has changed little since the masters' tenures.

The seminar continued the following day with a trip to the Basilica of Sacré-Coeur in the Montmartre district. As the basilica is a site of perpetual prayer and adoration of the sacrament, group playing time was not possible. The titulaire, Philippe Brandeis, demonstrated the 1898 Cavallé-Coll with an extended prelude to the Friday noon mass by playing Franck's *Grande Pièce Symphonique* and the "Andante sostenuto"

from Widor's *Symphonie Gothique*. The group returned once again to Sainte-Clotilde for playing time assisted by Madame Langlais, who actually coached each player with a mini-lesson on each individual's chosen piece. Throughout the week, Madame Langlais and several of the other master teachers offered private lessons to individuals who desired a deeper understanding of the French organ and its literature. Their insightful comments and affirming compliments were greatly appreciated by those who chose to spend extra time learning.

Saturday began with a trip to the Conservatory at Rueil-Malmaison and lectures by the eminent teacher Susan Landale. Her lectures on Louis Vierne and Charles Tournemire were full of thought-provoking insights into the lives, careers, and influences upon the two composers. The evening was spent at the Parisian church of Saint-Etienne-du-Mont as guests of Thierry Escaich, the present titulaire and successor of Maurice and Marie-Madeleine Duruflé. A master improviser, Escaich demonstrated the organ containing pipes made as early as 1633, and which has been altered through the centuries by such builders as Clicquot, Cavallé-Coll, and Gonzalez.

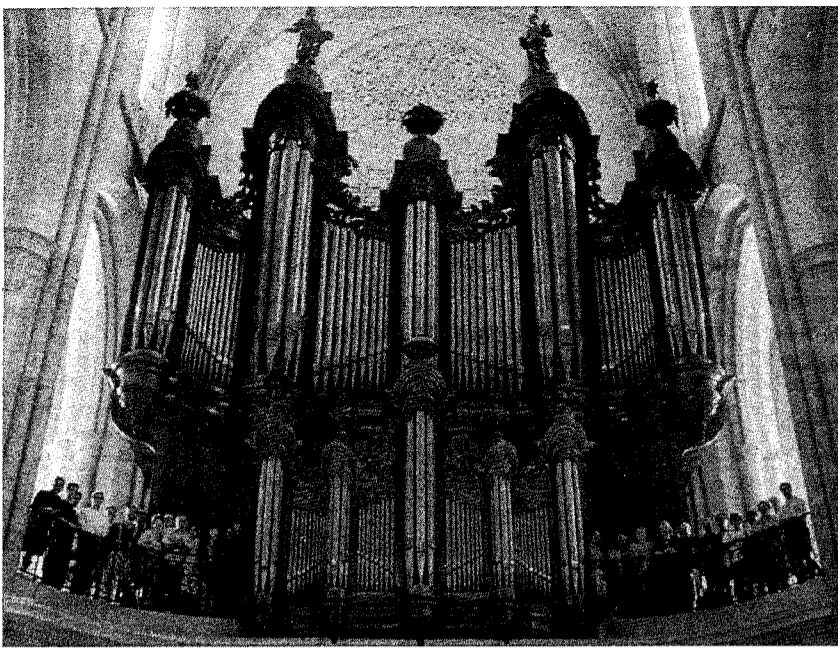
On Sunday morning, FOMS participants were welcomed to the tribunes of Notre-Dame, Saint-Sulpice, La Trinité, and Saint-Eustache to observe the Parisian organists at work making music to enhance the celebration of the Mass. These experiences were not only educational, but were personally inspiring to the Americans who eagerly watched and listened intently.

Following the morning of hearing thrilling improvisations and the playing of standard literature, FOMS participants departed Paris—some by plane, others by train—for the south of France and their destination of the Mediterranean seaport of Marseilles.

The group was greeted in Marseilles by Madame Langlais, several of her students from Paris, and Robert Martin, organist of the Basilica of Notre-Dame de la Garde. FOMS participants were shuttled through Marseilles to Notre-Dame de la Garde located at the top of a mountain overlooking the Mediterranean, where the nuns had prepared a hearty welcome meal for their guests; the view from the church was magnificent. After a long day, the Americans were glad to see the Hotel Tonic, headquarters for the next few days.

On Monday morning, the group drove to the ancient city of Aix-en-Provence for a tour of its historic organs. Led down cobble-stone streets, past sprinkling fountains, the old clock tower, open-air markets, and beautiful gardens, the first stop was in the Cathedral of Saint-Sauveur, whose carved

L. Jeffries Binford, Jr. is the organist at Highland Park Presbyterian Church in Dallas, TX, a position he has held since April of 1994. He holds the BMus in organ performance from Belmont College, Nashville, TN, and the MMus from Westminster Choir College. His teachers have included Helen Mikkiff, Donald McDonald, and George Markey. Active as a recitalist, accompanist, and organ consultant, he has served churches in Tennessee, New Jersey, Florida, Georgia, and Texas. Since 1992, his interest in British and French organ music has taken him to Europe for numerous seminars, tours, and private study.



FOMS participants at the organ of the Cathedral of St. Maximin in southern France

doors date from the 16th century. The cathedral organ of three manuals, originally built by Isnard in 1743, has undergone rebuilds by such firms as Cavallé-Coll and Merklin. Group members played the historic instrument before moving on to the Reformed Temple to see the one-manual organ dating from the time of Louis XVI. At noon, a delightful reception in honor of FOMS participants was given by the Archbishop of Aix-en-Provence. The next stops were the churches of Saint-Esprit and La Madeleine, whose organs provided the group with opportunities to play three-manual instruments from the 17th and 18th centuries. In the early evening, a public recital was held at the Cathedral featuring music of Nicolas de Grigny, Jean-Adam Guilain, Jean-Jacques Grunenwald, Théodore Dubois, Maurice Duruflé, Louis Vierne, and Jean Langlais performed by FOMS participants Polly Brecht, Matthew Samelak, Anita Werling, David Erwin, Peter DuBois, Yun Kim, and Jeff Binford. Following the recital, the group dined in one of the many intimate restaurants in the old city.

Tuesday was spent in Marseilles, hearing and playing a wide range of historic and modern instruments. The first order of the day was a visit to the abbey church of Saint-Victor, whose four-manual organ blends stops from the 17th and 18th centuries with those of the 20th century. Next, the group was introduced to the Grignan Temple, a Reformed Church in which Madame Langlais had served as organist. The two-manual Kern organ of 1982 was designed by Madame Langlais. At noon, the group went to the city hall to be welcomed by the mayor of Marseilles at a lavish reception. The three-manual instrument at the church of Saint-Joseph was heard next; the organ and its impressive case, built in the 19th century, had its most recent restoration in 1988. The afternoon was spent at the Basilica of Notre-Dame de la Garde. The Romanesque and Byzantine church crowns a 162-meter rocky mountain that dominates the city of Marseilles. Topped by a huge gilt statue of the Madonna and Child, and covered with mosaics, the basilica has become a symbol of the Good Mother to the people of the city. The basilica contains a one-manual choir organ built by Merklin in 1925, a transept organ of two manuals built by Grenzig in 1978, and the tribune organ which was originally built by Merklin in 1926 and revised in 1981. All of these instruments were masterfully demonstrated by the basilica's titulaire, Robert Martin. Martin is a noted authority on Cavallé-Coll and the author of a definitive tome on the historic instruments built by Isnard. After a ride along the Mediterranean coast, the group returned to the basilica for dinner and many opportunities to take photographs of the city and the sea from high atop the mountain.

The last day of the seminar began

with a trip to the town of Aubagne to play the 1784 instrument of three manuals in the church of Saint-Sauveur. After driving to the small town of Roquevaire, the group visited the church of Saint-Vincent in which an imposing instrument was in the process of being built. With pipes taken from the old church organ and using the studio organ of Pierre Cochereau as a base, this new five-manual instrument will be one of the largest and most important in France. A unique situation exists here, in that the people of this peaceful town have made numerous sacrificial gifts to pay for this particular organ; plans are already underway for an extensive concert series which will bring the world's greatest organists not to Paris, but to a small town in the heart of Provence. The group was welcomed to Roquevaire by the town's mayor with an elaborate reception at which FOMS participants took up a collection to purchase a pipe to be inscribed and used in the new organ. The seminar continued in the town of Saint-Maximin and a visit to the Basilica of Sainte-Marie-Madeleine to hear and play the Isnard organ built in 1772. Pierre Bardon, the titulaire, demonstrated the marvelous instrument and graciously invited FOMS participants to play. Madame Langlais and Bardon assisted players in the proper selection of stops for the French Baroque literature they played, and offered additional registration possibilities. The four-manual instrument of forty-three stops provided the organists with a step back in time to hear the actual sounds of a true French Classic instrument. As a festive end to the 1997 FOMS, the group was invited to an elegant evening of dinner and relaxation deep in the heart of Provence, near the town of Cotignac. The journey into the quaint French countryside brought the group to the beautiful home of our host and hostess, Gonzague and Christiane de Bayser. Great supporters of the arts in southern France, the couple planned an unforgettable evening that included a typical Provençale wedding feast served in their perfectly landscaped backyard. The meal consisted of broiled fish and squid with aioli sauce from the region, boiled potatoes, steamed carrots and cauliflower, boiled eggs, and cheese. When the dinner dishes were cleared, Madame de Bayser surprised the group with a huge chocolate cake decorated to look like an American flag with the words "Welcome to Cotignac" piped on top. Musical entertainment followed dessert in the music room, provided by group members. All in all, this was the perfect way to end what had been an unforgettable seminar for all the participants.

The group departed Marseilles early the next morning; many returned to the United States, while others journeyed by train to London for a brief seminar on British organ music.

While in London, the group heard and played the organs in several historic



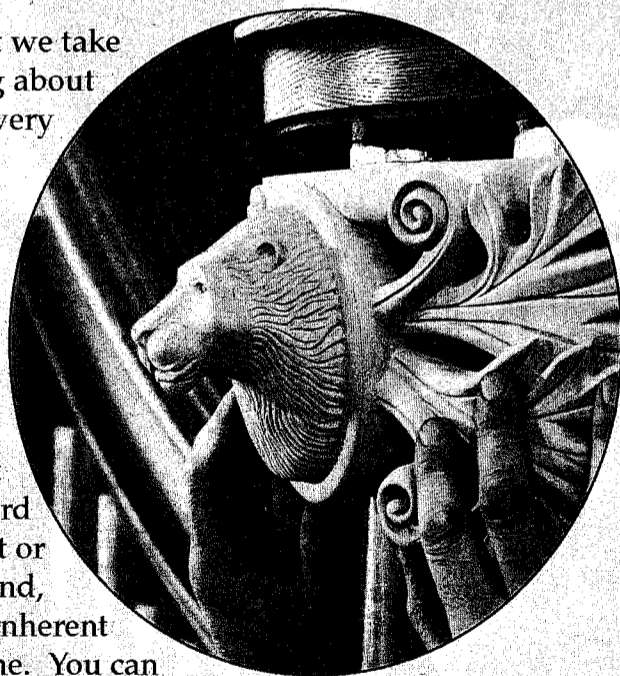
FOMS participants who gave a recital in Aix-en-Provence

churches. James O'Donnell demonstrated the organ of Westminster Cathedral and assisted seminar participants who wished to play; he also lectured the group about the Westminster Cathedral choral tradition. At Westminster Abbey, Martin Neary talked about the Abbey musical tradition, and allowed for playing time by the group. Paul Stubbings demonstrated the organ at St. Martin-in-the-Fields, assisted those who wished to play, and gave a lecture on the music of Sir Edward Bairstow. John Scott invited the group to Choral Evensong at St. Paul's Cathedral and demonstrated the organ, as the group walked through the vast space. Richard Townend played a recital at St. Stephen, Walbrook, delivered a lecture on 18th-century English voluntaries, and demonstrated the organ at St. Margaret, Lothbury. The group was treated to a special evening in the home of *London Times* music critic Felix Aprahamian; dinner was served

followed by a recital played on Aprahamian's house organ by the young blind organist David Liddle. Other lectures by Nicholas Plumley and John Norman, with recitals by Malcolm Rudland and Martin Neary, rounded out the rest of the brief seminar in London. After many group members departed for the United States, several participants journeyed to York for a visit with Dr. Francis Jackson at York Minster. For the participants in the French Organ Music Seminar and the British Organ Music Seminar, opportunities for musical growth, performance, and inspiration were too numerous to count. Those attending would agree that these types of hands-on seminars are of untold value in their development as musicians. Many thanks must be extended to Marie-Louise Langlais, Robert Martin, and Christina Harmon for their tireless efforts in making the seminars totally successful.

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Email: BedientORG@aol.com www.4w.com/bedientorgan

The OrganNet Today: A Tangled World-Wide-Web We Weave

Herbert L. Huestis

The organ world of the Internet is indeed awash in web pages—a tangled mass of advertising with each “www.com” page clamoring for the “net-surfer’s” attention. Some are merely informative sites, while the greatest share are “home pages” of organ builders and technicians. No one wants to be left out of the world wide web—there are books in every drug store promoting the benefits of advertising on the Internet. Someone behind every new web page is hoping for a bit of the largesse that is promised by the purveyors of a new form of drug store novel: How to Succeed on the Web! What was once a vehicle for research and information is looking more and more like a topsy-turvy “yellow pages.”

That being said, the situation will surely get worse before it gets better. Here and there one finds various sites that guide the earnest user amongst and between the “billboards,” so they can find topics of real interest. The first bit of advice to organists who want to let their “fingers do the walking” on the Internet is to start with major “links” in the organ world, rather than trying to sort out the thousands of entries that are listed on the “search engines” like *Webcrawler*, *Lycos*, *Yahoo*, *InfoSeek* and *Alta Vista*.

Some links are found right where you would expect them—for example, The American Guild of Organists at <http://www.agohq.org> and the Royal College of Canadian Organists at <http://www.capitalnet.com/~rjewell/rcco.html>. Many fine offerings may be found at “Pipe Organs and Related Topics” at <http://uacsc2.albany.edu/~piporg-l> and of course, THE DIAPASON at <http://www.sgcpubs.com/thediapason.html> and The Osiris Archive at <http://osiris.wu-wien.ac.at/earlym-1/organs>.

A most unexpected listing of pipe organ subjects appears under the “Nerdworld” banner at <http://www.nerdworld.com.nw8061.html>. Here the read-

er will find the American Pipe Organ Builders Association pages, resource pages for finding recordings of pipe organ related compact disks, and the usual organ builders’ home pages!

Enough of internet jargon—perhaps it is useful to highlight typical people and places that serve as tour guides to this electronic malaise of competing “addresses.” There are a few personalities who have emerged as leaders in “OrganNet” happenings. Here they are:

Ben Chi and Piporg-L
<http://uacsc2.albany.edu/~piporg-l>

The Piporg-L list remains as the most successful email gathering place for organ enthusiasts. The links presented here are logical and well organized. An evening spent perusing information and organizations here will be rewarding indeed.

Steve Fox and The Seattle Pipe Organ Scene

This is a fine example of “area” tours that are available on the net. Similar examples may be found all over the world. Armchair travelogues abound, and thanks to the web, world-wide commuters can plan the itinerary of any trip around organs of a geographical area. Steve can be found at <http://www.eski-mo.com/~sfox/seaorgan.htm>.

Maureen Jais-Mick and AGO online

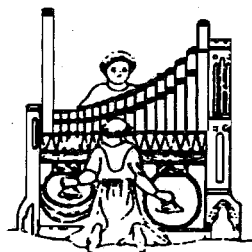
Ongoing columns in *The American Organist* serve as an excellent guide to OrganNet surfers. Its not a bad idea to clip out these columns and keep a little notebook of worthy places. Look for Maureen at <http://www.agohq.org/tao/agonline.html>

Ross Jewell and Christopher Daves of the RCCO

These two gentlemen are the “communications” department of the RCCO and their guide to the net is very focused and well organized.

Nerdworld

Nerdworld links are available in an



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extensive number of subject areas and topics of interest. This straightforward listing tends to highlight important organizations and associations and picks up important links that are hard to find elsewhere.

Here are a few tips to help unravel the morass of information you will encounter in a typical jaunt on the Internet.

Bookmark your interesting links

All internet software has long provided a means to “bookmark” points of interest found in an evening’s surfing. That little mouse button called “add bookmark” can be extremely handy if you want to return to the scene of the crime to gather a bit more information later.

Saving documents

“Control-S” usually saves the document you are scanning directly to your computer. It’s a sort of “quick ftp” meaning “file transfer protocol.” That means you can almost effortlessly gather complete web pages and organ tours by “copying the file,” or “saving as . . .”

Open a simultaneous word processor while you are “surfing”

It can be most helpful to open a word processor in your computer before you open your web browser. This means that if you come across an interesting address or site location, you can “copy” a bit of the screen text you encounter for future reference.

Keep a “link” notebook

This is the usual enjoiner to “organize your thoughts.” It seems that “surfing” on the net suggests that the computer user is mindlessly floating from one bit of information to another, when in fact, we know that the human brain does not actually have to operate that way. Many folks are natural organizers in many aspects of their life, and once they sit in front of their computer, they have the option managing their time there, just they do in other aspects of their work and leisure. It’s odd that people who would not take a motor trip without a planned itinerary will park themselves in front of the computer screen and mindlessly click the mouse without thinking “where am I going and what am I doing?”

Take heart. You can plan your computer commute the same way you plan other activities. As they say, “Just do it!” If you take the time to write down your preludes and postludes and choral anthem of the week—you can make a few notes of the sites you want to visit—that way you can reduce your computer time a bit, so that you don’t raise the dander of the “computer widow (or widower)” in the other room. *Bon Voyage!*

A Representative List of 25 Pipe Organ “Hot Links”

- American Guild of Organists—Headquarters
<http://www.agohq.org/>
The AGO Headquarters web page provides links to *The American Organist* and the staff of the American Guild of Organists. Various areas of information may be accessed, including listings for the national and regional officers and councillors. There is information on the AGO code of ethics, professional standards and general membership. Educational resources and professional certification are reviewed and there is a section devoted to “the new organist.”
- American Guild of Organists - Online Links

<http://www.agohq.org/tao/agonline.html>

Maureen Jais-Mick’s ongoing columns in *The American Organist* serve as an excellent guide to OrganNet surfers. It’s not a bad idea to clip out these columns and keep a notebook of various links to places worthy of a visit. There is information here about everything from women’s issues in music to bell ringing. Almost all references are provided with direct links to internet addresses. For example, the address of the *Weekly Journal for Church Bell Ringers* is <http://www.luna.co.uk/~ringingw/>.

3. American Institute of Organ Builders
<http://www.pipeorgan.org/>

The American Institute of Organbuilders web page offers a fascinating series of articles to the organ technician and builder alike. Here are a wide range of topics which are available to the net traveler.

- Zinc Dust in Reed Boots by Jonathan Ambrosino
- Some Thoughts on Twentieth-century Organ Restoration by Jonathan Ambrosino
- Managing a Successful Service Business by Jack M. Bethards
- Organ Service Contracts by Jack M. Bethards
- Electro-pneumatic Action and the Slider Chest by Lyle Blackinton
- Tunability in Organ Design by Tim Drewes
- Mitering Metal Pipes by Charles Ford
- Servicing Casavant Organs by Alan Jackson
- Building for Severe Climates by Gilbert Lemieux
- Solid-state switching design - Round-table discussion
- Slippery Stops by John E. Schreiner
- Techniques of Cone Tuning by Bruce E. Shull
- A Plea for Restoration and Maintenance Training by William T. Van Pelt III

4. Associated Pipe Organ Builders of America
<http://www.tueorg.com/apoba>

The Associated Pipe Organ Builders of America offers links to its member organ builders and other related information. There is information about APOBA and its mission statement. The web page provides prospective pipe organ purchasers the opportunity to complete a survey of information that will enable APOBA to contact them with appropriate publications.

5. British Institute of Organ Studies
<http://www.bios.org.uk/>

The British Institute of Organ Studies web page charts the aims and activities of the organization. Various information is available including guidance leaflets giving “sound advice on the care of a pipe organ.” A description is made of grants which are available for funding of work on historic pipe organs and sites.

6. Calgary International Organ Festival
<http://www.ciof.com>

Every four years, the world’s finest artists in organ performance gather for the Calgary International Organ Festival and Competition. The next Festival and Competition will be held September 25 to October 3, 1998.

7. Lycos Search
<http://lycos.cs.cmu.edu>

A Lycos search inquiry includes some fascinating hits, such as books on the pipe organ from Barnes and Noble, including a *Guide to the Pipe Organ* by Sandra Soderland and an old work on the Duoart Aeolian Pipe Organ by George Audsley. An especially appealing listing is the book—*Old Organs of Princeton: Being an Historical Chronology and Description of All the Known Pipe Organs Installed in the Town of Princeton, New Jersey, from 1760 to 1925*, by Stephen L. Pinel.

8. National Pipe Organ Register of Britain
http://lehuray.csi.cam.ac.uk/npor_info.html

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The National Pipe Organ Register was founded by the British Institute of Organ Studies and is supported financially by the British Academy and by the Thriplow Charitable Trust. The register may be searched on address, on organ builder, or even by stop name. The National Pipe Organ Register was begun in its present computer based form by Peter le Huray and Mike Sayers in 1991. It has been supported since then by the British Academy and by the British Institute of Organ Studies. The NPOR presently resides on a computer system in the University of Cambridge.

9. Nerdworld Organ Links - Subject Areas
<http://www.nerdworld.com/nw8061.html>

Nerdworld links to the internet are available in an enormous number of subject areas and topics of interest. This straightforward listing highlights organizations and associations and picks up some links that are hard to find elsewhere.

10. Organ Builders and Resources in the British Isles
<http://www.musiclink.co.uk/pipeorgan/>

This guide to organ building in Great Britain features consultants Stephen Bicknell, pipe voicers in the area, major organ builders and other resources.

11. Organ Concerts Database
<http://zen.advance.net/~alevin/organ/concert-info.html>

The Organ Concerts Database is a promising search engine which provides concert information in any geographical area. The user narrows the search to a local of interest, and it returns any concert listings that have been posted. Contents of the database are searchable by city, county, state, region, country and performer.

12. Organs of Sydney, Australia
<http://www.zip.com.au/~mmurray/>

This interesting organ tour is maintained by Michael Murray of Sydney, Australia.

13. Osiris Archive
<http://osiris.wu-wien.ac.at/earlym-l/organs>

The Osiris Archive has nearly two thousand significant organ specifications from all over the world. It is a comprehensive data base with each file listed by key words: builder, site, city, region, country and date.

14. Pipe Organ Classifieds
<http://theatreorgans.com/ads/>

Originally begun as a theatre organ list by Jerel Kautz, this "buy and sell" classified has expanded to all types of organs—pipe, theatre, and electronic. It is a uniquely successful classified ad forum.

15. Pipe Organ Recordings - Klavier Records
<http://www.klavier-records.com/pipe.htm>

Here is a listing of pipe organ selections from Klavier Records. They include a variety of organs from Liverpool Cathedral and the Mormon Tabernacle of Salt Lake City, to the "mighty Wurlitzers."

16. Pipedreams - Minnesota Public Radio
<http://pipedreams.mpr.org>

Michael Barone's *Pipedreams* is now in its 15th year of broadcasting, after some 37 years of study of this historic instrument. Barone has been honored by the AGO for his "outstanding contribution to the organist profession." *Pipedreams*, through its high quality and variety of programs, has brought exceptional public visibility to the pipe organ and its music and to the American Guild of Organists. You can see it all on the PipeDreams web page.

17. Pipeorg-L - Pipe Organs and Related Subjects
<http://uacsc2.albany.edu/~piporg-l>

The Pipeorg-L list remains as the most successful email gathering place for organ enthusiasts. The links presented here are logical and well organized. The success of the effort rests largely on the shoulders of Ben Chi at the University of Albany, where the listserv for Pipeorg-L is located. It provides biography files and general information, member's web pages and individual organs and organ tours. A fascinating series is Stephen Bicknell's "Voyages of Discovery" to Haarlem, Alkmaar and Edam. Additionally, there are pages provided for various organ builders, supplies and professional services as well as societies, guilds and associations.

Activities are highlighted which include conventions, concert series and competitions. It is an all around organists' forum and provides an extremely important presence on the net.

18. Royal Canadian College of Organists - Online
<http://www.capitalnet.com/~rjewell/rcco.html>

Ross Jewell and Christopher Dawes are the "communications department" of the Royal Canadian College of Organists. Their guide to the RCCO site is focused and well organized. At this site, messages may be sent to the National Office of the Royal Canadian College of Organists via the email address, rcco@the-wire.com. Thirty-two centres are grouped in eight regions of which five have email addresses at this writing. One of the attractive offerings of this web page are a series of classified advertisements for church positions, all accessible via the net and updated monthly.

19. Royal School of Church Music
<http://www.comp.lancs.ac.uk/general/priority/rscm.html>

This is the home page for the Royal School of Church Music, which was founded in 1927 by Sir Sydney Nicholson, Organist of Westminster Abbey, London. It describes the work of the RSCM and offers a link to the RSCM Catalogue. The purpose and outreach of the RSCM is clearly outlined on this web page.

20. Seattle Pipe Organ Scene
<http://www.eskimo.com/~sfox/seaorgan.htm>

Steve Fox and his web page of the Seattle Pipe Organ Scene are a fine example of "area" tours that are available on the net. Armchair travelogues abound, and thanks to the web, world-wide travelers can plan the itinerary of any trip to include interesting organs of any geographical area.

21. St. John the Divine Cathedral, New York City
<http://plaza.interport.net/cathedral/>

The Cathedral web page lists general information, the cathedral calendar, and online tours. It features news of the organ restoration, cathedral artifacts, such as the Portals of Paradise Carvings, and gives information about the Cathedral School. There are announcements about a medieval art workshop, a "poetry wall" and the Cathedral Community Crisis Center and Outreach programs. All in all, it is a wide mix of events and activities, all described on the net.

22. The Diapason - Scranton Gillette Publishing
<http://www.sgcps.com/thediapason.html>

The Diapason home page offers links to its editors and contributing editors. It also provides subscription information, advertising rates and media kits. The Diapason Index may be obtained at the following address: <http://www.wu-wien.ac.at/earlym-l/organs/diapason.search.html>

23. The Diapason Index - Search by Topic
<http://www.wu-wien.ac.at/earlym-l/organs/diapason.search.html>

Search The Diapason Index by single key word. To refine a search, download the keyed file, load it into a word processor and search again, using additional key words. For example: search online for SKINNER, then download that file and refine the search, using the additional key word ERNEST.

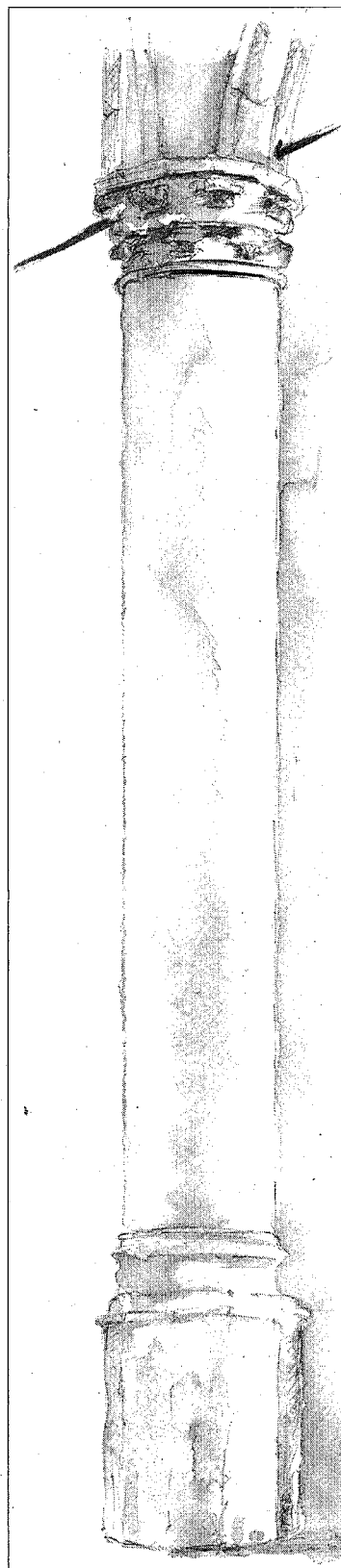
24. The Southeastern Historical Keyboard Society
<http://www.homes.com/sehks/>

The Southeastern Historical Keyboard Society, founded in 1980, is a non-profit, regional organization committed to the promotion of interest in and the study of early keyboard instruments, principally harpsichord, clavichord, fortepiano, and organ prior to 1860, and the music intended for these instruments.

25. Webcrawler Search
<http://www.webcrawler.com>

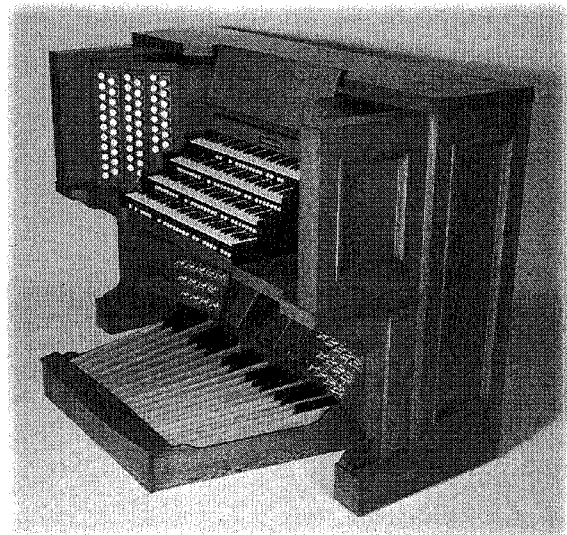
The Webcrawler is possibly the most reliable and useful of the search engines. "Hits" are listed in groups of 25 and it is a good idea to review at least 100 listings to satisfy a serious inquiry.

An expanded Organ Link file may be requested by email only from THE DIAPASON. Send a request for the "Organ Link" to: 70771.1047@compuserve.com



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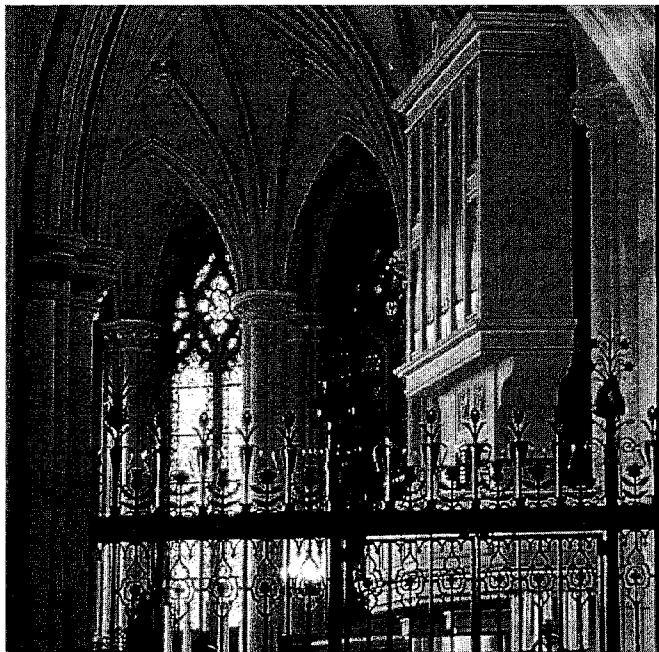
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John Brombaugh and Associates Opus 34 Duke University Memorial Chapel



Brombaugh opus 34

From the Builder

Discussions about building a special organ for Duke University's Memorial Chapel began some twelve years ago. Since the room is relatively small, the milder sound of the early Italian organ was considered a most suitable complement to the large Flentrop and Aeolian organs in the main part of the Chapel. Mean-tone tuning, customary for organs before the 18th century, would also offer a wider scope of unusual musical opportunities. To avoid diminishing even further the limited seating space, the new organ would be placed in a "swallow's nest" loft made by the organ-builder to match the organ case. A contract was signed in the spring of 1991, actual construction began in the Brombaugh shop in the summer of 1995, and the organ was installed in the Memorial Chapel during the summer of 1997. The result is a new organ—consisting of 21 ranks, 23 stops, and some 923 pipes—that may very well be the only modern example of its type in the Western Hemisphere.

The early Renaissance organs in southern Europe seldom made the aggressive sounds that became common later in France and Germany. These organs were remarkably simple compared to their northern cousins, but (especially in Tuscany) they made a wonderful, sweet sound. Instruments in Italy seldom had more than one manual keyboard, and the limited pedals, if present at all, assisted only in playing occasional bass notes.

Nonetheless, these bass pipes could be quite large, as one can still see in the 24' front pipes of the Epistle organ in the Basilica of San Petronio in Bologna. This remarkable instrument, made in 1475 by the renowned Tuscan builder Lorenzo da Prato, has only about a thousand pipes, but the sound carries softly throughout the immense church. One of the very few remaining organs from the 15th century, it underwent a minor renovation in 1532 to accommodate retuning in mean-tone temperament. The San Petronio organ—as well as similar ones by Domenico di Lorenzo in Lucca and Florence, and by Giovanni Piffero in Siena—was the primary inspiration for the Principal chorus and two flute stops (4' and 2 1/2') on the main (Great) division of the Memorial Chapel organ. The Italian pipes are modeled specifically after extant examples from 1480, 1551, and 1612.

The Italian Principal chorus, referred to as the *ripieno*, comprises several sets of narrow cylindrical metal pipes, of which the visible front pipes are the largest. The lowest rank of façade pipes

(Principal 8') extends from two octaves below middle c to two octaves above it. Additional stops in the *ripieno* sound either an octave or a fifth higher in successively higher registers and can be added separately in various combinations. The smallest pipe of the highest rank, producing a pitch sounding four octaves above middle c, is only 1 1/2" long, approaching the upper limit of normal human hearing. Consequently, the usual Italian practice was to "break back" the highest pitches to an octave below to avoid pipes that would be too small for practical use. The Memorial Chapel organ includes a *tiratutti* pedal to engage the entire Principal chorus at once, a device that appeared on some Italian instruments by the turn of the 18th century.

In addition to the Principal chorus and the flutes in the main division, another stop called a *Cornettina* (seen in later Venetian organs) has been included. Containing a tierce, or third-sounding rank, it can be used for solo melodies in the manner of similar treble stops found in contemporary French, Germanic, and Iberian organs.

The Great also has two non-Italian flute stops (16' and 8') and a German Trumpet 8' to expand the organ's versatility when playing literature of other national schools. The Trumpet is divisible between bass and treble, following a common historic convention in some instruments. The division is found historically at various points near the middle of the keyboard, but most commonly between b and c' or between c' and c# (the latter a consistent feature in Iberian organs). The Memorial Chapel organ features a lever that will allow the organist to select either dividing point.

To make the organ still more flexible for playing a variety of non-Italian music, a second manual division (in the style of a small north German Brustwerk) adds four more stops. Of special interest is the Querpfeiff 2', inspired by an unusual overblowing flute stop with a similar name in the Schmitger organ of the Jakobikirche in Hamburg.

The Brustwerk manual has the conventional bass "short octave" format that was customary in keyboard instruments throughout Europe before the 18th century. That is, the keys that would appear to be E, F#, and G# in the lowest octave actually play C, D, and E respectively. The Great keyboard is similar, except the apparent F# and G# keys in the bottom octave are "split" to make those pitches available as well as the D and E (an arrangement referred to as a "broken octave"). The keys on both manuals reflect the shorter dimensions

- GREAT (Man. I)**
- 16' Bourdon
 - 8' Principale
 - 8' Voce umana (discant)
 - 8' Rohrlöte
 - 4' Octave (discant/full)
 - 4' Flauto in VIII
 - 2 1/2' Flauto in XII
 - 2' Fiffteenth
 - 1 1/2' Nineteenth
 - 1' Twenty-second
 - 3/4' Twenty-sixth
 - 1/2' Twenty-ninth
 - 1/4', 1/8' Thirty-third & Thirty-sixth
 - III Cornettina 2 1/2', 2', 1 1/2' [includes Flauto in XII]
 - 8' Trumpet (bass)
 - 8' Trumpet (discant)

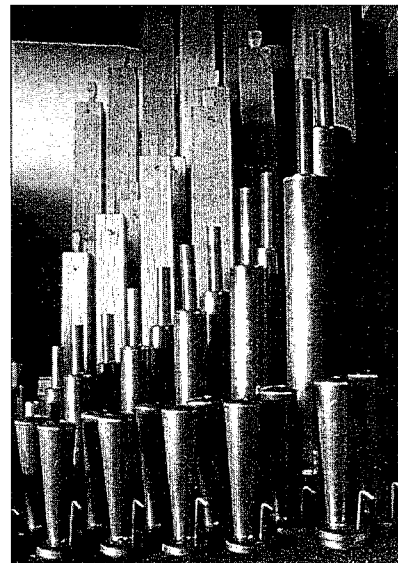
- BRUSTWERK (Man. II)**
- 8' Oak Gedackt
 - 4' Oak Flute
 - 2' Querpfeiff
 - 8' Regal

- PEDAL (from Great)**
- 16' Bourdon
 - 8' Principale
 - 8' Trumpet

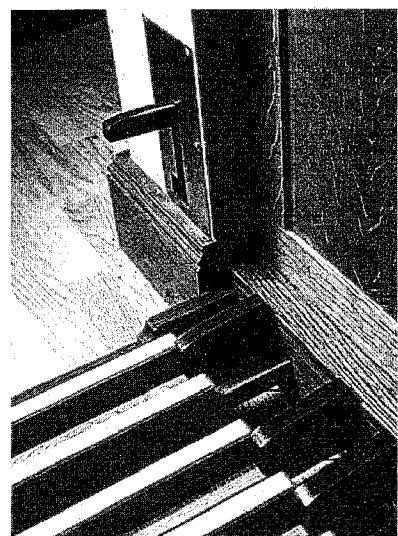
Great/Pedal coupler
Tremulant (adjustable)
Tiratutti pedal (ripieno)
E²/D² and G²/A² levers
b/c'-c'/c#" knob (Man. I)

Great: CDE-c''' (broken octave)
Brustwerk: CDEFGA-c''' (short octave)
Pedal: CDE-d' (after Schnitger)

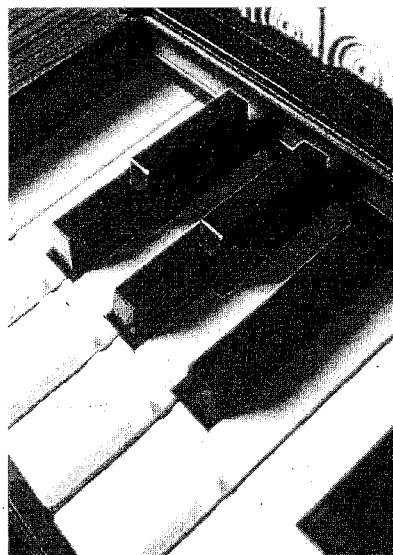
Mechanical key action (suspended)
Mechanical stop action
Wind pressure: 47 mm
Pitch: one semitone below a' at 440 Hz



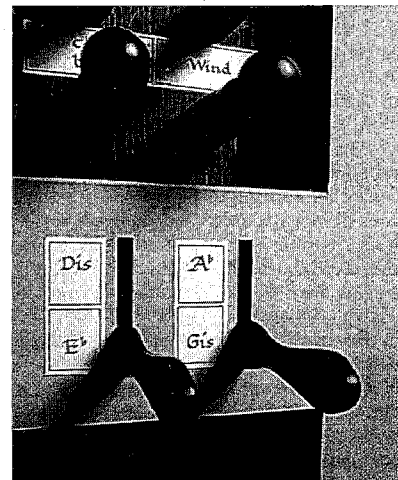
Brustwerk pipes



Schnitgerian pedalboard and tiratutti pedal



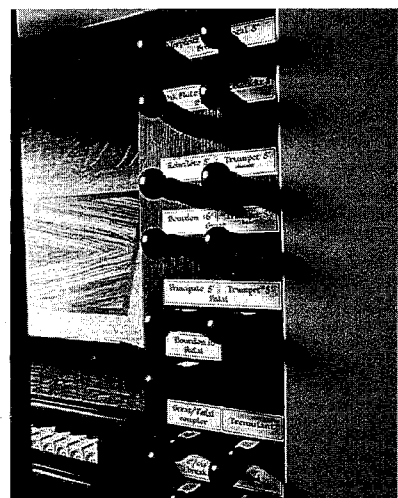
Broken octave (Great) with split keys for F# and G#



Levers for enharmonic pitches



Left stop jamb with Italian stop-levers



Right stop jamb with non-Italian stop-knobs

Photos courtesy Les Todd.

found in early instruments.

The Pedal keyboard, however, has a different layout, assuming a format often used by the renowned 17th-century north German builder Arp Schnitger. This keyboard includes F[#] and G[#] in the bass octave but (like the manuals) not C[#] and D[#]. The Pedal plays three of the Great stops by transmission but has no pipes of its own.

The tuning system used in the Memorial Chapel organ is mean-tone, the accepted standard for keyboard instruments in Europe during the 16th and 17th centuries. The most distinctive feature of 1/4-comma mean-tone temperament is that the eight usable major thirds (plus two enharmonic ones) are tuned absolutely pure, that is, without the audible "beats" that characterize all intervals (except the octave) in modern equal temperament. For long-established acoustical reasons, every practical tuning system involves a certain *quid pro quo*. In this case, tuning some pure intervals creates other unusable intervals, thus permitting only a limited constellation of keys (corresponding to those commonly used in the repertoire at the time).

To allow composers and keyboard players to venture beyond the usual limitations of mean-tone tuning, a few historic organs had more than twelve notes per octave, extending the range of tolerable keys. This transient system usually required double (split) keys for E^b and G[#] so that one could also play the enharmonic notes D[#] and A^b. To ameliorate this rather curious (and at times awkward) keyboard design for the player, we developed an unusual (but not unprecedented) mechanical system for the Memorial Chapel organ so that one can switch between the enharmonic pitches E^b and D[#] or G[#] and A^b on all keyboards by means of two levers.

The organ case and loft for the Memorial Chapel instrument follow basic Renaissance architectural styles. The upper case, containing the pipes of the main division, is based on ancient Italian cases like the one in the Church of San Bernardino in Verona as well as others found in some Tuscan churches. The layout of the front pipes follows a conventional pattern seen, for example, in the organ at Santa Maria della Scala in Siena. The façade pipes are made of an alloy that is over 98% tin, and the pipe mouths are gilded with 23-carat gold leaf.

Within the case, all the pipes rest on windchests. Although most historic Italian organ builders used an unusual construction known as a "spring chest," the more conventional European type, the "slider chest," was occasionally found in Italy as well. The Memorial Chapel organ employs slider chests, but the stops operating the Italian registers (located on the left side of the keydesk) are fashioned after the ancient spring chest levers.

The wind system includes one large wedge bellows and a small electrical blower (the latter a minor concession to modernity). The wind pressure is only 47 mm, considerably lower than was common for northern European organs. The simple tremulant (after Schnitger) is adjustable in its intensity. Components of the wind system, as well as the largest bass pipes, are placed in a chamber behind the organ case, accessible by means of a spiral staircase not visible to the audience or congregation.

—John Brombaugh

From the University Organist

The significance of the new Brombaugh organ in Memorial Chapel extends far beyond that of a purely functional instrument to accompany services, although it will most certainly do that. Like the Flentrop organ installed in Duke University Chapel in 1976, it is an organ of national, even international, importance. Among a mere handful of modern mean-tone organs in American colleges and universities (including Berkeley, Oberlin, and Wellesley), the Brombaugh is further distinguished by its early Italian orientation.

As a complement to the Chapel's

Flentrop and Aeolian organs, the Brombaugh will specialize in music written before the age of J. S. Bach. Keyboard literature of the 16th and 17th centuries is rich and varied, embracing a wealth of liturgical and secular music in a number of national styles. To be sure, the core of this instrument is a modest though complete organ of pre-18th-century Italian design, but a judicious expansion allows for the performance of late Renaissance and early Baroque repertoire of other schools—most notably the southern European countries—without disturbing the instrument's integrity.

Although thoroughly new, this organ sounds "old," for in using the kinds of techniques and materials employed by the ancient builders, John Brombaugh has created an instrument that emulates the sound of antique organs. The sensitive mechanical action, flexible winding, low wind pressure and historical pipe scalings all contribute to producing with crystalline clarity the kinds of sounds that would have been recognizable to composers like Cabezón, Frescobaldi, and Pachelbel.

However, there is one aspect in particular most likely to be perceived by the attentive listener as noticeably different: the historical mean-tone tuning. The pure thirds (and nearly perfect fifths) in the major triads will sound sufficiently comfortable, even inducing an

uncommon sense of repose at final cadences. On the other hand, the low leading tones and the unequal semitones, most dramatically demonstrated in chromatic passages, may require some aural adjustment for 20th-century musicians and audiences.

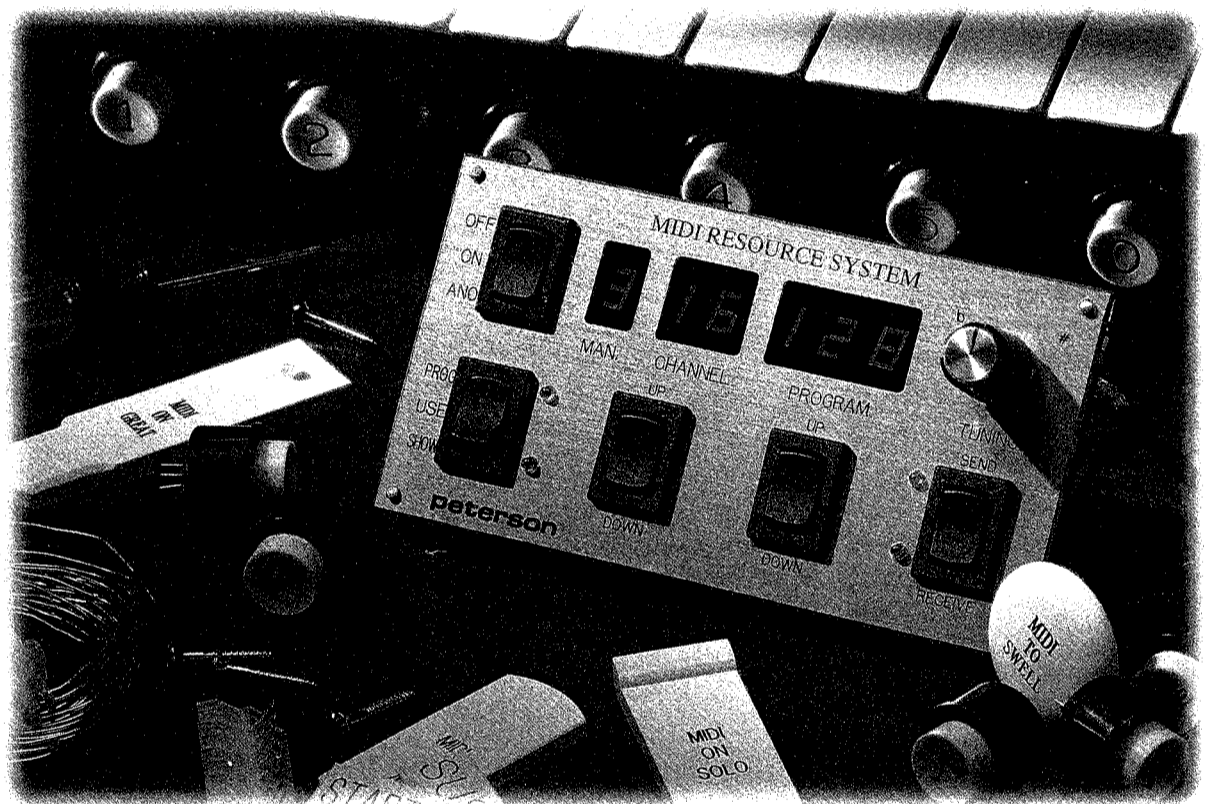
Mean-tone temperament, an admittedly "undemocratic" system antedating the increasingly egalitarian currents of the 18th century, strongly favors certain intervals, chords, and keys over others. Consequently, some tonalities occurring in later music are rendered unusable in exchange for the purity of the commonly used "good" keys, bringing the balance of consonance and dissonance, central to the ethos of Renaissance and Baroque music, back into bold relief. Strict 1/4-comma mean-tone, the tuning system employed in the Brombaugh organ, is especially striking as it highlights the contrast between harmonious and discordant sonorities. Early keyboard music, often perceived as banal when filtered through the more homogeneous tonal palette of modern equal temperament, suddenly springs to life when the appropriate tuning system is restored.

Similarly, other ostensible limitations imposed by such a specialized period instrument are conducive to a more authentic musical performance. The dimensions of the manual keys, place-

ment of the pedal keyboard, and fastidious attention to other historical details discourage anachronistic playing techniques and specious interpretations. As a corollary, the sensitive musician learns from direct experience with a historically based organ in a way that "armchair expertise" alone can never provide. Thus, the Brombaugh will undoubtedly prove to be an invaluable teaching tool as well as a beautiful musical instrument.

According to the precepts of historical performance practice, the appropriate instrument is a crucial element in translating the notated score—at best, an incomplete blueprint for the imaginative and thoughtful player—into an authentic musical performance. Enlightened scholars and performers regard it as axiomatic that no single organ can adequately reproduce the entire spectrum of a literature spanning more than six centuries. Duke University is now blessed with three remarkably different organs under one roof, collectively capable of handling a substantial segment of that literature. The Brombaugh, an exquisite addition to the Memorial Chapel, becomes one of the few organs in this country able to reproduce earlier music with uncompromised integrity and cogency, retrieving the lost sounds of well over 300 years ago.

—Robert Parkins



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New Organs




A. E. Schlueter Pipe Organ Company, Lithonia, GA, has built a new organ for Rivermont Presbyterian Church, Chattanooga, TN. The entire chancel area was remodeled to accommodate two free-standing organ cases on either side of the church's stained glass window. The two cases, each 17' wide x 28' tall, were built from walnut with applied walnut moldings. A new moveable console was built of mahogany with clear maple dividers, and features MIDI, playback/record, multilevel combination memory and transposer. The winding and chests were also built in the Lithonia workshops. Designed as an accompanimental instrument, the organ contains tonal elements of the American classic school, with a robust principal chorus on the Great, Erzähler and Celeste on the Great, and Swell reed chorus. The dedication recital was played by David Friberg in May 1997. The church organist is Sara Glen, and director of music is Phillip Rice.

- GREAT**
 8' Principal
 8' Gedeckt
 8' Erzähler
 8' Erzähler Celeste (TC)
 4' Octave
 4' Flute
 2' Super Octave
 Mixture III
 8' Trompette (Sw)

- SWELL**
 8' Rohrflöte
 8' Viole
 8' Viole Celeste (TC)
 4' Principal
 4' Koppelflöte
 2 1/2' Nasat
 2' Flachflöte
 1 1/2' Tierce
 16' Contre Trompette (ext)
 8' Trompette
 8' Hautbois
 4' Clarion (ext)
 Tremolo
 Sw 16-UO-4

- PEDAL**
 32' Resultant
 16' Principal (32 pipes)
 16' Subbass (32 pipes)
 16' Lieblich Gedeckt (Sw)
 8' Octave (ext)
 8' Bourdon (ext)
 4' Choral Bass (ext)
 4' Bourdon (ext)
 16' Contre Trompette (Sw)
 8' Trompette (Sw)
 8' Hautbois (Sw)
 4' Clarion (Sw)

- Couplers**
 Gt/Ped 8, 4
 Sw/Ped 8, 4
 Sw/Gt 16, 8, 4



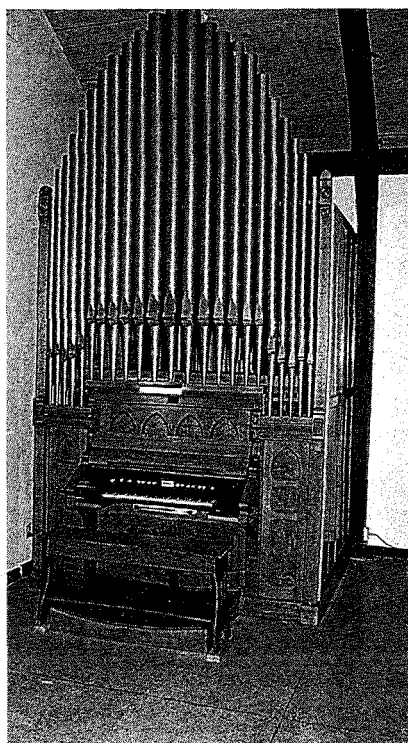
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Hinners organ, St. Anne's Catholic Church

Warren Pipe Organs, Apollo Beach, FL, has restored and installed two mechanical action organs for St. Anne Catholic Church, Ruskin, FL. The parish acquired the two organs by way of donation. The first, opus 2525 of the Hinners Organ Company of Pekin, IL, was built in 1920 for St. John Lutheran Church in Holgate, OH. Replaced by that church in 1958, it was then installed in the residence of Jack Down of East Lansing, MI in 1959. Manual compass is 61 notes; the organ has 5 1/2 ranks, all stops divided at middle C; all enclosed except the Open Diapason; pedal compass is 30 notes. It was obtained for St. Anne's Church through the Organ Clearing House.



Gill organ, St. Anne's Catholic Church

- MANUAL**
 8' Open Diapason Bass
 8' Open Diapason Treble
 8' Liebl. Gedackt Bass
 8' Liebl. Gedackt Treble
 8' Viola d'Gamba Bass
 8' Viola d'Gamba Treble
 8' Aeoline Bass
 8' Aeoline Treble
 4' Flute Bass
 4' Flute Treble

- PEDAL**
 16' Bourdon (15 pipes)
 Tremolo
 Pedal Coupler
 Manual Octave Coupler

The second organ was donated by the estate of the late Joseph Blanton of Albany, TX, author of the book, *The Organ in Church Design*. Built in 1899 by Charles R. Gill of Cardiff, Wales, the organ was imported to this country in 1964, and has been installed in the parish hall where additional Sunday liturgies are held. Chris Bono of the Taylor & Boody Organ Company of Staunton, VA, retabbed the windchest. Robert Lent of Shenandoah Organ Studios, Lynchburg, VA, releathered the bellows and feeders. The Gill organ seems to be a rebuild of an older organ or a new organ using pipes from a "G" compass organ. The English pine case-work was completely stripped and repaired. Drawknobs are of ebony with faceplates of ivory. Manual compass is 56 notes; the pedalboard, of 30 notes, seems to be a later addition; 212 pipes. This four-rank organ was also obtained through the Organ Clearing House.

- MANUAL**
 8' Open Diapason (56 pipes)
 8' Lieblich Gedact (1-12 wood, 13-56 metal)
 8' Gamba (44 pipes)
 4' Principal (56 pipes)
 Great Octave
 Gt/Ped

- PEDAL**
 Pull-downs only



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 JANUARY

Terry Charles; The Kirk of Dunedin, Dunedin, FL 8 pm (also January 16, 8 pm, January 17, 2 pm)

16 JANUARY

George Sims, bagpiper; Fourth Presbyterian, Chicago, IL 12:10 pm
+**Helen Van Abbema Rogers**; St James' Episcopal, Fairhope, AL 7:30 pm

18 JANUARY

Gail Archer; St Thomas Church, New York, NY 5:15 pm
Anita Greenlee; Longwood Gardens, Kennett Square, PA 2:30 pm
Stewart Foster; Church of the Redeemer, Baltimore, MD 4 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Elizabeth & Raymond Chenault; Weidner Center, Green Bay, WI 2 pm

20 JANUARY

Bruce Neswick; First Congregational, Sarasota, FL 7:30 pm

21 JANUARY

American Boychoir, with Israel Philharmonic; Avery Fisher Hall, New York, NY

23 JANUARY

Karen Schnieder-Kirner; Fourth Presbyterian, Chicago, IL 12:10 pm
Barry Norris; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

24 JANUARY

American Boychoir; Houghton College, Houghton, NY

25 JANUARY

Choral Art Society; St Stephen's Episcopal, Cohasset, MA 3 pm
Michael Wustrow; St Thomas Church, New York, NY 5:15 pm
Stephen Black; Longwood Gardens, Kennett Square, PA 2:30 pm
David Arcus; Duke University, Durham, NC 5 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Bryan Mitnau; St Paul's Episcopal, Akron, OH 8 pm
Virginus Barkauskas; St Mary of the Lake, Gary, IN 3 pm
William Aylesworth; Medinah Temple, Chicago, IL 3 pm

30 JANUARY

+**Robert Glasgow**, Central Michigan University, Mt Pleasant, MI 8 pm
American Boychoir; St Peter in Chains Cathedral, Cincinnati, OH
University of Chicago Motet Choir; Fourth Presbyterian, Chicago, IL 12:10 pm
The King's Noyse; University of Chicago, Chicago, IL 8 pm

31 JANUARY

Robert Glasgow, masterclass; Central Michigan University, Mt Pleasant, MI 10 am
American Boychoir; Christ Church Cathedral, Lexington, KY
Martin Jean, masterclass; Northwestern University, Evanston, IL 10 am
Bruce Neswick, workshop; First United Methodist, Carbondale, IL 9:30 am

1 FEBRUARY

Keith Shafer; St Thomas Church, New York, NY 5:15 pm
American Boychoir; Avery Fisher Hall, New York, NY
Sir Charles Parry Anniversary Concert; First Presbyterian, Philadelphia, PA 3 pm
Michael Helman; Longwood Gardens, Kennett Square, PA 2:30 pm

David Higgs; First Presbyterian, Lakeland, FL 3 pm

William Picher; Trinity-by-the-Cove Episcopal, Naples, FL 4 pm
Flanders Recorder Quartet; Clayton College, Morrow, GA 3 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Baroque Concert; Dayton Art Institute, Dayton, OH 3 pm

Tom Trenney, Hymn Festival; United Methodist, Painesville, OH
American Boychoir; Civic Auditorium, Jasper, IN

Martin Jean; Northwestern University, Evanston, IL 5 pm

Bruce Neswick, Hymn Festival; First United Methodist, Carbondale, IL 4 pm
Ensemble for Early Music; Independent Presbyterian, Birmingham, AL 4 pm

Ford Lallerstedt, with mezzo-soprano; Cathedral Church of the Advent, Birmingham, AL 4 pm

Lois Leventhal, piano, with cello; Christ Church Cathedral, New Orleans, LA 4 pm

2 FEBRUARY

Charles Callahan; Church of St Mary the Virgin, New York, NY 5:30 pm
Todd Wilson; Church of the Covenant, Cleveland, OH 8 pm
Martin Hames, lecture; Independent Presbyterian, Birmingham, AL 7:30 pm

3 FEBRUARY

American Boychoir; Lindenwood Christian Church, Memphis, TN
Nicholas Holmes, lecture; Birmingham Museum of Art 7:30 pm

5 FEBRUARY

Mary Monroe & George Stauffer, with trumpets; St Paul's Chapel, Columbia University, New York, NY noon
Frederick Swann, lecture-demonstration; Market Street United Methodist, Winchester, VA 7 pm
Rev. John McClure, lecture; Independent Presbyterian, Birmingham, AL 7 pm

6 FEBRUARY

Alan Morrison; Asylum Hill Congregational, Hartford, CT 8 pm
Bach Concert; Deering Community Church, Deering, NH 7:30 pm
Frederick Swann; Market Street United Methodist, Winchester, VA 7:30 pm
Christopher Young; First Presbyterian, Pompano Beach, FL 4 pm (also February 8)
Martin Jean; Riverside Baptist, Jacksonville, FL 7:30 pm
*William Ferris Chorale; Mt Carmel Church, Chicago, IL 8 pm
Gerre Hancock; St Paul's United Church of Christ, Belleville, IL 7:30 pm
Calliope Renaissance Band; Independent Presbyterian, Birmingham, AL 7:30 pm

7 FEBRUARY

John Walker, masterclass; Central Congregational, Providence, RI 10 am
Cj Sambach; Lenape Valley Presbyterian, New Britain, PA 10:30 am (also February 8, 3 pm)
Martin Jean, masterclass; Riverside Baptist, Jacksonville, FL 10 am
American Boychoir; Millsaps College Performing Arts Complex, Jackson, MS

8 FEBRUARY

Stewart Foster; Trinity College, Hartford, CT 3 pm
Roger Lowther; St Thomas Church, New York, NY 5:15 pm
Frederick Swann, recital & masterclass; Hitchcock Presbyterian, Scarsdale, NY 3, 7 pm
Lee Dettra, with U.S. Military Academy Concert Band; Cadet Chapel, West Point, NY 3:30 pm
August Humer; St Stephen's Episcopal, Millburn, NJ 4 pm
John Walker; Central Congregational, Providence, RI 4 pm
American Boychoir; Academy of Music, Philadelphia, PA

Rebecca Kleintop; Longwood Gardens, Kennett Square, PA 2:30 pm

David Judge Wilson, with trumpet and oboe; Grace Episcopal Church, Silver Spring, MD 7 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Choral Concert; St Paul's Episcopal, Akron, OH 4 pm

G. Dene Barnard; First Congregational, Columbus, OH 4 pm

James Biery; Cathedral of St Paul, St Paul, MN 3:30 pm

American Music Program; Independent Presbyterian, Birmingham, AL 4 pm

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9 FEBRUARY

St Thomas Choir; Holy Trinity Church,
Gainesville, FL 7:30 pm
Handel Concert; Christ Church Cathedral,
Indianapolis, IN 7:30 pm

10 FEBRUARY

Leipzig Thomanerchor; St Thomas Church,
New York, NY 5:30 pm

St Thomas Choir; Cathedral of St Luke, Orlan-
do, FL 8 pm

11 FEBRUARY

Nicholas Martin; Kirk of Dunedin, Dunedin,
FL 2 pm
American Boychoir; First United Methodist,
Columbus, MS
The Newberry Consort; Newberry Library,
Chicago, IL

12 FEBRUARY

American Boychoir; Academy of Music,
Philadelphia, PA (also February 13)
St Thomas Choir; Church of the Redeemer,
Sarasota, FL 7:30 pm
Nicholas Martin; Kirk of Dunedin, Dunedin,
FL 8 pm
The Newberry Consort; Lake Forest College,
Lake Forest, IL

13 FEBRUARY

Real Group; Clayton College, Morrow, GA
8:15 pm
Nicholas Martin; Kirk of Dunedin, Dunedin,
FL 8 pm
St Thomas Choir; Church of St John the Evan-
gelist, Naples, FL 8 pm
The Newberry Consort; Newberry Library,
Chicago, IL

14 FEBRUARY

St Thomas Choir; St. John's Episcopal,
Tampa, FL 7:30 pm
Nicholas Martin; Kirk of Dunedin, Dunedin,
FL 2 pm
Shorter College Chorale; Clayton College,
Morrow, GA 8:15 pm
The Newberry Consort; Grace Episcopal,
Oak Park, IL
His Majestie's Clerkes; Grace Lutheran, River
Forest, IL 8 pm

15 FEBRUARY

WPI Annual Concert; St Paul's Cathedral,
Worcester, MA 2 pm
Richard Coffey; South Church, New Britain,
CT 4 pm
David Oliver; St Thomas Church, New York,
NY 5:15 pm
Stephen Tharp; Ursinus College, Col-
legeville, PA 4 pm
August Humer; Duke University, Durham,
NC 5 pm
Marilyn Keiser; First United Methodist, Sara-
sota, FL 4 pm

Thomas Murray; First Presbyterian, St
Petersburg, FL 3 pm

John Scott; First Presbyterian, Atlanta, GA
2:15 pm

Craig Cramer; Cleveland Museum, Cleve-
land, OH 2 pm

Robert Glasgow; Court Street United
Methodist, Flint, MI 4:30 pm
Musica Trinitatis; Trinity Episcopal, Ft Wayne,
IN 5 pm

Chicago Pro Musica; Lake Forest College,
Lake Forest, IL 3 pm

David Craighead; Northwestern University,
Evanston, IL 7 pm

Fourth Church Morning Choir with orchestra;
Chicago Cultural Center, Chicago, IL 3 pm

Haydn, *The Creation*; First United Methodist,
Downers Grove, IL 3 pm

Organ-Fest; First Presbyterian, Arlington
Heights, IL 4:30 pm

16 FEBRUARY

Martin Jean; Church of the Holy Trinity, New
York, NY 8 pm
American Boychoir; Delta State University,
Cleveland, MS

17 FEBRUARY

Martin Jean; Church of St Patrick & St Antho-
ny, Hartford, CT 7:30 pm
Chanticleer; Church of the Covenant, Cleve-
land, OH 8 pm
John Scott; Oberlin Conservatory, Oberlin,
OH 8 pm

18 FEBRUARY

Gerre Hancock, David Higgs, Alan Morri-
son, McNeil Robinson, John Weaver; Church
of the Holy Trinity, Roman Catholic, New York,
NY 8 pm
John Scott, lecture; Oberlin Conservatory,
Oberlin, OH 8 pm

19 FEBRUARY

Miranda Loud; St. Paul's Chapel, Columbia
University, New York, NY noon
American Boychoir; Tennessee Performing
Arts Center, Nashville, TN

20 FEBRUARY

*Young Organ Virtuosi; Wesleyan University,
Middletown, CT 8 pm (also February 21 4, 8
pm)

Gerre Hancock; Calvary Episcopal, Pitts-
burgh, PA 8 pm

Diane Meredith Belcher; Holy Trinity Luthera-
n, Akron, OH 8 pm
American Boychoir; First United Methodist,
Morristown, TN

21 FEBRUARY

*Charles Nazarian, lecture & panel; Wes-
leyan University, Middletown, CT 2:30 pm
New England Spiritual Ensemble; Pequot
Library, Southport, CT 2 pm

Medieval Concert; St Peter's Episcopal, Mor-
ristown, NJ 8 pm
American Boychoir; First Congregational,
Hendersonville, NC

Gerre Hancock, masterclass; Calvary Epis-
copal, Pittsburgh, PA 9 am
Cardiff Polyphonic Choir; Clayton College,
Morrow, GA 8:15 pm

Marilyn Keiser, masterclass; Central Michi-
gan University, Mt Pleasant, MI 10 am

Heather Hinton; First Presbyterian, Muncie,
IN 8 pm

Erik Wm. Suter; Concordia University,
Mequon, WI 7 pm

Delbert Disselhorst, masterclass; Carthage
College, Kenosha, WI 9 am

His Majestie's Clerkes; First Congregational,
Evanston, IL 8 pm

Archdiocesan Children's Choir Festival;
Cathedral of St Paul, St Paul, MN 4 pm

22 FEBRUARY

Justin Hartz; Longwood Gardens, Kennett
Square, PA 2:30 pm

Menotti, *Amahl and the Night Visitors*; Church
of the Good Shepherd, Lancaster, PA 4 pm

Matt Curlee; Shadyside Presbyterian, Pitts-
burgh, PA 4 pm

Haig Mardisorian; St Thomas More, Wash-
ington, DC 7:30 pm

Stewart Foster; Christ Church, Pensacola,
FL 4 pm

Michael O'Neal Chamber Singers; Clayton
College, Morrow, GA 3 pm

Karel Paukert; Cleveland Museum, Cleve-
land, OH 2 pm

David Whitehouse; St Paul's Episcopal,
Akron, OH 8 pm

Marilyn Keiser; Central Michigan University,
Mt Pleasant, MI 4 pm

Stephen Schnurr; St Paul Catholic, Val-
paraiso, IN 3 pm

Heather Hinton, workshop; First Presbyter-
ian, Muncie, IN 2:30 pm

Evansville Philharmonic Youth Orchestra;
First Presbyterian, Evansville, IN 3, 7 pm

Delbert Disselhorst; Carthage College,
Kenosha, WI 4 pm

Annual Choir Benefit Concert; St Luke's Epis-
copal, Evanston, IL 7:30 pm

His Majestie's Clerkes; Quigley Chapel,
Chicago, IL 3 pm

24 FEBRUARY

Stewart Foster; Stetson University, De Land,
FL 7:30 pm

Martin Haselböck; Christ Church of Oak
Brook, Oak Brook, IL 8 pm

27 FEBRUARY

Mark Dwyer; Church of the Advent, Boston,
MA 8 pm

David Craighead; Second Presbyterian,
Richmond, VA 8 pm

Chanticleer; Rockefeller Chapel, Chicago, IL
8 pm

28 FEBRUARY

David Craighead, masterclass; Second
Presbyterian, Richmond, VA 10 am

Clark Atlanta University Choir; Clayton Col-
lege, Morrow, GA 8:15 pm

UNITED STATES

West Of The Mississippi

16 JANUARY

Singing Boys of Pennsylvania; St Dunstan
Episcopal, Houston, TX 7:30 pm

17 JANUARY

Singing Boys of Pennsylvania; St Paul Luthera-
n, Austin, TX 7 pm

18 JANUARY

Texas Wind Symphony; St Stephen Presby-
terian, Ft Worth, TX 7:30 pm

Singing Boys of Pennsylvania; First United
Methodist, Corpus Christi, TX 4 pm

Robert Clark; Arizona State University,
Tempe, AZ 2:30, 5:00 pm

Andreas Meisner; St Mary's Cathedral, San
Francisco, CA 3:30 pm

Chamber Music Concert; All SS Episcopal,
Beverly Hills, CA 5 pm

19 JANUARY

Singing Boys of Pennsylvania; Zion Lutheran,
Houston, TX 7 pm

23 JANUARY

Richard Elliott, with orchestra; Abravanel Hall, Salt Lake City, UT 8 pm (also January 24)
Marilyn Keiser; St Mark's Cathedral, Seattle, WA 8 pm

25 JANUARY

James Holloway; Trinity Lutheran, Lynwood, WA 7 pm
San Francisco Choral Artists; St Mary's Cathedral, San Francisco, CA 3:30 pm
Diane Bish; Lake Avenue Church, Pasadena, CA 4 pm

26 JANUARY

David Higgs, lecture-demonstration; Hendrix College, Conway, AR 10 am
Boulder Bach Festival; St John's Cathedral, Denver, CO 7:30 pm

27 JANUARY

David Higgs; Hendrix College, Conway, AR 7:30 pm

29 JANUARY

Hector Olivera; Meyerson Symphony Center, Dallas, TX 8 pm

1 FEBRUARY

David Boe; Arizona State University, Tempe, AZ 2:30 pm
John Obetz; St Gabriel's Episcopal, Portland, OR 3 pm
Michael Moreskine; St Mary's Cathedral, San Francisco, CA 3:30 pm
Craig Phillips; All SS Episcopal, Beverly Hills, CA 5 pm
Diane Meredith Belcher; First Congregational, Los Angeles, CA 4 pm

4 FEBRUARY

St Thomas Choir (Leipzig); Christ the King Lutheran, Houston, TX 7:30 pm

6 FEBRUARY

Todd Wilson; Texas Christian University; Ft Worth, TX 7:30 pm
A Tribute to Haydn; Lake Avenue Church, Pasadena, CA 8 pm

8 FEBRUARY

William Porter; Arizona State University, Tempe, AZ 2:30 pm
Simon Berry; St Mary's Cathedral, San Francisco, CA 3:30 pm
Bruce Neswick, RSCM Boychoir Festival; All SS Episcopal, Beverly Hills, CA 5 pm
W. Michael Brittenback; St James Episcopal, Los Angeles, CA 5:30 pm

9 FEBRUARY

Huw Lewis; Southwest Missouri State Univ, Springfield, MO 7 pm

13 FEBRUARY

Witness; Orchestra Hall, Minneapolis, MN 8 pm
John Repulski; St John's Cathedral, Denver, CO 8 pm

15 FEBRUARY

Concordia Seminary Chorus; Lord of Life Lutheran, Chesterfield, MO 3 pm
John Obetz; All SS Episcopal, Phoenix, AZ 3 pm
Hyon Jeong; St Mary's Cathedral, San Francisco, CA 3:30 pm
David Rothe Tribute; California State University, Chico, CA 3 pm

21 FEBRUARY

Concordia Seminary Chorus; Immanuel Lutheran, Joplin, MO 7 pm
Martin Haselböck, masterclass; Grace & Holy Trinity Cathedral, Kansas City, MO 9 am

22 FEBRUARY

Martin Haselböck; Peace Temple RLDS, Independence, MO 3 pm
Quentin Faulkner; University of Nebraska, Omaha, NE 4 pm
Concordia Seminary Chorus; Faith Lutheran, Owasso, OK 8, 10:30 am
Concordia Seminary Chorus; Ascension Lutheran, Wichita, KS 7 pm
Bach, *Cantata 18*, with orchestra; Christ the King Lutheran, Houston, TX 5 pm
Pamela Decker; Arizona State University, Tempe, AZ 2:30 pm
Joel Mahan, mandolin; St Mary's Cathedral, San Francisco, CA 3:30 pm
David Hagerty; St Anne of the Sunset, San Francisco, CA 4 pm
John West; Lake Avenue Church, Pasadena, CA 6 pm
Cambridge Singers; Pasadena Presbyterian, Pasadena, CA

23 FEBRUARY

Concordia Seminary Chorus; Trinity Lutheran, Garden City, KS 7 pm

24 FEBRUARY

Concordia Seminary Chorus; Immanuel Lutheran, Colorado Springs, CO 7 pm

25 FEBRUARY

Concordia Seminary Chorus; Ascension Lutheran, Littleton, CO 7 pm

26 FEBRUARY

Concordia Seminary Chorus; St John Lutheran, Scottsbluff, NE 7 pm

27 FEBRUARY

Concordia Seminary Chorus; Zion Lutheran, Grant, NE 1 pm
Concordia Seminary Chorus; Redeemer Lutheran, Atwood, KS 7 pm

28 FEBRUARY

Concordia Seminary Chorus; Christ Lutheran, Lincoln, NE 7 pm
Daniel Roth, workshop; University of Texas, Austin, TX 10 am
Cj Sambach; St Mary's Cathedral, Cheyenne, WY 10 am

INTERNATIONAL

16 JANUARY

American Boychoir; St John's Church, Hamilton, Bermuda (also January 17, 19)

9 FEBRUARY

Gillian Weir; Queenswood School, Hatfield, England 7:30 pm

11 FEBRUARY

Gillian Weir; Durham Cathedral, England 7:30 pm

13 FEBRUARY

Donald Sutherland, with Orpheus Choir; St James Cathedral, Toronto, Ontario 8 pm

18 FEBRUARY

Sylvie Poirier and Philip Crozier; Southminster United Church, Lethbridge, Alberta 7:30 pm

20 FEBRUARY

Sylvie Poirier and Philip Crozier; Grace Presbyterian, Calgary, Alberta 8 pm

21 FEBRUARY

Eighth Tieringer Organsymposium; Kartäuserkirche, Basel, Switzerland (through February 22)

22 FEBRUARY

Sylvie Poirier and Philip Crozier; Canadian Union College, Lacombe, Alberta 7 pm

23 FEBRUARY

Sylvie Poirier and Philip Crozier; West End Christian Reformed, Edmonton, Alberta 8 pm

Organ Recitals

MARGARET ANGELINI & DANIEL LAMOUREUX, Cathedral Church of St. Paul, Boston, MA, October 9: *Fantaisie in E-flat*, Saint-Saëns; *Fugue in g*, K 375e, *Fantasia*, K. 594, Mozart; *A Fancy for Two to Play*, Tomkins; *Festal March*, Kroeber.

JEROME BUTERA, Rockford United Methodist Church, Rockford, MI, September 22: *Festive Tumpet Tune*, German; *Ciacona in e*, Buxtehude; *Basse et dessus de Trompette*, Clérambault; *Magnificat quinti toni*, Scheidt; *Le moulin de Paris*, anon 15th century; *Fugue for Organ*, Noehren; *Prelude and Fugue in G*, S. 541, Bach; *Sonata No. 4 in d*, op. 61, Guilman; *Intermezzo founded upon an Irish air*, Stanford; *Finale (Symphony No. 4)*, Widor.

DAVID CHALMERS, Princeton University Chapel, Princeton, NJ, October 15: *Comes Autumn Time*, Sowerby; *Rhapsody*, op. 17, no. 1, Howells; *Roulade*, Bingham; *Carillon de Westminster*, Vierne.

PHILIP CROZIER, Christ Church Cathedral, Montréal, Québec, August 13: *Prelude and Fugue in G*, Mendelssohn; *Pastorale*, Fricker; *Pange Lingua*, de Grigny; *Prelude and Fugue in e*, Buxtehude; *Cantabile*, Franck; *Petite Pièce*, Alain; *Partita "De Lofzang van Maria"*, Post.

MERRILL N. DAVIS III, Christ United Methodist Church, Rochester, MN, August 19: *Fanfare for the Common Man*, Copland, arr. Kinsella; *Badinerie*, Bach, arr. Davis; *Moto Ostinato*, Eben; Improvisation on a submitted theme.

DELBERT DISSELHORST, The University of Iowa, Iowa City, IA, October 5: *Pièce d'Orgue*, S. 572, *Allein Gott in der Höh sei Ehr*, S. 662, 667, 664, *Passacaglia*, S. 582, Bach; *The 94th Psalm*, Reubke.

STEPHEN DISTAD, Christ United Methodist Church, Rochester, MN, August 26: *Introduction and Passacaglia in d*, Reger;

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► page 21: Organ Recitals

Psalm 140, Sweelinck; Arizona Visions: I, II, III, IV, Bates; Toccata, Duruflé.

KURT-LUDWIG FORG, Christ Church Cathedral, Montréal, Québec, August 27: *Praeludium D-Dur, Krebs; Der Morgen und der Abend, Mozart; Fantasie-Sonate Nr 3, Lange; Allegretto, Foote; Meditacion sobre los primeros Versiculos del Genesis, Ferrreira; Sketches on Negro Spiritual Songs, Antalfy-Zsnoos.*

WILLIAM D. GUDGER, St. Luke's Chapel, Medical University of South Carolina, Charleston, SC, September 9: *Intonzione del terzo tono, A. Gabrieli; Toccata da sonarsi alla levatione, Frescobaldi; Concerto in F, op. 6, no. 2, Corelli/Billington; Fugue in b on a theme of Corelli, S. 579, Bach; Offertorio, Pastorale, Zipoli; Agnus Dei (Messa da Requiem), Verdi/Liszt; Sonata per Organo, Bellini.*

DAVID HATT, Holy Name Cathedral, Chicago, IL, August 24: *Offertory, Keller; Canons and Variations on a theme of G. O'Connor-Morris, Hatt; Suite Latine, op. 86, Widor.*

MATTHEW PENNING, Christ United Methodist Church, Rochester, MN, August

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5: Fugue in E-flat, S. 552, Bach; Concerto in B-flat, op. 4/2, Handel/Dupré; Psalm Prelude, set 1, no. 2, Howells; Carillon (24 Pieces), Vierne.

SLIVIE POIRIER & PHILIP CROZIER, St. Johann Kirche, Mechernich, Germany, July 6: Trilogie, Bedard; Prelude and Fugue in C, Albrechtsberger; Herzlich tut mich verlangen, Brahms; Orgel-Fantasie, op. 12, Labor; Scherzetto, Vierne; Fuge in e-moll, op. post. 152, Schubert; Suite on Famous Christmas Carols, Meditation Nuptiale, Toccata über "Happy Birthday," Bolting.

KATHLEEN SCHEIDE, St. Mary's Cathedral, San Francisco, CA, July 13: *Sonata in D, Mozart/Best; Prelude in D-flat, op. 19, no. 1, Paine; Toccata, Fugue, and Hymn on "Ave maris stella," Peeters; Alleluys, Preston.*

FREDERICK SWANN, First Scotts Presbyterian Church, Charleston, SC, March 18: *Bells of Riverside, Bingham; Prelude on Psalm 34:6, Howells; Prelude and Fugue in G, S. 541, Bach; Choral in b, Franck; Tuba Tune, Cocker; Toccata for Flutes, Stanley; Jesu dulcis memoria, Davies; Introduction, Passacaglia and Fugue, Willan.*

KENT TRITTLE, St. Ignatius Loyola Church, New York, NY, September 21: *Praeludium in g, Buxtehude; Prelude and Fugue in E-flat, Schmücke dich, o liebe Seele, Bach; Sonata on Psalm 94, Reubke.*

RICHARD WAGGONER, Christ United Methodist Church, Rochester, MN, June 24: *Wachet auf, ruft uns die Stimme, S. 645, Allein Gott in der Höh sei Ehr, S. 664, Prelude and Fugue in a, S. 543, Bach; Capriccio, McHugh; Dieu parmi nous, Messiaen.*

MARY WEDGEWOOD, Young United Church, Winnipeg, Manitoba, August 6: *Prelude, Fugue and Chaconne in C, Buxtehude; Sweet Sixteenths, Albright; Adagio (Symphony No. 5), Widor; Suite du deuxième ton, Clérambault.*

SYLVIA SCOTT WORTLEY, Young United Church, Winnipeg, Manitoba, July 30: *La Ballo dell Intorcía, Valente; Toccata de l'evatione, Froberger; Canzona, Frescobaldi; Susana, Coelho; Cantaluña, Guinaldo; Sonata de órgano, Larrañaga; Tiento de Sexta Tono, Arauxo.*

WAYNE WREMBELSKI, Holy Name Cathedral, Chicago, IL, August 3: *Sonata in c, Mendelssohn; Talitha Koum, Langlais; Love bade me welcome, The Call, Vaughan Williams; Sonata in B-flat, Mendelssohn.*

RONALD WYATT, Colorado College, Colorado Springs, CO, June 21: *Carillon-Sortie, Mulet; Favane, Fauré; Sonata I in f, Mendelssohn; Prelude and Fugue in D, S. 552, Bach; Berceuse, Dupré; Academic Festival Overture, op. 80, Brahms.*



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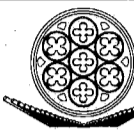
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3-rank, 23-stop Moller practice organ, AGO-standard, detached console with 6 general pis-tones. Excellent condition. \$9,500. Call 615/274-6400 or FAX 615/274-2022.

1869 E. & G.G. Hook Opus #505, 2 manuals, 16 stops, 17 ranks. Approx. 12'w x 17'h x 10'd. Completely restored including restencilled facade. Instrument can be seen. For more infor-mation contact: Patrick J. Murphy & Assoc., Inc. 610/970-9817 Voice or 610/970-9297 Fax or PMurphy129@aol.com Email.

PIPE ORGANS FOR SALE

7-Rank Wicks \$7,800. 248/471-1515, FAX 248/471-9968.

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Articles, Reports, and Reviews by author (boldface) and subject

Anderson, Lois-Eve. Organ Crawling in the "Land of the Long White Cloud". Jan 14-16*†
Apple, Warren. New Organ Music. Apr 12, July 11, Aug 8, Sept 11,
Armstrong-Ouellette, Susan. "Father" Johnson & The Westfield Builders. Sept 13-16*†

Bartel, Dietrich. Book Reviews. Mar 9-10, Apr 10-11
Book Reviews. See Bartel, Hartman, Marigold, Van Oyen, Zuiderveld.
Brahms. See Horning, Hughes, Schou.
Brown, Charles S. The First Triennial Dallas International Organ Competition. July 12-13*
Buxtehude, Jerome. New Recording. Dec 8
Buxtehude. See Edskes.
Buxton. Mark Buxton: An Appreciation. Mar 16-17.* See Callahan, Huestis, Neutel.
Buxton, Mark. Rieger-Orgelbau: The First 150 Years. Feb 15-18†

Callahan, Charles. In Memoriam—Mark Buxton. Mar 16*
Carillon News. See Swager.
Cherrington, Sally. New Music for Organ & Instruments. Nov 10-11
Christiansen, David. New Organ Music. Dec 10
Coleberd, R.E. Is the Pipe Organ A Stepchild in Academe? Mar 13-16
Conferences, Conventions, Workshops, Festivals
American Institute of Organbuilders, San Antonio, Texas, Oct 13-16, 1996, by
Howard Maple. Feb 12*
House of Hope Organ Institute, by **William A. Wojnar.** Oct 14-15*
19th Organ and Church Music Institute; The University of Michigan, by **Marilyn Mason, Jan Overduin, & Dennis Schmidt.** Dec 11*
OHS National Convention. Portland, Oregon, by **Joseph Fitzer.** Dec 15-18*
12th San Anselmo Organ Festival, June 24-28, October 18-19, 1996, by **Libby Codd.** June 10, 12
University of Michigan 36th annual Conference on Organ Music, by **Marijim Thoene and Michele Johns.** Feb 12
University of Nebraska Organ Conference, by **Patricia Fitzsimmons.** Jan 13
Czech Organ Music. See Holt.

Dallas Organ Competition. See Brown.
Durman, Bernard. New Recordings. Jan 12, Mar 11, May 10, 12, June 8, July 10, Sept 8, 10, Nov 8-9

Edskes, Cor H. Buxtehude the Composer & the Classical Danish Organ. Apr 14

Fesperman, John. A New Organ Behind a Restored 18th-Century Facade: Christ Church, Boston. Feb 13-15†

Harpichord News. See Palmer, Ypma.

Hartman, James B. Book Reviews. Feb 8, 10, Sept 6, 8, Oct 10
Purcell's Tercentenary in Print: Recent Books, Part 1. Nov 15-17. Part 2. Dec 12-14
The Golden Age of the Organ in Manitoba: 1875-1919, Part 1. May 18-22.* Part 2. June 16-18*
The Victorian Organ Recital in Winnipeg. Sept 17-18

Holland, Jon. New Organ Music. Oct 13, Nov 9

Holt, Earl. Interpretive Suggestions for Modern Czech Organ Works, Part 1. July 16-18.# Part 2. Aug 10, 12, 13#

Horning, Joseph. Brahms' Chorale Preludes. May 13-16 + #
Huestis, Herbert L. Mark Buxton—An Icon of Political "Independence" in the Organ World. Mar 16-17*

From Trompeta to Ophicleide: An Introduction to Historic Reed Shallots. July 14-15 #

New Recordings. Aug 8
Toward Accurate Date Collection and Temperature Control for Pipe Organ Tuning—An Empirical Solution to an "Intuitive" Problem. Oct 21-22#

Hughes, Sarah Mahler. The Oboe and the Titan: Two Chorale Settings by Dame Ethel Smyth and Johannes Brahms. June 13-15+

Johnson, William A. ("Father"). See Armstrong-Ouellette.

Manitoba. See Hartman.

Marigold, W.G. Book Reviews. Jan 11, Mar 9
New Recordings. Jan 11-12, Feb 10, Apr 11-12; May 10, June 8, July 10, Aug 8, Sept 10-11, Oct 12, Nov 8, Dec 8, 10
Marilyn Mason. See Schmidt.

McCray, James. Music for Voices & Organ. Jan 10-11, Feb 7-8, Mar 8-9, Apr 8, 10, May 8, June 8, 10, July 8, Aug 6-8, Sept 6, Oct 8, Nov 6, 8, Dec 6-8.
Music for Voices & Organ. See McCray.

Neighbarger, Randy. New Recordings. Feb 10, Mar 11

Nelson, Leon. New Handbell Music. Mar 12, Apr 13, Sept 11, Oct 13, Nov 11

Neswick, Bruce. New Organ Music. Jan 12, Nov 9-10, Dec 10

Neutel, Albert. Mark Buxton. Mar 16*

New Handbell Music. See Nelson.

New Music for Organ & Instruments. See Cherrington.

New Organ Music. See Apple, Holland, Neswick, Robinson, Schmidt, Van Oyen, New Recordings. See Butera, Christiansen, Durman, Huestis, Marigold, Neighbarger, Palmer, Zuiderveld.

Organ Historical Society. See Fitzer.

Organ Recitals. Jan 21-22, Feb 24, Mar 24, Apr 24, May 27-28, June 23-24, July 23-24, August 18-20, Sept 23-24, Oct 28, Nov 23-24, Dec 22-24

Palmer, David. New Recordings. Mar 10, Oct 12
Palmer, Larry. Harpsichord News. Apr 8, July 6, Oct 6
Celebrating the centennial of Wanda Landowska's secretary: Mom! Aug 14-15*
20th-Century Harpsichord History: Sex, Recordings, Videotape. Nov 14
Purcell. See Hartman.

Reed Shallots. See Huestis.

Robinson, Joyce Johnson. New Organ Music. Dec 10

Schmidt, Dennis. An interview with Marilyn Mason. Part 1. Oct 16-20.* Part 2. Nov 12-13*

New Organ Music. Jan 12, Feb 10-11, Mar 11-12, Apr 12-13, May 12, June 10, Sept 11, Nov 11, Dec 10

Schou, Larry. Brahms and His Cultural Milieu. Apr 15-18.+
Smyth, Dame Ethel. See Hughes.

Swager, Brian. Carillon News. Jan 8, 10, Feb 6-7, Mar 6, 8, Apr 7-8, May 6, June 6-7, July 6, 8, Aug 6, Sept 4, Oct 6-8, Nov 6, Dec 6

Tuning. See Huestis.

Van Oyen, Marcia. Book Review. Dec 8

New Organ Music. June 10, July 10-11
Victorian Organ Recital. See Hartman.

Williams, Carol. A Concert Organist's Pilgrimage. Sept 12*

Ypma, Nancy. Harpsichord News. Mar 6*

Zuiderveld, Rudolf. Book Reviews. May 8, 10

New Recordings. Apr 11, June 7-8

Appointments

Abry, Charles, to President of Carl Fischer, Inc. Jan 3

Babcock, Christopher, * to Church of St. Mary the Virgin, New York, NY. Feb 3

Ball, Don, * to First United Methodist, Wichita Falls, TX. Jan 3

Betenbaugh, Gordon & Barbara, to First Presbyterian, Lynchburg, VA. July 3

Bliss, Natalie Pessin, to Theodore Presser Company, Bryn Mawr, PA. Aug 3

Bover, Gregory, * to Vice President for Operations, C.B. Fisk, Inc. Jan 3

Brown, Kyler, * to Church of the Holy Family, New York, NY. Aug 3

Christiansen, Rulon, * to Cathedral Church of St Mark, Salt Lake City, UT. Dec 3

Cleveland, Douglas, * to St. Olaf College, Northfield, MN. Feb 3

Cole, C. Carroll, to Fourth Presbyterian, Chicago, IL. Feb 3

Davis, Brian K., to Buzard Pipe Organ Builders. Jan 3

Davis, Lynne, * to French National Regional Conservatory of Caen, France. Aug 3

Eberhardt, David, to E.C. Schirmer, Boston, MA. Feb 3

Ellis, Laura, * to McMurry University, Abilene, TX. Mar 3

Hanson, Craig, to E.C. Schirmer, Boston, MA. Feb 3

Hommel, Ronald, * to Princeton University, Princeton, NJ. Aug 3

Henderson, Ethan, to General Manager, American Boychoir. Sept 3

Hokans, Henry, * to Trinity Church, York Harbor, ME. May 3

Jean, Martin, * to The Institute of Sacred Music and the Yale School of Music, New Haven, CT. July 3

Leach, Brenda Lynne, * to First and Second Unitarian, Boston, MA. Nov 3

McKelvie, Kevin, * to First United Methodist, Evanston, IL. Dec 3

Miller, Charles, * to First Church of Christ, Hartford, CT. Jan 3

Murray, Nancy, to Carl Fischer, Inc. Feb 3

Neswick, Bruce, * to St Alban's School for Boys & National Cathedral School for Girls, Washington, DC. Jan 3

Neswick, Bruce, * to Washington Cathedral, Washington, DC. Nov 3

Ruiter-Feenstra, Pamela, * to Eastern Michigan University, Ypsilanti, MI. Jan 3

Sharp, Timothy, to Belmont University, Nashville, TN. July 3

Stackfleth, Jennifer, to publicity director, Willis Bodine Chorale, Gainesville, FL. Feb 3

Trapp, Lynn, * to St Olaf RC, Minneapolis, MN. Oct 3

Vester, James, to Brodt Music Company, Charlotte, NC. Dec 3

Watanabe, Chiemi, * to All SS Episcopal, Wichita Falls, TX. Sept 3

Watanabe, Chiemi, * to Floral Heights United Methodist, Wichita Falls, TX. Dec 3

Watanabe, Kiyo, * to First United Methodist, Wichita Falls, TX. Jan 3

Yount, Max, * named chair of the music department, Beloit College, Beloit, WI. Sept 3

Obituaries

Baker, Jesse Pedrick. Jan 6

Brodt, Gladys Farmer. Nov 4

Buxton, Mark. * Feb 4, Mar 16-17

Danby, Nicholas. Oct 6

Finney, Ross Lee. June 4

Garretson, Robert L. Aug 6

Gough, Hugh Percival Henry. July 6

Hardy, Ernest E. * Aug 6

Hinshaw, Donald. May 4

Humiston, Paul A. Apr 4

King, Donald Wilkinson. Feb 4

Kuras, Thomas. * Oct 6

Newman-Endicott, Brother Donald. * July 6

Porter, Ellen Jane Lorenz. July 6

Rinke, Gene. * Dec 3

Schantz, Paul. June 4

Sutton, Romona Gerhard. June 4

Taylor, Homer S. Aug 6

Zimmer, Wilhelm. June 4

Honors and Competitions

- Barone, Michael**, receives OHS 1997 Distinguished Service Award. Nov 3
- Berry, Christopher J.** wins Wm. C. Hall Pipe Organ Competition, undergraduate division. May 3. Wins second place in First Presbyterian, Ottumwa, IA Organ Competition. July 4
- Blackmore, Byron L.**, honored on retirement from Our Savior's Lutheran Church, La Crosse, WI. July 3
- Carkeek, Arthur**, honored at St Andrew's Episcopal Church, Greencastle, IN. July 4
- Cast, Lloyd E.**, honored on retirement from Cathedral of All SS, Albany, NY. May 3
- Choi, Hye-Jean**, wins Wm. C. Hall Pipe Organ Competition, graduate division. May 3
- Dean, Paul Anthony**, wins interpretation prize in the Prix André Marchal Competition. June 3
- Dudley-Smith, Rt. Rev. Timothy**, named a Fellow of the Hymn Society of America. Oct 3
- Faulkner, Quentin**, receives Unitas Award from Union Theological Seminary. June 3
- Frey, Richard**, honored for 25 years of music ministry at Ridgewood United Methodist, Ridgewood, NJ. June 3
- Glasgow, Robert**, named International Performer of the Year. May 3
- Graf, Linda**, wins 23rd annual Bowling Green State University competition. May 4
- Groom, Myrtle**, honored at retirement dinner. Dec 3
- Haselböck, Martin**, awarded the Austrian Honor Cross for Science and Art. Dec 3
- Hodé, Emmanuel**, wins de Grigny award in the Prix André Marchal Competition. June 3
- Holtkamp, Walter Jr.**, honored for 40 years of organ building. Jan 4
- Hurd, David**, named Organist of the Year for 1997 by Sacred Music Publications. Jan 4
- Laux, Torsten**, wins improvisation award in the Prix André Marchal Competition. June 3
- Lawson, Gordon**, wins organ composition competition of the Eastern New York AGO Chapter. June 4
- Leach, Rev. Richard**, wins hymn writing contest. May 4
- McAlister, Margaret Smith**, honored on 50th anniversary at First Presbyterian, Tampa, FL. Apr 3
- McCray, James**, wins first place in 1996 Colorado Music Educators Association's Composition contest. Feb 4
- Peters, Andrew J.**, wins Ruth and Paul Manz Church Music Scholarship. May 4. Wins first place in Twin Cities AGO Organ Competition. July 4. Wins Rodland Memorial Scholarship. Aug 4
- Runia, Bonnie**, wins National Federation of Music Clubs organ competition. July 4
- Tarrant, Jeremy**, wins first place in First Presbyterian, Ottumwa, IA organ competition. July 4
- Thurman, F. Anthony**, to Associate Director of Community Outreach and the Orchestral Performance Program, Manhattan School of Music. Aug 4
- Van Oyen, Marcia**, wins first prize in the 1996 Jean and Broadus Staley Hymn Playing Competition. Feb 4
- Williams, Carol**, wins Hugh Porter and Charles Ives Prizes at Yale University. Sept 3

Organ Stoplists

- Andover**
Good Shepherd Lutheran, Columbia, SC. 2/22 tracker, * Oct 1, 23
- Austin**
Christ Church UCC Congregational, Brockton, MA. 3/30, * Apr 20
- Bedient**
St Rose of Lima, Gaithersburg, MD. 1/5 tracker, * Nov 20
Episcopal Church of the Epiphany, Atlanta, GA. 2/16 tracker, * Dec 1, 19
- Berghaus**
Knox Presbyterian, Naperville, IL. 2/33, * Apr 19
Trinity Lutheran, Faribault, MN. 2/23, * July 20
St Mary's of the Hills, Rochester Hills, MI. 3/28, * Nov 1, 18
Ascension of Our Lord Parish, Oakbrook Terrace, IL. 2/14, * Dec 19
- Bond**
St Stephen's Episcopal, Seattle, WA. 2/43, * Jan 1, 17
St Mary's Cathedral, Portland, OR. 3/41, * (restoration of Murray Harris, Op.42)
- Buhr**
Zuiderveld Residence, Jacksonville, IL. 1/9 tracker, * July 18
- Buzard**
First Congregational, Crystal Lake, IL. 2/24, * Mar 1, 18
First United Methodist, Park Ridge, IL. 2/42, * June 20
- Cook**
Franciscan Hermitage, Wallins Creek, KY. 1/4 tracker, * Nov 20
- Dobson**
McKinley Presbyterian, Champaign, IL. 2/21 tracker, * June 1, 19
University of South Carolina, Columbia, SC. 2/34 tracker, * Aug 16
- Fabry (Moller rebuild)**
Emmanuel Lutheran, Ludington, MI. 2/20, * Feb 20
United Methodist, Barrington, IL. 3/32, * May 24
Sunnyside Presbyterian, South Bend, IN. 3/14, * Nov 20
- Faucher**
First Parish Church, Dover, NH. 3/68, * Jan 18
Second Congregational, Beddeford, ME. 2/13, * Oct 24
First Church Congregational, Rochester, NH. 2/24, * Dec 20
- Frobenius**
United Methodist Church, Saratoga Springs, NY. 2/30 tracker, * Sept 1, 20
- Goulding & Wood**
St Luke's Lutheran, Park Ridge, IL. 2/35, * Feb 1, 19
- Guilbault-Thérien**
Brick Presbyterian, Chapel, New York, NY. 2/26 tracker, * Aug 1, 16
- Hulsey-Tidwell**
Tidwell Residence, Marion, KS. 2/9 tracker, * Nov 18
- Koppejan**
Good Shepherd Parish, White Rock, British Columbia. 3/38, * Apr 20

- Korchonoff**
Korchonoff Residence, Roy, WA. 1/6 tracker, * June 20
- Marceau**
Shalom United Church of Christ, Richland, WA. 2/12, * Feb 19
Trinity Parish Church, Seattle, WA. 3/56, * Dec 19
- McManis**
St Mark's Presbyterian, Altamonte Springs, FL. 3/21, * Oct 23
- Noack**
Episcopal Church of the Incarnation, Dallas, TX. 4/67, * Jan 18
Kwassui Women's College, Nagasaki, Japan. 2/35 tracker, * Apr 1, 18
Christ the King Lutheran, Houston, TX. 2/32 tracker, * May 22
Second Presbyterian, Richmond, VA. 2/35 tracker, * Oct 24
- Nordlie**
Nativity of Our Lord Church, Green Bay, WI. 2/14, * Feb 20
Edina Community Lutheran, Edina, MN. 2/6, * Mar 20
- Rench**
Coon Valley Lutheran, Coon Valley, WI. 2/19, * Mar 20
- Rieger-Kloss**
Trinity Lutheran, Roselle, IL. 4/39m, * Nov 19
- Rule**
Residence, Knoxville, TN. 2/4 tracker, * Mar 18
- Russell**
Assumption College, Worcester, MA. 3/56, * May 23

- Schlicker**
Forest Park United Methodist, Ft Wayne, IN. 3/36, * Mar 19
First United Methodist, Green Bay, WI. 2/29, * May 24
- Schneider** (Aeolian-Skinner, Op.933)
Lincoln Christian College, Lincoln, IL. 4/63, * June 19
William Hardy residence, Auburn, CA. 2/14, * Sept 19
- Sipe** (relocation)
First Baptist Church, Salina, KS. 2/25 tracker, * Sept 20
- Stanton**
Stanton Residence, Lake City, MI. 1/1, * Dec 20
- Taylor** (Hinners restoration)
United Methodist Church, Menominee, MI. 2/11 tracker, * Sept 20
- Temple**
First United Methodist, West Branch, MI. 3/28, * Jan 17
West Hills Presbyterian, Omaha, NE. 2/11, * (Wicks rebuild)
- Thompson** (restoration)
"Webster Organ," Auckland War Memorial Museum, Auckland, New Zealand. 1/4 tracker, * Apr 18
- Van den Heuvel**
Church of the Holy Apostles, New York, NY. 3/36 tracker, * July 1, 19
- Visscher**
Trinity United Methodist, Chico, CA. 2/14 tracker, * Apr 19
- Wigton**
Sts Cyril & Methodius, Sterling Heights, MI. 2/17½ tracker, * May 1, 22

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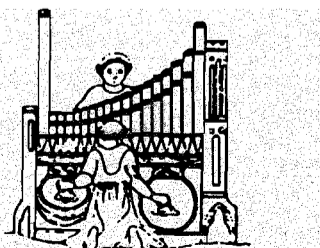
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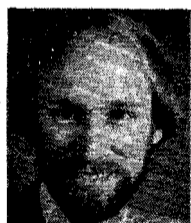
Jane Parker-Smith



Peter Planyavsky +



Simon Preston*



George Ritchie



Daniel Roth



Donald Sutherland



Frederick Swann



Ladd Thomas



Thomas Trotter +



John Weaver



Gillian Weir +



Todd Wilson



Christopher Young

Choral Conductors*
 Stephen Cleobury
 George Guest
 David Hill
 Martin Neary

+ = European artists available 1997-98