

# THE DIAPASON

FEBRUARY, 1984



The Home of Quentin and Mary Murrell Faulkner  
Specification on page 10

## New Recordings

Margaret & Melvin Dickinson In Recital. Sweelinck: Variations on "More Palatino"; Micheelsen: Organ Concerto on "Es sungen drei Engel"; Bach: Vater unser (Clavierübung III); Scheidemann: Chorale Variations on "Vom Himmel hoch"; Reger: Variations & Fugue on "Heil dir im Siegerkranz"; Distler: Organ Sonata Op. 18. Steiner-Reck, Inc., 1138 Garvin Place, P.O. Box 895, Louisville, KY 40201. \$8.50 postpaid.

Melvin and Margaret Dickinson play this varied program to demonstrate the capabilities of the large 48-stop 3-manual Steiner-Reck organ in the Recital Hall of the University of Louisville. The instrument is impressive, especially in the Micheelsen and Scheidemann. Bach's intricate setting of the "Vater unser" from *Clavierübung III* is preceded by the chorale sung in four-part harmony.

The level of organ performance is high; the playing is clean and intelligent. The excellent presence of this instrument in the recital hall is encouraging. Halls of this kind are too often rooms for which the acoustical design is calculated in favor of piano and chamber music.

Canadian Organ Spectrum. D. Mervyn Games, organist. Cook: Fanfare; Bales: Sonatine; Duchow: Three Chorale Preludes; Letondal: Offertoire; Wuensch: Toccata Piccola; Cabena: Prelude in the Lydian Mode; Willan: Introduction, Passacaglia & Fugue. Savvy Records (S 1001), Box 1168, Postal Station B, London, Ontario, Canada N6A 5K2. (no price listed)

It is interesting to note that only two or three of the seven Canadian composers represented in this organ sampler are native Canadians. A wide diversity of style is therefore not surprising. Some of these compositions have been in the standard repertory for many years; others are almost unknown.

Mervyn Games is organist of St. Paul's Cathedral, London, Ontario. Born in India and educated in England, he has played professionally since the age of 12. He emigrated to Canada in 1975. Games' playing is comfortable and assured. He is adept at capturing the stylistic essence of each item, from the sprightly neo-classicism of the Wuensch *Toccata* to the traditional

bombast of the Willan *Introduction, Passacaglia, & Fugue*. His performance of the latter is stunning.

William Teague Plays Willan, Franck, Ginastera. Willan: Introduction, Passacaglia, & Fugue; Franck: Chorale 1; Ginastera: Toccata, Villancico y Fuga. Ler Records, 547 Broadmoor Blvd., Shreveport, LA 71105. \$10.00 postpaid.

William Teague has been organist at St. Mark's Episcopal Church, Shreveport, LA since 1948. The huge 4-manual Aeolian-Skinner organ there was installed in 1959. This recording has the advantage of a fine, seasoned performer playing on a large instrument with which he is completely familiar.

The resources of the instrument are used to full advantage. Listening to this recording provides important insights on the art of registration.

The Organ Historical Society, National Convention 1982, Tim Drewes, organist. 1887 Geo. Kilgen & Son organ, Holy Rosary Church, Edmonds, WA. Mendelssohn: Prelude & Fugue in D Minor, Op. 37, No. 3; Bach: Trio Sonata III in D Minor BWV 527; Dupré: Prelude & Fugue in G Minor, Op. 7, No. 3; Hymn: All People That On Earth Do Dwell; Paine: Concert Variations upon Old Hundred, Op. 2; Franck: Grande Pièce Symphonique. Cassette tape. OHS, P.O. Box 26811, Richmond, VA 23261. \$9.00 postpaid.

Tim Drewes played this recital on the 1887 Kilgen organ at Holy Rosary Church, Edmonds, WA for the 1982 OHS National Convention. A rather conventional specification belies the beauty and power of this 25-stop 3-manual instrument. Organists familiar with later instruments from this builder will simply be astonished at the contrast in sound and versatility.

The program was chosen carefully to show the Kilgen to best advantage and to maintain audience interest. However, we are still (after many hearings) not convinced that the Paine Variations are anything more than a museum piece. There are some tempo miscalculations and wrong notes in the Bach Trio. This seems to prove once again that the extraordinary stylistic and technical demands inherent in the playing of Bach's trio sonatas are not widely appreciated. —Wesley Vos

## Book Review

Clarke, F.R.C. (Frederick Robert Charles). *Healey Willan: Life and Music*. Toronto: University of Toronto Press, 1983. xii, 300 (+108) pp. \$37.50.

Healey Willan (1880-1968) occupies a small but special place in the pantheon of composers. His choral music, particularly some of the motets, is much beloved in Anglican and Episcopal churches, and organists from those traditions admire two or three of his virtuosic organ works. He is known (even if the name is not noted) by thousands of American Episcopalians as the composer of the Second Communion Service in *The Hymnal 1940*. Canadians proudly claim him as a leading adopted son, composer of about 800 works, including operas and symphonies, professor at the Toronto Conservatory of Music and then the University of Toronto, and above-all organist-choirmaster for 47 years at St. Mary Magdalene church in Toronto. Yet he made almost no impression in the musical world at large. He carried on in a tradition that related neither to contemporary trends in composition nor to the world of the virtuosic star.

F.R.C. Clarke has written the kind of thorough study of Willan and his music

that is usually reserved for composers of more universal appeal. The very existence of a book of this depth and quality may well serve to stimulate interest in Willan's music. Clarke devotes 90 pages to biography and 193 to the works, which are discussed by genre. The 475 musical examples are reproduced at the back of the book, occupying a full 108 unnumbered pages. The work has the benefit of Giles Bryant's *Healey Willan Catalogue* (Ottawa, 1972), and wastes no space in the mere listing of works. Inevitably, however, the stylistic discussion of the works contains a certain amount of repetition, as Willan's life is recharted for each genre.

The biographical section of the book is informative, but lacks a focused perspective; the author seems uncomfortable with his subject's isolated and conservative musical life. Repeatedly, Clarke points out that Willan was essentially formed by 1913 before leaving England, with Elgar, Wagner, Stanford and Rheinberger being among the primary influences. He never grew beyond an idiom that was old-fashioned when he learned it. In that sense, he was an English Rachmaninoff, but he lacked the Russian's flair. Clarke, who was Wil-

## THE DIAPASON

A Scranton Gillette Publication

Seventy-fifth Year, No. 2, Whole No. 891  
Established in 1909

FEBRUARY, 1984  
ISSN 0012-2378

An International Monthly Devoted to the Organ, the Harpsichord and Church Music  
Official Journal of the American Institute of Organbuilders

### CONTENTS

#### FEATURES

The Organ Works of Ottorino Respighi, Part 2  
by Susan Ferré 6

Towards a Phenomenological Approach to Music in Worship  
by Randall Steere 8

#### NEWS

Carillon News  
by Margo Halsted 4

Here & There 3, 12, 16

Appointments 12

Nunc Dimittis 16

#### REVIEWS

New Recordings 2

Book Review 2

#### NEW ORGANS

CALENDAR 13

#### CLASSIFIED ADVERTISING 17

#### Editor

JEROME BUTERA

#### Associate Editor

WESLEY VOS

#### Contributing Editors

LARRY PALMER

Harpsichord

LEON NELSON  
Organ and Handbell Music

JAMES McCRAY  
Choral Music

BRUCE GUSTAFSON  
Musicology

MARGO HALSTED  
Carillon

LAURENCE JENKINS  
London Correspondent

#### Prices:

1 yr.—\$10.00

2 yrs.—\$18.00

3 yrs.—\$26.00

Single Copy—\$2.00

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

THE DIAPASON (ISSN 0012-2378) is published monthly for \$10 per year by Scranton Gillette Communications, Inc., 380 Northwest Highway, Des Plaines, IL 60016. Phone (312) 298-6622.

Second class postage paid at Des Plaines, IL and additional mailing offices.

POSTMASTER: Send address changes to THE DIAPASON, 380 Northwest Highway, Des Plaines, IL 60016.

Routine items for publication must be received not later than the 1st of the month to assure insertion in the issue for the next month. For advertising copy, the closing date is the 1st. Prospective contributors of articles should request a style sheet. Unsolicited reviews cannot be accepted.

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

Subscribers: Send subscriptions, inquiries and address changes to THE DIAPASON, 380 Northwest Highway, Des Plaines, IL 60016. Give old and new addresses, including zip codes. Enclose address label from last issue and allow 8 weeks for change to become effective.

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

Please remember that our new closing date for all materials to be published in The Diapason is the first (1st) day of the preceding month, for the next month's issue (November 1st for the December issue, etc.).

lans's student and friend, is sympathetic to the man and his music, but seems to be disappointed not to be able to claim more for him. The portrait of Willan's character is particularly curious from this standpoint. Clarke refers more than once to Willan's "warm and attractive qualities," but the picture that he paints through anecdotes is of a pretentious, icy man with little education (although he was referred to as "Dr. Willan," he never went to university or conservatory, knew next to nothing of music history, and was an indifferent teacher).

Clarke's knowledge and perceptions are best presented in the discussion of the music, and that is of course where the heart of the book lies. He gives a clear view of the relative import and merit of works and styles within the huge output. He projects excitement for relatively-unknown large secular works, and is frank in dismissing the bulk of the late practical church pieces that the composer cranked out on commission. Willan began as a song writer, and his vocal music, particularly the motets, anthems and hymn anthems (a total of more than 100 pieces), are his most frequently performed works. In general, they are more diatonic than his secular music—in other words, the music that one is most likely to know by Willan is his least adventuresome. Among the organ works, Clarke singles out the *Introduction, Passacaglia and Fugue* (1916) and the *Prelude and Fugue in C*

*Minor* (1908) as masterpieces that reach heights not later attained. Among the late practical works of generally meager interest, he makes a special place for the exquisite simplicity of the *Six Chorale Preludes, Set I* (Concordia, 1950) and especially the *Five Preludes on Plain-song Melodies* (Oxford, 1951).

Willan's secular music seems now, as it did during his lifetime, to be fated for oblivion. But Clarke's penetrating analyses and descriptions provide a means of separating the wheat from the chaff. The Second Symphony (1948), Piano Concerto (1944) and the opera *Deidre* (1944, revised in 1965 and 1966) are likely candidates for revival. Clarke aptly points out that in the final analysis, no one will care that a Mendelssohn-influenced symphony or an opera using Wagner's leitmotif system as translated by Elgar was written 100-150 years after its techniques were new.

Clarke's study is an important and excellent guide that should be part of every collection of books on church music. That both the composer and the book leave that corner of the musical world in substantial ways is both praise and condemnation. It is amazing that the organist-choirmaster had the skill, energy and will to write so many large works for so many media; it is unlikely that he will be recognized as a major composer outside Canadian and Anglican circles.

—Bruce Gustafson

A new degree, the Bachelor of Arts in Music with Church Music Emphasis, is being offered at Northeastern State University, Tahlequah, OK. Specialized coursework will include service playing, hymnology, liturgics and worship, organ repertoire, sacred vocal and choral repertoire, choral rehearsal techniques, choral arranging, and children's choir methods. The program will also require a semester's internship in a church with an extensive choir program.

For further information contact Dr. Calvert Johnson, Division of Arts and Letters, NSU, Tahlequah, OK, 74464.

Dirk Bakhuyzen has announced the itineraries of the 1984 "Organ Study Tours of Europe." This year's offerings include a choice of 10-, 13-, or 22-day tours to Holland, Belgium, Germany, Austria, Switzerland and France.

The Belgium tour will feature organs by Van Petechem and Stevens; in Switzerland and France, Cavaille-Coll and the Silbermanns; in Holland, Arp Schnitger and Anthony Hinsz; and in Germany and Austria, Marcussen, Stumm, Riepp, Rieger and Steinmeyer. In each location, tour participants will visit organs, meet prominent organists, and attend concerts where possible. Specifications of the organs will be sent before departure.

The various tour packages take place from June 21 to August 23. For further information write to Dirk Bakhuyzen, 2438 Almont Street, S.E., Grand Rapids, MI, 49507.

The schedule for the 1984 Lutheran Conferences for Worship have recently been announced. Sponsored jointly by the American Lutheran Church and the Lutheran Church in America, the 12 conferences are designed to explore the interrelatedness of witness and worship.

With the theme, "Witness of the Worshipping Community," a faculty of eight will provide a schedule of courses, services, hymn sings, rehearsals, discussions, and fellowship. The 5-day conferences will run from July 9 to August 10 at 12 locations across the country. For further information, contact Joanne Ortendahl Anderson at the toll-free number: 800-328-7185.

E.C. Kerby, Ltd. of Toronto has just released Dan Locklair's *Constellations* (A Concerto for Organ and one Percussion Player). Premiered in 1981, *Constellations* was one of the five finalist works in the 1981 Kennedy Center Friedheim Awards. To date, it is the only work involving organ to be selected for the award.

A seminar entitled "Women in Music Leadership" will be held Saturday, April 7 at the Arcade Baptist Church, Sacramento, CA. The day's schedule includes sessions on leadership strategies, worship planning, drama, children's and youth choirs led by Judie Jones and Pamela Urfer. For information contact Tom Fox at the Arcade Baptist Church, 3927 Marconi Ave., Sacramento, CA 95821.

The annual convention of the M.T.N.A. takes place March 25-30 in Louisville, KY, and includes several organ and church music events this year: Russell Saunders will offer a lecture-demonstration on the Hindemith Organ Sonatas; the finals of the M.T.N.A. organ competition will be held and the winner will present a recital; Wilma

Jensen will lecture on creative hymn-playing and perform a recital; and Arthur Birkby will lead a session entitled "Buttons, tabs, and drawknobs." It is not necessary to be a member of the M.T.N.A. or to register for the convention in order to attend the church music events.

Honored



The School of Music of the University of Michigan honored Edward Tibbs with the Palmer Christian Award for 1983 at its annual honors assembly. The Award is given to outstanding doctoral

graduates who have made distinguished contributions to both teaching and performance. Dr. Tibbs is professor of music at Samford University, Birmingham, AL, and organist of the Southside Baptist Church. The Award citation also notes his considerable contribution in the field of organ design.

Students, friends and admirers of Dale Peters assembled in Denton, TX on Oct 1 to honor Dr. Peters' 25th year as organ teacher at North Texas State University. The day-long ceremonies were marked by a series of personal and professional tributes, a banquet, and performances by some of Peters' former students.

Peters holds a B.Mus. in organ and a B.A. in English from North Texas State, and a M.A. in musicology from Columbia University. He was a Fulbright scholar in Denmark, studying with Finn Videro. He has since completed residence requirements for the D.M.A. degree at the University of Illinois.



# OBERLIN

It's important for a musician to have the space to grow. For over 100 years the Oberlin Conservatory has offered its organ students the most enriching kinds of space.

**Musical Space:** Oberlin's organ facilities and instruments span a broad range of historic styles. They are without equal on any campus. Most important of all is a distinguished faculty dedicated to teaching: David Boe, Garth Peacock, William Porter, Haskell Thomson.

**Academic Space:** The Conservatory shares a spacious campus with the Oberlin College of Arts and Sciences where Conservatory students can take advantage of a full offering of liberal arts courses.

**Personal Space:** Campus life is rich and varied covering a wide range of extracurricular, housing and dining options.

Oberlin College Conservatory of Music

## THE SPACE TO GROW

A new recording, "The Organs of Oberlin" featuring faculty members playing on the Conservatory's major concert organs is now available. For more information write: Gasparo, P.O. Box 120069, Nashville, TN 37212.

For more information about the Conservatory and the organ program write:

.....  
 Michael Manderen, Room 204  
 Oberlin College Conservatory of Music, Oberlin, Ohio 44074  
 Phone: 216-775-8413.

Please send  Conservatory Pictorial Catalogue  Audition Information  
 Name \_\_\_\_\_  
 Street \_\_\_\_\_  
 City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

# Walcker

## Organ Builders

Since 1780

Tradition and Progress

Free literature upon request.

**Dr. Walcker is regularly travelling  
in the United States.**

Please contact us for personal consultation.

D-7157 Murrhardt-Hausen 10  
West Germany

Phone  
07192/8006

## Goulding & Wood, Inc.

BUILDERS OF FINE ORGANS IN THE AMERICAN CLASSIC STYLE  
INCORPORATING REMOTE-ACTION, SLIDER-PALLET WINDCHESTS.

*Known for our renovation work, especially restoration of Aeolian-Skinner organs.*

THE AMERICAN REPRESENTATIVE FOR J. W. WALKER & SONS LTD., ENGLAND

*These superbly built, mechanical-action instruments of classical Anglo-American tonal design are best suited to the needs of most American congregations.*

1506 East Richland Drive

Bloomington, IN 47401

(812) 339-4843

## MIDMER LOSH, INC.

ESTABLISHED 1860

### PIPE ORGAN BUILDERS

35 Bethpage Road  
Hicksville, New York 11801

(516) 681-1220

AOB

#### —THE FULLY ACCEPTABLE ALTERNATIVE—

AOB ALONE provides an independently voiced and tuned generator in place of each pipe for natural warmth and chorus.

AOB ALONE provides note-by-note control of articulation, harmonic development, scaling, and tonal finishing of each voice.

AOB offers organs of uncompromising quality built to our standard or your fully custom specifications.

## Associated Organ Builders

headquarters and manufacturing  
3419 "C" ST N.E.  
AUBURN, WA 98002  
206-852-4866

sales and marketing  
2921 S. 104TH ST.  
OMAHA, NE 68124  
402-393-4747

## Carillon News

By Margo Halsted

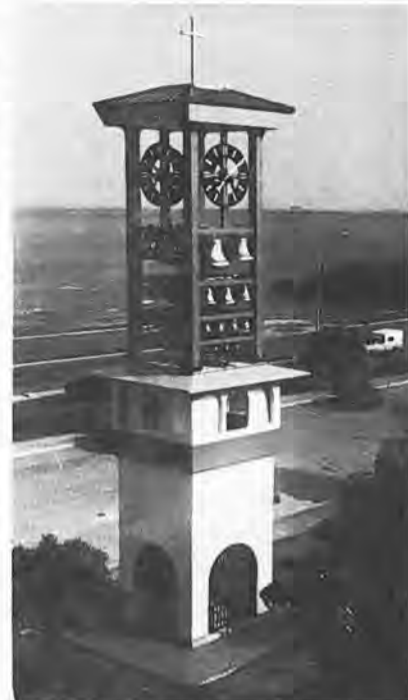
### TEXAS CONGRESS

The 1983 Congress of the Guild of Carillonneurs in North America was held June 20-24 in San Antonio and Corpus Christi, TX. Hosts were George Gregory, Carillonneur and Organist at the Central Christian Church, San Antonio, and Loyd Lott, Carillonneur and Organist at the First Baptist Church, Corpus Christi. Seventy-eight people registered for the conference.

The usual meetings, papers, recitals and banquet made up the schedule. Three student members, Sydney Shep, Mark Dorr, and Andrew Stalder, presented successful Advancement Recitals, and formal recitals were played by Robert Byrnes, Todd Fair, Ronald Barnes (playing selections from the new *San Antonio Carillon Book* which he edited), Gert Oldenbeuving, Sally Slade Warner, Judson Maynard (who played the premiere of Mary Jeanne van Appledorn's "A Celestial Clockwork"), and Janet Dundore.

Papers were presented by Joseph Hills ("Community Support of the Carillon - Springfield Style"), Milford Myhre ("New Carillon Activity in Florida"), Margo Halsted ("The Carillon on the College Campus" and "Recent Developments in the Leuven Carillon Restoration Project"), Beverly Buchanan ("What to Listen For"), and John Harvey ("The 1984 Wisconsin Congress").

Other musical activities included a concert of early music at Mission San Jose by the Texas Tech University Faculty Baroque Ensemble, led by member Judson Maynard, and by the San Antonio Early Music Ensemble, directed by George Gregory. The group also met for a dinner, recital and open tower playing at the Church of the Good Shepherd, Corpus Christi, where Alex Kirkland is the carillonneur.



Carillon Tower, First Baptist Church, Corpus Christi, TX



John Gouwens

### New President

Loyd Lott of Corpus Christi, TX, was elected President of the GCNA at the Texas Congress. The new president is organist and carillonneur at the First Baptist Church which has a fifty-one-bell Eijsbouts instrument. Lott holds masters degrees in music and music education from North Texas State University and studied carillon with Lowell Smith and Albert Gerken.



**SUPPLEE MEMORIAL PRESBYTERIAN CHURCH  
MAPLE GLEN, PENNSYLVANIA**

## THE WICKS ORGAN COMPANY

HIGHLAND, ILLINOIS 62249

Pipe Organ Craftsmen Since 1906

**THE LIMITED SPACE  
available here led  
to this interesting  
placement of the ten-  
rank organ**

**Great**  
8' Principal  
8' Bourdon  
4' Octave  
2' Flute  
II Sesquialtera  
III Mixture  
Chimes

**Swell**  
8' Gemshorn  
8' Gemshorn Celeste TC  
8' Gedeckt  
4' Nachthorn  
2' Octavin  
1 1/2' Quint  
8' Trompette  
Tremolo

**Pedal**  
16' Bourdon  
8' Principal  
8' Bourdon  
4' Choral Bass  
16' Contre Trompette  
4' Clairon

## N.P. MANDER LTD

Pipe Organ Builders

ST. PETER'S ORGAN WORKS,  
LONDON E2, ENGLAND  
Telephone: +01-739 4747

Builders with an established tradition of fine tracker action organs to:

**Winchester College, England.  
Chichester Cathedral, England.  
Magdalen College, Oxford.  
Pembroke College, Cambridge.**

*and many others, from four stops to four manuals, all over the world.*

**EX**  
**Arte** ENR.  
Music Book Shop  
Exclusively  
For ORGAN

More than 2000 titles in store  
Ask for our catalogue: \$1.00

12790, rue Yamaska  
Saint-Hyacinthe, Qué. J2T 1B3  
Tél. (514) 773-4911  
LES EDITIONS  
JACQUES OSTIGUY INC.

As a composer, Lott initiated the computer music program at North Texas State and wrote *Arabic 1620*, written for an IBM 1620 computer. His *Enigma Rhapsody for Orchestra and Electronic Instruments* was one of the first compositions in this country to use a "live" synthesizer. It was premiered by the Dallas Symphony Orchestra in 1967, with Lott performing on the Moog synthesizer, and won for him the first prize in the Sam Houston State University composition contest in 1968.

#### Carillon Improvisation Contest

John Gouwens, Carillonneur and Organist at Culver Military Academy, Culver, IN, was the winner of the first GCNA Carillon Improvisation Contest, held at the Texas Congress.

For the contest, three themes were provided and assigned to each of the three contestants by lottery. The other two participants in the competition

were Richard Watson and Steven Knight.

Gouwens holds degrees in music from the University of Michigan and the University of Kansas.

#### SPRINGFIELD FESTIVAL

The 22nd Annual International Carillon Festival held this year from June 11-18 was jointly sponsored by the Springfield Park District and the Rees Carillon Society. Carillonists featured for the festival were: Didier Lannoy, Douai, France; Ronald Barnes, Berkeley, CA; Ann Jefferson, Berkeley, CA; André Wagemans, Tienen, Belgium; Gert Oldenbeuving, Zutphen, The Netherlands; Robin Austin, Philadelphia, PA; and Karel Keldermans and James Rodgers, Carillonist and Assistant Carillonist respectively, The Thomas Rees Memorial Carillon.

Special concerts included carillon duets, works for brass ensemble and caril-

lon, and Tchaikovsky's "1812 Overture" featuring the Springfield Municipal Band, carillon, and accompanying fireworks.

The sixty-six-bell Petit & Fritsen instrument was a gift of the late publisher Thomas Rees. The beautifully landscaped gardens afford music lovers a most enjoyable surrounding for these concerts.

#### BERKELEY FESTIVAL

The Second Berkeley, CA Carillon Festival was held August 20-27, marking the debut of the University of California's newly-expanded carillon. The thirteen newest bells are a gift from Mr. and Mrs. Jerry Chambers, members of the graduating class of 1928. In addition, the Chambers provided an endowment for the position of University Carillonist, practice facilities, a library of campanology, and carillon festivals to be held every five years. The design and

installation of the new bells, which brings the total number to 61, or five full octaves, was handled by Richard Watson of the I.T. Verdin Company.

The music of the Festival was devoted primarily to American works for the carillon, featuring the compositions of Roy Hamlin Johnson of the University of Maryland, who was invited to attend as a guest of honor. His *Berkeley Sonata*, commissioned by the University's Music Department and dedicated to the Chambers, was performed by the Festival's host, Carillonist Ronald Barnes. Seven other invited carillonists presented concerts: Richard Strauss, William De Turk, Albert Gerken, Robert Grogan, George Gregory, Samuel Hammond, and Milford Myhre.

*The editor of this column welcomes carillon news from all over the world.*



## In choosing the perfect organ, the last thing you want is perfection.

To a trained ear, the richest sound ensemble is made up of a myriad of distinctly singular voices. No two are perfectly alike. But the collective sound is completely satisfying.

This is the concept built into each Johannus organ. The wondrous sound you hear is in the classical European tradition. It is not digital or computerized. And it is not unified, or forced to draw on limited tonal resources. Instead, it is a full-bodied spectrum of individually coloured voices, each bringing its unique character to the whole.

This remarkable sound can be found in the Johannus Opus 240, shown here, and in a full range of models, at an equally remarkable price. For example, the 3-manual, non-unified Johannus 240 is actually priced lower than competitive 2-manual, unified organs. And besides offering 45 distinct speaking stops, the 240 is fully voiceable — like all Johannus organs.

So before you decide on any organ, listen to the full splendor of a Johannus. You will not hear perfection, in its

literal sense. But within that colourful blend lies the most perfect sound of all.

For more information and the address of your nearest Johannus organ dealer, call 800-547-5004, or write Thod Madsen, Johannus of America, Inc., First Federal Plaza, Suite 225, 1220 Main, Vancouver, Washington 98660.

All Johannus organs are available in the Classic European cabinet shown above, with the Deluxe Handcrafted cabinet at right available on selected models.



# JOHANNUS

OF AMERICA, INC.

A WORLD OF DIFFERENCE IN CLASSICAL EUROPEAN SOUND.

# The Organ Works of Ottorino Respighi Part 2

Susan Ferré

## Respighi's Heritage of an Organ Tradition

Ottorino Respighi was born in 1879 in Bologna, Italy, into a family of sculptors on his mother's side, and musicians on his father's. His grandfather, Tommaso Respighi, was a childhood friend of Giuseppe Verdi, an accomplished violinist, and Cathedral organist in the town of Borgo San Donnino (now called Fidenza). He had also been organist at Salsomaggiore. Tommaso's son, Giuseppe (Ottorino's father), had an early and keen interest in music, but was constantly denied formal lessons by his father. As soon as he moved to Bologna, out of the watchful eye of his father, Giuseppe took intensive piano lessons and became a respectable amateur pianist. At his deathbed Giuseppe requested the score of Wagner's *Die Walküre* "just to pass the time" and was an avowed admirer of Debussy and Ravel.<sup>29</sup>

Ottorino was surrounded by music from an early age, but took little interest in it, much to his father's disappointment. He began to study the violin at the age of eight, and learned the rudiments of piano-playing from his father—enough to be able to manage Schumann's *Symphonic Variations*. "He always admitted that he had never studied the piano and only played for fun. 'As a matter of fact,' he added, 'I can't play scales and have always been careful not to include any in the piano works I have had to perform myself.'"<sup>30</sup>

Respighi had a quick aptitude for languages, mastering several at once, and he showed the same facility for mastering the techniques of many different musical instruments. In addition to the violin (with which he made a concert career), Respighi played the piano, the viola (playing it under the direction of Arturo Toscanini and other famous conductors), the *viola d'amore* (which he learned in a few days to show up the one professed *viola d'amore* player in Italy, and to please Martucci, who wanted to recreate a work faithfully which called for a *viola d'amore*), and

the harp (to silence a rather elderly harpist who complained that one of his passages was "absolutely unplayable").<sup>31</sup> There is no reference to Respighi's ever having played an organ, but with his facility at the keyboard and coordination in learning new instruments and languages he would have had no problem in performing his own works, with the possible exception of some of the fast scale passages.

In 1900 Respighi took a position for the Italian opera season at the Imperial Theater in St. Petersburg, Russia. With his fluent grasp of the Russian language he profited enormously by studying for five months with Rimsky-Korsakov (1844-1908), and described his lessons as "vitaly important."<sup>32</sup> Respighi wrote and orchestrated his *Prelude, Chorale, and Fugue* (all three typical organ forms) under Rimsky-Korsakov's guidance, and took his diploma in composition in 1901 at Bologna with this work. In the fall of 1902, Respighi was again engaged in Russia as first violinist at the St. Petersburg Opera House, and later at the Bolshoi Theater in Moscow, remaining nine months. He was known to have spoken perfect Russian and to have tak-

en an active part in the Russian musical scene.

In addition to the Russian influence, Respighi spent a year in Berlin, beginning in the fall of 1908, and although his biographers have failed to mention it, the vibrant organ culture there (second to none) must have had its effect. It was either there or just after returning to Italy that Respighi composed his *Three Preludes* for organ. It was also in Berlin that his early transcription of Monteverdi's *Lamento di Arianna* was performed by the Berlin Philharmonic, its popularity immediately placing him amongst a "galaxy of stars."<sup>33</sup> Because of this enthusiastic reception, Respighi, while still in Berlin, made more transcriptions of 17th & 18th century pieces, including his famous one of the Vitali *Ciaccona*, which met with great success, and the *Bach Suite* in E Minor, both pieces for violin and organ.

In spite of the fact that most dictionaries and music history books state that Respighi studied with Max Bruch during this time, it is not so. "Ottorino used to say that once or twice he showed Bruch some of his work and at first he thought of having lessons from him, but had never done so because he felt too remote, spiritually, from the professor."<sup>34</sup>

In the biography by Rensis, however, we find that it was in 1902 that Respighi first visited Berlin with the intention of entering Max Bruch's course, but that in reality he went only a few times, even though he remained in Berlin quite a long while. It seems that Respighi attended about ten classes but declared

soon thereafter in an interview that Bruch's teaching had no influence on him.<sup>35</sup>

It was also in Berlin that Respighi frequented the beautiful home of Ferruccio Busoni, who was in the habit of inviting many of his friends twice a week for lengthy discussions about music. Respighi did not respond well to what he heard: to Busoni's ideas of breaking up the scale into smaller intervals, creating new tonalities. It was Busoni's contention that "a kaleidoscopic blending and interchanging of twelve semitones within the three-mirror tube of Taste, Emotion, and Intention—the essential feature of the harmony of today . . . for all signs presage a revolution, and a next step toward that 'eternal harmony.'"<sup>36</sup> Respighi did not believe the old one to be so totally exhausted that it could not still be expressive in the hands of a creative artist who accepted the limits of the system.

Between the two minds was more than a clash of ideas, as their temperaments were also totally opposed to one another. Busoni, writing of a south European, warns him to be "more or less on his guard about German music, because while spoiling his taste anew, it undermines his health."<sup>37</sup>

Respighi, in turn, held a great deal of disdain for formulated theories and systems, explaining, "How many abortive masterpieces that have never seen the light of day, rest in the twilight limbo of systems and 'pseudo-schools' publicized in high-flown literary manifestos by many present-day composers!"<sup>38</sup> To further prove the point, on the 17th of

*Delaware* ORGAN CO.



Glen Leven Presbyterian Church  
Nashville, TN

252 FILLMORE AVENUE  
TONAWANDA, NEW YORK 14150

Member: APOBA  
(716) 692-7791

**Excellence  
in pipe organ building  
since 1875**

*M. P. Möller*  
INCORPORATED

P.O. Box 149  
Hagerstown, Maryland 21740

Phone: 301 — 733-9000

SIMPLICITY—ACCESSIBILITY—RELIABILITY—TONAL SUPERIORITY—DURABILITY—QUALITY

**AUSTIN ORGANS, INC.**  
ORGAN ARCHITECTS AND BUILDERS



Since 1893

156 WOODLAND STREET—HARTFORD, CT. 06105 (203) 522-8293

MEMBER ASSOCIATED PIPE ORGAN BUILDERS OF AMERICA

ACCESSIBILITY—DEPENDABILITY—TONAL SUPERIORITY—QUALITY—DURABILITY—RELIABILITY—SIMPLICITY—ACCESSIBILITY—RELIABILITY—QUALITY—DEPENDABILITY—TONAL SUPERIORITY—QUALITY—DURABILITY—RELIABILITY—SIMPLICITY—ACCESSIBILITY—RELIABILITY—QUALITY

**SCHLICKER**

for excellence of design, the finest of quality materials, and the highest order of craftsmanship in mechanical and electric action pipe organs of two to 200 ranks.

Buffalo, New York 14217  
1530 Military Road

brochure available                      member APOBA

December, 1932, ten Italian composers, of whom Respighi was one, issued the following manifesto, which appeared in the *New York Times* on January 7, 1933, deploring the cerebrality of music:

We take the stand against this art which cannot have and does not possess any human content and tends to be only a mechanical experiment and a cerebral conundrum. In the musical world today there reigns the biblical Babel. For twenty years the most diverse and disparate trends have been consolidated in an uninterrupted revolutionary chaos . . . . A logical connection must bind the past with the future, and the romanticism of yesterday must become the romanticism of tomorrow.<sup>39</sup>

Perhaps already too much has been made of the foreign influences on Respighi. As a student of the Liceo Musicale in Bologna he received a classical education in harmony, counterpoint and fugue, and in composition, under Luigi Torchi, and later Giuseppe Martucci.<sup>40</sup>

Among his close associates and good friends were men of letters such as Piero Misciatelli, "a bibliographer," a keen connoisseur of rare books,<sup>41</sup> and S. A. Luciana, art critic, writer, and musician, with whom Respighi wrote a history of music in 1925 entitled, *Orpheus*.

It is in this carefully composed book that we discover conclusively Respighi's wide knowledge of the organ and its literature. After defining musical terms and discussing the component parts of music, the authors present a short histo-

ry of music, which devotes entire chapters to "Oriental Music," "Greek-Roman Music," "Gregorian Chant," "Troubadors and Trouvères," "Polyphony and the Vocal World," "Polyphony and the Instrumental World," "The Symphony," "Beethoven," "National Music," "The Dramatic Symphony and Symphonic Poem," and "Current Trends."<sup>42</sup>

Under the chapter on instrumental music, organ is the first heading, followed by harpsichord, other instruments, and a discussion of opera and oratorio. The information given is thorough and correct, touching on such composers as Leonin, Perotin, Landini, Paumann, Willaert, Cabezon, Frescobaldi, Sweelinck, Pachelbel, Nivers, Grigny, and Bach, among others. A discussion of the hydraulis, early manuscripts (Robertsbridge Codex, Ilboy), publications such as Attaignant, forms of compositions (the Venetian school), developments in organ building, and the decline of the instrument ("decadence") in Catholic countries (but not where the protestant countries developed the chorale) shows an amazingly perceptive grasp of the history of the organ.<sup>43</sup>

Italy was not totally devoid of good organists at the turn of the century. Filippo Capocci (1840-1911), organist at St. John Lateran in Rome, was reputed to have been a brilliant performer. Giuseppe Terrabugio, a pupil of Rheinberger's, was an active reformist in church music at the time, and Enrico Bossi (1861-1925) authored a new school of modern organ playing in Italy.<sup>44</sup>

In 1921 Respighi and his wife visited Vienna, where they met Richard Strauss, who at the age of 58 was then at the height of his career. It is reported that the Respighi's were disappointed in the man, whose musicianship Ottorino had always so greatly admired.<sup>45</sup> In fact, Respighi felt every measure of his own music to have been directly influenced by Strauss' ideas of color and orchestration, his harmonic language, and his contrapuntal techniques.

Another composer whose music greatly influenced Respighi was Camille Saint-Saëns, who at the age of 84 came to Rome in 1917 to conduct a program of his own works. Respighi was then Professor of Composition at the Saint Cecilia Academy in Rome, and the two composers met.

Both Strauss and Saint-Saëns had considered and utilized the organ in their symphonic works, and the success of each probably had a lasting effect on Respighi. It is not unusual then that Respighi's orchestrations often include the organ. In addition to the organ he frequently called upon the piano (for two or four hands), the mandolin, the harpsichord, celestas, bells, and numerous other non-traditional instruments. In this Respighi was not absolutely new, for the precedent had already been set.<sup>46</sup>

From all these disparate elements in his heritage we can assume that Respighi's knowledge of the organ and its

literature was extensive. He was influenced by his family heritage (and we can imagine trips to visit his grandfather, during which he may have accompanied Tommaso to the Cathedral), as well as by his classical training; his travels to Russia as well as by the months he spent in Berlin (there we are left to assume that he attended recitals by Max Reger or students of Joseph Rheinberger, and at least heard the prevailing organ styles of composition); his friendships with scholars, composers, musicologists, and historians, as well as his own research for his account of music history, *Orpheus*.<sup>47</sup>

#### NOTES

<sup>39</sup> Elsa Respighi, *Ottorino Respighi, His Life Story*, translated by Gwyn Morris, (London, 1962), p. 8.

<sup>40</sup> *Ibid.*, p. 30.

<sup>41</sup> *Ibid.*, pp. 21-22.

<sup>42</sup> *Ibid.*, p. 15.

<sup>43</sup> *Ibid.*, p. 24.

<sup>44</sup> *Ibid.*, p. 25.

<sup>45</sup> Raffaello de Rensis, *Ottorino Respighi*, (Torino, 1935), p. 6.

<sup>46</sup> Busoni, *Sketch*, p. 93.

<sup>47</sup> *Ibid.*, p. 96.

<sup>48</sup> E. Respighi, *His Life*, p. 26.

<sup>49</sup> *New York Times*, January 7, 1933, cited in *The International Cyclopaedia of Music and Musicians*, 9th edition, Oscar Thompson, editor, Robert Sabin, editor of 9th edition, (New York, 1964).

<sup>50</sup> Rensis, *Respighi*, p. 8.

<sup>51</sup> E. Respighi, *His Life*, p. 37.

<sup>52</sup> Ottorino Respighi and S. A. Luciani, *Orpheus*, (Firenze, 1925), 352 pages.

<sup>53</sup> *Ibid.*, pp. 233-239.

<sup>54</sup> Berg, *Fundamentals*, p. 62.

<sup>55</sup> E. Respighi, *His Life*, p. 85.

<sup>56</sup> Rensis, *Respighi*, p. 28.

<sup>57</sup> *Ibid.*, p. 35.

This article will be continued in the March issue.

You can now order article reprints from this publication

University Microfilms International, in cooperation with publishers of this journal, offers a highly convenient Article Reprint Service. Single articles or complete issues can now be obtained in their original size (up to 8 1/2 x 11 inches). For more information please complete and mail the coupon below.

#### ARTICLE REPRINT SERVICE

University Microfilms International

YES! I would like to know more about the Article Reprint Service. Please send me full details on how I can order.  
 Please include catalogue of available titles.

Name \_\_\_\_\_ Title \_\_\_\_\_  
 Institution/Company \_\_\_\_\_  
 Department \_\_\_\_\_  
 Address \_\_\_\_\_  
 City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Mail to: University Microfilms International  
 Article Reprint Service  
 300 North Zeeb Road  
 Ann Arbor, Michigan 48106

### The Inspirational Sounds of



Cast Bronze Bells and Bell Systems. Renowned for their exquisite sound . . .



2021 Eastern Ave.  
 Cincinnati, Ohio 45202  
 (513) 221-8400

### Sound The Trumpet...



#### We have moved to a new location!

We wish to thank our many friends who have supported our work in the past. Please watch for these instruments:

- St. Basil's Episcopal Church, Tahlequah, Oklahoma—One Manual/10 stops
- St. Mark's Episcopal Church, Grand Rapids, Michigan. A 40 stop instrument in the 18th Century French tradition.

Our new shop is 5 minutes off of I-80. Please stop and visit us.

Gene R. Bedient Company  
 Tracker Builders  
 4221 N.W. 37th Street, Bldg. 971  
 Lincoln, Nebraska 68524 (402) 470-3675

# Towards A Phenomenological Approach To Music In Worship

Randall Steere

Many people speak of theologies of church music, and musicological approaches to music making. Logically enough, these conceptual and rational systems of religious and musical study provide a ready, albeit narrow, foundation from which to build a philosophy of and a practical approach to music in the church. While these approaches are laudable beginnings in the ongoing attempt to harmonize music and worship, I contend that in isolation, they are equivalent to "building a house on the sand." All too often, musicians, music, and theologies are completely washed away by churches, and for good reason!

... we need to realize that the strongest feelings in worship for many people are not theologically oriented but phenomenologically oriented.

As musicians, we need to realize that the strongest feelings in worship for many people are not theologically oriented but phenomenologically oriented. Worship and music as a phenomenon of religious experiences, rather than a concept about religious experiences, provides the "rock foundation" for many of our churches. This is most easily seen in Evangelical, Pentecostal, and Charismatic worship patterns, but it exists to some extent in practically all worship situations.

We musicians seem to constantly complain that ministers and lay people don't understand us. We complain because congregations don't want to "do" worship and music the way we think it should be "done." However, as is many times the case in situations such as this, it is the musician who does not understand the congregation, which would like to "be" at worship. In simplistic terms, to "do" worship is a theological, musicological, rational, and removed approach. To "be" at worship is a phenomenological, experiential and immediate approach. Among the congregations which I am concerned with in this article, to "be" at worship is so important it almost excludes "doing" worship.<sup>1</sup>

At this point it is necessary for me to state that I am not condemning either "being" or "doing" worship. My ultimate conclusion is that both of these areas can be combined. However, I feel the phenomenological approach has been so rejected and forgotten that it needs to be studied in isolation. In reality there are yet many more aspects to be considered in any music ministry.

To many musicians . . . phrases such as 'feeling the presence of God,' 'warming the heart,' 'touched by God,' and many more, are turned aside as emotional nonsense.

Few musicians, and even fewer lay people, have studied a phenomenological approach to worship. However, our congregations have felt this aspect of the religious experience deeply, and have attempted to describe it in many ways. To many musicians, however, phrases such as "feeling the presence of God," "warming the heart," "touched by God," and many more are turned aside as emotional nonsense. Instead, musicians should be aware of the phenomenological basis and meaning behind these expressions. As we will see, this approach has much to teach the musician, not only about worship, but about music as well.

A phenomenological approach to worship and music is concerned with "numinous" experiences. While there are several points of view towards phenomenological study, the congregations I have in mind would accept Rudolph

Otto's view that the experiences of the numinous are at the core of the worship service.<sup>2</sup> They would also accept Otto's view that this ultimate numinous object (God) is real and exists outside of the human mind. To describe such a numinous experience is very difficult. The numinous is defined as "the wholly other," and thus the numinous experience is an experience with something totally "other" than anything we can completely and rationally define. To quote from Otto,

"I shall speak, then, of a unique 'numinous' state of mind, which is always found wherever the category is applied. This mental state is perfectly *sui generis* and irreducible to any other; and therefore, like every absolutely primary and elementary datum, while it admits of being discussed, it cannot be strictly defined. There is only one way to help another to an understanding of it. He must be guided and led on by consideration and discussion of the matter through the ways of his own mind, until he reach the point at which 'the numinous' in him perforce begins to stir, to start into life and into consciousness."

The reader is invited to direct his mind to a moment of deeply-felt religious experience, as little as possible qualified by other forms of consciousness. Whoever cannot do this, whoever knows no such moments in his experience, is requested to read no farther; for it is not easy to discuss questions of religious psychology with one who can recollect the emotions of his adolescence, the discomforts of indigestion, or, say, social feelings, but cannot recall any intrinsically religious feelings.<sup>3</sup>

Thus, I cannot totally describe or define a numinous experience within

this article. I would hope that most of us would have some idea of the religious experience I am talking about. If not, however, there are many different kinds of numinous experiences which the reader may more easily be able to relate to, and thus get an idea of what the numinous experience of "the Holy" is.

For example, anyone who has experienced fear of the darkness has had a numinous experience. It is not the darkness we are afraid of, but the unknown "other" which might be in that darkness. We shouldn't mistake this numinous feeling for the emotion of fear, for there are many things we are afraid of which don't give us a numinous experience. Sometimes our minds can rationally overcome this numinous feeling, but when the numinous is felt, it is very real.

In the religious numinous experience, God becomes the "wholly other" force with which one comes into contact. This is why some congregations speak of God in such physical, real and specific terms. Many theological doctrines develop from these experiences, *i.e.* God is a being which is "wholly other" but which can be felt and experienced on a personal basis. In many such churches, one needs this experience for personal salvation. Unfortunately, as with anything else, people tend to universalize their subjective religious experiences without realizing that God touches peo-

Everyone's religious experiences are different, not because God is different, but because people are different.

ple in unique ways. Everyone's religious experiences are different, not because God is different, but because people are different.

Many of us will recall dismissing this phenomenon as religious fanaticism or as a psychological problem. No matter what we think however, phenomenologists will point out that these experiences are very real to our "fanatics," and historically very important to our faith. We can judge all we want, but if we want to minister, then we must start by relating to what others experience.

What does all of this mean for us as church musicians? Psychologies of music state that the listener of music hears pitch variations, rhythmic patterns and musical expression (timbre, volume and tempo fluctuations, etc.). Psychologists say that the goal of the listener is to be able to comprehend and enjoy this musical language much like trying to learn a foreign language:

"Basically we organize and conceptualize what we hear as musical sound in two ways, tonally and rhythmically. To the degree to which we are able to organize these two elements and conceptualize their interaction, we develop aesthetic response to musical expression. We give meaning to the tonal elements through our aural sense of tonality and to the rhythmic elements through our kinesthetic sense of meter. As a general parallel, when we listen to someone speak, we are able to keep in mind what he is saying and to anticipate what he might say by giving meaning to his preceding words which form the basis of continuous thought. *If the words used are unfamiliar* (or if all we hear is unintelligible noise), we are unable to remember, analyze, and synthesize as we listen, and *what we hear has little meaning for us.*" (italics mine)

This philosophy has been generally accepted by our college and university professors, and as a result, has infiltrated every aspect of music making. But I question whether this educational and musicological approach to the musical experience is really the ultimate goal, or even an important goal, for music listeners. Our educators have ignored for the most part other academically proven aspects of the musical experience. Church musicians, even more than other performers, need to understand what the musical experience entails for the listener who knows nothing about music. Even adequately educated listeners will hear music way beyond their ability to comprehend in the way our psychologists say they should. Would our psychologists conclude that these people can't have a positive experience because they can't comprehend the music they hear?

Our uneducated listeners do indeed have musical experiences, and phenomenology is an academic system which is able to describe one effect of listening to seemingly (according to our psycholo-

gists) incomprehensible and meaningless sound or noise. This sound is the "wholly other" in a phenomenological approach to music. Many in our congregations listen to music as a numinous experience either because the music is beyond their conceptual ability or because they are not forcing their minds to listen conceptually. Rather than blaming the congregation for this, I believe it is time we musicians realize that conceptualizing music may not be the ultimate goal of the musical experience. Further, I believe it is time we recognize that the phenomenological realm

of the musical and religious experience is an appropriate and academically validated aspect of our faith and of people's lives.

I need to make it clear that this numinous experience need not be limited only to the musically illiterate. Anyone who is aware of and open to the numinous can experience it. In fact, because not all musical performances necessarily provide a positive numinous experience, it is crucial that church musicians constantly consider the phenomenological realm of their music making.

Our congregations can attest to the fact that many musical performances leave them cold and bored (what I call a negative numinous experience which is considered profane by many congregations). On the other hand, a different performance of the same compositions may leave them with a very positive numinous experience (which they would consider sacred). While one must take into account the listener's attitudes in receiving the musical experience before making any judgment, there is a definite responsibility for producing the numinous experience on the part of the performer(s).

Unfortunately, there is no formula for producing a positive numinous experience. However, within the musical experience, it is the performer's production of sound which provides the numinous power. It is the immediate sound of a specific performance which produces the numinous, not the imagined or esoteric sound conveyed on the printed page. Thus, there is a dialectical tension with current musicological practices of reducing as much as possible the performer's input by dogmatizing the printed page into "authentic" performance practices. It is the fresh unique input and interpretation of each performer which makes music come alive. To "be" making music is quite different from "doing" music.

It is possible to resolve this dialectical tension between musicology and phenomenology. I believe it is just as wrong to play as "authentically" as possible and have the music sound boring, as it is to produce positive numinous sounds that have nothing to do with the printed score. However, in the middle of these two extremes (which few seem to dare to combine lately) is contained plenty of room for give and take. Why is that beautiful verb, "to compromise," so hated among organists lately? It seems that organists are providing nothing but extremes of performance practices merely to prove their brand of musicianship—even though no one in the audience cares.

Churches have every right to demand musical performances which provide positive numinous experiences. While musicians may argue that the musical language alone is capable of revealing

Randall Steere is Minister of Music at the First Church of Christ, Congregational in Glastonbury, Ct. He is a graduate of Barrington College (BM, 1978), and the Yale University Institute of Sacred Music (MM, 1980). His organ teachers have included Robert Baker, Allen Brown, and Stephen Moye. He has authored a book entitled, *Organs in Rhode Island: A Survey*, which was reviewed in this magazine in September, 1978.

God (music for music's sake), churches have known for years that there are also many other ways of leading people to God through music. In fact, "music for music's sake" is a modern concept which is unknown to what anthropologists call "primitive" societies (this is not a judgmental term). Many in our congregations are still in this "primitive" frame of mind. Phenomenology validates the numinous experience and provides academic theories and terms with which to counter the arguments of theologians and musicologists. No longer need churches or church musicians be timid in adding new criteria to their performance practices!

Now that we have some terminology which allows us to conceptualize about the numinous experience as far as that is possible, let us continue to define the phenomenological use of music in worship.

While music is capable of producing numinous experiences, these are not the same experiences as that ultimate direct numinous experience of God. The performer's production of sound is the power behind the numinous musical experience, whereas God is the power behind the greatest numinous experience. God is in His creation, but not in a pantheistic sense. Thus, many numinous experiences can point to God but they all fall short of the direct experience of God. Rudolph Otto describes this in his "Law of the Associations of Feelings."<sup>15</sup> Many times, such as during the silence which follows a musical performance, a deeper feeling of God's direct presence is felt. Ultimately, musical sound must give in to something greater and more perfect—attained only in silence:

"What darkness is to architecture and the pictorial arts, silence is to music and verbal art. 'The Lord is in his holy temple; let all the earth keep silence before him.' Of course this silence, if it is to express anything, cannot be pure silence. It must begin and end, or, to use the musical term, it must be a rest. Or it must be semisilence, corresponding to semidarkness. It is not the silence of a man who has never spoken, but the falling silent in the presence of the Holy—holding one's breath. For before the wholly other, one stands in silent reverence."<sup>16</sup>

Ministers many times create this same effect with "powerful" sermons. These produce similar numinous experiences but must ultimately concede to silence in order to allow God to speak directly to individuals. How important are those silences between various parts of the service! God can speak through others, but we must allow time for God to speak directly to us as well.

Where does all of this heavy thinking leave us in our practical situations? I will list several practical suggestions which I find helpful when choosing and performing music:

- When choosing music, try to listen to a composition before analyzing or looking at the music. Find someone else to play through the piece for you if possible. Listen as a musical illiterate would. Determine the effect it had on you from that one listening. That effect will be close to what the congregation will feel during their only chance to hear. Remember, musically illiterate people will not remember pieces from one listening to another as we are able to—each time will be almost like the first.

- If you must play through the new music yourself, learn to shut off your musical ears. Block out any musicological hearing aids. Don't look at the composer's name, don't look at the music beforehand, and don't look over the words yet—just play the piece and listen. The listening experience is many times different from the performing experience.

- Remember that it is possible to change the numinous aspects of a piece through your interpretation. Learn to separate yourself from the music and determine where the piece, or your performance of it, loses interest. What would make it come alive? Try various tempos and volume changes etc. till you find the combination that seems right and which provides that positive numinous experience.

- Learn to communicate these ideas to your choir members and students. Many times it takes extra-musical ideas, images and concepts. Move beyond "the notes" to "making music." Teach the choir to feel the numinous quality of their performance.

- The quality of the musical composition does *not* have to be sacrificed to add the numinous aspect to performances. Sound is sound to the musically illiterate, no matter what style the musicians may label it. I find that a numinous experience from the "most difficult" of music is accepted as readily as from the "worst" popular music. "Difficult listening" is a musicological standard, not a phenomenological one. This is an important point to remember.

- The standards of performance can also remain high. To get "beyond the notes" one should be on top of performance techniques and feel comfortable with the music. Strive for the highest performance standards and then add the numinous expression to the music.

However, impeccable technique is a conceptual standard and is not equivalent or a prerequisite to a numinous experience.

- All of these suggestions can be applied to all musical performances. I find that it is much more difficult to add the numinous quality to solo performances because it is harder to separate myself from the music. Listening to other organ recitals as a *non-musician* would is helpful to me.

- All of these suggestions can also be applied to organ building. Does that chuffy flute really produce numinous sounds or does it merely take to extremes the latest musicological fad? Can that tubby diapason really sound beautiful, or does it satisfy a non-purist organist? Let's listen to what we force the congregation to hear in the phenomenological way the congregation hears it!

- Listen to what the congregation is trying to say. Are they using a phenomenologically oriented language? Usually what they say needs to be interpreted. Musical language is not the criterion for salvation.

While all of this material has been necessarily simplified, I hope that it has begun to explain the role of phenomenology and the numinous experience in worship and music. As is true with any simplification, there is a wide variety of details and variations which I have omitted. As one becomes aware of the numinous, one begins to feel its presence in many different areas.

Whether you accept the phenomenon or not, the numinous criteria will be around in our congregations for a long time. I have given specific suggestions which on the surface may seem to contradict current musicological teaching. However, I believe it is time for the musicologists and the organ departments to look outside their tiny spheres of academic inquiry and allow other areas to influence their underlying assumptions. Musicology and phenomenology can be compatible, if we allow them to be.

#### NOTES

<sup>1</sup>Browne Barr, "Name Tags and the Theocentric Focus," *The Christian Century*, (November 1980), pp. 1158-1161.

<sup>2</sup>Ninian Smart, *The Science of Religion and the Sociology of Knowledge* (New Jersey, 1973), p. 61.

<sup>3</sup>Rudolf Otto, *The Idea of the Holy* (London, 1923), pp. 7, 8.

<sup>4</sup>Edwin Gordon, *The Psychology of Music Teaching* (New Jersey, 1971), p. 61.

<sup>5</sup>Otto, pp. 41-49.

<sup>6</sup>Gerardus van der Leeuw, *Sacred and Profane Beauty: the Holy in Art* (New York, 1963), p. 236.

## ILLINOIS COLLEGE

Jacksonville, IL

### ROBERT GLASGOW

Recital-Masterclass

April 1                      April 2

8 pm                              9 am

Rammelkamp Chapel

Holtkamp Tracker 1979

representing today's prestige concert organists

MICHAEL CORZINE  
NICHOLAS DANBY  
RAYMOND DAVELUY  
LYNNE DAVIS  
ROBERTA GARY  
JEAN-LOUIS GIL  
ROBERT GLASGOW  
JEAN GUILLOU  
RICHARD HESCHKE  
AUGUST HUMER  
DAVID HURD  
HUW LEWIS  
ODILE PIERRE  
MCNEIL ROBINSON  
JOHN ROSE  
LARRY SMITH  
HERNDON SPILLMAN  
ERNST-ERICH STENDER  
JOHN CHAPPELL STOWE  
MARIANNE WEBB  
GILLIAN WEIR

THOMAS BROWN  
pianist

CHRYSOLITH  
harp and flute duo

GIOVANNI De CHIARO  
classical guitarist

DON MURO  
musical electricity

THOMAS RICHNER  
pianist

ROBERT EDWARD SMITH  
harpsichordist

**phillip truckenbrod**  
representative for concert artists

Box 14600  
Barry Square Station  
Hartford, Connecticut 06114  
(203) 728-1096

## STEINER-RECK

Incorporated  
ORGANBUILDERS

P.O. Box 895  
Louisville, Kentucky 40201

## KOPPEJAN

pipe organs

Tracker-organ builder

new organs and restoration

Chilliweck, B C  
48223 Yale Rd E  
Canada V2P 6H4 Phone (604) 792-1623

### IT'S OUT!

OUR COMPLETE 68+ PAGE CATALOG  
ILLUSTRATED WITH CURRENT PRICE DATA!

SEND \$4.25 TODAY  
ARNDT ORGAN  
SUPPLY COMPANY  
1018 LORENZ DRIVE - BOX 129  
ANKENY, IOWA 50021

## Organ Study Tours Of Europe

Your Choice Of

10 Days

13 Days

22 Days

From \$1145

Holland  
Belgium  
Germany  
Austria  
Switzerland  
France

For detailed, illustrated brochure,  
write or call Dirk Bakhuyzen,  
2438 Almont Street, S.E., Grand Rapids,  
Michigan 49507. PH: (616) 245-3978.



**Cover:**

The Gene R. Bedient Company, Lincoln, NE, has installed its Opus 13 in the home of Quentin and Mary Murrell Faulkner, Lincoln. The builder's goal in designing the instrument was to give the case a well-proportioned appearance, similar to his larger instruments. The organ was first played by harpsichordist Eugenia Earle of New York City in a concert in the rotunda of the Nebraska State Capitol, as part of the 1981 UN-L

Organ Conference, "The Organ and the Concert Hall." Principals are 98 percent hammered lead; casework and flutes are oak; key cheeks and stopknobs are walnut; key coverings are rosewood and maple; pedalboard is maple (sharps with rosewood trim); pipe shades are sugar pine with gesso, gilded. Winding is from wedge bellows in the top of the case. Mechanical action (suspended).

**UPPER MANUAL**

- 8' Gedeckt
- 4' Blockflöte
- 2' Principal

**LOWER MANUAL**

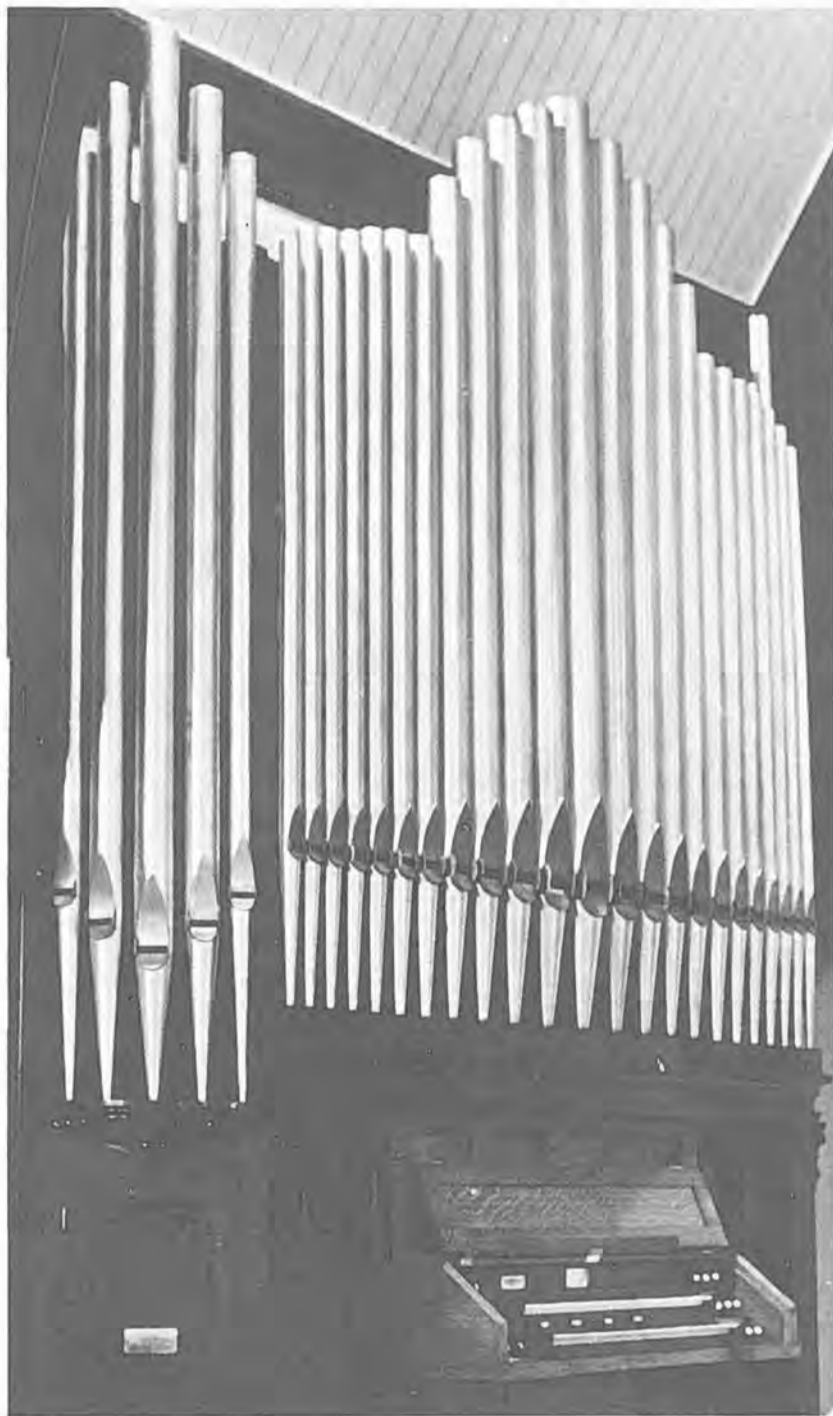
- 4' Prestant

**PEDAL**

- 8' Gedeckt (C-c from manual Gedeckt)

**COUPLERS**

- Upper manual/lower manual
- Lower manual/pedal



**New Organs**

George Bozeman, Jr. & Co., Inc. recently installed an organ in Trinity Episcopal Church, Iowa City, IA. This organ began as Henry Pilcher's Sons Opus 423, commissioned in 1902 for the First Methodist Episcopal Church, Findlay, OH. Located through The Organ Clearing House, it was moved to Deerfield, NH, for a complete overhaul and revisions according to plans developed in cooperation with Susan Onderdonk, organist-choirmaster of Trinity Church.

The church has had several organs, starting with a Johnson in 1866, which was succeeded by a Felgemacher built in 1896. The latter instrument was

included in an extensive rebuild with electropneumatic action by Kilgen in 1954, but the Felgemacher case and front pipes were retained and used for the present instrument, the round side towers still being Felgemacher pipes. The central flat of pipes was replaced by the Open Diapason speaking pipes of the Pilcher instrument. The excellent physical structure of the Pilcher was retained as were many of the pipes. The Pedal was enlarged with a new windchest and several stops were added to the manuals.

A service of dedication with Ms. Onderdonk, the Trinity Senior Choir, and Clergy was held November 20, 1983.

**GREAT**

- 8' Open Diapason\*
- 8' Chimney Flute
- 4' Octave\*
- 4' Flute d'Amour\*
- 2' Fifteenth
- II Mixture

**SWELL**

- 8' Stopped Diapason\*
- 8' Viola\*\*
- 4' Flute Harmonic\*
- 2 3/4' Nazard
- 2' Flautina\*
- 1 3/4' Tierce
- II Sharp Mixture
- 8' Cremona

**PEDAL**

- 16' Bourdon\*
- 8' Flute\* (ext. Bourdon)
- 4' Choralbass\*\*
- 16' Trombone

**COUPLERS**

- Great to Pedal
- Swell to Pedal
- Swell 8', 4' to Great

\*original ranks with minimal changes  
\*\*original pipes rescaled



Lewis & Hitchcock, Inc., Vienna, VA, announces completion of their Opus 258 for the First United Methodist Church, Beckley, WV. The two-manual unit instrument is located in a free-standing case in the center of the rear wall of the chancel. The Oak case features the pipes of the Principal stop, and carries a cross motif from the chancel furnishings. Three ranks of pipes were rebuilt from the former organ, and the Harp and Chimes were rebuilt and retained. The organ was dedicated March 20 in a recital by Don Clark of the firm.

**Analysis**

**Enclosed:**

- 8' Gedeckt (73 pipes)
- 8' Gemshorn/Quint (80 pipes)
- 8' Dolce Celeste (61 pipes)
- 4' Prestant (73 pipes)
- 16' Trumpet (85 pipes)

**Exposed:**

- 8' Principal (73 pipes)
- 2 3/4' Mixture III (219 pipes)
- 16' Subbass (32 pipes)

**GREAT**

- 16' Gemshorn
- 8' Principal
- 8' Gedeckt
- 8' Gemshorn
- 4' Principal
- 4' Gedeckt
- 2' Prestant
- 1 1/2' Mixture III
- 8' Trumpet
- 4' Trumpet
- Chimes

**SWELL**

- 8' Gedeckt
- 8' Gemshorn
- 8' Dolce Celeste
- 4' Prestant
- 4' Gedeckt
- 2 3/4' Quint
- 2' Prestant
- 1 1/2' Quint
- 8' Trumpet
- Tremolo
- Harp
- Celesta

**PEDAL**

- 32' FauxBourdon
- 16' Subbass
- 16' Gedeckt
- 8' Principal
- 8' Gedeckt
- 8' Gemshorn
- 4' Principal
- 4' Gedeckt
- 2 3/4' Mixture III
- 16' Trumpet
- 8' Trumpet
- 4' Trumpet

The Hendrickson Organ Co., St. Peter, MN, has installed a new 14-stop, 19-rank tracker action pipe organ in the First Lutheran Church, Detroit Lakes, MN. The casework is in red oak with the bottom octave of the Pedal Subbass 16' installed as a visible part of the casework sides.

The visible front pipes are from the Great Prestant 8' and Octave 4' and are aluminum. The Prestant 8' is available at 8' in both the great and pedal divisions by tracker transmission.

The manual compass is 56 notes. The pedal compass is 30 notes. The pipes were voiced by David Engen\* and the organ design was arranged by Charles Hendrickson\* in consultation with the organ committee, and church member Mark Nelson (now with C. B. Fisk). The organ was installed in the front of the church after extensive revisions and enlargements to the church sanctuary.

\*David Engen and Charles Hendrickson are members of the American Institute of Organbuilders.

- GREAT**  
 8' Prestant  
 8' Bourdon  
 4' Octave  
 III Sesquialter  
 IV-V Mixture  
 8' Trumpet
- SWELL**  
 8' Gedackt  
 8' Salicional  
 4' Spitzprincipal  
 2' Principal  
 Tremulant
- PEDAL**  
 16' Subbass  
 8' Prestant  
 4' Choral Bass  
 16' Fagott



Brunzema Organs Inc., Fergus, Ontario, has installed a one-manual organ at St. Andrews United Church, Wolfville, Nova Scotia. The 11 stops are voiced on 64 mm. wind pressure. The tracker-action instrument is encased in white oak, with a keyboard of ebony naturals and rosewood sharps. The dedication recital was played by William H. Wright.

- MANUAL**  
 8' Praestant  
 8' Bordun (divided)  
 4' Oktave  
 4' Rohrflöte (divided)  
 2' Oktave  
 2' Flöte  
 II Sesquialtera (treble only)  
 IV Mixture  
 8' Trompete (divided)
- PEDAL**  
 16' Subbass  
 8' Trompete  
 Pedal coupler  
 Tremulant



and national AGO conventions throughout the U.S. His travels have taken him to Europe to perform and to study the history, design and construction of many old instruments. His recording of Max Reger's *Variations and Fugue on an Original Theme, Op. 73*, has won wide critical acclaim.

A native of Kalamazoo, MI, Steinhaus holds bachelor and master of music degrees from the University of Michigan where he studied with Marilyn Mason and Robert Noehren. His church positions have included All Saint's Church, Pontiac, MI; the Kirk in the Hills, Bloomfield Hills, MI; and St. John's Church, Washington, DC. Subsequently, he was executive vice president of the Aeolian-Skinner Organ Company. When control of the company changed hands, he resigned to become organist-choirmaster of Boston's Church of the Advent. Currently, he is on the staff of Westminster Presbyterian Church, Pasadena, CA.

Dr. Steinhaus is available for solo recitals (varied or all-Bach), workshops, and master classes. For further information contact Ruth Plummer, Artist's representative.

Phillip Steinhaus has joined the management of Artist Recitals Talent Agency, announces Ruth Plummer, executive director. Dr. Steinhaus has enjoyed a long and distinguished career as a recitalist, church musician, educator and organ builder. He has been heard as a recitalist or lecturer for many regional

Organs of Oklahoma is a 1984 calendar featuring organs of Eastern Oklahoma. Each month includes a black and white photograph of an organ and its stoplist. Jointly sponsored by the Tulsa and Ponca City AGO chapters, the calendar is a fund-raising project which will be used to finance recitals, workshops, and educational activities of these chapters. For further information, contact Karen Rich, 5434 S. Boston, Tulsa, OK, 74105.

Theodore Presser Company has published a completely revised edition of its choral music catalog, including listings of over 2500 octavos in addition to larger choral works.

The publisher also announces that a listing of all carillon music published or distributed by the company is now available. For copies of either catalog, write to the publisher at Presser Place, Bryn Mawr, PA 19010.



Carl Staplin recently achieved the distinction of being the first American organist to perform a recital at the famed Cathedral of St. Laurens, Rotterdam, Holland. Totally destroyed during the second World War, the rebuilt cathedral houses one of the outstanding newer organs of Europe built by Marcussen. Following the recital date, Staplin coached in organ improvisation with Jean Guillou in Paris.

**Appointments**

Sandra Soderlund has been appointed instructor of organ at Dominican College, San Rafael, CA. Dr. Soderlund was chosen for the position because of her credentials as a performer and as a scholar of Baroque performance practice. Her first appearance on the Dominican campus was on December 9 with the College Chorus. She continues her position as organist of the Lakeside Presbyterian Church, San Francisco.



**artist recitals**  
TALENT AGENCY  
**Presents**

**Concert Organists**  
MARSHA FOXGROVER  
PHILIP HAHN  
JANET KRELLWITZ  
ROBERT PARRIS  
MARY PRESTON  
ROBERT PRICHARD  
CHARLES SHAFFER  
PHILLIP STEINHAUS  
ARNO SCHOENSTEDT  
Germany  
WAYNE LEUPOLD  
Lecture Specialist

**Organ-Harpsichord**  
CHARLES S. BROWN  
CHARLES BENBOW  
DAVID BRITTON  
Pedal Harpsichord

**Solo or Duo**  
WILLIAM CHARLES BECK, organ  
MARK CHATFIELD, cello  
JOHN METZ, harpsichord  
LISA LYONS, baroque violin  
IRMTRAUD KRÜGER, organ  
Germany  
EDWARD TARR, trumpet  
U.S. availability,  
January-June 1985

Ruth Plummer, Artists' Representative  
2525 Hyperion Ave., Los Angeles, CA 90027  
(213) 665-3014

**Traditional Organ Voices Without the Cost of Pipes**  
Splendid Principals \* Fine Individual Solo Voices  
Real Trumpet Enchamade Pipes Available

Write for details:  
**Solid-State Arts, Inc.**  
1278 LeForge Rd. H-10  
Ypsilanti, Michigan 48197

**HUPALO**  
HUPALO ORGAN PIPE CO., INC.  
18 VERNON AVE., VERNON, CT 06066  
(203) 871-7067

"PIPES for the sound you want"

PLEASE SEND FOR OUR FREE CATALOG  
INQUIRIES FOR YOUR SPECIAL NEEDS WELCOME

**MILNAR ORGAN CO.**



- NEW ORGANS
- REBUILDING
- MAINTENANCE

EAGLEVILLE, TN 37060 (615) 264-6400

**HARROLD**

Greg Harrold Organbuilders  
2205 Federal Avenue  
Los Angeles, CA 90064  
(213) 473-0389

**Organ Leathers**

Quality Skins for Every Need  
**COLKIT MFG. Co.**  
252 Fillmore Avenue  
Tonawanda, NY 14150  
(716) 692-7791 Sample card sent on request

since 1845

**Rieger**

Rieger Organs  
A-6858 Schwarzach Austria

**FOR SALE**

This space, as low as \$22.50 on a 12-insertion contract. Want more details? Rate card sent on request.

THE DIAPASON  
380 Northwest Highway  
Des Plaines, IL 60016

# Calendar

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

Information cannot be accepted unless it specifies artist name, date, location, and hour in writing. Multiple listings should be in chronological order; please do not send duplicate listings. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

## UNITED STATES East of the Mississippi

- 15 FEBRUARY**  
Plainsong & 13th-century English music; St Thomas, New York, NY 12:10 pm
- 16 FEBRUARY**  
**Frank Smith**; St Paul's Chapel, New York, NY 12 noon
- 17 FEBRUARY**  
**John Rose**; St Gertrude's, Bayville, NY 8 pm  
**Anthony Newman**; Trinity School, New York, NY 8 pm  
**Larry Smith**; First Baptist, Knoxville, TN 8:15 pm  
**Donald Williams**; First Baptist, Macomb, IL 8 pm
- 19 FEBRUARY**  
**Richard Coffey**; South Congregational-First Baptist, New Britain, CT 4 pm  
Vienna Recorder Ensemble; St Bartholomew's, New York, NY 4 pm  
Music of Weelkes, Tomkins; St Thomas, New York, NY 4 pm  
**Franklin Coleman**; St Thomas, New York, NY 5:15 pm  
**Robert Parkins**; Downtown Presbyterian, Rochester, NY 3:30 pm  
**Norman Sill**; Trinity Cathedral, Trenton, NJ 3:30 pm  
**William Bates**; Coker College, Hartsville, SC 4 pm  
The American Boychoir; First Presbyterian, Naples, FL 4 pm

First Prize  
St. Albans  
1975

International  
Recitalist

**LYNNE  
DAVIS**

2 rue de l'Eglise  
27710 St. Georges-Motel • France



**LARRY PALMER**

Professor of  
Harpichord and Organ  
Director of  
Graduate Studies in Music  
Meadows School of the Arts  
SOUTHERN METHODIST UNIVERSITY  
Dallas, Texas  
Musical Heritage Society recordings

**CAROL TETI**



Zion Lutheran Church  
Indiana University of Pennsylvania  
Indiana, Pa. 15701

Telemann concert; Trinity Cathedral, Cleveland, OH 1 pm  
**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm  
Händel, *Samson*; First Presbyterian, Nashville, TN 7:30 pm  
**Marilyn Keiser**; Crescent Hills Baptist, Louisville, KY 7 pm

**21 FEBRUARY**  
**Marianne Webb**; West Liberty State College, West Liberty, WV 8 pm  
**Gerre Hancock**; Univ of Louisville, Louisville, KY 8 pm

**22 FEBRUARY**  
**J. Franklin Clark**; St John's Church, Washington, DC 12:10 pm

**23 FEBRUARY**  
**Scott A. Youngs**; St Paul's Chapel, New York, NY 12 noon

**24 FEBRUARY**  
**Joan Lippincott**; North Carolina School of the Arts, Winston-Salem, NC  
**Hans Uwe Hielscher**; First Presbyterian, Columbia, SC 8 pm  
**David Craighead**; Christ Church, Cincinnati, OH 8 pm

**25 FEBRUARY**  
Schütz, Monteverdi, Gabrieli; St John the Divine, New York, NY 4 pm

**26 FEBRUARY**  
**John Rose**; St James Lutheran, St James, NY 3:30 pm  
**Robert Parkins**; Ithaca College, Ithaca, NY 3 pm  
Music of Woods, Lumsden, Dering; St Thomas, NY 4 pm  
**David G. Baker**; St Thomas, New York, NY 5:15 pm  
**Hans Uwe Hielscher**; Cathedral of St Thomas More, Arlington, VA 7:30 pm  
**Jeffrey Walker**, with piano; First Presbyterian, Lancaster, PA 7 pm  
**Marilyn Keiser**; Calvary Episcopal, Shadyside, PA 8 pm  
**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm  
**David Burton Brown**; Belle Meade United Methodist, Nashville, TN 7 pm

**DAVID  
GOODING**

Resident Music Director/Consultant  
**THE CLEVELAND PLAY HOUSE**  
Cleveland, OH 44106

**LAWRENCE**

**ROBINSON**

VIRGINIA COMMONWEALTH UNIVERSITY  
RICHMOND, VIRGINIA



*Sherry Smith Withers*

INTERNATIONAL CONCERT ARTIST  
Instructor of Organ  
Sam Houston State University  
Huntsville, Texas U.S.A. 77341  
713/294-1378

**Alexander Anderson**

Knowles Memorial Chapel  
Rollins College  
Winter Park, Florida 32789

**CHARLOTTE AND WILLIAM  
ATKINSON**

FIRST PRESBYTERIAN CHURCH  
2001 El Camino Real  
Oceanside, California 92054

**Workshops Recitals**

**ROBERTA BITGOOD**  
S.M.D., F.A.G.O., Ch. M.  
13 Best View Road  
Quaker Hill, Connecticut 06375

**CHARLES S. BROWN**  
DMA FAGO CHM  
North Texas State University  
Denton 76203  
St. John's Episcopal Church  
Dallas  
The Denton Bach Society

**Harry E. Cooper**

Mus. D., F.A.G.O.  
RALEIGH, N. CAROLINA

**WALLACE M. COURSEN JR.**

F.A.G.O.  
Bloomfield, New Jersey

**DAVIDSON**

Jerry Susan  
PhD, MSM, AAGO, ChM MSM, ChM  
Louisiana State University  
St. John's St. Alphonsus  
United Methodist Roman Catholic  
Baton Rouge, Louisiana

**STEVEN EGLER**

Central Michigan University  
First Presbyterian Church  
Mt. Pleasant, Michigan 48858  
SOLO Shelly-Egler  
RECITALS Flute and Organ Duo

**GEORGE ESTEVEZ**

ch.m.  
Chicago Chamber Choir

**Robert Finster**

TEXAS BACH CHOIR  
ST. LUKE'S EPISCOPAL CHURCH  
SAN ANTONIO

ELLEN KURTZ

**FUNK**

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

**John W. Gearhart III**  
B.A., M.Mus.  
St. Paul's Episcopal Church  
P.O. Box 8427  
Mobile, Alabama 36608

**robert anderson**

SMD FAGO  
Southern Methodist University  
Dallas, Texas 75275

**WILLIAM AYLESWORTH  
D. M.**

**Evanston, Illinois**

William F. & Mary H.

**BRAME**

St. Mary's Episcopal Church  
Box 1231  
Kinston, NC 28501

**ROBERT CLARK**

School of Music  
ARIZONA STATE UNIVERSITY  
TEMPE, ARIZONA 85281

**MICHAEL CORZINE**

School of Music  
Florida State University  
Tallahassee

**JOHN EDWARD COURTER**

F.A.G.O.  
Recitalist  
Berea College Berea, Ky. 40404

**EUGENIA EARLE**

Teachers College, Columbia University  
Harpichord Recitals  
Performance Practice Workshops  
15 West 84th Street, New York, N.Y. 10024

**KATHRYN ESKEY**

The University of  
North Carolina  
at Greensboro

**JOHN FENSTERMAKER**

GRACE CATHEDRAL  
SAN FRANCISCO

**JAMES FREY**

Dixboro United Methodist Church  
Ann Arbor, Michigan

**HENRY FUSNER**

S.M.D., A.A.G.O.  
First Presbyterian Church  
Nashville, Tennessee 37220

**Robert Glasgow**

School of Music  
University of Michigan  
Ann Arbor

## Antone Godding

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

## E. LYLE HAGERT

Minneapolis

## DAVID S. HARRIS

Organ Consultant  
1332 Del Mar Parkway  
Aurora, CO 80010

## KENT HILL

MSC Music Department  
Mansfield, PA 16933

## Harry H. Huber

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

## FRANK IACINO

St. Andrew's Church  
24 Stavebank Rd.  
Mississauga, Canada  
Recitals Records

## CHARLES D. JENKS

First Congregational Church  
Des Plaines, IL 60016

## BRIAN JONES

Boston 02181  
Wellesley Congregational Church  
Noble & Greenough Dedham Choral  
School Society

## JAMES KIBBIE

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

## GALE KRAMER

DMA  
Wayne State University  
Metropolitan Methodist Church  
Detroit 48202

## RICHARD W. LITTERST M. S. M.

SECOND CONGREGATIONAL CHURCH  
ROCKFORD, ILLINOIS

## BETTY LOUISE LUMBY

DSM • FAGO  
UNIVERSITY OF MONTEVALLO  
MONTEVALLO, ALA. 35115

## BRUCE GUSTAFSON

Franklin and Marshall College  
Lancaster, Pennsylvania

## JAMES J. HAMMANN

M.M. — A.A.G.O.  
Central Methodist Church  
Detroit, Michigan

WILL O. HEADLEE  
SCHOOL OF MUSIC  
SYRACUSE UNIVERSITY  
SYRACUSE, NEW YORK 13210

## VICTOR HILL

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

d. deane

hutchison  
portland, oregon

## Laurence Jenkins

- Recitalist
- The Sine Nomine Singers
- London Correspondent: THE DIAPASON

## MICHELE JOHNS

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

## KIM R. KASLING

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

ORGAN RECITALS  
FRANCIS JOHN KOSOWICZ  
"SILFRAN"

13C HARMONY ROUTE  
SPENCER, WEST VIRGINIA 25276  
304-927-4679

## WILLIAM KUHLMAN

Decorah, Iowa 52101  
Luther College

## David Lowry

School of Music  
Winthrop College  
Rock Hill, South Carolina 29733

## DAVID McCAIN

ORLANDO

## Calendar

Music of Howells; Covenant Presbyterian, Atlanta, GA 4 pm

**Robert Delcamp**, 4th Presbyterian, Chicago, IL 6:30 pm  
Byrd, *Mass for Four Voices*; Rockefeller Chapel, Chicago, IL 3 pm

27 FEBRUARY

**Gerre Hancock**, workshop; St Paul's Episcopal, Indianapolis, IN 7-9 pm

**Marilyn Keiser**, workshop; Calvary Episcopal, Pittsburgh, PA 8 pm

28 FEBRUARY

**Gerre Hancock**; St Paul's Episcopal, Indianapolis, IN 7 pm

29 FEBRUARY

**Beth Zucchini**; St Bartholomew's, New York, NY 12:10 pm

**David Hurd**; Princeton Theological Seminary, Princeton, NJ

**William Crane**; St John's Church, Washington, DC 12:10 pm

**Marilyn Keiser**, workshop; Trinity Episcopal, Indianapolis, IN

1 MARCH

**Beth Zucchini**; St Paul's Chapel, New York, NY 12 noon

2 MARCH

**Robert Edward Smith**, harpsichord; Kenmore United Methodist, Kenmore, NY 8 pm

3 MARCH

**Larry Smith**; Busch Reisinger Museum, Harvard Univ, Cambridge, MA 8 pm

Haydn, *The Creation*; Carnegie Hall, New York, NY 8 pm

4 MARCH

**Guy Bovet**; Park Ave. Christian, New York, NY 2 pm

Music of Rose, Blair, Ireland; St Thomas, New York, NY 4 pm

**Judith Hancock**; St Thomas, New York, NY 5:15 pm

**Robert Edward Smith**, harpsichord; Munson-Williams-Proctor Institute, Ulica, NY 2:30 pm

**Albert Ludecke**; Trinity Cathedral, Trenton, NJ 3:30 pm

Bach Marathon; Chevy Chase Presbyterian, Washington, DC 1-9 pm

Handel Choir of Baltimore; Christ Lutheran, Baltimore, MD 4 pm

**Greg Funfgeld**; First Presbyterian, Naples, FL 4 pm

**Peter A. Brown**; Trinity Lutheran, Lancaster, PA 4 pm

**Wayne Earnest**; West Liberty State College, West Liberty, WV 3:30 pm

Music of Howells; Druid Hills Presbyterian, Atlanta, GA 4 pm

**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm

**Eli Freud, Heidi Kommerell**, organ & harpsichord; First Congregational, Columbus, OH 8 pm

**Marilyn Keiser**; Trinity Episcopal, Indianapolis, IN

100th Anniversary Concert; St Paul's Episcopal, Milwaukee, WI 3 pm

6 MARCH

Music of Rose, Stanford, Gardiner; St Thomas, New York, NY 5:30 pm

**Larry Smith**; Miami Shores Presbyterian, Miami, FL 8 pm

**H. Wells Near**, harpsichord with strings; Fairmount Presbyterian, Cleveland Heights, OH 1:30 pm

7 MARCH

Music of Allegri, Bairstow; St Thomas, New York, NY 12:10 pm

8 MARCH

**Benjamin Van Wye**; St. Clement's RC, Saratoga Springs, NY 8:15 pm

**George Bozeman, J. Bryan Dyker**, organ & flute; Harvard Memorial Church, Cambridge, MA 12:10 pm

**David Smith**; St Paul's Chapel, New York, NY 12 noon

**Terry Charles**; Kirk of Dunedin, Dunedin, FL 8:15 pm (also March 9, 10)

10 MARCH

**John Rose**, workshop; Trinity Lutheran, Morris Plains, NJ 10 am

25th Annual National Organ Playing Competition; First Presbyterian, Ft Wayne, IN 1 pm

11 MARCH

**John Rose**; Sacred Heart Church, Wethersfield, CT 3:30 pm

Byrd, *Mass in Four Voices*; St Bartholomew's, New York, NY 4 pm

Music of Tomkins, Farrant, Byrd; St Thomas, New York, NY 4 pm

**Joseph Schenk**; St Thomas, New York, NY 5:15 pm

**Douglas D. Himes**; Grace Church, Ulica, NY 5 pm

**William Albright**; Bradley Hills Presbyterian, Bethesda, MD 4 pm

Psalm Festival; Lutheran Church of the Good Shepherd, Lancaster, PA 8 pm

**John Matthews**; Cathedral of St Philip, Atlanta, GA 5 pm

**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm

**H. Wells Near**, with vocal soloists; Fairmount Presbyterian, Cleveland Heights, OH 4 pm

**Marlan Allen**; St John Ev. Lutheran, Northbrook, IL 4 pm

**Larry Palmer**; Univ of Louisville, Louisville, KY 3 pm

13 MARCH

Music of Tomkins, Gibbons; St Thomas, New York, NY 5:30 pm

**Ernie Hoffman**; Christ Church, Cincinnati, OH 12:10 pm

14 MARCH

Music of Bairstow; St Thomas, New York, NY 12:10 pm

16 MARCH

**George Ritchie**; Calvary Baptist, Roanoke, VA 8 pm

**Guy Bovet**; Christ Episcopal, Shaker Heights, OH

17 MARCH

Bach Society of Baltimore; Our Lady of Perpetual Help, Woodlawn, MD 8 pm

18 MARCH

**Richard Heschke**; Village Lutheran, Bronxville, NY 4 pm

**Larry Allen**, with trumpet; Immanuel Congregational, Hartford, CT 4 pm

Brahms, *Requiem*; St Bartholomew's, New York, NY 4 pm

Music of Leighton, Sumsion, Stanford; St Thomas, New York, NY 4 pm

**Robert Parkins**; St Thomas, New York, NY 5:15 pm

**Leonard Raver**; Trinity Cathedral, Trenton, NJ 3:30 pm

**Brett Wolgast**; United Methodist, Red Bank, NJ 4 pm

**David Craighead**; Duke Univ Chapel, Durham, NC

Bach Society of Baltimore; St Bartholomew's, Ten Hills, MD 4 pm

**Montserrat Torrent**; Cleveland Museum, Cleveland, OH 2 pm

Glen Elynn Children's Choir; St James Cathedral, Chicago, IL 4 pm

**Edward Parmentier**, harpsichord; Christ Church Cathedral, New Orleans, LA 4 pm

19 MARCH

Handel, *Solomon*; Avery Fisher Hall, New York, NY 7:30 pm

20 MARCH

Bach Birthday Concert; Cathedral of the Incarnation, Garden City, NY 8 pm

Music of Morley, Shepherd; St Thomas, New York, NY 5:30 pm

**Wayne Earnest**; Newberry College, Newberry, SC

21 MARCH

Music of Felciano; St Thomas, New York, NY 12:10 pm

**Louis Robilliard**; Cleveland Museum, Cleveland, OH 8:30 pm

**Christoph Tietze**; St Paul's Chapel, New York, NY 12 noon

23 MARCH

**Frederick Swann**; St Paul's Lutheran, Orlando, FL

**Henry Lowe**, with orchestra; Christ Church, Cincinnati, OH 8 pm

Bach's Birthday Bash; Trinity Cathedral, Cleveland, OH 8:30 pm

Ferris Chorale, Rorem concert; St James' Cathedral, Chicago, IL 8 pm

25 MARCH

**Robert Edward Smith**, harpsichord, Albertus Magnus College, New Haven, CT 4 pm

Hymn Festival; St Bartholomew's, New York, NY 4 pm

Music of Murchie, Naylor, Bruckner; St Thomas, New York, NY 4 pm

**David Fiddle**; St Thomas, New York, NY 5:15 pm

**Frederick Swann**; Royal Poinciana Chapel, Palm Beach, FL

**Robert Glasgow**; Calvary Episcopal, Pittsburgh, PA 8 pm

**Sarah Martin**, with cello; Cathedral of St Philip, Atlanta, GA 5 pm

**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm

Bach, *St. John Passion*; Seventh-Day Adventist, Kettering, OH 8 pm

**Sara Johnson**; First Presbyterian, Evansville, IN 4 pm  
**Sr. Mary Hueller, Elaine Mann**; Redeemer Lutheran, Milwaukee, WI 3 pm  
 Choral Concert: St Paul & the Redeemer, Chicago, IL 4 pm  
**Guy Bovet**; House of Hope, St Paul, MN 4 pm

26 MARCH  
**Robert Glasgow**, masterclass; Calvary Episcopal, Pittsburgh, PA 7 pm

27 MARCH  
 Music of Murchie, Noble, Candlyn; St Thomas, New York, NY 5:30 pm  
 Bradley Univ Chorale; First Presbyterian, Ft Wayne, IN 8 pm

28 MARCH  
 Music of Fauré; St Thomas, New York, NY 12:10 pm

29 MARCH  
**Jewel Thompson**; St Paul's Chapel, New York, NY 12 noon

30 MARCH  
**Maurice Clerc**; First Presbyterian, Nashville, TN 7:30 pm

31 MARCH  
 Tallis, Byrd, White, His Majesty's Clerkes; St Luke's, Evanston, IL 7:30 pm

**UNITED STATES**  
**West of the Mississippi**

17 FEBRUARY  
 Silent film with organ & carillon; St John's Cathedral, Denver, CO 8 pm

19 FEBRUARY  
**James Welch**; Presbyterian Church, La Jolla, CA 4 pm

20 FEBRUARY  
**Richard Heschke**; St Michael & All Angels Episcopal, Mission, KS 8 pm  
**Larry Palmer, Robert Anderson**; SMU, Dallas, TX 8:15 pm  
**Marilyn Mason**; Univ of Texas, San Antonio, TX 8 pm

21 FEBRUARY  
**Larry Palmer**, harpsichord, **Robert Anderson**, organ (Heiler concerto); SMU, Dallas, TX 8:15 pm

22 FEBRUARY  
**Larry Palmer**, harpsichord, **Robert Anderson**, organ; SMU, Dallas, TX 8:15 pm

24 FEBRUARY  
**Gerre Hancock**; Marvin United Methodist, Tyler, TX  
**Catharine Crozier**; First Congregational, Fresno, CA

25 FEBRUARY  
**James Moeser**, masterclass; Univ of Iowa, Iowa City, IA 9-12 am

26 FEBRUARY  
**James Moeser**; Univ of Iowa, Iowa City, IA 3 pm  
**Norma Stevlingson**; St John's Cathedral, Denver, CO 4 pm

27 FEBRUARY  
**George Ritchie**, lecture; Bethel College Mennonite Church, N. Newton, KS 8:30-10 pm  
**Gerre & Judith Hancock**, duo recital, Highland Park Presbyterian, Dallas, TX

28 FEBRUARY  
**Brad Norris**, with string trio; St John's Cathedral, Denver, CO 12:10 pm  
**George Ritchie**, lecture; Bethel College Mennonite Church, N. Newton, KS 7:30 pm

2 MARCH  
 Choral Concert; St John's Cathedral, Denver, CO 8 pm  
**Cherry Rhodes, Ladd Thomas**; The Crystal Cathedral, Garden Grove, CA 8 pm

4 MARCH  
**Samuel John Swartz**; Immanuel Presbyterian, Los Angeles, CA 4 pm

7 MARCH  
**Beth Zucchino**; First Presbyterian, Oakland, CA 12 noon

9 MARCH  
**John Weaver**; St Brigid's, San Francisco, CA 8 pm

10 MARCH  
 Choral Concert; St John's Cathedral, Denver, CO 8 pm

11 MARCH  
**David Billeter**; Ascension Episcopal, Sierra Madre, CA 5 pm

13 MARCH  
 Choral Concert; St John's Cathedral, Denver, CO 12:10 pm

16 MARCH  
**John Pagett**; Catalina United Methodist, Tucson, AZ 8 pm

17 MARCH  
 Verdi, *Requiem*; Performing Arts Center, Santa Ana, CA 8:30 pm

18 MARCH  
**Marilyn Keiser**; Central United Methodist, Phoenix, AZ

23 MARCH  
 Bach Birthday Concert; St John's Cathedral, Denver, CO 8 pm  
**John Rose**; First Congregational, Los Angeles, CA 8 pm

25 MARCH  
 Bach, *St. John Passion*; First Presbyterian, Lincoln, NE 4 pm  
 Choral Concert; St John's Cathedral, Denver, CO 4 pm

26 MARCH  
**Louis Robilliard**; St Stephen Presbyterian, Ft Worth, TX 8:15 pm

27 MARCH  
**David Craighead**; Clapp Recital Hall, Univ of Iowa, Iowa City, IA 8 pm  
**Robert Clark**; Grace & Holy Trinity Cathedral, Kansas City, MO 8 pm  
**Catharine Crozier**; Brigham Young Univ, Provo, UT 8 pm

28 MARCH  
**David Craighead**, master class; Univ of Iowa, Iowa City, IA

30 MARCH  
**David Craighead**; First Presbyterian, Manhattan, KS 8 pm  
**Larry Smith**; University Park United Methodist, Dallas, TX 8:15 pm  
 All-Handel, with orchestra; St Mark's Cathedral, Seattle, WA 8 pm  
**Guy Bovet**; Pomona College, Claremont, CA

**INTERNATIONAL**

16 FEBRUARY  
**John Tuttle**; St Paul's, Toronto, Ontario, Canada 12:10 pm

23 FEBRUARY  
**Matthew Larkin**; St Paul's, Toronto, Ontario, Canada 12:10 pm

1 MARCH  
**Juergen Petrenko**; St Paul's, Toronto, Ontario, Canada 12:10 pm

2 MARCH  
**Robert Glasgow**, recital & masterclass; Univ of Western Ontario, St James Anglican, London, Ontario, Canada, 4 pm, 8 pm

8 MARCH  
**Ruta Azis**; St Paul's, Toronto, Ontario, Canada 12:10 pm

9 MARCH  
**Guy Bovet**; Roy Thomson Hall, Toronto, Ontario, Canada

15 MARCH  
**Robin Davis**; St Paul's, Toronto, Ontario, Canada 12:10 pm

18 MARCH  
**Genevieve Soly**; Robertson-Wesley United Church, Edmonton, Alberta, Canada 3 pm

22 MARCH  
**Norman McBeth**; St Paul's, Toronto, Ontario, Canada 12:10 pm

29 MARCH  
**Ronald Jordan**; St Paul's, Toronto, Ontario, Canada 12:10 pm

**William MacGowan**

*Botheada-by-the-Sea*  
 Palm Beach, Florida

**ERNEST MAY**

Dept. of Music,  
 University of Massachusetts  
 Amherst, Mass. 01003  
 Trumpet/Organ Recitals  
 Slide Lectures on Bach's Organ Music

**LEON NELSON**

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

**JOHN DAVID PETERSON**

Music Department  
 Memphis State University  
 Memphis, Tennessee 38152

**DOUGLAS REED**

UNIVERSITY OF EVANSVILLE  
 EVANSVILLE, INDIANA

**Robert Shepfer**

Organist - Choirmaster  
 SECOND PRESBYTERIAN CHURCH  
 Indianapolis, Indiana 46260  
 Recitals

**L. ROBERT SLUSSER**

MUS. M., A.A.G.O.  
 LA JOLLA PRESBYTERIAN CHURCH  
 LA JOLLA, CALIFORNIA

**DAVID SPICER**

First Presbyterian Church  
 Director of Music  
 Nebraska Wesleyan University  
 University Orchestra Conductor  
 Lincoln, Nebraska

*Your Professional Card*  
 could appear in this space  
 Please write for rates.

**JONATHAN A. TUUK**

Immanuel Lutheran Church  
 338 North Division Avenue  
 Grand Rapids, Michigan 49503  
 Recitals

**DONALD W. WILLIAMS**

D.M.A.  
 Zion Lutheran Church  
 Concordia College  
 Ann Arbor, MI

**Max Yount**

beloit college, wis.  
 organ composition harpsichord choir

**FREDERICK L. MARRIOTT**

ORGANIST — CARILLONNEUR  
 KIRK-IN-THE-HILLS  
 BLOOMFIELD HILLS, MICH. 48013

**WILLIAM H. MURRAY**

Mus. M F.A.G.O.  
 Church of the Mediator  
 Chicago, Ill.

**RICHARD M. PEEK**

Sec. Mus. Dec.  
 Covenant Presbyterian Church  
 1000 E. Morehead Charlotte, N. C.

**Robert M. Quade**

MSM, Hon RSCM  
 Organist — Choirmaster  
 Saint Paul's Episcopal Church  
 1361 West Market Street  
 Akron, Ohio 44313

**John Russell**  
 Recitals

The College of Wooster  
 Music Director: The Wooster Chorus  
 First Presbyterian Church, Wooster, OH

**ROBERT L. SIMPSON**

Cathedral of St. Philip  
 2744 Peachtree Road N.W.  
 Atlanta, Georgia 30305

**Robert W. Smith**

Historic First Christian Church  
 Charlottesville, Virginia

**Carl Staplin**

Ph.D., A.A.G.O.  
 Drake University  
 First Christian Church  
 DES MOINES, IOWA

**Thomas R. Thomas**

Palm Beach  
 The Royal Poinciana Chapel  
 Director of Music  
 The Henry Morrison Flagler  
 Museum  
 Organist-in-Residence

**CLARENCE WATTERS**  
 RECITALS


Trinity College  
 Hartford, Connecticut

**RONALD WYATT**

Trinity Church  
 Galveston


**Gary Zwicky**

DMA FAGO  
 Eastern Illinois University  
 Charleston



**DAVID ROTHE,**  
 California State University, Chico  
 St. John's Episcopal Church, Chico  
 Recitals  
 P.O. Box 203  
 Forest Ranch  
 California 95942

Organist  
 Workshops  
 (916) 345-2985  
 895-6128





The University of Michigan sponsored Historic Tour VII July 26 to August 6. Marilyn Mason led this year's excursion to Spain which occurred in the year of the 200th anniversary of the death of Antonio Soler. Ten concerts were performed in seven cities: Salamanca, Medina-de-Rioseco, Avila, Segovia, Toledo, Lugo and Santiago de Compostela. Recitalists included Arden Clute, Michele Johns, Mary Jane Mann, Robert Mann, and Marilyn Mason. In the cities of Avila, Medina-de-Rioseco, Toledo, and Santiago de Compostela, the tour members were honored by receptions with the respective mayors and their staff. Marilyn Mason is shown in the photo at the organ of Segovia Cathedral.

### St. Martin's Organ Festival

The first St. Martin's Organ Festival took place October 17-21 at St. Martin-within-Ludgate, Ludgate Hill, London. The events included an Interpretation Competition, recitals, exhibits and a choral festival service.

The competition was won by Mark Uglow, a former organ scholar at Exeter College, Oxford, and currently assistant organist at St. Clement Danes in the Strand. As part of the first prize, Uglow will make a recording at St. Martin's for Priory Records. Second prize went to Andrew Shaw, a student at the Royal Northern College of Music, who had won the under-21 section of the Dunfermline Abbey Competition held earlier in the year. Christopher Dearnley, Organist of St. Paul's, adjudicated the competition.

Mr. Dearnley also played a "celebrity recital" in a program ranging from the

Buxheim Organ Book to Hindemith. Of particular interest was the registration of the early music which displayed the variety of color available on this two-manual organ.

Four exhibitions were mounted as part of the festival. N.P. Mander, Ltd. provided several continuo/cabinet organs and a display of the firm's various projects. The Museum of London supplied the materials for an exhibit on Ludgate Hill—from the Roman Times to the Great Fire. And Anthony Kersting's excellent photographs formed the basis of a display of decoration and design in Wren architecture.

Other events in the week included recitals by Rosemary Field and prize winner Mark Uglow, and the Choral Festival Service by St. Martin's Choir with organist Peter Collins.

—Laurence Jenkins

### Nunc Dimittis

James Frederick Roberts, 84, for 16 years organist and choirmaster of St. Ignatius Episcopal Church, New York City, died at his home in Jacksonville, FL, on October 28, 1983. In the 1920's and 1930's Mr. Roberts was a member of the American Opera Company which toured the United States. During the late 1930's and early 1940's, he was a staff singer for the Columbia Broadcasting System in New York City. He attended the School of Music at Union Theological Seminary and was a Fellow of the Trinity College of London. After moving to Florida, he also served Christ the King Episcopal Church in Orlando, and St. Bede's Episcopal Church in St. Petersburg.

A memorial Eucharist was held on November 2 at St. John's Cathedral, Jacksonville, FL, with interment following in the Bishop's Garden. He is surviv-

ed by a niece, Margaret Horsman, Lynn, MA, and his adopted family, Fay, Robert, David, and Beryl Lee of Jacksonville.

Vernon A. Thrift, of Winston Salem, NC, died on Tuesday, December 12, 1983. He was born on August 22, 1918, and began work in the organ trade at age 19. He founded the Chapel Organ Co., and for the past 20 years was the area sales representative for Austin Organs, Inc. Hartford, CT.

Surviving are his wife Catherine, three sons, Randy, Paul and Joe, four brothers and one granddaughter. Funeral services were at Fries Memorial Moravian Church, and burial was in the Moravian Graveyard.

RECITALS

**JOHN HOLTZ**  
 Faculty: HARTT SCHOOL, University of Hartford  
 Organist: CENTER CONGREGATIONAL CHURCH, Hartford

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

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

**THOMAS MURRAY**  
 Yale University

Institute of Sacred Music School of Music

Gruenstein Award Sponsor

**CHICAGO CLUB OF WOMEN ORGANISTS**

Dorothy N. Petty, SPC, President Founded 1928

GEORGE BOZEMAN, JR  
 AND COMPANY  
 ORGAN BUILDERS

Telephone: (603) 463-7407  
 41 Raymond Road  
 (Route 107)  
 Deerfield, New Hampshire 03037

fine leather shoes for organists  
**Organmaster Shoes**

Fast UPS Delivery

**WOMEN'S** whole and half sizes 4-11 \$28  
**MEN'S** whole and half sizes 6-14 \$35  
 narrow, medium and wide widths

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

ORGANS BY **Gabriel Kney**

137 FALCON STREET, LONDON, ONTARIO, CANADA N5W4Z2

Organ advice from  
**EDWIN D. NORTHRUP**  
 B.A., JUR. D.  
 2475 LEE BOULEVARD  
 CLEVELAND, OHIO 44118  
 TEL. (216) 932-4712

ORGAN BUILDERS  
 tools and supplies  
**TRACKER-TOOL  
 SUPPLY CO.**

799 West Water Street  
 Taunton, Mass 02780

**DEAGAN**

Chime Co.  
 2023 Eastern Ave.  
 Cincinnati, O. 45202  
 (513) 221-8600

**FOR SALE**

This space, as low as \$15 per issue on a 12-insertion contract. Want more details? Rate card sent on request.

THE DIAPASON  
 380 Northwest Highway  
 Des Plaines, IL 60016

# CLASSIFIED ADVERTISING

Classified Advertising Rates  
will be found below.

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

## POSITIONS AVAILABLE

**SALES & SERVICE REPRESENTATIVES** IN SEVERAL California metropolitan areas to operate own business with proven excellent support by major builder. Blaine Ricketts, 4681 Cerritos Dr., Long Beach, CA 90807.

**EXPERIENCED ORGAN BUILDER/TECHNICIAN.** applicant must be capable of producing first class work in all phases of electric action organ installation, rebuilding and tuning/repair work. Blaine Ricketts, 4681 Cerritos Dr., Long Beach, CA 90807.

**WE ARE LOOKING FOR A SKILLED CABINET** maker with organ building experience to join a rapidly growing progressive supply house. Personality and dedication to quality a must. Send resume and salary requirements to Kimber-Allen, Inc., P.O. Box 4058 CRS, Johnson City, TN 37602.

**SKILLED PERSON WITH AT LEAST 5 YEARS** experience in organ building. Pleasant working conditions and good benefits. Interested individuals please reply to: Dr. Donald A. Grooms, Petty-Madden Organbuilders, P.O. Box 2652, Warminster, PA 18974.

**ORGANBUILDER WITH EXPERIENCE IN BUILDING** new mechanical chests, actions, casework. Some tuning and maintenance of both electropneumatic and mechanical actions. Well-equipped shop, good benefits, pleasant environment. Angerstein & Associates, Ltd., 1779 Central St., Stoughton, MA 02072.

## POSITIONS AVAILABLE

**ASSISTANT ORGANIST, ROLLINS COLLEGE.** Excellent opportunity for outstanding young organist. Superb 3-manual Aeolian-Skinner. Strong choral tradition. Non-denominational services. Preference to be given to prospective student, in which case a substantial scholarship will be awarded. For further information contact Alexander Anderson, Director of Chapel Music, Rollins College, Winter Park, FL 32789. 305/646-2115.

## PIPE ORGANS WANTED

**USED PIPE ORGAN WANTED.** SEND SPECIFICATION and price. Address MY-2, THE DIAPASON.

## MISCELLANEOUS WANTED

**MUSIC ROLLS FOR ANY PIPE ORGAN PLAYERS.** Other rolls too. W. Edgerton, Box 88, Darien, CT 06820.

**WE WILL PAY \$1.60 PER POUND FOR SPOT-**ted metal pipes or scrap delivered or shipped prepaid to our Gloucester workshop. Fair prices also for good common metal and tin. C.B. Fisk, Inc., Cape Ann Industrial Park, Box 28, Gloucester, MA 01930. (617) 283-1909.

**KINETIC BLOWER FANS 22" DIA X 1 1/2" X 1 1/4"** shaft. Write G. Naylor, 45 Devonshire Dr., Oak Brook, IL 60521. 312/986-1978.

## MISCELLANEOUS

**A NEW KIND OF ELECTRONIC ORGAN** Because of its unique design this recently developed instrument avoids most of the objections that have been raised against the quality of tone produced by the presently available pipe organ substitutes. For information write to George Kelley, KEL-EC Co., Rt. 4, Box 79, Kingston, TN 37763, or call 615/376-6394.

## MISCELLANEOUS

**WURLITZER 2-MANUAL THEATRE CONSOLE** and relay. Late model scalloped horseshoe style. Excellent condition, \$1500. Another Wurlitzer 2-manual relay and switchstack \$300. Charles Rue, Rt. 1, Box 505, Athens, OH 45701.

## PUBLICATIONS/ RECORDINGS

**ORGANISTS' REPERTORY SERVICE.** HIGH quality cassettes made from out-of-print recordings in extensive collection, particularly strong in English and French music and organs. Send SASE with want list—composers, works, or organists—for detailed listing of available recordings. Reasonable prices. M. Fox, 3284 SW Fairmount Blvd., Portland, OR 97201.

**YES, YOU CAN DEVELOP PERFECT** pitch. Know any tone just by hearing it. Improve everything you are now doing with music by perfecting your ear. Write for free perfect pitch brochure. American Educational Music Publications, Box 7333-B, Wilmington, DE 19803.

**"PRAISE THE LORD: GREAT HYMNS OF** faith." Ted Alan Worth and the San Francisco Civic Choral Chamber Chorus. Stereo LP. \$5 postpaid. Rodgers Records, 1300 NE 25th Ave., Hillsboro, OR 97124.

**CARILLON MUSIC.** FOR COMPLETE LIST OF carillon music, write Dept. 2DC, Theodore Presser Co., Bryn Mawr, PA 19010.

**THE FIRST RECORDING OF ORGANS BY 19TH** century organbuilder, John George Pfeiffer (1823-1910) of St. Louis, has been released. The two-record album "A Pfeiffer Odyssey," features four organs built between 1860 and 1879. Organists heard on the recording are Rosalind Mohnsen and Earl Miller. Record Nr. OHS-200. \$16 (OHS members: \$13), includes shipping. Organ Historical Society, Box 26811, Richmond, VA 23261.

## PUBLICATIONS/ RECORDINGS

**TUNING TABLES FOR HISTORIC TEMPERA-**ments. Beat rates for fifths and thirds. 45 tables, brief introduction. \$4.50 pp. Rodney Myrvaagnes, Harpsichord Maker, 50 Columbia St., Newark, NJ 07102.

**"THE ORGANS OF THE DIVINE WORD SEM-**nary." Techny, Illinois. Leon Nelson, organist. Works by Campra, Lemmens, Walton, Lenel, others. Stereo LP. \$7.00, postpaid. Collector's item. Nelson, P.O. Box 380, Deerfield, IL 60015.

**THE ORGAN HISTORICAL SOCIETY IS OFFER-**ing a 16-page catalog of publications, recordings, and other items, many of which are produced by the OHS. The catalog also includes many hard-to-find popular books, recordings and tapes from other sources. Send 20¢ stamp to: OHS, Box 26811, Richmond, VA 23261.

**THE STOPT DIAPASON, A BI-MONTHLY PUBLI-**cation features illustrated articles regarding vintage organs in the midwest. Special articles deal with little-known, but extant instruments and their builders, as well as similar articles regarding organs that no longer exist. Published information is well-researched. Subscription only \$8 per year. Checks made payable to Chicago-Midwest OHS. Address orders with remittance to: Susan Friesen, Editor, The Stopt Diapason, 2139 Hassell Rd., Hoffman Estates, IL 60195.

**REPRINT OF HISTORIC ORGAN BROCHURE OF** one-manual organs built by Marshall & Odenbreit of Ripon, Wisconsin, 19th Century. Send SASE and 25¢ in stamps or coin to: Susan Friesen, Editor, The Stopt Diapason, 2139 Hassell Rd., Hoffman Estates, IL 60195.

**A COMPLETE LISTING OF ALL AVAILABLE** back-numbers of THE DIAPASON is now available. Many from the 1930's on, and some older issues may also be obtained for your personal or library collection. Send SASE to: The Organ Historical Society, Box 26811, Richmond, VA 23261.

**THE ORGAN LITERATURE FOUNDATION,** world's largest supplier of organ books and recordings, offers a catalogue listing 1,100 plus items, at \$1.00 or 4 international reply coupons (refundable with first order). Write to: The Organ Literature Foundation, 45 Norfolk Rd., Brainree, MA 02184.



Tracker Action Pipe Organs  
Rancho San Julian, Star Route  
Lompoc, CALIFORNIA 93436

# McMANIS ORGANS

Incorporated  
10th & Garfield  
KANSAS CITY, KANSAS  
66104  
A.P.O.B.A. Member

# VISSER-ROWLAND

713/688-7346  
2032 JOHANNA B  
HOUSTON 77055  
Member  
International Society of Organbuilders  
Associated Pipe Organ Builders of  
America

## BERKSHIRE ORGAN COMPANY INC.

68 SO. BOULEVARD, WEST SPRINGFIELD, MASSACHUSETTS  
Area Code 413-734-3311. 736-1079  
Member: American Institute of Organbuilders  
International Society of Organbuilders

## WANT A PRACTICE ORGAN?

**PEMBROKE PIPE ORGAN (in kit form)**

Send stamp for brochure

**THE ORGAN LOFT**

EP50M, N.H. 03234 Tel. 603-736-4716

Remember: If it does NOT have pipes, it is NOT an organ

## CLASSIFIED ADVERTISING RATES

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

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

Regular Classified, per word . . . . \$ .30  
Regular Classified minimum . . . . . 5.00  
Display Classified, per word . . . . . 40  
Display Classified minimum . . . . . 15.00

Additional to above charges:  
Box Service (mail forwarding) . . . . . 2.50  
Billing charge to non-established  
accounts (per insertion) . . . . . 2.00

Closing Date (Classified): the first (1st) of the month for the next month's issue (Jan. 1st for the Feb. issue).

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

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

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

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

Category \_\_\_\_\_  Regular  Boldface

Ad Copy \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Name \_\_\_\_\_ Phone \_\_\_\_\_  
Address \_\_\_\_\_ Total Enclosed \_\_\_\_\_  
City/State \_\_\_\_\_ Zip \_\_\_\_\_ Date Sent \_\_\_\_\_

# CLASSIFIED ADVERTISING

Classified Advertising Rates  
will be found on page 17.

## HARPSICHORDS

**HARPSICHORD CLEARING HOUSE.** NATIONAL listing of instruments currently available for sale. Includes clavichords, fortepianos. \$1. Glenn Giuttari, 9 Chestnut St.-D, Rehoboth, MA 02769.

**HARPSICHORDS, PEDAL HARPSICHORDS,** clavichords custom made. Jan H. Albarada, 14 Princess St., Elora, Ont. Canada NOB 1S0.

**HARPSICHORDS, CLAVICHORDS, FORTEPIANOS.** Custom instruments and kits. Write for free brochure. Zuckermann Harpsichords Inc., Box 121-D, Stonington, CT 06378.

**BURTON HARPSICHORDS, SPINETTS AND CLAVICHORDS.** Professional instruments in kit form from \$195. For brochure, write: Burton Harpsichords, 727 "R" St., P.O. Box 80222D, Lincoln, NE 68508.

**HARPSICHORD OWNERS: A FULL LINE OF** audio and visual chromatic tuners is now available to help you with your tuning requirements. For more information write: Peterson Electro-Musical Products, Dept. 20, Worth, IL 60482.

**YVES A. FEDER HARPSICHORDS, CUSTOM** instruments and reconditioning work. Authorized Agent Zuckermann kits sold at factory direct prices. Assistance to kit builders. North Chestnut Hill, Killingworth, CT 06417.

**HARPSICHORD AND ORGAN PLANS.** SEND \$3 for illustrated catalog to: R.K. Lee, 353D School Street, Watertown, MA 02172.

**HARPSICHORDS, PEDALHARPSICHORDS, ETC.,** semi-kits and completed instruments, brochure \$1. Or start from scratch. Catalog of parts, plans \$2. Instrument Workshop, 318-D N. 36th, Seattle, WA 98103.

**AVAILABLE FOR IMMEDIATE SALE, SHOP** display instruments, immaculate condition. Double manual French harpsichord, ornate cabriole stand, \$12,000. Single manual Flemish, full decoration \$4,500. John D. Lyon Keyboard Instrument Maker, 40141 Eight Mile Rd., Northville, MI 48167.

## HARPSICHORDS

**SPERRHAKE HARPSICHORDS AND CLAVICHORDS.** Excellent, dependable, beautiful. Robert S. Taylor, 8710 Garfield St., Bethesda, MD 20034.

## PIANOFORTE

**BROWN AND ALLEN SQUARE GRAND PIANO-** forte. 150 years old. Excellent condition. Beautiful wood. Every note plays. \$4,500 or best offer. Leon Nelson, P.O. Box 380, Deerfield, IL 60015. (312) 367-5102.

## PIPE ORGANS FOR SALE

**RARE DANISH/NORTH GERMAN POSITIVE** organ from nineteenth century, with older pipes and upper case part. Partially restored. Now dismantled. Footpumped; bellows in excellent shape. \$1500 firm. Adri De Groot, 8825 First Av., Silver Spring, MD 20910. (301) 587-4844.

**2/4 REUTER PIPE ORGAN 1920's VINTAGE.** Playing when removed, professionally crated. \$4,200 or best offer. West Coast Pipe Organ Co., 507 E. Elizabeth Dr., Orange, CA 92667. 714/532-3146.

**1959 B & V 6-RANK CHURCH PIPE ORGAN WITH** 2-manual, dark oak console. Organ in use: buyer to remove. Church will retain shutters, swell motors, two pedal chests and 32 pipes for pedal Bourdon. As is asking price \$10,000. Contact E. Ralph, 1025 Alvarado Terrace, Walla Walla, WA 99362. 509/529-6211.

**POSITIVE AND PORTATIVE ORGANS. WE MAKE** instruments in the Baroque and Medieval traditions to your specification. For further information, please write: Paul F. Martin Organs, P.O. Box 6, Mansfield, Ontario, Canada, L0N 1M0.

**HISTORIC E.M. SKINNER, 1920, 2-MANUAL, 13-** ranks, duplexed to 21 stops. Bids to be opened April 1, 1984. Buyer to remove June 1984. Vernon Wolcott, First Presbyterian Church, 126 S. Church, Bowling Green, OH 43402. (419) 352-5176.

## PIPE ORGANS FOR SALE

**MIDMER/LOSH CHURCH ORGAN. ELECTRIC** console, 12 ranks, 17 stops. Best offer. (215) 374-7365.

**2-MANUAL, 8-RANK ESTEY PIPE ORGAN, CA.** 1930. Good condition. Built to fit in a small space. Packed ready for shipment. \$5,000 or best offer. Williamson-Warne & Associates, P.O. Box 3957, Hollywood, CA 90078. 213/851-6538.

**O'DELL AUTOMATIC PIPE ORGAN. BUILT IN** 1922. 28 stops, 20 ranks, 2 manual, 30 pedal keys. O'dell Player, bench, motor and blower, rectifier. Needs work. Buyer must remove. Best offer. ADDRESS FE-1, THE DIAPASON.

**7-RANK MOLLER PIPE ORGAN. COMPLETELY** re-leathered, new keys. We will install. Over 53 years in the pipe organ business. Total price for the organ \$18,987, plus some travel expenses. 313/545-6066. Address DC-2, THE DIAPASON.

**1926 MOELLER, REBUILT 1962; 9-RANK,** 2-manual. Excellent mechanical condition. Available immediately. Contact Billy Ross, Grace Bible Church, 140 S. Grant St., Wilkes-Barre, PA 18702. 717/829-5375.

**2-MANUAL, 9-RANK CASAVANT ORGAN ELECT.** pneum. restored and refinished, new pipes, new electric action, solid oak case and console, classically voiced, 10 years warranty. Contact Koppejan Pipe Organs, 48223 Yale Rd., E. Chilliwack, B.C., Canada V2P 6H4. 604/792-1623.

**FINE ROMANTIC PILCHER, CA. 1935, 3 MAN-** uals, 25 ranks, 29 stops. Best offer removes by 4/84. Send self-addressed stamped envelope for specs. Contact Pastor, St. Rose of Lima Church, 1634 Beniteau, Detroit, MI 48214. 313/822-4152.

**2-MANUAL DELAWARE ORGAN, 1971, 6** ranks, unenclosed with contemporary specifications. Excellent condition. Reasonable asking price. Sts. Joseph & Adrian Episcopal Church, 2452 W. Prairie St., Blue Island, IL 60406. 312/371-0540.

## PIPE ORGANS FOR SALE

**KIMBALL PIPE ORGAN, 1922, 17 RANKS, 3** manuals, chimes. Playable; buyer to remove. Available immediately. Best offer. 405/232-3232.

## THEATRE ORGANS FOR SALE

**THEATRE PIPE ORGAN. 5 RANKS WITH HARP,** chimes, Wurlitzer toy counter. Excellent condition, currently playing. \$6,000. Sayre, PA. 717/888-5660.


**FOUR ORGANS—WURLITZERS—3/8 OPUS** 1591, Flute, Tuba, Diapason to 16', Violin, Celeste, Clarinet, Tibia, Vox to 8', five percussions, Toy Counter—\$20,000 or best offer; 2/7 Opus 1946 (Mpls. Arena), 16' Double Trumpet, 16' Tibia Plena, Post Horn, Clarinet, Violin, Celeste, Diapason to 8', 2 1/2 octaves of Brass Piccolo, all large scale pipes, 20" wind, Toy Counter, \$18,000 or best offer; 2/5 Opus 1145, Flute 16', Trumpet, Tibia, Salicional, Vox to 8', three percussions, Toy Counter, \$11,000 or best offer; 2/4 complete, \$6,500 or best offer. All organs complete and original. Delzer's, Box 1334, Bismarck, ND 58502. 701/223-3225.

**THREE THEATRE PIPE ORGANS FOR SALE. All** in A-1 shape, all re-leathered, all complete. Two with solid-state relays. Also additional percussion parts available. Ask for Mario: 414/744-6367.

## REED ORGANS


**VOCALION TRACKER-REED DOUBLE KEY-** board and pedal keyboard harmonium. Oak case, pipe facade, original bench and Orgblo motor. Good condition, anxious to sell. 617/487-2127.

**2-MANUAL, FULL FRENCH PEDAL. CRANK AND** electric powered. 1880 oak case and works. Excellent condition. Swell and Great: 4 ranks each. Pedal: two 16'. Couplers and octave. Find sound. \$3,000. Write Bryce Johnson, 180 Alida, Ashland, OR 97520.



**Kimber-Allen, Inc.**  
Box 4058, C.R.S.  
Johnson City, TN 37601  
615-282-4473

*Quality Organ Components*



**Builders of Fine Tracker and Electro-Pneumatic Pipe Organs**

*Inquiries are Cordially Invited*

**W. Zimmer & Sons**  
INCORPORATED  
Member APOBA

Mailing Address: P. O. Box 520, Pineville, N. C. 28134  
NATIONS FORD ROAD • CHARLOTTE, N. C.

REPAIRING                      TUNING                      ADDITIONS

**R. W. KURTZ ORGAN CO.**  
CONSULTANT SPECIALISTS ON PIPE ORGAN REBUILDING  
P. O. Box 32, Woodstown, N. J. 08098 • 609 / 769-2883

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



11040 West Blinnemond Road, Wauwatosa, Wisconsin 53226  
(414) 771-8966

**Roy Redman**  
Pipe Organ Builder  
2742 Ave. H  
Fort Worth, Texas 76105  
Tele. (817) 536-0090




**KIEFER TANNING CO.**  
240 FRONT • GRAND RAPIDS, MI. 49504  
(616) 459-3401  
IMPORTED AND DOMESTIC LEATHER

**Robert M. Turner**  
Organbuilder  
13708-J Via del Palma  
Whittier, CA 90602 (213) 698-4550

**GIESECKE**  
CARL GIESECKE & SOHN  
PRESTIGIOUS ORGAN PIPEWORK SINCE 1838

U S A Distribution Through  
**COLKIT Mfg. Company**  
252 Fillmore Avenue  
Tonawanda, New York 14150  
(716) 692 7791



**ORGAN SUPPLY INDUSTRIES**  
INCORPORATED

645 WEST 32ND STREET • P. O. BOX 1165 • ERIE, PA. 16512

QUALITY PIPE ORGAN SUPPLIES

**S. G. Price**  
PIPE ORGANS

**NEW • REBUILDING SPECIALISTS**

P.O. BOX 60841  
HOUSTON, TEXAS 77205 (713) 446-2312

**Pipe Organ Sales and Service, Inc.**  
P. O. Box 838 • Lithonia, Ga. 30058 • 404/482-4845  
*Serving Pipe Organs of All Types in the Southeast*

Consulting                      Rebuilding  
Additions                      Annual Maintenance  
Repairs                          Contracts  
New Organs

Restoration, Tuning,  
Maintenance

**PRAIRIE ORGAN COMPANY**


2131 1/2 RIDGE AVENUE  
EVANSTON, ILLINOIS 60201  
(312) 864 - 4323



(216) 826-0097

**CHARLES M. RUGGLES**  
PIPE ORGANS

MECHANICAL ACTION ORGANS                      24493 BAGLEY ROAD  
RESTORATIONS    OLMSTED FALLS, OHIO 44138



**Parsons**  
Organ Co.  
EST. 1914

1932 PENFIELD ROAD  
PENFIELD, N.Y. 14526  
716-586-0383



**SCHOENSTEIN & Co.**  
EST. 1877  
**SAN FRANCISCO**  
3101 20th Street 94110 (415) 647-5132

# CLASSIFIED ADVERTISING

Classified Advertising Rates  
will be found on page 17.

## ELECTRONIC ORGANS FOR SALE

ALLEN, TUBE TYPE, FULL SIZE, MAKE OFFER to Holy Trinity Lutheran, 220 Morgan St., Troutman, NC 28166.

HAMMOND B-3 WITH MATCHING LESLIE, internal reverb, Krueger string bass, main/echo, solid cherry cabinet, mint condition. 417/882-4200.

ARTISAN ORGAN, ELECTRIC, ABOUT 20 YEARS old. Beautiful Organ Supply console, 30 stops. Reisner mechanisms. In home in Chicago northern suburb. Must be seen and heard. Organist, Box 380, Deerfield, IL 60015. (312) 367-5102.

95 ALLEN, CONN, BALDWIN AND HAMMOND Church organs, 400 grands, \$1000 and up. Victor, 300 NW 54th St., Miami, FL 33127. (305) 751-7502.

ALLEN DIGITAL COMPUTER, 125 SYSTEM, TAS card reader, 2-manual, full pedalboard, self-contained, custom walnut, 2 years old, 3 years left on warranty. Best offer. (303) 322-6215.

AGO CONSOLE 2-MANUAL BALDWIN MODEL C-630T, \$3,000. Robbinsdale Baptist Church, Minneapolis, MN 55422. 612-537-1371.

## MISCELLANEOUS FOR SALE

BENNET POST HORN \$1500; GOTTFRIED English Horn, \$1000; French Horn, \$1000; New York Paramount 4-M Crawford Wurlitzer slave console, restored, best offer; Mills nickelodeon restored, \$3000. Delzer's, P.O. Box 1334, Bismark, ND 58502. 701/223-3225.

KORG AT-12 AUTOCHROMATIC TUNER, NEW, improved tuner replaces WT-12 model. Play any note on your instrument and AT-12 instantly indicates the note and octave (by LED) and how many cents sharp or flat (by V-U meter) in seven octaves: C1 to B7. Generates four octaves C2 to B5 at two volumes Calibrate tuner A=430Hz to 450 Hz. Quartz Crystal. Case, stand, AC adaptor, batteries, earphone. 1 lb. One year warranty. Introductory offer: \$125 ppd. (\$180 list). Song of the Sea, 47 West Street, Bar Harbor, ME 04609. 207/288-5653.

## MISCELLANEOUS FOR SALE

SINGEND REGAL 8' LIKE NEW, PRINCIPAL 4', Rohr Flute 8', 714/624-0674.

KLANN WIND CHESTS: EXCELLENT CONDITION, 3 stop, 2 2/3', 1 3/5', III rk. Mix. \$850; very compact, IV rk. Mix. \$425; 56-note 16' pedal, 35 scale \$425. SASE for further details: Rive, Inc., 811 Focus St., Metairie, LA 70005.

ORGAN PARTS FOR SALE: CHESTS, CONSOLES, reservoirs, pipework, and many miscellaneous components. Send SASE with your inquiry stating your specific needs. Sorry, no list. Sold as-is, or rebuilt to your requirements. Address MY-4, THE DIAPASON.

2000 RARE DECO PIANOS AND ORGANS, 400 grands and church organs. Victor's, 3000 NW 54th St., Miami, FL 33127. (305) 751-7502.

2-MANUAL, ALL-ELECTRIC CASAVANT CONSOLE, 1971, Excellent condition, Tracker-louch, 56-note ivory keyboards. Stops: Great 6, Positiv 5, Pedal 5. Registration aids. Asking \$6,000. Available immediately. Trinity-by-the-Cove Episcopal Church, 553 Galleon Dr., Naples, FL 33940. 813/262-6581.

2-MANUAL WICKS CONSOLE WITH CABLES and combination action for 26 ranks; 24-note, 16' Bourdon and chest; 73-note unit chest. Best offer. Contact Rev. John Kunkel, 307 N. 4th St., Hamburg, PA 19526. 215/562-7922.

THREE 1955 MOELLER MANUAL CHESTS. Petty-Madden Organbuilders, P.O. Box 2652, Warminster, PA 18974. 215/357-1932.

TWO PNEUMATIC STRAIGHT CHESTS; FOUR-stop 8'8", 4'4" rk. mixture \$1000, and five-stop 8'4", 2 2/3", 2', 1 1/2" positive chest (2 1/2" wp) \$1000. Both chests are 9' long and in ex. condition. Justin 1/2 hp blower (not silent) 3 yrs. old \$175.00. 8' Oboe horn mitred 61 pipes \$450. 2' Diapason 61 pipes spotted metal \$275, 4' European Diapason 61 pipes spotted metal small scale \$375, five-rank Wicks relay gd. condition \$300, two Wicks chests 4 rk. \$800, 2 rk. \$400 gd. condition. Daytime call: 612/722-1347.

## MISCELLANEOUS FOR SALE

TWO 2-MANUAL ALL-ELECTRIC CONSOLES, 1 Reisner pedal relay, 8' Tuba on electric chest, 2-rank electric chest, 4-rank ventii chest like new, metal bar harp, 32-note pedalboard, 16' Flute bottom 12, 16' Trombone 32 pipes, 16' Bombard bottom 12 pipes, reservoirs. Replies: Fullon Pipe Organ Co., 586 Center Road, Hinckley, OH 44233.

SPENCER ORGOBLO. 1/2 HP, 1750 RPM, 4" wind. Excellent condition. Harry Littman 303/297-0306 days, 303/693-3851 evenings.

## SERVICES & SUPPLIES

AUSTIN CONSOLES REBUILT TO your specifications, my shop or in church. Also bought and sold. Auchincloss Service, Box 5262, Poughkeepsie, NY 12602. 914/236-7154.

THE NEW 7-OCTAVE PETERSON CHROMATIC Tuner, model 320, is now available from stock. Continuously variable Vernier control allows you to compensate for temperature or tune celeste ranks with ease. For more details: Peterson Electro-Musical Products, Dept. 31, Worth, IL 60482.

RECOVERING ANY TYPE OF POUCHES, PNEUMATICS, primaries, and reservoirs. Also new reservoirs and offset chests. Write: Eric Brugger Releathering Service, 11570 Eureka Rd., Edinboro, PA 16412. Phone 814/734-3762.

ORGAN SERVICEMEN: WE WILL RECOVER Casavant and Skinner pouchboards, primary and offset actions. Write: Burness Associates, P.O. Box 344, Glenside, PA 19038.

TUNE EQUAL OR ANY HISTORICAL TEMPERAMENT with Widener Computer Tuner. Full details, write: Yves Albert Feder Harpsichords, Box 640, Killingworth, CT 06417.

RELEATHERING ANY TYPE POUCH, PNEUMATIC, bellows or action. Long years of experience and accurate workmanship. Jacob Gerger & Son, P.O. Box 245, Croydon, PA 19020. (215) 788-3423.

NEW WOOD ORGAN PIPES, VOICED OR UNVOICED. Fine workmanship. Artisan Builders, 806 N.P. Av., Fargo, ND 58102. (701) 293-8964.

## SERVICES/ SUPPLIES

USED, REVOICED, CLASSIC PIPEWORK. Various registers offered for one-half price of new pipe-work. We will also revoice your romantic pipes on a time and materials basis. Contact: Schneider Orgelbau, Box 382, Niantic, IL 62551. (217) 668-2412.

NEW ORGAN PIPES, EXCELLENT WORKMANSHIP and expertly voiced. Formerly supervisor of Aeolian-Skinner pipeshop. Hans Rother, German Organ Pipecraft, 34 Standard St., Mattapan, MA 02126.

RESERVOIR SPECIALIST, RELEATHERING AND Restoration, 20 years international experience. "That's right, Air Tight" Write: Keith P. Henderson, Air Tight Bellows Restorations, 4515 Merle Dr. B., Austin, TX 78745.

766-7672 = POMPOSA. IS THERE A MESSAGE in your phone number? For complete printout of letter combinations, send \$5 to JP Publishing, 4670 Hollywood Blvd., Suite 142D, Los Angeles, CA 90027.

K D KAPS ARE BACK! READY TO EASE YOUR up-coming tuning bouts with mixtures. Set of 7 kaps, \$12. K D Kaps, P.O. Box 223, Bolton, CT 06040.

WATKINS & WATSON CO. OF AMERICA. Complete line of "Discus" organ blowers and humidifiers, high and low speed, efficient operation, silencing cabinets. Immediate delivery on most items. Free catalogue. 11040 W. Bluemound Rd., Wauwatosa, WI 53226. (414) 771-8966.

WINTER SPECIAL FOR PARLOR ORGAN OWNERS: Does your pump organ lose air when pumping it? Why not have the bellows completely recovered with new regulation organ material. We guarantee our work; new pedal straps included. Phone or write for instructions for removing the bellows, shipping instructions; cost only \$395, shipping extra. We can also restore the complete upper works, keys, stop faces, couplers, pedal coverings, etc. for you at a reasonable cost. You can have the case refinished or cleaned up to your satisfaction as well. For complete inside restoration, we will pick up & deliver within 100 miles. Longer distances will require added nominal mileage. Appraisals also. Call or write THE ORGANIQUE, David Nestander, 401 S. Main, Morton, IL 61550. 309/263-8276 day or night; aslo 309/343-2398. 30 yrs. experience, second generation in family.

# Harris Organs Pipe Organ Builders

7047 South Comstock Avenue, Whittier, California 90602 • (213) 693-4534

David C. Harris, Owner and Tonal Director • Member: International Society of Organ Builders, American Institute of Organ Builders • Inquiries are cordially invited.

**SCHNEIDER  
ORGELBAU WERKSTATT, Inc.**  
New Instruments — Rebuilds  
Tonal Alterations — Revoicing  
Revoiced Classic Pipework —  
Organ Maintenance  
Workshops in Niantic & Kenney, Illinois  
P.O. Box 382 Niantic, IL 62551  
(217) 668-2412 944-2454

**Robert Copeland**  
R.D. 3 Box 81  
Saltsburg, PA 15681  
(412) 639-9798  
*Pipe Organ Repair - All Makes*

CREATIVE ORGAN BUILDING FOR ARTISTIC MUSICAL RESULTS  
**Greenwood Organ Company**  
P. O. BOX 18254, CHARLOTTE, N.C. 28218  
"THREE GENERATIONS OF ORGAN BUILDING"

**ANDOVER**  
Box 16 Methuen, Massachusetts 01844  
Mechanical Action Specialists

**BRUNZEMA ORGANS INC.**  
596 Glengarry Crescent South  
Post Office Box 219  
Fergus, Ontario Canada  
N1M 2W8 (519) 843-5450

**martin ott pipe organ company inc.**  
11624 Bowling Green Drive  
St. Louis, Missouri 63141  
(314) 569-0366

**Schantz**  
ROBERT C. NEWTON  
Northern California Representative  
Sales and Service  
518 Lorraine Avenue Telephone  
San Jose, CA 95110 (408) 998-0455

**JULIAN E. BULLEY**  
New Organs — Rebuilding  
Service  
SINCE 1906  
1376 Harvard Blvd.—Dayton, Ohio 45406  
513-276-2481

FINE ORGAN LEATHERS SINCE 1800  
**BEVINGTONS AND SONS of LONDON**  
NECKINGER MILLS  
ABBAY STREET  
BERMONDSEY  
LONDON SE1 2AW  
BROCHURES SENT  
ON REQUEST

**Klug & Schumacher, Inc.**  
PIPE ORGAN BUILDERS  
3604 Waterfield Parkway  
Lakeland, Florida 33801  
Phone (813) 665-4802

**Lewis & Hitchcock, Inc.**  
Pipe Organ Builders Since 1915  
8166A Tyco Road Vienna, Virginia 22180  
(703) 754-8585

(305) 523-7247  
**WALTER A. GUZOWSKI**  
PIPE ORGAN SERVICE  
Business Home  
1121 E. Commercial Blvd. 1225 S.W. 4th Ct., Apt. B  
Ft. Lauderdale, Fla. 33334 Ft. Lauderdale, Fla. 33312

**JACK STALEY**  
Pipe Organ Consultant  
Rt. 4, Box 609  
Hagerstown, MD 21740  
(301) 739-4580

**Gress-Miles** ORGAN COMPANY, INC. WASHINGTON ROAD  
PRINCETON, NEW JERSEY 08540  
609-799-1421

# Murtagh-McFarlane Artists, Inc.

3269 West 30th Street  
Cleveland, Ohio 44109  
(216) 398-3990



William Albright



David Craighead



Gerre Hancock



Judith Hancock



Clyde Holloway



Marilyn Keiser



Joan Lippincott



Marilyn Mason



James Moeser



Robert Noehren



George Ritchie



Donald Sutherland



Frederick Swann



Ladd Thomas



John Weaver



Todd Wilson

## Available 1984-1985

Guy Bovet

Susan Landale/Petr Eben  
(Sept. 23-Oct. 14)

Martin Neary  
(Oct.-Nov.)

Peter Planyavsky

Simon Preston  
(April-early May)

Daniel Roth  
(July)

## All-Bach Concerts, 1985

Marie-Claire Alain, October  
William Albright  
Judith Hancock  
Peter Hurford, March-May  
Joan Lippincott  
Marilyn Mason

James Moeser  
George Ritchie  
Lionel Rogg, March  
John Weaver  
Heinz Wunderlich