

THE DIAPASON

FEBRUARY, 1985



Redeemer Lutheran Church, Hinsdale, IL
Specification on page 14

Book Review

E. Wulstan Atkins. *The Elgar-Atkins Friendship* (Newton Abbott, Devonshire, London; and North Pomfret, Vermont: David & Charles, 1984). 510 pp. \$32.00.

On September 10, 1890, Edward Elgar conducted the first performance of his *Froissart* Overture at that year's Three Choirs Festival at Worcester. Ivor Atkins (1869-1953), then assistant organist of Hereford Cathedral, heard the performance, and directly afterward went to the artists' room to meet Elgar. According to Elgar their meeting was wordless, but there was an immediate and mutual sense of personal sympathy and artistic understanding that marked the beginning of a close and constant friendship which lasted until Elgar's death in February of 1934. In 1893 Atkins became the organist of the Collegiate Church of St. Lawrence, Ludlow, and in 1897 was appointed organist of Worcester Cathedral, a post he held until his retirement in 1950. Elgar and Atkins met periodically through the 1890s, but from 1899 their meetings were almost weekly. Wulstan Atkins (b. 1904), the author of the present volume, is the son of Ivor Atkins and godson of Elgar. From the 1920s he frequently accompanied his father on visits to Elgar, and so gradually assumed an active though minor role in the events he narrates.

The book is more about Elgar than Atkins, but it presents a picture of Elgar as seen through the filter of his friendship with the Worcester organist. It tends to center on the successive years' Three Choirs Festivals, especially those at Worcester which were planned and directed by Atkins, and on Elgar's role as consultant and conductor of his own works at these events. This view seems almost to subordinate Elgar's London-based activity and makes him appear more a provincial figure than he actually was (though it is true that he had a profound emotional attachment to the region, lived there for the greater part of his life, and never missed a Three Choirs Festival). So long as the reader remembers that the view is a partial one, the inevitable distortion will not be misleading. One should rather marvel that such a view affords so rich a picture of its subject.

The book is essentially a year-by-year chronicle of the friendship, not a probing character study like Michael Kennedy's *Portrait of Elgar* (1968, 2/1973), much less a comprehensive life-and-works monograph like Jerrold Northrup Moore's *Edward Elgar: A Creative Life* (1984). Wulstan Atkins, an engineer by profession but with a strong musical background, attempts no technical discussion of Elgar's music; and mercifully he does not attempt to psychoanalyze his subject, a besetting temptation with so complex and highly-strung a figure as Elgar. On the contrary, the treatment seems at times almost superficially prosaic, because the author has been content to furnish a basic narrative thread with some necessary explanations. Cer-

tainly the chief interest of the book for serious Elgarians will be the considerable quantity of fully transcribed correspondence it contains. These are the primary means of exhibiting the character and personality of Elgar, reflecting his humor, moodiness, and irrepressible quirkiness. A notable feature is the occasional affectation of archaic English deriving from a shared enthusiasm for Edward Arber's reprint of the 1481 Caxton version of *Reynard the Fox*. From 1902 onward, Elgar signed his letters "Reynart" and addressed Atkins as "Firapeel" (the leopard). In addition to letters, the book contains numerous facsimiles and photographs.

As one might expect, the book is replete with nuggets of anecdote and trivia, much of which may be new to most readers. For instance, musical readers may not be aware that Elgar was a keen amateur chemist and patented an apparatus, which was standard equipment in school laboratories for many years, for making sulphurated hydrogen. In general it is remarkable that there is so little mention in the book of Lady Elgar or Lady Atkins. For great stretches it is easy to forget that both principal figures were married at all, which is the more remarkable considering the decisive influence of Lady Elgar on the composer's work.

The most striking revelation is about Elgar's first betrothal in 1883 to Helen Weaver. He was devastated in having to break off the engagement the following year, owing possibly to religious differences: the Weavers were Unitarians, the Elgars Roman Catholics. This engagement was kept a secret from Lady Elgar and from their daughter Carice (d. 1970), but entrusted to Ivor Atkins, who advised Wulstan not to reveal it until fifty years after Elgar's death, namely 1984. Jerrold Northrup Moore seems to have known about Helen Weaver, though he may well have received the information from Wulstan Atkins. Ivor Atkins was convinced that Miss Weaver was the mysterious dedicatee of both Enigma Variation No. 13 ("*****") and the Violin Concerto ("Aquí está encerrada el alma de . . .") ("Here is enshrined the soul of . . ."). The evidentiary path towards the solution of such mysteries is dauntingly labyrinthine, and while Nicholas Reed ("Elgar's Enigmatic Inamorata," *Musical Times*, August 1984, cxv:430-4) has argued plausibly against the Helen Weaver theory and in favor of Julia Worthington, the case still remains far from airtight.

Because of the insights offered by the Elgar-Atkins correspondence and the author's first-hand recollections of the composer, his book must certainly claim a place as a significant contribution to the already voluminous Elgar literature. Because of its special and somewhat restricted viewpoint, however, it cannot be recommended as a first book for readers wishing to become familiar with the life and works of Elgar.

—William J. Gatens

Letters to the Editor

New Organs

Speaking primarily for myself and having been a reader of THE DIAPASON for many years, I wish to say that quite frankly I am tired of reading about and seeing photos of mechanical action organs with mostly "neo-classic" tonal schemes. Way back in the 1930s, old E. M. Skinner became disturbed by the trends which even then were beginning to surface and I recall that he suggested to your journal that its name should more fittingly be *The Sesquialtera* or *The Baroque Times!*

Take a careful look at THE DIAPASON

of the 1920s, 30s, 40s, 50s, 60s and even early 70s and learn. This attempt to feature almost entirely mechanical action and "neo-classic" schemes would almost persuade one to believe that it is standard. Well, it is not! There are still many who thrill at beautiful tone and not strident and offensive sounds. Yes, some—quite a few I might say—love the lush and slush and the electro-pneumatic companies are doing a booming business.

For those that might be interested, the once-famous Aeolian-Skinner Organ Company has once again resurfaced

THE DIAPASON
A Scranton Gillette Publication

Seventy-sixth Year, No. 2, Whole No. 903
Established in 1909

FEBRUARY, 1985
ISSN 0012-2378

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

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

Subscriptions: 1 yr. \$10; 2 yr. \$18; 3 yr. \$26 (United States and U.S. possessions). Foreign subscriptions: 1 yr. \$16; 2 yr. \$30; 3 yr. \$44. Single copies: \$2 (U.S.A.); \$5 (foreign).

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

Second-class postage paid at Des Plaines, IL, and additional mailing offices. POSTMASTER: Send address changes to THE DIAPASON, 380 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*.
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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 four weeks for change to become effective.

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with even greater achievements under the presidency of the original firm's tonal supervisor/head voicer John H. Hendricksen of Pembroke, MA. This genius has completed new organs under the Aeolian-Skinner name and is continuing to do so. More power to this great company and those like it.

I urge you to balance your coverage to include this type of organ. Month after month of small organs does not tell the truth about organbuilding in America. So, please start publishing stop lists of organs not "neo-classic" but American classic.

—Steve Bournias
Warren, OH

Of the many items in the letter from Mr. Bournias that prompt comment, we will only at this time mention that THE DIAPASON published 61 stoplists in 1984 representing 36 builders. Tracker, electro-pneumatic, and electric actions were included. Of the 61 organs reported, 10 were 1-manual instruments; 38 were 2-manual; 11 were 3-manual; and two were 4-manual. 37 utilized mechanical action. 49 of the organs were comprised of under 30 ranks. No attempt was made to slant the reporting in any direction. THE DIAPASON can only publish, however, those stoplists that it receives.

—Ed.

Pipedreams*

February 4. Organ Plus. Music for organ and diverse wind instruments, from bagpipes to brass ensemble.

February 11. From the Cathedral. Performances by organists Howard Don Small and James Melby at St. Mark's Episcopal Cathedral, Minneapolis, MN.

February 18. Handel with care. Selective survey of works by Georg Friedrich Handel.

February 25. A Bach Prelude. Performance by members of the Twin Cities AGO chapter at the Church of the Maternity of the Blessed Virgin Mary, St. Paul, MN.

March 4. The Integral Bach. A look at complete recordings of Bach's organ works. Lionel Rogg, Marie-Claire Alain,

Peter Hurford, Helmut Walcha, Wolfgang Rübsam, Carl Weinrich, Walter Kraft, Michael Chapuis, others.

March 11. Bach and Forth. Different approaches to Bach interpretation and the "Bach organ" sound.

March 18. Come on Bach! Celebrated composers' musical tributes to Bach using the theme derived from his last name.

March 25. Bach Again? Works of Bach by members of the Twin Cities AGO chapter at Maternity of Mary Church, St. Paul.

*Produced by Minnesota Public Radio and aired nationally by American Public Radio.

Here & There

The Atlanta Bach Choir, conducted by Porter Remington, will present its fourth annual **Bach Around the Clock** continuous concert, celebrating J. S. Bach's 300th birthday, on March 23, from 11 a.m. to 11 p.m. at the Druid Hills Presbyterian Church in Atlanta.

A host of friends will join the choir in this celebration. In addition to performances by the choir and chamber orchestra, there will be organ music, vocal recitals, music by instrumental ensembles and a sing-a-long, plus fun, food, and films for everyone. **Bach Around the Clock** t-shirts and other items will be available at the Bachtique.

For more information, phone (404) 874-3753.



Beth Zucchini and Peter Stapleton

and Washington Cathedral, Washington DC, in November. The new work was commissioned by and dedicated to Ms. Zucchini. Composer and performer worked closely together as *Plaything* evolved. Stapleton likens his short and playful piece to the "Toys" of the Elizabethan period.

As part of the celebration of the tenth year of building organs in Lake City, IA, the **Dobson Organ Company** hosted "An Evening of Music and Celebration" on November 16, 1984. Guest artist Guy Bovet played a recital on the 23-stop 30-rank Dobson Organ in the Lake City Union Church. After the recital, guests moved to the Dobson Organ Shop (two blocks away) for a gala reception and buffet. The featured guests included 180 organists, pastors, consultants, and architects from across the U.S. whom Lynn Dobson had worked with in the first ten years of his firm, as well as personal friends. On November 18, the Dobson Company opened the shop to the public for demonstrating two organs currently standing in the shop. The organ for Bethel College, Newton, KS, has since been installed, and the organ for the Church of the Holy Comforter, Burlington, NC, was scheduled for delivery in January. Additional events celebrating the 10th anniversary are planned for later in the year.

Nancy Lancaster played a recital on November 18 to mark the fifth anniversary of the inauguration of the Fisk organ at House of Hope Presbyterian Church, St. Paul, MN. The program included a performance of *Buxtehudeana*, a four movement organ suite written by Ludwig Lenel in 1982. The first part of the recital included works by Buxtehude which are quoted in Lenel's work. The composer was present for the program and a reception following.

A Conference of Roman Catholic Cathedral Musicians met at the Cathedral of Sts. Peter and Paul, Philadelphia, PA, on November 26 and 27. The meeting of 15 musicians from 12 Cathedrals was suggested by Richard Proulx, Cathedral of the Holy Name, Chicago; Peter La Manna, Cathedral of Sts. Peter and Paul, Philadelphia; Gerald Muller, Cathedral of St. Matthew, Washington, DC; and Leo Nestor, National Shrine of the Immaculate Conception, Washington. In addition, the following attended: Jay Rader, Cathedral of St. Matthew, Washington, DC; William Erickson, Cathedral of St. John the Evangelist, Milwaukee; Robert Twynham, Cathedral of Mary Our Queen, Baltimore;

Michael Sheerin, Cathedral of Sts. Peter and Paul, Philadelphia; James Savage, Cathedral of St. James, Seattle; John Grady, St. Patrick's Cathedral, New York; Larry Tremsky, Holy Name Cathedral, Chicago; John Balka, St. Mary's Cathedral, San Francisco; Joseph Policelli, St. Paul's Cathedral, Worcester; Haldan Tompkins, Cathedral of St. Peter in Chains, Cincinnati; and Haig Mardirosian, Cathedral of St. Thomas More, Arlington, VA.

General topics of discussion included musico-liturgical practice, tradition, and professional procedure at these prominent Roman Catholic Cathedral Churches. After initial, detailed, introduction and description of each Cathedral's musical establishment, the musicians formed an agenda of priorities to the professional liturgical musician in "leadership" posts. Among these were issues of administration, policy, remuneration, philosophy, and repertoire. The session ended with an affirmation of the collegial relationship of the Cathedral musicians and a resolution to meet again

publication of *A Concordance to The Plymouth Collection of Hymns and Tunes (1855)*. The reproduction includes the texts of 1,431 hymns and provides a concordance to 144,768 significant words. The original indices and introductory material have been retained, and the publishers have added a composer/arranger index and a new introduction by Nyal Z. Williams. 3,013 pages are contained on 14 42x diazo microfiche. For more information write: Heather Press, Route 3, Box 352, Muncie, IN 47302.

Elkan-Vogel, a subsidiary of Theodore Presser Company, has announced the publication of **Vincent Persichetti's Fifth Harpsichord Sonata**. His *Parable for Harpsichord* is scheduled for release in the near future.

Presser has also issued all seven volumes of *Hymn Tunes for Woodwinds* (and other instruments) series. The collections feature settings of well-known



Conductor Porter Remington welcomes J. S. Bach as "Bach Around the Clock" draws near.

in Chicago in May, 1985. It was resolved that this association would be called the **Conference of Roman Catholic Cathedral Musicians**.

Organ students of **Judson Maynard** at Texas Tech University, Lubbock, TX, presented a performance of the complete *Mass for the Parishes of François Couperin* on December 4. Performers included Jeff Martin; Norman Goad; Ferrell Roberts; Matt Manwarren; Judy Ray; and Jacqueline Plyant. The program included the plainsong sections sung in Latin.

Heather Press has announced the

hymn tunes by Claude Bass, Bob Burroughs, David Danner, Gregg Sewell, Douglas Smith, and Douglas E. Wagner. Designed for performance by various combinations of woodwinds, some include piano or handbells. Further information may be obtained from Theodore Presser, Presser Place, Bryn Mawr, PA 19010.

G. Schirmer has announced a new publication by **Anthony Newman**. In the *Great Performer's Edition* series, he has compiled and edited an *Anthology of Early English Harpsichord Music*, which offers works of major 16th and 17th century composers along with extensive historical, biographical, and performance notes.

The University of Texas at San Antonio is presenting a series of lecture-recitals of the organ works of Bach. Featuring UTSA professor **Bess Hieronymous** as lecturer and **Marilyn Mason** of the University of Michigan as performer, the 16-part series will feature four separate programs on three consecutive dates in January, April, September, and November. For more information call (512) 691-4646.

Delores Bruch will present a workshop and masterclass at Grace Lutheran Church, Eau Claire, WI, on Saturday, February 16. Dr. Bruch, associate professor of organ and church music at the University of Iowa, Iowa City, will lecture on *stylus fantasticus* in North German organ repertoire and the confluence of North German and Italian influences in Bach's music. Students of Dr. David Tryggstad, director of music ministry at the church, will perform in the masterclass. For more information contact Grace Lutheran Church, 202 W. Grand Avenue, Eau Claire, WI 54703.

The American Guild of Organists and the Holtkamp Organ Company, Cleveland, OH, have announced the second biennial competition for the **Holtkamp/AGO Award in Organ Composition**. The award includes a \$2,000 cash prize provided by the Holtkamp Company, performance of the winning composition at the 1986 National Convention of the AGO and publication by Hinshaw Music, Inc. North American Composers age 35 and younger (born after May 1, 1949) are invited to submit unpublished compositions for solo organ (maximum 15 minutes duration) by May 1, 1985. Judges include Leslie Bassett, Olly Wilson, and McNeil Robinson. For more information, contact Thomas Brown at (212) 687-9188.

Premieres of **Peter Stapleton's Plaything for Organ** were given by Beth Zucchini at St. Thomas Church, New York City, and St. John's Church

of Texas at San Antonio. Dennis Schmidt, Cathedral of St. John, Albuquerque, NM. David Spicer, 14 recitals, First Presbyterian Church, Lincoln, NE. Samuel John Swartz, 16 recitals, Immanuel Presbyterian Church, Los Angeles, CA. Herman D. Taylor, 17 recitals, various locations including Dillard University, New Orleans, LA. Anita Eggert Werling, 8 recitals, First Baptist Church, Macomb, IL.

For more Tercentenary Events, see p. 2 of the January issue of THE DIAPASON.

Ongoing series of Bach organ works

Lawrence Archbold, 6 recitals, Carleton College, Northfield, MN, January 13—May 12.

Willis Bodine, 15 recitals, University of Florida, Gainesville, FL, January 6—November 24.

Thomas Bohlert, Kent Hill, David Jackson, and James Sanderson, 11 recitals, Grace Episcopal and The Park Church, Elmira, NY.

Donald Joyce, 13 recitals, St. John the Evangelist Church, New York, NY, December 9, 1984—December 15, 1985.

Richard Konzen and George Decker, St. Paul's Cathedral, Syracuse, NY.

Marilyn Mason, 16 recitals, Universi-

1984-85 SEASON

European Organists

Gillian Wier, Sept./Oct. '84 & Mar. '85
Ernst-Erich Stender, Oct. '84
Jean-Louis Gil, Oct./Nov. '84 & Apr. '85
August Humer, Feb. '85

American Organists

Robert Clark · Michael Corzine
Raymond Daveluy · Roberta Gary
Robert Glasgow · Richard Heschke
David Hurd · Huw Lewis
McNeil Robinson · John Rose
Larry Smith · Herndon Spillman
John Chappell Stowe · Marianne Webb

Pianists

Thomas Brown · Thomas Richner

Harpichordist

Robert Edward Smith
Apr. '85, Atlantic Coast tour

Classical Guitarists

Bruce Banister
Apr. '85, East & Midwest
Giovanni Dechiaro
Mar. '85, Southeast

Harp/Flute Duo

Chrysolith, Oct. '84, New England
& Feb./Mar. '85, California

Future Seasons

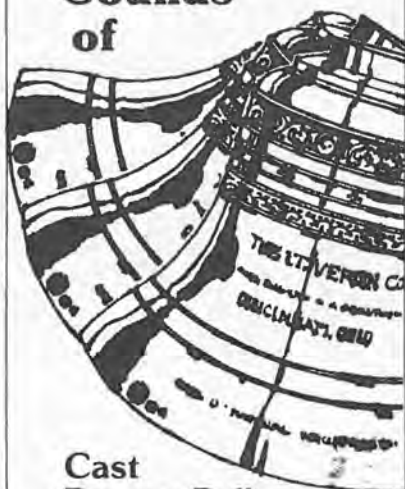
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Appointment



James Frazier

James E. Frazier has been named Director of Music for the Archdiocese of St. Paul and Minneapolis, MN, where he will be responsible for the diocesan services at St. Paul's Cathedral and oversee the music program for the archdiocese. He leaves the position of organist-choir-master at St. George's-by-the-River Episcopal Church, Rumson, NJ. Frazier holds degrees from Yale University Institute of Sacred Music, Hartt School of Music, and St. Alphonsus College. His teachers have included McNeil Robinson, Vernon DeTar and John Holtz. In addition, Frazier has studied in France with Marie-Claire Alain as a Fulbright Scholar.

Awards

Richard Peek has been named as the recipient of the H. Grady Miller award by the North Carolina Federation of Music Clubs for his anthem, "O God, Creator of Us All." This award is given each year to a North Carolina composer in the field of sacred music for the best composition published in the past year. "O God, Creator of Us All" is scored for SSATB and organ, with optional brass quintet and percussion. It is published by Ars Nova Publications and distributed by Brodt Music Co. of Charlotte. This marks the second time Dr. Peek has received the award, having been honored last year for his "Arioso" for organ published by H. W. Gray.

Rosalyn Tureck has been awarded a grant of \$25,000 from the National Endowment for the Humanities. The grant is to be used for a scholarly and performance edition of the *Chromatic Fantasia and Fugue* of J. S. Bach. This will be an urtext, facsimile, and performance edition for both harpsichord and piano, with extensive critical notes on original sources and historical performance practice, to be published by G. Schirmer.

In preparation of this edition, Dr. Tureck studied the 19 extant manuscripts of the music text and 52 editions dating from the first edition of 1802 through 1970. The new edition will include important manuscript variants

in the text, embellishments, dynamics, and the arpeggio section.

Catherine Thiedt has recently received certification as a Master Teacher by the Music Teachers National Association (MTNA), becoming one of the fewer than 100 instructors in the U.S. to receive the distinction. Dr. Thiedt, associate professor of organ and theory at Heidelberg College, Tiffin, OH, received the bachelor of music degree from Heidelberg in 1962. She holds master's and doctoral degrees from Eastman School of Music. In addition to activities as a teacher and organ recitalist, Thiedt has been a clinician for organ and church music workshops for the AGO and the United Church of Christ.

Nunc Dimittis

Thomas F. Peters died August 3, 1984. Originally of Griffith, IN, he made his home in Evanston, IL. He had served in various offices of the Chicago AGO chapter for a number of years and was an untiring worker for the guild programs. Peters had worked for the Retirement Board of the United Methodist Church, and was a member of the choir at the First United Methodist Church of Evanston.

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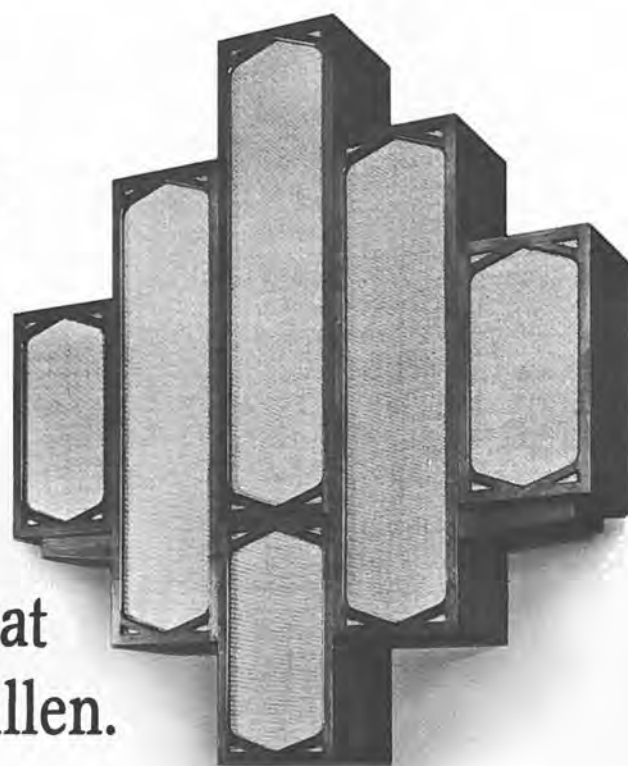
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AIO Convention 1984—Salt Lake City

Jack M. Bethards

Planners of any kind of convention could well look to the AIO—Salt Lake City conclave of 1984 as a model. Several things for which one often wishes actually happened. First, and most important, the schedule was not overcrowded. There were no overlapping sessions. Every registrant could benefit from the fine workshops and programs offered. Second, lecturers were given enough time to develop their topics. Classes were at least an hour and a half long. Although even more time could have been provided for some of the very stimulating topics, no one seemed to feel pressured. Third, there were no interminable bus rides! It often seems that in a desire to show everything an area has to offer, convention planners insist on providing a bus schedule that would make a touring dance band feel at home. The Salt Lake people planned a group of activities within easy walking distance of the headquarters hotel, and left out-of-town jaunts as optional post-convention events. Fourth, the hotel was outstanding. Certainly one of the best managed and appointed facilities in the nation, the Hotel Utah made a luxurious and pleasant setting for our events. This writer feels that a relaxed atmosphere adds much to the learning and inspiration that a convention can provide. Fifth, the hospitality of Salt Lake City was evident everywhere. The city is very attractive, and historic Temple Square, home of the Mormon Tabernacle, was a special treat to see—especially for those who had only experienced it from broadcasts. Fortunately, under Chairman H. Ronald Poll, the convention committee had not only provided an ideal program, but allowed enough free time to enjoy the area.

plan—not the indiscriminate use of “a little bit of everything” to achieve an all purpose/no purpose instrument. Dickson made a point of the importance of all elements of an organ (case, chests, action, wind supply), not just the pipes, in creating an elegant result.

Thomas Turner of Visser—Rowland conducted an interesting ramble through the world of “Scaling an Organ for American Churches.” His technique was to challenge the audience to ask questions of him and of themselves. An important point that emerged was that the actual scale of a pipe is only a small part of the process of “scaling” which must take into account musical purpose, acoustics, placement of the organ and of the division within the organ. The same scale can have very different results even within the same instrument.

be inaccessible material in such an interesting way that it did a lot to further the acceptance of this important technology. Large display boards showed circuits with giant sized transistors, diodes and resistors made of tuna and soup cans! One of the more printable suggestions from the audience was that Mr. Houghton put his presentation on video tape for the education of organ technicians throughout the country. This writer concurs. Charles Eames of Visser—Rowland gave his approach to the building of very small mechanical action organs. This was a “how to” session with many excellent ideas from design through construction. It showed careful thought and preparation.

The afternoon brought the chance of a lifetime for many to see what is probably the most famous organ in the



Convention Committee (l to r): Robert Poll, Daniel Gawthrop, Daniel Smith, Mervin Brown, Melvin Dunn, H. Ronald Poll.



Utah State University Chorale and BYU Faculty Brass Ensemble



Incoming and outgoing board members (l to r): Randall Wagner, Robert Wuesthoff, Albert Neutel, Roy Redman, Lynn Dobson, Thomas Turner, Homer Lewis, Pieter Visser, Pete Sleker, Tim Henry, Jack Sievert.

Against this background, the daily events of the convention stood out as worthwhile experiences indeed. Although the convention is primarily intended for professional organbuilders, there are always a few amateur observers on hand. This writer can recommend to anyone interested in organ building the benefits one can enjoy from attending an AIO Convention—a delightful and thought provoking experience. We were treated to lectures from top experts in their fields, excellent musical presentations, fascinating exhibits (including the AIO/APOBA exhibit prepared by Lynn Dobson which will be shown also at the Detroit AGO convention), and a genuine spirit of fellowship among friendly competitors.

The convention opened with an ecumenical service given in the newly restored Assembly Hall of the Church of Jesus Christ of Latter-day Saints. This service provided an opportunity to hear the new and highly publicized Robert Sipe organ in the sure hands of James Drake. An excellent chorus from Utah

State University, directed by Willard Kesling, and instrumental artists from Brigham Young University added to a musically well-rounded service. Organist and composer Daniel E. Gawthrop created special hymn arrangements. M. Lee Sutor was responsible for the plan of the service and added meaning to it by selecting meditative writings by Arp Schnitger and other organ builders. The ecumenical service is a tradition in Salt Lake and is sponsored each year by the AGO chapter.

The next day—after an interesting history of the Salt Lake Valley area, given by Dr. Leonard Arrington—the organ discussions began with “The Eclectic Organ—An Historic Approach,” by David Dickson and Manuel Rosales. This was a thoughtfully written and interestingly delivered paper on the philosophies behind the current work of the Rosales firm. The central thrust of the discussion was that the true spirit of eclecticism is selecting the best of many styles past and present in the execution of a specific and well thought out

Two technical discussions concluded the day. Randall Wagner of Organ Supply Industries, and President of AIO, reminded conventioners how important a working knowledge of basic engineering principles is in the proper design of organs. There are complex forces at work within organ cases and the church structures which house them. These must be understood and controlled. Pieter Visser, of Visser—Rowland, presented a fund of information on aerodynamics, particularly with relation to pipe making and voicing techniques. This was a session where more time could have been spent profitably. Mr. Visser demonstrated a grasp of all the underlying disciplines which affect what the uninitiated might think is a simple process happening within an organ pipe.

The next day continued in a technical vein with a well illustrated and humorous introduction to solid-state electronics as it affects pipe organs. Richard Houghton of Solid State Logic was able to present what many people consider to

world—the G. Donald Harrison Aeolian—Skinner in the Mormon Tabernacle—as well as the Robert Sipe organ in the Assembly Hall, and practice organs by Austin, Casavant, and Moller. The history of the Temple Square instruments prepared and delivered by Robert Poll, head of the maintenance crew, plus an organ crawl, and a grand concert gave a wonderfully rich variety of exposure to the focal point of the musical life of the Mormon Church. We all marveled at the acoustic of the Tabernacle, and the ideal musical setting this provides. Melvin Dunn gave a fine demonstration. He is not only a veteran member of the organ maintenance crew, but an able organist who has absolute command of the mammoth instrument and a fine sense of humor. Despite the fame of the Tabernacle organ there are still some gaps in its history. An interesting discussion on its early background aroused many questions. This constant search for history surely is part of the endless fascination great instruments hold for organbuilders.

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Only those who have been afforded the luxury of a "behind the scenes" organ crawl can have any feeling for the tremendous care lavished upon these instruments by the Church. A crew of full-time maintenance technicians keeps the Temple Square instruments in first-class condition at all times. Obvious attention to detail was clear to the professional organbuilders who went on the "crawl." Tabernacle organists Robert Cundick, John Longhurst, and Clay Christiansen were gracious hosts, along with the organ crew, Robert Poll, Mel Dunn, and Greg Mortimer.

Clay Christiansen's concert performance that evening (to which the public was also invited) showed the organ to advantage. His program opened with *Exultate* by Daniel E. Gawthrop, commissioned by the American Institute of Organbuilders. The toccata-like piece is a good test not only of the responsiveness and color of an instrument, but also of the rhythmic accuracy of the player. Christiansen's own *Passacaglia on Twelve Tones* which followed is a well constructed composition—accessible and useful to most organists. It showed added dimensions of the organ as did each of the following works by Alain, Bach and Reger. This program amply demonstrated the resources of this classic among all "American Classic" organs. Even those who felt that Harrison's concept is not today's ideal couldn't help but be overwhelmed by the ensemble, blend and musicality of this legendary instrument.

The morning of the concluding day featured business topics of interest to organbuilders. Walter Holtkamp presented an overview of his philosophy and technique of creating graphics for advertising. The Holtkamp flair for artistic design, good taste, and humor came through. Jack Sievert of Schantz then led a panel discussion on how to work with organ committees—perhaps the organbuilder's greatest problem! An interesting point of both morning sessions was that they were not dealing with how to sell more organs at higher prices, but rather, how to advertise to and work with committees in order to help them make informed decisions about pipe organs. Most trade association "sales

meetings" tend to deal with how to manipulate the customer. The organ builders (prospective customers please take note!) spent their time trying to see how to get the customer to recognize and demand quality. This is an interesting reflection, indeed, on the pipe organ industry—something of which it should be very proud. This is not a cynical group of business-men. They are for the most part dedicated artisans.

The afternoon had two practical "how to" sessions. S.S.L.'s Rick Ratcliffe took Richard Houghten's introduction to solid-state to the next step: "How to troubleshoot solid-state equipment." A group from Schoenstein & Co. of San Francisco covered the business aspects of organizing a pipe organ service company. In leading the session this writer had the unusual experience (for a reviewer) of being at the other side of the platform on the firing line! It was a good opportunity to field excellent questions from an alert audience.

A banquet and awards ceremony concluded a pleasant and memorable convention. It was quite appropriate that the awards were the high point of the convention, as one of the main thrusts of the AIO since its founding has been to create a systematic method of testing for competence in the profession. The number and quality of applicants has increased steadily and people have been passing the very stringent exams with honors. This is perhaps the greatest tribute to the foresight of those who founded the AIO—a relatively young organization, but one with many accomplishments to its credit.

If it is possible to draw one particular theme from this and other AIO conventions, it would be the tremendous interest among the organbuilders in the heart of their work—music making. Hearing fine instruments is always part of the AIO proceedings; new works are commissioned; however, the most important indication of musicianship among the builders is their constant striving for solutions to musical problems. The high level of discussion at the AIO gave ample proof of the real dedication of most people involved in the craft from large companies as well as small. ■

Jack M. Bethards is owner and manager of Schoenstein & Co. of San Francisco, one of the nation's oldest organbuilding firms. His varied background includes organbuilding, professional music (as both a player and conductor), and business management. He is active in the AGO and the Organ Historical Society, and has written for organ journals. His article on how to select an organ builder appeared in the March, 1984, issue of *The American Organist* magazine.

New Organ Music

3 Plainsong Settings, Jacobus Klopers. Concordia Publishing House #97-5814, \$6.50 (M-D).

Here are three plainsong melodies dealing with Christ's Advent, Incarnation, and victory over death. Mr. Klopers has written creatively in an idiom that is very reflective of the music and the text. These settings are unusual in their musical style and will make a great contribution to your library. Tunes are "Veni, Emmanuel," "Divinum Mysterium," and "Victimae Paschali Laudes."

7 Settings of American Folk Hymns, Wilbur Held. Concordia Publishing House #97-5829, \$5.50 (E+ -M).

"Beach Spring," "Land of Rest," "Foundation," "Simple Gifts," "Detroit," "Wedlock," and "Kedron" are tunes Mr. Held has set in a variety of interesting styles. Our own American heritage is rich with early hymnody and this collection represents a good example. Highly recommended.

Overture Francaise, A. F. Schultz. McAfee Music (Belwin-Mills Publishing Corp.) DM 235, \$2.50 (M+).

The big, symphonic French style Mr. Schultz has chosen for the opening and closing sections of this new piece fits well with the middle fugue subject. This is a colorful piece well worth the learning for something fresh and new. The composer has brought us similar pieces of equal stature and ingenuity, and I look forward to more in the future.

Introduction and Variations on an Old French Carol, Jennifer Bate. Novello (Theodore Presser Company, sole agent) No. 01 0176 01, \$4.50 (M).

From Novello's Modern Organ Repertory comes this fresh and innovative set of pieces based on the traditional French melody "Picardy." From the ethereal to the "Allegro risoluto," this collection offers a very fine display of contemporary writing.

Were You There, Jean E. Middleswath. Broadman Press, Code 4570-64, \$3.95 (E).

This collection of four meditations provides the organist with 2 to 3 minute arrangements for communion or general use. They are creatively written and are based on the following hymns: "Ah, Holy Jesus," "Let All Mortal Flesh Keep Silence," "Were You There," and "What Wondrous Love is This." If you

enjoy these titles, this is the book for your library.

A Joyful Noise, Alice Jordan. Broadman Press 4570-62, \$6.95 (E-M).

Here under one cover is a host of hymn introductions, interludes, modulations, free accompaniments, and preludes for the church organist. The contents are based on 9 very familiar processional-type hymns: "Darwall," "Nicaea," "Coronation," "Hyfrydol," "Lancashire," "Ein Feste Burg," "Duke Street," "Marion" and "Aurelia." There is sometimes more than one key stated for a tune to accommodate different hymnal editions. This is a very useful aid in helping to inspire a congregation in worship.

Suite of Dances, Michael Praetorius, edited and arranged by Max Miller. Concordia Publishing House #97-5815, \$3.00 (E-M).

The four compositions in this collection are taken from Michael Praetorius' *Terpsichore* of 1612 as found in the *Gesamtausgabe der Musikalischen Werke von Michael Praetorius* (Vol. 15). This set of French dance tunes for unspecified instruments is the only existing secular music of the composer. The four titles—*Spagnoletta*, *Courante*, *Ballet*, and *Gavotte*—are delightful examples of music from the period.

Reflections, Kevin Norris. Art Masters Studios, Inc. Code OR-5, \$4.75 (E-M).

The six hymn-tunes contained in this collection are brief arrangements in a brilliant, reflective style that lend them very useful as organ meditations and the like; I wish there were some in longer versions. Mr. Norris has created a motif for each of the tunes and employs it throughout the setting. Tunes include "Aurelia," "O Perfect Love," "Lauda Anima," "Dominus Regit Me," "Pange Lingua," and "Grosser Gott."

—Leon Nelson



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Music for Voices and Organ

by James McCray

1985 is certain to be a special year for choral musicians because of the anniversaries of the birth of several famous composers including Bach and Handel. During the next few months this column will be devoted to music by these great contributors to our art.

Because of the coming emphasis on the earlier composers whose birthdays will be celebrated this year, the music reviewed in this article and in the succeeding one on Easter music will feature works from the 20th century. The anthems below represent various levels of difficulty and will be of interest to most church choir directors.

Praise the Lord, O My Soul. Ned Rorem. SATB and organ, Boosey and Hawkes 6105, \$.95 (D-).

Rorem's music is always inventive and challenging. This new setting of Psalm 146 often has the chorus in a unison or two-part arrangement, but there are also some areas which are vocally taxing. The music is fast with shifting pulses within an 8/8 framework. His harmony and vocal lines show the influence of Poulenc. The organ music is on three staves and basically accompanimental, although there are some brief interludes. This exciting anthem is designed for a large and sophisticated choir seeking dramatic new music.

O Come, All Saints, Be Glad. Robert Leaf. SATB and organ, Neil Kjos Publisher, Ed. 8636, \$.70 (E).

This happy anthem is very simple with the choir usually in unison or two parts. Throughout the seven pages the theme is slightly altered in each repetition. The organ material is sparse and the staccato fills provide a dance-like character. The text is based on Psalm 33. Leaf's easy setting could be learned quickly; it is suitable for youth or adult choirs.

Hear O Thou Shepherd of Israel. William Mathias. SATB and organ, Oxford University Press, A 339, no price given (M+).

This new anthem will excite and please the organist, the singers and the congregation. Using Psalm 80 as the text, Mathias has written an anthem with majesty and a sense of pageantry. The choral fabric is homophonic and often on two staves with divisi. Modal harmony with mild dissonances dominate, but the dissonances never pose a problem because of the skillful linear writing. The organ has a distinctive theme which recurs, and frequently the vocal and instrumental material are heard separately. Highly recommended to skilled choirs in both church and concert situations.

Song of Praise. Harry Somers. Two parts and keyboard, Thompson Lim-

ited (Oxford U. Press Distributor), G. 225, \$.40 (E).

There are three verses which are vocally the same in this new addition to the Toronto Children's Chorus Series. The middle verse uses a different accompaniment; the keyboard part is overall better suited to piano than organ. The tuneful music employs a mixture of canonic and homophonic vocal textures and is lovely repertoire for children's choirs.

Praise to the Father. Arr. by Alec Wyton. SATB, flute, handbells and organ. H. W. Gray of Belwin-Mills Publishing, GCMR 3487, \$.75 (M-).

The 1882 French melody will be familiar to everyone. Wyton's setting has three verses with only one in four parts. Verse II is for unison women with a busy flute countermelody and verse III has a simple soprano obbligato while the other three sections sing the melody in unison. Only twelve handbells are used and they have an easy ring in tandem with the flowing flute line. This anthem, designed for a small church choir, has a gentle, pretty quality.

Glory. Bengt Hallberg. SATB and keyboard with optional trumpet, alto sax, electric guitar, bass and drum parts, Walton Music Corp., W-114, \$.85 (M).

This festive setting has a jazz character. The chorus is printed on two staves and at times has a very high tessitura. Vocal writing is often in two parts and not difficult, but will require a solid tenor section with a good upper range. The keyboard music is best for piano and adds to the jazz quality with its syncopations and harmony. There is a brief speaking section for the chorus.

Sing to His Name. Jane Marshall. SATB and organ, G.I.A. Publications, G-2737, \$.80 (M-).

There are several contrasting areas alternated with the joyful 6/8 refrain which opens the anthem. The writing is on two staves for choir and two for organ. Based on Psalm 135, Marshall's anthem is simple yet attractive and has effective contrasts. The organ music is easy and primarily serves as background. Because of the limited amount of four-part singing, this anthem will be useful for any type of church choir.

A Choral Benediction. Don Besig. SAB and keyboard, Glory of Shawnee Press Inc., D-5328, \$.70 (E).

The three verses are in unison, two parts and three parts. A flowing arpeggio style of accompaniment seems better suited for piano. The vocal ranges are limited, and with the somewhat sentimental mood, this service benediction will be of interest to less advanced church choirs.

A Mighty Fortress Is Our God. Tom Mitchell. SATB and keyboard with optional brass, Mitchell Reed Music, MRM 8307, \$.80 (E).

The brass parts are not indicated in the score, and the keyboard is on two staves. Luther's famous chorale is preceded by an extended introduction which functions like an accompanied choral recitative. The chorale maintains the rhythmic spirit of the original and is usually in unison. This is an easy setting that could be sung by any church choir.

Anthems For Soprano or Treble Voices. No editor given, Royal School of Church Music, CT 06759, \$4.00 (M).

This fine collection contains three unison, four two-part and two three-part anthems. Composers include William Boyce, Arthur Wills, Ian Ord-Hume, Evelyn Stell, Anthony Royse and Sue Fairhurst. Only one anthem is unaccompanied and most have interesting organ parts. There is a mixture of traditional texts such as the Magnificat, and original poetry as "We Have A King." This is an excellent assortment which could be used in school or church performances, and a bargain.

My Spirit Longs For Thee. Gerald Near. SATB and organ, Augsburg Publishing House, 11-2109, \$.75 (M).

Using a rhapsodic yet metered style, Near's anthem is particularly sensitive. The keyboard is on two staves and, at times, imitates the choral material, often doubling the lines. There are some high tenor notes, but very little of the setting is in four parts. This free, rubato style will not be easy to perform, but will be captivating for those choirs having the flexibility to stretch the lines. Recommended for most church groups.

Of The Father's Love Begotten. John Carter. SATB and organ, Hope Publishing Co., JC 289, \$.75 (E).

Carter's anthem flows gently and maintains the plainsong character on which it is based. Often the choir is in unison; SATB is only briefly used. The keyboard, on two staves, also follows a flowing style. Useful for any type of church choir.

O For A Heart. Robert Wetzler. Unison or two-part and keyboard, AMSI, #463, \$.60 (E).

There are three verses in this anthem which sounds like a folk song. Within the mild harmony, the tuneful vocal lines change with each verse. On two staves, the keyboard is better for piano than organ. This easy anthem would be good for young voices or for any church ensemble.

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Nineteen-eighty-five is here! The celebration begins: Bach, Handel, Scarlatti will be fêted as never before. A feast of baroque music is to be spread before audiences; works for the period keyboard instruments, primarily harpsichord and organ, will be featured extensively.

But what of the teachers of these three masters? Do they not deserve, as well, a tiny share of the glory? With this in mind, I set out to choose harpsichord music for a program titled *The 1685 Composers and their Teachers*.

Friedrich Wilhelm Zachau (or Zachow, the preferred spelling in *The New Grove*) was born in Leipzig on November 13, 1663; he was appointed to the position of organist at the Marienkirche in Halle in 1684; he remained in this position until his death on August 7, 1712. A well-known teacher whose pupils included Kirckhoff, J. G. Krieger, and Ziegler, Zachau's main claim for enduring remembrance is his teaching of Georg Friedrich Handel, born in

craftsmanlike, without a memorable moment. (Examples 1 and 2.)

Dietrich Buxtehude (1637-1707) was the celebrated organist of the Marienkirche in the north-German Hanseatic city of Luebeck, the site of J. S. Bach's famous visit in 1705-06 (noted in the minutes of the Arnstadt Consistory for February 21, 1706, "... [Bach] has been to Luebeck in order to learn one thing and another about his art" and overstayed his four-week leave of absence by "about four times that amount").

That the elder north-German was an influence on the young Bach is not to be doubted. And that Buxtehude was a brilliant organist and composer for that instrument is also evident from the dis-

tinguished body of literature surviving. The harpsichord works are another story, however. Of the nineteen suites attributed to the composer, two are now known to have been composed by the French claveciniste Nicolas Lebègue (Suite 8 in D minor, Suite 16 in G minor, both from Lebègue's *Second Livre de Clavecin*, Paris, 1687). They were copied, evidently as models for Buxtehude's own compositions, into the same tablature manuscript. Unfortunately none of these keyboard suites exhibits the fantasy, the uniquely exciting musical qualities found in so many of the organ *Praeludia*. The six Buxtehude variation-sets based on secular tunes do possess masterful qualities, but they did not fit into the program in the way in which I had hoped.

So, with the knowledge that baroque organists must have played their organ compositions at home on the harpsichord (lacking, as they did, the electric

blower to provide organ wind at any hour), I turned to the Buxtehude organ volumes. Several of the *Praeludia* work well at the harpsichord, as would the unique dance-suite variations on the chorale "Auf meinen lieben Gott" (variations titled Allemande, Courante, Sarabande, Gigue), but I chose, instead, the *Canzonetta* in G Major (BuxWV 171), a *manualliter* work of great charm, and one which, with its gigue-like ending, provided a convincing link to the Bach work on the program, Sebastian's youthful *Toccatto in D Major* (BWV 912), another harpsichord work with a concluding gigue. (Examples 3 and 4.)

For Domenico Scarlatti, the pedagogical influences probably began with his father, the distinguished composer Alessandro, best-known as a superb exponent of the Neapolitan opera. As a keyboard composer, Alessandro Scarlatti

against a constant tonal background." (*Grove VI*, volume 7, page 659.) Could we not make the same comments about Domenico's evocative miniatures?

Fortuitously twelve *Etudes* or study pieces by Gaetano Greco have been republished in Isolde Ahlgrimm's *Manuale der Orgel und Cembalotechnik* (Doblinger, Vienna, 1982). These short studies are preserved in a manuscript in the Koninklijke Bibliotheek van België, Brussels (*Intavolature per il cembalo del Sigr. Gaetano Greco*). Ranging in length from one-third page to two pages, they are arranged in order of difficulty, a "course of study" for certain keyboard problems. (Eleven other items from the Greco manuscript are included in Ahlgrimm's text: examples dealing with scales, chords, rhythms, trills, parallel thirds and sixths).

Particularly appealing are the last four of the *Etudes*: those in C minor, A

Example 1



Example 2



Example 3



Example 4



Example 5



Example 6



Halle on February 23, 1685.

Among Zachau's non-chorale-based keyboard works may be found a *Capriccio*, toccatas, and several preludes and fugues. The standard source for these compositions is the double volume (numbers 21 and 22) published in the *Denkmaeler Deutscher Tonkunst* series in 1905, edited by musicologist Max Seiffert, a series to be found in most music libraries. (A performing edition, *F. W. Zachow: Gesammelte Werke fuer Tasteninstrumente*, edited by Heinz Lohmann, was published by Breitkopf und Haertel, Wiesbaden, in 1966.)

From these possible pieces, I chose a short *Prelude and Fugue in F Major* to represent Zachau on my program. The *Prelude*, 27 measures long, consists entirely of arpeggiated chords: rather a "Bach WTC C-Major Prelude waiting for a Gounod to provide it with a melodic line!" The *Fugue* is another 49 measures of "correct" writing: solid and

tinguished body of literature surviving. The harpsichord works are another story, however. Of the nineteen suites attributed to the composer, two are now known to have been composed by the French claveciniste Nicolas Lebègue (Suite 8 in D minor, Suite 16 in G minor, both from Lebègue's *Second Livre de Clavecin*, Paris, 1687). They were copied, evidently as models for Buxtehude's own compositions, into the same tablature manuscript. Unfortunately none of these keyboard suites exhibits the fantasy, the uniquely exciting musical qualities found in so many of the organ *Praeludia*. The six Buxtehude variation-sets based on secular tunes do possess masterful qualities, but they did not fit into the program in the way in which I had hoped.

So, with the knowledge that baroque organists must have played their organ compositions at home on the harpsichord (lacking, as they did, the electric

(1659-1725) has left a tiny body of relatively undistinguished works; certainly nothing to compare with the 555 sonatas composed by his son! Most prominent in this small number of works are the *toccatte*, the "touch-pieces." With suggested fingerings indicated (at least in the first example), the didactic nature of these works is made obvious. Musically the seven toccatas offered in a modern edition by Rio Nardi (Baerenreiter 341) are about as interesting as many of the Czerny technical studies.

According to Ralph Kirkpatrick's *Domenico Scarlatti* (Princeton, 1953) and the biographical entry in *The New Grove*, Domenico studied with the Neapolitan composer Gaetano Greco (1657-1728), whose other pupils included Porpora, Vinci, and possibly Pergolesi! Renato Bossa has written of Greco, "... [his keyboard pieces] possess a ceaseless variety of musical invention, enriched by a steady flow of chromatic inflections set

Major, C Major, and a fantasy-like one in C minor (Ahlgrimm, pages 60-62, 64-65). Coupled with Scarlatti sonatas in the same keys, two of these works made an effective program portion, a small tribute to the man who must have helped mold the extraordinary musical and technical gifts of the young virtuoso harpsichordist. (Examples 5 and 6.)

That Zachau and Greco were minor composers in comparison to their students is quite evident; to some listeners, even the great Buxtehude must remain forever a "forerunner" of his greater countryman. However, in this year of celebrating musical genius it does not appear unseemly to note the contributions of those who helped to prepare Handel, Bach, and Scarlatti for their careers. If a teacher's greatest immortality exists in the achievements of his students, these instructors have assured places in any musical Pantheon. ■

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The Organ Works of Egil Hovland

David Tryggestad

The organ repertoire of Norway, although rich and diverse, is little known outside Scandinavia. October of 1984 marked the sixtieth birthday of Egil Hovland, one of Norway's most distinguished and versatile composers. As an organist and choral director, he has composed a great amount of church music, both for organ and choir, and has, in addition, earned an international reputation in the areas of orchestral and chamber music composition.

Biographical Sketch & Survey of Works

Hovland was born in Mysen, Norway, October 18, 1924. In 1949 he received the Advanced Organist's Diploma from the Oslo Conservatory, where he studied organ with Arild Sandvold and counterpoint with Per Steenberg. He continued his studies in composition with Bjare Brustad in Oslo in 1950 and with Vagn Holmboe in Copenhagen in 1954. At the suggestion of his colleague, Knut Nystedt, Hovland went to Tanglewood in 1957, where he studied with Aaron Copland. In 1959, he travelled to Florence to study with Luigi Dallapiccola. He presently holds the position of organist and choir director at Glemmen Church in Fredrikstad, having served in that capacity since 1949.

While at the conservatory, Hovland was exposed to various influences. Late 19th-century harmonies were still being used by some Norwegian composers, including his teacher Sandvold, a student of Straube. While Hovland does not use this harmonic vocabulary, the coloristic and expressive qualities of this music have influenced him, especially in his later works. Hovland's many chorale preludes, toccatas, fugues, and pasacaglias are fashioned after Baroque models, which Sandvold also used.

Religious folksong has also influenced Hovland. Norwegian folksong in general received much attention from the nationalistic movement, which reached a peak during the Nazi occupation of Norway. Religious folksong enjoyed renewed interest in the church music reform movement, of which Steenberg was one of the leaders. Steenberg's own chorale book, published posthumously in 1949, exhibits some of the ideals of the reform movement, especially when compared with the 1926 chorale book of the Norwegian church. Steenberg included many more reformation chorales, to which he restored the original rhythms. Many newer melodies, including some by Steenberg himself, are also included. The most radical aspect of this chorale book is Steenberg's harmonization of all the chorales in the style of choral composition around 1600. Through Steenberg, Hovland became familiar with these trends and also with the style of Palestrina, whose style Steenberg himself copied and taught at the conservatory. Another guideline of the church music reform movement was a return to the principles of classical organ design, a design which Hovland's organ music demands.

Hovland's organ music of the period through 1949 consists of many chorale settings, including seventy preludes based on melodies in Steenberg's chorale book, a *Te Deum* (1947), two partitas, and *Improvisata* (1948), an improvisation and fugue based on a 12th-century Norwegian melody. Other works

include choral motets and solo songs. The organ works demonstrate a fluent contrapuntal technique and recall Baroque models.

In the period after 1949 Hovland began to achieve international recognition. Through his study with Brustad and Holmboe, Hovland came under the influence of Bartok, Hindemith, and Stravinsky. Hovland's *Symphony No. 2*, premiered in 1956, received first prize in a competition arranged by the Bergen Symphony Orchestra. In 1957, while at Tanglewood with Copland, Hovland wrote *Music for Ten Instruments*, which received the Koussevitzky Composition Prize. The following year, his *Concertino for Three Trumpets and Strings* was performed for the I.S.C.M. festival in Strassbourg. Other works from this period include the first symphony, sacred choral music and *Suite No. 1* for organ (1956). In addition to using more progressive compositional techniques, Hovland continued to write organ chorale settings in a more conservative style.

In 1959, after studying with Dallapiccola, Hovland began using the twelve-tone technique. *Suite for Flute and Orchestra* (1959) is the first twelve-tone orchestral composition by a Norwegian composer. This work was followed by many other twelve-tone works by Hovland, including *Motusfor* flute solo (1961), *The Song of Songs* for soprano, violin, piano, and percussion (1963), *Lamenti* for orchestra (1963), which received first prize in the Jubilee Competition of "Ny Musikk," the Norwegian branch of I.S.C.M., *Varianti* for two pianos (1964), and the large organ works *Elementa pro Organo* (1965), *Job, Suite No. 2* (1973) and *Crux Ave* (1979). Another work which received an international audience is *Festival Overture* (1962), commissioned by Carnegie International, Inc., for the Yale University Wind Symphony and performed at the Bergen Music Festival.

While Hovland continued to write much conservative, functional choral and organ music for the church, he also applied more progressive techniques in the area of church music. Both *Magnificat*, for alto, alto flute, and harp (1964) and *Rorate* (1967), for organ, chamber orchestra, five sopranos, and electronic tape, use a twelve-tone row. *Missa Vigilante* (1967), written for an experimental worship service, makes use of two soloists, ballet dancers, organ, and electronic tape. *Four Interludes for "Missa Vigilante"* for organ, written two years after the Mass, is to be played during the Communion. Four large-scale Masses followed *Missa Vigilante*, and *Good Friday*, a liturgical passion play, and *Brunnen*, a church opera, were written in 1972.

A variety of progressive techniques is used frequently by Hovland. For exam-

Example 1

Example 2

Example 3

Example 4

Example 5

Example 6

Example 7

David Tryggestad has been Director of Music Ministry at Grace Lutheran Church in Eau Claire, WI, since 1976. He is a graduate of Luther College in Decorah, IA, and received the Master of Fine Arts degree in music from the University of Iowa. During the 1974-75 academic year, he was a Fulbright Scholar in Copenhagen, Denmark, where he studied organ with Grethe Krogh of the Royal Danish Conservatory of Music. He is presently a candidate for the Doctor of Musical Arts degree in organ at the University of Iowa, where he is a student of Delbert Disselhorst. His previous organ instructors include Gerhard Krapf, William Kuhlman, Richard Heschke and Norman Linscheid. Mr. Tryggestad has concertized in England, Denmark, Norway, Finland, and Sweden, as well as in the United States. A Scandinavian concert tour in 1979 culminated with a recital of contemporary American organ music at the Sibelius Festival in Hämeenlinna, Finland, where Mr. Tryggestad was the only American organist invited to participate.

Example 8

Example 9

Example 10

Example 11

Example 12

Example 13

Example 14

Example 15

ple, dense clusters and aleatoric effects are common. In *Varianti*, the order of performance of the twenty variations (except the last one, "Omega") is determined by the performers; in *Lamenti*, each performer plays as fast as possible; in *Job* and *Elementa pro Organo*, proportional rhythmic notation is used. A narrator appears in several works, including *Symphony No. 3* (completed in 1970) for choir, narrator, and orchestra, with narration from the book of *Job* and the poem "Because you made me a man" by Odd Medboe; *Lilja* (1968) for narrator and orchestra, written for radio and later produced for television; *Saul* (1971) for narrator, choir, and organ; and *Job* for organ, in which the recitation is optional.

The organ works of Egil Hovland exhibit the complete range of styles and techniques he uses, from the most conservative to the most progressive. These works include a toccata on "Nu la oss takke Gud," six volumes of chorale preludes and toccatas, seven partitas (including *Crux Ave*), two suites (including *Job*), *Te Deum*, *Improvisata*, *Four Interludes*, and *Elementa pro Organo*. In these works in particular, Egil Hovland has shown himself to be a versatile composer, simultaneously writing in many styles and using varied techniques.

Structural Designs & Techniques in The Organ Works

Hovland's organ works are among his most important compositions due to his position as organist and his influence in Norway in matters pertaining to liturgical music. The organ works may generally be divided into two categories: those pieces involving a cantus firmus (chorale, plainsong, folksong); and those which are freely composed.

Cantus-Based Works

Hovland uses a wide variety of sources for his cantus-based works, ranging from plainsong to newly-composed tunes by Steenberg and Hovland himself. He draws heavily upon tunes in the 1926 chorale book of the Norwegian church and also from Steenberg's chorale book of 1949, many of which are German chorales from the 15th and 16th centuries. These cantus-based works use Baroque models, such as the simple harmonization, bicinium, trio, melody chorale, ornamented setting, fugue, fantasy, and passacaglia.

The most straightforward of Hovland's cantus-based works are the homophonic chorale harmonizations, which are represented in three of the partitas (5, 6, and 7) and in some of the volumes of chorale preludes, where they are paired with a more elaborate setting of the chorale. In each case, these simple settings serve as introductions or concluding movements.

There are a few bicinium settings, with or without a pedal point sounding throughout as a third voice. Some are written in double counterpoint, the cantus alternating from one voice to the other, as in Example 1. In Example 2, the cantus remains in one voice, accompanied by an obbligato voice. In Example 3, the slightly ornamented melody is presented in canon at the fifth over a pedal point.

In Hovland's trio settings (manualiter or two manuals and pedal), the phrases of the unornamented cantus are separated by interludes. The cantus can be found in either hand or in the pedal (frequently at 4' pitch). The motivic material of the associative voice(s) may or may not be derived from the cantus. In Example 4, the chorale melody is set in canon between the right hand and pedal, while the left hand plays an independent voice. In Example 5, the cantus is stated plainly in the pedal at 4' pitch while the two associative voices are freely imitative.

There are many examples of four-voice chorale preludes which state the

melody plainly in one voice, with interludes often dividing the phrases of the cantus. In Example 6, the melody is in the soprano and the accompanying voices have independent material. In the next example, the melody is in the pedal, and the counterpoint is derived from the melody (Example 7).

Hovland uses "fore-imitation" frequently in the cantus-based organ works. In Example 8, each phrase of the cantus (soprano) is carefully prepared in advance by each of the three accompanying voices.

The extent of ornamentation as used by Baroque composers in ornamented chorale settings is not found in Hovland. A type of ornamented chorale setting is found in Example 9, where the cantus is stated in the left hand and the other voices are imitative. The pedal presents an ostinato, derived from the first phrase of the chorale melody. This variation precedes the fugue which closes the partita.

A fugue serves as the concluding movement in each of Hovland's first three partitas. The rhythmically-lively subject of each (Examples 10, 11, and 12) is based on the cantus, which is stated in one voice in augmentation while the fugue itself is developed in the other voices. In the fugue which is the final movement in the *Te Deum*, a lively counter-subject is introduced in the middle of the work, and the typical devices of stretto and augmentation are used toward the end.

The term "toccata" is used in the titles of many of Hovland's cantus-based works. General characteristics include the sectional treatment of the melody, usually stated in long note values, use of simple figuration, and lively, often syncopated rhythm. In Example 13, the melody is stated in canon in the top voice and pedal. In Example 14, the right-hand figuration is an arpeggiation of the left-hand chord, and both accompany the cantus, played in the pedal. Many compositions exhibiting these characteristics do not however carry the label of "toccata."

The first movement of *Partita on "Lord God, Thy Glorious Name and Honour"* is a fantasy, a style not frequently used by Hovland. Each phrase of the cantus is treated separately and various styles of writing are used. Some sections are imitative and others are recitative-like, while others use figuration. Dynamics and registration change frequently within the movement.

There is one example of a cantus-based passacaglia in the organ works. The pedal ostinato is based on the first part of the melody, here changed to minor. The ostinato is only three measures long, but each variation in the passacaglia is six measures long, stating the ostinato twice (Example 15). There are nine variations of the ostinato, and half-way through the fifth, at the midpoint of the work, Hovland begins writing in retrograde. Example 16 shows the fifth variation. The passacaglia is thus in the form of a perfectly symmetrical arch.

Some short pieces are called "interludes," which are recitative-like and improvisatory. These usually utilize a derived solo line which is registered with a single stop and is played in alternation with or supported by chords on another manual. Two examples are found in *Te Deum*. The German chorale "Aus tiefer Not" and a plainsong "Kyrie" are used in two of the *Four Interludes for "Missa Vigilante."*

The partita *Crux Ave* occupies a singular position in Hovland's organ works because it combines a tonal German chorale "Jerusalem, du hochgebaute Stadt" with twelve-tone writing. The outer two movements of the partita are straightforward harmonizations of the chorale. In the second through fifth variations, while the cantus maintains its basic contour and rhythm, it becomes gradually transformed until, in the sixth variation, it becomes the twelve-tone row. Only the basic rhythm of the origi-

nal cantus is maintained. Example 17 compares corresponding phrases of the chorale.

Free Works

The free works, although not intended to be played within the context of a liturgical setting, nevertheless have religious connections. These works include the outer two movements of *Suite No. 1*, which frame three cantus-based settings; *Job*, which is based on the Biblical book; and *Elementa pro Organo*, the last movement of which incorporates plainsong.

The overall structure of the "Intrada" from *Suite No. 1* is ABACA(B). It is based on the alternation of motivic ideas while registration (and therefore dynamics) and tempo remain almost uniform throughout. The A section develops a motive based on parallelism (Example 18) while the motive in the B section incorporates dotted rhythms and octaves (Example 19). After a short return of the A section on a different harmonic level, new material is found, although it is related to the other two motives (Example 20). The 5/8 measure interrupts the otherwise regular triplimeter pulse. In the closing section, the motive in the manuals of the A section is combined with the rhythm of the B section in the pedal. The end recalls that of the B section.

The same basic formal outline is also used in "Visjon," the last movement of the suite. The A section contains passagework and an alternating figure in an improvisatory style while the B and C sections are imitative. The subjects of these imitative sections are given in Examples 21 and 22. The A section becomes more extended with each return. The structure is similar to a north-German Baroque organ toccata: toccata-fugue-toccata-fugue-toccata.

Elementa pro Organo, which requires two assistants who blow into eight different organ pipes of specified pitches, is constructed on a twelve-tone row. It relies heavily on repetition and on contrasts of color, dynamics, duration (short vs. long), texture, and gesture as structural devices. The first movement, "Introitus," opens with a dramatic statement with all the reeds (Example 23). This is followed by five nearly identical flourishes (Example 24), the first time adding the mixtures, the second adding the principals, and finally with an assistant who closes the movement, improvising for at least twenty seconds on one pipe using a set of various performance modes, such as staccato, flutter tonguing, glissando and vibrato.

In the second movement, "Improvisation," short, quick gestures alternate with large, wide-ranged ones on high-pitched solo stops in the A section, while the B section repeats an ostinato figure, gradually adding stops up to full organ. With the return of the A section, the large gestures remain, but the short ones are replaced by a high-pitched tritone played by the two assistants. Throughout this movement, silences ranging from .5 to 2-3 seconds occur regularly, a kind of ostinato.

The third movement, entitled "Ostinato," alternates sections of clusters (Example 25) with sections of chords constructed from the row (Example 26). The overall form is ABABA.

In "Passacaglia," the fourth movement of *Elementa pro Organo*, the basis of variation is the manipulation of rhythmic motives, color, and the twelve-tone row (Example 27). There is a gradual increase in dynamics which build to tutti at the end. An increase in tempo in the middle of the work and a return to "Tempo I" toward the end give the work an ABA structure. There is also a return of some previous motivic material in the second A section.

"Completorium," the final movement, incorporates the plainsong "Christe, qui es lux et dies," which is

simultaneously played legato in the pedal at 16' pitch and staccato in the left hand at 2' pitch. Each phrase is interrupted by short gestures from segments of the twelve-tone row. The movement ends with about thirty seconds of improvisation on specified motives.

Job consists of seven movements which correspond to selected portions of narration (which is optional in performance) from the Biblical book. Whereas programmatic aspects influence the mood of each individual movement, they do not necessarily determine the form of each. There are, however, recurring themes in the narration which Hovland translates into musical motives, and these, together with the twelve-tone row, lend a cyclical unity to the whole.

Hovland uses ABA in "Prolog," "Lamento," and "Responsorium I," and in each case, he relies on change of motive, registration, and texture for contrast. Change of tempo is another element of contrast in two of these movements. "Improvisata" is ABABA; here, change of motivic material is the main basis of contrast. The second movement, entitled "Passacaglia," states the row as the basis of the ostinato in the pedal, followed by ten variations, each one adding stops and greater rhythmic activity until full organ is achieved at the end. The last variation, shown in Example 28, recalls a motive from the A section of the opening movement, and this motive returns again at the end of the last movement. The generally straightforward use of the twelve-tone row throughout the entire work also gives unity. The statement of the row in the pedal at the end of "Responsorium II" and in the middle of "Hymne" recalls the passacaglia.

Registration, Color and Dynamics

Egil Hovland's organ music calls for a classically-designed instrument with a strong secondary chorus (Rückpositiv) and much upperwork, including off-unison mutation stops. The partitas on "Lord God, Thy Glorious Name and Honour" and "Gelobt sei Gott im höchsten Thron" were each written for particular one-manual instruments. *Elementa pro Organo*, *Crux Ave* and *Four Interludes* require three-manual and pedal instruments.

Hovland often specifies dynamic, registration and manual markings. Short chorale preludes and movements from partitas use the same sound(s) throughout; larger works often involve classical use of terraced dynamics. Some of the later works, *Elementa pro Organo* in particular, call for frequent manual and stop changes.

Hovland makes use of solo sounds and combinations frequently. In addition to a great variety of solo flute and reed stops of fundamental pitch (16' and 8'), solo sounds include 4', 2 1/2', 2', and 1 1/2' (1' is suggested as an alternate registration in one work). High solo pitches are often used in high registers, sometimes with tremolo. An interesting color effect is achieved in "Ostinato" from *Elementa pro Organo* when the 16' Subbass is added to the Quint 2 1/2' in the chord E G c and e-flat. At the close of the movement, Hovland alternates the sounds of Quint 2 1/2', the Subbass 16', and Gedeckt 8', with flute 4', playing the same chord specified above. Other colorful combinations in Hovland's music include Gedeckt 8' and Zimbel, Rohrflute 8' and Terz 1 1/2', Rohrflute 8' and Quint 2 1/2', and the combination flute 4', Siefflaute and Sesquialter. Such registrations result in wide gaps between the individual pitches. String stops are used in long cluster pedal points. All the reeds coupled play the beginning of *Elementa pro Organo* (see Example 22 above).

A particularly interesting color effect is used in Example 29, which features the pedal Subbass 16' playing the solo legato, doubled by the Positive Block

Example 16

Example 17

Example 18

Example 19

Example 20

Example 21

Example 22

Example 23

Example 24

Example 25

Example 26

Example 27

Example 28

Example 29

Example 30

flute 2' playing staccato, a technique used by Messiaen. The registration results in a five-octave space between the pedal and manual sounds.

Contrasts in colors and dynamics occur frequently in the later works. In "Kyrie eleison" from *Four Interludes*, four different solo 8' stops are used: the cantus on the Dulzian alternates with a melody on the Quintadena, while a pedal point played by the pedal Geddeckt is gradually intensified by the addition of notes sustained on the swell Gamba. String stops often provide colorful pedal point clusters as a background for other colorful combinations. The dramatic juxtaposition of loud and soft is used in the closing measures of *Job*, where the organ is reduced from tutti to a solo Quintadena 8' during the space of a rest.

Hovland calls for a dramatic crescendo from the Geddeckt 8' in the swell with the shades closed to full organ in Example 30. To facilitate this, he provides a measure of music which is repeated five or six times. He also calls for an accelerando along with the crescendo. This technique is also used in the last move-

ment of *Crux Ave* and in "Improvisation" from *Elementa pro Organo*.

Conclusion

Egil Hovland has been described as a "stylistic chameleon."¹ He demonstrates his versatility as a composer not only by writing in many different genres but in various styles as well. During a time when the "new music" has challenged many church music composers still wishing to utilize the rich musical material from the past, Hovland has used old models and melodies combined with progressive techniques to give renewed life to those sources from the past. In making the old congregational song relevant to the new musical language, he has made the past relevant to the present. It is perhaps his stylistic eclecticism which is the key to his success as one of the leading figures in contemporary Scandinavian music.

NOTES

1. Harald Herresthal, *Festschrift til Egil Hovland paa 50-aarsdagen*, p. 69, copyrighted 1974 by Norsk Musikkforlag A/S.

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Musical Examples

- Example 1: Partita on "Lord God, Thy Glorious Name and Honour," II, beginning. NMO, ©1967.
- Example 2: Chorale prelude on "Jesus dine dype vunder" (Volume 2), beginning. Lyche, ©1963.
- Example 3: Partita on "Gelobt sei Gott im Hochsten Thron," III, beginning. NMO, ©1976.
- Example 4: Partita on "Klippe, du som brast for meg," III, beginning. (1959)
- Example 5: Partita on "Gjor doren hoy," III, beginning. (1947)
- Example 6: Chorale prelude on "Jesus Frelser, vi er her" (Volume 3), beginning. Lyche, ©1967.
- Example 7: Chorale prelude on "Nu rinner solen opp" (Volume 4), beginning. NMO, ©1970.
- Example 8: Partita on "Gjor doren hoy," I, beginning. (1947)
- Example 9: Partita on "Gjor doren hoy," V, beginning. (1947)
- Example 10: Partita on "Gjor doren hoy," VI, beginning. (1947)
- Example 11: Partita on "Hvo ene lader Herren rade," VII, beginning. (1951)
- Example 12: Partita on "Klippe, du som brast for meg," VI, beginning. (1959)
- Example 13: Toccata on "Nu la oss takke gud," beginning. NMO, ©1976.
- Example 14: Toccata II on "Kjaerlighet er lysets kilde," beginning. NMO, ©1970.
- Example 15: Partita on "Lord God, Thy Glorious Name and Honour," VI, beginning. NMO, ©1967.
- Example 16: Partita on "Lord God, Thy Glorious Name and Honour," p. 10, mm. 1-8. NMO, ©1967.

- Example 17: First phrase of chorale melody "Jerusalem, du hochgebaute Stadt" in movements I-VI in partita *Crux Ave*. NMO, ©1979.
- Example 18: *Suite No. 1*, I, beginning. NMO, ©1980.
- Example 19: *Suite No. 1*, p. 2, mm. 11-15. NMO, ©1980.
- Example 20: *Suite No. 1*, p. 3, mm. 11-19. NMO, ©1980.
- Example 21: *Suite No. 1*, p. 13, mm. 3-6 (treble clef). NMO, ©1980.
- Example 22: *Suite No. 1*, p. 16, mm. 12-17. NMO, ©1980.
- Example 23: *Elementa pro Organo*, I, beginning. NMO, ©1968.
- Example 24: *Elementa pro Organo*, I, m. 6. NMO, ©1968.
- Example 25: *Elementa pro Organo*, III, third score. NMO, ©1968.
- Example 26: *Elementa pro Organo*, p. 11, top score. NMO, ©1968.
- Example 27: *Elementa pro Organo*, IV, beginning. NMO, ©1968.
- Example 28: *Job*, p. 13, mm. 3-10. NMO, ©1975.
- Example 29: *Elementa pro Organo*, p. 18. NMO, ©1968.
- Example 30: *Job*, p. 36, m. 1. NMO, ©1975.
- NMO=Copyright by Norsk Musikkforlag A/S, Oslo, Norway. Used by permission. Lyche=Lyche & Co., A/S, Drammen, Norway.
*Not published, but facsimile edition available from NMO.

New Organs



J. W. Walker & Sons, Ltd., Brandon, Suffolk, England, has installed a new organ in the chapel of the First United Methodist Church, El Dorado, AR. The case is made of African mahogany, hand planed and finished with "French polish." Key naturals are covered in boxwood; sharps in rosewood. Stop knobs are of rosewood and bone. Windchest is oak and mahogany. Trackers are cedar. The actual installation was handled by Goulding & Wood, Inc., Bloomington, IN, the American representatives for Walker. The instrument is comprised of 8 stops, 7 ranks, and 378 pipes. Compass 58/30.

MANUEL I

- 8' Stopped Diapason (wood)
- 4' Principal (50% tin)
- 1 1/2' Quint (50% tin)

MANUEL II

- 8' Chimney Flute (50% tin)
- 4' Spire Flute (30% tin)
- 2' Principal (50% tin)

PEDAL

- 16' Bourdon (wood)
- 8' Bass Flute (ext.)



Cover:

Berghaus Organ Company, Inc., Bellwood, IL, has completed a new organ for Redeemer Lutheran Church, Hinsdale, IL. The instrument features a red oak case designed by Gerrit Verkade of the firm. Rosewood is used for the manual naturals, pedal sharps, and console trim; boxwood for manual sharps; maple for pedal naturals. Key action is mechanical; stop action is electric with solid state combination system. The horizontal reed is the Great 16' Regal made of 75% planed tin. Central and side tower pipes are polished electrolytic zinc; remaining facade pipes are of spotted metal. The organ contains 24 stops, 30 ranks and 1,500 pipes. Compasses are 56/32; wind pressures 60 mm and 70 mm. Dr. Paul Manz played the dedication recital on October 21, 1984; Joyce Koenig is Director of Music for the church.

- GREAT**
- 8' Principal
 - 8' Rohrgedackt
 - 4' Octave
 - 4' Spillfloete
 - 2 1/2' Nasat
 - 2' Hohlfloete
 - 1 3/4' Terz
 - 1 1/2' Mixture IV
 - 16' Regal
 - 8' Trompete
 - Tremulant

- SWELL**
- 8' Dulciana
 - 8' Celeste
 - 8' Holzgedackt
 - 4' Gemshorn
 - 2' Principal
 - 1 1/2' Quintfloete
 - 1' Zimbel III
 - 8' Musette
 - Tremulant

- PEDAL**
- 16' Subbass
 - 8' Offenbass
 - 4' Choralbass
 - 2' Mixture II
 - 16' Fagott L/2
 - 4' Schalmey



- MANUAL 61 note**
- 8' Open Diapason (Low 12 stopped)
 - 8' Gamba (Low 12 stopped)
 - 4' Principal

- PEDAL 27 note**
- Manual Coupler

The Hermes-Adams Pipe Organ Service of LaValle, WI, has recently completed renovation of an 1895 Hinners-Albertsen tracker organ. Located in its original installation at the Zion Lutheran Stone Church, Rock Springs, WI, the organ was hand pumped until 1945, when an electric blower was installed. The instrument was used until 1964, at which time the original blower was removed during an insulation project. In June, 1984, after using an electronic organ for 20 years, the church decided to renovate the pipe organ. Renovation included reconnecting the blower, action adjustments, cleaning, regulation, and tuning. A rededication service was held November 11, 1984.



The Bates Recital Hall Organ The University of Texas at Austin

The building of an organ of sixty-seven stops brings with it some obvious complications as well as many that are not so apparent. As is the case with any very large organ project, many individuals are involved: the music staff; the financial planners; the architect; the building engineering staff; the acoustical consultant; the performing arts management; and the legal department. For the organ in the Bates Recital Hall at the University of Texas at Austin, these various committees were able to work in harmony and see the successful completion of the project.

When we were asked to develop a final proposal for the organ, several advisors were brought in by the University. To establish a basis for discussion, I developed an initial specification of sixty stops with the assistance of Dr. Frank Speller of the University, and a concept drawing of what the instrument should look like. This information was made available to the advisors for their reactions and suggestions. After several major meetings, the final specifications were settled at the current sixty-seven stops, making the instrument one of the largest mechanical action instruments in the United States.

It was clear from the beginning that the organ was not to be an eclectic hodge-podge as is often the case with large instruments like this. We designed the core of the instrument around the 17th/18th century Dutch school. By carefully adding to the specifications so no harm was done to the rest of the design, we were able to make the instrument immensely flexible. All the manual windchests were planned with single pallet notes with the pipe placement in major thirds. This was done so that all chord structures would achieve a clear harmony with the tuning of the instrument in equal temperament.

Scaling the instrument presented some major problems since the acoustics in Bates Recital Hall are poor and not at all suited for organ. The seating capacity of the Hall is 750 with the seats sloping towards the organ. We established a wind pressure of 70 mm W.C. with the Praestant 8' root scale on the Hoofdwerk at 145 mm. All reeds were scaled with broad shallots except for the Fagot 16' in the Pedaalwerk and the Regaal 4' in the Rugwerk. The Spaanswerk with its 16' and 8' Trompets and V rank Terts mixtuur as well as the Pedaalwerk 32' Subbas and 32' and 16' Bazuin are scaled and voiced on 100 mm wind.

The key action is very light for a large instrument. A lever and square action was used with a ratio of 3-2 and a manual key tip travel of 9 mm. The mid-square rails are floated so the action is self-regulating and requires very little maintenance. The organ has a dual coupling system selectable by the organist; either mechanical or assisted coupling can be used. All manuals can be coupled to the Hoofdwerk, and the Zwelwerk can be coupled to the Rugwerk. All the manual divisions can be coupled to the Pedaalwerk. AGO standards were used on the organ console.

The wind system is simple and is accomplished with a single slow speed blower which feeds a main static regulator. The wind is then distributed to four regulators: one for the Rugwerk; one for the Hoofdwerk and Zwelwerk; one for the Pedaalwerk low pressure chest; and one for the Pedaalwerk and Spaanswerk high pressure chest. The windlines from the wind regulators to the windchest are all tapered wide to narrow at a ratio of 1.4-1. This was done to reduce wind shake. In addition, a hinged single-fold concussion regulator is installed at the end of each windchest to further soften the wind flexing. The result is a beautiful, gentle, living wind.

The organ also has a large combination action built by Solid State Logic. It has 128 levels which have proven very useful especially for recital work. An entire recital can be set up by the organist in advance so none of the usual changing of pistons is needed during the recital.

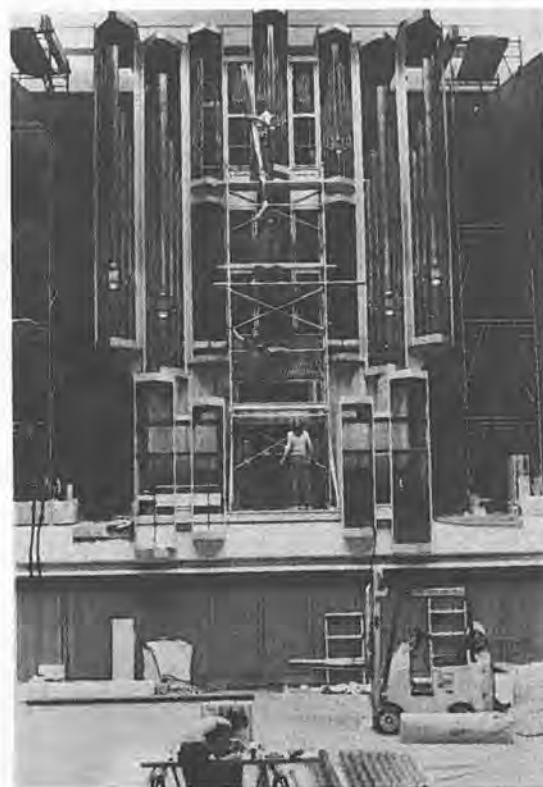
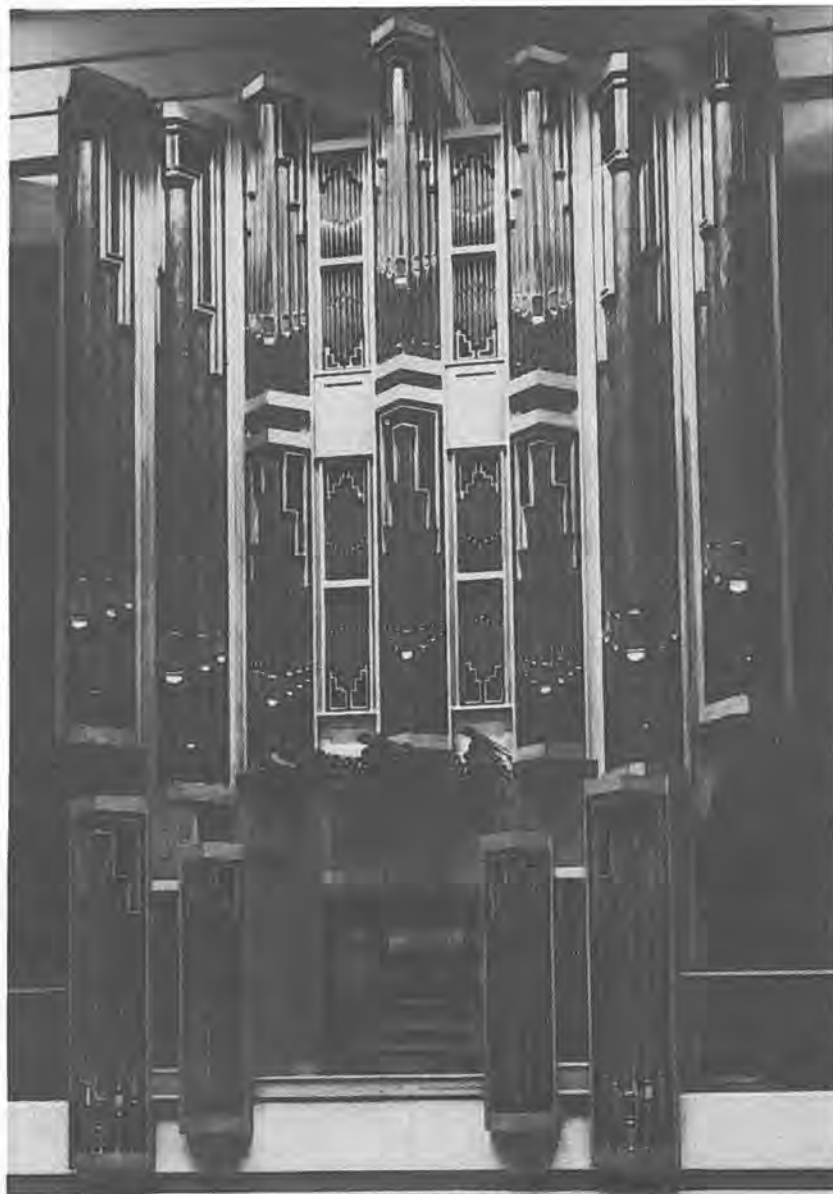
Visually, the organ is arranged so that the upper center section contains the Hoofdwerk. The middle center section contains the Zwelwerk. Below the Zwelwerk is the Spaanswerk with the Terts mixtuur in a small case like a Brustwerk with doors which can be closed. The Octaaf 8' in the Pedaalwerk is placed in front of the Zwelwerk to hide the shutters and to create a duplicate of the Hoofdwerk facade. The Hoofdwerk Praestant 16' is placed in towers on either side of both the Hoofdwerk and Zwelwerk and partially in front of the Pedaalwerk. The Pedaalwerk Praestant 16' is placed in the outside towers beyond the Hoofdwerk Praestant 16' completing the facade for the Pedaalwerk. The Rugwerk case is split so that the audience can see the organist, and the organist can see a conductor through a rear-view mirror for use with orchestra. The Rugwerk Praestant 8' is in the facade. There are, therefore, 176 flue pipes in the total facade.

The Subbas 32' is placed outside and behind the case along the wall of the hall mainly because its space requirements are very great. Also, we believe that its low frequency and, therefore, long wave length are projected better off a very hard surface instead of being absorbed by the case walls.

The following individuals from the Visser-Rowland shop contributed to the success of the instrument: Robert Austin, Marlys Boettner, David Bush, Stephen Collins, John Dower, Charles Eames, Thayer Garwood, Tim Johnson, Nancy Lennard, Howard Maple, Karl Mossberg, Patrick Quigley, Jeffrey Rich, Hanne Rowland, Jan Rowland, James Sanborn, Kathleen Schmidt, Eugene Smith, Lee Spinner, Ruth Spinner, Thomas Turner, Michael Visser, and Ron Williams. Consultants for the project included Gerre Hancock, Arthur Lawrence, and Marilyn Mason. We believe that the instrument is successful in every way, and it has exceeded our expectations in all aspects.

—Pieter A. Visser

Visser-Rowland Associates



HOOFDWERK (Manual II)

16' Praestant
8' Praestant
8' Roerfluit
8' Baarpijp
4' Octaaf
4' Koppelfluit
2 1/2' Kwint
2' Woudfluit
Cornet V
Mixtuur V
Cymbel III
16' Trompet
8' Trompet
8' Vox humana
4' Klaroen
Tremulant

RUGWERK (Manual I)

8' Praestant
8' Bourdon
8' Quintadeen
4' Octaaf
4' Spitsfluit
2' Superoctaaf
1 1/2' Larigot
1 1/2' Septime
1' Sifflet
1/2' None
Sesquialter II
Tertiaan III
Scherp V
16' Dulciaan
8' Trompet
8' Kromhoorn
4' Regaal
Tremulant
Cymbelster

ZWELWERK (Manual III)

16' Gedekt
8' Praestant
8' Salicionaal
8' Voix celeste
8' Gedekt
4' Octaaf
4' Nachthoorn
2 1/2' Nasard
2' Flageolet
1 1/2' Terts
1 1/2' Klein kwint
Scherp mixtuur IV
Cymbel III
16' Fagot
8' Trompet
8' Musette
4' Klaroen
Tremulant

SPAANSWERK (Manual IV)

16' Trompet
8' Trompet
Terts mixtuur V

PEDAALWERK

32' Subbas
16' Praestant
16' Gedektbas
8' Octaaf
4' Koraalbas
2' Nachthoorn
1' Fluitje
Mixtuur V
32' Contra Bazuin
16' Bazuin
16' Fagot
8' Trompet
4' Schalmei
2' Regaal
Tremulant

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Calendar

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

Clinton Miller, with harp; St John's Lutheran, Allentown, PA 8 pm

William Whitehead; Lutheran Theological Seminary, Gettysburg, PA 7:30 pm

Diane Bish; Trinity Divinity School, Deerfield, IL
Persichetti Festival; Our Lady of Mt Carmel, Chicago, IL 8 pm

16 FEBRUARY

David Boe; Harvard Univ, Cambridge, MA 4 pm

August Humer, masterclass; SUNY-Stony Brook, NY 2 pm

William Whitehead, workshop; Lutheran Theological Seminary, Gettysburg, PA 9:30 am

Delores Bruch, workshop; Grace Lutheran, Eau Claire, WI 9 am-3 pm

17 FEBRUARY

Nicolas Kynaston; Trinity Methodist, Albany, NY 3 pm

August Humer; SUNY-Stony Brook, NY 4 pm
Music of Howells, Rose, Harris; St Thomas, New York, NY 4 pm

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

Paul-Martin Maki; St Stephen's, Millburn, NJ 4:30 pm

Halg Mardirobian; Cathedral of St Thomas More, Arlington, VA 7:30 pm

Karel Paukert; Cleveland Museum of Art, Cleveland, OH 2 pm

Music of Scarlatti & Schuetz; Trinity Cathedral, Cleveland, OH 3:30 pm

Marilyn Keiser; All Saints Church, Atlanta, GA 3 pm

John Weaver; Central Reformed, Grand Rapids, MI

Handbell Concert; First Presbyterian, Deerfield, IL 4:30 pm

Byron L. Blackmore; Viterbo College, La Crosse, WI 3 pm

Jane Burris, harpsichord; Concordia College, St Paul, MN 7:30 pm

19 FEBRUARY

Richard Konzen; St Paul's Cathedral, Syracuse, NY 12:10 pm

Music of Wood, Rose, Bairstow; St Thomas, New York, NY 5:30 pm

20 FEBRUARY

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

22 FEBRUARY

Daniel Hathaway, harpsichord; Trinity Cathedral, Cleveland, OH 12:15 pm

Robert Legler; Redeemer Lutheran, Milwaukee, WI 12 noon

Anita Eggert Werling; Western Illinois Univ, Macomb, IL 8 pm

23 FEBRUARY

James Johnson, with string quartet, Harvard Univ, Cambridge, MA 4 pm

Robert Wyant; Cathedral of St Thomas More, Arlington, VA 5:10 pm

24 FEBRUARY

Handel Birthday Concert; South Congregational-First Baptist, New Britain, CT 4 pm

Larry Palmer; Incarnate Word Lutheran, Rochester, NY 4 pm

Music of Handel; Christ & St Stephen's, New York, NY 10:40 am

North/South Consonance; Christ & St Stephen's, New York, NY 3 pm

Music of Allegri, Morley; St Thomas, New York, NY 4 pm

Kent Trittle; St Thomas, New York, NY 5:15 pm

CJ Sambach; First Presbyterian, New Hyde Park, NY 4 pm

Handel, *Israel in Egypt*; United Methodist, Red Bank, NJ 4 pm

James Kibble; Trinity Cathedral, Trenton, NJ 3:30 pm

Beth Zucchini; National Shrine of the Immaculate Conception, Washington, DC 3:30 pm

Herman D. Taylor; Morehouse College, Atlanta, GA 8 pm

Atlanta Bach Choir; Cathedral of St Philip, Atlanta, GA 5 pm

Lenten Concert; Bland St. United Methodist, Bluefield, WV 6:30 pm

Karel Paukert; Cleveland Museum of Art, Cleveland, OH 2 pm

Larry Smith; Second Presbyterian, Indianapolis, IN 8 pm

Handel, *Ode for St. Cecilia Day*; First Presbyterian, Nashville, TN 8 pm

David Tryggstad; Grace Lutheran, Eau Claire, WI 4 pm

25 FEBRUARY

Larry Palmer, lecture; Incarnate Word Lutheran, Rochester, NY 7:30 pm

Wayne Earnest, lecture; First Baptist, Greenwood, SC 7:30 pm

26 FEBRUARY

Douglas Pyke; St Paul's Cathedral, Syracuse, NY

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

Anne and Todd Wilson duo; St Peter's Episcopal, Bay Shore, NY 8 pm

27 FEBRUARY

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

1 MARCH

Sister Sheri Masiakowski; Redeemer Lutheran, Milwaukee, WI 12 noon

2 MARCH

Peter Planyavsky; Harvard Univ, Cambridge, MA 4 pm

William Whitehead; Raleigh Oratorio Society, Raleigh, NC 8 pm

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3 MARCH

Robert Parkins; Ithaca College, Ithaca, NY 3 pm
 Britten, *Canticle III*; Christ & St Stephen's, New York, NY 10:40 am
Joan Lippincott; Alice Tully Hall, New York, NY 2 pm, 3 pm
Donald Joyce; St John the Evangelist, New York, NY 3 pm
William Whitehead; Marble Collegiate Church, New York, NY 4 pm
 Music of Sowerby; St. Thomas, New York, NY 4 pm
Judith Hancock; St Thomas, New York, NY 5: 15 pm
 Durullé, *Requiem*; First Presbyterian, Roanoke, VA 3:30 pm
 Lenten Concert; Bland St. United Methodist, Bluefield, WV 6:30 pm
Lionel Rogg; First United Methodist, Brevard, NC 3 pm
Joanne Rogers & Jeannine Morrison, piano duo; First Presbyterian, Ft. Lauderdale, FL 7:30 pm
 The Kingsford Consort; Trinity Lutheran, Lancaster, PA 4 pm
John Weaver; Abington Presbyterian, Abington, PA 3:30 pm
Donald Sutherland & Phyllis Bryn-Julson; 1st United Pres Ch of the Covenant, Erie, PA 4 pm
Karel Paukert; Cleveland Museum of Art, Cleveland, OH 2 pm
John Christian; Lakewood United Methodist, Lakewood, OH 4 pm
Beth Zucchini; Cathedral of St Philip, Atlanta, GA 5 pm
Thomas R. Jones, with soprano; Court St. Church, Flint, MI 7:30 pm
 Bach, *Cantata 105*; St James Cathedral, Chicago, IL 4 pm
Wayne Earnest; Our Redeemer Lutheran, Montgomery, AL 7:30 pm
 Handel, *Dettingen Te Deum*; Independent Presbyterian, Birmingham, AL 4 pm

4 MARCH

Henry Lowe; Christ Church, Cincinnati, OH 8 pm

5 MARCH

George Decker; St Paul's Cathedral, Syracuse, NY 12:10 pm
 Music of Bullock & Farrant; St Thomas, New York, NY 5:30 pm
Lionel Rogg; First Baptist, Decatur, GA
Beth Zucchini; Christ Church, Cincinnati, OH 12:10 pm
Marianne Webb; Southern Illinois Univ, Carbondale, IL 8 pm

6 MARCH

Music of Britten; St Thomas, New York, NY 12:10 pm
 Music from Venice; Cleveland Museum of Art, Cleveland, OH 8 pm
 Lenten Concert; Park Ridge Community Church, Park Ridge, IL 12:10 pm

8 MARCH

Lionel Rogg; St Anne's Episcopal, Atlanta, GA
Nora Courier; Redeemer Lutheran, Milwaukee, WI 12 pm
 Carroll College Choir; St. John's Cathedral, Milwaukee, WI 8 pm

9 MARCH

Thomas Wikman, with trumpets; Harvard Univ, Cambridge, MA 4 pm
Robert Lussier, pianist; South Congregational-First Baptist, New Britain, CT 4 pm
 Bach Society of Baltimore; Corpus Christi Church, Bolton Hill, MD 7:30 pm
 National Organ Playing Competition; First Presbyterian, Ft Wayne, IN 1 pm

10 MARCH

Brahms, *Mass*; Church of the Good Shepherd, New York, NY 11 am

Music of Kodaly; Christ & St Stephen's, New York, NY
 Music of Stanford & Mendelssohn; St Thomas, New York, NY 4 pm
Anne Wilson; St Thomas, New York, NY 5:15 pm
John Pagett; Trinity Cathedral, Trenton, NJ 3 pm
 Bach Society of Baltimore; St Bartholomew's Episcopal, Ten Hills, MD 4 pm
 Gettysburg College Choir; Lutheran Church of the Good Shepherd, Lancaster, PA 4 pm
 Lenten Concert; Bland St. United Methodist, Bluefield, WV 6:30 pm
 Paul Kosower, violin & cello; Cleveland Museum of Art, Cleveland, OH 2 pm
Lawrence DeWitt; Cathedral of St Philip, Atlanta, GA 5 pm
Lionel Rogg; Court St. Church, Flint, MI 4 pm
Kenneth M. Sotak, harpsichord with flute; Park View Lutheran, Chicago, IL 4 pm
Peter Hurford; Chicago Theological Seminary, Chicago, IL
George Faxon; Christ Church Cathedral, New Orleans, LA 4 pm

11 MARCH

Arthur Lawrence; St. Joseph's, Lancaster, PA 8 pm
 Bach Festival; Christ Church, Cincinnati, OH (through 24 March)

12 MARCH

Richard Konzen; St Paul's Cathedral, Syracuse, NY 12:10 pm
 Music of Weelkes & Stanford; St Thomas, New York, NY 5:30 pm
 Chamber Sound; Christ & St Stephen's, New York, NY 8 pm
Lionel Rogg; Eastern Illinois Univ, Charleston, IL 7:30 pm

13 MARCH

Music of Baintow; St Thomas, New York, NY 12:10 pm
Ars Antiqua Trio; Park Ridge Community Church, Park Ridge, IL 12:10 pm

14 MARCH

Handel & Bach Festival; First Presbyterian, Ft. Lauderdale, FL 8 pm
Terry Charles; Kirk of Dunedin, Dunedin, FL 8:15 pm (also 15, 16 March)

15 MARCH

Heinz Wunderlich; Lutheran Church of the Good Shepherd, Lancaster, PA 8 pm
Stephen Rohde; Redeemer Lutheran, Milwaukee, WI 12 noon

16 MARCH

Guy Bovet; Harvard Univ, Cambridge, MA 4 pm
Joan Lippincott, masterclass; First Presbyterian, Glen Falls, NY 9:30-12
Charles Benbow; Alice Tully Hall, New York, NY 7:30 pm

17 MARCH

James Christie; Unitarian Society of Wellesley Hills, Wellesley Hills, MA 4 pm
Joan Lippincott; First Presbyterian, Glen Falls, NY
 Handel Celebration; Abraham Goodman House, New York, NY 8 pm
Heinz Wunderlich; Muhlenberg College, Allentown, PA 3 pm
Guy Bovet; Lutheran Theological Seminary, Philadelphia, PA 8 pm
 Bach Marathon; Chevy Chase Presbyterian, Washington, DC 1-8:30 pm
John Fowler, tenor; First Presbyterian, Ft. Lauderdale, FL 7:30 pm
 Lenten Concert; Bland St. United Methodist, Bluefield, WV 6:30 pm
Karel Paukert; Cleveland Museum of Art, Cleveland, OH 2 pm

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Bach, *St Mark Passion*; Fairmount Presbyterian,
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J. W. Coffman, with soprano; Luther Evangelical
Lutheran, Brooklyn, OH 4 pm

Lionel Rogg; First Congregational, Columbus,
OH 8 pm

Chicago Academy of Early Music; Grace Episco-
pal, Oak Park, IL 8 pm

Frederick Swann; First Baptist, Peoria, IL 3:30
pm

Catharine Crozier; Southside Baptist, Birming-
ham, AL 4:30 pm

18 MARCH

Wayne Earnest; Newberry College, Newberry,
SC 8 pm

Peter Hurford, masterclass; 1st United Method-
ist, Akron, OH 1-3 pm

Marianne Webb, with orchestra; Sangamon
State Univ, Springfield, IL 8 pm

19 MARCH

George Decker; St Paul's Cathedral, Syracuse,
NY 12:10 pm

Bach's Birthday Party; Cathedral of the Incarna-
tion, Garden City, NY 8 pm

Peter Hurford; Holy Trinity Lutheran, Akron, OH
8 pm

Chicago Academy of Early Music; Church of the
Ascension, Chicago, IL 8 pm

20 MARCH

Music of Bach, Fauré, Holst; Christ Church Cathed-
ral, Indianapolis, IN 7:30 pm

Jerome Butera, Bach birthday recital; Park
Ridge Community Church, Park Ridge, IL 12:10 pm

21 MARCH

Bach Birthday Concert; Harvard Univ, Cambridge,
MA 8 pm

Robert Edward Smith, harpsichord; Quinnepiac
College, Hamden, CT 8 pm

Lionel Rogg; Alice Tully Hall, New York, NY 7
pm, 8 pm

Bach Gala; Holy Trinity Lutheran, New York, NY
7:30 pm

Bach Celebration; United Methodist, Red Bank, NJ
8 pm

Haig Mardirosian; Cathedral of St Thomas
More, Arlington, VA 12:30 pm

Marathon Bach concert; Cleveland Museum of Art,
Cleveland, OH 1 pm

Bach Birthday Bash; First Presbyterian, Nashville,
TN 8 pm

Peter Hurford; Euclid Ave Congregational,
Cleveland, OH 8 pm

22 MARCH

David Craighead; Boston Univ, Boston, MA

Wayne Earnest; St. Andrew's Lutheran, Colum-
bia, SC 7:30 pm

Handbell Festival; Andover High School, Bloom-
field Hills, MI 8 pm

John Weissrock; Redeemer Lutheran, Milwau-
kee, WI 12 pm

23 MARCH

David Craighead, masterclass; Boston Univ,
Boston, MA

Diane Bish; Trinity Cathedral, Miami, FL

Joan Lippincott, lecture-demonstration; Euclid
Ave Congregational, Cleveland, OH 9-noon

Marianne Webb, with orchestra; Southern Illinois
Univ, Carbondale, IL 8 pm

24 MARCH

William Whitehead; Fifth Ave. Presbyterian,
New York, NY 4 pm

American Choral Concert; St John's Lutheran,
Allentown, PA 4 pm

John Obetz; Wake Forest College, Winston-
Salem, NC 8:15 pm

Wayne Earnest; First Baptist, Greenwood, SC
7:30 pm

Sherry Smith Withers; Cathedral of St Thom-
as, Arlington, VA 7:30 pm

Lenten Concert; Bland St. United Methodist, Blue-
field, WV 6:30 pm

Anne Wilson; Calvary Episcopal, Pittsburg, PA
8 pm

Jennifer Paul, harpsichord; Cleveland Museum
of Art, Cleveland, OH 2 pm

Joan Benson, clavichord & fortepiano; Clevel-
and Museum of Art, Cleveland, OH 4 pm

Mary Fraley; Cathedral of St Philip, Atlanta, GA 5
pm

Bach, *St. Matthew Passion*, with orchestra; Belle
Meade United Methodist, Nashville, TN 7 pm

Joan Lippincott; First Presbyterian, Flint, MI 4
pm

Peter Hurford; Independent Presbyterian, Bir-
mingham, AL

26 MARCH

Richard Konzen; St Paul's Cathedral, Syracuse,
NY 12:10 pm

27 MARCH

Lynn Brant and Pat Gibbons, duo; Park Ridge
Community Church, Park Ridge, IL 12:10 pm

28 MARCH

Donald Joyce; St John the Evangelist, New
York, NY 8 pm

29 MARCH

Joan Lippincott; Wesley Monumental, Savan-
nah, GA

Herman D. Taylor; Scarritt College, Nashville,
TN 8 pm

Gilbert Konkel; Redeemer Lutheran, Milwaukee,
WI 12 noon

Gillian Weir; Wheaton College, Wheaton, IL 8:15
pm

Anita Eggert Werling; First Baptist, Macomb, IL
8 pm

30 MARCH

Gillian Weir, masterclass; Wheaton College,
Wheaton, IL 9 am

31 MARCH

Music for Holy Week; Cathedral of the Incarnation,
Garden City, NY 4 pm

Frederick Grimes, with choir; Holy Trinity Luth-
eran, New York, NY 5 pm

David Higgs; Trinity Cathedral, Trenton, NJ 3:30
pm

Bach Cantatas; Lutheran Church of the Good
Shepherd, Lancaster, PA 8 pm

Karel Paukert; Cleveland Museum of Art; Clevel-
and, OH 2 pm

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

Charles Benbow; Concordia College, River For-
est, IL 8 pm

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UNITED STATES West of the Mississippi

15 FEBRUARY

Gerre & Judith Hancock, duo-organ; First Congregational, Los Angeles, CA 8 pm

17 FEBRUARY

Lawrence Archbold, Carleton College, Northfield, MN 4 pm
+ **Larry Smith**; United Methodist, West Des Moines, IA 3 pm

Larry Palmer, Robert Poovey, harpsichord; Southern Methodist Univ, Dallas, TX 4 pm

Gerre Hancock; University of Texas, Austin, TX 1:30, 4:00 pm

Sam Hinton, Folk music; La Jolla Presbyterian, La Jolla, CA 4 pm

David Craighead; Stanford University, Stanford, CA 2:30 pm

19 FEBRUARY

Carlene Neihart; First Presbyterian, Tulsa, OK 7:30 pm

22 FEBRUARY

Robert Poovey; Southern Methodist Univ, Dallas, TX 8:15 pm

Irmtraud Kruger; St. Bede's Episcopal, Menlo Park, CA 8 pm

23 FEBRUARY

Hymn Festival; Dordt College, Sioux Center, IA
August Humer; Bethany Nazarene College, Bethany, OK 3 pm

24 FEBRUARY

The American Boychoir; Christ Church Cathedral, New Orleans, LA 4 pm

David Spicer; First Presbyterian, Lincoln, NE 7 pm

Patricia Churchley; Holy Trinity Lutheran, Mercer Island, WA 7 pm

John Pagett; Westminster Presbyterian, Sacramento, CA 3 pm

Irmtraud Kruger; St. John's Episcopal, Capitola, CA 5 pm

27 FEBRUARY

Charles Benbow; St. Timothy's Episcopal, Lake Jackson, TX 7:30 pm

1 MARCH

Lionel Rogg; Church of the Transfiguration, Dallas, TX 8:15 pm

William Ross; Alamo Heights Presbyterian, San Antonio, TX 8 pm

August Humer; Lewis & Clark College, Portland, OR 8 pm

John Metz, harpsichord; St. John's College, Santa Fe, CA 8 pm

Los Angeles Master Chorale; Dorothy Chandler Pavilion, Los Angeles, CA 2:30 pm (also 2 Mar, 8:30 pm)

2 MARCH

August Humer, masterclass; Lewis & Clark College, Portland, OR 10 am

3 MARCH

Douglas L. Butler; Hennepin Ave. Methodist, Minneapolis, MN 8 pm

Henry McDowell; Southern Methodist Univ, Dallas, TX 8:15 pm

David Britton, Chula Vista Presbyterian, Chula Vista, CA 7 pm

Bach, *B Minor Mass*; San Juan Capistrano Mission Church, San Juan Capistrano, CA 3 pm

4 MARCH

Irmtraud Kruger; Trinity Lutheran, Reseda, CA 8:15 pm

6 MARCH

Herndon Spillman; Northwestern State Univ, Natchitoches, LA 8:30 pm

7 MARCH

Herndon Spillman, masterclass; Northwestern State Univ, Natchitoches, LA 10:30 am

8 MARCH

Douglas L. Butler; Univ of Minnesota, Minneapolis, MN 8 pm

The New Swingle Singers; First Plymouth-Congregational, Lincoln, NE 8 pm

Sheree Sggin, harpsichord; Southern Methodist Univ, Dallas, TX 8:15 pm

Frederick Swann; First Congregational, Los Angeles, CA 8 pm

9 MARCH

Moses Pergament, *The Jewish Song* (premiere); Orchestra Hall, Minneapolis, MN 8 pm

Derek Nickels; Southern Methodist Univ, Dallas, TX 8:15 pm

10 MARCH

Irmtraud Kruger and **Edward Tarr**, organ-trumpet duo; Pacific Union College, Angwin, CA 8 pm

Heinz Wunderlich; First Presbyterian, Ocean-side, CA 4 pm

11 MARCH

Robert Anderson; SMU, Dallas, TX 8:15 pm

15 MARCH

Leslie Martin; St Mark's Cathedral, Seattle, WA 8 pm

16 MARCH

Lester Ackerman; Southern Methodist Univ, Dallas, TX 8:15 pm

17 MARCH

Gordon & Grady Wilson, organ duo; First Plymouth-Congregational, Lincoln, NE 8 pm

Carlene Neihart; Central Presbyterian, Kansas City, MO 3 pm

18 MARCH

Calvert Johnson, with trumpet; St Basil's Episcopal, Tablequah, OK 8 pm

19 MARCH

Herman D. Taylor; Baylor Univ, Waco, TX 8 pm

21 MARCH

Delbert Disselhorst; Univ of Iowa, Iowa City, IA 8 pm

John Obetz; Grace & Holy Trinity Cathedral, Kansas City, MO 8 pm

Bach Birthday Bash; SMU, Dallas, TX 8:15 pm

Bach, *Mass in B Minor*; Scottish Rite Cathedral, San Antonio, TX 7:30 pm

22 MARCH

Academy of Ancient Music; SMU, Dallas, TX 8:15 pm

Gillian Weir; Calvary Presbyterian, South Pasadena, CA 8 pm

Todd Wilson; First United Methodist, Palo Alto, CA 8:15 pm

23 MARCH

Steven Newberry; Southern Methodist Univ, Dallas, TX 8:15 pm

Univ of Redlands Chapel Singers; Church of the Ascension, Sierra Madre, CA 7:30 pm

24 MARCH

Bach, *Mass in B Minor*; First Presbyterian, Lincoln, NE 7 pm

Bach, *St Matthew Passion*; Highland Park Un. Methodist, Dallas, TX 7:30 pm

Gillian Weir; First United Methodist, Phoenix, AZ 4 pm

Douglas L. Butler; St. Paulus Lutheran, San Francisco, CA 3 pm

Lionel Rogg; Pomona College, Claremont, CA

Samuel Swartz; Immanuel Presbyterian, Los Angeles, CA 4 pm

29 MARCH

Peter Hurford; Westminster Presbyterian, Des Moines, IA

31 MARCH

Gillian Weir; Trinity Lutheran, Moorhead, MN 4 pm; masterclass at 7:30 pm

Lawrence Archbold; Carleton College, Northfield, MN 4 pm

INTERNATIONAL

16 FEBRUARY

Gillian Weir; Pershore Abbey, England 7:30 pm

20 FEBRUARY

Haig Mardiroslan; Marktkirche, Wiesbaden, W. Germany 8 pm

21 FEBRUARY

Eric Robertson; St Paul's, Toronto, Ontario 12:10 pm

22 FEBRUARY

Haig Mardiroslan; Kreuzkirche, Bonn, W. Germany 8 pm

28 FEBRUARY

Giles Bryant; St Paul's, Toronto, Ontario 12:10 pm

2 MARCH

Delbert Disselhorst; University of Alberta, Edmonton, Alberta 8 pm

7 MARCH

Catherine Palmer; St Paul's, Toronto, Ontario, Canada 12:10 pm

10 MARCH

Guy Bovet; Christ Church Cathedral, Montreal, Quebec

Jacobus Kloppers; Robertson-Wesley United Church, Edmonton, Alberta, Canada 3 pm

12 MARCH

Peter Hurford; Our Lady of Sorrows, Toronto, Ontario

14 MARCH

Francis O'Grady; St Paul's, Toronto, Ontario, Canada 12:10 pm

19 MARCH

Guy Bovet; St James Cathedral, Toronto, Ontario 1 pm

Lionel Rogg; First-St Andrew's United, London, Ontario

21 MARCH

Robin King; St Paul's, Toronto, Ontario, Canada 12:10 pm

24 MARCH

Lionel Rogg; Robertson-Wesley United, Edmonton, Alberta 3 pm

26 MARCH

Gillian Weir; Cathedral of the Redeemer, Calgary, Alberta 8 pm

27 MARCH

Peter Hurford; St Martyr's Canadiens, Quebec City, Quebec 8:30 pm

Gillian Weir; All SS Cathedral, Edmonton, Ontario, Canada 12 noon

Lionel Rogg; Univ of British Columbia, Vancouver, BC 8 pm

28 MARCH

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

29 MARCH

Lionel Rogg; Christ Church, Calgary, Alberta 8 pm

31 MARCH

Peter Hurford; Robertson-Wesley United, Edmonton, Alberta 3 pm

Organ Recitals

CHARLES BENBOW, Central Presbyterian Church, Houston, TX, November 11: *God Among Us (Nativity Suite)*, Messiaen; *Trio Sonata VI in G Major*, S. 530; *Prelude and Fugue in D Major*, S. 532, Bach; *Choral III in A Minor*, Franck; *Andante Sostenuto (Symphonie Gothique)*, Widor; *Octave Etude in C-sharp Minor*, Demessieux.

WARREN L. BERRYMAN, Lakewood United Methodist Church, Lakewood, OH, November 4: *Offertoire sur les Grands jeux; Benedictus-Cromhorne en Taille*, Couperin; *Prelude and Fugue in B Minor*, S. 544, Bach; *Ach bleib mit deiner Gnade*, Karg-Elert; *Le Verbe (La Nativité)*, Messiaen; *Prelude on Iam sol recedit igneus*, Simonds; *Prelude and Fugue on the name ALAIN*, Durullé.

BYRON L. BLACKMORE, Our Savior's Lutheran Church, La Crosse, WI, October 14: *Incantation for a Holy Day*, Langlais; *Allein Gott in der Höh' sei Ehr.*, S. 662, 663, 664; *Toccata and Fugue in D Minor*, S. 538, Bach; *Trauerode*, Op. 145, No. 1, Reger; *Toccata*, Op. 7, No. 3, Barie; *Fugue in D Major*, Selby; *Tu es Petrus*, Nystedt.

DAVID BRITTON, Corpus Christi Church, Pacific Palisades, CA, November 4: *Partita on Christ, der du bist der helle Tag*, S. 766; From the Little Note Book for Anna Magdalena Bach: *Marche; Minuet; Musette*, Bach; *Votre bonté, grand Dieu*, Balbastre; *Una Pandereta Suená (Andalucía); Also Bayona (Asturias)*, Guinaldo; *Sonatine for Pedals Alone*, Persichetti; *Choral (Symphony II)*, Vierne; *Saga IV: Leonardo*, Guillou; *Prelude and Fugue in B Major*, Dupré.

JEROME BUTERA, Park Ridge Community Church, Park Ridge, IL, November 11: *Trois Pièces pour Orgue*, Op. 20; *Prélude, Cantilène, Scherzando de Concert*, Pierné; *Scherzo, Cantabile, Final (Deuxième Symphonie)*, Vierne; *Pièce Heroïque*, Franck; *Toccata in B Minor*, Gigout; *Menuet (Quatrième Symphonie)*, Carillon de Westminster, Vierne.

JANETTE CARRIGAN, Epworth United Methodist Church, Toledo, OH, November 4: *Praeludium in G Major*, Bruhns; *Jesu Leiden, Pein, und Tod*, Vogler; *Prelude et Fugue sur le nom d'Alain*, Durullé; Selections from *Faust* for organ: *Prologue; Student Songs; Gretchen; Walpurgis Night; Epilogue*, Eben.

ROBERT CLARK, Ohio Wesleyan University, October 22: *Prelude and Fugue in G Major*, Bruhns; Chorale Variations: *Warum betrübst du dich, mein Herz*, Scheidt; *Sonatas for Organ*, Kp. 328, Kp. 255, Scarlatti; *Toccata and Fugue in F*, S. 540, Bach; *Pastoral Drone*, Crumb; Preludes on American Folk Hymns: *Wondrous Love, Antioch, The Saints' Delight*, Wood; *Introduction and Passacaglia in F Minor*, Op. 63, Reger.

ROBERT DELCAMP, University of the South, October 22: *Choral Song and Fugue*, Wesley; *Paso en Do*, Casanovas; *Flute Solo*, Arne; *Partite sopra la Aria della Folia da Spagna*, Pasquini; Chorale prelude on *What God ordains*, Kellner; *Grand jeu avec le tonnerre*, Corrette; *Passacaglia in C Minor*, S. 582, Bach; *Cantilène (Suite Breve); Theme and Variations (Hommage à Fresco-*

baldi), Langlais; *Sonata in C Minor on the 94th Psalm*, Reubke.

SHARONROSE DRYER, St. Thomas Church, New York, NY, November 25: *Allegro (Symphonie VI)*, Widor; *Resurrection*, King; *Kyrie, Gott Vater in Ewigkeit*, S. 669; *Kyrie, Gott Heiliger Geist*, S. 671, Bach; *Méditation VI (Méditations sur le mystère de la Sainte Trinité)*, Messiaen; *Prélude et Fugue sur le nom d'Alain*, Op. 7, Durullé.

KAREN ESHELMAN, Church of Gethsemane, Minneapolis, MN, October 23: *Allegro moderato e serio (Sonata No. 1 in F Minor)*, Mendelssohn; *Two Tientos: de falsas; plé, sin passo*, Cabanilles; *Vör deinen Thron tret ich hiermit*, S. 668; *Jesu Christus, unser Heiland*, S. 665; *Toccata in F Major*, Bach; *Blessings*, Pinkham; *Prelude and Fugue in G Minor*, Dupré.

MARTIN HASELBÖCK, Scarritt College, Nashville, TN, November 9: *Toccata concertata in E Major*, S. 566; *Trio Sonata IV in E Minor*, S. 528; *Partita on Sei gegrusset, Jesu gutig*, S. 768; Three Concertos after Vivaldi: *A Minor*, S. 593; *C Major*, S. 594; *D Minor*, S. 596, Bach.

JOHN D. HERR, Plymouth Church, Shaker Heights, OH, November 11: *Prelude, Fugue and Chaconne*; Chorale Fantasia *How brightly shines the morning star*, Buxtehude; *Trumpet Tune*, Clarke; *Capriccio Cucu*, Kerll; *Come, thou saviour of the world; Praise to the Lord, the Almighty; Toccata in F Major*, Bach.

CHRISTOPHER HERRICK, The Royal Poinciana Chapel, Palm Beach, FL, October 28: *March Heroique*, Brewer; *Fantasia and Fugue in C Minor*, S. 537; *Fantasia in F*, Mozart; *Sonata 6: 1st Movement*, Mendelssohn; *Trio Sonata IV in E Minor*, S. 528, Bach; *Sonata in G Major*, Elgar.

CALVERT JOHNSON, St. Basil's Episcopal Church, Tablequah, OK, November 2: *Prelude and Fugue in C*, S. 545, Bach; *Retrovè-Estampie*, Anonymous (Robertsbridge Fragment); *Voluntary in G*, Purcell; *Voluntary IV*, Boyce; *Sonata de órgano*, Larranaga; *Canción para la Corneta con el Eco; Batalla Famosa*, Anonymous; *Kleine Präludien und Intermezzi*, Schroeder; *Sonata No. 4 in B-flat*, Op. 65, Mendelssohn.

JOHANNES GÜNTHER KRANER, Cleveland Museum of Art, Cleveland, OH, October 21: *Dies sind die heiligen zehn Gebot*, S. 678; *Vater unser im Himmelreich*, S. 683; *Prelude and Fugue in E-flat*, S. 552, Bach; *Passacaille*, Martin; *Fantasia on How brightly shines the morning star*, Op. 40, No. 1, Reger.

EARL MILLER, organ, ELIZABETH SOLLENBERGER, piano, The Brooks School, North Andover, MA, November 4: *Sheep may safely graze; Allegro (Concerto I in G); Jesu, joy of man's desiring*, Bach; *Prelude, Fugue and Variation*, Franck; *The Nutcracker Suite*, Tchaikovsky; *Kitten on the Keys*, Confrey.

JAMES MOESER, The University of Kansas, Lawrence, KS, October 9: *Prelude, Fugue, and Chaconne*, BuxWV 137, Buxtehude; *Six Schübler Chorales*, S. 645-650, Bach; *Sonata I in F Minor*, Op. 65, Mendelssohn; *Suite*, Op. 5, Duruflé; Improvisation on Submitted Themes.

ROBERT NOEHREN, Stanford University, Stanford, CA, October 14: *Prelude and Fugue in F# Minor*; *Fugue in C Major*; *Chorale Fantasia Wie schön leuchtet der Morgenstern*, Buxtehude; *Erbarm dich mein, O Herre Gott*; *Fantasia and Fugue in G Minor*, Bach; *Fugue in C# Minor*, Honegger; *Sonata I*, Hindemith; *Allegro vivace (Symphonie I)*, Vierne; *Etude*, Noehren.

ROBERT PARKINS, organ and harpsichord, Yale University, New Haven, CT, November 11: *Tocata IV (5° Tono)*; *Gallardas I (1° Tono)*, Cabanilles; *Diferencias sobre la Pavana Italiana*; *Tiento I (2° Tono)*; *Diferencias sobre la Gallarda Milanese*, Cabezon; *Tiento del 4° Tono*, Heredia; *Concerto in F*, Op. 4, No. 5; *Suite in G Minor*, Handel; *Sonata in B-flat*, K. 544; *Sonata in B-flat*, K. 545, Scarlatti; *Tocata in G Minor*, S. 915, Bach.

NAOMI ROWLEY, assisted by Gordon Rowley, organ and harpsichord, Christ the Lord Lutheran, Elgin, IL, November 18: *Prelude and Fugue in E Minor*, Op. 37, No. 4, Hesse; *A Fancy for Two to Play*, Tomkins; *Voluntary on the Old Hundredth*, Purcell; *Récit (1^{er} Livre d'Orgue)*, DuMège; *Biblical Sonata No. 4*, Kuhnau; *Concerto in F Major for Two Keyboards*, W. F. Bach; *Sonata in F Major (four hands)*, Op. 18, No. 6, J. C. Bach; *Andante with Variations*, Mendelssohn; *Partita on God Himself is present*, Kee; *Tocata Now thank we all our God*, Hovland.

JACK RUHL, First Presbyterian Church, Fort Wayne, IN, November 13: *Prelude in E-flat*; *Six Schübler Chorales*; *Tocata and Fugue in D Minor*; *O stainless lamb of God*; *Fugue in G Major*; *We all believe in one true God*; *Fugue in E-flat*, Bach.

DENNIS SCHMIDT, Cathedral Church of St. John, Albuquerque, NM, November 11: *Tocata, Adagio and Fugue in C Major*, S. 564; *Concerto in D Minor*, S. 596; *Sonata I in E-flat*, S. 525; *Prelude and Fugue in F Minor*, S. 534; *Trio in G Major*, S. 586; *Fantasia and Fugue in G Minor*, S. 542.

JOHN C. SCHMIDT, St. Mark's Episcopal Church, San Marcos, TX, October 1: *Voluntary I in D Major*, Boyce; *Prelude and Fugue in C Minor*, Op. 37, No. 1, Mendelssohn; *Trio in G Major*, S. 1027a; *Prelude and Fugue in G Major*, S. 541, Bach; *Postlude in C Minor*, Hesse; *Scherzo*, Gigout; *Chorale*, prelude on *Drop, drop slow tears*, Persichetti; *Sonata Erotica*, Op. 94, Jongen.

PERMELIA SINGER SEARS, Mayfair United Methodist Church, Chicago, IL, September 25 (Chicago-Midwest Chapter of OHS): *Prelude and Fugue in G Minor*, Buxtehude; *Suite du Premier Ton: Duo, Basse et Dessus de Trompette, Récits de Cromorne et de Cornet Séparé, Dialogues sur les Grands Jeux*, Clérambault; *Voluntary VI*, Op. 7, Stanley; *Variations for Organ on the Hymn-tune "Lonsdale"*, David F. Sears; *Choral No. 2 in B Minor*, Franck; *Progressive Pedal Studies: X. March*; *IV. Response*; *VIII. Offertory*; *V. Postlude*, Chadwick; *Suite Gothique*, Op. 25, Boëllmann.

EDMUND SHAY, University of North Carolina, Wilmington, NC, September 21: *Prelude and Fugue in A Minor*, S. 543, Bach;

Vom Himmel hoch da komm ich her; *Lobe den Herren*; *Gottes Sohn ist kommen*; *Lobt Gott den Herrn*, Walcha; *Echo ad Manuale Duplex Forte & Lene*, Scheidt; *Pièce Héroïque*, Franck; *Allegro vivace (Symphonie V)*, Widor; *Ach bleib bei uns, Herr Jesu Christ*, S. 649; *Wer nur den lieben Gott lässt walten*, S. 647; *Kommst du nun, Jesu*, S. 650, Bach; *Prelude and Fugue in F Major*, Buxtehude; *Chorale Variations on Veni Creator*, Op. 4, Duruflé.

STEPHEN A. STEELY, St. John's United Methodist Church, Davenport, IA, November 18: *Tocata in D Minor*, S. 565, Bach; *Tocata in G Minor*, Seixas; *Tocata in F Major*, Buxtehude; *Tocatas for the Vault of Heaven*, Pinkham; *Tocata*, Op. 104, Jongen; *Tocata in F Major*, S. 540, Bach; *Tocata (Suite Gothique)*, Boëllmann; *Tocata per l'Elevazione*, Frescobaldi; *Tocata (Symphonie V)*, Widor.

FREDERICK SWANN, Pacific Union College, Angwin, CA, November 3: *Sonata in F Minor*, Op. 65, No. 1, Mendelssohn; *Four Organ Chorales*, Pepping; *Chorale in E Major*, Franck; *Passacaglia and Fugue in C Minor*, Bach; *Fugue on BACH*, No. 3, Schumann; *Prelude and Fugue on BACH*, Liszt.

CHARLES TOMPKINS, University of Minnesota, Minneapolis, MN, October 29: *Tocata and Fugue in D Minor*, S. 565, Bach; *L'Ascension*, Messiaen; *Troisième Symphonie*, Op. 28, Vierne.

PATRICIA MONFORT WHITEHART, Trinity Lutheran Church, Peoria, IL, October 21: *Jesus Christus, unser Heiland*, S. 665, 666; *An Wasserflüssen Babylon*, S. 653b; *Passacaglia in C Minor*, S. 582, Bach; *Veni Creator*, de Grigny; *Choral No. 1 in E Major*, Franck; *Postlude pour l'Office de Complies*; *Deuxième Fantaisie*, Alain; *Final (Symphonie III)*, Vierne.

D. DE WITT WASSON, U.S. Military Academy, West Point, NY, November 18: *Variations on "America"*, Ives; *Iam sol recedit igneus*, Simonds; *Choral Improvisations on Beatitudo*, Verrees; *Resurrection*, King; *Bring a torch, Jeanette, Isabella*, Chapman; *Mit Freuden zart du Fahrt*, Schack; *Herr Gott, dich loben all wir*, Norris; *Gott sei gelobet, Ore*; *Fanfarses to the Tongues of Fire*, King; *Partita: Wer nur lieben Gott*, McAfee; *Tocata in G*, Weaver.

ANITA EGGERT WERLING, First Baptist Church, Macomb, IL, January 25: *Concerto in C Major*, S. 595; *Das alte Jahr vergangen ist*, S. 614; *In dir ist Freude*, S. 615; *Mit Fried' und Freud' ich fahr' dahin*, S. 616; *Herr Gott, nun schleuss den Himmel auf*, S. 617; *Prelude and Fugue in C Major*, S. 547; *Trio Sonata No. 1 in E-flat Major*, S. 525; *Von Gott will ich nicht lassen*, S. 658; *Allein Gott in der Höh' sei Ehr'*, S. 662; *Herr Jesu Christ, dich zu uns wend'*, S. 655; *Passacaglia and Fugue in C Minor*, S. 582, Bach.

CHERIE W. WESCOTT, Catalina United Methodist Church, Tucson, AZ, October 28: *Solemn Procession*, Hampton; *Adagio, Tocata (Symphony V)*, Widor; *Two Canons: Non troppo vivace*; *Adagio*, Schumann; *Carillon de Westminster*, Vierne; *Festiva Tocata*, Fletcher; *Variations on a Theme by Paganini for Pedals*, Thalben-Ball; *Variations on "America"*, Ives; *Stars and Stripes Forever* (Assisted by David Wachter), Sousa.

MARCOT ANN WOOLARD, University of Nebraska-Lincoln, November 2: *Trio Sonata III in D Minor*, S. 527 (with Leslie Tien, cello); *An Wasserflüssen Babylon*, S. 653b; *Tocata, Adagio and Fugue in C Major*, S. 564; *Canonic Variations on "Von Himmel hoch, da komm ich her"*, S. 769; *Prelude and Fugue in A Minor*, S. 543, Bach.

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Wanted small used tracker organ or pipes and parts. ADDRESS MR-1, THE DIAPASON.

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Rare liturgical books: Liber Usualis, Antiphonale Romanum, St. Gregory Hymnals, etc. Send SASE for price list to Octavia Press, 4924 Black Rd., Monclova, OH 43542.

The first recording of organs by 19th century organbuilder, John George Pfeffer (1823-1910) of St. Louis, has been released. The two-record album "A Pfeffer Odyssey," features four organs built between 1860 and 1879. Organists heard on the recording are Rosalind Mohsen and Earl Miller. Record Nr. OHS-200. \$16.00 (OHS members: \$13.00), includes shipping. Organ Historical Society, Box 26811, Richmond, VA 23261.

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The Organ Historical Society is offering 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 publication 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 \$8.00 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 & Odenbrett 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.

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Pipe Organ Sales & Service, Inc. has a list of used organ parts; send postage paid envelope for a list. P.O. Box 838, Lithonia, GA 30058.

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