

# THE DIAPASON

JANUARY 1983



Processional organ at San Miguelito, Tlaxcala, Mexico.

(See Story, Page 8)

## Editorial

Gale Smith, editor of *The Blower*, newsletter of the Rochester (NY) Theatre Organ Society, has alerted the members of that organization to the (hopefully) high value placed on pipe metal these days. Quoting a classified advertisement from the August 1982 issue of *The Diapason* which stated, in part, "We will pay \$160 per pound for spotted metal pipes . . .," Smith failed to advise his readers that, unfortunately, a decimal point became lost during the proofreading process.

In succeeding issues to that cited above, the error has been corrected, but while the value of pipe metal is under consideration, we would bring a bit of reality in this regard to your attention.

A group of midwestern organ enthusiasts recently traveled some distance in order to investigate an old organ suspected to have been built by Henry Erben in the 1840's. Although the organized group had hoped to lay claim to the "discovery" of this seemingly important organ and perhaps to use its influence to secure the preservation of it, they found that they were not the first group of enthusiasts to have made their way into the organ loft.

The sight of twisted, mangled metal pipes in boxes and barrels beside the organ case gave tangible evidence to the church caretaker's story about the local youths who had removed the pipework from the organ, and had offered it to a local scrap metal dealer. The metal dealer, suspicious of the origin of the pipework, alerted the church authorities, and the youths were forced to return the pipework to the church gallery, but not before it had been seriously damaged.

Even though this incident took place in a rural village, the potential for such problems is not limited to remote locations. Malicious vandalism is even greater in urban areas where both organs and sources for the disposal of their components are more readily available. At the more realistic price of \$1.60 per pound, the value of an organ, beyond its intended purpose, needs to be considered by those who think that the security of an organ ends at locking the console's roll-top.

## Book Reviews

**L'Orgue à notre époque: Papers and Proceedings of the Symposium Held at McGill University, May 26-28, 1981.** Ed. Donald Mackey. Montreal: McGill University (Faculty of Music), 1982. viii + 201 pp. \$15.00 (Canadian).

The official opening of the Wolff organ at McGill University took place in 1981 in conjunction with a significant symposium. In the space of three days there were recitals by John Grew, Kenneth Gilbert, Luigi Ferdinando Tagliavini, and Marie-Claire Alain, as well as lectures and panel discussions. This was also the occasion at which the discovery of a major manuscript source of 17th-century French organ music was announced. These events were reported at some length here in two articles (THE DIAPASON 72:8 [August, 1981], pp. 1, 5-9). Since that time, the permanent flooring in Redpath Hall has been installed, greatly enhancing the acoustical environment of the splendid French classic organ, and now the lectures from the Symposium have been printed in a handsome paperback book.

The volume contains the 18 formal papers from the Symposium, along with summaries by John Grew of the panel discussions. Each paper is printed in the language in which it was originally delivered (without the translations that were a luxury of the live presentations). At the end of each article is a summary of the discussion that followed, again printed in the language, or combination of languages, of the live event. The articles in English are by Peter Williams, Fenner Douglass, Erich Schwandt, Charles Fisk, Michael Kearns, David Fuller, Owen Jander, Thomas Harmon, and Bengt Hambræus; those in French are by Hellmuth Wolff, Elisabeth Gallat-Morin, Kenneth Gilbert, Pierre-Yves Asselin, Marie-Claire Alain, Antoine Bouchard, Pierre Hardouin, and Jakob Schmidt. The volume benefits from a generous supply of illustrations, charts, and musical examples.

Some of the papers are much more comprehensible in written form than they were as lectures, notably that on temperament by M. Asselin and the list of variants in J.S. Bach's copy of the de Grigny organ book presented by Mme Alain. The articles by Mme Gallat-Morin and Mr. Gilbert (on the newly-discovered manuscript) and by Mr. Fuller (on late 18th-century French organ music) are also of particular value. The volume inevitably suffers from a lack of focus, since the topics of the Symposium were so varied: descriptions of new organs; manuscripts from colonial Quebec; the "restoration" of classic organs in France; differences in German and French historic organ construction; historic organs in Portugal, Germany, and

Italy; the orchestral concept of the organ; and organ case design. However, the book should not be missed by anyone seriously interested in the organ and its music.

**Roche, Jerome. Lassus. (Oxford Studies of Composers 19) New York: Oxford University Press, 1982. vi + 58 pp. \$9.95.**

Lassus was one of the most international of high-renaissance composers. Born in Mons (now part of French-speaking Belgium) in 1532, he spent the greater part of his youth in Italy and the Spanish dependencies there. He may have visited England, among other places, before settling in Munich in 1557, where he remained in the service of Duke Albrecht V until his death in 1594. His very name indicates his cosmopolitan nature: Orlandus Lassus in Latin, Orlando di Lasso as he signed himself in Italian, or Roland de Lassus to reflect his maternal language. During his long and extraordinarily productive life he continued to travel and to publish music. Between 1555 and his death, a total of 530 publications appeared that contained at least one piece by Lassus; this averages out to more than one per month! His music circulated all over Europe, and in the age of the counter-reformation found a place in both Lutheran and Catholic worlds.

The *oeuvre* of Lassus is made up of both sacred and secular polyphony: motets, masses, other liturgical works, madrigals and villanellas, chansons, and Lieder. These, logically, are also the headings of this new survey of the music, the most recent addition to Oxford University Press' series of brief studies of composers who have not been treated to a major work in English, or whose music is deemed to be in need of re-assessment. This volume, like the others, is very brief, but it meets the challenge of presenting a readable and thoughtful account of a vast output. Lassus' contribution to each genre is assessed, and salient features of his style are both described and illustrated with musical examples. Mr. Roche is very felicitous in working references to the more detailed literature on the subject into his text without hindering the flow of his thought. A source list for works mentioned in the text is presented at the end. Combined with the extensive article and work list by James Haar in *The New Grove Dictionary*, this book provides an admirable handbook to the composer. Although the price is high for such a slim volume, the book is certainly worth having in any college library and on the personal bookshelf of choral directors and teachers of music history.

Bruce Gustafson

## THE DIAPASON

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## Carillon News

**Robert Lodine**, of Chicago, Illinois, was the Instructor in Residence for the 1982 Alfred University Carillon Institute, July 25-30. During the session recitals were played by Lodine and by **George Matthew, Jr.** of Stamford, Connecticut.

Carillonists **Linda Walker**, of Indiana University, and **Karel Keldermans** of Springfield, Illinois, will offer a five-day carillon workshop as part of the Indiana University School of Music Summer Festival 1983. The dates are Tuesday, June 28 to Saturday, July 3. The workshop is designed for carillon performers at any level. Material will include discussion of technique, master classes, instrument maintenance and minor repair, discussion of carillon literature, and arrangement techniques. Several full length recitals will be presented during the course of the workshop. Additional information may be requested by writing to: Carillon Summer Workshop, c/o James Skoog, Indiana University School of Music, Bloomington, Indiana 47401.

On May 11 a program of carillon and brass quartet was presented by **Dean Robinson** and musicians from Rochester Community College for the SE Minnesota Chapter, American Guild of Organists.

**Robert Grogan**, Carillonist at the National (Catholic) Shrine, and Richard

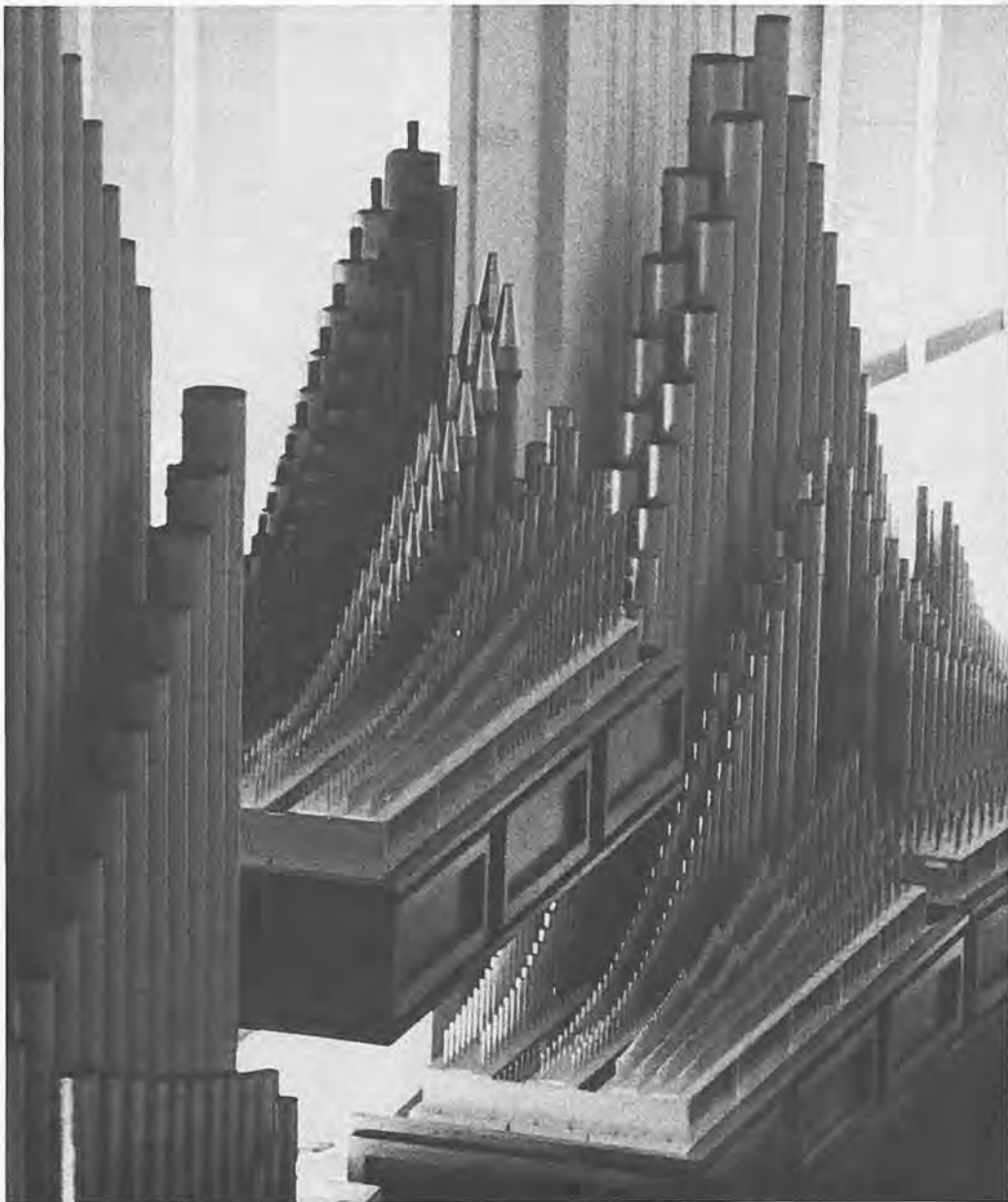
Strauss, Carillonist at the National (Episcopal) Cathedral in Washington, D.C., presented carillon recitals as part of the program of the National Convention of the American Guild of Organists.

**Robin Austin** of Lenni, Pennsylvania, has been awarded a Carillonist's Diploma from the French Carillon School in Douai, France.

**LaSalle Spier**, composer and pianist, died in Maryland on July 25 at the age of 92. Over the years he had written more than forty compositions for carillon, including a concerto for carillon and orchestra which has been performed twice at the National Gallery of Art. **Charles T. Chapman**, Carillonist at Luray, Virginia, and a close friend of Mr. Spier, played a memorial recital for the composer on August 1. All the music on the memorial program had been composed or arranged by Mr. Spier.

#### NEW RECORD

A new record, entitled "The Carillon and Organs, St. Thomas' Church, Whitemarsh" that features performers **Janet Dundore** and **Eugene Roan**, is available for purchase. The cost is \$10 plus \$1.76 shipping cost for those living in the U.S.A. The record may be ordered from St. Thomas' Whitemarsh; Box 247; Fort Washington, Pennsylvania 19034.



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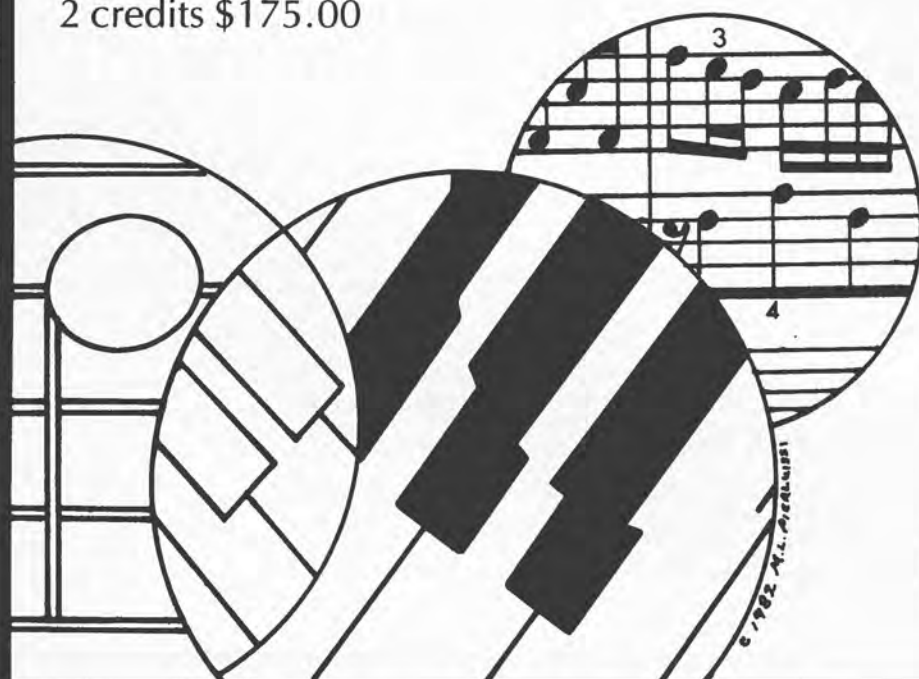
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## Here & There



Murtagh/McFarlane Artists Management has announced the addition of **Todd Wilson** to its roster of concert organists.

Mr. Wilson is Organist and Master of the Choirsters at the Episcopal Cathedral of the Incarnation in Garden City (Long Island), New York, and teaches at Adelphi and Hofstra Universities in addition to holding the post of organist of

the Mercer School of Theology. Prior to his appointment to Garden City he held church positions in Toledo and Cincinnati.

Mr. Wilson holds Bachelors and Masters degrees from the University of Cincinnati College-Conservatory of Music, where he studied organ with Wayne Fisher and piano with John Quincy Bass. He has won numerous competitions, including the prestigious *Grand Prix de Chartres* in 1978; also the annual competition sponsored by the First Presbyterian Church of Fort Wayne, IN (1977), and the national competition held at the First Congregational Church of Los Angeles (1975). During 1978-79 he served as an assistant in music at Canterbury Cathedral, England. He has been a featured recitalist at regional conventions of the American Guild of Organists and has played for churches and A.G.O. chapters in many cities of the East and Midwest.

Todd Wilson has recorded works by Charles Tournemire on the organ of Chartres Cathedral, which recording has recently been released in Europe.

**Klaas Bolt**, church organist of St. Bavo Kerk in Haarlem, teacher at Sweelinck Conservatory in Amsterdam, and advisor to many Dutch organ restorations, recently completed a series of appearances in the United States. He was featured guest at Pella, Iowa's "Dutch Weekend" October 14-16. An organ master class and slide-lecture on "Dutch Organs and Congregational Singing" were presented. The weekend concluded with a concert on the new Brunzema organ in Central College's chapel including organ solos and duets and featuring Psalm singing and organ improvisations.

At the University of Iowa in Iowa City Mr. Bolt taught classes in traditional Dutch improvisation techniques, lectured to students on historic organ design, and again presented an evening program of organ works by Bach, Buxtehude and Gruijters, and featuring congregational singing in Dutch, German and English with Mr. Bolt improvising on the 19th-century Stevens-Moore organ at Zion Lutheran Church. His appearance in Iowa City was sponsored by the AGO student chapter there.

October 24 at Wellesley College, in Massachusetts, Mr. Bolt performed a program of organ works on the new Fisk meantone organ and played organ improvisation to accompany congregational singing. During the week of October 25-29 he taught organ improvisation classes to students from New England Conservatory.

**David Higgs**, director of music and organist at Park Avenue Christian Church, New York City, played the premiere of Calvin Hampton's *Five Dances for Organ* at the church on Nov. 7.

The American Guild of Organists is currently appealing for supplemental funding from its membership. Each of the Guild's 20,000 members and colleagues in related musical fields is being asked to make a contribution to the Guild in an effort to strengthen its educational and service programs.

Among the many projected plans for promoting interest in the organ are the production of a syndicated organ program on radio, and a production of a national television special during the Bach-Handel-Scarlatti tricentennial year in 1985.

Readers of *The Diapason* who may wish to respond to the Guild's appeal may send their tax deductible contributions to: The American Guild of Organists, 815 Second Avenue, Suite 318, New York, NY 10017.

On December 11 and 12, 1982 the Cathedral Choral Society of the Washington (DC) Cathedral premiered the winning work in its first national contest for choral compositions.

The work, "Hodie!" was submitted by 28-year old composer **James Stuart Grant** of Scarborough, ME. "Hodie!" is an anthem for a large SATB chorus and organ, and its text is drawn from the Magnificat antiphon, "Hodie Christus natus est!"

A graduate of St. Paul's School, Baltimore, where he sang in the boy choir, Grant studied composition and conducting at Hampshire College, Amherst, MA, and received a master's degree from the University of Iowa in 1982. He is a composer of several major works for choral groups such as the Smith Glee Clubs and for churches in Baltimore.

Runners-up in the contest were Gregory d'Amato of The Plains, VA, and Robert Burns of the District of Columbia. Honorable mention went to William T. Flynn of Bethesda, MD.

Judges for the contest, the first of such sponsored by the society, were Robert de Cormier, David Koehring and Norman Scribner. The winning composition was chosen from eighteen entries which arrived from eleven states and the District of Columbia and Canada.

Grant, as first place winner, was awarded a prize of \$500.

In connection with the recent approval of a new hymnal for the Episcopal church (publication expected in 1985), the Church Hymnal Corporation is offering a book, *Hymnal Studies Two, Introducing the Hymnal 1982*, containing a listing of all first lines in the new hymnal, with references to material found in the 1940 Hymnal and all of its supplements, as well as a complete liturgical guide to the contents of the new hymnal.

The price of *Hymnal Studies Two* is \$4.50, and it may be ordered from The Church Hymnal Corporation, 800 Second Avenue, New York, NY 10017.

Organ enthusiasts in the San Francisco area will find the new publication, *Swell to Great*, contains valuable insight on the historic instruments in their area.

The first issue of *Swell to Great*, (No. 1, November 1982) was designed and produced by Marianne Hinckle. Its masthead proclaims that it is "published occasionally by the Central Pacific Organ Preservationists." At present, the newsletter is offered at no cost and may be ordered from *Swell to Great*, 3101 20th St., San Francisco, CA 94110.

**Cherry Rhodes** played "Bach Plus One" at Royal Festival Hall in London on October 6th, 1982. Each artist performing on this famous international organ recital series is requested to play the music of J.S. Bach, plus feature one other composer on their program. Cherry Rhodes was specially chosen to perform Liszt.

A reported (London) newspaper account credited Ms. Rhodes performance as showing "impeccable technique, taste and memory" in her playing of the Bach *E minor Prelude and Fugue*. Her performance of the Liszt "*Orpheus*", and *Prelude and Fugue on BACH* were described as "exciting."

Further accounts praised Ms. Rhodes' "flair for registration" yielding all of the "hidden colours" of the Royal Festival Hall organ.

Cherry Rhodes is a member of the



Cherry Rhodes at the console of the Harrison & Harrison organ of 141 ranks at Royal Festival Hall, London, England.

organ faculty and Adjunct Associate Professor of Music at the University of Southern California.

During November, 1982, **Beth Zucchini** performed the eighteen Leipzig choral settings, BWV 651-668/668a, of Johann Sebastian Bach in recitals at Grace Episcopal Church, Manchester, NH, and Union Presbyterian Church, Endicott, NY.

A native of upstate New York, Ms. Zucchini holds degrees from Syracuse University and the State University of New York at Binghamton. Her teachers include David Gay, Will Headlee, and Paul Jordan. Currently, she is a freelance organist, harpsichordist, and pianist in Los Angeles. She will continue to concertize with the "Great Eighteen" through the Bach tercentenary.



Left to Right: Edward A. Hansen, National President of the American Guild of Organists, and organist-choirmaster of Plymouth Congregational Church, Seattle; Gillian Weir; Alun Francis, Music Director and Conductor, Northwest Chamber Orchestra.

English organist, Gillian Weir was the featured recitalist in a subscription series program of the Northwest Chamber Orchestra, Seattle, WA, on October 30th and 31st, 1982. Ms. Weir's appearance was sponsored by the Seattle Chapter of the American Guild of Organists, and the concert was given at that city's Plymouth Congregational Church.

Copyrighted newspaper reviews of Ms. Weir's performance evidenced the appreciation with which concert goers received the visiting musician.

Weir, who in 1981 was named the International Performer of the Year by the American Guild of Organists, was described by Joelle Cohen, music critic of *The Seattle Times*, as performing "with grace, humor and a youthful spark too rare among practitioners of her instrument."

Coehn's bouquet of adjectives continued with such blossoms as "superb," "impeccably precise," "wonderful," and "other-worldly."

For *The Journal-American*, Will Stuiwenga wrote, "It is [rare] that the performance should be of such high quality as that heard... when the Northwest Chamber Orchestra played with guest artist Gillian Weir." His review concluded with an expressed hope that "the organ should not be relegated to the church service, but have a significant role in the concert hall as well."

The existence of an organ, "one with pipes, not speakers," was cited as the reason for presenting the concerts at the Plymouth Congregational Church. Stuiwenga described the Plymouth organ as "not the most ideal instrument" in Seattle, but still incomparable to the "perfectly dreadful electronic substitutes employed by the Seattle Symphony" when the latter orchestra programs works calling for the use of an organ.

Aside from Gillian Weir's presentations, the Northwest Chamber Orchestra, under the direction of Alun Francis, received less than fully favorable reviews.

More Here & There will be found on pages 6 and 7 ▶

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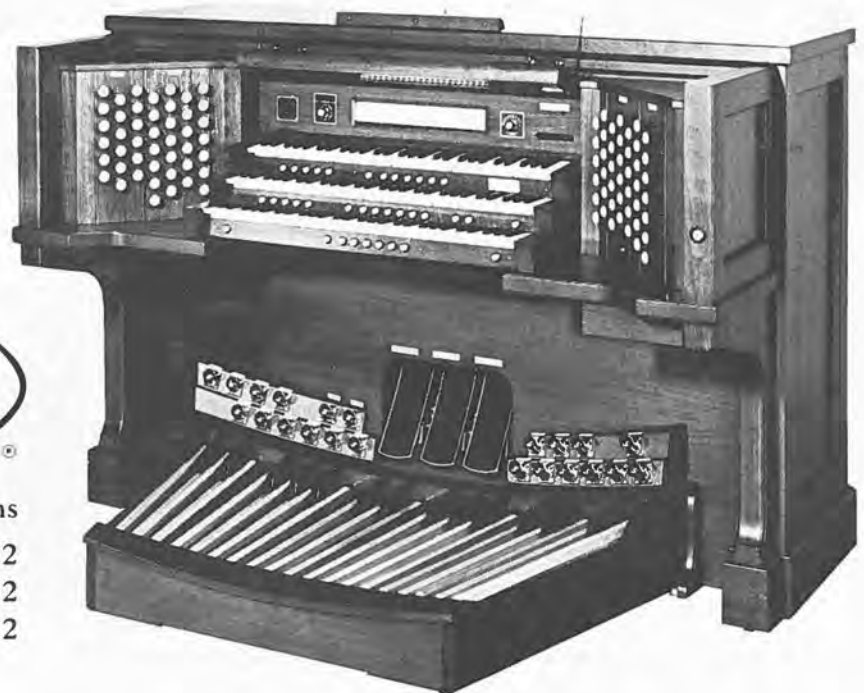


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## Here & There

*Cantate Domino Quarterly* is the name of a new publication offered by the Bishop's Advisory Commission on Church Music of the Episcopal Diocese of Chicago.

Edited by Jame M. Rosenthal, II, who also offers a more locally oriented publication by the same name, the new quarterly journal provides a forum for publishing news and articles on current trends and firm traditions in the music of the Anglican Church.

*Cantate Domino Quarterly* is available for \$6 per year. Address subscription orders to Diocese of Chicago-CD, 65 East Huron St., Chicago, IL 60611.

The Theodore Presser and Novello companies are offering free catalogues of organ music. Featured composers and arrangers are Biggs, Ed. Bornemann, Dupré, Elgar, Langlais, Messiaen, and Persichetti. Order catalogues from Theodore Presser Company, Dept. DXC, Bryn Mawr, PA 19010.

The November 6, 1982 edition of *The Washington Post* (DC) carried an interesting article regarding the work of Robert L. Wyant, an organ repairman in the DC area.

Wyant, an employee of Newcomer Organ Company, and organist at the Cathedral of St. Thomas More, Arlington, VA, is described in the article as a man who enjoys his dual career, although confessing that his mechanical interests exceed the musical aspects of his work.

The article, written by Rosa Michnya of the *Washington Post* staff, identifies Wyant as the foreman of the rebuilding project of the organ at the National Cathedral between 1973 and 1977.

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

The Peterson Electro-Musical Products Company has developed a new "Quad Memory" combination action unit, capable of handling 60 stops with 20 pistons per division. A battery back-up system assures that this new unit will retain all four of the actions' memories for several weeks, in the event of a power failure.

The Peterson Company is offering a brochure on this unit, as well as a brochure on their P-30 rectifier to professional organ builders.

Address requests for information on your company letterhead to: Peterson Electro-Musical Products, 11601 S. Mayfield, Worth, IL 60482.

## A.G.O. Regional Conventions

As indicated by the inquiries that have been directed to the offices of *The Diapason*, interest in the forthcoming Regional Conventions of the American Guild of Organists is especially keen, suggesting that attendance at the 1983 events may be substantial.

Most Guild members will receive advice of their areas' Regional Convention from the Guild Region in which their membership is established, but at times vacation plans or other considerations prompt those wishing to attend the conventions to seek alternate conventions to those in their own localities.

For the information of the readers of *The Diapason*, the American Guild of Organists has supplied the following listing of the Regional Conventions that are to be held during the Summer of 1983.

Region/Location	Date	Chairman
<b>REGION I</b> Worcester, MA	June 26-30, 1983	Stephen Long 14 Warren Av. Marlboro, MA 01752  Joseph Policelli 130 Pembroke St. Boston, MA 02118
<b>REGION II</b> Rochester, NY	June 22-25, 1983	Robert DuBert 329 South Winton Rd. Rochester, NY 14610
<b>REGION III</b> Richmond, VA	June 26-29, 1983	Ardyth Lohuis 9409 Redington Dr. Richmond, VA 23235
<b>REGION IV</b> Nashville, TN	June 13-16, 1983	Julia C. Callaway and Weneta Strickert c/o Vine St. Christian Church 4101 Harding Rd. Nashville, TN 37205
<b>REGION V</b> Indianapolis, IN	June 19-22, 1983	Ruth Eickhorst 5813 N. LaSalle St. Indianapolis, IN 46220
<b>REGION VI</b> Denver, CO	June 13-15, 1983	David S. Harris St. John's Episcopal Church 1313 Clarkson St. Denver, CO 80218
<b>REGION VII</b> Albuquerque, NM	June 28-30, 1983	Wesley T. Selby 5909 Prenda de Oro, NW Albuquerque, NM 87120
<b>REGION VIII</b> Portland, OR	June 19-22, 1983	Lee R. Garrett School of Music Lewis and Clark College Portland, OR 97219
<b>REGION IX</b> Anaheim, CA	June 19-23, 1983	Philip Riddick 15381 Toulouse Circle Irvine, CA 92714

## Appointments



Scott S. Withrow has been appointed Organist-Choirmaster of St. Luke's Episcopal Church, Birmingham, AL.

A graduate of Oberlin College and Eastman School of Music, Mr. Withrow leaves a similar position at St. George's Episcopal Church, Nashville, TN. In Nashville he was also the Director of the Nashville Symphony Chorus and a keyboardist for the Nashville Symphony Orchestra.

Mr. Withrow taught for twenty-one years at George Peabody College, now a part of Vanderbilt University.

At St. Luke's, Withrow will share his responsibilities with his wife, Kay. Mrs. Withrow is a graduate of the Royal Northern School of Music, Manchester, England, and she will work with children's and handbell choirs.

David A. Weadon has been named to the staff of Princeton Theological Seminary as Director of Music and Organist. Prior to his appointment, he was Associate Chapel Organist and Assistant Director of Choral Activities at Duke University in Durham, NC.

Mr. Weadon holds both the Bachelor's and Master's degrees from Westminster Choir College in Princeton. He has given numerous recitals as a concert organist along the Eastern seaboard, and recently performed as guest organ soloist for Piccolo Spoleto at the Spoleto Festival of Two Worlds in Charleston, NC.



Dean Billmeyer has been appointed Assistant Professor of Organ at the University of Minnesota School of Music, following the retirement of Dr. Heinrich Fleischer. A graduate of both the Eastman School of Music and Southern Methodist University, Dr. Billmeyer holds the Eastman School's Performers' Certificate in Organ as well as the F.A.G.O. certificate. He has recently completed the D.M.A. degree at Eastman.

In 1979, Billmeyer was awarded a Fulbright-Hays Full Grant for special study in organ and harpsichord at the Hochschule für Musik in Vienna. The following year he was named winner of the First International Organ Competition held in Dublin, Ireland. He has recently been elected to Outstanding Young Men of America.

While at Eastman, Billmeyer served as a teaching assistant in organ, as well as Organist for the University of Rochester Chapel Concert Choir and Organist/Choirmaster of St. Luke's Episcopal Church in Fairport, NY. He has



studied organ with David Craighead, Robert Anderson and Michael Radulescu, and harpsichord with Larry Palmer and Isolde Ahlgrimm.

## Composition Competition announced by the A.G.O. and Holtkamp Organ Company

The American Guild of Organists and the Holtkamp Organ Company have announced a joint venture in the creation of a Holtkamp-AGO Award in Organ Composition. Included in the award is a \$2,000 cash prize, provided by the Holtkamp Company, performance of the winning composition at the 1984 National Convention of the AGO, and publication of the composition by Hinshaw Music, Inc.

North American composers age 35 and younger (born after May 1, 1947) are invited to submit unpublished compositions for solo organ of no longer than 12 minutes duration. The compositions should be mailed by May 1, 1983. American

composers George Crumb and Lou Harrison and internationally known organist-composer Guy Bovet make up the distinguished panel of judges for the competition.

The winning composition will be performed in San Francisco, June 25-29, 1984, by the winner of the Guild's National Open Competition in Organ Playing. The winning composer will also be invited to conduct a workshop on the award-winning work during the convention.

This competition is the first, in many years, to be administered by the AGO on a national level. Guild President Edward A. Hansen commended Walter Holtkamp for his company's "... generous funding [provided] to encourage new music for the organ."

Complete instructions and entry forms for submitting compositions are available by writing: Holtkamp-AGO Competition, American Guild of Organists, 815 Second Av., Suite 318, New York, NY 10017.

## Appointments



**John L. Wilson, S.S.M., A.A.G.O., Ch.M.**, has been appointed Director of Music-Organist at Wayne Presbyterian Church, Wayne, PA, where he will direct a ten-choir graded program. Included under his direction will be a handbell choir, a professional quartet and an extensive Oratorio program.

Mr. Wilson is a graduate of the School of Sacred Music at Union Seminary, NYC, and has also attended Westminster College, New Wilmington, PA, and Westminster Choir College, Princeton, NJ. He has studied organ with Alec Wyton, Ray Ocock and Bob Whitley. His choral study has been with Jon Bailey, Joseph Flummerfelt, Elaine Brown, Abraham Kaplan and Clarence Martin.

For the past five years, John Wilson has held a similar position at St. Peter's United Methodist Church, Ocean City, NJ, and was also Director of the choral program at Stockton State College, Pomona, NJ. He has served as organist-director for the Southern New Jersey Annual Conference of the United Methodist Church, and is a past state chairman of the American Guild of Organists.

Wilson will be assisted in his duties at Wayne Presbyterian Church by his wife, Lisa Byler Wilson, a 1978 graduate of Westminster Choir College. Mrs. Wilson has studied organ with Robert Carwithen and Eugene Roan.

The organ at Wayne Presbyterian Church is a four manual, 67-rank Austin with a recently-installed Trompette-en-chamade.



**Bruce B. Stevens** has been appointed Organist and Choirmaster of St. James Episcopal Church, Richmond, VA.

Mr. Stevens has concertized throughout the United States and in Europe and has recorded for the Raven label.

Prior to his appointment to St. James Church, Stevens was the Director of Music at Westminster Presbyterian Church, Charlottesville, NC and the Director of the Charlottesville Youth Choir.

Mr. Stevens, presently the Dean of the Richmond Chapter of the American Guild of Organists, holds degrees from the University of Richmond and the University of Illinois, as well as a certificate from the Royal School of Church Music. His organ teachers have been Suzanne Kidd Bunting, Jerald Hamilton, Grethe Krogh (Copenhagen), and the late Anton Heiller (Vienna).

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1 1/2' Quint  
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Tremolo

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8' Prinzipal  
8' Gedeckt  
4' Choralbass  
16' Posaune  
4' Klarine

### San Miguelito, Tlaxcala



44 notes: C-g<sup>''</sup>, long octave.<sup>1</sup> Stops undivided.  
Wind: approximately 55-60mm. Square parallel-rise bellows with two feeders behind.<sup>2</sup>  
Builder unknown

(4')\* Flautado (6 palmos)  
(2') Octava  
(1-1/3') Docena  
(1/2'-2') Llano<sup>3</sup>  
Pajarito  
Tambor

#### NOTES

<sup>1</sup>May be later alteration.  
<sup>2</sup>Antonio Rangil, 1904.  
<sup>3</sup>1 rank, repeating at c<sup>#</sup>.

A Personal Odyssey of Susan Tattershall-Petherbridge

## Organ Restoration in

# Mexico

The three organs presented here are all related stylistically, and all are to be found within three miles from each other, in and near the city of Tlaxcala, Mexico. Further, their restorations came to be linked in terms of circumstances and the cast of characters involved in them. My approach to reporting these (as well as my approach to the actual work situation) may seem strange to some of you, being weighted toward the anthropological and affective rather than the strictly statistical and objectively factual.

The first organ to be restored, that of the parish church of Magdalena, Tlatelulco, was undertaken to test an approach to restoration work that I feel is apropos for most organs in Mexico, and probably many in the United States and Europe as well.

Too often an organ is dismantled, thrown into a truck, and not scrutinized until it is in the organbuilders shop, where new pipes are ordered for it, and its sheepskin is soaked and seared off wholesale, its rollerboard is taken apart and cleared, and its stop action re-worked, re-bushed, re-fitted. That restoration work should be done on-site

whenever between an old church and a normal organ shop; that any and all parts that *can* be preserved *should* be, is sensible economics, as is the decision to use re-cycled pipes.

The Magdalena organ was restored in ten weeks. Its sheepskin was cleaned with flour and school chalk and a vacuum cleaner; its bellows were patched with alum-tawed skin that we convinced a local tanner to make for us. New stop knobs were made to match the one remaining knob, and Rubin Frels of Victoria, TX donated some 1903 pipework to replace 75 missing pipes, some of which had to be planned

to become front pipes, nearly all had to be cut in two, to lower the mouths. The caps of a bourdon were soldered to their bodies to create a *Bardón Mexicano*.

To restore the organ at Magdalena, twelve sheepskins were used at a cost of \$10 per skin. The woods cost about \$60, and sundry items came to about \$20. The organ contains no felt, plastic, white glue, nor any other material which could not have been used in its original construction. All pipe scales match the old ones, new woods match the old woods.

I decided that the organ should be pulled from its ignominious wall-flower place, and centered in the choir loft, which entailed making (by hand) an entire bellows-support framework behind the instrument. While I had my husband's help the first and last weeks, and the help of a Mexican *aficionado* friend for another week, all work was accomplished by myself, beginning October 25, 1981. The organ made its debut on the following New Year's

Eve.

Under the terms of the contract, the organ builder was reimbursed for travel, given food and shelter at the church's convent, and was given village-made gifts: three blankets, a shawl, two rabbits, two jars of teocoyote preserves. I was also offered a few turkeys, some chickens and a pig—things which did not fit into the car, unfortunately.

The work at Magdalena attracted attention—as well as a contract for the restoration of the organ at the Basilica of Nuestra Señora de Ocotlán.

The Ocotlán organ is much bigger than that at Magdalena, but with the help of Ted Blankenship we managed its restoration in 11 weeks. Again, we used the on-site approach: sheepskin was cleaned in the chests, and missing trumpets were made in the church (5 full trumpets and 20 shallots). The bellows had to be completely dismantled

### Parish Church of the Magdalena, Tlatelulco



Builder unknown, c. 1750.  
53 notes: C-e<sup>'''</sup>. Full octave in bass.  
All stops divided c'/c<sup>#</sup>.  
Wind: 63mm. Two cuneiform bellows.

#### LEFT HAND

(8')\* Flautado Bardón (13 palmos)  
(4') Flautado Mayor (6 palmos)  
(2-2/3') Quinta  
(2') Octava  
(1-1/3') Docena  
(1') Quincena  
(4/5') Diez y Setena  
Campanitas

#### RIGHT HAND

(8') Flautado Bardón (13 palmos)  
(8') Flautado Mayor (13 palmos)  
(4') Octava  
(2-2/3') Docena Nasarda  
(2') Quincena Nasarda  
(1-3/5') Diez y Setena Nasarda  
(1-3/5') Diez y Setena Clara  
Pajaritos  
Tambor

Note that the stops in the left hand are based upon its lowest principal stop of 6 palmos, and that those in the right hand are based upon its lowest principal stop of 13 palmos. Thus, the Octava of the left hand speaks an octave higher than the Octava of the right hand.

\*The pitch reference does not appear on the stop knobs in arabic numbers, but are given here, in parenthesis, as an aid to the understanding of *dos gringos*.

Susan Tattershall-Petherbridge was born and raised in the western suburbs of Chicago—and survived. She received her B.A. in Asian Religions and Music from Wittenburg University, because they wouldn't let her study organ building.

Ms. Tattershall-Petherbridge began her apprenticeship in organ building with Gabriel Kney in 1971, and has since worked/learned in Switzerland (Edouard Armagn), Spain (Gabriel Blancafort, Georges Lhôte), France (Georges Lhôte), Italy (Bartholomeo Formentelli), Austria (Rieger Orgelbau), more or less continually in restoration work. Since then, she has been involved with Mexican restorations, restored a mid-19th century Swiss organ in Texas for Rubin Frels, and built a small portable.

Presently, Ms. T-P is engineering other Mexican restorations, building two regals, and moonlighting as a graduate student at the University of Texas in Ethnomusicology. Her neighbors do not know that she is anything other than a wife and mother. She feels that this is best, as she is sure that they'd suspect an "ethnomusicologically-inclined organ builder" to be some type of Communist.

Polite manners aside, one of the grotesque-painted pipes of the organ at Ocotlán demonstrated that it was difficult to eat and speak simultaneously.



and recovered. Our tanner friend created 35 sheepskins for us—quite beautiful ones—which, with poor Mexico's monetary problems, now come to \$5 (US) per skin.

Again, our transportation was paid, and food and shelter given, plus real live Mexican Pesos (no chickens or rabbits) which devalued so badly that we might have been better off with the chickens and rabbits.

The third restoration came as a result of some unexpected trouble at Ocotlán.

When the first two payments were long overdue, I declared a strike, conveying my decision to the priest-in-charge and the ancient Abbot (merely an honorary title), and padlocking the choirloft door. At that point, the organ was as dismantled as it was ever going to be, and I assumed that looking at the empty, sad facade would bring my debtors around in a hurry.

Imagine my chagrin when, the following day, I was called into the sacristy,—just in time to hear the priest bawl-

out a couple of peasants for having omitted some bureaucratic detail in connection with a Mass they wanted said. (Masses cost 1,000 Pesos, about 3-1/3 days' wages for a factory worker.) He turned to me, sighed how this was the kind of ignorance and bother he had to contend with each day, and then addressed the problem of the restoration.

"Dear Susi, these problems of money, they get resolved, you know, some how or another: just continue to work! Work with the same inspired enthusiasm as always! Work for the love of the Virgin of Ocotlán! Work for the love of Jesus! Work for the love of the Holy Ghost! Work for . . ." and on down the pantheon of beings to whom we look for inspiration.

I was furious! So I tersely suggested that he contact my bank, telephone company, and electric co-op and convince them to give me my house, current, and phone "for the love of the Virgin," and that if he succeeded, then I

would be glad to work for the same. I stomped out, and didn't go back to work—"for the love of the Virgin . . ."

Rather, we went to the church of San Miguelito, a barrio of Tlaxcala, to see their rumored processional organ. It was so lovely, and we decided to "restore" it right there. In 5 hours it was dismantled, cleaned, repaired, and given a quick tuning and some quick patches. Though not a proper restoration, the organ is now playable, and such a gem that it deserves notice here.

Its bellows had been changed by a builder, Antonio Rangil in 1904, rendering it rather immobile, and probably aiding in its preservation. Rangil had also worked at Magdalena in 1896.

While it is clear that many organs are in such bad condition that they need extensive case-work or chest work, and therefore are better worked on in a shop, often complete and faithful resto-

rations can be effected in the organ loft itself. A quick and steady hand with soldering iron and hand tools (and in these cases, the iron will to endure convent food) are the basic requirements. ■



Susan Tattershall-Petherbridge with newborn daughter.

### Basilica of Nuestra Señora de Ocotlán



Builder of the Castro family.<sup>1</sup>  
Wind: 67mm. Two feeder supply  
120-ribbed cuneiform reservoir.

#### LEFT HAND

- (16') Tropetas de 26
- (8') Trompetas de 13
- (16') Contrás (26 palmos)
- (8') Flautado Mayor
- (8') Flautado Bardon
- (4') Octava Clara
- (4') Octava Parda
- (2') Quincena Clara
- (2') Nasardo (en quincena)
- Campanitas

#### RIGHT HAND

- (16') Trompetas de 26
- (8') Bajoncillo (de 13)
- (16') Contrás
- (8') Flautado Mayor
- (8') Flautado Bardon
- (4', 2-2/3', 2') Corneta Clara (8a, 12a, 15a)
- (4') Octava
- (2') Quincena
- (1-3/5') Lleno (actually a Diez y Setena)
- Tremolo

The organ has a back facade identical to the front facade, except that the pipes are not painted with grotesques.

<sup>1</sup>Possibly Augustin Seferino or Jose de la Luz Gregorio Biguel Castro built the bellows and left a note on the rollerboard stating, "The artist Gregorio Miguel Castro protests against amateurs who have let organs be lost because of a lack of artistic knowledge/understanding."

# St-Michel Reconsidered

Stephen M. May

Registrations for 16th-century French organ music have intrigued musicologists and performers since the early part of this century. In contrast to the much better-documented Classical period of French organ building (c. 1665-1770), we have only brief scattered references to the many different instruments of the 16th century, references which must be pooled to gain at best only a very general understanding of the instruments and their use. The earliest related documents providing enough information to attempt authentic registrations come from southern France. These are builders' contracts, which show a fairly consistent design for these instruments, as well as a variety of colorful names given to different *jeux*. The only thing lacking has been a key, a Rosetta stone—something to tell us which pipes contributed to a "jeu de papegay" or a "jeu de chantries." The contract for the organ in St-Michel, Bordeaux (1510), is unique in that it does give an enumerated key, stating that the "jeu de papegay" consists of the first and second stops, and so forth. Unfortunately, we are lacking an enumerated specification, translating the numbers into particular principals, flutes or other stops. But this contract has been the principal source for earlier speculations, and it is these speculations which concern us here. (A fuller account of these speculations is given by Fenner Douglass.<sup>1</sup>)

The materials in question from St-Michel are:

1. a document stating that the "orgue de fournitures" was to be based on a twelve-foot length (i.e., sixteen-foot, beginning from F), that it was composed of nine unspecified ranks, and that tonal variety would be provided by the seven *jeux* named therein;
2. a separate enumerated key, relating stops by number only to twelve different *jeux*.

The first document lists a *grand jeu*, *jeu de papegay*, *jeu de fleustes à neuf pertuys*, *jeu de hauboyz autrement nommez cornetz*, *jeu de cymballes*, *jeu de fleutes d'almanz*, and *jeu de chantrie*. The key lists, in addition to these, two more *cornets*, another *cymballe*, another *chantrie*, and a *grant jeux doulx* (see Table I).

The first step was to account for the different numbers of ranks and *jeux*. Realizing that the first document mentioned nine ranks, authors earlier in this century (Rokseth, Dufourcq *et al*) had assumed that two ranks had been omitted or overlooked when the list of seven *jeux* was made. This assumption was a result of the ambiguity of the term *jeux*—whether it referred to a single stop or to a combination of stops. It was assumed to be the former. Consequently these first several interpretations supplied two more single stops that seemed necessary (depending on how one interpreted "papegay" or "chantrie") to provide some reasonable result when applied to the key. These results ultimately proved to be somewhat confusing and unsatisfactory.

In the early 1960's Marten Vente and Fenner Douglass took a significantly different approach. Noting the great similarity between the St-Michel contract and certain aspects of five others in the Bordeaux-Toulouse region from the same period (notably in the lists of *jeux* available), they assumed the specification for St-Michel to be similar to those of the other instruments, which were

known. These specifications are typically Italian Classic—that is, a full principal chorus of octaves and quints from either 16- or 8-foot pitch, and one or two flutes. Douglass and Vente also assumed that the *jeux* were actually combination stops, and that a missing third document explained the key. They constructed an Italianate specification, numbered it and applied it to the key. This is certainly a more plausible approach than earlier attempts, but it likewise leads to several problems.

My criticisms are based on several premises. First, the Italian organ of this period was fairly stable in design, and the lengthy tenure of this design can be seen in comparing stoplists for both Italian and southern French instruments predating and postdating St-Michel.<sup>2</sup> Second, in borrowing this design, the French builders and performers would very probably make a similar use of the resources, and, since the instruments changed but little, the use would not change significantly. By examining documents relating to earlier organs, as well as more detailed documents of the early 17th century, we can develop a framework which will enable us to make educated guesses concerning the use of the instrument in St-Michel.

The Douglass solution is given in Table I; combinations have been re-grouped for easier discussion. According to this solution, the 16' principal occurs in all combinations except the *grand jeu* and the *fleute d'Alement*. Italian practice began the *grand jeu*, or *ripieno*, from the lowest principal and omitted the flutes, the reverse of the case here. (The *grand jeu* of this period should not be confused with that of the Classical period, which contained reeds and no mixtures; since the organs under discussion generally had only one or two reeds if any, the *grand jeu* here should be considered as synonymous with the Classical *plein jeu*, a full principal chorus corresponding to Antegnati's *ripieno*.) Antegnati also mentions several possibilities for a *mezzo-ripieno*, quite possibly what was meant by the *grand jeu doulx* here. These combinations are basically top and bottom with no middle, plus one flute (e.g., 16', 8', 1', 2/3' and F8').<sup>3</sup> This table suggests that all bottom stops and both flutes were drawn, including the 16' absent from the *grand jeu*.

In the first organ Antegnati discusses, he describes the effect of the *cornet* (*cornetto*), 8', F8', 2-2/3' and 2'.<sup>4</sup> This effect is somewhere between the French Classical *cornet* and *nasard*. Both of these added a 4', without the 8' principal; the *nasard* then omitted the 2', and the *cornet* added the 1-3/5'. Both are rather nasal combinations, with the *cornet* being more brilliant. Antegnati, in omitting the 4', removes some of the fullness of the *nasard*, and adds some brilliance with the 2' (the 1-3/5' was not available). Since the 8' and F8' are the next combination Antegnati lists, and no other combinations involving a quint are described as *cornetti*, clearly it is the addition of the 2-2/3' and 2' to an 8' foundation that creates this effect. Antegnati was very particular concerning the 2', indicating that (at least in that instrument) there was a special 2' stop, not the one already listed in the principal chorus, which was to be used for the *cornetto* effect; he does not state what makes this second 2' so important (perhaps its scale), but his insistence on its inclusion is clear. Hardouin has maintained that at St-Michel the 1-1/3' is intended instead of the 2-2/3',<sup>5</sup> citing

evidence from Toulouse (1531)<sup>6</sup> and Sarcelles (1559).<sup>7</sup> Sarcelles seems to be a favorite choice for any discussion of the composition of the *nasard* and *cornet*. Usually the only portion quoted refers to a *petit nasard* to be added to the flutes (sic) to form a *cornet*. Taken out of context, this could imply a relation of a 19th between fundamental and quint. However, a reading of the entire contract reveals that there is only one flute, and that probably of 4' length (the *montre* was 8'). Further, the *gros nasard* is specified as the quint of the flute, so that the *petit nasard* becomes the 12th of the flute. This ratio of a 12th is confirmed at Toulouse, where the specification is given twice, once listing the second flute as the 12th of the first flute (again probably 4') and later as the *cornes*. This same ratio persists in any source detailing the composition of the *cornet* (the addition of the 16' to the *cornet* stop in Mersenne will be seen to correspond to our proposed *gran cornet*; Mersenne's *cornet* stop itself still relies upon the 12th<sup>8</sup>). If the flute at St-Michel is indeed 8', as seems most probable, then the *cornet* must contain the 2-2/3', with the 2' as the most likely addition. However, this combination does not occur in any of the three *cornets* in Table I.

The remaining stop combinations are more conjectural. From evidence in the contract for the organ at the Couvent des Frères Mineurs, Bordeaux (1518), Douglass concludes that the *fleute d'Alement* seems to indicate a general category for registration, rather than a specific, rigid combination of pitches within the flute family.<sup>9</sup>

*Cymballe* is a particularly troublesome term. Hardouin has maintained that the *cymballe* corresponds to Antegnati's *mezzo-ripieno*.<sup>10</sup> Schlick suggests that the *zimbel* should be narrow-scaled octaves and quints, small and sharpcutting, so that one cannot easily distinguish the individual components; he complains that some build them so that the octaves and quints sound almost like the other registers.<sup>11</sup> There is evidence, in addition to Schlick's complaint, that mixtures with readily distinguishable components were common, some with surprisingly low quints. The Latin Ms. 7295 in the Bibliothèque Nationale de Paris discusses two organs in Nevers: 1) "Et habent duplicia principalia et tres fornitureas pro prima semioctava: scilicet 5<sup>am</sup>, 8<sup>am</sup> et 8<sup>am</sup> 5<sup>e</sup>..." (And it has two principals and three *fornitureas* for the first semi-octave: that is, the 5th, the octave and the 12th...); 2) "Org. num autem misse Domine habet duplicia principalia in duo divisa; et quodlibet principale duas 5<sup>as</sup> et una(m) octava(m) habet." (The organ for the mass of the Lord has two principals divided in two; and each principal has two 5ths and an octave.)<sup>12</sup> Clearly the organs had a rather thick sound, not a brilliant sound. While these are called *fornitureas*, a similar effect seems intended in an instrument in Strasbourg (1491) which had only three stops for the *grand orgue*: *tenor*, *flute* and *cymballe*.<sup>13</sup> The decisive evidence comes from St-Sulpice, Fourgères (1594),<sup>14</sup> where the contract reads: "Septieme jeu, une cymballe violante faisant quinte au troys pieds..." (Seventh stop, a cymballe *violante*<sup>15</sup> sounding the fifth of the 3'). The 3' is our modern 4'; hence, the *cymballe* is the 2-2/3'. (Incidentally, at St-Nicholas, Rouen (1632) we find one stop listed as "Forniture ou Larigot."<sup>16</sup>) From such evidence Gastoué has suggested that *zimbel* and *cymballe* may have two distinct etymologies: respectively, *χύμβαλον* ("little bell") and *συμβάλλω* (literally, "I contribute;" in its general sense, similar in meaning to the Latin *fornitura*).<sup>17</sup> This would certainly accommodate the sound of the

instruments in Nevers and Strasbourg; it also questions the idea of the *cymballe* as always having been a high-pitched mixture, analogous to the *zimbel*.

*Fleuste à neuf pertuys*, or "nine-holed flute," accurately describes the *flûte douce* (recorder) of the day. The instrument was made in one piece, not in separable sections as it is today. The player's fingers covered one hole in back and three in front with the top hand, and four holes in front with the bottom hand. Though the player required only these eight holes to produce a two-octave range, the bottom hole was actually two holes to accommodate both left- and right-handed players, the unused hole being filled with wax.

*Jeu de chantries* would seem to refer to singers. Rokseth interprets this to be a *voix humaine*,<sup>18</sup> a highly unlikely possibility for two reasons: 1) reeds are generally lacking in all but the largest organs in the area, and undulating stops do not seem to occur at all; 2) of the stops required for the *jeux de chantrie*, one is present in virtually all combinations (no. 1), and the other two are in the *grand jeu*. Antegnati states that undulating stops must be used only with 8' stops, as they tend to make others sound out of tune,<sup>20</sup> and reeds nowhere figure into his *ripieno*, or *grand jeu*. Clearly neither a reed nor an undulating stop is appropriate for any of these stops. It is possible that the *jeu de chantries* was meant to accompany singers, in which case the 16' and 8' suggested by Douglass would seem awkward, especially in any contrapuntal work. Furthermore, Antegnati suggests the 8' alone for the accompaniment of singers.<sup>21</sup>

The composition of the *jeu de papegay*, or *parakeet* stop, must be derived entirely from a solution of the other stops. No use of a rossignol-type device (pipes inverted in liquid to produce a warbling effect) is mentioned among the special effects for the organ (angels blowing trumpets, St. Michael battling the Devil, and moving stars are named), and the use of such a sound in the *grand jeu* or to accompany singers would be extremely odd.

In attempting to reconstruct Table I from these considerations, some possibilities can be put forth:

1. stops 2-9 (the *grand jeu*) contain the entire principal chorus, including the 16', but without flutes, as in Antegnati's *ripieno*;
2. stop no. 1 is a flute, since it appears in the *grand jeu doulx* (*mezzo-ripieno*) but not the *grand jeu*, and is the only stop for the *fleuste à neuf pertuys*;
3. if no. 1 is an 8' flute, then nos. 5 and 6 must be the 2' and the 2-2/3', since they must appear in each of the *cornets*;
4. no. 6 must be the 2-2/3' to provide the quint for the *petite cymballe*, making no. 5 the 2'.

If the flute begins the specification, and is immediately followed by the last of the principal chorus, then the ranks must run in the reverse order of Table I; i.e.,

No.	9	16'
	8	8'
	7	4'
	6	2-2/3'
	5	2'
	4	1-3/5'
	3	1'
	2	2/3'
	1	F8'

This order will present two minor problems: the 4' is used only once, and the 2' rather frequently. Reversing the locations of these two will be seen to be

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quite permissible (the 2/3' could also be interchanged with the 1-1/3', since these appear only in the *grand jeu*), and the following order would be still more satisfactory:

No. 9	16'
8	8'
7	2/3'
6	2-2/3'
5	2'
4	1-1/3'
3	1'
2	4'
1	F8'

How can such a solution be justified? As mentioned above, the Douglass reconstruction assumed a missing third document, detailing and enumerating the specification in a fairly standard order. It seems most probable that this third document does not exist, and that the key refers instead to the arrangement of stop knobs on the console itself. The contracts for Frères Mineurs and Pierre de Labatut, Bordeaux (1558) actually discuss registrations in terms of the *tirans* (stop knobs).<sup>22</sup> The placement of the usually unlabelled knobs in a single column to one side of the keyboard or in a horseshoe around the keyboard was common, and the arrangement was similar to that above (i.e., the principal chorus beginning at the top). Moreover, Antegnati, in detailing registration, always lists the stops in the order in which they appear for the disposition he is discussing, and the dispositions themselves are inconsistent in certain details of order and format. Particularly significant is the comment which begins the last paragraph of his treatise: he remarks that it may cause some confusion having the *piffaro* on that instrument in the place normally occupied by the 4'.<sup>23</sup> Since Antegnati then states that the organist must familiarize himself with each instrument because the stops may be in different orders,<sup>24</sup> and since he is discussing the dispositions of specific instruments built by his family, the peculiarities in order and format can be

explained as a desire to show the reader graphically the placement of the stops on the console of the organ in question. That he then discusses registrations by giving the stops in the order peculiar to a given instrument would support the conjecture that this was an accepted, if not indeed a common practice. Hence the justification for modifying the order in the new solution.

Thus it appears necessary to re-evaluate the combinations, and examine those in Table II on the same basis.

The *grand jeu* in Table II is a full principal chorus, with no flutes (Antegnati's *ripieno*, the French Classical *plein jeu*).

The *grand jeu doux* corresponds in principle to Antegnati's *mezzo-ripieno*.

The *cornets* all contain an 8' foundation (in this case only the flute), the 2-2/3' and the 2', the basic effect as given by Antegnati, and, in the case of the *gros cornetz*, more nearly approaching the Classical *cornet*.

The *fleutes d'Alement* turns out not to contain a flute at all, but it will be remembered that this did not necessarily refer to a flute combination. Indeed, the narrower principals would compare to the wider flutes in much the same way that the transverse flute (which found its way to Europe through Germany) would compare to the recorder. Listeners often described the sound of the Italian organ as "sweet and well-toned,"<sup>25</sup> and the combination of 8' and 1' was perhaps not as shrill as it sounds on a modern instrument, while still imitating the military life after which it was named. At St-Etienne, Troyes (1550), it seems to have been called *fifre allemand*,<sup>26</sup> and Mersenne does give a combination of 16', 8' and 1' for a *flageolet*.<sup>27</sup> (Curiously, Hardouin states in his latest writing that the combination at St-Michel consists of *three* stops, without indicating that this is a new reading of the document.<sup>28</sup>)

The *fleuste à neuf pertuys* becomes only the flute stop, instead of the 16', again a parallel to the contrast between the transverse flute and the recorder.

The *cymballes* contain a lower mutation, and resemble less the generally

higher-pitched *zimbel*.

The first *chantres* becomes the unison flute and principal, and the second the 8' and 4'. More will be said of these combinations below.

The *papegay* becomes the F8' and 4', rather like the *jeux doux*, the "gentle stops," used to accompany the *récits* in the Classical period. It may well be that the sound was meant to be sweetly singing instead of chirpy.

Compared to other organs in the area, this stop list is unusual in having a rank pitched over 1' and only one flute. While a 1/2' was specified at St-Seurin, Bordeaux (1514), it was also a larger organ with both 8' and 4' flutes. It would be possible to alter this solution to make both nos. 1 and 2 flute stops. In this case no. 2 would probably have been a 4'. This arrangement still preserves the F8' for the *cornets*. It would however place the F4' in the *grand jeu*, and both flutes in the *grand jeu doux*. Reversing the order of the flutes creates an unusual number of combinations lacking any 8' pitch, and a very frequent use of the F4'. Since the contract states that the organ had a length of 12' (16') for the largest pipe and was furnished with nine pipes (presumably nine for each key, as the contract at St-Seurin is worded), the 16' seems to be a full rank, and not an extension (*ravalement*) of the bottom register; the lowest flute was usually an octave higher than the lowest principal.<sup>29</sup> From these considerations one flute of 8' pitch seems most likely.

Table II thus represents a proposed solution which shows only slight differences between the uses of the Italian designers and the French borrowers, except for the marked tendency of the latter to christen their borrowed combinations, rather in the spirit of a salesman promoting a new gimmick. But it was ultimately the combinations, and not their names, that would have to provide any lasting merit. That these basic registrations, with or without colorful names, survived into the next century is a sign of the care with which the combinations were made, and hence worthy of imita-

tion. The demise of certain combinations becomes obvious when we recall that the updating of organs often involved replacing the highest ranks with some kind of reed or mixture in keeping with the spread of Flemish organ concepts from the north. The *grand jeu doux* and the *fleuste d'Alement* proposed here became impossible since they required those high ranks. With the addition of mixtures, the *cymballes* as combination stops became unnecessary, and the *grand jeu (plein jeu)* was preserved; the Flemish influence in mixtures and *volleswerk* is a likely reason for the change in meaning for these terms in the Classical period. The remaining curiosity is the *chantres*. The first of our combinations conforms to Antegnati's recommendation for the performance of *canzoni* in the French style; that is, organ transcriptions of compositions written for voices (*chantons*), hence the reference to singers (*chanteurs*, or *chantres*). Antegnati mentions other combinations adding one or two upper ranks which are equally effective for the *canzoni*. While the combinations find similarities in Classical use, the disappearance of the term can be explained in view of the history of organ music. Early organ music consisted of dance pieces suitable for keyboard instruments in general, and ornamented transcriptions of vocal works (*motets*, *chansons*, etc.). The latter were commonly used at various points in the mass; examples may be seen in the publications of Pierre Attaignant (Paris, 1531). By the Classical period, original music for the organ was common, and the use of transcriptions apparently rare. Hence, with the demise of this body of music, the term *chantres* became unnecessary. *Chantres*, then, was probably meant not to accompany or imitate singers, but to replace them.

This is the proposed interpretation of the documents of St-Michel. In general features it conforms to the practices of its Italian originators and its French inheritors. It is hoped that this solution will prove to be not only satisfactory but musically essential to the interpreters of the music of this period.

	1	2	3	4	5	6	7	8	9
	16'	8'	4'	2 2/3'	2'	1 1/2'	1'	F8'	F4'
Grand jeux		■	■	■	■	■	■	■	■
Grand jeux doux	■	■	■					■	■
Cornès	■				■	■			
Gros cornetz	■	■			■	■			
Grans cornaiez	■				■	■			■
Fleutes d'Alement			■					■	
Fleuste à neuf pertuys	■								
Cimbales	■	■				■			■
Petite cimbale	■					■			
Papegay	■	■							
Chantres (1)	■							■	
Chantres (2)	■	■							■

	1	2	3	4	5	6	7	8	9
	F8'	4'	1'	1 1/2'	2'	2 2/3'	3/4'	8'	16'
Grand jeu		■	■	■	■	■	■	■	■
Grand jeu doux	■	■	■					■	■
Cornès	■				■	■			
Gros cornetz	■	■			■	■			
Grans cornaiez	■				■	■			■
Fleutes d'Alement			■					■	
Fleuste à neuf pertuys	■								
Cimbales	■	■				■			■
Petite cimbale	■					■			
Papegay	■	■							
Chantres (1)	■							■	
Chantres (2)	■	■							■

FOOTNOTES

<sup>1</sup>Douglass, Fenner *The Language of the Classical French Organ* New Haven, Connecticut: Yale University Press, 1969, pp. 6-44.  
<sup>2</sup>Williams, Peter *The European Organ 1450-1850* Bloomington, Indiana: Indiana University Press, 1966, pp. 206ff.  
<sup>3</sup>Antegnati, Costanzo *L'Arte organica* Brescia: Presso Francesco Tebaldino, 1608. Reprint, Mainz: Rheingold-Verlag, 1940, pp. 64-72.  
<sup>4</sup>*ibid.*, p. 62.  
<sup>5</sup>Hardouin, Pierre "Types d'orgues en France au XVIe siècle" *Connaissance de l'Orgue* no. 22 (May, 1977), p. 7.

<sup>6</sup>Douglass, op. cit., pp. 131-4.  
<sup>7</sup>Mazerolle, F. "Marchés pour la construction des orgues des églises de Sarcelles et d'Ivry", *La Correspondance Historique et Archéologique* 2me année (1895), pp. 79-81.  
<sup>8</sup>Mersenne, Marin *Harmonie Universelle* Paris: 1636. Reprint, Paris: Editions du Centre Nationale de la Recherche Scientifique, 1963, vol. III, p. 370.  
<sup>9</sup>Douglass, op. cit., p. 28.  
<sup>10</sup>Hardouin, op. cit., pp. 5-6.  
<sup>11</sup>Schlick, Arnold *Spiegel der Orgelmacher und Organisten* Mainz: Peter Schöffer, 1511. Reprint, Mainz: Paul Smets, 1932, pp. 28-9.

<sup>12</sup>Gastoué, Amadé *L'Orgue en France* Paris: Bureau de la "Schola", 1921, p. 61.  
<sup>13</sup>Gastoué, op. cit., p. 47.  
<sup>14</sup>Dufourcq, Norbert *Le Livre de l'Orgue Français 1589-1789* Paris: Editions A. & J. Picard, 1971, vol. I, p. 57.  
<sup>15</sup>Both the octave (*prestant*) and the cymballe are described as *violante*; it is not clear whether they are unusually strong (*violent*, instead of the usual designation *fort*), of string scale (from *viole*), or perhaps borrowed from an earlier instrument (*viol* is a 16th century form of *viel*).  
<sup>16</sup>Dufourcq, op. cit., p. 117.  
<sup>17</sup>Gastoué, op. cit., p. 41.

<sup>18</sup>Marcuse, Sybil *Musical Instruments: A Comprehensive Dictionary* New York: W.W. Norton & Company, Inc., 1975, p. 439.  
<sup>19</sup>Rokseth, Yvonne *La Musique d'Orgue* Paris: Librairie E. Droz, 1930, p. 344.  
<sup>20</sup>Antegnati, op. cit., p. 76.  
<sup>21</sup>*ibid.*, p. 68-70.  
<sup>22</sup>Douglass, op. cit., pp. 128 & 142.  
<sup>23</sup>Antegnati, op. cit., p. 76.  
<sup>24</sup>*ibid.*, p. 58.  
<sup>25</sup>Williams, op. cit., p. 208.  
<sup>26</sup>Gastoué, op. cit., p. 69.  
<sup>27</sup>Mersenne, op. cit., p. 370.  
<sup>28</sup>Hardouin, op. cit., p. 6.  
<sup>29</sup>See also Hardouin, op. cit., pp. 4-5.

# Music for Voices and Organ

By James McCray

## Scholarly Editions

Integrity in the performance of pre-20th-century music is something that is too frequently abused. As conductors we have a responsibility to be true to the intent of the composer. If a conductor chooses an inferior edition, who knows? The audience or congregation probably is unaware of the dilution of the material; the choir probably would not recognize differences; and, unless the conductor has researched the music, he/she may be oblivious to the original designs. Who is misled? Everyone!

A work of art demands respect. Performing music in poor settings is similar to teaching students the wrong spelling of a word. It must not be done! If someone misspells a word by omitting the silent "e", a reader may still understand the message, but somehow it is less effective. That is also true in the case of musical editions.

I unabashedly admit that when I see things like "Switched on Bach," which is a recording of Bach's music modified for electronic synthesizer, I get switched off. To do these kinds of modifications suggests that the original needed improvement. Bach needs good authentic performances, not new gimmicks.

Take the time to do the performance correctly. Use authoritative editions and perform the music as the composer conceived it. This will certainly mean more work for you, but the rewards and pride for your ensemble definitely justifies the effort. Perhaps we should recall the apocryphal words of an officer of the guard at Worms when Martin Luther went to justify the faith of the Emperor Charles V who said, "Little monk, little monk, yours is a difficult road." Look at how Luther has influenced the world...

The first four reviews which follow are all from a new series called Familiar Choral Masterworks which are authoritative editions by Walter S. Collins. They are all highly recommended and each contains substantive background information about the music, the process of editing and performance considerations. Other scholarly editions are also reviewed.

**Surely He Has Borne Our Grievs.** Carl Heinrich Graun (1704-59), SATB with keyboard and small orchestra (optional), Hinshaw Music Inc., HMC-583, .85 (M-).

This popular Lenten work is usually performed unaccompanied, but Collins has provided us with the original instrumental introduction and accompaniment which add to the throbbing quality found in the choral music. The orchestral parts are available from the publisher and include strings, and optional bassoon and oboe with keyboard continuo. Collins has provided an English version beneath the original German. All controversial notes are carefully indicated. This work is still common today and may be performed by school or church choirs.

**Ave Verum.** Wolfgang A. Mozart (1756-91), SATB with organ (strings optional), Hinshaw Music Inc., HMC-490, .85 (E).

Collins points out that the way Mozart's performance would have occurred was to use the string parts and the upper two organ parts. The editor has, however, also provided an organ part for use without the strings; this is

the more common way that the famous motet is performed today. Only "sotto voce" has been indicated for the dynamics and performers should not use loud changes. This motet (KV618) was written in the last year of Mozart's life and, as with the Graun above, is suitable for the Lenten season.

**Two English Anthems.** Richard Farrant (?-1581), SATB and organ (optional), Hinshaw Music Inc., HMC-492, .85 (M-).

The two anthems are *Hide Not Thy Face* and *Call to Remembrance*. Farrant's performance would have used a small ensemble and an organ doubling the voices. Both anthems are slow with the first totally homophonic. The longer second anthem has some brief imitative writing and a repeated section. The vocal ranges are moderate and appropriate to most average choirs.

**Psalm 150.** Cesar Franck (1822-90), SATB with organ, Hinshaw Music Inc., HMC-491, .90 (M).

In this extended 13 page setting Collins has restored the original organ reduction of the score which was published simultaneously by Breitkopf with the full score. Also, this is the first time the original French text has appeared with the English translation. The organ music is on three staves, and is primarily chordal with an active pedal part. The registrations are clearly indicated. Full vocal ranges are used and the dramatic quality of the material suggests that this setting will work for larger choirs, as well as for those of moderate size.

**The Anthem on the Peace.** George F. Handel (1685-1759), SATB, SSA soli and orchestra, Novello, No. 07 2335 05 (order from Theodore Presser Co.), \$3.25 (M+).

The Anthem is 16 minutes duration, in four movements, and edited by Donald Burrows. Scored for two trumpets, drums, flute, oboe, bassoons, strings and organ, it was first performed in 1749. Although part of it had been lost for many years, this work has recently been reconstructed. The last movement is the popular *Blessing and glory, power and honour*. The style is a typical Handelian mixture of running polyphonic lines and strong homophonic chordal areas. The choral score contains the instrumentation cues within the keyboard reduction. There is an extensive editorial commentary which precedes the score. Designed for a good choir with fine soloists.

**Il est bel et bon.** Passereau (16th c.), SATB unaccompanied, Mark Foster Music Co., MF 351, .60 (M).

This brief French chanson is a humorous, polyphonic work that has been edited by Marcel Courand. It is fast, light and especially suitable for a chamber ensemble. Only a French text is provided, but there are numerous editorial comments at the beginning. The work is fun, secular and will require agile diction.

**Beati omnes qui timet Dominum.** Henry Purcell (1659-95), SATB, organ with optional cello, Dartmouth Collegium Musicum (Shawnee Press) No. 878, no price given, (M).

In this 1680 wedding motet based on Psalm 128 there are short solos for

soprano and bass. The music is a mixture of homophonic and polyphonic textures and the figured bass has been realized by the editor, Franklin Zimmerman. The music is joyous and closes with a dance-like Hallelujah that is four of the total twelve pages. Both Latin and English performing versions are given.

**Alleluia, Lobet Den Herren.** (Psalm 150). Heinrich Schütz (1585-1672), Double choir, 8 solo voices with instruments and organ, Oxford University Press, 0 19 338088 9, \$11.00 (M+).

Although there are 45 pages to the score, the work is only 10 minutes duration. The score contains a single line for all sixteen parts with instruments such as cornetto or violin, trombone or bassoon, and flute doubling the vocal lines. Schütz left specific instructions for the organ registration in the various sections and those are included. The solo voices sing as quartets, and the tenors are also featured in some areas without the others. The music is not difficult, but does require a variety of forces for authentic performance.

**Ecce quomodo moritur justus.** (Lo Now, So Doth The Righteous One Perish). Jacob Handl (1550-91), SATB unaccompanied, Broude Brothers Limited, CR 3, no price given (M-).

This simple block-chord motet has two parts. William Reese, the editor, has Latin and English for performance. The ranges are very limited for all voices and this could be sung by almost any ensemble. With a duration of 2:40, keyboard reduction and simple chord changes, this motet will be learned quickly.

**Litania Deiparae Virginis Mariae.** Jacob Regnart (1540-99), SSATTB unaccompanied, Doblinger of Associated Music Publishers, \$3.50 (M+).

This is from the scholarly series called *Thesauri Musici* edited by Walter Pass, which features music from the 15th-17th centuries. The detailed explanations of the editing and performance practices are in German and English, but only Latin is provided for the music. There are four sections in this 14-page motet; all are highly contrapuntal and there is no keyboard reduction of the parts. The edition is beautifully done with an attractive cover of unusual paper. Vocal ranges are moderate except for the alto which has a low tessitura. For sophisticated choirs.

**Dixit Dominus.** (Psalm 110). Baldassare Galuppi (1706-85), SSAA and strings or keyboard, Roger Dean Publishing Co., Volume 8, \$2.75 (M+).

Edited by David Larson, this motet is one of 20 works Galuppi wrote specifically for women. Unlike many of his other pieces, this one does not use extensive solo areas. There are four movements of 30 pages length. An English text is given above the score for singers to know the text, but it is not intended for performance. The instrumental music is very busy, but most of the chorus is homophonic. This will require a good, advanced choir, but it is not particularly difficult. Lovely music for a women's choir and highly recommended.

This calendar runs from the 15th of the month of issue through the following month. The deadline is the 10th of the preceding month (Jan. 10 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped within each date north-south and east-west. \* = AGO chapter event, \*\* = RCOO centre event, + = new organ dedication, ++ = OHS event. Information cannot be accepted unless it specifies artist name, date, location, and hour in writing. Multiple listings should be in chronological order; please do not send duplicate listings. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

## UNITED STATES

East of the Mississippi

**15 JANUARY**  
Haskell Thomson; Emory Univ. Atlanta, Ga 10 am  
Timothy Albrecht; Emory Univ. Atlanta, GA 1 pm

**16 JANUARY**  
Jackson, Mass in G; Church of the Advent, Boston, MA 11 am  
+ John Rose; Grace Episcopal, Newington, CT 3 pm

Campra *Messe Ad Majorem Dei*; St Ignatius, New York, NY 11 am  
Music of Murchie, Wood; St Thomas, New York, NY 4 pm  
Andre Lash; St Thomas, New York, NY 5:15 pm  
Cj Sambach; Trinity Cathedral, Trenton, NJ 3:30 pm

David Billings; St Paul's Monastery, Southside, PA 8 pm  
William Fred Scott; All Saints Church, Atlanta, GA 4 pm

Robert Parris, with trumpet; Mulberry Street United Methodist, Macon, GA 3 pm  
Kathryn Stephenson; First Presbyterian, Ft Lauderdale, FL 4 pm  
Barbara MacGregor; Cleveland Museum of Art, Cleveland, OH 2 pm  
William Albright; Church of the Covenant, Cleveland, OH 7:30 pm  
John Paul; Christ Church Cathedral, New Orleans, LA 4 pm

**18 JANUARY**  
Music of Barnard, Gibbons, Weelkes; St Thomas, New York, NY 5:30 pm  
\*Jeffrey Fowler; Holy Trinity Episcopal, Philadelphia, PA 12:05 pm

**19 JANUARY**  
Music of Palestrina; St Thomas, New York, NY 12:10 pm  
Robert Grogan; St John's, Washington, DC 12:10 pm

**21 JANUARY**  
Marianne Webb; SIU, Carbondale, IL 8 pm  
\*Robert Anderson; St Matthew's United Church of Christ, New Orleans, LA 8 pm

**22 JANUARY**  
\*Robert Anderson, masterclass; St Matthew's United Church of Christ, New Orleans, LA 10 am

**23 JANUARY**  
Mass of Toumai; Church of the Advent, Boston, MA 11 am  
Robert Baker; The Presbyterian Church, Rye, NY 4 pm

Master Chorale of Western New York, St Paul's Cathedral, Buffalo, NY 4 pm  
Gabrieli *Missa brevis*; St Ignatius, New York, NY 11 am  
Music of Barnard, Gibbons, Byrd; St Thomas, New York, NY 4 pm

Keith S Toth; St Thomas, New York NY 5:15 pm  
Scott Reiss, recorder, with consort; Chevy Chase Presbyterian, Washington, DC 3:30 pm  
Karel Paukert; Cleveland Museum of Art, Cleveland, OH 2 pm  
Raymond Chenault; Morningside Baptist, Atlanta, GA 5 pm  
Gary Zwicky; Eastern Ill Univ, Charleston, IL 8 pm

**25 JANUARY**  
Nancianne Parrella; Holy Trinity Lutheran, New York, NY 8 pm  
Music of Murchie, Friedell, Mendelssohn; St Thomas, New York, NY 5:30 pm  
\*Carl Nitlinger; Holy Trinity Episcopal, Philadelphia, PA 12:05 pm

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# Calendar

Henry Hokans; Trinity Episcopal, Toledo, OH 8 pm  
Judith Hancock; Wesleyan College, Macon, GA 8 pm

## 26 JANUARY

Music of Candlyn, Mendelssohn; St Thomas, New York NY 12:10 pm  
J Franklin Clark; St John's, Washington, DC 12:10 pm  
Judith Hancock, Workshop; Wesleyan College, Macon, GA 10 am  
Leonard Raver (with percussion); Cleveland Museum of Art, Cleveland, OH 8:30 pm

## 29 JANUARY

James Litton, choral workshop & festival; First United Methodist, Morehead City, NC (through 30 Jan.)

## 30 JANUARY

Chamber Concert; St Andrew's Episcopal, Meriden, CT 4 pm  
Marjorie DeLewiss, harpsichord, Robert Roth, organ, St James the Less, Scarsdale, NY 4 pm  
Monteverdi *Missa in illo tempore*; St Ignatius, New York, NY 11 am  
Music of Walton, Bach; St Thomas, New York, NY 4 pm  
Marilyn Keiser; St Paul's School; Concord, NH 4:30  
\*James Christie; Cathedral of All Saints, Albany, NY 3 pm  
Walton, *Missa Brevis*; Church of the Advent, Boston, MA 11 am  
Faure, *Messe Basse*; St Peter's, Morristown, NJ 10:30 am  
Thomas A DeWitt (with trumpet); Holy Cross Episcopal, Sanford, FL 7 pm  
Marilyn Mason, Michele Johns (duet recital); First United Methodist, Mt Clemens, MI 4 pm  
Karel Paukert; Cleveland Museum of Art, Cleveland, OH 2 pm  
Larry Smith; First Presbyterian, Ft Wayne, IN 8 pm  
Choral Festival; Christ Church Cathedral, New Orleans, LA 4 pm

## 31 JANUARY

Frank W. Boles; St Paul's Episcopal, Indianapolis, IN 8 pm  
Gary Zwicky; Eastern IL Univ, Charleston, IL 8 pm

## 1 FEBRUARY

Music of Leighton, Stanford, Bruckner; St Thomas, New York, NY 5:30 pm  
\*Dennis Elwell; Irvine Aud, Philadelphia, PA 12:30 pm

## 2 FEBRUARY

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

## 3 FEBRUARY

Searle Wright; St Paul's Chapel, Columbia U, New York, NY 12 noon

## 4 FEBRUARY

Vienna Choir Boys; Coral Ridge Presbyterian, Ft Lauderdale, FL 8 pm (also 5 February)  
William Ferris Chorale; St James Cathedral, Chicago, IL 8 pm

## 6 FEBRUARY

Mozart, Coronation Mass, Haydn, *Te Deum*; Church of the Advent, Boston, MA 11 am  
Music of Rorem, Dyson; Cathedral of the Incarnation, Garden City, NY 4 pm  
Music of Wood, S.S. Wesley; St Ignatius, New York, NY 11 am  
Frederick Grimes; Trinity Cathedral, Trenton, NJ  
James Litton; St Stephen's, Millburn, NJ 4 pm  
Richard Morgan, with choir; St Peter's, Morristown, NJ 4:30 pm  
Vernon de Tar; Bradley Hills Presbyterian, Bethesda, MD 11 am  
Jeannette Hassell; First Presbyterian, Burlington, NC 5 pm  
Gerre Hancock; First Presbyterian, Naples, FL 4:30 pm  
Randall Thompson, *Mass of the Holy Spirit*; First Presbyterian, Wilkes-Barre, PA 8 pm  
David Billings, harpsichord (with flute); St Paul's Monastery, Southside, PA 8 pm  
Brahms, *Requiem*; First Presbyterian, Nashville, TN 7:30 pm  
Karel Paukert; Cleveland Museum of Art, Cleveland, OH 2 pm

## 7 FEBRUARY

Todd Wilson; Cathedral of the Incarnation, Garden City, NY 7:30 pm

## 8 FEBRUARY

Todd Wilson; Cathedral of the Incarnation, Garden City, NY 8 pm  
\*Gerre Hancock; Southside United Methodist, Jacksonville, FL  
\*Peter Olds-Clarke; Irvine Aud, Philadelphia, PA 12:30 pm  
\*Ted Gibboney; Second Presbyterian, Indianapolis, IN 8 pm  
James Litton, Institute of Liturgical Studies; Valparaiso Univ, Valparaiso, IN (through 10 Feb.)

## 9 FEBRUARY

Douglas Mears; St John's Church, Washington, DC 12:10 pm

## 10 FEBRUARY

Georgia Stauffer; St Paul's Chapel, Columbia U, New York, NY 12 noon  
Charles Benbow; Concordia College, River Forest, IL 8 pm

## 11 FEBRUARY

August Humer; Trinity College, Hartford, CT 8:15 pm  
Diane Bish; Coral Ridge Presbyterian, Ft Lauderdale, FL 8 pm  
William Albright; Emory Univ, Atlanta, GA  
Gerre Hancock; Trinity Seminary, Deerfield, IL 8 pm

## 12 FEBRUARY

Paul Danilewski; Longwood Gardens, Kennett Square, PA 2 pm (also 13 February)

## 13 FEBRUARY

Taverner, *Western Wind Mass*; Church of the Advent, Boston, MA 11 am  
Richard Coffey; Sough Congregational-First Baptist, New Britain, CT 4 pm  
Kenneth Loiacono; Central Presbyterian, Huntington, NY 4 pm  
Music of Rose, Howells, Dirksen; St Thomas, New York, NY 11 am  
Music of Rose, Howells, Sowerby; St. Thomas, New York, NY 4 pm  
James R. Barry; St. Thomas, New York NY 5:15 pm  
Kodaly, *Missa brevis*; St. Ignatius, New York, NY 11 am  
William Whitehead; Holy Trinity Chapel, New York, NY 5 pm  
Will O. Headlee; Bradley Hills Presbyterian, Bethesda, MD 4 pm  
Robert Twynham; St Thomas More Cathedral, Arlington, VA 7:30 pm  
\*David Craighead; Rollins College, Winter Park, FL 8 pm  
Leon Nelson; First Presbyterian, Deerfield, IL 4:30 pm  
Benjamin Lane; St. Paul & the Redeemer, Chicago, IL  
\*Judith Hancock; St. Mary's Cathedral, Peoria, IL 3:30 pm

## 14 FEBRUARY

\*Stephen G Schaeffer; The Village Chapel, Pinehurst, NC 7:30 pm

## 15 FEBRUARY

Larry Smith; Eastman School, Rochester, NY 8 pm (also 16, 17 February)  
Joan Lippincott; Sweet Briar College, Sweet Briar, VA  
\*Linda Wilberger Egan; Irvine Aud, Philadelphia, PA 12:30 pm

## 16 FEBRUARY

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

## 17 FEBRUARY

F. Thomas Richardson; St. Paul's Chapel, Columbia U, New York, NY 12 noon

## 18 FEBRUARY

Stephen G. Schaeffer; First Baptist, Clinton, SC 8:15 pm

## 20 FEBRUARY

Eugene Roan; Trinity Cathedral, Trenton, NJ  
Parker, *Hora Novissima*; St. John's Lutheran, Allentown, PA 4 pm  
Ann Labounsky; St. Paul's Monastery, Southside, PA 3 pm  
Donald S. Sutherland; Bradley Hills Presbyterian, Bethesda, MD 4 pm  
The American Boychoir; First Presbyterian, Naples, FL 4:30 pm  
Karel Paukert; Cleveland Museum of Art, Cleveland, OH 2 pm

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## Calendar

Mozart, Requiem; St. Luke's, Evanston, IL 5:30 pm  
Dean Billmeyer; House of Hope Presbyterian, St Paul, MN 4 pm

### 21 FEBRUARY

\*William Allbright; Park Ave Christian, New York, NY

### 22 FEBRUARY

Frederick Grimes; Holy Trinity Lutheran, New York, NY 8 pm  
\*Mary Fenwick; Irvine Aud, Philadelphia, PA 12:30 pm

### 23 FEBRUARY

James Litton, Liturgical Workshop; Bethesda-by-the-Sea, West Palm Beach, FL

### 24 FEBRUARY

Catherine Burrell; St. Paul's Chapel, Columbia U, New York, NY 12 noon

### 25 FEBRUARY

Henry Lowe; Christ Church, Cincinnati, OH 8 pm

### 26 FEBRUARY

Brahms, Requiem; Carnegie Hall, New York, NY 8pm  
David Craighead, masterclass; United Methodist, Red Bank, NJ 2 pm

### 27 FEBRUARY

+ John Rose; First Congregational, Springfield, VT 4 pm  
Bruce Neswick; Christ & St. Stephen's, New York, NY 10:40 am  
Brahms, Requiem; St. Bartholomew's, New York, NY 4 pm  
David Craighead; United Methodist, Red Bank, NJ  
Marie-Claire Alain; Bradley Hills Presbyterian, Bethesda, MD 4 pm  
James Dale, Dupre's Stations of the Cross; US Naval Academy, Annapolis, MD 3 pm  
Joan Lippincott; Abington Presbyterian, Abington, PA  
Karel Paukert; Cleveland Museum of Art, Cleveland, OH 2 pm  
Peter Planyavsky; First Congregational, Columbus, OH 8 pm  
Mozart, Requiem, Bruckner, Te Deum; All Saints Church, Atlanta, GA 3 pm

Heinz Wunderlich; Sacred Heart Church, Notre Dame, IN 4 pm  
Patrick Wedd; Christ Church Cathedral, New Orleans, LA 4 pm

### 28 FEBRUARY

Thomas A DeWitt, with trumpet; Morrison United Methodist, Leesburg, FL 8 pm

UNITED STATES  
West of the Mississippi

### 15 JANUARY

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

### 16 JANUARY

Catharine Crozier; Arizona State Univ, Tempe, AR 4 pm  
Philip Keil, with trumpets; Church of St. Matthew, San Mateo, CA 4 pm  
John & Marianne Weaver, organ & flute; Sacred Heart Church, Coronado, CA 4 pm

### 17 JANUARY

Music for organ & instruments; Trinity Episcopal, Santa Barbara, CA 8 pm

### 18 JANUARY

Gerre Hancock; Montview Blvd Presbyterian, Denver, CO  
\*Joel Martinson, Larry Palmer; St. Mark's School, Dallas, TX 8 pm

### 20 JANUARY

Carlene Neihart; Mid America Nazarene College, Olathe, KS 4:30 pm

### 21 JANUARY

\*John & Marianne Weaver; Crystal Cathedral, Garden Grove, CA 8 pm

### 22 JANUARY

Gerre Hancock, workshop, St. Matthews Cathedral, San Francisco, CA

### 23 JANUARY

John & Marianne Weaver; St. Brigid's, San Francisco, CA  
Chrisanne Gates; St. John's Cathedral, Denver, CO 4 pm  
\*Gerre Hancock; St. Matthew's Cathedral, San Francisco, CA

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28 JANUARY  
Medieval, Renaissance, Baroque concert, St. John's Cathedral, Denver, CO 8 pm  
\*Donald Sutherland, Phyllis Bryn-Julson; First Presbyterian, Houston, TX 8 pm

29 JANUARY  
Robert Anderson, workshop; First United Methodist, Farmington, NM 2-5 pm

30 JANUARY  
+Robert Anderson; First United Methodist, Farmington, NM 10:45 am & 3 pm  
Mendelssohn, Elijah; Chandler Pavilion, Los Angeles, CA 7:30 pm  
\*Alan DePuy; St. Cross Episcopal, Hermosa Beach, CA 4 pm

6 FEBRUARY  
Charles Benbow; St. John's, Seward, NE 4 pm  
Henry Lowe; St. John's Cathedral, Denver, CO 4 pm  
Music of Mozart; St. Luke's, San Antonio, TX 4 pm  
Church Music Workshop (through 7th); SMU, Dallas, TX

7 FEBRUARY  
Charles Benbow, workshop; Concordia Teachers College, Seward, NE 10 am  
\*Mary Preston; Wilshire United Methodist, Los Angeles, CA 8:15 pm

8 FEBRUARY  
Charles Benbow; First-Plymouth Congregational, Lincoln, NE 8 pm

12 FEBRUARY  
Ann Ables; SMU, Dallas, TX 8:15 pm  
John Fenstermaker; St. Mark's Cathedral, Seattle, WA

13 FEBRUARY  
Marilyn Saker, harpsichord; SMU, Dallas, TX 8:15 pm  
David Rothe, with trumpet; St. John's Catholic, Chico, CA 7:30 pm

14 FEBRUARY  
\*Karel Paukert; First Friends' Church, Whittier, CA 8:15 pm

18 FEBRUARY  
\*Lee Jessup, Our Lady of Lourdes, Northridge, CA 11:30 am  
\*Franz Lehmdorfer; Crystal Cathedral, Garden Grove, CA 8 pm

19 FEBRUARY  
David Hurd; RLDS Auditorium, Independence, MO 8 pm  
Edward Murray; SMU, Dallas, TX 8:15 pm

20 FEBRUARY  
Ars Musica; St. Michael & All Angels, Dallas, TX 8:15 pm  
August Humer; Walla Walla College, College Place, WA 4 pm  
\*Bach, B Minor Mass; St. James Episcopal, Newport Beach, CA 4 pm  
\*Lee Jessup; St. Cross Episcopal, Hermosa Beach, CA 4 pm  
\*David Britton; Mount St Mary's, Los Angeles, CA 3 pm

25 FEBRUARY  
Brad Norris, Dupré's Stations of the Cross (multimedia); St. John's Cathedral, Denver, CO 8 pm  
\*William Teague; St. Stephen Presbyterian, Ft Worth, TX 8:15 pm  
\*Constance Kuhne; Our Lady of Lourdes, Northridge, CA 11:30 am  
Peter Planavsky; UCLA, Los Angeles, CA 12:00, 12:30 pm

27 FEBRUARY  
David Spicer; First Presbyterian, Lincoln, NE 3:45 pm  
\*Joan Benson, Guy Bovet, organ, clavichord, fortepiano; All Saints Episcopal, Pasadena, CA 4-6, 8 pm

INTERNATIONAL

16 JANUARY  
Karel Paukert, Robertson-Wesley United Church, Edmonton, Alberta 3 pm

20 JANUARY  
Steven Thompson; St. Paul's, Toronto, Ontario 12:10 pm

27 JANUARY  
David Passmore; St. Paul's, Toronto, Ontario 12:10 pm

18 FEBRUARY  
Peter Planavsky; Roy Thompson Hall, Toronto, Ontario

20 FEBRUARY  
\*\*Douglas Haas; St. Joseph's Cathedral, Edmonton, Alberta, Canada 3 pm

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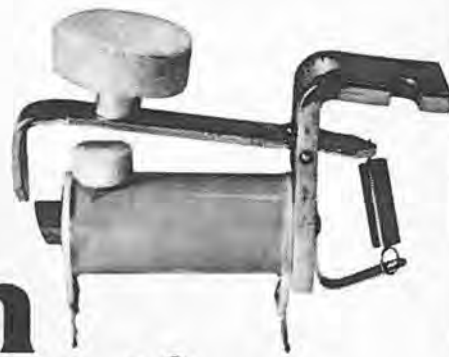
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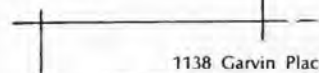
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## New Organs

Gress-Miles Organ Co., Inc., Princeton, NJ has built a 3-manual organ of 44 ranks, 66 stops for the University of Alaska Concert Hall, Fairbanks, AK. Action is electromechanical. The compass of the manuals is 61 notes, and of the pedal, 32. The wind pressure is 2-3/8"-3". The facade of the instrument contains pipes of the Pedal Subbass and Principal.



GREAT	SWELL	POSITIV	PEDAL	COUPLERS
16' Gedeckt Pommer	16' Bourdon	8' Montre	32' Acoustic Bass (II)	Swell to Positiv
8' Principal	8' Viole De Gambe	8' Holzgedeckt	16' Subbass	Swell to Great
8' Rohrflöte	8' Voix Celeste (TC)	8' Spillflöte	16' Bourdon	Positiv to Great
8' Harmonic Flute	8' Bourdon	8' Flute Conique	8' Principal	Swell to Pedal
4' Octave	4' Spitzflöte	8' Flute Celeste (TC)	8' Rohrgedeckt	Positiv to Pedal
4' Koppelflöte	4' Octave Viole	4' Principal	8' Bourdon	Great to Pedal
2' Superoctave	4' Octave Celeste	4' Spillflöte	5-1/3' Quintflöte	
2' Rohrpfiffe	2-2/3' Quint (TC)	2-2/3' Nasat	4' Octave	
II Cornet	2' Principal	2' Octave	4' Harmonic Flute	
IV-V Mixture	2' Blockflöte	2' Spillflöte	4' Bourdon	
8' Trumpet	1-3/5' Terz (TC)	1-3/5' Tierce	2' Superoctave	
4' Clarion	1-1/3' Quint	1-1/3' Quintflöte	2' Harmonic Flute	
	1' Octave	1' Siffloete	III-IV Mixture	
	II-III Zimbel	III-IV Scharf	32' Basse de Cornet (III)	
	16' Basson	8' Cromorne	16' Posaune	
	8' Trompette	Tremulant	16' Basson	
	8' Hautbois		8' Trumpet	
	8' Voix Humaine		8' Basson	
	4' Clarion		4' Cromorne	
	Tremulant		4' Hautbois	
	Octaves Graves			



Roy Redman, Ft. Worth, TX<sup>o</sup> has built a 2-manual, 22 stop, 30 rank organ for St. Mark's School, Dallas, TX. Manual wind pressure is 2 1/2 inches, pedal is 3 inches. The organ has mechanical key and electric stop action, with solid state combination action. The case is of white oak.

\*Roy Redman, member, American Institute of Organbuilders.

GREAT	SWELL
8' Principal	8' Holzgedackt
8' Rohrflöte	8' Salicional
4' Octave	8' Schwebung
4' Nachthorn	4' Spillflöte
2-2/3' Nasat	4' Principal
2' Waldflöte	2' Octave
1-3/5' Terz	IV Scharff (1')
IV Mixture (1-1/3')	8' Krummhorn
8' Trompette	Tremulant
Tremulant	
PEDAL	
16' Subbass	
8' Principal	
4' Choralbass	
III Mixture (2')	
16' Fagott	
Cymbelstern	



Hammes-Foxe Organs, Inc. of Butler, WI has recently completed a two manual and pedal organ of fifteen stops and nineteen ranks for Emmaus Lutheran Church of Racine, WI. The instrument is encased in oiled white oak and has aluminum façade pipes. The keyboards are of boxwood with walnut sharps; the drawknobs are also walnut. A third manual has been provided for the future addition of a Rückpositiv division; this manual presently plays the chimes.

The dedication service for this all-mechanical action instrument was played by William P. Roth, who also served as consultant for this installation, on October 24, 1982.

HAUPTWERK	SCHWELLWERK	PEDALWERK
8' Rohrflöte	8' Holzgedackt	16' Subbass
4' Prinzipal	4' Rohrflöte	8' Offenbass
4' Koppelflöte	2-2/3' Nasat	II Choralbass (4')
2' Waldflöte	2' Prinzipal	16' Fagott (prep.)
III Mixtur (1-1/3')	1-3/5' Terz	HW to PED
8' Schalmey	II Zimbel (1/2')	SW to PED
Tremulant	Tremulant	
SW to HW		

Gabriel Kney of London, Ontario, Canada has built a mechanical action instrument for Eastern Michigan University, Ypsilanti. The specification was designed in collaboration with Mary Ida Yost.

The wind pressures range from 40mm on the Positiv to 60mm on the Pedal. The wind supply is furnished by multiple wedge-shaped bellows.

GREAT	POSITIV
16' Bourdon	8' Holzgedeckt
8' Principal	4' Principal
8' Rohrflöte	4' Offenflöte
4' Octave	2-2/3' Nasat
2' Octave	2' Principal
III Mixture	2' Blockflöte
IV Cornet	1-3/5' Tierce
8' Trompette	II Zimbel
4' Clarion	8' Holzregal
	Tremulant
SWELL	PEDAL
8' Flute	16' Subbass
8' Gamba	8' Principal
4' Koppelflöte	8' Gedeckt bass
2' Principal	4' Choralbass
1-1/3' Quint	III Mixture
III Scharff	16' Posaune
8' Rohrschalmey	8' Trompette
Tremulant	4' Clarion



The Andover Organ Co., Methuen, MA has built a new mechanical action instrument for Messiah Lutheran Church, Knoxville, TN. A Swell division of six stops has been prepared, as have been three additional stops in Great, and four stops in the Pedal.

GREAT
8' Principal
8' Rohrflöte
4' Octave
4' Koppelflöte
2' Fifteenth
IV Mixture
PEDAL
16' Subbass
Great to Pedal

## New Recordings

Music At Fourth Church; The Morning Choir of Fourth Presbyterian Church, Chicago, Morgan Simmons, director. Vaughan Williams: Hymn, For all the saints; Simmons: Reflections for Oboe & Organ (Robert Morgan, oboe); Sowerby: A Choral Grace—Eternal Light; Simmons: Prelude on a Melody by Sowerby; Pritchard: Hymn, Praise the Lord! ye heavens, adore him; Victoria: O vos omnes; Corsi: Adoramus te; Anon.: Rejoice in the Lord alway; Rogers: Lord, who shall dwell in thy tabernacle; Stanford: Justorum animae, Coelos ascendit hodie, Beati quorum via. Fourth Presbyterian Church, 126 East Chestnut St., Chicago, IL 60611. \$8.00 postpaid.

Fourth Presbyterian Church, located on North Michigan Avenue in Chicago, is a large urban institution with an important music program. Morgan Simmons, organist and choirmaster, directs a 25-voice professional choir. The organ is a 1971 Aeolian-Skinner which incorporates pipework from a 1914 E.M. Skinner.

Except for the Sowerby *Eternal Light*, the items on Side 1 were recorded at the church; the Sowerby and the a cappella items on Side 2 were recorded at nearby Holy Name Cathedral. Although the two hymns on Side 1 seem rather strident, the effect on location at the church may have been better. *Reflections for Oboe and Organ* is a lovely piece, well played. If it is not published, it ought to be. The *Prelude on a Melody by Sowerby* (based on the tune of *Eternal Light*) is published by Gray-Belwin as No. 985 in the well-known St. Cecilia Series.

The most attractive pieces on this recording, however, are the a cappella numbers on Side 2, especially the three Stanford motets. This is elegant music, elegantly sung.

Gregorian Chant Masses, sung in Latin by the Benedictine monks of St. John's Abbey, Collegeville, MN; Gerard Farrell, OSB, Director. Mass I, Mass VIII, Mass IX, Ambrosian Gloria, Mass XV, Mass XVI, Mass XVII, Mass XVIII, Credo I, Credo III. The Liturgical Press, St. John's Abbey, Collegeville, MN 56321. \$9.95 postpaid.

The modern goal of appropriate style in the editing and performance of Gregorian chant was first pursued by the Benedictines of Solesmes more than one hundred years ago. The world-wide Benedictine order continues to be at the forefront of this effort.

This generous sampling of chant for the mass is sung in the best Benedictine tradition. Singers who live with this style as part of their daily liturgy are able to project the style far beyond mere notes and text.

Kodaly: Missa Brevis. Men of St. John's University, Collegeville, MN, women of the College of St. Benedict, St. Joseph, MN; Axel Theimer, director; Kim Kasling, organist. The Liturgical Press, St. John's Abbey, Collegeville, MN 56321. \$10.95 postpaid.

Evidently recorded in St. John's Abbey at some point after a 1980 European tour, the performance seems seasoned and secure. There is no striving for effect. The singers handle even the most treacherous passages with aplomb.

Dynamics and climaxes are consistently understated, reflecting an awareness of Kodaly's contrapuntal ideal. Organ accompaniment and solo passages are also played effectively. Our only serious concern is the degree of vibrato used by sopranos and altos in sustained *forte* sections, particularly in the middle and low registers.

The Abbey is quite reverberant. Engineering is good for both the choir and the organ. The overall sound image is less that of a "concert" performance than that of a liturgy.

Poulenc: Gloria for soprano solo, chorus and orchestra; Concerto in G Minor for organ, strings and timpani. Atlanta Symphony Orchestra and Chorus, Robert Shaw, director; Sylvia McNair, soprano; Michael Murray, organ. Gloria recorded in Atlanta Symphony Hall; the Concerto recorded in the Cathedral of St. Philip, Atlanta, using the 1962 Aeolian-Skinner organ (4 manuals, 112 ranks) on May 20 and 22, 1982. Telarc Digital Recording, DC-10077. (no price given)

This is a stunning recording. With performing forces of such caliber the result could hardly be otherwise. Recordings of this kind set high standards and are therefore important to hear, quite apart from one's regard for Poulenc.

Piet Kee at Grote Kerk, Alkmaar. Sweelinck: Variations on Allein Gott in der Höh' sei Ehr; Pavana lachrimae; Kee: Gedenck-Clanck '76; Bach: Passacaglia in C minor, BWV 582; Wenn wir in höchsten Nöthen sein, BWV 641; Wachtet auf ruft uns die Stimme, BWV 645. Guild Records GRSP 7017. Church & Music Records, Box 154 Neerlandia, Alberta, Canada TOG 1RO. \$13.50 postpaid.

Piet Kee at St. Bavo, Haarlem. Bruhns: Prelude & Fugue in E Minor; Bach: Herr Jesu Christ, dich zu uns wend, BWV 632; O Mensch, bewein' dein' Sünde gross, BWV 622; Buxtehude: Prelude & Fugue in D Major; Mendelssohn: Sonata 2; Kodaly: Praeludium; Kee: Aus Tiefer Not; Wachtet auf.

Guild Records GRSP 7014. Church & Music Records, Box 154 Neerlandia, Alberta, Canada TOG 1RO. \$13.50 postpaid.

The Netherlands has a rich heritage of surviving organs. Attitudes there are enlightened in that the instruments are used, maintained, and restored when necessary. Improvisation and the writing of new music for old organs is also encouraged. In some instances, formal competitions have been organized for this purpose.

Since 1952 Piet Kee has been organist of the St. Laurenskerk in Alkmaar. He is a well-known performer, composer, and improviser, winning the International Organ Improvisation Competition at Haarlem in 1953, 1954, and 1955.

The two organs in the St. Laurenskerk are both notable instruments. The Choir Organ was built in 1511 and enlarged in 1555. The Main Organ was built between 1639-1645 and enlarged between 1723-1725 by Frans Caspar Schnitger. This recording, made in September, 1980, is the last before restoration of the Main Organ.

In order to show the historical quality of the two organs and to demonstrate their adaptability, Kee chooses a program of music ranging from Sweelinck to his own compositions. The latter are dissonant and improvisatory in style, though based on old Dutch folk tunes.

The three Bach pieces, all played on the Main Organ, are especially beautiful. *Wenn wir in höchsten Nöthen sein* (*Orgelbüchlein* version) has a registration which can only be described as silvery. *Wachtet auf* is played at an unusually sedate tempo, but the inherent beauty of registration and the favorable acoustics help to make this approach convincing.

In addition to his post at Alkmaar, Piet Kee has been municipal organist at St. Bavo's in Haarlem since 1956. Built by Christian Müller in 1738 and restored by Marcussen between 1959-1961, this organ with its enormous facade of 32' pedal towers has perhaps the most photographed organ case in the world.

Recorded in November, 1978, all the performances are excellent. The Buxtehude shows the best variety of registration; the Mendelssohn is perhaps the most exciting.

Both recordings are models in respect to quality of sound and production. The album jackets contain detailed information on the instruments, and the color photography is excellent.

Klaas Bolt, Bovenkerk, Kampen. Böhm: Praeludium & Fugue In C Major; Menuett In G Major; Albrechtsberger: Praeludium In F Major;

Walther: Concerto del sigr. Blamr; Goudimel: Psalm 42; Walther: Freu dich sehr (Psalm 42); Böhm: Variations on Freu dich sehr; Krebs: Freu dich sehr; Improvisation on Psalm 42. KMK ("Kerk & Muziek Kampen") 1006. Church & Music Records, Box 154 Neerlandia, Alberta, Canada TOG 1RO. \$13.50 postpaid.

Klaas Bolt has been "church" organist of St. Bavo's, Haarlem, since 1953. The organ at the Bovenkerk, Kampen, was built in the 17th century. Additions and alternations were made on several subsequent occasions, culminating in a restoration completed in 1975. This recording was made in September, 1977.

Except for the Goudimel Psalm and the concluding improvisation, the music performed represents the *galant* style of the 18th century. This is reflected in some registrations which have doubled 8' stops, as for instance, Praestant 8' plus Holpijp 8'. The effect is a singing, intimate sonority.

*Freu dich sehr* (Psalm 42) is one of the most beautiful tunes taken from the Genevan Psalter into the Dutch metrical psalm repertory. Side 2 presents a selection of settings on this tune, from Goudimel (ca. 1560) to an original improvisation by Klaas Bolt using full organ and double pedal. The Krebs version, incidentally, was composed for organ with oboe d'amore obbligato. It is performed in this recording by playing the obbligato line on a separate manual by a second organist.

Recorded sound, album notes, and photographs are all first-rate.

Ewald Kooiman plays Balbastre, Marchand, Corrette, Boyvin. Balbastre: Au jô de pubelle; Grand déi, ribbon ribaine; Marchand: Récit de voix humaine; Michel Corrette: Magnificat Suite In A; Boyvin: Suite du troisième ton (Book 1); Marchand: Récit de nasard; Dialogue. KMK 1005. Church & Music Records, Box 154 Neerlandia, Alberta, Canada TOG 1RO. \$13.50 postpaid.

The Koenig organ in Sarre-Union, France was built in 1967 on the principles of Dom Bédos. Ewald Kooiman is organist of the Free University, Amsterdam. He has studied with Piet Kee and Jean Langlais and specializes in 18th-century French organ music. The recording was made in April, 1977.

This style requires a flair for color, sonority, and rhythmic energy. Kooiman meets the challenges very well. For many, though, the most interesting aspect of the recording will be the organ itself and the degree to which it meets expectations of French classical organ sound. In this regard the Boyvin Suite is surely the test piece.

—Wesley Vos

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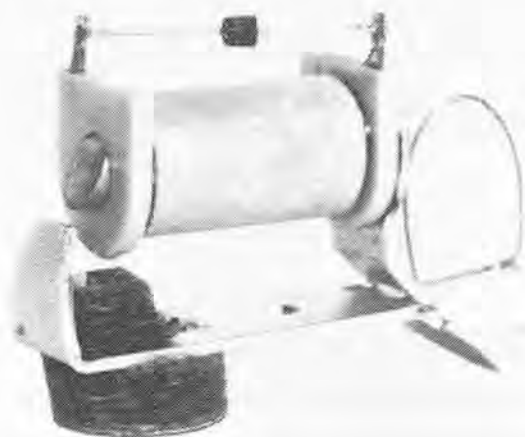
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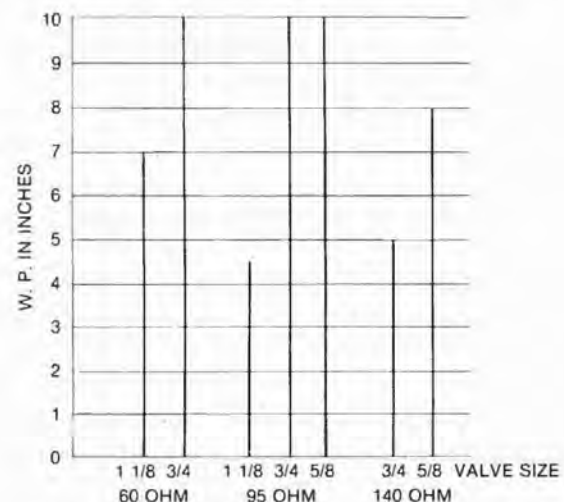
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° = picture

+ = musical examples

† = stoplist

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Baldwin, John Low, receives honorary doctorate. June 15

Biggers, Jonathan, wins Montgomery AGO Competition. Apr 17

Bruch, Delores, ° wins German grant. Aug 11

Cook, Melville, ° honored on 70th birthday. Jul 16

Callaway, Paul, honored at concert in Atlanta. May 4

Duerr, Robert, receives Performing Arts Award. Jun 3

Fennema, Peter, wins western regional AGO playing competition. Jan 2

Finney, Ross Lee, honored at concert of his music. Apr 15

Gillou, Jean, wins International Performer of the Year award. Jan 2

Glasgow, Robert, wins Harold Haugh Award. Apr 17

Greene, J. William, ° honored as Kinley Memorial Fellow. May 6

Howells, Herbert, ° honored on 90th birthday. Nov 3

Hurd, Timothy, wins Netherlands Prix d'Excellence. Feb 15

Johnsen, Kjell, premieres suite in Minneapolis. ° Oct 8

Jordan, James E., Jr., wins San Antonio competition. Apr 16

Kuhlman, William, receives Marshall Award. Jun 15

Lamb, David, receives Fulbright. Oct 11

Manz, Paul, ° honored on 40 years at Minneapolis church. Jan 17

Martinson, Joel, ° wins first Presbyterian, Ottumwa, IA competition. Aug 11

Mehta, Zubin, receives honorary doctorate. Jun 15

Murray, Edward, ° wins Mader Competition. Apr 16, wins Ft. Wayne Competition. Apr 16

Murray, Thomas, recording cited by *Stereo Review*. May 4

Neihart, Carlene, receives NEA sponsorship. Oct 11

Primosch, James, wins 1982 Holtkamp composition competition. Aug 11

Parrott, Wesley, finalist in Chartres Competition. Nov 6

Sajnovsky, Cynthia Bellinger, wins NEA grant. Apr 17, Oct 11

Thalben-Ball, George, is knighted. Apr 17

Trapp, Lynn M., ° wins Evansville AGO competition. Aug 11

Weir, Gillian, elected president of England's IAO. Jan 2

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**Albrecht, Timothy**,\* to Emory Univ, Atlanta, GA. Feb 13  
**Apple, Warren**,\* to Mitchell College, Stateville, NC Oct 10  
**Archbold, Larry**,\* to Carleton College, Northfield, MN. Aug 4

**Beekman, Mary**, to Harvard Univ Choir. Mar 20  
**Billmeyer, Dean**, to U of Minnesota, Minneapolis, MN. Oct 9  
**Bloch, Heidi**, to Temple Rodef Shalom, Pittsburgh, PA. Feb 13  
**Britton, David**,\* to Mt. St. Mary's College, Los Angeles, CA. Apr 20  
**Brown, David Burton**,\* to Central Presbyterian, Lafayette, IN. Feb 13  
**Brownstead, Frank**,\* to Mt. St. Mary's College, Los Angeles, CA. Apr 20  
**Busarow, Donald**, to Wittenberg U Choir, Springfield, OH. Oct 9

**Christiansen, Clay**,\* to Mormon Tabernacle, Salt Lake City, UT. Oct. 9  
**Christie, James**, to Boston Conservatory, Boston, MA Oct 10  
**Cramer, Craig J.**,\* to Univ of Notre Dame, Notre Dame, IN. Jan 13  
**Crozier, Catharine**,\* to Whittier College, Whittier, CA. Apr 20, Jun 4

**DeTurk, William**,\* to Univ of Michigan, Ann Arbor, MI. Feb 15

**Distad, Stephen M.**,\* to First Baptist, Des Moines, IA. Mar 20  
**DuBois, Peter**,\* to Christ Church Methodist, Charleston, WV. Apr 20

**Engquist, Jayson**,\* to First Congregational, Old Greenwich, CT. Apr 20

**Faxon, George**, to Boston Conservatory, Boston, MA. Oct 10  
**Fenstermaker, John**,\* to Fine Arts Museums, San Francisco, CA. Apr 20  
**Franck, Brian**,\* to First Congregational, Pontiac, MI. Aug 4

**Headlee, Will O.**,\* to director of music, Syracuse Univ Chapel, Syracuse, NY. Jun 4  
**Hill, Kent**,\* to acting chairman, Mansfield State College, Mansfield, PA. Jan 13  
**Hirten, John**,\* to Trinity Church, New York, NY. Oct. 9

**Jasinski, Joanne**, to St. Paul's Cathedral, Buffalo, NY. Nov 3  
**Jelsema, Jerry R.**,\* to Trinity Lutheran, Des Plaines, IL. Mar 20  
**Jenkins, Laurence**,\* to director of 1982 Box-hill Festival. Feb. 13

**Klemme, Paul**,\* to Bethlehem United Church of Christ, Ann Arbor, MI. Sept 8  
**Kosnik, James W.**,\* to Old Dominion Univ, Norfolk, VA. Nov 3

**Krellwitz, Janet**,\* to Azusa Pacific Univ, Los Angeles, CA. Jun 3

**Lawrence, Arthur**,\* to Church of the Good Shepherd, New York, NY. Nov 3

**Lee, Stephen**,\* to Trinity Episcopal, Newton, CT. Mar 20  
**Litton, James**,\* to St. Bartholomew's, New York, NY. Jun 4  
**Locklair, Dan**,\* to Wake Forest Univ, Winston-Salem, NC. Jun 4

**Manwell, Philip**,\* to First United Presbyterian, Oakland, CA. Sept. 8  
**Marberry, John**,\* to Temple Emanu-El, Birmingham, AL. May 11

**Ness, William, Marjorie**, to First Presbyterian, Ottumwa, IA. Aug 4  
**Neswick, Bruce**,\* to General Theological Seminary, New York, NY. Nov 3

**Parkins, Robert**,\* to Ithaca College, Ithaca, NY. Apr 20  
**Parks, Anne**, to First Presbyterian, Durham, NC. Oct 10  
**Payn, William A.**,\* to Bucknell Univ, Lewisburg, PA. Oct 10  
**Phelps, Lawrence**,\* to Allen Organ Co. Jan 7  
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**Rübsam, Wolfgang**,\* to Rockefeller Chapel Organist, Univ of Chicago, Chicago, IL. Nov 3

**Reynolds, Larry**, to House of Hope Presbyterian, St. Paul, MN. Oct 10

**Robinson, Christopher**, to President of the Royal College of Organists, Dec 11  
**Robinson, Schuyler**,\* to Univ of Kentucky, Lexington, KY. Oct 10

**Scharch, Stewart**,\* to Cathedral of Our Lady of the Rosary, San Bernardino, CA. Apr 20

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**Smith, Larry**,\* to chairman of organ department, Indiana Univ, Bloomington, IN. Sept 8

**Spicer, David**,\* to First Presbyterian, Lincoln, NE. Oct 9  
**Swann, Frederick**,\* to Crystal Cathedral, Garden Grove, CA. Sept 8

**Tompkins, Charles**,\* to Hamline Univ, Hamline Methodist, St. Paul, MN. May 11

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\* = photograph

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**Vigeland, Hans**, Oct 10

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**Brunzema**  
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St. James Lutheran, Winnipeg, Manitoba, Canada 2/13 tracker\*, Nov 3

**Crum**  
Evangelical Lutheran Bethlehem, Roslindale, MA. 1/7 tracker\*, May 10

**Chapline**  
St. Alban's Episcopal, Reading, PA. 2/11 tracker\*, Jan 12

**Delaware**  
St Daniel's, Scottsdale, AZ. 2/10\*, Jan 14

**Dobson**  
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Trinity United Presbyterian, Indianola, IA. 2/30 tracker, Aug 6

**Erben (rebuilt)**  
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**Fisk**  
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**Fritzsche**  
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**Hammes-Foxe**  
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St. John Lutheran, Phillips, WI. 1/9 tracker\*, Nov 3

**Henry**  
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**Hendrickson**  
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Church of St Peter, St Peter, MN. 2/27 tracker\*, Apr 19  
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**Holbrook**  
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**Holtkamp**  
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**Hook (relocated)**  
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**Johnson**  
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**Johnson & Son's Op. 462, 1875**  
First Congregational, Sandusky, OH. 2/26 tracker, Aug 16

**Kinzey-Angerstein**  
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**Lewis & Hitchcock**  
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**Noack**  
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**Phelps**  
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**Pilcher (restored)**  
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**Redman**  
Univ of Missouri-Kansas City, MO. 2/7 tracker\*, Jan 12  
St. Matthew United Church of Christ, New Orleans, LA 2/25 tracker\*, Oct 14 (rebuilt from Hook & Hastings, Op. 2058, 1905)

**Reuter**  
United Methodist, Lenexa, KS. 2/8\*, Feb 7

**Roche**  
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**Rosales**  
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**Schudi**  
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**Steiner**  
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**Visser-Rowland**  
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Second Baptist, Houston, TX. 2/9 tracker\*, Apr 20

**Wicks**  
Kirkwood United Church of Christ, Kirkwood, MO. 2/6\*, Jan 13  
St. John's Episcopal, Montgomery, AL. 3/38\*, Feb 8  
First Baptist, Birmingham, AL. 4/46\*, Feb 14  
St. Ambrose, Godfrey, IL. 2/20\*, May 12  
Trinity Lutheran, Centralia, IL. 2/32, Jun 15  
Immaculate Conception, Fairbault, MN. 2/22\*, Aug 4

**Zimmer**  
Ascension Lutheran, Philadelphia, PA. 2/33\*, Jan 3

\* = photograph or line drawing  
† = feature article  
all organs = electric action unless otherwise indicated

# Murtagh-McFarlane Artists, Inc.

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



William Albright



David Craighead



Gerre Hancock



Judith Hancock



Clyde Holloway



Marilyn Keiser



Joan Lippincott



Marilyn Mason



James Moeser



George Ritchie

## European Artists Available 1983-1984



Peter Planavsky  
Sept. 14-  
Oct. 2



Daniel Roth  
November



Donald Sutherland



Frederick Swann



Ladd Thomas



John Weaver



Todd Wilson

**Available Sept. 23-  
Oct. 14, 1984**  
Susan Landale/Petr Eben

**Available in Future Seasons**  
Guy Bovet  
Martin Neary  
Simon Preston

**All-Bach Concerts 1985**  
Lionel Rogg, March  
Peter Hurford, April/May  
Marie-Claire Alain, October