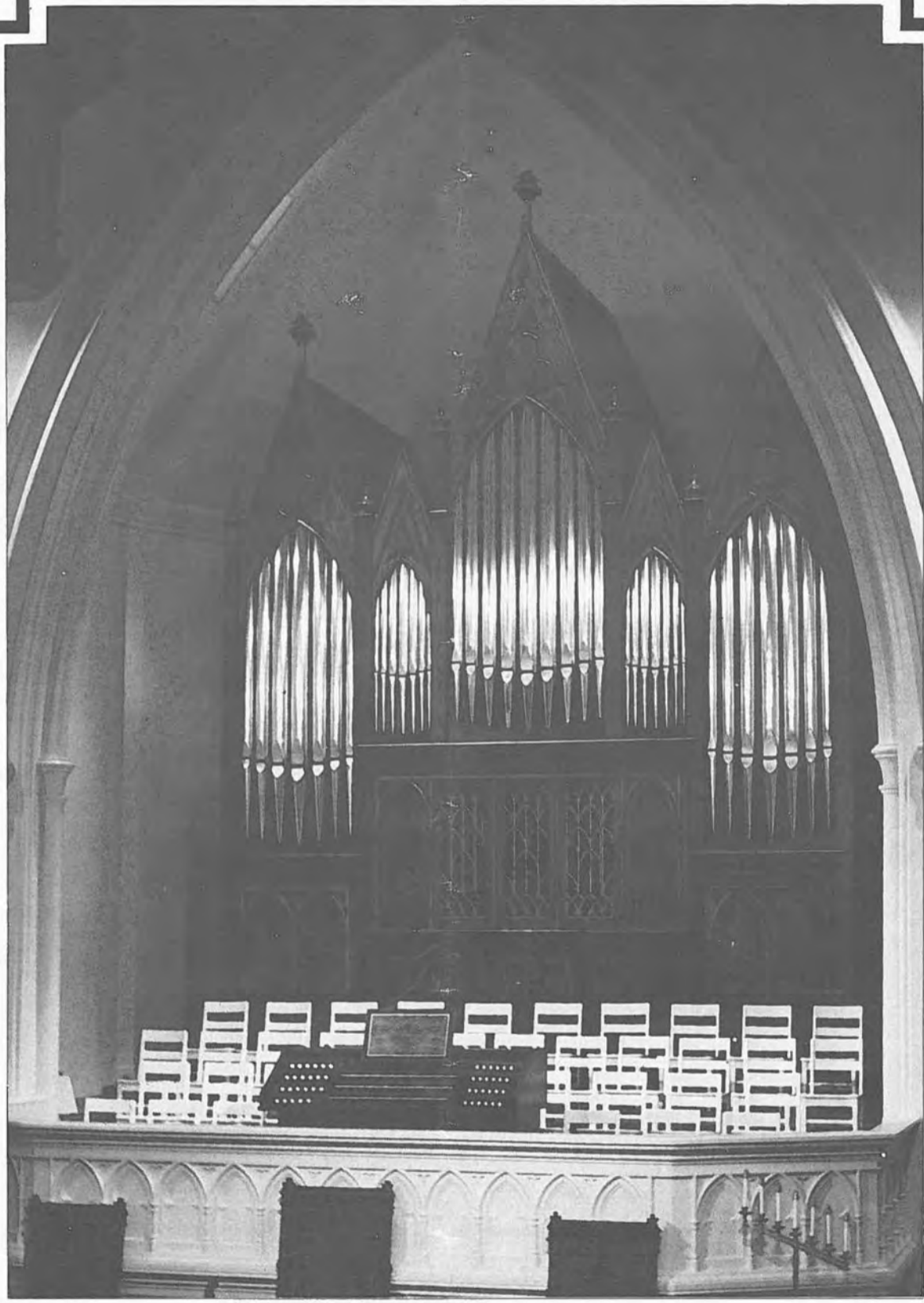


THE DIAPASON

JANUARY, 1986



Wesley Monumental United Methodist Church, Savannah, GA
Specification on page 12

Here & There

The Diapason named official journal of ISOHP

With this issue, THE DIAPASON becomes the official journal of the International Society for Organ History and Preservation. Founded in 1976, the society provides an exchange of information between existing national preservationist groups, and fosters and assists similar groups in nations where they do not yet exist.

The many local and national organ history and preservation groups, while primarily interested in the organs of their own area, can learn from the history and experiences of others. There are times when groups can help each other by a concerted effort. Much of our organ heritage around the world is gone, though much abides. Documentation of even the recent past is all too often scant, and there is always a good deal of research left to do. The ISOHP coordinates ongoing efforts to document and preserve the organs of the world.

In its early years, the society published a journal, edited by Dr. James Boeringer. THE DIAPASON will now serve that function. General inquiries (in English) may be sent to Alan M. Laufman, President, ISOHP, P.O. Box 104, Harrisville, NH 03450 U.S.A., or (in other languages) to Dr. Charles Ferguson, Secretary, ISOHP, Box 44, East Vassalboro, ME 04935 U.S.A. Articles for publication should be submitted to the main office of the society in Harrisville, NH.

The Fourth International Anton Bruckner Organ Contest will take place June 1-15 at Brucknerhaus in Linz, Austria. Open to organists of all nationalities, born after December 31, 1950, the competition includes separate interpretation and improvisation categories. Three prizes will be awarded in each category: first prize AS 50,000; second prize AS 40,000; and third AS 30,000. The contest will be comprised of two preliminary and one final round.

Deadline for application is February 1. For information, contact: Fourth International Anton Bruckner Organ Contest, Untere Donaulände 7, Brucknerhaus, A-4010 Linz, Austria.

The Fourth Dublin International Organ Festival will take place June 22-29. The central event of the Festival will be the International Organ Playing Competition held at the historic Christ Church Cathedral. Judging the competition, under the chairmanship of David Byers, senior producer for the BBC in Belfast, will be Gillian Weir, Niels Henrik Nielsen, Ben van Oosten, and Gerard Gillen. Prize money will total IR£3,500 with recitals in England (Westminster Abbey) and Ireland (St. Patrick's Cathedral). The Festival will feature the RTE Symphony Orchestra, the choirs of Dublin's three cathedrals, the RTE Philharmonic Choir, and recitals by members of the jury.

For further information, contact: Peter Sweeney—Artistic Director, Dublin International Organ Festival, The Chapter House, Christ Church Cathedral, Dublin 8, Ireland.

The dates of the seventh annual Organ Study Tours of Europe have been announced. Tour #1 will include West Germany (Hamburg, Lüneburg, Lübeck, Braunschweig, Regensburg, Munich), East Germany (Halle, Mühlhausen, Eisenach, Arnstadt, Weimar, Merseburg, Störnthal, Leipzig), Czechoslovakia (Prague), and Austria (Vienna, Melk, Linz, Passau). The tour will have two departure dates: July 3-19, and July 10-26.

Tour #2 will travel to England (London, Cambridge, Ely, Wymondham,

Norwich, King's Lynn, Lincoln, York, Coventry, Harwich) and Holland (Haarlem, Zwolle, Kampen, Hasselt, Midwolda, Appingedam, Uithuizen, Leens, Leeuwarden, Sneek, Bolsward, Amsterdam, s'Hertogenbosch). The dates are July 24-August 9.

Tour #3 will feature visits to Southern Germany (Bonn, Limburg, Mannheim, Eberbach, Amorbach, Rothenburg O/D Tauber, Ulm), Austria (Innsbruck), Italy (Padua, Venice, Verona, Bologna, Milano), Switzerland (Luzern, Sankt Urban, Freiburg), France (Strasbourg), and Belgium (Brussels). Two departure dates are offered: August 14-30 and September 11-27.

Participants will have the opportunity to play all of the organs visited in these tours. For further information, contact: Organ Study Tours of Europe, Dirk Bakhuyzen—Director, P.O. Box 7082, Grand Rapids, MI 49510.

The 16th annual Romainmôtier Organ Interpretation Course will take place July 6-20. Faculty will include Guy Bovet (French music, improvisation); Lionel Rogg (private teaching); Harald Vogel (Buxtehude); and Martin Haselböck (Liszt). For information, contact: Cours d'Interpretation de Romainmôtier, Mademoiselle Marisa Aubert, 1349 Romainmôtier, Switzerland.

The Bach Aria Festival and Institute, held each June at the campus of the State University of New York at Stony Brook, has announced its fellowship program. Positions are available for qualified singers and instrumentalists who will be chosen through competitive auditions. Professional singers, flutists, oboists, violinists, violists, cellists, double bass players, harpsichordists and organists are invited to apply.

The deadline for applications is February 1, 1986. For more information and application materials, call (516) 246-3511 or write to: Carol K. Baron, Executive Director, Bach Aria Festival and Institute, P.O. Box 997, Stony Brook, N.Y. 11790.

Unimusica has announced events of its 85/86 season. Founded as a non-profit organization to promote the organ as a concert instrument, Unimusica presents organ concerts in solo and ensemble making use of the many fine organs in Montreal.

Already included this season was a program by Wilhelmina Tiemersma on November 4, 1985, at the Unitarian Anglican Church, in celebration of the 100th birthday anniversary of Lynnwood Farnam. Jacques Lacombe performed with the Choir of Little Singers of Three Rivers and orchestra on December 13 at Eglise Saint-Jean-Baptiste Church.

On April 12, Jean-Guy Proulx will perform at St. George's Anglican Church. Antoine Reboulot will present a recital honoring the 100th anniversary of the birth of Marcel Dupré, May 17 at Notre Dame Basilica.

For more information, contact: La Société Unimusica, Inc., 4702, Ch. de la Reine Marie, Apt. 10, Montreal (Québec) H3W 1W8, Canada.

During the autumn of 1985, Robert Anderson was named the first Visiting Link Professor of Organ at the University Center at Binghamton of the State University of New York. Each semester over the next two years, the music department at SUNY Binghamton will host one of the country's renowned organists to perform, teach, and conduct

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

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masterclasses and workshops as part of the Visiting Professor Program, made possible through the generosity of the Link family.

Kenrick S. Mervine performed the world premiere of Allan Small's *Israeli Overture for Organ* at the dedication service of the new Allen organ at Temple Emanuel, Passaic, NJ, November 8, 1985. Mervine also performed his own arrangements of traditional Jewish liturgical responses and melodies.

William Mathias was in Chicago, IL, to conduct the Chicago premier of his works *Rex Gloriae* and *Ave Rex*. The British composer was the guest of honor for the December 6 concert by the William Ferris Chorale, which included his anthem *Let the people praise Thee, O God*, under the direction of William Ferris. Also featured on the program were the world premieres of six new Christmas carols by American composers Stephen Paulus, Edward McKenna, and Michael Teolis, commissioned by the Chorale for the occasion.

The Stamford Chapter of the AGO has announced an organ playing competition, open to organists who will not have reached their 24th birthday by April 26, 1986. Repertoire includes: A) Bach, *Prelude and Fugue in A Minor*, S. 543; B) any pre-Bach composition;

and C) any post-1850 composition.

Preliminary tapes are due by March 1, 1986. Finalists will be notified by March 15. The competition will be held in Riverside, CT, on April 26. The winner will receive \$250 and a recital engagement.

For further information, contact: AGO Competition, P.O. Box 100, Old Greenwich, CT 06870.

Beverly J. Ratajak was one of six semifinalists in the Concours Suisse de l'Orgue, held September 9-12 in Porrentruy, Switzerland. A Bach competition this year, the Concours brought taped entries from 63 applicants. Of these, 12 participants were chosen, representing 11 countries. Judges were Gustav Leonhardt, Guy Bovet, and Lionel Rogg; the instrument was a Silbermann copy by Jürgen Ahrend. Mrs. Ratajak is titular organist at First United Methodist Church of Corvallis, OR, and assistant organist at St. Mary's Church in Corvallis. Finalists were Jaana Ikonen, Finland (second prize); Renate Sperger, Austria (third prize); and Magdalena Czajka, Poland (third prize). No first prize was awarded this year.

Correction

On page 13 of the November issue of THE DIAPASON, the last sentence of Douglas Reed's article, "The Dollard Festival '85: A Report," mistakenly referred to 1987 as the 300th birthday anniversary of Dietrich Buxtehude. It should read his 350th birthday.

Here & There



Michael Murray

Michael Murray has signed for representation by Phillip Truckenbrod Concert Artists. Mr. Murray has recorded thirteen LP and CD albums on the Telarc label in the United States, Canada, France and Germany, and further European recording projects are scheduled. Mr. Murray is the author of the recently published book *Marcel Dupré, The Work of a Master Organist* (Northeastern University Press, 1985), and was himself a student of Dupré. An album by Michael Murray containing works by Dupré was selected by *Newsweek* in 1982 as one of the year's best classical recordings.

The Viennese Organist Martin Haselböck will be on a tour of Australia, New Zealand and the Philippines in February of 1986. Among his concerts are appearances with the Melbourne, Auckland and Manila symphony orchestras with concerti by Händel, Poulenc (harpsichord and organ concertos), Tibbits and Saint-Saëns. For the Schwann Company, Haselböck will record his second album on the famous Manila Bamboo Organ playing baroque music from Spain and Italy.

Following the release of his critical Liszt-edition (Universal Edition) and of his recording of the complete Liszt organ works (Orfeo), Martin Haselböck has been invited to lecture on special performance problems on the Liszt organ works (Haarlem Summer Courses, Romainmôtier Summer Courses, Lahti Organ Festival, Stockholm University, Victorian College of the Arts, Melbourne). Among his 1986 festival appearances are the Wiener Festwochen (Vienna), Salzburger Festspiele (Salzburg), Maggio Musicale Florence, Bergen Festival (Norway), and Festival Estival (Paris). He begins his next North American tour in late September through Howard Ross, Inc., Concert Management.



John Walker

Phillip Truckenbrod Concert Artists has announced representation of John Walker, Director of Music and Organist at the Riverside Church in New York City.

Dr. Walker is also Chairman of the Organ Department at the Manhattan School of Music, and a former faculty member at San Jose State University in California. He is a graduate of West-

minster College in Pennsylvania (which awarded him its Professional Achievement Award in 1984), and holds graduate degrees from the American Conservatory of Music and Stanford University. John Walker has performed for regional and national conventions of the AGO. He records for Gothic Records of California.



Eric Hicks, John Brock, Stephen Hamilton, Gail Andrews, Marie-Claire Alain, Susan Hoover, Mary Landrum, Kenneth Huber, Danny Fleming, and Charles Kennedy at Virginia Intermont College's 14th Annual Organ Conference.

The Fourteenth Annual Organ Conference took place October 10-12, 1985, at Virginia Intermont College, Bristol, VA. The conclave featured Marie-Claire Alain in her third appearance playing the college's Flentrop organ in an all-Bach program. Ms. Alain also led a masterclass with six students. John Brock of the University of Tennessee played and lectured on Bach's *Clavierübung, III*. Patricia Fitzsimmons, of Jefferson State College, lectured on Bach's humanness. Mary Landrum of King College provided a slide presentation of "Organs Bach Knew." Stephen Schaeffer, Presbyterian College, Clinton, SC, played a recital of works by Sowerby, Daquin, Bach, Widor, Franck, and Vierne on the new organ by Randall Dyer at First Presbyterian Church, Bristol, TN.

Stephen Hamilton, Chairman of the College's Performing Arts Division and Professor of Organ, presented a lecture on the *Schubler* Chorales, as well as serving as organizer of the conference.



Rick Vander Woude, Amy Van Gunst, Roberta Van Huizen, Char Vander Griend, Chris Teeuwesen, Pat Vander Griend, Harald Vogel, Joan Ringerwole, Simon Dyke.

The second Dordt College European organ study tour was conducted by Dr. Joan Ringerwole, Professor of Music at Dordt College, and Christian Teeuwesen, Dordt College Alumnus, 1980, and graduate of Sweelinck Conservatory, Amsterdam. Among the six students who were on the tour, three were from Dordt: Char Vander Griend, Pat Vander Griend, and Amy Van Gunst. The three from Kings College, Edmonton, Alberta, were Simon Dyke, Roberta Van Huizen, and Rick Vander Woude.

A visit to Haarlem (St. Bavo) included a lecture-demonstration by Klass Boldt. Other lectures were by Cor Edkes at Martini Kerk in Groningen and Harald Vogel at Steinhaus, and organ builder Reil. Each student was able to play the instruments which included Oosthuizen, Keward, Oosterland (Kees Kline, organist), Kampen, Oude Kerk, St. Laurenskerk in Rotterdam (Johann Lemckert, organist).

An additional trip was made to Paris, France, where Jean-Louis Coignet met the group and arranged for them to play the organ at St. Clotilde and other instruments in Paris.



St. Paul's Cathedral Choir of Men and Boys at Washington Cathedral.

The St. Paul's Cathedral Choir of Men and Boys, Buffalo, NY, completed a 10-day tour of the east coast this summer under the direction of Organist-Choirmaster Bruce Neswick. Lasting from 29 June through 8 July, the trip included concerts and services at the Cathedral of St. John the Divine, St. Bartholomew's Church, and Trinity Church, Wall Street, New York City; St. George's Episcopal Church, Ardmore, PA; Christ Church, Alexandria, VA; and Washington Cathedral. This 36-member choir reportedly was the first ever at Washington Cathedral to sing the Sunday morning and evening services as well as the choral preludes preceding them. Plans are now being made for the choir to tour England over 25 days in the summer of 1987.

The Fuller International Organ Festival included a Bach competition June 14 at Holy Cross College, Worcester, MA. First prize of \$2,000 was awarded to Tate Spragens, faculty member at Centre College, Danville, KY. Julia Harlow, organist at First Christian

Church, Eugene, OR, took second prize of \$1,000. Third prize went to John R. Finney, organist at the Congregational Church, Wellesley Hills, MA. Judges included Roberta Gary, Bernard Lagacé, and Christoph Wolf. Results of the Festival's Organ Competition in the French Tradition were published on page 3 of the September, 1985, issue of THE DIAPASON.

The Organ Literature Foundation has announced the publication of its new catalog "T." The 40-page catalog lists 581 books, of which 67 are new items. Of the 323 theatre organ records, 68 are newly listed. The largest increase is in the miscellaneous classical records division—of the 1989 listed, 181 are new to this catalog. A new section of organ music (46 items) has also been added. Catalog "T" is available for \$1.00 (or 4 international reply coupons surface mail; 8 coupons for air mail) which is refundable with the first order received. Mail orders to The Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02184.

Appointments

Catherine Casey has been appointed Assistant Professor of Music and College Organist of Tift College, Forsyth, GA. She received the Bachelor of Music in organ performance from Furman University, and the Master of Music and Doctor of Musical Arts in organ performance from the University of Michigan. She has written for THE DIAPASON and has received several professional honors. Her duties include the private

teaching of organ as well as music history and theory courses.

David L. Midkiff of Huntington, WV, has been appointed factory representative for the Greenwood Organ Company of Charlotte, NC. Mr. Midkiff will handle sales and installations in West Virginia, Kentucky, Ohio, upper Tennessee, and southwest Virginia for the Greenwood firm.

Retirement

Walden B. Cox retired from the position of organist of the First United Methodist Church, Millville, NJ, after having served in that capacity for over 65 years.

A service of celebration was given in his honor, at which he was given the title of Organist Emeritus. The congregation expressed its thanks by establishing a scholarship in his name. Gordon Turk, a former pupil of Mr. Cox, was organist for the celebration. The Aeolian-Skinner organ at the church was designed by the late Senator Emerson Richards and G. Donald Harrison in consultation with Walden Cox. Mr. Cox continues to teach piano and organ at his studio.



Walden B. Cox

Nunc Dimittis

Robert Elmore, organist and music director at Tenth Presbyterian Church, Philadelphia, PA, died September 22, 1985.

Born in Ramaputnam, India, to missionary parents, he received his schooling in Lincoln, NE, and Philadelphia. He studied organ, piano and composition with Pietro Yon, and held degrees

from the University of Pennsylvania, the Royal College of Organists, and the Royal Academy of Music in London. He had served on the faculties of Clarke Conservatory of Music, the University of Pennsylvania and the Philadelphia College of the Performing Arts, and was formerly official organist of the Philadelphia Orchestra.

Harpichord News

by Larry Palmer

Colombian harpsichordist Rafael Puyana returned to New York for a recital at the Metropolitan Museum on October 10, his first New York appearance since 1971. The program included *Partita in C minor* (BWV 826) and *Tocatta in D Major* (BWV 912) of J. S. Bach; six sonatas by Domenico Scarlatti; and a recently discovered Fandango, also by Scarlatti.

The eighth season of recitals presented by the Los Angeles Harpsichord Center includes programs by Igor Kipnis, fortepiano, October 12, 13; Skip Sempe, harpsichord, November 9, 10; The Los Angeles Baroque Players, December 14, 15; Judith Nelson, soprano, and Elaine Thornburgh, fortepiano, January 11, 12; Jillon Stoppels Dupree, harpsichord, February 8, 9; Wm. Neil Roberts, harpsichord, March 8, 9, 15, 16—programs comprising the complete harpsichord works of Rameau; and John Metz, harpsichord, April 12, 13.

The Eighth International Harpsichord Week will take place in Bruges, Belgium, from 26 July through 2 August, 1986. The harpsichord competition and the second Mozart Fortepiano Competition will be judged by Kenneth Gilbert, Johan Huys, Gustav Leonhardt, Simon Preston, Herbert Tachezi, and Jos Van Immerseel. The requirements for repertoire are extensive and complex; among the required pieces for the harpsichord rounds are *Capriccio VIII*, Froberger; pieces chosen by the contestant from specified works of Sweelinck, Bull, Tomkins, Jones, Arne, L. Couperin, F. Couperin, Duphy, Balbastre, Frescobaldi, Storace, Bach and sons; Sonatas K. 140 and 141, Domenico Scarlatti; *Fantasia in E minor*, W. F. Bach;

Concerto in E Major, J. S. Bach. For exact information and entry forms, write Festival van Vlaanderen-Brugge, C. Mansionstraat 30, B-8000 Brugge, Belgium.

Robert Edward Smith played this program, "A Celebration of Genius," at Christ Lutheran Church, York, PA, on April 21: Sonatas, K. 380, 247, 397, 429, 239, Scarlatti; *Tocatta in D*, BWV 912, Bach; *Suite in G minor*, Handel; *Concerto in D Major*, Vivaldi-Bach. The harpsichord: Eric Herz.

Zuzana Ruzickova, harpsichordist, appeared at the Cleveland Museum in this program of music by J. S. Bach on April 10: "English" *Suite in A minor* (807), *Tocatta in C minor* (911), *Chromatic Fantasy and Fugue* (903), "French" *Suite in G Major* (816), "Italian" *Concerto* (971). Quite an international program!

Judith Norell, music director of the New York Bach Gesellschaft, played 26 hour-long concerts in private music rooms of New York City and for National Public Radio. Approximately every other week, dressed in one of six specially designed gowns by Jeremy Wren or Oscar de la Renta, and wearing priceless jewels supplied by Harry Winston, Norell entertained many prominent figures in these concerts, which also comprised the complete harpsichord works of Bach. During the coming season (tricentennial plus one), she will present an interesting program called "The Bach Gamut"—pieces from a through g (*Aria and Variations in the Italian Style*, 989; *Partita in B-flat*, 825; *Fantasia in C minor*, 906; *Prelude and Fugue in D*, 850; *Prelude and Fugue in*

E minor, 855; *Italian Concerto*, 971; *Tocatta in G minor*, 915).

Bruce Gustafson and Arthur Lawrence, duo harpsichordists, played this program for Piccolo Spoleto 1985 (Chamber Music at Charleston, SC) on June 2: *Suite in F Major*, Gaspard LeRoux; the premiere performance of *Dreaming* (1985), John Carbon; *Monolith* (1982), Roger Briggs. The program was also played at Davidson College, Davidson, NC. Harpsichords were by Willard Martin and William Dowd.

The Connecticut Early Music Festival (John Solum and Igor Kipnis, artistic directors) naturally focused on the tercentenary celebration this season. Among many offerings June 14-30, were: Handel's *Acis and Galatea*; Scarlatti's *Sonata in E minor*, K. 81 for traverso and continuo, *Sinfonias in G Major and D minor* for traverso, oboe, strings and continuo, Sonatas K. 9, 87, 162, 163, 146, 118, 119, 120 for solo harpsichord (Kipnis), the *Concerto in G Major* for four violins, viola, cello, and continuo derived from Scarlatti's works by Charles Avison, and the *Salve Regina* for soprano, strings and continuo; and Bach's *Overture in C* (BWV 1066), Cantata "Jauchzet Gott" (BWV 51), *Concerto in E* for violin (BWV 1042), and *Concerto in A minor* for traverso, violin, harpsichord, strings and continuo (BWV 1044).

Igor Kipnis played the same Bach triple concerto as well as the Poulenc Concert Champetre with the Dallas Symphony Orchestra in its summer series at the Majestic Theater on June 27.

Kipnis also headlined the Honolulu Symphony's Bach-Handel Festival Au-

gust 28-September 6 where all the Brandenburg Concertos were heard as well as Bach Harpsichord Concertos in D (1052), A (1055), and D minor (1059), three Handel Concertos grosso, and a Kipnis solo recital consisting of *Suite in E*, Handel; *Fantasia and Fugues in C minor* (906) and A minor (904) and *Chromatic Fantasy and Fugue in D minor* (902), Bach; and Sonatas K. 145, 162, 163, 426, 427, 118, 119, 120, Scarlatti. Kipnis used a Rutkowski and Robinet harpsichord belonging to Honolulu's Gertrud Roberts.

Larry Palmer played Southern Methodist University's William Dowd harpsichord for his faculty recital in Caruth Auditorium on September 23. The world premiere of Vincent Persichetti's *Serenade Number 15* (commissioned by Palmer), three Inventions, opus 41 by Louis Durey, Haydn's *Sonata in D* (Hob. XVI/33), Duphy's *La Victoire*, *Les Graces*, and *La de Belombre*, and Bach's "English" *Suite in D minor* (811) made up the program.

Naomi Rowley played this program for the Baroque Fest of Rockford College, Rockford, IL, on September 26: *Partita "Jesu, meine Freude"*, Max Drischner; *Sonata*, K. 380, Scarlatti; *Biblical Sonata 4*, Kuhnau; *Chaconne in G*, Handel.

Celebrating Schuetz and Scarlatti on 25 October opened the second season of Limited Editions, house concerts at the home of Larry Palmer in Dallas. Kathleen Terbeek, soprano, and Dale Terbeek, countertenor, sang duets by Schuetz including "In Lectulo per noctes" and "Invenerunt me custodes civitatis" (texts from Song of Songs)

SEVENTH ANNUAL

Organ Study Tours of Europe

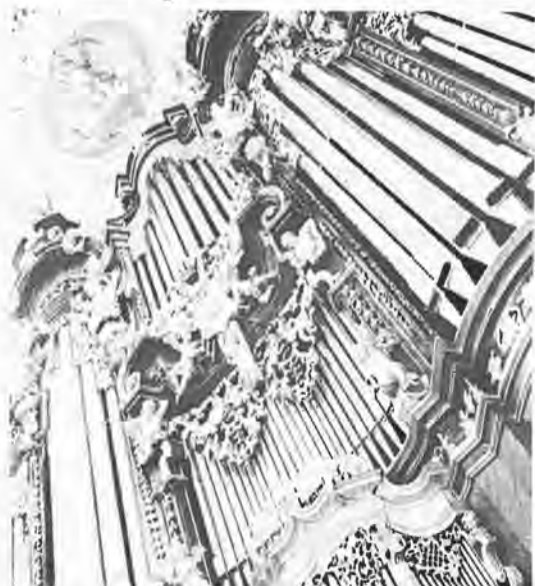
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assisted by three violas da gamba; and by Scarlatti, the "Salve Regina" in A minor and the solo cantata for soprano, "Selve, caverni e monti." Palmer played organ sonata K. 328, and harpsichord sonatas K. 87, 244, and 245.

On Scarlatti's exact 300th birthday Janet Hunt played this guest recital in Caruth Auditorium, Southern Methodist University: from the *Essercizi*, Sonatas K. 24, 1, 9, 10, 26, 25, 28, 7, 8, 13, 19, 6, 20, 12, 11, 22, 17, 4, 30, 21, 29.

Publications

BACH, quarterly journal of the Riemenschneider Bach Institute, Baldwin-Wallace College, Berea, OH, in its Volume XVI/1 for January, 1985, included some felicitous reprints from previous issues: Gerhard Herz's "Toward a New Image of Bach;" Alfred Duerr's "The Historical Background and Composition of Bach's Clavier Suites;" and Robert Noehren's "Notes on Bach and the Organ of his Time;" as well as a revised version of Alfred Mann's "Missa Brevis and Historia: Bach's A Major Mass."

The year's second issue (April, 1985) was centered on the works of Handel: Alfred Mann contributed "An Unknown Detail of Handel Biography;" and Elinore Barber described "Early Handel Prints and a Handel Manuscript in the Bach Institute's Vault Collection." There are 50 plates illustrating these articles.

EARLY MUSIC, Oxford University Press's sumptuous journal, is also a quarterly. The three issues received thus far in 1985 have upheld the high standards of this publication, which may be ordered from OUP Subscription Department, P.O. Box 11806, Birmingham, AL 35202. The Early Piano again was the topic for volume 13/1 (February). Included were articles by David Rowland (Early Pedalling); Stewart Pollens (The Early Portuguese Piano); Howard Schott (From Harpsichord to Pianoforte: a chronology and commentary); Virginia Pleasants (The Early Piano in Britain, c. 1760-1800); Richard Burnett (English Pianos at Finchcocks); and essays on playing the early piano by Linda Nicholson, Christopher Kite, and Melvyn Tan.

The Bach Tercentenary issue (May, 1985) displays on its cover Balthasar Denner's portrait which may possibly be Bach and his sons, and includes fascinating reading from Christoph Wolff (Bach's Leipzig Chamber Music); Robert L. Marshall (Bach's Orchestre); Hans-Joachim Schulze (The French influence in Bach's instrumental music); George Stauffer (Bach as reviser of his own keyboard works—which includes a shorter version of the cadenza from the fifth Brandenburg Concerto); Russell Stinson (J. P. Kellner's copy of Bach's sonatas and partitas for violin solo); Stephen Crist (Bach's debut at Leipzig); Robin Leaver (Bach and hymnody—the evidence of the *Orgelbuechlein*); Laurence Dreyfus (The metaphorical soloist—concerted organ parts in Bach's cantatas); Robert Hill (*Echtheit angezweifelt*—style and authenticity in two suites attributed to Bach); and Mary Cyr (Bach's music in France: a new source). Enough here to take one well into the 301st year!

The third issue for this year contains articles pertinent to Handel (Howard Smither's "Messiah and Progress in Victorian England;" Donald Burrow's "Handel's London theatre orchestra;" and Elizabeth Roche's "Handel's Appoggiaturas: a tradition destroyed"), as well as items dealing with a wide variety of early musical matters (David Butchart writes of 'La Pecorina' at Mantua; Haruyo Miyazaki throws "new light on Ockeghem's Missa Mi-mi;" and Michael Marissen leads us back to Bach with his article "A Trio in C Major for recorder, violin, and continuo by J.S.B.?"

Features and news items are always welcome for these columns. Please address them to Dr. Larry Palmer, Division of Music, Meadows School of the Arts, Southern Methodist University, Dallas, TX 75275.



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Music for Voices and Organ

by James McCray

Easy anthems for general use

Happy New Year! Now that the joy (and frantic madness) of the Christmas season is over, there is time to bring to the choir a variety of music prior to the preparation for the Easter season. Typically, the choir has given considerable time and effort in presenting special Christmas music with extra rehearsals on the annual cantata, multiple services on Christmas Eve and during Advent, and other similar activities. Now is a good time to let them relax a bit and work on easy music so as to avoid "choir burnout" before the end of the year.

During this seasonal interim, choir directors should use some of the old standards that were choir favorites in the past. If, as a choir director, you have not set up a system that organizes and evaluates all of the music performed, it is highly recommended that you do so immediately. This system should be something self-devised that would include basic information about the music including: 1. title; 2. composer; 3. date used; 4. number in choir for performance; 5. use type (anthem, offertory, introit, etc.); 6. choir's evaluation such as a 1-10 rating; 7. director's evaluation; 8. outside evaluation (solicited or unsolicited); 9. comments. By maintaining a file with this information, it is easy to know not only when anthems were used, but also which ones deserve repeating. I urge all church choir directors to set up some kind of system that will address these concerns and provide a handy chronicle of the year's activities. Other types of information may also be useful for this "performance diary." By maintaining a weekly history over a period of time, certain patterns will emerge. Furthermore, it will help directors to be certain that they are providing a solid variety for the choir and congregation, and that the process is constantly revitalized.

In addition to repeating some of those favorite anthems during this post-Christmas period, it is also a good time to introduce some new easy anthems. Choose music that is not taxing, and that will have sustained appeal. The works reviewed this month are of easy to moderate difficulty, and will be of use for numerous occasions. Several of them are destined to become choir favorites.

Now thank we all our God. Felix Mendelssohn (1809-1847), arr. Robert Hines, SATB and organ, Augsburg Publishing House, 11-2131, \$.65 (M-).

Above a busy, flowing organ part on two staves is a homophonic four-part setting of the familiar Cruger melody. There are two verses with separate endings; the chorus is also notated on two staves in a simple chorale style with phrases separated by organ interludes. The ranges are good in all voices. This setting features the organist, whose music is more substantial than that of the choir. The chorale could be sung in unison on the first verse. Almost any type of choir would find this a lovely and useful anthem.

Lord Jesus Christ, we humbly pray. Arr. Craig Carnahan, SATB and keyboard, Augsburg Publishing House, 11-2202, \$.65 (E).

The theme is the popular Somerset tune. It is set in four verses for unison women, unison men with women obbligato, four-part unaccompanied, and unison choir. The keyboard, on two staves, doubles the singing yet also has a flowing, legato style with the inner voices. This is a beautiful tune in a simple setting, suitable for small or large church choirs. It is certain to be a favorite with everyone.

Three Short Pieces for Service Use. Michael Paget, SATB unaccompanied, Harold Flammer of Shawnee Press, A-6207, \$.65 (M-).

Each setting is one page in length. The titles are *Gloria in Excelsis Deo* (in Latin only), *O Most Merciful*, and *A Joyful Amen*. *Gloria* has only seven measures and is a choral fanfare. The middle anthem could be used for general occasions or for Holy Communion; it is slow and sustained with two endings and a closing Amen coda. The final setting uses only the "Amen" text and could be used as a prayer or benediction response. These are easy pieces for any church choir.

Christ of the upward way. Arr. Richard Simon, Unison and organ, Lawson-Gould Music Publishers, No. 52281, \$.70 (E).

The theme, although developed and

generally disguised, is based on the Gloucestershire Air. The unison choir has one section for a soloist; the melody moves through a variety of tonal areas in which the accompaniment changes to fit the text. The keyboard is on two staves with no registration suggestions and playable by an average organist. Very pretty music that has interest without difficulty.

Thy kingdom come, O Lord. David Harris, SATB (or SAB) and organ, H. W. Gray of Belwin-Mills Publishing, GCMR 3491, \$.75 (E).

Except for brief chords near the end, the tenors double the basses. There is a modal, chant-like quality in the opening, and this unison texture is used in half of the anthem. The organ writing includes registration and some three-stave areas. The music is very attractive, not difficult, and suitable for most occasions in the church year. Recommended for any church choir.

The lion and the lamb. Natalie Sleeth, Unison and keyboard, Choristers Guild, CGA-296, \$.75 (E).

This children's choir anthem will be of interest to any elementary school group. There is a good message that works well for children. The setting is fast and has lions growling, a tuneful melody with a limited range, and a bouncy accompaniment. The verses are similarly set, but with clever modifications. For those directors with children's groups, this one is a sure winner that will warm the hearts of everyone.

My shepherd will supply my need. Arr. John Rasley, SATB and organ, Harold Flammer of Shawnee Press, A-6193, \$.75 (E).

Based on *Resignation* from *Southern Harmony*, this slow, memorable melody has a different treatment for each verse. The first two are in unison and the last two in four parts. The organ has registrations, but is on two staves with pedal indications. The voices are doubled on the organ, and they have good ranges in all sections. This is an attractive, somewhat sentimental setting that most will find appealing.

Thou visitest the earth. Maurice

Green (1695-1755), SATB and organ, G.I.A. Publications, G-2811, \$.70 (E).

The melody recurs four times with the first two in unison or as a solo. The last verses are in four parts, with the voices comfortably doubled in the organ. The text is from Psalms and appropriate for any time of the year, especially in those winter months following Christmas. The music is very easy with the organ on two staves. Suitable for any small church choir.

His silent voice. Richard Weeks, SATB, organ and optional flute, Bourne Inc., B 239079-356, \$1.00 (M).

This is one of those pretty, somewhat sentimental works, but the writing is effective. Most of the choral material is contrapuntally independent with imitative ideas. The flute part may be played on organ if no flute is used. The organ is on two staves with registrations for each of the many sections, and gives solid support for the singers. This setting has a gentle, impressionistic style that will require a delicate rendering.

Overall. Michael Jochen, Unison with descant and keyboard, New Music Company, NMA 185, \$.60 (E).

Jochen suggests several performing possibilities such as unison, solo voice, and optional flute, violin or C instrument on the descant. Also, he suggests that this could be used as a general anthem, or for a baptismal or funeral composition. The melody is very simple with the second half faster in tempo. The words are comforting and protective in nature. The keyboard is on two staves. Very easy music for a small church choir.

O holy Father. Robert Washburn, SA and keyboard, Boosey & Hawkes, 6133, \$.55 (E).

This setting has a sophisticated simplicity with strong musicality. Washburn's harmony is ever changing and his inventive palette enhances the gentle melody. The vocal music is on one staff with the last verse in unison. The mood is calm with lyric lines that flow quietly above the moving keyboard accompaniment. This would be good for a school or church women's choir and is highly recommended.

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New Recordings

Herman van Vliet speelt werken van: Driffill; Widor; Saint-Saëns; Dupré; Mulet; van Opstal. Toccata, Driffill; Andante Cantabile and Finale from Symphonie IV, Widor; Fantaisie in E-flat, Saint-Saëns; Prelude and Fugue in B, Dupré; Carillon-Sortie, Mulet; Scherzo, Opstal. FESTIVO Stereo #074. Available from The Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02184. Price: \$11.00 plus \$1.50 for postage and handling.

Herman van Vliet bespeelt het orgel van de Hervormde Kerk te Oudewater. Fantaisie "Halleluja, eeuwige dank en ere," Weijland; Gefigureerd Koraal "Jesu meine Freude," Bastiaans; Psalm 146:1, Vliet; Chorale-Paraphrase on Psalm 138, Cellier; Sonata III in C Minor; Marche funèbre et Chant séraphique, Guilmant. FESTIVO Stereo #072. Available from The Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02184. Price: \$11.00 plus \$1.50 for postage and handling.

Jehan Alain: An Organ Anthology. Dr. James Kibbie (Grand Prix de Chartres, 1980) at the Danion-Gonzalez organ of the Cathedral of Chartres. *Litanies; 1er Prelude; 2e Prelude; 1er Fantaisie; 2e Fantaisie; Postlude pour l'office de complies; Trois Danses.* Spectrum, #SR-191. \$6.50 postpaid from Spectrum Division, Uni-Pro Recordings, Harriman, NY 10926.

One thing that all of these records have in common is French Romantic or post-Romantic organ music played by non-Frenchmen. Here, however, the common points end.

The first recording, by Herman van Vliet, is somewhat disappointing. The Bätz organ of the Evangelical Lutheran Church (The Hague) sounds underwinded for the literature chosen. Mr. van Vliet, in the slower and quieter works, appears foursquare and inflexible. Where quicker playing is concerned, the under-winding of the organ and its apparent sluggishness combine to produce an uncertain, muddy effect. Mixtures are overly dominant, and the reeds of this instrument are too broad and dark to render the French Romantic works with certainty. The two works most effectively played are the Driffill *Toccata* and the van Opstal *Scherzo*. Even here, however, the organ seems to work at cross-currents to an obviously well-schooled and adept organist.

Mr. van Vliet presents a completely different image on FESTIVO Stereo #072. Here, the specification of the van den Meulen organ (1840) is printed so that one can better determine the stops which comprise Mr. van Vliet's well-chosen registrations. The problems of the Bätz organ are completely absent here. Mixtures are less shrill; the reeds are more commanding. Both recordings are relatively devoid of surface noise. The largely contrapuntal, post-Reger textures of the works chosen for #072 are beautifully and powerfully executed. Mr. van Vliet's own *Bewerking "Psalm 146:1"* is French in aspect (more Widor than anything else), but concludes with a fugal section worthy of Rheinberger. The weakest portion of the recording is the Guilmant *Sonata 3 in c*, in which Mr. van Vliet rushes lines which should be held back. All other works are extremely well-played, however. Both recordings contain liner notes only in Dutch as well as photographs of the magnificent organ cases; the Bätz console is also photographed. Of the two recordings by Mr. van Vliet, this reviewer prefers Festivo #072.

As for understanding of texture and line, this reviewer highly recommends Dr. Kibbie's interpretation of the multi-colored works on *Jehan Alain, An Organ Anthology*. Dr. Kibbie, a member of the organ faculty at The University of Michigan, Ann Arbor, has furnished thoughtful and well-worded liner notes, although there is no specification given for the Chartres Cathedral organ. His understanding of the music is as evident through his playing as through his prose. Registrations are well-chosen to incorporate the best of this neo-classique organ. Bravura textures are executed with flawless command, yet linearity is never allowed to be obscured by pyrotechnics. The somber *Postlude pour l'office de complies* holds the listener's attention as unswervingly as the fiery *Litanies*, which opens the recording. Throughout, flexibility of line is tasteful and supports the structure of the music in question. The *Trois Danses* are somewhat less fleet than one usually hears them; this reviewer finds them the more exciting and authoritative because of such restraint. A clear, virtually noiseless pressing, giving evidence of excellent microphone placement, enhances the effect of Dr. Kibbie's mature and authoritative playing.

Mark L. Russakoff, DM
Chicago Musical College
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31st Annual Haarlem Summer Academy

John Siderius

The Netherlands possesses a rich heritage of organs—in a country small enough that one can practically walk from one significant instrument to another. Careful restorations of instruments from the 16th century stand proudly beside the creations of every period, often in reverberant stone church buildings. This wealth of musical settings combined with the cosmopolitan nature of the country is an ideal setting for a summer organ school.

manual by means of ropes; pitch is about a half-tone above A=440; wind pressure is 89 mm; and the compass is CDEFGA-c3. The sound is of great intensity, and the organ is considered in its present restoration to be one of the

Pedal reed as a cantus firmus.

Five courses were offered this year: I—J. S. Bach with Piet Kee; II—J. S. Bach with Ewald Kooiman and Jean-Claude Zehnder; III—North-German and French classic literature with Har-



Müller organ at St. Bavo



Participants in the 1985 Haarlem Summer Academy



Anders Bondeman improvising

The 1985 edition of the Haarlem Summer Academy, July 12–28, was the 31st annual gathering of teachers and students around the famous Christiaan Müller organ in the Grote or St. Bavo Kerk—a superlative instrument in a stone building with a reverberation time of some 9 seconds. The church dates from 1390; the organ from 1735.

Some 50 students found their way on Friday, July 12, to the Concertgebouw in Haarlem for registration—a pleasant affair of paper work, scheduling and wine, and first meetings. A well organized machinery unfolded as we signed for 16 practice organs available in the area, learned the times of classes and concerts, and found accommodations.

The first day of the Academy included a bus tour of three important instruments that set the tone for the early music courses. The Nederlandse Hervormde Kerk in Krewerd, and its organ of 7 stops (builder unknown), built in 1531, was ably discussed and demonstrated by our tour guide for the day, Klaas Bolt, church organist of the Bavo



Nederlandse Hervormde Kerk, Krewerd



Keydesk of Krewerd organ

in Haarlem. A very loud instrument (its function was to accompany the lusty congregational singing that is still characteristic of Holland), it underwent a major restoration in 1975 by A. H. de Graaf. Pipes are hammered lead, with high cut-ups and large toe openings; the pedal plays the bottom notes of the

best preserved instruments of the first half of the 16th century. The accompanying photos show the doors of the case: a straight-line case typical of the Gothic era, but also some ornate pipe-shades that foreshadow the Renaissance. The placement is high above the congregation between the nave and the former choir, with the keydesk at the back.

The day continued with visits to the Jacobuskerk in Zeerijp, and its Faber organ of 19 stops; and the Martinikerk in Groningen, and its 59-stop instrument, begun in 1481, and enlarged by Arp Schnitger in 1691. Klaas Bolt gave an inspired improvisation, using the 2'

ald Vogel and Bernard Lagacé; IV—Improvisation with Anders Bondeman; and V—Harpsichord with Kenneth Gilbert and Colin Tilney.

I shall give an overview of the two courses that I was enrolled in: I—J. S. Bach with Piet Kee, and IV—Improvisation with Anders Bondeman.

Twenty-five active participants in Mr. Kee's course attest to the high esteem accorded this fine teacher. Repertoire included the "St. Anne" *Prelude and Fugue in E-flat*, the "Dorian" *Tocatta and Fugue in d*, the *Concerto in a* after Vivaldi, *Trio Sonata 4*, and *Orgelbüchlein* chorale preludes. Piet Kee bases his approach to this music on early performance practices and a historical perspective: thinking in terms of rhythm and articulation that bring short motives to life (rather than the 19th-century concept of phrasing); studying early fingerings that cause much of the required articulation to happen naturally in the hand; and searching for the answers in the music itself.

Kee's approach to articulation is based on string bowings of the period. String music had the bowing (and thus, the articulation) marked in the music. A study of bowings leads to a remarkable generalization. Usually it is the fast notes (groups of sixteenth notes, and such) and only the fast notes that are marked with bowings—the longer notes

John Siderius is organist of St. Peter's Anglican Church, Brockville, Ontario, where he conducts a men and boys choir, an adult chamber choir, and organizes the church's concert series. He is a graduate of the University of Toronto and Queen's University, Kingston, in music and education, has performed in the U.S.A. and England, and has made several recordings for CBC radio.



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are not marked. Here then is a cornerstone in the articulation of old music: the shortest notes are to be played legato; long notes can be given an individual attack. The practice of approaching keyboard articulation in a manner similar to bowing is referred to by Samuel Scheidt in *Tabulatura Nova* as "imitatio violinistica."

The single most important factor in determining the articulation of old music is fingering. Fingering is to the keyboard what bowing is to the string. The smaller size of the old keyboards meant little use of the thumb. Our study of the *Applicatio für Wilhelm Friedemann* shows Bach starting his son off with the old methods: ascending scales with 3 and 4 only in the right hand; lifting the hand to group the notes to create the direct connection between fingering and articulation; the natural attack that occurs on long notes from lifting the hand; and the total absence of 19th-century finger substitution.

Over the two weeks Mr. Kee proceeded to discuss the prescribed literature against this background, never losing sight of the complexities of Bach's music. Piet Kee's ability to demonstrate his ideas is superb, based on a gentle approach to the keys that always seeks to make the organ sing.

On an equally high level was the Improvisation course with Anders Bondeman. Not well known to North American audiences, this organist from Stockholm will surely carve out an international place for himself. Bondeman's teaching and performance demonstrated that the art of Improvisation is in a very healthy state in Europe. Comparisons with the legendary improvising organists of the last century came immediately to mind.

While a background in keyboard harmony is essential, Mr. Bondeman spoke constantly of the need to be free from preconceptions and harmonic rules. While always insisting on a strong rhythmic pulse, he suggested freedom to the students in dramatic ways: feel what you want to play as darkness; sunshine; dance; meditation.

Basing the course on form as the cornerstone of improvisation, here is a summary of each form discussed and suggestions for its mastery.

A-B-A Fantasia: think an idea for the A part and work with it in many keys, using sequential fingerings, keeping the rhythm strict at all times. B can use elements from A in a contrasting key, different registration, new texture and rhythm. The return to A should involve increased rhythmic activity and a coda. When modulating, a direct modulation is the most effective: just pounce on the new key without ado. Develop a repertoire of your favorite chords, be able to play them in all keys, and use these as a starting point to build motives in various styles.

Inventions: wonderful exercises for training the memory. Practice motivic development in each of the four SATB voices. Try each idea as a sequence in various keys. Echoes are also a good way to develop the memory; RH answers LH answers Ped in all possible combinations as a way to remember themes and motives.

(When practicing improvisation, work at small details for about 20 minutes, but then play a whole form so that you can look at the whole canvas. Remember that an improvisation is meant to be heard only once.)

Fugue: again a three-part form of Exposition, Divertimento, Stretto. Work a lot with the theme and feel it in hands and feet in many keys; 4 voices are easier than 3. Expect to work at Fugue for 3 years before it becomes easy.

Theme and Variations: begin with a harmonization of the theme, and then plan each variation around an idea: mystical flutes; scherzo; maestoso statement of theme with toccata.

Sonata: in 3 movements, each of which a 3-part form: Allegro moderato, Andante, Toccata. Here the above forms come together in a longer one. Passacaglia: needs many hours of work with the harmonization of the ground. Many variations can begin in a low tessitura and work up. An effective first variation could use just a repeated dominant note in the tenor. Variations should gradually increase in harmonic, contrapuntal and rhythmic complexity.

Concerts and recitals are a daily occurrence of the Summer Academy. Listings are for organ recitals in the Bavo Church unless otherwise noted: Kenneth Gilbert, harpsichord-Stadhuis (Bach, Scarlatti) Piet Kee (Muffat, Bach) Barok Trio-Nieuwe Kerk (Bach, Handel) Bernard Lagacé (deGrigny, Couperin, Bach) Ewald Kooiman-Hooglandse Kerk,

Leiden (Reinken, Werckmeister, Bach) Leonard Raver (Contemporary American music) Jean-Claude Zehnder (Bruhns, Hanff, Bach) Harald Vogel and Fiori Musicali-Grote Kerk, Beverwijk (early German program) Anders Bondeman (Bach, Reger, Hindemith, Improvisation) Colin Tilney, harpsichord-Bergen (Tomkins, Geoffroy, Andriessen, Scarlatti, Bach) Bernard Winsemius, carillon, gave a recital each Monday and Friday. Organ Recitals in the Nieuwe Kerk, Amsterdam, played by Stefano Innocenti, Bernard Winsemius, and Albert de Klerk.

No review of the Haarlem Summer Academy would be complete without some comments about the organ which stands at the center of all this activity. In a building with a 9-second reverbera-

tion time, this instrument is beautiful beyond words! The Hoofdwerk Principal chorus is based on a double-rank 16', and culminates in 20 ranks of Mixtures. The Rugpositief Cornet with its 4 ranks was designed to be used when teaching the congregation a new tune, and is indeed a rich sound. The 2 2/3' is doubled from middle C, the 1 1/2' is doubled from c1. The Baarpijp of the Bovenwerk is an ethereal flute of great magic, that was much in evidence during the recitals. The Pedaal underpins the grandeur of the ensembles with its two 32' stops. Flutes of two of the divisions are all from the same type of construction: the Positief flutes are Rohrflutes at 8', 4', 2 2/3'; the Bovenwerk contains conical flutes at 8', 4', 2', 2 2/3', 2'. Music of many styles is heard here, with great success. This is a noble example of the king of instruments.

I commend this Academy to all who are seriously interested in the organ. Long may it flourish!



Most organists have known for some time that practically all of Allen's standard models can be customized. Aside from the process of finishing; that is, where the relative intensity and brightness of various stops are adjusted to the acoustics or taste, it is actually quite practical to exchange stops. An organist who prefers a Regal to a Krummhorn, or prefers a Gedeckt to a Hohlflöte, can arrange these stop exchanges and for that matter such changes can be made years after the organ is installed.

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If your interest is authenticity of sound, the standard model Allen Organs with their myriad of voicing controls will probably satisfy you. In addition, you might want to change a few of the stops in the specification. This new concept, however, to design an Allen Digital Computer Organ from "scratch," is something really new that has gained a lot of attention.



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Acoustics in the Worship Space III

Scott R. Riedel

Acoustics in the Worship Space I & II appeared in the May 1983 and 1984 issues, respectively, of THE DIAPASON.

The setting is a sleeping compartment on an Amtrak train—the occasion is the return trip after a meeting with a church committee, and I am contemplating the re-design of their worship space; a space that presently meets few, if any, of the needs of its users. I am struck by the design of the Amtrak "Slumbercoach" room—a quick observation reveals a focused and functional design. The railroad car designer surely understood and met the program. The room has some aesthetic features: the window for viewing the passing countryside, the colorful fabric on walls and chair, and the carpeted floor. Every other feature of the space is given to a precise functional purpose. There is a pull-down bed, luggage rack, climate control equipment, plumbing equipment, and an array of associated hardware. The shape and geometry of the space meet the anthropometric needs of the body, and every item has easy access for maintenance and cleaning. The purpose of the space is to house one passenger overnight on the train. The designer has met the need.

I often encounter worship spaces where the admittedly multi-faceted focus of the design does not meet the needs of the users of the room. The example of the railroad car designer and programmer could be used to help the church in the creation of worship spaces. *The designer meets every functional requirement of the passenger, and provides aesthetic amenities that complement the functional needs.* The task is more difficult in the church, but it can be done. Real functional needs can be met in a space with aesthetic elegance and spiritual mystery.

In an organization such as the church many "needs" and "preferences" are expressed. The church must focus the "needs" upon the real function: worship. The church must also come to realize the true nature of worship, and the true needs of worshipers in developing a

design program. The designer must then prioritize the "needs" and "preferences" in a design solution.

Pew pads for comfort and visual effect, luxurious carpeting, heavy draperies—these are all secondary and of questionable necessity to the church, yet receive primary attention in far too many situations. The "average" design solutions of secular architecture such as acoustical ceiling tile should not be adopted by the church, but in fact often are adopted with no thought at all. Unique geometric forms for the sake of "design" alone are secondary to the functional needs of worshipers, yet often receive the primary attention of the designer. Every programmatic and design decision must be thoroughly studied for its full implication to the real needs of the church.

The worship experience is largely,

almost exclusively, communicated in sound. The word is proclaimed and preached, the congregation prays, speaks, and sings aloud, and listens to the music of instruments and voices. Every act, every sacrament, almost every event of worship has a "sonic" dimension. This is one of the issues that programmers and designers must focus upon. The "decorative" aspects of design must only complement the real needs and functions of a space.

Some examples will show how this principle, particularly applied to acoustics, can mean the success of a worship space.

Example I. The setting is a protestant church building. Communion table, pulpit, choir and organ are all in the central front of the space. Seating for the congregation is on the main floor in an open space, or beneath the rear and side galleries. The congregation can also sit in the galleries. Finish materials include hard plaster walls and ceiling, and extremely thick carpeting and pew pads throughout. The ceiling is a series of five domes or arch shapes.

The problems include "hot spots," or points of concentrated high sound levels on the main floor, and "dead spots," or points of almost no sound energy on the main floor, all caused by the reflection pattern of sound off the domed and arched ceiling surfaces. The extensive amount of carpeting absorbs much sound energy, leaving the sound of choir, organ, and congregational singing dull and lifeless. The real problem, however, is that members of the congregation do not reinforce their neighbors in song and response due to excess sound absorption. They also find themselves sitting in places where they either hear single voices of the choir or organ, or else where they can barely hear the choir or preacher at all! Further, the choir is unrewarded as they are unable to sing in ensemble or in tune in the "negative" acoustical environment, and the congregation never hears the full potential of their own choir.

The plight of worshipers in this build-

ing is clearly the result of the selection of geometry and materials for the space that do not serve the needs of the building users. The "decorative" decisions have ruined the acoustical environment, and hence ruined a major feature of the worship life of the congregation.

Example II. The setting is a liturgical church with an "Episcopal" style chancel for altar, pulpit, lectern, choir, and organ. Seating for the congregation is in a nave area that is longer than wide. Seating is also available in relatively shallow transepts. Finish materials include stone walls and floor, and varnished wood ceiling.

The problems in the space are none—for all locations in the nave receive strong direct and reflected sound from choir, clergy and organ. The speech of the preacher is authoritative, and given extra clarity by means of electronic reinforcement with speakers directing sound into the body of the congregation, not allowing speech sound to reverberate inarticulately. The congregation sings and speaks with energy and enthusiasm as each worshiper reinforces his or her neighbor. The choir is well received, and the choir director claims that "they sound better than they really are." All this is due to design and selection of building materials and geometry that meet the needs of every worshiper.

Each congregation must evaluate factors important to their lives and worship, and program and design buildings and worship spaces accordingly. The acoustical environment of a space is an important contributing factor to the success of worship life. The room can be reduced to private spheres, where the presence of others is disguised with the acoustical solitude of absorbing materials and restrictive geometry, or can be elevated to a place for enthusiastic interaction and encouragement from worshiper to worshiper that is a lively acoustical environment full of elegance and mystery. Evaluation of every design decision is required. "Function" is the primary determinant. ■

Scott Riedel is an acoustical consultant and organ consultant living in Milwaukee, Wisconsin. He currently serves as the music director of the Sherman Park Lutheran Church in Milwaukee, and teaches the course "Science of Acoustics" at Columbia College, Chicago, Illinois.

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A 'Silbermann' Re-created

New Fisk at University of Michigan

Marilyn Mason

This past summer, The University of Michigan inaugurated the newest addition to its collection of organs, an instrument by C. B. Fisk, Inc., of Gloucester, MA. Inspired by the organs of Gottfried Silbermann, the Fisk is housed in a new wing of the School of Music, the Margaret Dow Towsley Center, on the North Campus in Ann Arbor. On the ground level of the new wing is the Vocal Arts Center. Descending two flights of stairs one passes through the Stearns Collection of Musical Instruments—old and exotic instruments housed in a modern setting. On the lowest level, one enters Blanche Anderson Moore Hall, home of the new Fisk.

Placement

The organ is placed on the main axis of a hall which measures 24' wide, over 63' long, 20' high at the entrance and over 43' high from the lowest front point up to the skylight. Almost all of the Silbermann organs were placed at the rear (west end) of the church in a balcony. Liturgical considerations dictated the placement of Silbermann organs; the design of the new wing and its use as a recital hall directed the placement of this replica to be at the front.

The Acoustic

An ideal acoustic environment is provided by the size and dimensions of the hall. Some Silbermanns are housed in churches of somewhat the same size, although the dimensions are different. The undulating walls of the recital hall, made of split-faced limestone and sealed with six coats of acoustic sealer, enhance this acoustic. The 20 uncushioned pews (seating about 120) and the avocado tile floor further enhance the acoustic.

The Copy

Charles Fisk was chosen to build the new organ at The University of Michigan because of his continuing interest and study of the Silbermann instruments. (Acquisition of the instrument was possible through a very generous gift from Judith Barnett Metz in honor of Marilyn Mason, and with further support from The University of Michigan.)

The Fisk organ is a historic copy in principle, if not in every detail. Its principal sister instrument is in St. George's Church in Rötha, East Germany, approximately 20 Km south of Leipzig. Most of the Gottfried Silbermann instruments were built in the area around Freiberg and Dresden. Today one may visit at least 28 extant instruments from the 48 he is known to have crafted, reflecting the quality and worth of the builder. (Some 20 were destroyed by fire, "rebuilt," or altered significantly.)

The Fisk organ is particularly suited for baroque music, especially for the organ music of Bach. It is documented that Bach knew Silbermann and played for him on at least one occasion.

The Case

The appearance of the Michigan organ is like its historic original. All of the pipes are housed in one case. The Hauptwerk pipes are on the main level, the Oberwerk pipes on the upper level and the Pedal pipes in the rear. The top and sides of the "Gehäuse" are sealed so that tone emanates only from the front.

The case colors are avocado and gray, matched by the floor and walls of the hall. The pipe shades are functional as well as decorative; functional in the sense that they help the tones to blend and focus as they speak, decorative as

they cover the top of the pipes which are of different lengths. These shades and their complementary "side-burns" and Korbel decorations are layered with gold leaf and represent a blend of designs from Silbermann organs in Grosshartmannsdorf, Crostau and Rötha.

Winding

An alternate to the electric blower winding is provided by two large bellows operated by the feet of the *calcant*. We felt that a historic replica should include this type of winding which copies the systems employed by Silbermann at Grosshartmannsdorf, Forchheim, and by Hildebrandt (Silbermann's apprentice and eventual partner) at Störmthal.

Charles Fisk was "concerned with proper wind characteristics that they should be neither too steady nor too unstable, but flexible enough to impart a liveliness to the music" (*New Grove's VI*, 618). When the 'hand-pumped' bellows are employed on the Fisk organ at Michigan, the air stream is less steady, has less pressure and turbulence. As a result, the tones are lighter in sound, particularly the individual flutes.

Tuning and Pitch

The tuning system favored by Silbermann was not adopted for this replica, particularly since Bach and Silbermann disagreed about tuning matters. Bach once said to Silbermann, "You tune the organ in the manner you please and I play the organ in the key I please" (*The Bach Reader*, 290), whereupon Bach proceeded to play in a key that revealed the disagreeable 'wolf' in the Silbermann tuning system.

The tuning system used on our Silbermann replica is the one developed by Charles Fisk and used in his organ at Stanford University: a modified one-fifth comma mean-tone. The pitch of the Michigan organ is A=440, $\frac{3}{4}$ of a step lower than the 'Chorton' used by Silbermann in most of his organs.

Specification

The specification differs from that at Rötha in the following important respects: 1) stops added to increase versatility and pedal strength and independence: nos. 10, 17, 22, 24, and 25 and the pedal couplers; 2) The 48-note manual compass and 24-note pedal compass of Silbermann were increased to 56 notes and 30 notes; 3) The Hauptwerk Mixtur III and Cymbel II at Rötha were combined into one five-rank mixture for ease of tuning.

Because of the mutations and reeds and increased compass, the new instrument is not only an excellent medium for the performance of Bach but also for composers of the French classic as well as other early music. ■



HAUPTWERK			
1.	Bourdon	16'	lowest 1 1/2 oct. of wood, rest of lead
2.	Principal	8'	tin
3.	Rohrflöte	8'	lead
4.	Octava	4'	tin
5.	Spitzflöte	4'	tin
6.	Quinta	3'	tin
7.	Octava	2'	tin
8.	Mixtur	V	tin
9.	Cornet	III	tin
10.	Trommete	8'	tin
OBERWERK			
lowest oct. of wood, rest of lead			
11.	Gedackt	8'	tin
12.	Quintadena	8'	tin
13.	Principal	4'	tin
14.	Rohrflöte	4'	lead
15.	Nasat	3'	lead
16.	Octava	2'	tin
17.	Gemshorn	2'	tin
18.	Tertia	1 3/4'	tin
19.	Quinta	1 1/2'	tin
20.	Sifflet	1'	tin
21.	Mixtur	III	tin
22.	Chalumeau	8'	tin
PEDAL			
23.	Principal bass	16'	wood
24.	Octavenbass	8'	tin
25.	Octavenbass	4'	tin
26.	Posaunenbass	16'	wood
27.	Tommetenbass	8'	tin

Tremulant doux
Klingel (bell for the *calcant*)
Oberwerk to Hauptwerk 'shove' coupler
Hauptwerk to Pedal
Oberwerk to Pedal

direct mechanical, suspended key action
direct mechanical stop action
56-note manual compass
30-note pedal compass

Marilyn Mason is Professor of Music, University Organist, and Chairman of the Organ Department of The University of Michigan. Dr. Mason wishes to acknowledge the assistance of Erven Thoma, Research Assistant, in the preparation of this article.

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New Organs

Cover

The Noack Organ Company, Georgetown, MA, has installed its Opus 100 in Wesley Monumental United Methodist Church, Savannah, GA. The instrument is the largest the firm has built to date, in their 25th year. The keydesk is detached; key action is mechanical; stop action is electric. The three manual divisions extend fairly far front to back—the Swell being behind the Great, and the Choir below—with the Pedal flanking them on both sides. The dedicatory recital was played on March 29, 1985, by Joan Lippincott.

GREAT

- 16' Double Diapason
- 8' First Diapason
- 8' Second Diapason
- 8' Chimney Flute
- 4' Octave
- 4' Harmonic Flute
- 2 2/3' Twelfth
- 2' Fifteenth
- 1 3/4' Seventeenth
- 1 1/2' Mixture IV-VI
- 8' Trumpet
- 4' Clarion

SWELL

- 16' Bourdon
- 8' Open Diapason
- 8' Stopt Flute
- 8' Bell Gamba
- 8' Celeste
- 4' Prestant
- 4' Recorder
- 2 2/3' Nazard
- 2' Gemshorn
- 1 3/4' Tierce
- 2' Mixture III
- 1' Sharp III
- 16' Bassoon
- 8' Cornopean
- 8' Oboe

CHOIR

- 8' Stopt Diapason
- 8' Viola
- 4' Violin
- 4' Chimney Flute
- 2' Principal
- 1 1/2' Quinte
- 2 2/3' Cornet c'
- 8' Cremona

PEDAL

- 32' Grand Bourdon
- 16' Open Bass
- 16' Bourdon
- 8' Principal
- 8' Stopt Bass
- 4' Octave
- 2 2/3' Mixture VI
- 32' Contra Bassoon
- 16' Trombone
- 8' Trumpet
- 4' Trumpet



W. Zimmer and Sons, Inc., of Charlotte, NC, has installed a new organ in the Church of the Holy Family, Chapel Hill, NC. Ten independent ranks of pipes are playable on two manuals and pedal. The case is at the left of the balcony. There are 21 speaking stops, 10 ranks, 658 pipes.

ANALYSIS

- A Principal 85 pipes
- B Gedackt-Hohlflöte 85 pipes
- C Gemshorn 73 pipes
- D Sesquialter II 98 pipes
- E Mixture III 183 pipes
- F Celeste 49 pipes
- G Fagott-Trompete 73 pipes
- H Subbass 12 pipes

GREAT

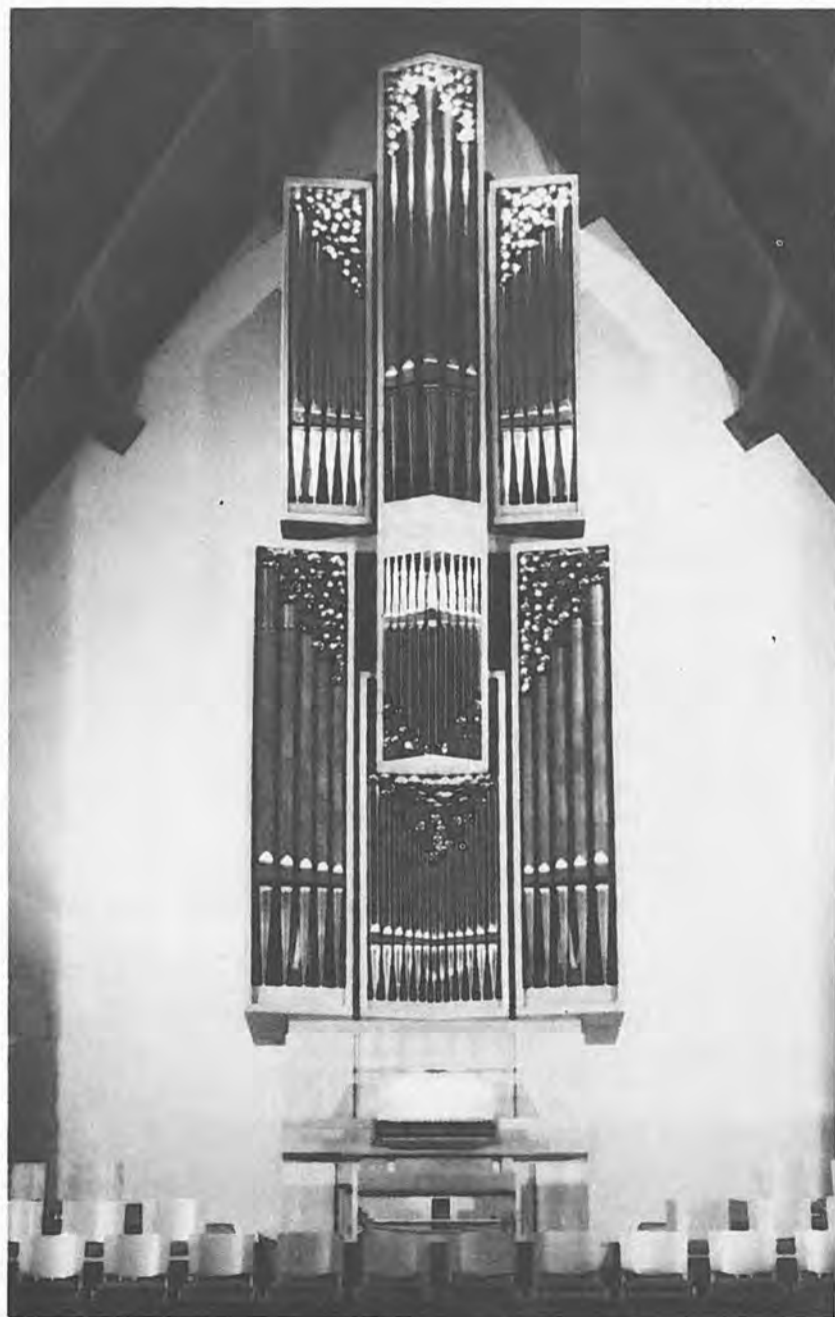
- 8' Principal A
- 8' Gedackt B
- 4' Octave A
- 4' Gemshorn C
- 2' Hohlflöte B
- Sesquialter II D
- Mixture III E

SWELL

- 8' Gedackt B
- 8' Gemshorn C
- 8' Celeste F
- 4' Hohlflöte B
- 2' Principal A
- 1 1/2' Nasat C
- 8' Trompete G
- 4' Clarion G

PEDAL

- 16' Subbass H/B
- 8' Principal A
- 8' Gedackt B
- 4' Octave A
- 16' Fagott G
- 4' Clarion G



John Calvin United Presbyterian Church, Dallas, TX
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Opus 36: 18 voices, 20 stops, 21 ranks,
1201 pipes

GREAT

- 8' Principal
- 8' Rohrflöte
- 4' Octave
- 4' Nachthorn
- 2' Octave
- 1' Mixture IV
- 8' Trompete
- Cymbelstern

SWELL

- 8' Holzgedackt
- 8' Gemshorn
- 4' Spitz Principal
- 2 2/3' Nazard
- 2' Flachflöte
- 1 3/4' Terz
- 1 1/2' Quinte
- 8' Dulzian
- Tremulant

PEDAL

- 16' Subbass
- 8' Principal
- 8' Gedacktlöte
- 4' Octave
- 16' Fagott



**Canton Lutheran Church,
Canton, SD
John F. Nordlie Company,
Sioux Falls, SD**

This organ, Nordlie's Opus VIII, incorporates some of the pipes and parts from the church's 1938 Möller (which was originally installed in the municipal auditorium in Allentown, PA, in the 1920s), and employs electro-pneumatic slider windchests. The Great division is located in the front of the sanctuary (the same position as an earlier organ, 1909,

by the Burlington Organ Co.), with the Swell in the east chamber and the Pedal in the west chamber. Craftsmen from the Sioux Falls shop included Eric Grane, Donald Nordlie, Dale Nordlie, Martin Larsen, Paul Nordlie, A. Eugene Douth, and Janet Douth. 36 ranks, 1,696 pipes.

GREAT
8' Open Diapason
8' Stopped Diapason
4' Principal
2 $\frac{2}{3}$ ' Twelfth
2' Fifteenth
1 $\frac{3}{5}$ ' Tierce

ECHO
8' Stopped Diapason (Gt.)
4' Recorder

PEDAL
16' Bourdon

GREAT
16' Pommer
8' Principal
8' Rohrflute
4' Octave
2 $\frac{2}{3}$ ' Quint
2' Octave
1 $\frac{3}{5}$ ' Terz
1 $\frac{1}{2}$ ' Mixture III-V
8' Trumpet

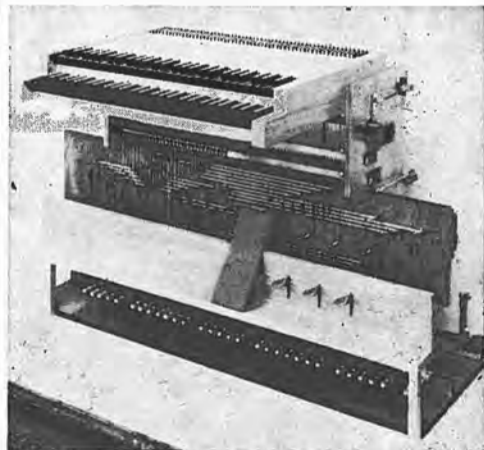
SWELL
8' Oak Gedeckt
8' Salicional
8' Celeste*
4' Geigen Principal
4' Flute
2' Gemshorn
1' Sharp Mixture III
8' Oboe*
16' Dulzian*

PEDAL
32' Resultant (Gt)
16' Subbass*
16' Pommer (Gt)
8' Principal*
8' Gedeckt Pommer (Gt)
4' Choralbass*
4' Flute (Gt)
2' Nachthorn
2' Pedal Mixture IV*
16' Posaune
8' Trumpet
4' Chalumeau*

*Möller pipework

Couplers: Great/Pedal, Echo/Pedal
Compass: Manual C, D-g²; Pedal C, D-f²
Tremulant
Temperament: Kirnberger III

Taylor and Boody Organbuilders have installed an eight-stop, two manual/pedal mechanical action instrument in the Little Chapel of Emory University, Atlanta, GA. The free-standing case shares both in its size and design many characteristics of 18th-century English cabinet organs and also complements the architecture of the chapel, patterned after Christopher Wren's St. Stephen, Walbrook in London. A "September Celebration" heralding the advent of the new instrument included Peter Williams' dedicatory recital on September 22, 1985, as well as an inaugural recital two weeks prior featuring organists Don E. Saliers, W. Dan Hardin, Tamara Makdad Albrecht, and Timothy Albrecht. The Taylor and Boody organ joins two other recent campus installations: 71 rank electropneumatic Casavant (1982) in Glenn Auditorium; 26 rank tracker Holtkamp (1981) in Cannon Chapel.



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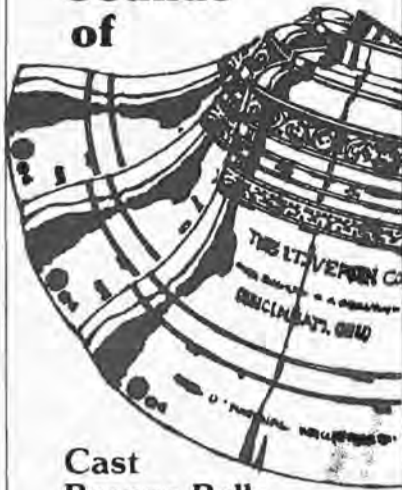
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Southern Illinois University Organ Conference

Southern Illinois University in Carbondale, Illinois, was the scene for an organ conference September 27 and 28. Marianne Webb, Professor of Organ at Southern Illinois University, and Russell Saunders, Professor of Organ at the Eastman School of Music in Rochester, New York, teamed their resources for a most productive and satisfying musical experience. In addition, former and current organ students used this weekend as an occasion to fete Marianne Webb for her 25 years of college teaching. Organ students from Montana, Virginia, Arkansas, Illinois, Kentucky, Missouri, Kansas, Indiana, Iowa and Georgia all took this opportunity to renew their friendship with Miss Webb and each other.

On Friday night, September 27, Shyrock Auditorium with its 58-rank Reuter pipe organ was the setting for an all-Bach concert by Marianne Webb: Fantasie on *Komm, heiliger Geist*; Partite diverse, *Sei gegrüßet, Jesu gütig*; *Concerto in A Minor*; Chorale Prelude: *Dies sind die heil'gen zehn Gebot*; and *Prelude and Fugue in E Minor* "The Wedge." The filled house responded with a well deserved standing ovation. In command of current Baroque performance practice, Marianne Webb provided a concert that exhibited intensity through musical nuance, rhythmic precision and musical line. Her attention to detail and formidable technique made the Bach-Vivaldi *Concerto in A Minor* and the *Prelude and Fugue in E Minor* especially memorable.

On Saturday morning, September 28, Russell Saunders presented a most informative, dynamic and well documented lecture on the organ music of César Franck. Saunders is no stranger to musicology, and his superb handout on Franck summarized his research that has led to a thorough understanding of the musical score. Dr. Saunders provided additional historical insight with an informative sideline into Franck's relationship with Augusta Holmes and demonstrated musical ideas with Franck's *Choral in A Minor*.

Stephen Hamilton is Professor of Music and Chairman of the Performing Arts Division of Virginia Intermont College in Bristol, Virginia. He began his organ study with Marianne Webb at Iowa State University in Ames, Iowa, while in the seventh grade, and earned his academic degrees at Southern Illinois University. He concertizes under the auspices of Phyllis Stringham Concert Management.

Dollins and Roger Goetz are to be congratulated for their planning of the fete, and David Bateman, Miss Webb's husband, deserves special thanks for his enthusiasm and support. During the luncheon, speeches honoring Miss Webb were given by Bill Messerschmidt, Lynn Trapp, Stephen Hamilton, Janet Dollins, Donald Beattie, Keith Sanders and



Stephen Hamilton, Russell Saunders, Marianne Webb, Norbert Krausz, and David Bateman.

Interspersed with the concert and lecture was time to socialize with S.I.U. faculty, friends and students. The organ students gave a beautiful reception in the Renaissance room of the student center following Miss Webb's Friday night concert. This reviewer hosted a luncheon on Saturday following the Saunders class which was attended by former and current organ students, friends, and colleagues. The homecoming committee of Norbert Krausz, Janet

Russell Saunders. A silver plate engraved for the occasion was presented to Miss Webb by her many students as a remembrance of their respect and friendship.

Southern Illinois University is to be applauded for maintaining a quality organ department within the School of Music. During the luncheon, Keith Sanders, Dean of the School of Communication and Fine Arts, announced the recent purchase of a studio tracker organ for the music school which will enhance its facilities and further support the organ department.

Bravo to Marianne Webb and Russell Saunders for giving us this weekend.
—Stephen Hamilton

Book Reviews

Bach and Liturgical Life in Leipzig by Günter Stiller, translated into English by Herbert J. A. Bouman, Daniel F. Poellot and Hilton C. Oswald. Edited by Robin A. Leaver, Concordia Publishing House, St. Louis, 1984. 308 pages.

The translation of Stiller's *Johann Sebastian Bach und das Leipziger gottesdienstliche Leben seiner Zeit* (Berlin 1970) makes available in English a valuable sourcebook on Bach. Besides summarizing much of postwar Bach research, Stiller re-examines some of the primary sources explored by C. S. Terry in the twenties. Since the book originated as a doctoral dissertation for Leipzig (Karl Marx) University in 1966, more recent scholarship, including the Calov Bible commentary once owned by Bach, is not represented.

The book is divided into two parts beginning with a description and evaluation of liturgical life in Leipzig, and concluding with Bach's relationship to the worship of his time. Although some documents of Leipzig religious life were lost during WWII, those significant sources remaining give a vivid and accurate account of the continuing dominance of Lutheran orthodoxy in that city during the 18th century. The encroachments of Pietism and of the Enlightenment which weakened liturgical life in other towns and cities seems not to have affected Leipzig during the first two-thirds of that century. Stiller points out that the small increase in the city's population during this period would not seem to warrant increasing

the number of churches or the additional services, but reflects the religious desires of the parishioners. Stiller continues with a listing of Sunday and weekday services available at St. Thomas, St. Nicholas and the other churches in the city, giving details of the liturgy which present day worshippers will find enlightening. Most important to the subject of the book is the place of church music in this rich liturgical practice.

The author continues with an evaluation of liturgical life and is able to cite contemporary sources as to the high regard outsiders held religious life in Leipzig. Included in the discussion on worship is the place mysticism achieved in later Lutheran orthodoxy. Stiller makes an effort to distinguish this from the Pietism movement. Leipzig preachers presented strongly Biblical sermons giving Bach the opportunity to use this material in his cantatas. Further,

the vibrant organization of the church year, which left its imprint on every part of the church and city life, effectively embodied a strict observance of Sunday and faithful attendance at services, by which Lutherans impressed particularly foreign visitors deeply; a halting of public traffic even during services of repentance every Friday morning; a strict observance of Advent and Lent as periods of penitence, in which not even the presentation of polyphonic and instrumental music was allowed in Leipzig; and a particularly strict observance of the three great days of penitence and prayer each year.

Stiller contrasts this lively liturgical life with what took place later, citing

figures that show the precipitous drop in attendance at Holy Communion after the effects of the Enlightenment took hold in Leipzig.

In the second part of the book, Stiller documents very thoroughly the relationship Bach had to the worship of his time, citing his theological-liturgical training and his choice of profession. Despite Bach's desire for "position" and prestige in this world, his innermost self was dedicated to the calling of a church musician. Our author builds a strong case for Bach's deep religious faith and opposes the thesis of Friedrich Blume that the composer "only with the greatest reluctance . . . resumed the cantor's gown," and the move from Köthen to Leipzig "meant a descent in social scale."

Stiller concludes the book with a section on the "Prolegomena to Bach's Creativity." Besides reviewing the religious life and piety of Bach, the author strongly argues that the cantatas must be viewed in the light of the services for which they were composed. One cannot hope to understand them, nor can they be effective, when presented out of context or as concert pieces.

The informative Appendix and the more than five hundred footnotes complete a most readable book.

—Henry Fusner

Henry Fusner is organist and choirmaster of the First Presbyterian Church, Nashville, TN, and a faculty member of the Blair School of Music of Vanderbilt University.

Calendar

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

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

UNITED STATES East of the Mississippi

15 JANUARY

Sondra Procter; St John's Church, Washington, DC 12:10 pm
Timothy McKee, with flute; Community Church, Vero Beach, FL 12 noon

19 JANUARY

Richard Coffey; South Congregational-First Baptist, New Britain, CT 4 pm
Walden Moore; St Thomas Church, New York, NY 5:15 pm
Barbara Thomson; Trinity Cathedral, Trenton, NJ 3:30 pm
John & Marianne Weaver, organ & flute; United Methodist, Red Bank, NJ 4 pm
William Whitehead, with orchestra; Chevy Chase Presbyterian, Washington, DC 3 pm
Andrew Clarke; Royal Poinciana Chapel, Palm Beach, FL 4 pm
Peter Brown, with brass; Trinity Lutheran, Lancaster, PA 4 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Ty Woodward; Senate Theatre, Detroit, MI 2:30 pm
Richard Billingham; St Peter's United Church of Christ, Skokie, IL 4 pm
Sr. Mary Jane Wagner; St Luke's Lutheran, Chicago, IL 4 pm
Daniel Roth; Cathedral of St Paul, St Paul, MN 2 pm

20 JANUARY

Rudolf Kremer; Mercer Univ, Macon, GA 8 pm

21 JANUARY

American Vocal Ensemble; All SS Church, Atlanta, GA 8:15 pm
Daniel Roth; St Chrysostom's, Chicago, IL 8 pm

22 JANUARY

Julie Vidrick Brown; St John's Church, Washington, DC 12:10 pm

24 JANUARY

Ty Woodward; Auditorium Theatre, Rochester, NY 8:15 pm
Hymn Festival; All SS Episcopal, Warner Robins, GA 4 pm
Daniel Roth; Second Presbyterian, Indianapolis, IN 8 pm

25 JANUARY

Daniel Roth, lecture-demonstration; Indiana Univ, Bloomington, IN

26 JANUARY

Robert Roth; St James the Less, Scarsdale, NY 4 pm
Clifford Hill; St Thomas Church, New York, NY 5:15 pm
David Schofield; Church of Notre Dame, New York, NY 2:30 pm
John Wilson; Wayne Presbyterian, Wayne, PA 7:30 pm
Ty Woodward; Byrd Theatre, Richmond, VA 2:30 pm
Abendmusik; Beverly Heights U.P. Church, Pittsburgh, PA 7:30 pm
Richard Manwiller; Cathedral of St Philip, Atlanta, GA
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Joanne Vollandorf; St Paul's Episcopal, Flint, MI 4 pm
Hymn Festival; Second Presbyterian, Indianapolis, IN 9:30, 11 am
Dennis Janzer, with ensemble; Grand Ave. Church, Milwaukee, WI 3 pm
Nancy Lancaster; House of Hope Presbyterian, St. Paul, MN 4 pm
Vocal Ensemble; Christ Church Cathedral, New Orleans, LA 4 pm

27 JANUARY

Daniel Roth; First United Methodist, Hyattsville, MD 5 pm
Frederick Swann, workshop; North Shore Presbyterian, Milwaukee, WI 7:30 pm

28 JANUARY

Britten Festival; St Thomas Church, New York, NY 7:30 pm

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Calendar

29 JANUARY

Carol Feather Martin; St John's Church, Washington, DC 12:10 pm
Frederick Swann; Uihlein Hall, Milwaukee, WI

31 JANUARY

Marilyn Keiser; Church of the Good Shepherd, Augusta, GA

2 FEBRUARY

Choral Concert; First Church of Christ, Springfield, MA 4 pm

David Craighead; Bethlehem Lutheran, Fairport, NY 7 pm

Irene Willis; St Thomas Church, New York, NY 5:15 pm

John Weaver; St Paul's Lutheran, Washington, DC

Richard Paule; St Paul's Monastery, Pittsburgh, PA 4:30 pm

Sandy Land; Cathedral of St Philip, Atlanta, GA

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Huw Lewis; First Congregational, Battle Creek, MI 7:30 pm

Vaughan Williams, *Dona Nobis Pacem*; St James Cathedral, Chicago, IL 4 pm

Hymn Festival; St Luke's Lutheran, Chicago, IL 4 pm

His Majesty's Clerkes; Redeemer Lutheran, Elmhurst, IL 4 pm

3 FEBRUARY

Huw Lewis, masterclass; First Congregational, Battle Creek, MI 7:30 pm

5 FEBRUARY

James Walton; St John's Church, Washington, DC 12:10 pm

8 FEBRUARY

Marilyn Keiser, workshop; St Paul's Cathedral, Boston, MA

John Ferguson, workshop; West Side Presbyterian, Ridgewood, NJ 9:30 am

9 FEBRUARY

Frederick Swann; Old South Church, Boston, MA

Mozart, *Requiem*; South Congregational-First Baptist, New Britain, CT 7:30 pm

Cj Sambach; St Luke's Lutheran, Dix Hills, NY 4 pm

Larry Smith; St Peter's Episcopal, Bay Shore, NY 8 pm (2 pm masterclass)

Benjamin Outen; St Thomas Church, New York, NY 5:15 pm

John Ferguson; West Side Presbyterian, Ridgewood, NJ, 4 pm

David Higgs; First Methodist, Sarasota, FL 4 pm

Jeffrey Brillhart; Bryn Mawr Presbyterian, Bryn Mawr, PA 4 pm

Atlanta Bach Choir, with orchestra; Emory Univ, Atlanta, GA 8:15 pm

Andrew A. Bowden; Cathedral of St Philip, Atlanta, GA

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Mark Laubach; First Congregational, Columbus, OH 8 pm

John Weissrock; St Paul's Episcopal, Flint, MI 4 pm

Kathryn Loew; Western Mich Univ, Kalamazoo, MI 4, 8 pm

10 FEBRUARY

Gillian Weir; Interlochen Arts Academy, Interlochen, MI 8 pm

11 FEBRUARY

Michael Corzine; First United Methodist, Orlando, FL 8 pm

14 FEBRUARY

Marilyn Mason; Ebenezer Lutheran, Columbia, SC

16 FEBRUARY

Larry Allen, with voice & instruments; Immanuel Congregational, Hartford, CT 4 pm

Igor Kipnis, harpsichord; St Paul's Lutheran, Danbury, CT

John Conner; St Thomas Church, New York, NY 5:15 pm

Choral Concert; Church of Notre Dame, New York, NY 2:30 pm

John Obetz; Kennedy Center, Washington, DC 7:30 pm

Christopher Herrick; Royal Poinciana Chapel, Palm Beach, FL 4 pm

Kevin Johnson; St Paul's Monastery, Pittsburgh, PA 4:30 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Carl Angelo; Second Presbyterian, Indianapolis, IN 4:30 pm

Peter Planyavsky; Chicago Theological Seminary, Chicago, IL 4 pm

Howard Bakken; St Charles Episcopal, St Charles, IL 4 pm

21 FEBRUARY

Robert Clark, workshop; Second Presbyterian, Knoxville, TN (also 22 February)

Robert Clark; Church Street United Methodist, Knoxville, TN 8:15 pm

22 FEBRUARY

Gerre Hancock, workshop; Westminster Choir College, Princeton, NJ 9:30 am

Doreen Rao, workshop; First United Methodist, Arlington Heights, IL 8:30 am

23 FEBRUARY

David Higgs; Mechanics Hall, Worcester, MA 8 pm

Norman McBeth; St Thomas Church, New York, NY 5:15 pm

Anne & Todd Wilson; United Methodist, Red Bank, NJ 4 pm

William Bates; Christ United Methodist, Greensboro, NC 8:15 pm

John Roark; Cathedral of St Philip, Atlanta, GA

Durutié, *Requiem*; All SS Church, Atlanta, GA 3 pm

Robert Rudolph; St Paul's Monastery, Pittsburgh, PA 4:40 pm

Robert Glasgow; Wesleyan College, Charleston, WV 3 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Joan Lippincott; First Presbyterian, Kingsport, TN 4 pm

Peter Planyavsky; House of Hope Presbyterian, St Paul, MN 4 pm

25 FEBRUARY

Dayton Bach Society; Seventh-Day Adventist, Dayton, OH 8 pm

26 FEBRUARY

John Weaver; Church of the Savior United Methodist, Canton, OH

St Hallvard Boys' Choir; Cathedral of St John, Milwaukee, WI 7:30 pm

28 FEBRUARY

Robert Anderson; Christ Church, Cincinnati, 8 pm

His Majesty's Clerkes; Unitarian Church, Evanston, IL 8 pm

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UNITED STATES
West of the Mississippi

15 JANUARY
Daniel Roth, masterclass; Baylor Univ. Waco, TX

17 JANUARY
David Hurd, St Mark's Cathedral, Seattle, WA 8 pm
Daniel Roth; Stanford Univ, Stanford, CA
Kim Armbruster; St Leander, San Leandro, CA 8 pm

18 JANUARY
Daniel Roth, lecture; Stanford Univ, Stanford, CA
Marilyn Keiser, workshop; First United Methodist, San Diego, CA

19 JANUARY
John Ferguson; Christ Lutheran, Lincoln, NE 8 pm
Dean Billmeyer; Highland Park Presbyterian, Dallas, TX 4 pm
Marilyn Keiser; First United Methodist, San Diego, CA 7 pm
Robert Clark; Calvary Presbyterian, Riverside, CA 8 pm

22 JANUARY
Frederick Swann; Ricks College, Rexburg, ID 7:30 pm

24 JANUARY
Todd Wilson; St John's Cathedral, Denver, CO 8 pm
Marilyn Mason; Montview Presbyterian, Denver, CO 8 pm

26 JANUARY
John Obetz; First Unitarian, Berkeley, CA 4 pm

30 JANUARY
Keith Reas, with flute; First United Methodist, Phoenix, AZ 7:30 pm

31 JANUARY
Robert Glasgow; UCLA, Los Angeles, CA noon
Gillian Weir; Crystal Cathedral, Garden Grove, CA 8 pm

2 FEBRUARY
Peter Williams; Univ of Iowa, Iowa City, IA 4 pm
Kim Armbruster; Walnut Creek Presbyterian, Walnut Creek, CA 3:30 pm

3 FEBRUARY
Peter Williams, masterclass; Univ of Iowa, Iowa City, IA 10 am-noon; 2-4 pm

4 FEBRUARY
Gillian Weir; Davies Hall, San Francisco, CA 8 pm

7 FEBRUARY
Gillian Weir, with orchestra; Davies Hall, San Francisco, CA 8 pm (also 9 February)
Anne & Todd Wilson; First Congregational, Los Angeles, CA 8 pm

9 FEBRUARY
Robert Clark; Arizona State Univ. Tempe, AZ 3 pm
+ **Kim Armbruster**; First United Methodist, La Mesa, CA 4 pm

10 FEBRUARY
John Obetz; Magdalene Church, Wichita, KS 8 pm
James Christie; All SS Episcopal, Pasadena, CA 8:15 pm

14 FEBRUARY
Larry Smith; College View Seventh-Day Adventist, Lincoln, NE 7:30 pm
Howard Small; St John's Cathedral, Denver, CO 8 pm

15 FEBRUARY
Del Case; Loma Linda Univ, Riverside, CA 3 pm

16 FEBRUARY
Todd Wilson; Plymouth Congregational, Minneapolis, MN 4 pm
Michael Benefiel, with brass; Highland Park Presbyterian, Dallas, TX 7 pm

17 FEBRUARY
Todd Wilson, workshop; Plymouth Congregational, Minneapolis, MN
Jennifer Paul, harpsichord; SMU, Dallas, TX 8:15 pm

18 FEBRUARY
William Albright; St Olaf College, Northfield, MN 8:15 pm

21 FEBRUARY
Peter Planyavsky; Grace & Holy Trinity Cathedral, Kansas City, MO 8 pm

22 FEBRUARY
Del Case; Pacific Union College, Angwin, CA 4 pm

23 FEBRUARY
Delores Bruch; Zion Lutheran, Iowa City, IA 8 pm

24 FEBRUARY
Barbara Baird; Texas Christian Univ, Ft Worth, TX
Robert Anderson; SMU, Dallas, TX 8:15 pm

25 FEBRUARY
Irmtraud Krüger, Edward Tarr, organ-trumpet; First Congregational, Fresno, CA 8 pm

28 FEBRUARY
Carole Terry, with horn; St Mark's Cathedral, Seattle, WA 8 pm

INTERNATIONAL

16 JANUARY
Patricia Phillips; St Paul's, Toronto, Ontario 12:10 pm

19 JANUARY
Patricia Phillips; St George's, Guelph, Ontario 3:30 pm

23 JANUARY
John Tuttle, with oboe; St Paul's, Toronto, Ontario 12:10 pm

25 JANUARY
Gillian Weir; Southampton Univ, Southampton, England 8 pm

30 JANUARY
David Harrison; St Paul's, Toronto, Ontario 12:10 pm

6 FEBRUARY
Elaine Pudwell; St Paul's, Toronto, Ontario 12:10 pm

13 FEBRUARY
Daniel Hansen; St Paul's, Toronto, Ontario 12:10 pm

20 FEBRUARY
James Wells; St Paul's, Toronto, Ontario 12:10 pm

27 FEBRUARY
Kenneth Hutton; St Paul's Toronto, Ontario 12:10 pm

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To Whom It May Concern: It has come to the attention of our company that a firm has begun operations under the name of The Gratian Organ Builders. We would like to make all former customers of Mr. Warren B. Gratian aware that on Dec. 24, 1979, The Gratian Organ Builders was sold to Schneider Workshop & Services, Inc., of Kenney, IL, and that as of this date, the former Gratian company ceased doing business with the takeover of the new firm. Mr. Gratian died the following June, and the heirs have indicated to our company that it is their wish that the Gratian name no longer be associated with organbuilding. This notice is being placed so as to avoid confusion to former customers of Mr. Warren B. Gratian.

Unusual Opportunity. Make your hobby a prosperous business venture. For Sale: Distinctive Supper Club with 3-manual theater organ plus full percussion, grand piano, accordion and banjo. University town in beautiful S.W. Wisconsin. Owner-organist retiring. Call 608/349-6622.

The Midwestern Historical Keyboard Society, second annual meeting, will be held March 20-22 at the Abbey Inn, Coralville (Iowa City), Iowa. Concerts: Penelope Crawford, harpsichord and fortepiano; George Lucktenberg, harpsichord; Max and Beth Yount and Linda Clifford, harpsichords. Workshops: Penelope Crawford, harpsichord and fortepiano; special lecture-performance by London musicologist Jane Clark on Scarlatti; "No-Fear" workshops on tuning and maintenance for instrument owners; Papers on harpsichord and fortepiano topics (we invite you to submit one); a large harpsichord and fortepiano exhibition; the usual merry socializing. \$50 includes banquet. Contact Edward Kottick, School of Music, University of Iowa, Iowa City, IA 52240. 319/353-4953, or Margaret Hood, 580 West Cedar St., Platteville, WI 53818, 608/348-6410.

MISCELLANEOUS WANTED

Aeolian Residence organ pipework and chests needed for restoration of Op. 1783: four sets of 8' strings, 8' swell diapason, 8' swell trumpet, 16' pedal violone, 16' pedal trombone. Prefer 1928 or later; must be in excellent condition. Also need Aeolian Duo-Art organ rolls. Nelson Barden, 17 Bellevue St., Newton, MA 02158. 617/964-0336.

MISCELLANEOUS WANTED

Tubular chimes: set of 21 Deagan preferred, with or without actions; electric "D" O.K. Write: Howard Nolte, P.O. Box 991, Sioux Falls, SD 57101, or call: 605/338-9837.

Wanted Wurlitzer style RJ player rolls to purchase or swap. Also interested in hearing from other style RJ roll owners for purpose of forming possible roll duplicating pool. Contact: Kenneth Rosen, 10447 Danube Ave., Granada Hills, CA 91344. 818/891-7210.

2' open flute & 2' principal/hybrid. 904/575-2001.

Reeds wanted: Replacements for lowest 17 reeds on pedal bass of "modern" Estey electro-pneumatic 2-manual reed organ. 3755 N.E. 170 Pl., Seattle, WA 98155. 206/362-6467.

PIPE ORGANS WANTED

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

PUBLICATIONS/ RECORDINGS

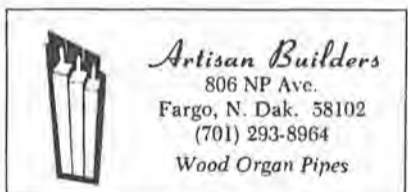
Harpsichord music, solo and ensemble. Best editions from U.S. and European publishers. Also books on history, performance. Write for free catalogue. Zuckermann Harpsichords, Inc., Box 121-D, Stonington, CT 06378.

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

The Organ Historical Society is offering a 16-page catalog of publications, recordings, and other items, many of which are produced by the OHS. The catalog also includes many hard-to-find popular books, recordings and tapes from other sources. Send 22¢ stamp to: OHS, Box 26811, Richmond, VA 23261.

The Stopt Diapason, a bi-monthly publication features illustrated articles regarding vintage organs in the Midwest. Special articles deal with little-known, but extant instruments and their builders, as well as similar articles regarding organs that no longer exist. Published information is well-researched. Subscription only \$8.00 per year. Checks made payable to Chicago-Midwest OHS. Address orders with remittance to: Susan Friesen, Editor, Stopt Diapason, 2139 Hassell Rd., Hoffman Estates, IL 60195.

PUBLICATIONS/ RECORDINGS

The Organ Literature Foundation, world's largest supplier of organ books and recordings, offers Catalogue "T" listing 581 books, 1989 classical organ records and cassettes, etc. Send \$1.00 or 4 international reply coupons. The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184. 617/848-1388.

Reprint of historic organ brochure of one-manual organs built by Marshall & Odenbrett of Ripon, Wisconsin, 19th Century. Send SASE and 25¢ in stamps or coin to: Susan Friesen, Editor, The Stopt Diapason, 2139 Hassell Rd., Hoffman Estates, IL 60195.

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

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Double manual, 2 x 8', 1 x 4', buff. Jeremy Adams, 1970, after Dulcken, 1745. Excellent condition. \$11,000 or best offer. 415/525-7894.

Sabathil & Son Harpsichords, exquisite sound, reliable performance; 40 years experience. Catalog from 4905 36th Ave., Delta, B.C. V4K 3N2, Canada.

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Large Flemish double after Johannes Bull. 2x8', 4', lute, buff, and unique coupler. Baroque and modern pitch. Versatile, beautiful sound, a work of art. Ray Weidner, 1622 S. Delaware Pl., Tulsa, OK 74104.

English harpsichords, spinets, clavichords, fortepianos by William de Blaise, John Morely, Jean Maurier, and myself. Spinnet from \$4,500, immediate delivery. Double harpsichord from \$6,600. Peter Redstone, Box 75, Claremont, VA 23899. 804/866-8477.

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Flemish harpsichord, single, 8', 4', buff, GG/BB-f'''. After Hans Moermans, built 1976. Rich, dark Flemish brown exterior; Flemish papers inside lid, interior and keywell. Trestle stand, padded cover, maintenance kit. Well made, good tone. Ray Shuster, 496 Lyon Blvd., S. Lyon, MI 48178.

Eric Herz, builder of fine harpsichords since 1954. Singles, doubles and clavichords combine the fine sound, action and beauty of their 18th century prototypes with outstanding reliability and tuning stability. For a free catalogue and color brochure, please write or call Eric Herz Harpsichords, 12 Howard St., Cambridge, MA 02139. 617/868-6772.

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PIPE ORGANS FOR SALE

Schoenstein 2/3 (1924) \$3,950. 2/6 plus Harp & Chimes (1928 factory studio organ) \$7,450. Perfect for residence. Re-building, enlargement and installation if desired. additional. Schoenstein & Co., 3101 20th St., San Francisco, CA 94110. 415/647-5132.

W.W. Kimball, pre-1925; 2 manuals; 6 ranks, playable; good condition; compact. \$5,000. 218/262-2656.

Moller, 2/15, 1923 with 1970's additions. Needs work. \$5,000 or best offer. Buyer to remove June, 1986. St. Elizabeth's Church, 169 Fairmount Road, Ridgewood, NJ 07450. 201/444-2299.

Eight ranks Wicks cathedral pipe organ unified to 33 (thirty-three) stops; completely playable when removed October, 1985; packed and ready for shipment. \$12,500, or best offer. Serious inquiries, contact: Dr. Mary Lee Scoville, Director of Music Ministry, Cathedral of Annunciation, 425 W. Magnolia St., Stockton, CA 95203.

Two-manual and pedal Wicks organ in mint condition; 9 ranks plus three pedal extensions including 16' reed. Swell and Great separate expression chambers. No damage, clean as new. \$12,000. Photos and description on request. Phone 315/732-8867 or 315/865-4057.

30 ranks, Estey, 1928; 4-manual console; negotiable. Remove by Feb., 1986. Contact Don Warner, Minister of Music, Bethany United Methodist Church, Red Lion, PA 17356. Church 717/244-7624; home 717/244-1379.

Wangerin pipe organ; 3 manuals; floating echo; 44 ranks; 62 years old. Best offer. D. Kasten, 2475 N. 54, Milwaukee, WI 53210.

2-manual, 3-rank EP, 1978. Self-contained, handsome oak case. \$15,000. 213/435-3409 or BOX DC-851, THE DIAPASON.

Church selling pipe organ of various sources. 1932 Austin 4-manual console; possession April, 1986. Write: Pipe Organ, P.O. Box 12554, St. Paul, MN 55112.

PIPE ORGANS FOR SALE

Two-manual 1967 Casavant tracker (Hauptwerk, Rückpositiv, and Pedal) of 28 stops and 39 ranks. Free information kit available. Also for sale are 58 pews and two lecterns. Details upon request. Contact Wm. Mitchell, 95 Cote St. Antoine Road, Westmount, Quebec, Canada H3Y 2H8. 514/931-9481.

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Moller, Op. 9950 Artiste. Contemporary voicing; Diapason, String, Gedeckt. New condition. For studio, chapel or home. \$15,000. 609/358-8630.

2-manual, 12-stop Lye, E/P action, built 1852 by Willis; detached console. Write: St. Mark's Church, 53 King St., Port Hope, Ontario, Canada. L1A 2R6.

2 unit organs: 3-rank Moller, 4-rank Reuter. Both disassembled and in storage. Submit bids by February 15, 1986 to David Hendricksen, Freeman Junior College, Freeman, SD 57029.

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2/10 Wurlitzer, Style H, opus 1436 in good condition. Solo chest completely rebuilt. Some toys missing, all mechanism intact. In storage; Pawtucket, RI. \$12,000 or best offer. 617/823-0236.

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16' and 8' Bombarde, 73 notes, 85 pipes (double trebles), built by Trivo, full length resonators, excellent condition, like new. Around 3" pressure. Scalings (c's from 16'): 5", 3 3/4", 2 1/2", 1 3/4", 1 1/2". A stop of great power, fire and brilliance. May be heard and played until March, 1986. Will be professionally packed and shipped. \$2,000. United Church of Christ, 23 Central Square, Keene, NH 03431. 603/352-4136 (Timothy Smith, organist).

3M, 1966 Casavant drawknob console in good condition with 8-cut ivory keys. Stops: 10 Ped., 9 SW, 8 GT, 10 CH, 6 couplers, 6 generals. \$2,500 or best offer. Saint David's Church, 4700 Roland Ave., Baltimore, MD 21210. Attn: R. Mullin.

1000 ft., 50 pair, cable \$500, grouped and color coded. Sold in spools only. F.O.B. Shelbyville, IN. Contact: David Finkel, 631 Van Ave., Shelbyville, IN 46176. Days: 317/392-4921. Evenings: 317/398-4634.

Wurlitzer amp. reed console (1950) 2-man., 32-note pedal. 312/281-1094. Best offer.

Used pipes and organ equipment, Lee Organs, Box 2061, Knoxville, TN 37901.

16' Quintadena, low wind pressure, excellent condition, superb sound, \$750. 604 Appletree Lane, Deerfield, IL 60015. 312/945-8148.

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

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

MISCELLANEOUS FOR SALE

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Now available Peterson cathedral chimes, with exclusive magnetic repulsion chime action. Send for details. Peterson Electro-Musical Products, 11601 South Mayfield Ave., Worth, IL 60482. 312/388-3311.

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1985 In Review—An Index

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† = stoplist
= diagrams

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- Distad, Stephen.** wins MTNA Central Region Organ Competition. May 3
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- Peek Richard.** wins H. Grady Miller award. Feb 4
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- Swager, Brian.** awarded Fulbright grant. May 6
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- MacWilliams, Robert D.** Mar 5
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- Muszynski, Grace (Morgan).** Mar 5
- Peters, Thomas F.** Feb 4
- Price, Percival F.** Dec 4
- Sessions, Roger.** Jul 4

Appointments

Beilharz, Earl, to Executive Director of AIO. Oct 4

Brown, James Russell, to St Giles Episcopal, Northbrook, IL. Dec 3

Butler, Douglas L., to St Mark's Episcopal, Palo Alto, CA. Dec 3

Butler, H. Joseph, to Ithaca College, Ithaca, NY. Dec 3

Campbell, Denis, to Orgues Létourneau, St-Hyacinthe, Quebec. May 5

Campbell, Neal, to St Stephen's Episcopal, Richmond, VA. Oct 4

Carabetta, Samuel, to St John's Church, Washington, DC. Dec 3

Cook, Don, to First United Methodist, Lubbock, TX. May 5

Crawford, Lisa Goode, to Eastman School of Music, Rochester, NY. Dec 3

Crawford, Wylie, to Carillonneur of Rockefeller Chapel, Univ of Chicago. Jan 6

Dettra, Lee, to U.S. Military Academy, West Point, NY. Aug 5

Dickerson, Susan, to Second Presbyterian, Richmond, VA. Oct 4

Dryer, Sharon Rose, to First Presbyterian, Bethlehem, PA. Oct 4

Dupree, Jillon Stoppels, to Oberlin College Conservatory, Oberlin, OH. Jun 3

Fair, Todd, to Netherlands Carillon School. May 6

Floreen, John Eric, to St Stephen's Episcopal, Milburn, NJ. Apr 7

Frazier, James E., to Director of Music, Archdiocese of St Paul & Minneapolis. Feb 4

Ford, Karrin, to University of the South. Jun 3

Garrett, Lisa, to Carillonneur of Trinity United Church of Christ, Holland, PA. Jan 6

Garvey, James, to St John's Cathedral, Denver, CO. Nov 4

Gonzalez, Chapman, to St Mary of the Assumption, Baltimore, MD. Sep 3

Hammann, James, to Pfeiffer College, Misenheimer, NC. Dec 3

Hansen, John A., to Nebraska representative for Austin Organ Co. Aug 5

Hofmann, John, to Austin representative. Apr 7

Jacobsen, Jared, to St Leander R.C., San Leandro, CA. Aug 5

Lewis, J. Reilly, to director of the Cathedral Choral Society, Washington, DC. May 5

Litton, James, to music director of the American Boychoir School. Dec 3

Lord, Robert Sutherland, to Chairman of Music Department, University of Pittsburgh. Jan 4

Lowe, Henry, to Church of the Redeemer, Baltimore, MD. Jun 3

Parkins, Robert, to Duke University, Chapel Hill, NC. Aug 5

Petit, David, to Regional Manager for Rodgers Organ Co. Jul 4

Planyavsky, Peter, to Music Director of St Stephen's Cathedral, Vienna. Apr 7

Porter, William, to New England Conservatory. Nov 4

Preston, Mary, to Walnut Hill United Methodist, Dallas, TX. Mar 5

Reas, Keith S., to First United Methodist, Phoenix, AR. Jan 4

Roth, Daniel, to Titular Organist of St Sulpice, Paris. Apr 7

Ryden, William, to Bourne Co., New York, NY. Jan 4

Saenger, James Gillis, to carillonneur-in-residence at Washington Cathedral. May 5

Schleff, Jeff S., to Concordia College, River Forest, IL. May 5

Scott, John, to second organist of St Paul's Cathedral, London. Apr 7

Shaw, Robert, to Candler School of Theology, Emory University, Atlanta, GA. Jan 4

Shep, Sydney, to University Carillonneur, Univ of Toronto. Dec 7

Stokes, William James, to All Souls Episcopal, Biltmore, NC. Oct 4

Trafka, William K., to St Bartholomew's, New York, NY. Oct 4

Tuttle, John, to Canadian Children's Opera Chorus, Toronto. Sep 3

Wente, Steven, to Concordia College, River Forest, IL. Dec 3

Wikman, Thomas, to Chicago Theological Seminary. Jul 4

Wood, H. Ross, to Trinity Church, Boston, MA. Oct 4

Wright, Jonathan, to Cathedral of St Philip, Atlanta, GA. Jul 4

Organ Stoppists

Allen
Baptist Temple, Akron, OH. Dec 15
Campbell University, Buies Creek, NC. 3/78*, May 15

Andover
First Baptist, Penfield, NY. 2/21*, Jan 13

Angerstein
Phillips Memorial Baptist, Cranston, RI. 2/28 tracker*, Oct 1, 15

Berghaus
Redeemer Lutheran, Hinsdale, IL. 2/30 tracker*, Feb 1, 14
St James Ev. Lutheran, Chicago, IL. 2/16 tracker*, Nov 15

Blackinton
Our Mother of Confidence, El Cajon, CA. 2/37*, Nov 14

Brunzema
Hans Zbinden Residence, Akron, OH. 2/9 tracker*, Nov 1, 15

Buzard
United Methodist, Homer, IL. 2/7*, Jan 12

Buzard (Kilgen)
University of Illinois, Urbana, IL. 2/14*, Jul 13

Casavant
First United Church, Oak Park, IL. 3/88*, May 1, 14
United Presbyterian, Fallbrook, CA. 2/31*, Apr 14

Fisk
Mount Holyoke College, South Hadley, MA. 2/34 tracker*, Jul 1, 12

Flentrop
Cathedral of the Holy Name, Chicago, IL. 4/112 tracker*, Apr 1, 15

Gress-Miles
Lewinsville Presbyterian, McLean, VA. 3/50*, May 14
St John's Episcopal, Naples, FL. 2/16*, Oct 14

Hinners (rebuild)
St Paul's R.C., Danville, IL. 2/9*, Jul 12

Jaeckel
Church of St Casimir, Cloquet, MN. 2/8 tracker*, Dec 14

Jardine (restoration)
St Paul's Episcopal, Silver Spring, PA. 2/27 tracker*, Dec 15

Hendrickson
First Lutheran, Glencoe, MN. 3/34*, Mar 15

Hinners-Albertson (renovation)
Zion Lutheran, Rock Springs, WI. 1/3 tracker*, Feb 14

Holtkamp
Arlington Hills Lutheran, St Paul, MN. 3/50*, May 15

Kney
St John the Evangelist, London, Ontario. 2/32 tracker*, Jun 1, 14

Lee
Holy Trinity Lutheran, Troutman, NC. 2/14*, Jan 12
Emmanuel Lutheran, West Columbia, SC. 2/11*, Aug 12

Leek
First Presbyterian, Bowling Green, OH. 2/22 tracker*, Sep 1, 14

Lewis & Hitchcock
Colonial Heights Presbyterian, Colonial Heights, VA. 2/7*, Mar 15

Meador
Lutheran Church of Our Father, Greensboro, NC. 2/4 1/2*, Jan 12

Möller, Op. 388 (relocated)
St John the Evangelist, San Francisco, CA. 2/13 tracker*, May 15

Nordlie
New Home Lutheran, Sioux Falls, SD. 1/10 tracker*, Dec 14

Ott
Redeemer Ev. Lutheran, Highland Park, IL. 2/22 tracker*, Oct 14

Prairie
St Paul's Episcopal, Grinnell, IA. 1/4*, Jul 13

Rieger
College View Seventh-Day Adventist, Lincoln, NE. 2/51 tracker*, Jan 1, 13

Roderer
Friesen Residence, Hoffman Estates, IL. 2/3 tracker*, Dec 15

Rodgers
Second Baptist, Houston, TX. 5/188*, Jun 15

Schantz
First Baptist, Orlando, FL. 4/118*, Sep 15

Schudi
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Sipe
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Sipe
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Steiner-Reck
Hope Moravian, Hope, IN. 2/27 tracker*, Sep 14

Temple
St Charles Borromeo, Kansas City, MO. 2/13*, Nov 14

Van Daalen
University of Minnesota, Minneapolis, MN. 2/46 tracker*, Nov 15

Visser-Rowland
University of Texas, Austin, TX. 4/94 tracker*, Feb 15
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J.W. Walker & Sons
First United Methodist, El Dorado, AR. 2/7 tracker*, Feb 14

Wilhelm
Chicago Theological Seminary, Chicago, IL. 2/33 tracker*, Jul 12

Wolf
Hartt School of Music, Univ of Hartford, West Hartford, CT. 2/10 tracker*, Jan 13

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Frederick Swann



Ladd Thomas



John Weaver



Todd Wilson

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Louis Robilliard—April

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Cambridge—Aug. 27-Sept. 15

European Artists Spring 1987

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Stephen Cleobury (King's College)
Louis Robilliard (Lyon)
Canterbury Cathedral Choir—June

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Pierre D'Archambeau, violin
Phyllis Bryn-Julson, soprano &
Donald Sutherland, organ
Marianne Weaver, flute &
John Weaver, organ
Anne Wilson & Todd Wilson, keyboard