

THE DIAPASON

JANUARY, 1991



St. Albans School, Washington, DC
Specification on page 9



Organa Europae 1991, the international organ calendar, is now available. In its 24th year, the calendar features 13 color reproductions of gothic, renaissance, rococo and modern organs in France, England, Norway, The Netherlands, Italy, Germany, Austria, Spain, Portugal, and Switzerland. The calendar is available for US\$23/Can\$25; back issues of 1970-1990 are available at US\$18/Can\$20; the entire collection of 1970-1991 with 286 color reproductions by air mail US\$375/Can\$390. Other publications of the FFAO include *L'Orgue Francophone*, a series of illustrated brochures on organs in Champagne, Normandy, Franche-Comté, Rhone Valley, Lorraine, Loire Valley, Upper Alsace, etc.; accounts of the Symposiums in 1988, 1989 and 1990; and demonstration cassettes of organs.

To order or for information: Organa Europae, B.P. 16, F-88101 Saint-Dié, France.

St. Giles Church, Northbrook, IL, presents "Midwinter Music," a series of three concerts on Friday evenings at 8 pm: January 11, Fireworks Jazz; February 1, Oriana Singers; and March 15, the Orpheus Band. Price for the series is \$30. For information: 708/272-6622.

The Music Series at South Church, New Britain, CT, will present "A Memorial Tribute to Jehan Alain," February 3 at 4 pm, in observance of the 80th anniversary of the composer's birth. Performances of the entire Alain repertoire will be offered by organists from throughout the region, as a benefit for the Alain house organ which is currently being restored in Switzerland. For information: 203/223-3691.

The Atlanta Bach Choir presents "Bach at the High Museum," a day-long program of Bach works on February 9. The event will include a lecture-demonstration at 10:30 am, a chamber concert at 2:30 pm, and a concert at 8 pm. For information: 404/872-BACH.

The Midwestern Historical Keyboard Society will hold its 1991 Annual Meeting April 11-13 in Youngstown, OH, at the Wick-Pollock Inn, an expanded 19th-century mansion that is on the National Register of Historic Places. Concerts will be held in the immediate vicinity at Youngstown State University and the Butler Institute of American Art.

Edmund Michael Frederick of Ashburnham, MA, will appear with selections from his collection of historic pianos. One evening will feature a fortepiano recital by Raymond Dudley, using Frederick's instruments. Another evening will be devoted to Bach's *Goldberg Variations* played by harpsichordist David Schrader. Frederick will present a comparison of English-action and Viennese pianos as related to Haydn.

Another of Frederick's restorations, an 1856 Erard grand now situated in Youngstown, will be demonstrated by its present owner, MHKS president Marcellene Mayhall. Numerous other events are being planned, including a continuo workshop by David Schrader, instrument exhibits, paper sessions, and revival of the society's "no-fear workshops" on harpsichord care.

Further information may be obtained from MHKS, 251 Redondo Rd., Youngstown, OH 44504; 216/746-0390.

Lutheran Summer Music, the national Lutheran high school music camp, will take place June 23-July 21, 1991, on the campus of Augustana College, Sioux Falls, SD. The camp is a month-long immersion in classical music to encourage young people to use their talents in the church as lay or professional musicians. The curriculum provides instruction in all instruments and voice, orchestra, band, choir, music literature and theory. Participation in the camp is open to all students of high school age who are seriously interested in classical music study and performance. For information: John Lund, Lutheran Music Program, 2225 Washington St., Lincoln, NE 68502; 402/474-7177.

The Southern Utah Early Music and Dance Workshop takes place July 21-28 at the Utah Shakespearean Festival, Southern Utah State University. The program consists of ensembles of beginning to advanced recorder, early brass, viola da gamba, vielle, keyboard, voice, dance, percussion and lute. Special classes in vocal techniques for the non-solo singer and courses in medieval music performance will be offered. Master class format is available for advanced recorder soloists and continuo playing. Daily lectures on a variety of early music related topics will be given. The director of the workshop is David Rogers. For information: R. Scott Phillips, Marketing Director, Utah Shakespearean Festival, 351 W. Center St., Cedar City, UT 84720; 801/586-7880.

The 28th Early Music Festival Bruges/Belgium will take place July 27-August 10. The 10th Organ Week (July 27-August 3) will include an organ competition Bach-Mozart-Salieri (interpretation), and the Prize Mozart-Vivaldi Bruges 1991 (transcriptions, adaptation and interpretation). Judges include James D. Christie, Xavier Darasse, Johan Huys, Leo Krämer, Michael Radulescu, and Luigi Tagliavini. Also included will be an exhibition, lectures, interpretation classes, recitals and excursions.

The Musica Antiqua lunchtime and evenings concerts (July 27-August 10) feature a series of 25 international productions. For information: The Tourist Office, Burg 11, B-8000 Bruges/Belgium; tel. (0)50/44 86 86; FAX (0)50/44 86 00.

Organ Study Tours of Europe has announced the schedule for its 12th year of tours, which includes The Netherlands, Northern Germany and Southern Germany, July 29-August 12. In The Netherlands, the tour will visit churches and organs in Rotterdam, Gouda, Maassluis, Dordrecht, Amsterdam, Leiden, Haarlem, Alkmaar, Zwolle, Kampen, Groningen, etc., with organs by Schnitger, Hinsz, Müller, Bätz, Hagerbeer and others.

In Northern Germany, cities include Norden, Lübeck, Hamburg, Lüneburg, Braunschweig, and Bremen; Southern Germany includes Fulda, Abtei Vierzehnheiligen, Würzburg, Nördlingen, Abtei Neresheim, Der Wieskirche, Kloster Ettal, Munich, etc., with organs by Garrels, Gabler, Schnitger, Stumm, Stellwagen, Sauer and others.

For information: Dirk Bakhuyzen,

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Organ Study Tours of Europe, P.O. Box 7082, Grand Rapids, MI 49510; 616/534-0902.

The Schola Cantorum of St. Peter's Church, Chicago, is involved in an audio cassette ministry which provides liturgical music for various seasons and occasions. The Liturgical Press, Collegeville, MN, has purchased five of these cassettes and is marketing them nationally: 1) A Service of Compline, 2) Music for Advent, 3) Music for the Feasts of Light, 4) Music for Lent, and 5) Music for Easter. Cost is \$10.95 per tape (\$20.95 for the 2-tape Compline).

Additional tapes are available from St. Peter's: Ave Maria, The Great Canon of St. Andrew of Crete, Tenebrae, The Great Paschal Vespers, Carols of the Church of Silence, Vespers of St. Michael, Vespers of St. Benedict, Vespers of St. Francis, Vespers of Forgiveness Sunday, and Music for the Sacred Triduum. Cassettes are \$10 postpaid from Music Ministry Office, St. Peter's Church, 110 W. Madison St., Chicago, IL 60602; 312/853-2397.

Carl Giesecke & Sohn and Robert C. Colby have announced the formation of their new firm, **Giesecke-Colby, USA**. The firm was founded for the distribution of Giesecke pipework to the organ building industry through their new location in North Charleston, SC. They will have a constant stock on hand of 8' Principals TC, 4' Octaves, 2' Super

Octaves, and II, III and IV rank 1 1/4' Mixtures. Other flues and reed stops will also be available. For information: Giesecke-Colby, USA, 9020 Furr St., North Charleston, SC 29418; 803/553-5182.



Rachelen Lien, OHS councillor for organizational concerns, Keith Norrington, founding president of OHS Kentuckiana Chapter, and Roy Redman, OHS president, at the presentation of the charter to the new chapter

The Kentuckiana Chapter of the Organ Historical Society was formed this past summer. Founding president is Keith Norrington; secretary-treasurer is Lynn Ropke Pratt; newsletter editor, Philip T. Hines, Jr. Dues are \$10 per year. *Quarter Notes* is the quarterly newsletter. For information: Ms. Lynn Ropke Pratt, 2419 Carolina Ave., Louisville, KY 40205; 502/451-6616. The chapter will host the 1993 National Convention.

Appointments

Elisabeth Hamp has been appointed organist at St. Philip's Episcopal Church, Beulah, MI, which houses Benzie County's only pipe organ. She had served for 13 years as organist at Holy Trinity Episcopal Church, Manistee, and presented a farewell recital September 23. She then received honors at the AGO Seminar in Interlochen for her 60 years of music.

At age 83 Mrs. Hamp continues her professional activities with vigor. Her farewell recital included works of Bach (D-minor 565), Clokey, Karg-Elert, and Boëllmann's *Suite Gothique*. Her late husband LeRoy was head of the voice department at the University of Illinois for 30 years, and served as choir director at Trinity (Manistee) until his death. Mrs. Hamp has recovered from a stroke one year ago, in spite of doctor's predictions that she would not regain her ability to walk or play music.



Anthony Williams

Anthony Williams has been appointed Assistant Professor of Music and University Organist at Dillard University. He leaves a faculty position at Fisk University in Nashville, TN where he served as university organist, taught organ and music theory, and was director of the Fisk Jubilee Singers, a position he assumed at age 27, making him the youngest person in the history of the ensemble to serve as its director.

A native of Nashville, Williams earned the BMus from the University of Cincinnati College-Conservatory of Music and the MMus from the University of Michigan. His principal teachers have included Robert Glasgow, Marilyn Mason, David Mulbury, and Peter Fyfe. In the summer of 1990, Williams made his European debut with a performance at the International Music Festival in Geneva, Switzerland. He has received numerous awards and honors including being named winner of the Strader Organ Competition in Cincinnati in 1978, and has been included in *American Keyboard Artists* and *Who's Who in Music*. Williams has held church positions in Tennessee, Kentucky and Michigan.

Here & There



Colin Andrews

British-born concert organist **Colin Andrews** recently completed a 3½-week tour of what was formerly East

Germany, and also the U.K. In Germany, Mr. Andrews played in Magdeburg, Geva, Mülhausen, Halle and Berlin. He was interviewed in the "Musikclub" of Berlin's Schanspielhaus and also appeared on German television. Among the three different programs offered during the tour was one entitled "Franck and His School" and a concert featuring almost half of Bach's *Orgelbüchlein*. The tour culminated with an eclectic program at Columbia University, New York City. Mr. Andrews is represented in the USA by Concert Artist Cooperative, San Rafael, CA.

Douglas E. Bush, Brigham Young University music professor and frequent Mormon Tabernacle recitalist, conducted a master class on the new Schneider organ at the Church of Jesus Christ of Latter-day Saints in Macomb, IL, October 27. Thirty-seven organists from five states attended the class. Within a three day period, Dr. Bush also played recitals at the University of Illinois, St. Peter's Catholic Church in Quincy, and after the master class in Macomb. All three recitals were recorded for broadcast by PBS affiliates. He is currently serving as editor of a new encyclopedia of the organ being completed by a New York publisher.



Elizabeth and Raymond Chenault

Elizabeth and Raymond Chenault played the world premiere of *Two Preludes on Christmas Carols for Organ Duet* (Cradle Song and Puer Nobis Nascitur) by Paul L. Thomas on November 19 at Highland Park Presbyterian Church, Dallas, TX. The program, sponsored by the Dallas AGO, featured duets commissioned by the Chenault duo including works by Rutter, Susa, Arnatt, Wills, Callahan, Roberts and Sousa. Upcoming duet commissions include composers Gaston Litaize, Grayson Ives, McNeil Robinson, Stephen Paulus and Naji Hakim.

Gothic Records has released *20th Century Organ Music for Two* (G 49043), recorded by the Chenaults on the new 100-rank Möller organ at Roswell United Methodist Church, Roswell, GA. This recording, available on cassette and compact disc, features eleven of the Chenaults' organ duet commissions. The Chenaults plan a recital tour of England this summer, including Chester Cathedral, Southwork Cathedral, Birmingham Town Hall, Wakefield Cathedral, and York Minster Cathedral. CPP/Belwin Publishing, Inc. is planning to publish a collection of the duet commissions this spring.

A memorial concert was held October 28 at Sacred Heart Church, Galveston, TX in honor of **Michael Collerain**, who died June 18, 1990 at the age of 76. A life-long resident of Galveston, Mr. Collerain had been organist and choir director at Sacred Heart Church for 56 years. The Rev. John Kellick, pastor of the church, presented a memorial plaque to Michael's wife, Jean Collerain. The plaque is displayed in the church next to the Visser-Rowland organ. The concert opened the 1990-91 season for the Galveston AGO Chapter. Selections were performed by Marjorie Rasche, Niels Nilson, Ron Wyatt, the Rev. Kellick, and Tommy Clark.



St. Paul's Cathedral Choir of Men and Boys

The St. Paul's Cathedral Choir of Men and Boys (Buffalo, NY) toured England last summer, July 26-August 21. Under the direction of Bruce Neswick and accompanied by Brian Carson, the repertoire featured music of American composers Gerre Hancock, David Hurd, Leo Hoiby, Jack Ossewaarde, Gerald Near, Leo Sowerby and Peter Hallock. The choir sang daily services in residence for a week each at York Minster in Northern England and at Westminster Abbey in London, as well as being in residence at Canterbury Cathedral and singing at St. Paul's Cathedral in London and at St. Alban's Cathedral. The choir group consisted of 56 members with 25 boys aged nine to fourteen and 27 teens and men.



Michael Gailit

through Concert Artist Cooperative, and is currently scheduling recitals for his sixth U.S. tour in spring 1992.



Janette Fishell

Janette Fishell played a series of recitals throughout the southeastern U.S. in honor of the centenary of the death of César Franck. Entitled "César Franck and His Legacy," the program contained works of Franck, Tournemire, Vierne, Durufle, Dupré and Messiaen. She also presented master classes on the organ works of Petr Eben and the interpretation of Romantic music. Dr. Fishell is assistant professor at East Carolina University where she heads the organ and church music degree programs. She concertizes under the auspices of Concert Artist Cooperative.

Michael Gailit premiered a new work for organ, choir and orchestra by the Austrian composer Paul Walter Fürst, with the Vienna Philharmonic Orchestra in the second concert of the orchestra's season, October 13 and 14, 1990. Later that month, he played solo recitals in the Philharmonic Hall at Leningrad and on the Cavallé-Coll organ in the Moscow Conservatory during the first International Organ Festival in the USSR.

Michael Gailit is available in the U.S.



James Hammann

James Hammann played the inaugural program on the Homer D. Blanchard Memorial Organ Recital Series on September 23, in Gray Chapel on the campus of Ohio Wesleyan University. The program featured the 1980, four-manual Klais instrument, and also marked the tenth anniversary of its installation. Hammann performed the First Organ Sonata by Hindemith, the Fifth Trio Sonata by Bach, the Concert Overture by Faulkes, and the Fifth Organ Symphony by Widor.

Homer D. Blanchard was Emeritus Professor of German at Ohio Wesleyan, having taught there from 1963 until his retirement in 1977. He spent his life in organ building and research into the construction and history of pipe organs. He was the author of a number of organ-related books, including *The Bach Organ Book*. James Hammann is a 1967 graduate from Ohio Wesleyan University and holds degrees in organ performance from that institution and The University of Michigan. He is a national councillor for the Organ Historical Society and holds the AAGO.

The Homer D. Blanchard Memorial Organ Recital Series was begun by friends, family, and admirers of the late Dr. Blanchard. Further contributions to promote this series may be sent to: The Homer D. Blanchard Memorial Fund, Ohio Wesleyan University, Delaware, OH 43015.



Brian Davis, Mark Goulding, Mark Hotsenpiller, James Steinborn, Victor Marsilio and Christopher Nagorka receive their AIO certificates.

The American Institute of Organbuilders held its annual convention October 7-10 in Hartford, CT. Several area organs were heard and examined by the nearly 300 participants, and ten lectures were presented. Austin Organs, Inc. hosted an extensive shop tour that featured demonstrations of their fabrication machinery, some of which was developed at the turn of the century. Jack Bethards, president of Schoenstein & Co. in San Francisco, presented a history of the Austin company just before the tour, providing insights into the Industrial Revolution's influence on American organbuilding in general and Austin in particular.

Other lecture topics included acoustics, temperaments, insurance, business management, windchest actions, and organ restoration projects in Mexico. Charles Callahan, author of *The American Classic Organ*, presented a pre-convention lecture on the American Classic concept and the European builders who contributed to its development.

Organs visited included the recently restored 1929 Austin at Bushnell Memorial Hall, a unique theatre organ installation at the Thomaston Opera House, Hartford's Cathedral of St. Joseph, Trinity Episcopal Church and Asylum Hill Congregational Church. John Rose, artist-in-residence at Trinity College in Hartford, presented a brief program on the large 1971 Austin in the college chapel. A post-convention tour to the New Haven area was highlighted by Thomas Murray's demonstration of the Steere-Skinner organ in Woosley Hall.

During the convention, six AIO

members successfully completed the Institute's organbuilding examination. Pictured receiving their certificates are Brian Davis, Mark Goulding, Mark Hotsenpiller, James Steinborn, Victor Marsilio and Christopher Nagorka. The convention committee, co-chaired by Alan McNeely and Allen Miller, was also recognized for its work in hosting the convention.

Paul F. Martin, Organbuilder, Mansfield, Ontario, is currently building a 2-manual and pedal tracker organ for St. Anne's Episcopal Church, Warsaw, IN. Compass 56/30, suspended key action, mechanical stop action; 14 stops. The casework will be made of solid quarter-sawn white oak with raised panels. For information: Paul F. Martin, Organ Builder, R.R. #1, Mansfield, Ontario, Canada L0N 1M0; 705/435-9367.



Wolfgang Rübsam

Wolfgang Rübsam, chairman of the church music and organ department, Northwestern University and univer-

sity organist at Rockefeller Memorial Chapel, the University of Chicago, has transcribed for organ the four concerti of the *Four Seasons* of Antonio Vivaldi. The first performance of this transcription and arrangements of other works took place at Rockefeller Chapel, with a CD recording to follow. The concert attracted a large audience. Mr. Rübsam has recently completed recording for Bayer Records the entire organ works of Louis Vierne on instruments in France and America. Rübsam can be contacted at FAX 219/733-9930.

Fred Tulan performed organ compositions of Virgil Thomson during the concert commemorating the first anniversary of Thomson's death, which was presented October 5 by Old First Concerts, San Francisco. The performers, from various cities, each related details of playing the composer's works for him, and gave vignettes on Thomson. Each also spoke of his legendary interest in French cuisine, some reciting his recipes and culinary hints. Two of Thomson's favorite composers and longtime friends, Lou Harrison and Charles Shere, composed works dedicated to his memory. Proceeds from the concert are to be used for commissioning another new work to honor his life and work.

Through a grant provided by St. Louis-based Emerson Electric Co., high school students are eligible to apply for a Governor's Scholar Award to the Interlochen Arts Camp in northern Michigan. The Governor's Award is a \$2,790 scholarship which provides full tuition, room and board for the eight-week summer program. Applicants

must be in grades 9 through 12 and submit a taped performance with their application. Applications must be postmarked by January 21; winners will be announced by March 1. For information: Governor's Scholar Program, Interlochen Arts Camp, P.O. Box 199, Interlochen, MI 49643-0199; 616/276-9221.

Lillenas Publishing Company announces the release of *Glorious in Majesty*, a collection of 13 SATB arrangements by Doug Holck. Featured are Scripture songs and choruses (in medleys), contemporary favorites, hymns, and anthems. A stereo cassette and CD are also available, as recorded by The Masters Chorale. A choral preview pack may be purchased for \$5.00.

The 39th annual BMI Student Composer Awards competition will grant \$15,000 to young composers. The deadline for entering the 1991 competition is February 8. The awards program was established in 1951 in cooperation with music educators and composers and is designed to encourage young composers. The prizes range from \$500 to \$2,500.

The 1991 competition is open to students who are citizens or permanent residents of the Western Hemisphere and who are enrolled in accredited secondary schools, colleges or conservatories, or are engaged in private study with recognized and established teachers anywhere in the world. Contestants must be under 26 years of age on December 31, 1990.

Official rules and entry blanks for the 1991 competition are available from Ralph N. Jackson, Director, BMI Student Composer Awards, 320 W. 57th St., New York, NY 10019.

Nunc Dimittis



David J. Dickson

David J. Dickson died on September 6, 1990. He was Artistic Director of the Schlicker Organ Co. from 1986 until August, 1990, when his physician ordered early retirement. He previously served as Vice-President of Rosales Organ Builders.

Born on April 24, 1948 in Parkersburg, WV, he studied piano in grammar and high school. After attending Marshall University, where he studied organ, he taught English and Mathematics for parochial schools, and served as organist-choirmaster for Trinity Episcopal Church, Parkersburg. In 1971 he joined the Schlicker Organ Co. in Buffalo, NY as an apprentice, working in voicing and tonal finishing. In 1975 he joined Manuel Rosales as a partner in Los Angeles. He received the certificate "Master Organ Builder" from the American Institute of Organbuilders, on whose board he later served. Other areas of service to the AIO included Committee on Examinations, Co-Chair of the Los Angeles convention, and lectures on "Eclectic Tonal Design" and the new "National Electrical Code."

Dickson was active in the Pasadena AGO Chapter, holding the office of Sub-Dean and Program Chairman, and was author of two articles for *The American Organist*. His papers on "Church

Acoustics" and "Trends in Modern Organ Building" were presented at the annual meeting of the Association of Anglican Church Musicians. A founding member of the Pacific-Southwest Chapter of the Organ Historical Society, he was active in efforts to preserve older instruments. In 1986 he returned to the Schlicker Organ Co. as Artistic Director. Among his last projects were the plans for the reinstallation and augmentation of the 1911 Murray M. Harris organ from St. Paul's Cathedral, Los Angeles to St. James' Episcopal Church, Los Angeles.

Suffering from progressive cardiomyopathy, he passed away in his sleep on September 6. The funeral and burial occurred in Parkersburg on September 8. A memorial service took place in Los Angeles on October 13, with works of Palestrina, Byrd, and Gibbons sung by the choir of St. Philip the Apostle, Pasadena, Frank C. Brownstead, director. Music for organ by Vaughan Williams, Oldroyd, and Saint-Saëns was performed by David Britton and David Falconer.

James G. Ramseth, director of music at St. Alphonsus Church, Chicago, died on September 30, 1990 at the age of 31. He was a founding member of the Renaissance choral ensemble "Musica Ecclesiae" and the Chicago Area Professional Catholic Association of Musicians. The wake service was October 2, sung by Musica Ecclesiae, and the funeral Mass, October 3, was sung by the combined choirs of St. Alphonsus and Holy Name Cathedral. Forty singers from various choral ensembles in Chicago gathered at St. Alphonsus on November 4 for a choral concert in his memory. The choir, under the direction of Terry R. Hicks, sang the Leighton *Magnificat*, Howells' *Nunc Dimittis*, and the Duruflé *Requiem*. Organists were Roy Kehl and Roger Stanley. All proceeds went to Bonaventure House, an institution for persons with AIDS.

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Music for Voices and Organ

by James McCray

Lent and Passiontide

As we consider the season of Lent, it is useful to keep mindful of the joy which is on both sides of this period. Coming from the celebration of Christmas and Epiphany in which music is so "upbeat," we are jarred into the times of tribulation with the introspective thoughts of Ash Wednesday seven weeks before Easter. Then the Lenten Sundays continue to call to our attention the oppressive events that eventually result in the sacrifice of Good Friday. Palm Sunday offers respite with the loud Hosannas that rise above the parades of children, and ultimately the bright sunshine of Easter brings us back to the warmth and comfort of salvation.

These dark days of winter are described so beautifully in the poetry of Emily Dickinson:

There's a certain Slant of light,
Winter Afternoons—
That oppresses like the Heft
Of Cathedral Tunes—

Although not truly intended as a posture for religious interpretation, she does capture the mood and spirit of Lent. For weeks we have a primarily "down" mood in the music and words that illuminate our services. However, this "down" is not really that, but rather an opportunity to pensively reflect on several large issues on which our faith is based. Often some of the other seasons, such as Christmas, have so many other secular involvements that there is a veil over the purity of the time. Lent, however, does not have these additional secular connotations, and it stands there with its religious character boldly un-

furled in the wind.

Therefore, as church musicians, we need to be protective, and at the same time, dauntless in our repertoire. With limited budgets, we often tend to purchase new music for those joyous occasions and avoid spreading our library acquisitions into Lent. Think back on your new music procurements of the past several years and see how much is for the Lenten season; my guess is that, compared to other seasons, considerably less. This year, bring a new anthem or two into Lent and help the singers and the congregation find new meaning in these reflective days that haltingly push toward Easter.

The column next month will focus directly on Easter music, but for now consider these Lent/Passiontide works below.

Stations on the Way to Freedom, Richard M. Peek. SATB, organ, piano and percussion, Ars Nova of Brodt Music Co., M+, \$3.50.

This four-movement cantata is 30 pages in length; often the choir sings unaccompanied. The movements are titled Discipline, Action, Suffering, and Death; they certainly connect to the spirit of Lent although the last two pages are based on loud, celebrative Alleluias where everyone is performing as a climax to the work. The music is dramatic, but not tuneful in the standard sense. Lines are frequently contrapuntal and uncommon harmonies evolve. There are choral glissandi, long instrumental trills, dissonances and some divisi singing. The music and effective text by Dietrich Bonhoeffer will not be as immediately understood or appreciated as some works that have a more surface approach, but there is meat in this cantata, and it will bring to the congregation a profundity that will enhance reflection on the meaning of Lent. A good choir will be required but the instrumental accompaniment is not par-

ticularly difficult. Interesting music for directors seeking something new.

Verses for the Lenten Season, Charles Schramm, Jr. SATB and optional organ, Morning Star Music Publishers, MSM-80-301, \$.90 (E).

These brief statements can be used in a variety of ways (introits, responses, etc.) and the collection includes something for each Lenten Sunday, Maundy Thursday and Good Friday. They are in block chord style with tonal harmonies that sometimes have a surprise shift in them. One has a chant character and several have some melismatic lines. Useful music that will be especially appropriate to Lutheran choirs.

Ave Verum, Flor Peeters. SATB unaccompanied, National Music Publishers, CH-2, \$.80 (E).

This edition by William Hall contains both a Latin and English version for performance. There is a warmth to the harmonies and the gentle flowing vocal lines are easy to sing. The tender music is attractive and quietly emotional. Both the choir and the congregation will greatly enjoy this setting.

The Seven Virgins (A Lenten Carol), Alan MacMillan. SATB with baritone solo, Paraclete Press, PPM08914, no price given (M).

The text is an anonymous English Carol and one that will require some thought to understand the meaning. The music is a lilting, dance-like 6/8 in which the melody recurs in a variety of harmonic settings. The baritone solo begins and then comes back with the choir for several of the verses. An unusual work with a high level of sophistication.

Grieve not the Holy Spirit of God, John Stainer (1849-1901). SATB and organ or SATB and SATB echo choir, Mark Foster Music Co., MF 2029, \$.90 (M-).

This is a polychoral anthem in English based on Ephesians, and it could be used in times other than Lent. This edition by James McKelvy has the women's parts on one line and the men on two separate lines; Choir I is a larger SATB ensemble and Choir II is for a semi-chorus separated from the choir. A reduction of the choral parts is included. The music is Romantically Victorian with its chromatic changes.

Stabat Mater, Franz Schubert (1797-1828). SATB and organ or small orchestra, Faber Music Ltd., no price given (M).

Schubert wrote two settings of this text. This one in G minor was the first and dates from 1815; only three stanzas of the text are set. The work is five minutes in duration, and in this excellent edition by Brian Newbould, only a Latin text is provided for performance. The music is primarily homophonic with brief interludes between the choral statements. Highly recommended and very effective, this setting is much simpler and briefer than the one Schubert wrote the next year, which is a major work. The choir lines and accompaniment in this first Stabat Mater will be easy enough for most groups.

De Profundis, Johann Albrechtsberger (1736-1809). SATB and piano or chamber strings, Carl Fischer Music, CM8316, \$1.10 (M).

The editor, Martin Banner, provides a Latin text for performance; the orchestral parts are available on rental. The accompaniment is busy often with repeated chords in harmonic rhythm; many of the notes there merely double the choral parts. The middle area is marked for SATB soloists, and while not extensive, does add nice contrast to the work. Albrechtsberger wrote many church works and was Kapellmeister at St. Stephen's Cathedral in Vienna. This work follows a Classical period style.

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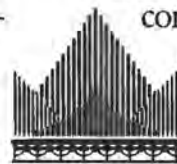
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Stabat Mater, Istvan Hornyak. SSA and keyboard, Twin Elm Publishing Co. (M+).

Hornyak is a Colorado composer. His setting is in Latin with no translation given, and is primarily homophonic. Although written for a high school girls' chorus, the ranges are full but not excessive. The accompaniment has some independence and often adds color notes to the three-part harmony of the voices. There are several sections which move through different keys. The many articulation contrasts give a strong sense of textual concerns. Some brief contrapuntal areas emerge but they are not difficult. Very effective writing and useful for both church and school groups.

Palm and Thorn, Charles Heaton. SATB, optional baritone solo, handbells/chimes and organ, Morning Star Music Publishers, \$.80 (M-).

This work is in small sections which change often. Handbell music is limited and could be played by the singers. The organ is primarily used as a connector of the sections and its music is quite simple. The chorus generally sings unaccompanied and is most often in a block-chord style, although there are some places where the men sing alone. Easy music for a small church choir.

Ride on, C. Harry Causey. SATB and keyboard, Beckenhurst Press, BP1360, \$1.00 (M).

This is less typical of anthems that have a title such as this. The music does have the intent but instead of a processional, there is a pedal tone that pervades much of the music so that the music tends to be less celebrative at the opening; eventually it does move into major with some alleluia and takes on a more festive mood. The choir parts are easy, frequently singing in parallel thirds. The keyboard tends to be chordal and is not difficult.

Into the Woods, arr. Philip Baker. Unison with keyboard, Choristers Guild, CGA-491, \$.75 (E).

There are two strophic verses to this children's choir anthem. The keyboard often provides a hollow arpeggiated background for the unison singing. Very easy.

New Organ Music

In recent months a number of new, very worthwhile organ publications have been made available, covering both church and concert repertoires, and ranging in difficulty from quite accessible to highly demanding.

The following listing will try to identify at least some of these new materials, organizing them by usage, providing a few brief descriptive comments, and attaching a word or two with regard to the degree of difficulty.

Music for the Church Service—Hymn Preludes, Introductions and Accompaniments

Hymn Preludes and Free Accompaniments, volume 20, Stephen Gabrielsen. Augsburg Fortress Publishers, Minneapolis, MN, No. 11-9418, \$5.25

Another installment in this hymn prelude-accompaniment series of Augsburg Fortress (this collection includes a Hymntune Index for all 20 volumes, which lists the Tune Name, First Line of hymn text, the corresponding LBW number and the specific volume number in this series). Each of the 20 tunes

is provided with a prelude (the length corresponding to that of the tune) and a reharmonization of the tune. For those wary of the pedalboard, most preludes and accompaniments list the pedal line as optional, and in those cases where pedal is called for the organist frequently plays sustained notes and pedal points (a good 'point' of departure to regular pedal playing for the 'manuals-only' organist!).

All 20 pairs of chorale preludes-accompaniments are very well crafted, inventive, and often charming treatments of the tune (note especially the setting of "Russian Hymn"). In a number of instances the "prelude" setting could serve as an additional reharmonization for one of the sung stanzas. Furthermore, one might consider grouping several of the settings into a kind of chorale-suite for a more extended prelude to the service. The level of difficulty corresponds to that found in the playing of hymns.

Kevin J. Sadowski, 20 Hymn Introductions, Concordia Publishing House, St. Louis, MO, No. 97-6026, \$9.95.

A very useful collection of introductions (in some cases the term 'prelude' might be more fitting) for 20 very often used hymn tunes (including Duke Street, Hyfrodol, Lasst uns erfreuen, Lobe den Herren, Nun danket, and Veni Emmanuel). A variety of compositional styles is employed, including 6 trios, 3 'duetto' and 3 manualiter settings, as well as four (or more)-part manual and pedal settings, all of which are highly reflective of the tunes on which they are based. Each piece includes tastefully chosen registration suggestions and appropriate tempo (metronome) indications. As a convenience to players, the setting of Lasst uns erfreuen is provided in two keys (D and E^b). (In addition to its immediate usefulness for hymn introductions, the variety of hymn treatments found here can be helpful to the organist searching out examples for the study of improvisation for service playing.)

While all of these settings might be considered to be in the category of 'easy,' each will require its own special preparation (time well spent, as the techniques encountered in these pieces will contribute to the technical development of the service player).

John Eggert, 6 Hymn Preludes, Set 4, Concordia Publishing House, No. 97-6024, \$6.50.

Rather brief, pleasant settings of the tunes *A va de*, *Bronxville*, *Die gueldne Sonne* (two settings), *Earth and all stars*, and *Windham*. All are fairly easy settings for manual(s) and pedal that can be prepared within one week's practice schedule (note that the carillon-like pedal part for *Earth and all stars* will require some additional attention). Each includes registration suggestions and tempo indications.

David Lasky, Prelude on "O Sacred Head Surrounded", H.W. Gray Publications, c/o CPP/Belwin, Inc., Miami, FL, No. GSTC01049, \$3.50.

A reflective setting of two statements of the Passion Chorale, the first in four parts, the second in three. In each case the tune is clearly and directly stated on a separate manual. A welcome addition to the existing Passion Chorale repertoire. Easy.

David Lasky, Prelude on "St. Thomas", H.W. Gray Publications, c/o CPP/Belwin, Inc., No. GSTC01051, \$3.50.

Another reflective two-statement setting, this time of the tune *St. Thomas*. The statements are placed in the soprano and tenor ranges, and are sepa-

rated by brief interludes. The accompaniment is very sustained, being derived from the contrapuntal treatment of the suspension. Useful and easy.

David Lasky, Trumpet Tune in C, H.W. Gray Publications, c/o CPP/Belwin, Inc., No. GSTC01050, \$3.50.

A delightful piece in ABA form (Major-Minor-Major alternation) that can serve nicely as a prelude to the worship service and as an addition to the Wedding Processional/Recessional repertoire. The frequent re-use of thematic material (either sequentially or in direct repetition) helps make this piece accessible with a minimum of preparation time. Easy.

Peter Pindar Stearns, Three Preludes on Hymn Tunes by Leo Sowerby, H.W. Gray Publications, c/o CPP/Belwin, Inc., No. GSTC01048, \$4.00.

Three very well crafted reflections on the tunes Taylor Hall ("Peace in Our Time, O Lord"), Rosedale ("Come, Risen Christ") and Palisades ("Strong Son of God, Immortal Love"), useful individually (possible as prelude [Taylor Hall], offertory [Rosedale] and postlude [Palisades] music) or as a set (as for an extended prelude). Taylor Hall and Rosedale are gentle works, built on long phrases of flowing melodies set over a slowly moving, often sustained pedal part. Palisades is more chorale-like, with a strong, vigorous harmonic rhythm. It utilizes fugal techniques, covers a wide dynamic range (*p* through *fff*), and builds nicely to a spacious, full-organ climax. The first two preludes are fairly easy, the third will require a moderate amount of practice time.

Spirituals for organ, arranged by Olive Nelson Russell, CPP/Belwin, Inc., No. EL03577, \$5.50.

Settings for the gospel hymns "Go Tell it on the Mountain," "Let us Break Bread Together," "Lord, I Want to be a Christian," "Swing Low, Sweet Chariot," "There is a Balm in Gilead," and "Were You There When They Crucified My Lord?" All are charming in their simplicity, the writing style immediately capturing the flavor of each tune. Compositional technique varies from one piece to another ("Let us Break Bread Together" is basically a set of three variations on the tune, "Were You There," a reharmonization of three stanzas of the hymn, and "Lord, I Want to be a Christian," a general reflection of the text, set in juxtaposition with the tune of "Kum ba ya"), allowing them to be performed individually or as a set. Easy.

—Kenneth Sotak
Queen of All Saints Basilica
Chicago, IL

New Recordings

Léon Boëllmann-Eugène Gigout, Played by Marie Dufour. Gallo 30-347. Available from The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184. \$12.00 plus \$2.00 postage per order.

Side A, devoted to Boëllmann, contains *Suite Gothique*, "Verset en mi mineur," "Verset en ré mineur," and "Sortie en ré mineur." The three short compositions are from *Heures Mystiques* (1896), a collection of 100 pieces for organ or harmonium. Side B, devoted to Gigout, contains "Scherzo," "Andantino en mi mineur," "Quatre pièces brèves dans les modes ecclésiastiques," and "Toccata en si mineur." Once again, the short pieces are from a

collection intended for organ or harmonium.

The recording is clearly intended to be a documentation of the kind of tradition the French love, and the elements of tradition involved are emphasized at every turn. Boëllmann was of course a pupil of Gigout. So, much later, was André Marchal, with whom the performer, Marie Dufour, studied. The recording is in memory of the fairly obscure organist-teacher Marie-Louise Boëllmann-Gigout, daughter of Léon Boëllmann and niece of Eugène Gigout, at whose home Dufour frequently played Gigout's practice organ.

The sleeve notes by Jacques Viret, who is somewhat pompously identified as a musicologist with a doctorate from the Sorbonne who teaches at the University of Strasbourg, are helpful for the individual pieces, but the general discussions of the composers come close to saying nothing significant in many words. The English and German translations of the notes are good.

The shorter pieces are likely to be relatively unfamiliar. Fauré is supposed to have said that Gigout's best compositions were the numerous pieces, most of them for manuals alone, intended for liturgical use. The four examples here would justify the remark. All of them use G as the tonic, but they then use four modes in the logical sequence. These are interesting pieces, each of just over one minute in duration, that deserve to be used during Mass as Gigout intended. The same can be said for the two versets of Boëllmann. His "Sortie" is very predictable and relatively undemanding. Gigout's "Andantino" is, as the notes suggest, reminiscent of both Franck and Mendelssohn, but is none the worse for that. It deserves revival.

Dufour is a Lausanne organist trained in French Switzerland and in Paris. She obviously both understands and loves this music, and her performances are undoubtedly very close to what the composers intended. Her best playing is in the Gigout "Toccata," which has tremendous rhythmic vitality. The far less interesting toccata from the *Suite Gothique* is given a rather routine performance that suffers from a sluggish-sounding pedal line. In the "Menuet" and "Prière" from the same suite Dufour takes occasional rhythmic liberties—notably rallentandos at secondary cadences—that are close to sounding overdone. The Gigout "Scherzo" does not work very well. Dufour plays it brilliantly, and I think the problems lie in part with the organ acoustics and in part with Gigout himself. The short chord sequences of the middle section seem to destroy the forward movement of the work. Livelier acoustics would probably mitigate the effect somewhat.

Dufour uses the organ of the church of Notre Dame in Valentin, a suburb of Lausanne. It is a three-manual of 41 stops with two enclosed manuals (Récit, Positif); there is no information about ventsils or the like. The rather minimal information, in French only, tells us that it was built by Kuhn in 1934, revoiced and enlarged by Grandes Orgues de Genève in 1951, and apparently again revoiced and enlarged by Paul Erman in 1977. Judging from Kuhn organs that I know, there is not much of that builder's work apparent now. The specification is essentially late 19th-century French, and the pedal Bombarde 16' is as overpowering as any French builder could want. The individual stops are all good and the ensemble is an excellent example of late-Romantic French ideals. It certainly suits this repertoire very well. While the recording technique is unexceptionable, the microphone placement, perhaps caused by physical



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limitations, seems strange. The difference in volume level between the *grand orgue* and the other manuals is definitely exaggerated.

This is an enjoyable recording of effective music—all of it useful for the practicing organist—by two worthy, but surely not world-shaking organist-composers who represent a valued tradition.

Berlin-Wedding/Stephanus-Kirche. *Christoph Schoener spielt Max Reger Opus 145. Pape Orgelprofile 6.* Available from The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184. \$11.00 plus \$2.00 postage per order.

Like all of the Pape recordings, this is above all the documentation of an instrument. However, in this case, the music deserves at least equal billing, for a complete recording, on a very suitable instrument, of Reger's relatively neglected Opus 145 is something of an event.

The large neo-Gothic church of Berlin-Wedding, built for one of the expanding Protestant parishes in a populous working-class district, was dedicated in 1904. The organ, built by the Silesian firm Schlag und Söhne, was completed before the dedication. Surprisingly, the church escaped destruction during the Second World War, and, equally surprisingly, the organ has been preserved in almost exactly its original form. Plans to rebuild the instrument were approved in the 1960s; they foundered on the opposition of the Berlin builder Karl Schuke. In 1971, Schuke replaced the old pneumatic action by electric action and provided a new console, which even retains the stop arrangement of the original! Schuke added a Manual II to Pedal 4' coupler and replaced three preset combinations by a second "free combination" of standard German type. The pipework was cleaned but not altered.

There is probably no sizable organ anywhere that would duplicate so well the kind of instrument Reger knew, since war and/or rebuilding have drastically altered or totally removed the Leipzig instruments of his day. Schlag, a firm whose larger instruments were mostly in Silesia, had difficulty competing with the Sauer firm for prominent orders, but was ranked by some contemporaries as superior to Sauer in tonal matters though inferior to that firm technically. The Wedding instrument is a three-manual of 38 stops (plus two transmissions to pedal). Manuals II and III are enclosed. Oskar Schlag, who had spent some time with the Willis firm in England, was an admirer of early instruments, and while he did not neglect to include "symphonic" elements, he did put a usable chorus on all three manuals, relying on fine mixtures to disguise the absence of 2' stops as such. The Pedal, with five 16', four 8', and a Quinte 10 2/3', looks duller on paper than it sounds. The voicing and scaling is obviously consistently excellent.

Some discussion of Reger's Opus 145 seems called for, since it is not particularly well known. The title, *Sieben Stücke für Orgel*, is actually misleading. With the exception of the Fantasy and Fugue in D minor (Opus 135b), this was Reger's last organ composition. It was written in 1915/16, a few months before his death. The seven pieces are in fact a cycle of seven chorale fantasias, three of them using more than one melody. The extent to which the melody of the chorale(s) dominates the rest of the fantasia varies considerably.

Reger was clearly a pious, patriotic German, completely convinced that God was with his nation—a sentiment undoubtedly shared by all the warring nations of the time. The seven sections include a *Trauerode* dedicated to the fallen, using the chorale "Was Gott tut," a psalm of thanks using the same chorale plus "Lobet den Herrn" and dedicated to the German army; a Christmas section using "Vom Himmel hoch" and

"Stille Nacht," plus two less familiar hymns; three sections (Passiontide, Easter, and Pentecost) using "Herzliebster Jesu," "Auferstanden, auferstanden ist der Herr," and "Komm, Heiliger Geist, Herre Gott," respectively; and "Siegesfeier" ("Victory Celebration"), using "Nun danket" and the German national anthem, "Deutschland, Deutschland über alles."

This was obviously conceived as a cycle; whether Reger expected it to be performed as a whole is another matter. While I have heard all of the music performed, some of it rather often, I have never, even in Germany, come across a performance of the whole work, which would run at least 50 minutes. Any of the seven sections can be performed alone, although the first two are closely tied by the use of the same chorale. The range of dynamics, tempi, and so on within each section is great; only the victory celebration is in that sense less varied.

A complete performance of Opus 145 would be exhausting for the performer and possibly for the audience. The sections are all technically demanding, and the final section is probably as difficult as any of Reger's organ works. Schoener is organist of the Lutheran church in Leverkusen and a teacher at the *Hochschule* in Düsseldorf. He negotiates all difficulties with apparent ease and creates a totally convincing whole. On the basis of this recording, Schoener deserves to be ranked with Heinz Wunderlich as an interpreter of Reger's large-scale works.

The Pape recordings are conceived as documentations, and they usually live up to that designation. (One must mention the fact that they are not really made for export; all the material is in German only.) There is an excellent essay on the Berlin-Wedding organ by Kurt Lüders, reprinted from *Ars Organi*. Hermann Busch contributes a shorter article on the organ-builders of

the Schlag family, and Stefan Koch offers a helpful introduction to the music. The organ specification includes information about compass (where applicable), pipe material, the composition of the mixtures, and all technical aids. The stops are listed in the order in which they are found on the console. There is also a detailed table of Schoener's registrations, which even includes descriptions of how he manages the frequent crescendi!

The recording, by Teldec, is excellent. This record deserves praise on all counts and should be in every organist's library.

W. G. Marigold
Union College
Barbourville, KY



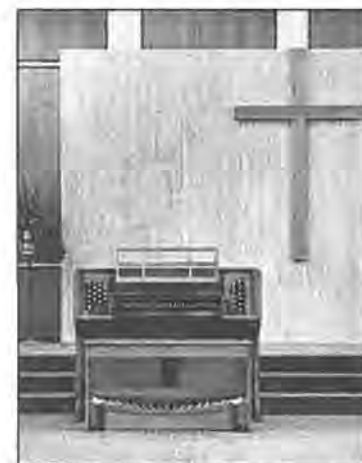
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Abstracts and extracts from the IN-Group Forum

Herbert L. Huestis

A variety of responses has been sent to the *IN-Group Forum*, first announced in the September, 1990 issue of *THE DIAPASON*. Some arrived by letter and others by electronic mail. Comments included offers to help in various areas like musicology or pedagogy; others revolved around technical matters such as reed tuning or the virtues of electronic mail. Still others inquired on various subjects, like MIDI (Musical Instrument Digital Interface).

The abstracts of these letters follow, with replies and an invitation to comment further. The main point of a bulletin board format is that comments do not need to be carefully phrased as a "letter to the editor." They may range from simple brainstorming to a skillfully crafted essay.

There really are no guidelines, as the *IN-Group Forum* column features *interactive* communications and news. The format develops through participation.

Here are abstracts and extracts from letters and messages which comprise the Interactive News of the *IN-Group Forum*.

Received: September 28, 1990
From: Agnes Armstrong, Altamont, NY, CompuServe # 75136,2761
Subject: *IN-Group Forum*
Verbatim Message:

Hi, Herb! I'm an organist and musicologist living and working in Altamont, NY, near the state capital of Albany.

My particular area of interest is 19th-century organs, organists and organ music. My current projects are articles and book-length manuscripts concerning Felix Alexandre Guilmant and other French organists, particularly as they influenced the organ scene in the United States.

I'll be glad to correspond about specific research points—questions and answers. I'll check my electronic mail occasionally to see if there's any news. Hoping to hear from you soon.

Received: September 16, 1990
From: Jack M. Bethards, President, Schoenstein Organ Company, San Francisco, CA
Reply to: Letter to the Editor by Timothy J. Tikker, Eugene, OR
Subject: Tuning of Reeds
Published in *IN-Group Forum*, December issue
Abstract:

Mr. Bethards voiced concerns regarding damage from improper reed tuning. Skilled, sensitive tuners don't follow rigid rules, but endeavor to use the appropriate tuning method to fit the circumstances. "Improper" tuning refers to moving the wire too often and too far. Adjustments should be gentle and minute, or reeds will not "settle in."

Received: May 1, 1990
From: David Campbell, Hartford, CT, CompuServe # 72707,1346
Subject: Electronic Mail
Extract:

There are a few of us here, who wish organists could have their own forum on CompuServe—drop a line if you get a chance.

Reply:

Most respondents share the desire to have a forum for organists with a "no risk" environment, something like a computer user group. There is a desire for communication, no doubt about it. Thanks for the note. It all adds up! [H. Huestis]

Received: October 2, 1990
From: David J. Hetzel, Cleveland, OH
Subject: MIDI (Musical Instrument Digital Interface)
Abstract:

"Why don't more pipe organs have MIDI?" MIDI files could be sent on a modem along with other discussions of organ music. (This might demand a degree of computer literacy.)

"I can say that it's like the difference between a word processing program and a typewriter." But the end result of MIDI compositions should be more than the sound of an electronic speaker.

Comment: Rupert Lang, Music Director, Christ Church Cathedral, Vancouver, British Columbia
Date: October 5, 1990

A MIDI, used with a synthesizer (like a Roland), is really a sophisticated multi track playback device. So its use in organs depends on how creative your imagination is when composing or performing, using computer-aided systems. And telecommunications and MIDI could go together. Maybe some new kinds of organ performance are on the horizon.

Certainly electronic media are here to stay and there are new "languages" to learn. Nor should MIDI be limited to electric action organs. Sony's "Pianocorder" uses the mechanical action of the piano keyboard—why not tracker organs, too? Most electric action organs have no edge here, since they are not actually set up for MIDI. (That's very expensive.)

Until a means is found to interface with any keyboard, few organs will use the MIDI potential, since it requires expensive processing systems to be built into the organ. Maybe it would be better to work with a direct keyboard device.

Received: May 9, 1990
From: Mark Lively, Cincinnati, OH, MCI MAIL 334-7104
Subject: Electronic Mail
Abstract:

By chance, I have just presented a proposal to the Board of International Society of Organbuilders at a recent symposium in St. Paul, MN. In it, I encouraged the establishment of E-Mail services and an ISO Bulletin Board using MCI Mail. The MCI Mail service has been a very good and cost effective solution for me in my work. I carry a portable computer when I travel and keep in contact with colleagues around the world and my own office. MCI costs only US\$25 annual fee and US\$.45 per message. There is also an option of a US\$10 per month fee for unlimited use with no per message charge or annual fee. Bulletin Board services with this company are quite reasonable as well and I could see a situation where suppliers could subsidize the cost of the Bulletin Board by placing advertisements for customers.

Received: May 9, 1990
From: Howard Maple, editor, *Journal of American Organbuilding*, Houston, TX
Subject: Electronic Mail
Extract:

The possibilities of electronic mail networks are indeed exciting, and I hope the organ world can take advantage of this technology in the future. As editor of the *Journal of American Organbuilding*, I use a Macintosh computer for editing and page layout/typesetting work, and am also intrigued with the possibilities of *Hypercard* and other on-screen information publishing envi-

ronments. With CD-ROM disks holding entire volumes of reference material starting to appear, the potential for *Hypercard* and of course, the new *SuperCard* as an interactive learning tool to access all of this information will be truly exciting.

The *Roundtable* column I have been including provides another information exchange opportunity for organbuilders and organists. . . Please keep me posted on any networking developments.

Received: October 18, 1990
From: Tom Erickson, Red Wing, MN, CompuServe # 71500,3000
Subject: Reeds
Abstract:

Of course, the use of CompuServe or another electronic form of communication is overdue in our field. The comments on reeds particularly, have answered a number of questions for myself and for other builders, I am sure.

Received: October 2, 1990
From: J. Carey McGleish, Auburn Hills, MI, CompuServe # 73507,3652
Subject: *IN-Group Forum*
Extract:

Read about the forum in *THE DIAPASON*. Can you give me more information? Is it available on CompuServe?

Reply:

We are not a forum as CompuServe runs them, but if response is strong enough, we could be! For now, we are gathering responses and contributors to see where this thing can take us.

Responses to the *IN-Group Forum* have been very encouraging. The first notes came from people who were already members of an electronic mail service. Letters came to *THE DIAPASON* from people who were curious about electronic mail, but had not been able to subscribe. The most common complaint was that they "couldn't get the modem to work." One of the first matters we shall take up are some suggestions on just that topic—how to get the infernal thing to do what it is supposed to do!

In many cases, contributors simply announced their curiosity and let us know of their presence. Often they mentioned their interests, which were extremely varied.

We will be most happy to welcome your correspondence to the *IN-Group Forum*; we'll be providing a quarterly review of contributions and other information as this network evolves.

Send us your mailing address if you would like to receive cards and letters from the postal side of the *IN-Group Forum*. [Herb Huestis, CompuServe 70771,1047]

Received: May 7, 1990
From: Bon Smith, Avon CT, CompuServe ID # 72726,705
Subject: Electronic Mail
Abstract:

I think the idea of a bulletin board for organists/organbuilders is of interest. I would be glad to participate. Since we do most of our work on Austin (and because Austins are a little weird mechanically), I would be glad to be a resource for this type of pipe organ.

Have also done installations with Aeolian-Skinner in the 1960s if that would be helpful . . .

The American Theater Organ Society would probably support a bulletin board . . . I recall meeting an ATOS-er who was installing a Wurliitzer in his home. He said he could not interpret the marking "SPR" on the relay wiring (TUBA SPR, TIBIA SPR, etc.). When I

told him it meant "spreader," he lit up as if the whole truth of the world had been given him!

Reply: Herb Huestis, Vancouver, British Columbia, CompuServe # 70771,1047
Date: May 11, 1990

This year, we rebuilt a very fine old Austin in Seattle—Opus 1131 (1931). The reeds are very good and are built in the Willis style with conical brass weights, etc. Some of the flues are also very interesting, such as a 16' Violone, Contra Gamba 16' and Salicional 8'. So good, that John Brombaugh patterned an Erzähler after the Salicional!

Received: May 17, 1990, June 9, 1990, June 14, 1990
From: Timothy J. Tikker, Eugene, OR
Subject: Stop actions, tuning of Reeds
Verbatim Message: Letter to the Editor, printed in *THE DIAPASON*, September, 1990
Abstract:

Discussion of mechanical and electro-mechanical stop action, with reference to use of underwound stops in improvisation, etc. Cites differing opinions on the best methods of tuning reeds; i.e., on the resonator or "at the wire"; historical practices; Dom Bedos' instructions; 20th-century practices in scaling and voicing; call for comments.

Reply: H. Huestis replies in the *IN-Group Forum* column in *THE DIAPASON*, September, 1990
Abstract:

Comments on various tuning practices; the fate of the reed tongue as it languishes under the wire; observations from Callahan, *The American Classic Organ: A History in Letters*; the importance of temperature control; some problems with "dead length" tuning; voicing practices and neo-baroque scales; tuning and regulation of cylindrical reeds.

Received: July 28, 1990
From: Rudy Zuiderveld, Illinois College, Jacksonville, IL
Subject: *IN-Group Forum*
Extract:

I would be glad to participate . . . Will do what I can—interests include pedagogy, recital programming for different audiences, organ advising, etc.

Have looked into windchest design in Boston and Holland, and observed solid oak construction, including oak sliders laying on leather for a seal. Looks terrific, what are your thoughts on this type of construction, also oak wind conduits, etc.?

Received: October 18, 1990
From: Bon Smith, Avon, CT, CompuServe # 72726, 705
Subject: Reeds
Verbatim:

Hi Herb: I read with interest the reeds article in the September *DIAPASON*. I have had conversations with reed voicers in two companies—first at Aeolian-Skinner in the 1960s and later at Austin Organs, Inc. The answer to my questions about tuning "on the wire" versus "on the scroll," was unanimous. The voicers said their reeds were normally tuned "on the scroll." I suspect a tuner has to be sensitive to the needs of each instrument. A Casavant we maintain has resonators cut to length. Naturally, it is tuned on the wire. Same with European reeds.

Ernest Skinner had interesting comments on tuning reeds in his book, "The Composition of the Organ," which is available through the Organ Historical Society, P.O. Box 26811, Richmond, VA

New Organs



Cover

Karl Wilhelm, Mont St. Hilaire, Quebec, has built a 25-stop, two-manual instrument for the Little Sanctuary of St. Albans School, Washington, D.C. Situated in an apse at the rear of the chapel, the casework is fashioned from white oak and has a recessed console with paneled doors, naturals of bone and sharps of ebony. Compass is 58/32. Employing suspended key action and mechanical stop action, the organ contains 1,626 pipes. Those in the facade are 70% polished tin and have Roman forms. A handcarved polychromed replica of the school shield rests at the base of the central tower. Directly above the console the Regal pipes are placed on a separate chest and speak through a carved wooden grille. A single bellows

provides for flexible winding. Because the Swell is located behind and at the same height as the Great, tuning discrepancies have been minimized. The organ was made possible through a major gift from the Reverend D. Stuart Dunnan, a 1977 graduate of the school, and his parents in memory of Donald R. Baldwin.

The dedicatory weekend, April 25-26, 1988, commenced with a recital by Richard Clemmitt, an alumnus of St. Albans and the New England Conservatory. The following afternoon the organ was blessed at a Festival Choral Evensong featuring the School's Madrigal Singers in Britten's *Rejoice in the Lamb* and the premiere of an organ prelude entitled *Elegy* composed for the occasion by Richard Roecklein, chapel organist and chairman of the Music Department of the Cathedral Schools. That evening, music for organ and brass was played by William Neil and members from the National Symphony Orchestra.

The Little Sanctuary, on grounds of the Washington Cathedral, was built in 1902 and became the chapel for St. Albans School for Boys shortly after the first classes were held in 1909. Its original function was to serve as a repository for many of the important furnishings which could not yet be given their proper location in the then unfinished Cathedral. Such well-known Cathedral appointments as the Canterbury Pulpit, the Glastonbury Cathedra, and the Jerusalem Altar were kept in the Little Sanctuary. Even the remains of the first Bishop of Washington lay

there for years before being transferred to the Cathedral.

The new Wilhelm organ has been designed to lead the singing of the 525 boys who worship several times each week in the chapel. This versatile instrument is also used at the many weddings, baptisms, and funerals of members of the school family. Of the five organs on the Cathedral Close it is the only tracker instrument.

GREAT

- 16' Bourdon
- 8' Prinzipal
- 8' Rohrflöte
- 4' Oktave
- 4' Blockflöte
- 2 1/2' Quinte
- 2' Superoktave
- 1 1/2' Tierce
- 1 1/2' Mixtur IV
- 8' Trompete

SWELL

- 8' Spitzgambe
- 8' Celeste
- 8' Gedackt
- 4' Prinzipal
- 4' Rohrflöte
- 2' Waldflöte
- 2 1/2' Cornet II (TF)
- 1 1/2' Quinte
- 1' Scharf III
- 8' Oboe
- 8' Regal

PEDAL

- 16' Subbass
- 8' Offenflöte
- 4' Choralbass
- 16' Fagott
- 8' Trompete (Gt)



Richard L. Bond Pipe Organs, Inc. of Portland, OR, has built a positive organ for Lewis and Clark College, a four-year liberal arts institution in Portland. The instrument serves the school's music department for continuo playing, and has been used by numerous choral and instrumental groups in the metropolitan area and throughout the Northwest area. The organ employs mechanical sticker key action and mechanical stop action. Pitch can be changed from A440 to A415. The case is of oak, with a keyboard of rosewood naturals and maple sharps. The pipework is of oak



and hammered lead. Dr. Lee Garrett, head of Lewis and Clark's music department, served as consultant for this instrument.

Specification

- 8' Gedackt
- 4' Rohrflöte
- 2' Prinzipal

► IN-Group Forum

23261. I love this story:

I was once in a church in St. Louis where an organ bearing my name was barely completed and the opening recital due in a few hours. A local man had been engaged to care for the organ. He appeared on the scene with a helper who went inside the organ while the local man sat at the console. Even though the reeds of this instrument were in perfect condition, they started in systematically to knock every reed flat then to tune it back into pitch again. We nearly came to blows before I could put a stop to it. That was the system used by this particular maintenance man. It is hard to imagine a practice more injurious to the quality of the reeds.

Mr. Skinner also said, "If either the

wire or the roll, especially the roll, requires being moved materially, clean the reed. A reed in good condition will not need much change in either of the means provided for tuning." Indeed, cleanliness is next to godliness when it comes to reeds.

Please feel free to send a message to the IN-Group Forum regarding any of these topics. Your comments will be preserved for posterity in the record of the Forum, and Abstracts and Extracts will appear from time to time.

—Herb Huestis

peterson

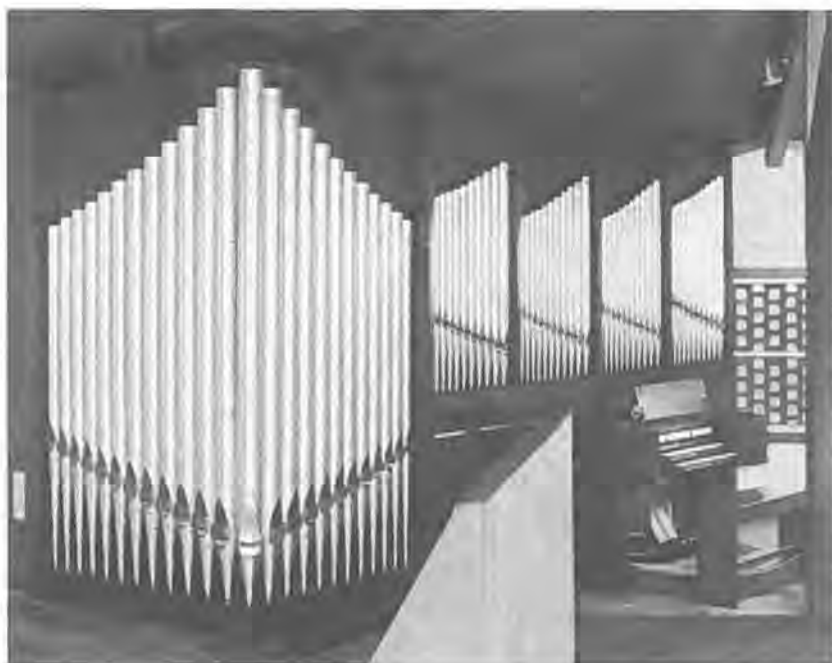
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Gress-Miles Organ Co., Inc., Princeton, NJ, has built a new organ for Lutheran Church of the Good Shepherd, Plainview, NY; 2 manuals, 27 ranks, 1,422 pipes, 37 stops. Good Shepherd Church maintains a strong German Lutheran tradition, with many members having first-hand knowledge of historic organs in Germany. Hence it was decided to build an organ following German concepts, widely interpreted to include the 19th and 20th centuries as well as the 17th and 18th. Since there is a choir, the organ is intended to accompany it effectively.

The organ case and choir area are in a transept at the right side of the church, which has an acoustically reflective wooden ceiling. The 72 speaking facade pipes are taken from the Quintadena, Pedal Principal, Hauptwerk Principal and H.W. 4' Oktave. The action is Gress-Miles' patented all-electric type and all the voicing follows old German principles with attention to historic details. Pipes not in the facade are of high lead content. Wind pressures are $2\frac{3}{4}$ " for the Hauptwerk and Pedal, and $2\frac{1}{2}$ " for the Schwellwerk. Tuning is in equal temperament but can easily be changed

to early tunings since the pipes have tuning slides. There is a complete combination system as well as a Walze (Crescendo pedal), a German idea of the 19th century.

Mark Englehardt served as consultant; the opening recital was played by Richard Heschke. Bill Williams is organist and choirmaster.

HAUPTWERK

- 16' Quintadena
- 8' Prinzipal
- 8' Rohrflöte
- 8' Quintadena
- 8' Gemshorn (SW)
- 4' Oktave
- 4' Spillflöte
- 2' Spillpfeife
- Mixtur IV-V
- 8' Trompete
- Tremulant

SCHWELLWERK

- 8' Singend Gedeckt
- 8' Gemshorn
- 8' Schwebung TC
- 4' Spitzflöte
- $2\frac{3}{4}$ ' Nasat TC
- 2' Oktave
- $1\frac{3}{4}$ ' Terz TC
- $1\frac{1}{4}$ ' Quintflöte
- 1' Oktavlein
- Scharf III-IV
- 16' Bärpfeife
- 8' Bärpfeife
- Tremulant

PEDAL

- 32' Akustischbass II
- 16' Subbass
- 16' Quintadena (HW)
- 8' Prinzipalbass
- 8' Rohrbass (HW)
- 8' Gedecktbas (SW)
- 4' Oktave
- 2' Schwiegel
- Mixtur III-IV
- 32' Kornettbass IV
- 16' Posaune
- 16' Bärpfeife (SW)
- 8' Trompetenbass
- 8' Bärpfeife (SW)
- 4' Bärpfeife (SW)

SWELL

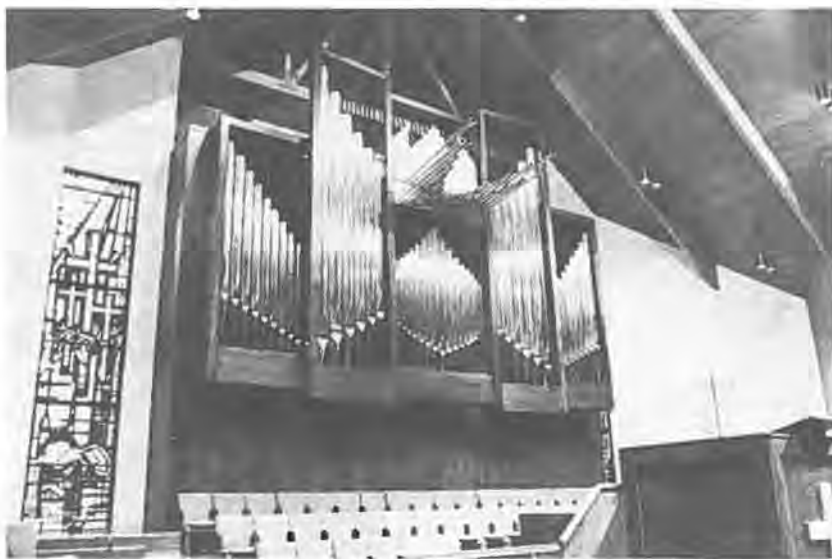
- 8' Spillflöte
- 8' Viola
- 8' Viola Celeste
- 4' Spitz Principal
- 4' Open Flute
- 2' Flute Conique
- Plei Jeu V
- 16' Cromorne
- 8' Trompette
- 8' Hautbois (prep)

CHOIR

- 8' Principal
- 8' Principal Celeste (prep)
- 8' Gedackt
- 8' Flauto Dolce
- 8' Flauto Dolce Celeste
- 4' Oktave
- 4' Rohr Flute
- $2\frac{3}{4}$ ' Nasard
- 2' Principal
- $1\frac{3}{4}$ ' Tierce
- Cymbel IV
- Carillon II
- 16' Bombarde
- 8' Bombarde
- 4' Bombarde (prep)

PEDAL

- 32' Resultant
- 16' Principal
- 16' Subbass
- 16' Lieblich Bourdon (Gt)
- 8' Oktave
- 8' Flute
- 4' Choral Bass
- 4' Flute
- Mixture IV
- 32' Bombarde
- 16' Bombarde
- 16' Cromorne (Sw)
- 8' Bombarde (Ch)
- 8' Trompette (Sw)
- 8' Trompette (Gt, prep)
- 4' Cromorne (Sw)



Range Organ Co., Mesquite, TX, has built a new organ for Plymouth Park United Methodist Church, Irving, TX. The instrument was designed for service playing, hymn singing, choir and instrumental accompaniment. The organ builder was able to work with the architect and acoustician from the planning stages of this new building. The organ is located behind the chancel on the central axis of the nave. A sound reflective, recessed alcove houses the organ, which sits on a shelf 10 feet above the floor level of the chancel. Great and Pedal Principals, the solid brass flared Trompette-en-Chamade, and the Pedal Flute 4' comprise the facade. The console, movable for recitals, is constructed of Honduran mahogany, with the keydesk and stop jambs of Nigerian rosewood. Manual natural keys are over-

laid with cow bone, sharps are rosewood. Reverberation is 2 to 3 seconds. Metal pipes were built by F. J. Rogers, Ltd., Leeds, England. Wooden pipes were made by Nigel Church, Newcastle, England. Windchests are electropneumatic.

GREAT

- 16' Bourdon
- 8' Principal
- 8' Bourdon
- 8' Harmonic Flute
- 4' Oktave
- 4' Biberon Flute
- 2' Super Oktave
- Fourniture IV
- Scharf III
- 8' Trompette (prep)
- 8' Cromorne (Sw)

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The Berghaus Organ Company, Inc. of Bellwood, IL, has installed a new organ for First Lutheran Church in Strongsville, OH. The two-manual and pedal instrument features electric slider chests for the Great and Swell organs. The Pedal windchests are of electric valve construction allowing reasonable unification of stops in order to stay within the financial limitation of the congregation. The console, console platform and trimwork of the organ loft are made of Danish oiled oak which matches the existing woodwork and furniture of this new church.

GREAT
8' Principal
8' Rohrgedackt
4' Octave
4' Holzflöte
2 3/4' Nasat
2' Octave
1 3/4' Terz
2' Mixtur IV
8' Trompete
Tremulant

SWELL
8' Geigend
8' Celeste
8' Metallgedackt
4' Principal
4' Koppelflöte
2' Gemshorn
1 1/2' Klein Nasat
1' Scharff IV (Prep)
8' GrobDulzian (Prep)
Tremulant
8' Trompete 8' (Gt)

PEDAL
16' Subbass
8' Offenbass
8' Gedackt
4' Choralbass
2 3/4' Mixtur III (Prep)
16' Posaune
8' Trompete
4' Trompete

Helmut Hempel built nine sets of metal pipes. A. R. Schopp's Sons, Inc. built the 8' Principal and 8' Offenbass. Thirty-five of the lowest pitched pipes of these two stops form the facade design. The 8' Trompete (resonators of spotted metal) and its 12-note extension of 16' full-length resonators were built by the Giesecke firm in Goettingen, Germany. These lowest 12 pipes are made of oak, enhancing the visual display of the instrument, prominently featured in the front of the sanctuary. Compass 56/30. Photo courtesy of Dave Lauber.



Jaekel, Inc., Duluth, MN, has built a new organ for St. Joseph's Church, Duluth. The organ utilizes mechanical key (suspended) and stop action. Natural keys are of bone, sharps of grenadil; pedal keys of maple and walnut. 9 stops, 13 ranks, 654 pipes. A wedge-shaped bellows provides wind pressure of 65mm. All but the facade pipes are under expression. The case is of solid white oak, oiled (all panels solid oak also), with Celtic carvings and script. Tuning is Kellner. Compass 56/30.

GREAT
8' Principal
8' Rohrflöte
4' Oktav
2' Mixtur III
8' Schalmey

POSITIVE
8' Gedackt
4' Spitzflöte
2 3/4' Cornet I-III

PEDAL
16' Subbass



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Organbuilding in Europe and North America Today

David Rumsey

This article was first published in The Sydney Organ Journal, October/November 1989, Geoffrey Bock, editor. Reprinted with kind permission of The Organ Society of Sydney.

The following notes represent a brief resumé of current organbuilding standards observed around the world during the past few years. They have been gleaned from numerous trips to Europe and some to the USA over the past decade or two. Some of the ideas are new, many have been around for decades or even centuries, but, most interestingly, many are also "re-discovered" techniques which have been used in the past, discarded, and now taken up once again by 20th-century organbuilders in search of improvements to their product.

Setting the scene in the late 20th century

Awareness of the organ and appreciation for its distinctive historical traditions has been growing markedly over the past couple of decades, not only by the general public, but especially by organists, organ consultants and organ builders. The neo-classical revival seems to have run its course and achieved its aims and is now starting to be superseded by a more accurate and historically-based approach to restoration, rebuilding and new building. In some quarters there is a particularly strong reaction against the neo-classical organ. This takes two forms: either a return to 19th-century romanticism (especially effective in restoration activity) or a return to 17th/18th-century national organ building ideals. The total organ repertoire (including liturgical) has generally been the focal point of this small revolution, although regional traditions play an important rôle too, even when there is no specific repertoire at hand.

Some of the big organbuilding firms of even 30 years ago no longer exist or have fallen to near-obscure. Their methods have often been shown to be seriously at fault as a new generation of builders, and the organists who work closely with them, have taken a broader, more perceptive view of organ history and have thereby raised standards significantly. Some of the old firms have changed their methods (long since, in some cases); new names have supplanted old firms. Nowadays mention of Ahrend, Metzler, Edskes, Blank, Marcussen, Brombaugh, Garnier, Taylor and Boody, Fritts, Fisk, Tsuji, Rosales, etc., generally evokes the highest respect from the current generation of organists. Few of them were very well known two organist-generations ago. It is largely as a result of their pioneering, cautious, painstaking work and research that the following document, brief as it is, can be offered. There are other organbuilders with other methods, and even amongst the group mentioned above there is not universal agreement on all points by any means.

But there is a clear consensus that, overall, the organ and its world is undergoing profound change. For one thing, responsible restoration of historic organs is now almost a global phenomenon where only a few years ago many

priceless and irreplaceable instruments were being ravaged. There is also a clear consensus as to which direction these changes are ultimately heading: appreciation of the distinctiveness with which all of the earlier traditions in organbuilding have endowed our world, the need and wisdom of preserving them, and the impossibility of combining them all into one so-called "eclectic" organ type.

National and International Trends

In general the organ builders who have the longest waiting lists and who are most internationally recognized are the small "shops" with the proprietor actually doing design and voicing; somebody who has a definite "credo" or style to his work and who is utterly dedicated to his art. Of course big firms are still very successful although far fewer seem to command the intense universal respect of the world's leading organists or achieve the excellence of the "artisan" builders. It seems as if this "cottage industry" is going to be the success story of the late 20th century in organ building. There is an increasing trend, now evident even in Italy, Japan and France, but long-established in the USA and Germanic Europe, towards the early North German style of organ building. The neo-classical organs of our own century, while espousing such ideals in principle, allowed themselves to be waylaid with swell-boxes, equal tempering, scaling, compromised specifications and a whole host of qualities which were virtually the antithesis of what they were supposed to be emulating. As a result they are now seen as failures by a growing number of organ authorities.

Switzerland tends to gravitate towards the North German ideals too, although the Silbermann style of organ is still highly favored there (and in Alsace) because it is their regional-historical tradition. France, however, still has a general school of thinking which rebuilds rather than restores its organs. To be fair it is, like England, somewhat locked into this situation historically since rebuilding has been such a relatively frequent occurrence for centuries, and to revert to an earlier form of an organ would need decisions and courage not available in these areas at present—imagine even suggesting that Notre Dame might restore the great instrument which stood there in the 18th century! Yet this could easily have already happened had that edifice stood in Holland, Switzerland or Friesland. Such ideas have also had currency here at home for that matter, albeit on a smaller, more local scale—perhaps St. Luke's Concord (Sydney) might be cited in this connection.

The USA has strong pockets of organists devoted to building and rebuilding "monster organs" (sometimes referred to colloquially there as "dragon organs") with electric actions, extensions, and all the trappings that go with them. That's America! These organs are, of course, often highly successful on account of their size and ability to impress (and



Winterthur, Switzerland, Stadtkirche. Riepp and Feuchtmayer (1768), Walcker (1887-8) and Kuhn (1924 and 1934). Restored from electric action back to Barker lever by Kuhn in 1980-84.

cost!). They are usually referred to as "Romantic," yet really cannot be too accurately associated with the 19th century and its general repertoire if proper standards are applied. In fact they form a category of their own, and are really the successors of the American concert/symphonic organs for which the school of Vienne and Bonnet wrote their "concert" pieces for tours of America earlier this century (organs not unrelated to Sydney Town Hall in this sense). This style of organbuilding is in total polarity to the prevailing philosophies of current European organbuilding. It is also in total opposition to the rising generation of now internationally-known American organbuilders.

While such organbuilding still takes place—often on a grand scale—the trends in new-organ building which are given below stand out both in opposition to this kind of instrument as well as to the "neo-classical-eclectic" styles of the past half-century or so. They are, in part, a response to the increasing historic awareness which travel and education has brought to the current generation of organists, organ consultants and organbuilders. These people are now making strong demands to improve the "product" still further for the benefit of churches and the community-at-large. Gains include longevity, tonal excellence, improved actions, better quality per unit cost, better adaptation to individual liturgical requirements, better reproduction of the repertoire, etc.

The list is neither short, nor in any particular order, nor does it even pretend to be complete. Rather it might generally represent the "cutting edge" of international organbuilding topics of today.

Some General "Philosophies"

1) Usually only organs built as "neo-romantic" are envisaged with 61/32-note compasses nowadays—and there is an appropriate trend towards favoring 16' and 8' stops over mixtures and mutations in such designs. They are very much the minority of new-organ

installations in my experience. In fact, many of the leading builders of Europe and USA seem to be trying to reduce compasses (in some cases even back to around 51/27—give or take a note or two). Realization is dawning fast that chests can be too big for their own good and that mixtures and mutations are a problem in the fifth octave—this especially applies to instruments where "classical" principles are being emulated. The argument is also used that a lesser compass will usually suffice for the average repertoire normally played in church (and some cost-benefit may be involved in foregoing the extra notes).

2) By a similar token, some of the most reputable builders will not now allocate more than around 14 stops to a chest (i.e. a manual division), saying that tonal matters, wind quality, action, etc., become too compromised after that.

3) Nowadays virtually every historic restoration around the world is taking account of the original tempering of an organ. Many instruments are thus being re-tempered according to the way they were originally designed and a whole new and improved tonal image is invariably the result. The most significant new neo-classical, and virtually all "classical historic copy" organs, are being given unequal tempering today. However equal tempering is certainly still used, e.g. romantic instruments, older neo-classical organs, and wherever it is appropriate.

4) Pitch is no longer invariably A = 435 or 440 Hz. For example, historic restorations are generally given their original pitch. Even if this makes them unusable with modern orchestras, the fact is that it will often make them more usable with instruments of their own era (which actually increases their interest and integrity). Additionally it often yields more comfortable ranges for choirs and singers in relevant music. People generally accept that the regained authenticity and added interest more than counterbalance any disadvantages. Restoring an original pitch, of course, also restores the original scaling

David Rumsey is Head of the Department of Organ and Church Music at the NSW Conservatorium of Music in Sydney. In addition to a busy recital schedule he is frequently heard as the regular organist for the Sydney Symphony Orchestra. He also is an approved organ consultant for the NSW Heritage Council, and a pioneer in Australia FM radio. In recent years his activities have included concerts, recordings, organ consulting, guest lecturing and broadcasting. He has recently completed a major world concert tour with engagements in Australia, Europe, Canada, North America and New Zealand. In early 1991 he will conduct the second European organ study tour for students of the Organ Department at Sydney Conservatorium.



Klosterneuburg, Austria. The historic instrument by J.G. Freundt (1642) has been restored by Kuhn of Switzerland. The tempering was changed back to mean tone as well as the short compass pedalboard.

qualities of the pipework and thus preserves more accurately the true sound of the instrument. New organs usually, although not invariably, conform to one of the modern pitch standards.

5) The realization that the "totally eclectic" organ is a sheer impossibility is driving organ designers, consultants and builders back to "purer" historic models. (The basic flaw in the "eclectic" theory is that you simply cannot encompass all schools of organbuilding in the one instrument—everything becomes compromised, absolutely nothing sounds really well in the final analysis.) The public is endorsing this—just look at the recording industry's current success in presenting historic repertoire on historic organs! Thus, for example, let a romantic organ be built/restored uncompromisingly romantic (and not unequally tempered), or a classical French specification not be compromised by trying to add swell boxes (or giving it equal tempering), or let Spanish trumpets be divided into bass and treble half-stops, etc. The 20th-century "neo-classical" (equal-tempered? French

reeded? German Mixture? Spanish-trumpeted? Italian Rückpositiv? Chamade-bombarded and voix-celestes? Suspended French mechanical action/electric-coupled? Swell-boxed?) "eclectic" organ (also with theatre organ effects and electronic 32') is now increasingly widely acknowledged as the great conceptual mistake of our century. Which is not to say that some people are no longer building them . . .

Bellows/Wind Systems

1) Provision is made occasionally for both electric and hand (or foot) operated wind feeder systems. Manual operation often gives a superior wind quality, less susceptible to the shocks of sudden playing demands, less prone to noise pick-up from rotary fans and motor rumble, yet receiving slight irregularities (from the inevitable exigencies of human effort) which modulate and produce "interest" in what would otherwise be a dead steady and "uninteresting" organ tone.

2) "Flexible" wind systems are being

favoured over the super-steady for their musical qualities. Again here the effects of wind-ripples on long held (higher) notes when scales or chordal passages occur in left hand or pedal (somewhat akin to momentary and slight tremulations which modulate the otherwise steady tones) make the organ sound more "interesting" musically. Thus "schwimmers" are definitely out in the best circles these days—even for neo-romantic organs.

3) In conjunction with flexible winding, stops are sometimes introduced to reduce or increase the effect of this so that the organist can control the kind of wind quality he wants for a particular piece (e.g. steadier for romantic repertoire, more sensitive for baroque). These stops may also be used to control the effect of the tremulant.

4) Tremulants are undergoing something of a re-assessment: realization is dawning that some tremulants were a) quite "violent" in their effects and b) were used far more frequently than the mid-20th century generation of organists would have found acceptable. Tremulants are therefore now occasionally being designed on more historic lines which might mean, for example, a greater effect when less wind is used and less when more wind is required (e.g. 4- or 5-voice final chords on a principal 8' may reduce the speed and depth of such a tremulant to nothing, creating a most beautiful and peaceful conclusion to a work—try it, for instance, on Bach's *Vor deinen Thron*, especially if the organ has an appropriate temperament). Tremulants are increasingly being re-designed to operate on the whole organ rather than just a single division (alternatively, as a compromise, tremulants to each and every division).

Flue Pipework

1) Increasing use of hammering or thinning (or both) of pipe metal to produce the mellower tone of "old" pipework. Along with this a corresponding tendency away from pipe metal planing machines as they were applied in 19th-century organ factories.

2) Some use of historic metal-casting methods, e.g. casting on sand rather than cloth or synthetic material. This can give desirable regional and "historic" tonal qualities if needed (e.g. in restorations or new organs oriented towards a particular school or tonal ideal).

3) Tin content in Principals is being reduced by some of the top builders to reproduce the qualities of certain regional Principal characteristics which are sometimes considered desirable in Principal tone. Façade pipes may be wrapped in tinfoil to preserve a shiny appearance, if required, although some builders are simply leaving them as they are and giving their organs a kind of "pewter" appearance which can also be very attractive. Low tin content principals are generally around 28% tin (72% lead) with traces of such metals as antimony added to give durability and other properties.

4) Pipes are being increasingly cut to length (caps soldered on as appropriate) to give long-term tuning stability. Tuning of newly-made pipes can be worked out with some of the recently developed computer tuning devices which, for example, can tell the voicer exactly how much needs to be cut off a newly-born pipe's length given factors such as pitch, tempering, scaling, air temperature, pipe form, etc. Quality builders have now long-since abandoned tuning slides.

5) There is a strong reaction away from the narrow-scaled principals, "bright" flutes, etc. of the neo-classical organ type. Fuller, mellower and less ostentatiously "colored" or harmonically-developed flue work is being increasingly preferred.

Reed Pipework

1) Some builders are thinning reed tongues for better tonal results. This is not yet a general trend, and many fine builders produce excellent results without thinning their reed tongues. However those who do thin them seem to invariably produce startlingly fine reeds, particularly if classical tonal ideals are being pursued.

2) Historic metal-drawing techniques and other ancient methods of producing reed tongues are also (although not yet overwhelmingly) being used to produce excellent results. Once again this occurs especially where classical models are being emulated. (Incidentally harpsichordists are finding greatly improved musical results when old wire-drawing techniques are applied in the manufacture of their strings in a similar way.)

3) Computers are now being used to calculate the proportions of quite complex reed pipes to ensure that all parts from the shallot, boot and foot to the resonator top work together acoustically. The results are certainly impressive and some of the most consistently fine modern reeds are being produced by this method.

Keys/Action

1) With the unacceptability of using ivory, and growing client dislike of synthetics, various woods are now being tried for keys, often with fine results. However, there is today an increasing tendency to use polished bone, and seemingly well-founded claims are often made that this is the best key covering of the lot (indeed, better than ivory according to some).

2) There is also a tendency away from the larger/longer dimensioned "piano" keyboards towards the smaller/shorter organ keys of earlier centuries. Pedalboards increasingly tend to be built "straight and flat," and sometimes "short." All of this particularly applies to new neo-classically-oriented organs, and naturally to historic copies and relevant restorations.

3) "Suspended" actions are now being favored for their fine playing sensitivity, reliability, and ease of maintenance and

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repair. Much attention is being given to the plucking point on the pallet and its effect on the control and feel under the fingers. Some superb and reliable actions have resulted from attention to details such as these.

4) Many organ builders have moved away from aluminum action parts, especially roller boards, and are using quite thick wooden components. Results are again most impressive and they are wonderful to play. This is sometimes a little surprising when you inspect their "massive" actions which seem to suggest weight and insensitivity. In fact they aren't heavy and insensitive at all—quite the opposite, and they are obviously going to last! They also cure many of the action ills encountered in the 1960s and 1970s, for example "Brustwerk bounce."

5) Electric and other indirect key actions are becoming exceedingly rare in new organs, with conversions from electric back to mechanical now far more frequent than electrification of mechanical organs. The new mechanical actions have been brilliantly developed to the point where their superiority is unassailable. Anglo-Saxon countries are about the only areas where indirect actions are still built in any significant quantities. Europe and Japan have all but abandoned them entirely, with North America well on the way but still a little ambivalent about it.

6) Stop actions sometimes use an electric system, although many organists and organbuilders prefer mechanical stop action, even on quite large organs. Obviously romantic-style organs will have appropriate stop assistance, the main differences revolving around "eclectic" rather than "historic copy" organs. In most modern systems the micro-chip is providing an extremely advantageous flexibility and memory capacity. We don't seem to be quite so advanced on the stop actions themselves in spite of many new systems (including one Australian) being developed—sluggishness of operation, unreliability, lack of longevity, and noise are usually the problems.

7) Some new thinking is occasionally applied to mechanical stop-control. In the U.S.A. in particular, builders have introduced draw-stops which operate in two stages. One application uses this to bring on, say, a 1½' rank out of a mixture with the first stage, then the remaining ranks of the mixture with the second stage. Alternatively (as an example) a trumpet stop may be made available on the Great (first stage) or Pedal (second stage). These are economy measures which don't compromise an instrument's integrity as, for instance, "borrowing" would—but they are not easy to do: for one thing tuning problems can result if the system design is not very carefully planned and executed.



Bourges Cathedral, France. Total restoration by Kern of Strasbourg in 1985 included attached console, mechanical stop action and 3 ventii pedals as the only registration aids.

8) Some builders are reverting to an earlier practice of leathering the under-surfaces of the chest upper-boards so that the pallets close "leather on leather." This gives superior sealing, especially if warpage occurs in the wood of either pallet or chest and also gives a better "feel" to the player in both attack and release of the notes. It is arguably quieter too.

Conclusion

The above represents some of the most significant changes happening in organbuilding today as I have recently observed them. There is much more to it all than can ever be put into the limited words of a journal article: using doubled principals for improved speech/tonal quality, putting swells back inside organs and making their walls very impervious to sound so that their effect is enhanced (especially in crescendos and diminuendos, where trumpets and clairs can be made to give enormous dynamic effects), use of natural materials and animal glues, awareness of the criticality of case design and the effect of pipe shades, the use of computers to design organ actions and structures, labor-saving electronic tuning aids with ambient temperature compensation and over 30 temperings available at the flick of a switch, and so on.

No decent organbuilding has ever been inexpensive in the short term—anything built to a proper standard will inevitably cost more than something which isn't. Roughly speaking, you might pay anything between about \$A 12,000 and \$A 25,000 per stop on the average-sized organ for top quality work of this kind, depending on the builder, the origin (USA, Canada, Australia or Europe), and your standards (price not always being in direct proportion to quality, incidentally!). And there are some "bargains" to be had—i.e. one or two really top quality builders whose prices are towards the bottom of this range. But in the long term such tonal, constructional and mechanical standards as these should give the best of our new organs centuries of endurance—and will make them "worthwhile" in both the broader cultural sense as well as the financial.

It has indeed been a privilege to be able to travel around this "cutting edge"



Bourges Cathedral console.

as I have been doing these past few years, to see the wonderful results which are being achieved and to observe the increasingly responsible attitudes towards organ and organ music history which are being fostered. There can be no securer future for organ music envisaged than one which is based on the successes of the past, be this with the repertoire, restoration/preservation, or new organ building. Similarly the use of all the 20th century has to offer, for example computers for design, voicing, tuning, etc., assures us that today's world has its contribution to make towards better organbuilding too. The overwhelming feeling I have, after seeing the results of organs built or restored on the above principles and talking with the players, builders and clients involved, is that, after over two thousand years of existence, the organ is very much "alive and well" today. It has an undeniably great past, a marvellous repertoire, and a most promising future—particularly if high standards of building are applied. ■

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Calendar

This calendar runs from the 15th of the month of issue through the following month. The deadline is the first of the preceding month (Jan. 1 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped within each date north-south and east-west. * = AGO chapter event, ** = RCCO centre event, + = new organ dedication. ++ = OHS event. Information cannot be accepted unless it specifies artist name, date, location, and hour in writing. Multiple listings should be in chronological order, please do not send duplicate listings. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

UNITED STATES
East of the Mississippi

- 15 JANUARY
Singing Boys of Pennsylvania; UMC, Brevard, NC 8 pm
Singing Boys of Pennsylvania; Westchester Academy, Highpoint, NC 1 pm
Raymond & Elizabeth Chenault; St Paul's Episcopal, Augusta, GA 12:05 pm
Nebraska Wesleyan Choir; St John's Cathedral, Milwaukee, WI 7:30 pm
- 17 JANUARY
Singing Boys of Pennsylvania; Highland Arts Unlimited, Keyser, WV 8 pm
- 18 JANUARY
Singing Boys of Pennsylvania; Otterbein UMC, Harrisburg, VA 7:30 pm
- 19 JANUARY
Simon Preston; UMC, Ridgewood, NJ 8 pm
Singing Boys of Pennsylvania; Performing Arts of Linthicum, Linthicum, MD 8 pm
- 20 JANUARY
Handbell Festival; First Church of Christ, Wethersfield, CT 3 pm
Colin Andrews; St Thomas, New York, NY 5:15 pm
Kim Heindel; lute-harpsichord, Franklin & Marshall College, Lancaster, PA 3 pm
Carole Terry; Duke Univ, Durham, NC 5 pm
John Walker; First Presbyterian, Myrtle Beach, SC 4 pm
Jeff Bantz; Coral Ridge Presbyterian, Ft Lauderdale, FL 4:30 pm
John Weaver; First Presbyterian, Ft Lauderdale, FL 7:30 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
John Jordan; Cathedral of St Philip, Atlanta, GA 3:30 pm
William Crosbie; St Paul's Episcopal, Flint, MI 4:30 pm
Frederick Burgomaster, with flute; Christ Church Cathedral, Indianapolis, IN 4 pm
- 21 JANUARY
John Weaver, workshop; First Presbyterian, Ft Lauderdale, FL 10 am
- 22 JANUARY
Lorenze Maycher; St Mary the Virgin, New York, NY 8 pm
Bach, Cantata 3; Church of the Epiphany, Washington, DC 12:10 pm
Marijim Thoene; Eastern Michigan Univ, Ypsilanti, MI 8 pm
Sandra Fryling; Southern College, College-dale, TN 8 pm
- 24 JANUARY
Joyce Jones; Christ Church Cathedral, New Orleans, LA 4 pm
- 25 JANUARY
Diane Belcher; First Presbyterian, Greenville, SC 7:30 pm
James R. Metzler; Trinity Episcopal, Toledo, OH 8 pm
Simon Preston; Kenyon College, Gambler, OH 8 pm
Hymn Festival; First Presbyterian, Deerfield, IL 9 am-noon
- 26 JANUARY
David Hurd; Fisk Univ, Nashville, TN 8 pm
Cj Sambach; First Presbyterian, Libertyville, IL 7:30 pm
- 27 JANUARY
Thomas Bailey; Christ Church, Oyster Bay, NY 4 pm

- Leonard Raver; St Stephen's, Millburn, NJ 4 pm
Matt McMahan; St Thomas, New York, NY 5:15 pm
Haig Mardirosian; Chevy Chase Presbyterian, Washington, DC 3 pm
Dan Miller; Coral Ridge Presbyterian, Ft Lauderdale, FL 4:40 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
William Krape; Cathedral of St Philip, Atlanta, GA 3:30 pm
- 29 JANUARY
Mickey Terry; Church of the Epiphany, Washington, DC 12:10 pm
Herndon Spillman; Cathedral of St Philip, Atlanta, GA 8 pm

- 1 FEBRUARY
Charles Pilling; St Mary the Virgin, New York, NY 5:30 pm
Oriana Singers; St Giles, Northbrook, IL 8 pm
- 2 FEBRUARY
David Hurd; Wesleyan Univ, Middletown, CT 8 pm
Joan Lippincott, workshop; Newark UMC, Newark, DE 9 am
- 3 FEBRUARY
John Rose; Trinity College, Hartford, CT 3 pm
Alain Tribute; South Church, New Britain, CT 4 pm
Joan Lippincott; Newark UMC, Newark, DE 4 pm
Michael Kleinschmidt; St Thomas Church, New York, NY 5:15 pm
Mark Thallander; Coral Ridge Presbyterian, Ft Lauderdale, FL 4:30 pm
Tamara Albrecht; Cathedral of St Philip, Atlanta, GA 3:30 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm (also February 10, 17, & 24)
Richard Heschke; Bethlehem Lutheran, Sheboygan, WI 3 pm
Luther College Choir; Rockefeller Mem Chapel, Univ of Chicago, Hyde Park, IL 4 pm
Lawrence Archbold, with choir; Pilgrim Congregational, Duluth, MN 4:30 pm

- 4 FEBRUARY
Dale Warland Singers; First Presbyterian, Ft Wayne, IN 7:30 pm
- 5 FEBRUARY
Mark Buxton; Church of the Epiphany, Washington, DC noon
Herndon Spillman; Cathedral of St Philip, Atlanta, GA 8 pm
- 6 FEBRUARY
David Higgs; Philharmonic Center, Naples, FL 2 pm
- 7 FEBRUARY
George Stauffer, with trumpet; St Paul's Chapel, New York, NY noon
- 8 FEBRUARY
William Ferris Chorale; Mt Carmel, Chicago, IL 8 pm
The Baltimore Consort; Independent Presbyterian, Birmingham, AL 7:30 pm
- 9 FEBRUARY
Bach Festival; High Museum of Art, Atlanta, GA 10:30 am
- 10 FEBRUARY
Carole Terry; Trinity College, Hartford, CT 3 pm
Handel Festival; First Church of Christ, Wethersfield, CT 7 pm
Bill O'Meara; St Thomas Church, New York, NY 5:15 pm
Frederick Bachhaus; Christ Church, Oyster Bay, NY 7 pm
Herbert Burtis; UMC, Red Bank, NJ 4 pm
Thomas Murray; Ursinus College, Collegeville, PA 7:30 pm
Russell Patterson, with string quartet; First Presbyterian, Philadelphia, PA 3:30 pm
John Weaver; Myers Park Presbyterian, Charlotte, NC
John Cummins; Coral Ridge Presbyterian, Ft Lauderdale, FL 4:30 pm
Michael Corzine; Peace Presbyterian, Clearwater, FL 3 pm
Anne & Todd Wilson; Church of the Covenant, Cleveland, OH 3:30 pm
Alvin Blount; Cathedral of St Philip, Atlanta, GA 3:30 pm
Sue Mitchell-Wallace; Louisville Presbyterian Theological Seminary, Louisville, KY 3 pm
Richard Heschke; Bethlehem Lutheran, Sheboygan, WI 3 pm

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12 FEBRUARY

Robert Smith; Christ Lutheran, York, PA 7:30 pm

Tavernier Consort; St Mary the Virgin, New York, NY 8 pm

August Humer; Southern College, College-dale, TN 8 pm

13 FEBRUARY

Vienna Choir Boys; Lindenwood Christian, Memphis, TN 7:30 pm

14 FEBRUARY

Donald Kaye; St Paul's Episcopal, Flint, MI 12:05 pm

St Olaf Choir; Illinois College, Jacksonville, IL

17 FEBRUARY

Mickey Terry; Trinity College, Hartford, CT 3 pm

Hymn Festival; Coral Ridge Presbyterian, Ft Lauderdale, FL 6:15 pm

David Higgs; SS Peter & Paul RC, Sandusky, OH

Herbert Buffington; Cathedral of St Philip, Atlanta, GA 3:30 pm

Matthew Dirst; First Congregational, Columbus, OH 8 pm

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

18 FEBRUARY

Nancy Lancaster; House of Hope, St Paul, MN 4 pm

Sandra Soderlund; St Peter's, Jackson, MS 7:30 pm

19 FEBRUARY

David Higgs; All SS Episcopal, Atlanta, GA 8:15 pm

21 FEBRUARY

Michael Kaminski; St Paul's Chapel, New York, NY noon

Charles Miller; St Paul's Episcopal, Flint, MI 12:05 pm

22 FEBRUARY

Cathedral Clerkes; Christ Church Cathedral, Indianapolis, IN 12:05 pm

Timothy Albrecht; Emory Univ, Atlanta, GA 8:15 pm

Raymond & Elizabeth Chenault; UMC, Roswell, GA 8 pm

23 FEBRUARY

Marilyn Keiser, workshop; West Side Presbyterian, Ridgewood, NJ

John Walker, workshop; St Luke's UMC, Orlando, FL 10 am

24 FEBRUARY

John Gillock; Trinity College, Hartford, CT 3 pm

Marilyn Keiser; West Side Presbyterian, Ridgewood, NJ 4 pm

Jean Leguay; St Thomas More Cathedral, Arlington, VA 7:30 pm

Robert Parkins; Duke Univ, Durham, NC 5 pm

Jesse Eschbach; First Presbyterian, Delray Beach, FL 4 pm

Jeff Havens; Coral Ridge Presbyterian, Ft Lauderdale, FL 4:30 pm

Huw Lewis; Second Presbyterian, Indianapolis, IN 8 pm

Choral Concert, with orchestra; Cathedral of St Philip, Atlanta, GA 8 pm

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Peter Stoltzfus; St Paul's Episcopal, Flint, MI 4:30 pm

Hymn Festival; Cathedral of St John, Milwaukee, WI 2:30 pm

26 FEBRUARY

August Humer; St Paul Cathedral, Pittsburgh, PA 8:30 pm

28 FEBRUARY

Capital Univ Choir; Good Shepherd Lutheran, Lancaster, PA 7 pm

James Diaz; St Paul's Episcopal, Flint, MI 12:05 pm

UNITED STATES West of the Mississippi

17 JANUARY

Simon Preston; St Olaf College, Northfield, MN 8 pm

18 JANUARY

James Garvey; St John's Cathedral, Denver, CO 8 pm

Robert Anderson; First Congregational, Los Angeles, CA 8 pm

20 JANUARY

Marilyn Keiser; Sunnyside Adventist, Portland, OR

Marilyn Mason, with violin; La Jolla Presbyterian, La Jolla, CA 4 pm

James Welch; Pacific Union College, Angwin, CA 8 pm

21 JANUARY

Organ Festival; Univ of Redlands, Redlands, CA (also January 22, 23)

22 JANUARY

Thomas Murray; First UMC, Houston, TX

25 JANUARY

George Baker; Highland Park UMC, Dallas, TX 7:30 pm

Raymond & Elizabeth Chenault; Trinity Univ, San Antonio, TX 8 pm

Guy Bovet; St Mark's Cathedral, Seattle, WA

Matthew Dirst; First Baptist, Santa Ana, CA 8 pm

26 JANUARY

Guy Bovet, masterclass; St Mark's Cathedral, Seattle, WA 10 am

Frederick Swann; Crystal Cathedral, Garden Grove, CA 5 pm

28 JANUARY

Gerre Hancock, workshop; Washington Univ, St Louis, MO

29 JANUARY

Gerre Hancock; Washington Univ, St Louis, MO

31 JANUARY

Phillip Smith, with trumpet; St Francis of Assisi, La Quinta, CA 7:30 pm

1 FEBRUARY

Frederick Swann; First Presbyterian, Midland, TX 7:30 pm

2 FEBRUARY

John Weaver, workshop; Trinity Episcopal, Longview, TX

3 FEBRUARY

Diane Belcher; First Methodist, Little Rock, AR 3 pm

Mozart, *Requiem*; Myerson Symphony Center, Dallas, TX 7:30 pm

Dallas Bach Society; Dallas Museum of Art, Dallas, TX 4 pm

St Olaf Choir; Plymouth Park UMC, Irving, TX 7:30 pm

John Weaver; Trinity Episcopal, Longview, TX

Clyde Holloway; Palmer Episcopal, Houston, TX 7:30 pm (also Feb 5 8 pm)

Univ of Redlands Chapel Singers; La Jolla Presbyterian, La Jolla, CA 4 pm

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+ Susan Ferré; First Presbyterian, Dallas, TX
8 pm
David Hurd; First Congregational, Los Angeles, CA 8 pm

9 FEBRUARY
Mary Preston; Christ Episcopal, San Antonio, TX 7 pm

10 FEBRUARY
*Javier Garduno; First Presbyterian, Ocean-side, CA 7:30 pm
Dolce Early Instruments Ensemble; St Philips in the Hills, Tucson, AZ 3 pm

12 FEBRUARY
*Philip Smith, with trumpet; First Congrega-tional, Fresno, CA 8 pm

13 FEBRUARY
Javier Garduno, workshop; U of C Santa Barbara workshop, Santa Barbara, CA 7 pm

17 FEBRUARY
John Obetz, workshop; First Lutheran, Fargo, ND 2 pm
Texas Baroque Ensemble; St Stephen Presby-terian, Ft Worth, TX 7:30 pm

18 FEBRUARY
John Obetz; First Lutheran, Fargo, ND 7:30 pm

19 FEBRUARY
Irmtraud Krueger, with trumpet; St Luke's, Irving, TX 7:30 pm

22 FEBRUARY
James Welch; Christian Life Center, Bakers-field, CA 8 pm

23 FEBRUARY
Robert Glasgow; RLDS Auditorium, Inde-pendence, MO 8 pm

24 FEBRUARY
Matthew Dirst; College View Adventist, Lin-coln, NE 8 pm

28 FEBRUARY
Choral Concert; Caruth Auditorium, Dallas, TX 8:15 pm

INTERNATIONAL

16 JANUARY
John Grew; Christ Church Cathedral, Mon-treal, Quebec 8 pm

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

27 JANUARY
John Rose; Westminster Presbyterian, Winni-peg, Saskatchewan 3 pm

17 FEBRUARY
Michael Murray; Christ Church Cathedral, Ottawa, Ontario 8 pm

27 FEBRUARY
Jean-Louis Gil; Luis Arango Hall, Bogota, Colombia 8 pm (also February 28)

Organ Recitals

ROBERT ANDERSON, Ev.-Luth. Kirche, Crostau, East Germany, July 15: *Praeludium e-Moll*, Bruhns; *Toccata d-Moll*, Gelobet seist du, Weckmann; *Capriccio Croma-tico con ligature al contrario*, Frescobaldi; *Sonata g-Moll*, *Praeludium D-Dur*, C.P.E. Bach; *Agnus Dei*, Martin; *Allein Gott*, S. 662, *Passacaglia c-Moll*, S. 582, Bach.

SUSAN ARMSTRONG, Methuen Me-morial Music Hall, Methuen, MA, July 25: *Trumpet Tune in D*, Johnson; *Sonata No. 17 in B Major*, Rheinberger; *Variations de Con-cert*, Bonnet; *Carillon on 'He is Risen'*, Hannahs; *Rhapsody on Gregorian Motifs*, Titcomb; *Sonata Fantasy*, Nancy Faxon; *Ada-gio (Sonata No. 8)*, Guilman; *Studio da Concerto, Salve Regina*, Manari.

DENNIS BERGIN, U.S. Air Force Acad-emy, September 9: *Concerto in G Major*, S. 592, Bach; *Fantasy in F Minor*, K. 608, Mozart; *The Embrace of Fire*, Hakim; *Pus-torale*, Franck; *Musette (Triptyque, Op. 51)*, Fileuse (*Suite Bretonne*, Op. 21), Scherzando (*Suite*, Op. 39), Dupré; *Phantasie über den Choral: 'Hallelujah! Gott zu loben'*, Reger.

DOUGLAS E. BUSH, St. Peter's Catholic Church, Quincy, IL, October 26: *Prelude and Fugue in D Minor*, S. 537, Bach; *Tento*, Carreira; *Chaconne in G Minor*, Couperin; *The Good Shepherd*, Benoit; *Kyrie summum*, Scheidemann; *Eucharistia*, Cassler; *Trio on 'Come, Thou Glorious Day of Promise'*, Be-hold, the Great Redeemer Die, Come, O Thou King of Kings, Bush; *Benedictus*, op. 59, Reger; *O Gott, du frommer Gott, O Welt, ich muss dich lassen*, Brahms; *Toccata and Fugue in D minor*, S. 565, Bach.

DAVID CRAIGHEAD, Pilgrim Congre-gational Church, Duluth, MN, October 28: *Livre d'Orgue*, du Mage; *Sei gegrüßet, Jesu gütig*, S. 768, Bach; *Symphony VI*, Vierne.

PHILIP CROZIER, St. James United Church, Montreal, Quebec, August 21: *Var-iations sur 'Lucis Creator'*, *Postlude pour*

l'office de Complies, Deuxième Fantaisie, Lamento, Monodie, Alain; *Pustorale*, Roger-Ducasse; *Prélude et Fugue, Berceuse sur deux notes qui cornent, Fantasmagorie*, Alain; *Chant héroïque*, Langlais.

ROBERT DELCAMP, St. Paul's Episcopal Church, Jacksonville, FL, October 21: *Chor-al Song and Fugue*, Wesley; *Four Versets on Ave Maris Stella*, Dupré; *Jesus, thou art come from heaven, March of the Nightwatch-men* (arr. Widor), *Prelude and Fugue in D Major*, Bach; *Tuba Tune*, Lang; *Rondo for the Flute Stop*, Rinck; *Pastorale on 'Forest Green'*, Purvis; *Chorale-Improvisation on 'In dulci jubilo'*, Karg-Elert.

MATTHEW DIRST, Holy Trinity Lu-theran Church, Buffalo, NY, October 30: *Batalla de 6° tono*, Jimenez; *Der Gott der mir hat versprochen* (from S. 13), *Valet will ich dir geben* (from S. 95), *Dem wir das Heilig itzt* (from S. 129), Bach; *Two Conso-lations*, Liszt; *Choralphantasie: 'Hallelujah! Gott zu loben'*, Op. 52/3, Reger; *Andante pour le choeur de Voix humaines, Bolero de Concert*, Lefébure-Wély; *Scherzo*, Duruflé; *Adagio, Final (Symphonie III)*, Vierne.

MARY FENWICK, Emmanuel Lutheran Church, Souderton, PA, October 14: *Allegro vivace (Symphonie V)*, Widor; *Berceuse*, Scherzo, Vierne; *Choral in B Minor*, Franck; *A Trumpet Minuet*, Hollins; *Prelude and Fugue in G Major*, S. 541, Bach; *Carol-Prelude on 'Greensleeves'*, Wright; *Alle-gretto*, Whitlock; *Capriccio*, Purvis; *Flan-dria (Variations)*, Maekelburghe.

JANETTE FISHELL, First Presbyterian Church, Kinston, NC, October 23: *Pièce Héroïque*, Franck; *Petite rapsodie improvi-sée, Cantilène improvisée, Choral-Improvi-sation sur le 'Victimae paschali'*, Tournemire; *Clair de lune*, Vierne; *Scherzo*, op. 2, Du-ruflé; *Le Monde dans l'attente du Sauveur*, Dupré; *Dessins Éternels, Dieu parmi nous*, Messiaen.

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JAMES HAMMANN, Ohio Wesleyan University, September 23: *Sonata I for Organ*, Hindemith; *Trio Sonata V in C Major*, Bach; *Concert Overture*, Faulkes; *Symphonic V*, Widor.

DAVID HERMAN, with Melanie DeMent, soprano, Nara Dewar Duncan, mezzo soprano, and Eileen Grycky, flute, Cathedral of St. Peter and St. Paul, Washington, DC, August 5: *Choral No. 1 in E Major*, Franck; *Alma Redemptoris Mater*, Routh; *Messe Modale*, *Postlude for the Office of Compline*, *Litanies*, Alain.

PETER HURFORD, Holy Trinity Church, Akron, OH, October 5: *Concerto in A Minor*, S. 593, Bach; *Prelude, Fugue and Variation*, Franck; *Trumpet Tune and Air*, Purcell/Hurford; *Choral No. 3 in A Minor*, Franck; *Adam fut un pauvre homme*, Si c'est pour oter la vie, Joseph est bien marié, Dandrieu; *Valet will ich dir geben*, S. 735, Herr Jesu Christ, dich zu uns wend, *Rantasia and Fugue in G Minor*, S. 542, Bach.

BOYD JONES, Mercer University, Macon, GA, October 19: *Praeludium in C*, BuxWV 136, *Passacaglia in d*, BuxWV 161, *Praeludium in a*, BuxWV 153, *Buxtehude*; *Jesus Christus, unser Heiland*, Scheidemann; *Concerto del Sigr. Meck*, Walther; *Wir glauben all an einen Gott*, S. 1098, O Lamm Gottes unschuldig, S. 1095, *Prelude and Fugue in C*, S. 547, Bach; *Andante con moto*, *Andante*, *Sonata in B-flat*, Mendelssohn.

MARILYN KEISER, Trinity Episcopal Church, Oshkosh, WI, September 28: *Concerto in B-flat*, op. 4, no. 2, Handel; *Prelude and Fugue in C Minor*, op. 37, no. 1, Mendelssohn; *Prelude on Psalm 130*, Howells; *Allein Gott in der Höh sei Ehr*, Vater unser in *Himmelreich*, *Fantasia in G Major*, S. 572, Bach; *Prelude, Adagio and Chorale with Variations on the theme 'Veni Creator'*, Durufle; *Middlebury*, Wood; *Puer Nobis*, Powell; *Rubrics: The peace may be exchanged*, Locklair; *Allegro vivace*, Final (*Symphonic I*), Vierne.

ROBERT BURNS KING, Kreuzkirche, Bonn am Kaiserplatz, June 27: *Präludium und Fuge e-moll*, Bruhns; *Jesus bleibet meine*

Freude, S. 147, Bach/Durufle; *Sonata c-moll*, Pescetti; *Variationen über 'Veni creator'*, Durufle; *Melodia*, Op. 129, Reger; *Passacaglia und Fuge c-moll*, Bach.

JOAN LIPPINCOTT, Greene Memorial Church, Roanoke, VA, October 7: *Concerto in A Minor*, S. 593, *Allein Gott*, S. 675, 676, Bach; *Fantasia in F Minor*, K. 608, Mozart; *Trois Danses*, Alain; *Allegro vivace*, *Adagio*, *Toccata (Symphonie V)*, Widor.

MARILYN LOHMAN and STEPHEN STEELY, Our Lady of Lourdes Church, Bettendorf, IA, October 11: *Te Deum*, Charpentier; *Tiento*, *Acclamations (Suite Médievale)*, Langlais; *Prelude, Fugue and Variation, Pièce Héroïque*, Franck; *Finale (Symphonie I)*, Vierne; *Cortège et Litanie*, Dupré; *Andante sostenuto (Symphonie Gothique)*, Widor; *Grand Choeur Dialogué*, Gigout.

JOHN WILLIAM VANDERTUIN, St. Pius X Church, Brantford, Ontario, August 15: *Prelude, Fugue and Ciaconne in C Major*, Buxtehude; *Schmücke dich*, S. 654, *Allein Gott*, S. 664, Bach; *Impromptu*, Op. 54, No. 2, Vierne; *"Cantabile," "Finale" (Symphony No. 6)*, Widor; *Variations on 'Austria'*, Vandertuin; *Cantabile in B Major*, Franck; *Serenade No. 13 in G Major*, K. 525, Mozart/Vandertuin.

BRUCE WHEATCROFT, Museum of Art, Cleveland, OH, October 21: *Partita sopra la Aria della Folia da Spagna*, Pasquini; *Variations on Unter der Linden grüne*, Sweelinck; *Prelude and Fugue in B Minor*, Willan; *Erbarm' dich mein*, O Herre Gott, S. 721, Bach; *Toccata und Fugue in D Major*, Minor, op. 59, nos. 5 and 6, Reger; *Petit Suite*, Bales; *Pièce Héroïque*, Franck; *Variations sur un thème de Clément Jannequin*, Litanies, Alain; *Adagio*, Marcello; *Toccata in B Minor*, Gigout.

LYNN ZEIGLER-DICKSON, Museum of Art, Cleveland, OH, September 30: *Dialogue*, Marchand; *Allein Gott*, S. 611, Bach; *Concerto del Sigr. Meck*, Walther; *Aubade*, Hamilton; *Antipodes*, White; *Sortie*, *Bolero de Concert*, Lefebure-Wély.



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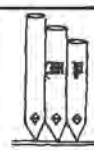
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† = stoplist
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Daggy, Roger, to Buzard Organ Co., Champaign, IL. Nov 3

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Bedient
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Berghaus
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Bigelow
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Bond
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Bradford
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Brunner (Hutchings op.330 restoration)
 Helderberg Reformed, Altamont, NY. 2/13 tracker,* June 20

Bunn-Minnick
 St Paul Ev. Lutheran, Westerville, OH. 2/10,* Jan 16

Buzard
 Univ of Illinois, Champaign. 1/8 tracker,* Dec 1, 15

Casavant
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Dobson
 St Luke's Episcopal, Cedar Falls, IA. 2/14 tracker,* Feb 11
 Susquehanna Univ, Selinsgrove, PA. 2/8 tracker,* Apr 11

Erben (Dana Hull)
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Fisk
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Gluck
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Gress-Miles
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 St Mary's, Clinton, MD. 2/30,* Nov 15

Harrold
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Holtkamp
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 Our Saviour's Lutheran, Hastings, MN. 2/29,* June 19

Hoyer
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Jaekel
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Kney
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Koppejan
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Lively
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Möller
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Schlicker
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Schoenstein
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Thompson & Associates
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van Daalen
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Visscher Associates
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Visser-Rowland
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 Eastminster Presbyterian, Wichita, KS. 3/47 tracker,* May 12
 Our Lady of Mt Carmel, Chicago, IL. 2/21 tracker,* Jul 12
 St Luke's Episcopal, Madison, WI. 2/13 tracker,* Dec 16
 Westminster Presbyterian, Peoria, IL. 3/40 tracker,* Nov 1, 14

Wicks
 First UMC, Douglasville, GA. 2/23,* Sep 11



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