

THE DIAPASON

MARCH, 1987



St. Anne Church, Oswego, IL
Specification on page 18

1987 Summer Institutes, Workshops and Conferences

Bach Week 1987

June 8-12. Columbia College, Columbia, SC.

Co-sponsored by Columbia College and Lutheran Theological Southern Seminary, a week devoted to the study and performance of Bach's organ music, focusing on *Klavierübung III* and *Orgelbüchlein*. Classes, performances, lectures. Roberta Gary and Edmund Shay.

Contact: Dr. Edmund Shay, Director, Bach Week, Music Department, Columbia College, Columbia, SC 29203-9987.

Lutheran Summer Music—1987

June 14-July 12. Concordia College, Moorhead, MN.

Lutheran summer music camp for high school students. Band, orchestra, chorus, piano, organ. Paul Bouman, Susan Hegberg, others.

Contact: Lutheran Music Program, Inc., Dr. Carlos R. Messerli, 2225 Washington St., Lincoln, NE 68502; 402/474-7177.

NPM Choir Director Institute

June 15-19. Burlingame, CA.

July 13-17. Pittsburgh, PA.

July 27-31. Providence, RI.

August 17-21. Belleville, IL.

Sessions in choral conducting, liturgy, scripture, and repertoire. Classes in voice techniques, instrumental conducting, and parish choral music ministry.

Contact: NPM Choir Director Institute, 225 Sheridan St., NW, Washington, DC 20011; 202/723-5800.

The Royal School of Church Music 1987 Training Courses

June 27-July 3, the Carolinas course for girls. Contact: Hazel Somerville, St. Richard Episcopal Church, 5151 Lake Howell Rd., Winter Park, FL 32789; 305/671-4211.

June 28-July 5, The Ohio course for boys. Contact: Robert Quade, St. Paul's Church, 1361 W. Market St., Akron, OH 44313; 216/836-9329.

July 6-12, The Carolinas course for boys and adults. Contact: Ann Burts, Christ Church, P.O. Box 6124, Charlotte, NC 28207; 704/333-0378.

August 23-30, The Canadian course for boys and adults. Contact: Graham Knott, 75 Farnham Ave., Beacon Field, Quebec H9W 5H7 Canada.

The Eucharist

June 29-July 10. School of Theology, Sewanee, TN.

Study of the development of the Eucharistic rite: theology, texts, ceremonial, music, etc. Marion Hatchett and James Litton.

Contact: Connie Ensley, School of Theology, Sewanee, TN 37375-4001; 615/598-5931, ext. 282.

Summer Seminar

July 6-9. New York School of Liturgical Music.

Morning Prayer, daily Eucharistic liturgies, music, concerts, fellowship. Alice Parker, Fred Moleck, Robert MacDonald, David Weck.

Contact: John-Michael Caprio, New York School of Liturgical Music, 1011 First Ave., New York, NY 10022.

Music in Parish Worship Seminars. University of Wisconsin-Madison.

July 7. St. Paul's Lutheran Church, LaCrosse.

July 8. Good Shepherd Lutheran Church, Ashland.

July 9. St. Paul's United Church of Christ, Wausau.

July 13. First English Lutheran Church, Appleton.

July 14. The Congregational Church, Whitewater.

July 15. St. John's Lutheran Church, West Bend.

In-depth seminars for organists, choir directors, clergy and worship-music-liturgy committee members. Arthur Cohrs, Arlyn Fuerst, Edward Hugdahl.

Contact: UW-Madison Continuing Education in Music, 610 Langdon St., Madison, WI 53703; 608/263-6822.

Cambridge Choral Studies Seminars

July 10-17, The English choral tradition.

August 17-25, Practical choral singing/conducting course.

Seminars, lectures, masterclasses, rehearsals, worship services. Stephen Cleobury, Andrew Parrott, Barry Rose, John Rutter, Sir David Willcocks, George Guest, John Scott.

Contact: Joanna Holland, Course Director, Cambridge Choral Studies Seminars, P.O. Box 172, Whittlesford, Cambridge CB2 4QZ England.

Proclaimers of the Word. Association of Lutheran Church Musicians.

July 12-15. Gethsemane Lutheran Church, Seattle, WA.

Study of the historical Lutheran office of cantor. Workshops on interpreting the Lectionary, children in worship, chant, visual art, inclusivity in worship.

Contact: Dr. Mark Bighley, Organ and Church Music Dept., Northeastern State University, Tahlequah, OK 74464.

Romainmôtier Interpretation Course

July 12-26. Romainmôtier, Switzerland.

Lessons, lectures, excursions, recitals, concerts. Lionel Rogg, Guy Bovet, Rudolf Meyer, Gerd Zacher, Michel Chapuis.

Contact: Cours d'interprétation de Romainmôtier, Mademoiselle Marisa Aubert, CH 1349, Romainmôtier, Suisse.

Conference on Music in Parish Worship

July 21-23. University of Wisconsin-Madison.

Music in the worship life of a parish, both liturgical and non-liturgical traditions. Marilyn Mason, Robert Dears, Thomas Foster, Mary Kay Easty, David Weck, Lawrence Kelliher.

Contact: UW-Madison Continuing Education in Music, 610 Langdon St., Madison, WI 53703; 608/263-6822.

24th Early Music Festival Bruges/Belgium

July 24-August 1.

International competitions for solo singing, melody instruments, lute, ensembles (middle ages, renaissance), exhibition of early musical instruments, interpretation

THE DIAPASON

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classes, lectures.

Contact: Festival van Vlaanderen-Brugge, Collaert Mansionstraat 30, B-8000 Brugge, Belgium.

Fourth Annual Summer Choral Holiday Workshop

July 26-August 2. Green Lake Festival of Music, Ripon College, Ripon, WI.

Daily workshops on choral rehearsal and accompanying techniques, vocal techniques, rehearsals and performance of Bruckner's *Mass in E Minor* and Rutter's *Gloria*. Sir David Willcocks, Douglas Morris.

Contact: Green Lake Festival of Music, P.O. Box 569, Green Lake, WI 54941.

Summer School for Organists

July 27-August 1. Cleveland Lodge, Dorking, Surrey.

Masterclasses, lectures, recitals. Davitt Moroney, Peter Dickinson, Peter Le Huray, Harry Diack-Johnston, Christopher Kent, Betty Matthews, Ruby Reid Thompson, Petronella Dittmer, Glyn Williams, Guy Oldham, Timothy Rishton, Lady Susi Jeans.

Contact: The Secretary, Cleveland Lodge, Dorking, Surrey RH5 6BT England.

IX Course Interpretation of Spanish Organ Music

August 6-17. University of Salamanca.

Classes on Iberian music of the 16th, 17th and 18th centuries take place on historic instruments of the Cathedral Nueva and the University. Montserrat Torrent, Guy Bovet.

Contact: Cours d'interprétation de Romainmôtier, CH 1349, Romainmôtier, Switzerland.

Colgate University will mark the 10th anniversary of the Franklin G. Brehmer Memorial Organ with a celebration April 24-25 in the Colgate Memorial Chapel, Hamilton, NY. On Friday evening at 8 p.m. there will be an "All-Star Gala Concert" featuring performances by organ professors from three neighboring universities: Will Headlee of Syracuse University, Paul Jordan of SUNY Binghamton, and Donald Paterson of Cornell University. University Organist, Mary Ann Dodd, will

also perform and will be assisted by soprano Julie Newell.

On Saturday morning Russell Saunders of the Eastman School will give a lecture/masterclass on the newly discovered Bach chorales from the Neumeister Collection. Following a buffet luncheon, Professor Saunders will lecture on "MUSICIANSHIP for the Organist." Designed by Walter Holtkamp and built by the Holtkamp Organ Company, the college's three-manual, 53-rank instrument utilizes mechanical action.

Here & There

Murtagh/McFarlane Artists has announced the addition of four major concert artists to the roster: Larry Smith, Olivier Latry, Gunnar Idenstam and Martin Haselböck.

Larry Smith is Chairman of the Organ Department at Indiana University. Formerly a student of Russell Saunders, Arthur Poister and David Craighead, his degrees were earned at Drake and Syracuse Universities, with his doctorate from The Eastman School of Music. Dr. Smith has been a featured artist for the past three national conventions of the AGO as well as in numerous regional conventions. Prior to his appointment to Indiana University in 1981 he taught at Kent State University and Converse College, as well as on the summer school faculty of Winthrop College.

Olivier Latry, Titular Organist of the Cathedral of Notre Dame, Paris, was appointed to his current post in 1985 at age 23. He is also on the faculties of the Catholic Institute of Music in Paris and the National Academy at Reims. A student at the Academy of Music at St-Maur-des-Fosses, all of Mr. Latry's organ study has been with Gaston Litaize, winning unanimously First Prize in Excellence in 1980, the Performer's Diploma with Distinction in 1981 and in 1982 the Gold Medal in Improvisation. At the Superior Academy of Music, Paris, he was awarded First Prize in Harmony. Latry recently toured the United States, playing recitals in various cities including Fort Worth, Pittsburgh and New York City.

Gunnar Idenstam, of Stockholm, Sweden, attracted international attention by winning the Grand Prix de Chartres improvisation competition and second prize in the Lahti organ competition at the age of 23. As a student at the State Academy of Music in Stockholm he studied with Rune Engström, Anders Bondeman and Torvald Torén. In 1983 and 1984 he was awarded a French State Cultural Scholarship and studied improvisation with Jacques Taddai and interpretation with Marie-Claire Alain, in 1984 winning the Excellence Diploma and First Prize at the National Conservatory, followed in 1985 by the First Prize and Virtuosity Diploma. Mr. Idenstam has performed in major European festivals, on Swedish and Finnish radio and television; he made his American debut this past October, playing at The Crystal Cathedral, as well as at Plymouth Congregational Church in Minneapolis. He was also heard in various parts of the United States on "Pipedreams," a production of Minnesota Public Radio.

Martin Haselböck is Organist of St. Augustine's Church in Vienna and of the Vienna Court Chapel where he performs with the Vienna Boys' Choir. In addition he is a faculty member of the University of Music in Vienna as well as Professor of Organ at the University of Music in Lubeck. A student of Michael Radulescu, Jean Langlais, his father Hans Haselböck and the late Anton Heiller, he has rapidly gained international status as an organist. Solo recitals have taken him to most Eastern and Western European countries, North and South America, the USSR, Japan, Asia, New Zealand and Australia. He has been soloist with many leading orchestras, playing under such conductors as Abbado, Mehta, Slatkin, Dohnanyi and Entremont. His 1987 appearances include concerts with the Vienna and Berlin Philharmonic and Symphony Orchestras in Hamburg, Salzburg, Helsinki, Madrid and Denver. A prolific recording artist he has just signed with Philips; his recording of the complete Liszt organ works was awarded the "Grand Prix du Disque Franz Liszt 1986."

The Southeastern Historical Keyboard Society will hold its seventh annual Conclave March 25-27 on the

campus of Southern College of Seventh-Day Adventists in Collegedale, TN. The '87 Conclave will feature the two recent Brombaugh organs in Collegedale—the 4-manual, 70-stop instrument in the Collegedale Church, and the 2-manual, 13-stop instrument in meantone temperament in the music building.

Principal guest artists include Guy Bovet and Edward Parmentier. Other organ and harpsichord performances and papers will be presented by James Nicolson, Michael O'Brien, Andre Lash, Jane Johnson, John Brock, Lenora McCroskey, Robert Parkins, and Bradley Brookshire, co-winner of the 1985 SEHKS Harpsichord Performance Competition. Conclave registration is \$40, and inexpensive housing (\$18-20) is available in the Southern College Conference Center.

For additional information on the conclave contact the Southern College Conference Center, P.O. Box 370, Collegedale, TN 37315-0370; 615/238-2910.

Illinois College will sponsor David Craighead in recital and masterclass on Sunday, April 26 at 8 p.m., and Monday, April 27 at 9 a.m. at the Hart Ses-

quicentennial Organ in Rammelkamp Chapel on the school's Jacksonville, IL, campus.

For further information, contact Dr. Rudolf Zuiderveld, Music Department, Illinois College, Jacksonville, IL 62650.

Columbia College and the Lutheran Theological Southern Seminary are sponsoring **Bach Week 1987** June 8-12. Conducted by Roberta Gary and Edmund Shay, the workshop will include complete performances of *Klavierübung III* and the *Orgelbüchlein*. Daily classes in performance practice and interpretation will take place using a three-manual Casavant tracker and a three-manual Flentrop tracker instrument. Two recitals are scheduled. A brochure and registration information is available from Prof. Shay, Music Department, Columbia College, Columbia, SC 29203-9987.

Members of the Cathedral Choir of Men and Boys of St. Paul's Cathedral, Buffalo, NY, presented "Hymn around the clock" January 16 through 18. Choristers sang the contents of Hymnal 1982 in numerical order. Funds were raised through pledges for a certain

amount per hymn per chorister. Proceeds will be used to fund the choir's trip to England this summer.

Michel Pinte, organist at the Church of St. Augustin in Paris, France, has recently completed an American concert tour. Organist at St. Augustin since 1965, he has studied with Jean Langlais at the Schola Cantorum and with J. J. Grunewald, Pierre Labric, Suzanne Chaisemartin, and Marie-Madeleine Durullé-Chevalier. He has performed throughout France, Italy, and the United States. This past year he performed in Washington, D.C., Boston, New York City, and in five cities in Minnesota, including Minneapolis.

Michael Murray has recorded Dupré's *Organ Symphony* and Rheinberger's *Concerto in F Major* for the Telarc label. The new release (CD-80136 compact disc, DG-10136 LP) was recorded at the Royal Albert Hall.

The world premiere of **Herbert Howells' Rhapsody for Baritone, Violin, Cello and Organ** took place March 1 at Old South Church, Copley Square, Boston, MA.

Appointments



Marilyn Perkins Biery

Marilyn Perkins Biery has been appointed to direct the music ministry at historic Center Congregational Church in downtown Hartford, CT. Her duties include conducting the semi-professional choir, playing the four-manual, seventy-rank Austin organ, coordinating the Concert Series, and directing the Church and the Arts program, a Wednesday noon series from September to June which features organists, pianists, harpsichordists, vocalists and various chamber ensembles.

Ms. Biery is a Pi Kappa Lambda graduate of Northwestern University with Bachelor and Master of Music degrees in Organ Performance and Church Music, studying with Richard Enright and Grigg Fountain. Winner of several AGO competitions, she is heard frequently in duo-recitals with her husband, James, performing their original transcriptions for four-hands and four-feet at one console. A published writer, her articles and reviews have appeared in *The American Organist*, *THE DIAPASON*, and *Pastoral Music*. Ms. Biery also recently appeared with Orchestra New England in its traditional 1786 Colonial Concert, in New Haven and Hartford.

Ronnie Boriskin has been appointed as Executive Director of The Aston Magna Foundation for Music. Mrs. Boriskin has been for the past two years, Director of Development for Caramoor and previously, for six years, was Development and Public Affairs Officer of the Morgan Library in New York. She also held executive positions in the field of music with Columbia Artists Management and with the Herbert Barrett Management.

Austin Organs, Inc., Hartford, CT, has announced the appointment of **William F. Brame** as representative for the states of Georgia and Alabama. Mr. Brame was formerly associated with the Aeolian Skinner Organ Co., of Boston, MA, the Estey Organ Corporation, and Petty Madden Organ Co., of New Jersey. His background encompasses vast experience as an organist as well as in business. Mr. Brame is a native of Montgomery, AL, and makes his home in Kinston, NC. He attended the University of the South, in Sewanee, TN. His organ and piano studies were with Margaret MacGregor and Sara Boyer Mullins. He has served as the organist-choir-



William F. Brame

master at St. Mary's Episcopal Church, Kinston, NC for the past 20 years. He initiated and directs an oratorio series and has directed the St. Mary's Organ Recital Series for the past eight years. He also serves on the Liturgical Commission of the diocese of East Carolina, the Design and Planning Commission, which is active in dealing with architectural and construction activities in the diocese, and is a member of the Commission on Alcoholism.

Gordon Johnston has been appointed organist and choirmaster of the Church of St. John the Evangelist (Anglican), Ottawa, Ontario, replacing Ewan McCuaig, who resigned after 26 years. A graduate of Brigham Young University, Mr. Johnston holds a masters degree in organ performance as well as the



Gordon Johnston

ARCCO and CHM certificates. His teachers have included Arthur Ward, John Searchfield, John Longhurst and Bernard Lagacé. He was a founding member of the RCCO Professional Status Committee, and is currently vice-chairman of the Ottawa Centre and a member of the RCCO National Council. He was formerly organist of Erskine Presbyterian Church, Ottawa, and prior to that, Guest Organist at the Mormon Tabernacle in Salt Lake City, Utah. At St. John's, he will direct three choirs and play services and recitals on the Gabriel Kney tracker organ.

Kathryn L. Nichols has been appointed Minister of Music at Trinity Lutheran Church, Rockford, IL, where she will oversee the extensive music program and concert series of this 3200-member church, direct choral and handbell choirs and serve as organist with occasional preaching and other pastoral duties. An ordained minister of the Presbyterian Church (USA), she holds the MDiv degree from Princeton Theological Seminary, the MM from Yale University with Certificate from Yale's Institute of Sacred Music and the BM from the University of Tennessee. Her teachers have included Mary Ellen Cowles, Calvin Bower, Kathleen Funk Pearson, Charles Krigbaum, Erik Routley, and Frauke Haasemann. Previously she has served churches in Pennsylvania, New Jersey, Connecticut and New York. She is married to Dr. Mark Brombaugh.



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Here & There



Robin Dinda

The Flint AGO Chapter will present **Robin Dinda** in a fundraising recital, Sunday, April 26, 3 p.m., at St. John Vianney Catholic Church, Flint. All proceeds from the recital will go toward the new Young Artist Scholarship Fund. Scholarship Contribution tickets are available at \$5.00 each. The Youth Artist Scholarship was established in September, 1986, to provide deserving young musicians monies for lessons. All high school and college students living in Genesee county may participate in the program.

Robin Dinda made his European debut at 16, performing two recitals in Cologne, Germany, as part of the American Cultural Exchange Program. Last July, he performed the national premiere of Tim Kramer's composition, *Perceptions of Antiquity*, as part of the National Convention of AGO, Ann Arbor, MI. He has been a finalist in the Diane Bish Competition, Ft. Lauderdale, Florida, the Strader Competition, Cincinnati, Ohio, and the University of Michigan International Competition, Ann Arbor, MI.

The Choir of **Independent Presbyterian Church**, Birmingham, AL, has released a new recording, "O Sing unto the Lord," recorded live at the 1986 AGO convention in Detroit. The choir, under the direction of Joseph Schreiber, features a performance of *Messe Solennelle*, by Louis Vierne. For information, contact: IPC Choir, 3100 Highland Ave., Birmingham, AL 35256.

On Sunday, November 23, 1986 the first practical use of a new technology-media in a functional pipe organ occurred at the Church of St. Mark, Brooklyn, NY. Pressurized gas (CO₂ at 838 psig) was used in a system to actuate and control the 13 stop slider actions of two manual divisions (Great and Positive) in this organ, the Swell and Pedal divisions being operated by standard electro-pneumatic stop controls.

The 3-manual organ was built by **Berkshire Organ Company, Inc.** of West Springfield, MA, and its pressurized gas system developed from an idea proposed by Jan R. Rowland, a former

member of Berkshire's staff.

Operation of the stop control (draw-knob) on the console switches (12VDC) a miniature, electrically-operated gas valve located inside (for muffling purposes) the windchests. Chemically pure, clean CO₂ gas stored in a 15 lb. or 25 lb. bottle is conducted through a gas regulator, lowering its pressure to 100 psig for storage in a 6 gallon tank located in the organ area. From this tank, the CO₂ is made available to the miniaturized gas valve in the chest. Once the valve is activated from the console, the pressurized gas is conducted to a small, 5" long, single-acting gas cylinder with a 1" stroke and spring return, connected to the stop slider.

When gas pressure is thus applied from the valve, the piston overcomes its spring and pushes the slider ON to the opposite end of its travel, where it remains until the organist releases the stop. The gas valve then shuts off the pressure allowing the cylinder to vent and causing the spring in the cylinder to move the piston and stop slider to the OFF position.

A gas valve and cylinder is provided for each stop slider and the required group of valves is mounted together on each chest. The pressurized gas is delivered to each chest from the storage tank and its replenishing supply through a 1/2" pneumatic hose.

Ludwig Music Publishing Co. has released *The Organist's Shortcut to Service Music* by Joy E. Lawrence, a guide to titles, composers and publishers of intonations, organ compositions and free accompaniments based on hymn tunes found in the hymnals of 11 major denominations. It contains references to 2300 hymn tunes, 2400 organ compositions based on these hymn tunes and 750 free accompaniments. For further information, contact: Ludwig Music Publishing Co., 557 East 140th Street, Cleveland, OH 44110-1999; 216/851-1150.

"Genevox Music Group" was announced as the new name for the Southern Baptist Sunday School Board's music publishing department at a national church music planning meeting in Nashville, TN. The group will encompass the existing Broadman, Van Ness, and McKinney imprints and labels. Printed music items will include collections, octavos and keyboard, handbell and instrumental music.

At the Eastman School of Music's opening convocation in September Provost Brian Thompson of the University of Rochester presented **Russell Saunders** the 1986-87 University Mentor Award for outstanding service to the University of Rochester. The award is granted for scholarly pursuits as well as work with junior faculty. Michael Faris, the recent winner of the Young Artist Competition in Organ Performance at the Detroit AGO convention and a doctoral student of Prof. Saunders, was the featured artist at this annual convocation held in Kilbourn Hall.

Nunc Dimittis

Bryan Beavers, 30, died December 27, 1986, at St. Mary's Hospital in Long Beach, CA. He had been suffering from chronic hepatitis for a number of months, but continued his work until 10 days before his death when he was hospitalized with peritonitis. He was a graduate of Diablo Valley College, and California State University, Long Beach. He had been the organist of First Congregational Church, Long Beach for several years, and, concurrently for the past 3 1/2 years, was an Associate Musician at the Crystal Cathedral in Garden Grove, where he directed the boychoir, the high school and college choirs, and assisted with organist duties.



Maurice Duruflé

Maurice Duruflé died June 16, 1986. Born in Louviers in Normandy, January 11, 1902, he began music study at the age of 10 at Rouen Cathedral. In 1919, he began study with Tournemire in Paris and entered the Conservatoire the following year. He studied organ with Gigout and Vierne and composition with Paul Dukas. He was appointed titular organist of St. Etienne-du-Mont in 1930. In 1943 he was appointed professor of harmony at the Paris Conservatoire. Through a long career as a brilliant concert organist, he regularly toured Europe, America and Russia.

Duruflé received the "Amis de l'Orgue" prize in 1930; the Blumenthal Prize in 1936; the Music Prize of the Seine Department in 1956; and the title Commander of the Order of St. Gregory the Great in 1961.

Richard E. Vikstrom died December 10, 1986, at the age of 71. Vikstrom had served for 31 years as director of music at the University of Chicago's Rockefeller Chapel, and had pioneered the performance of baroque music in authentic style in the Chicago area. Born in Oak Park, IL, he studied Germanic languages at the University of Chicago, graduating in 1937, and thereafter served as organist and choir director of several area Swedish Lutheran churches. He received the master of music degree from the university in 1955, and had served on the faculties of Meadville Theological School and Roosevelt College.

BACH WEEK

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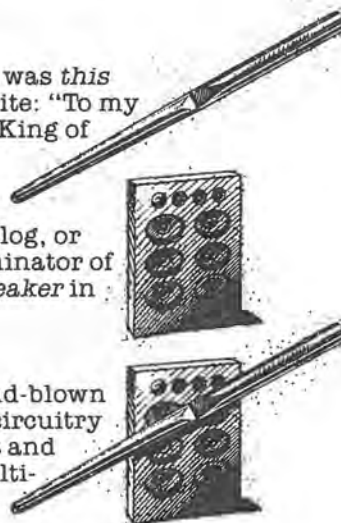
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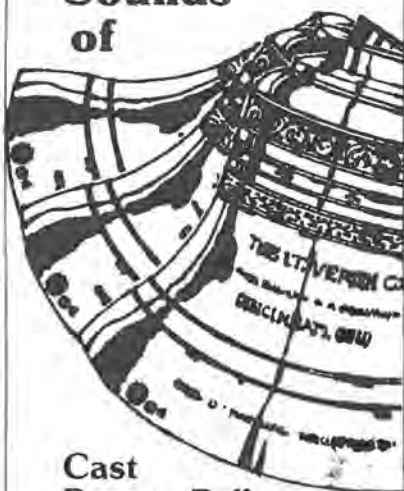
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Harpsichord News

by Larry Palmer

Publications

Early Music (volume 14/2, May 1986) is a second early dance issue. Among articles of interest are Julia Sutton's "Triple Pavans: Clues to some mysteries in 16th-century dance" and Joan Rimmer's "Dance and dance music in the Netherlands in the 18th century." For matters of performance practice, orchestral playing in the 18th century in particular, Peter Walls' "Ill-compliments and arbitrary taste?" presents Geminiani's directions for performers, while William Pruitt's "A 17th-century French manuscript on organ performance" provides yet another window on French organ registrations in the classic era.

Early Music (volume 14/3, August 1986) continues with dance articles: Barbara Sparti's "The 15th-century balli tunes—a new look," Denis Stevens' "Monteverdi's earliest extant ballet," and Madeleine Inglehearn's "Swedish sword dances in the 16th and 17th centuries," as well as Eleanor Selfridge-Field's "Music at the Pietà before Vivaldi," and Myron Schwager's "Public opera and the trials of the *Teatro San Moise*." The Italian emphasis is balanced by a long article "Imagery, musical confrontation and cultural difference in early 18th-century London" by Richard Leppert.

Early Music (volume 14/4, November 1986) includes Kenneth Kreitner's "Very low ranges in the sacred music of Ockeghem and Tinctoris," Charles Walthall's "Portraits of J. J. Quantz," and Denzil Wraight's "Vincentius and the earliest harpsichords." This journal, from Oxford University Press, continues to maintain the highest standards of scholarship and graphic excellence—a must for the library of every enthusiast of the music of the historic past.

Bach, the quarterly journal of the Riemenschneider Bach Institute of Baldwin-Wallace College (Elinore Barber, editor), offered "Tempo and Rhythm in Bach's Cantata Overtures" by Lawrence Schenbeck and "Musical Terminology in the Contrapuntal and Canonic Works of J. S. Bach" by Thomas Payne (January 1986); "Bach, Luther, and the Magnificat" (Michael Linton), "A Song in imitation of Mr. Nicola's Manner: A Melismatic Mouthfull" (S. E. Plank), "More Evidence of Numerical-Logical Design in Bach's St. Matthew Passion" (Timothy Smith), and "Observations on the Origins and Influences Leading to Bach's Idiomatic Writing for the Trumpet" (Timothy Collins) (April 1986); "Notations on Mattheson's *Die Brauchbare Virtuoso*" (Jane Ambrose), "Bach's St. Matthew Passion: A Rudimentary Psychological Analysis" (Vladimir Konecni), and "The Use of Recitative and the Communal Style in the Solo Cantatas of Dietrich Buxtehude"

(Kerry Bostrom) (July 1986). Konecni's "Psychological Analysis" is continued in the October issue. There is a selected bibliography of Bach tercentenary articles in publications from *American Choral Review* through *The Musical Times* (by way of THE DIAPASON—27 periodicals are represented), a facsimile of the "Incomplete" Quadruple Fugue from Bach's *Kunst der Fuge* in a 1752 edition print from the Riemenschneider Bach Institute is introduced by Dr. Barber, and the first of a series of heretofore unpublished conclusions for this fugue is begun with the work of Adel Heinrich (Colby College).

Builders

The former firm of William Dowd-Paris is now known as *Atelier Von Nagel* (100 Rue de Charonne, F-75011 PARIS). Since the advent of French Dowd harpsichords in 1972, Reinhard von Nagel has been associated with that company; beginning on January 1, 1986, the instruments of the French workshop have been signed Von Nagel-Paris.

A. H. Dupree Harpsichords have relocated their offices to 1869 East Shelby Street, Seattle, WA 98112 as of September 15, 1986. The telephone number is (206) 322-6462.

Events

The Third Annual meeting of the *Midwestern Historical Keyboard Society* will be held in Dayton OH, April 2-4, 1987. Major events include a concert by the Oberlin Baroque Ensemble, a fortepiano recital by Margaret Irwin-Brandon, and a pedal harpsichord recital by Thomas Miles. Lisa Goode Crawford will conduct a harpsichord masterclass with additional sessions on harpsichord decoration and painting by Sheridan Germann of the Smithsonian Institution and on piano design by Laurence Libin of the Metropolitan Museum.

The meeting will also include exhibits of keyboard instruments and "No-fear" workshops on harpsichord maintenance and voicing.

For further information and registration materials, contact Nanette G. Lunde, President, MHKS, Department of Music, University of Wisconsin, Eau Claire, WI 54702. (715) 836-2182.

The *Boston Early Music Festival and Exhibition* takes place this year from June 8 through 14. Paul Guglietti has been named Executive Director of the Festival. The program to be presented includes an evening of ballet by the New York Baroque Dance Company, Catherine Turocy, director, with the BEMF Orchestra directed by Nicholas McGegan; Music of the Early Trecento (Ciconia and Dufay) performed by En-

semble Project Ars Nova and guest artists; an Abendmusik to mark the 350th anniversary of the birth of Dietrich Buxtehude, with James David Christie, organist and director; English Music from Dunstable to Tallis by the Hilliard Ensemble; Haydn's *The Seasons* (American premiere of the Exterhaza version of c. 1803) conducted by Roger Norrington; Don Angle in "unusual" music for harpsichord; English domestic vocal music, again with the Hilliard Ensemble; early and recent music for recorder consort (Amsterdam Loecki Stardust Quartet); and a harpsichord recital on the newly-restored Hemsch harpsichord from the Boston Museum of Fine Arts by John Gibbons. The research conference, chaired by Neal Zaslaw, will examine the violin from its roots to Corelli. For further information, address BEMF, P.O. Box 2632, Cambridge, MA 02238; telephone (617) 661-1812.

The 24th early music festival in *Bruges, Belgium*, is scheduled to run from July 24 through August 9. There will be an international competition for solo singing, melody instruments, lute and ensembles; the usual exhibition of early musical instruments; interpretation classes and lectures. The main theme for lunchtime and evening concerts is "The Latin World." Address: Festival van Vlaanderen-Brugge, Col-laert Mansionstraat 30, B-8000 Brugge, Belgium.

The *Magnum Opus Harpsichord Competition* comes around for its second triennial appearance: August 10-14, 1987, in Grand Rapids, MI. The deadline for preliminary tapes is May 15. Contestants will try for \$4,700 in prizes, plus a recital tour and a recording. Eligibility is unrestricted. Contact: Lynn Asper, Grand Rapids Junior College Music Center, 142 Ransom, N.E., Grand Rapids, MI 49503; telephone (616) 456-4865.

The eighth *Concours International de Clavecin* occurs from August 14 through 22 in Paris. Prizes here total 82,000 FF; the jury includes Huguette Dreyfus, Emilia Fadini, Michel Chapuis, Gustav Leonhardt, George Malcolm, Robert Veyron-Lacroix, John Whitelaw, and Thon That Tiet. The repertoire for the first round of the competition includes Bach's *Prelude and Fugue in D-sharp minor* (WTC, II, BWV 877), *Suite in D minor* of Le Roux or parts of a suite by Marchand, and two sonatas by Soler. For the second round the required work is the *English Suite in E minor*, BWV 810 (Bach). Candidates must also enroll in either the continuo/sightreading contest or the contemporary music contest, for which the required works include Ligeti's *Continuum* and *Passacaglia Ungherese*, and an unpublished work by Thon That Tiet, available after May 1. For further information or entry blanks (which must be submitted before June 1), write Festival Estival De Paris, Concours de Clavecin, 20, rue Geoffroy l'Asmier, 75004 Paris (France).

The thirty-first season of opera in *Santa Fe, NM*, will open on July 1 and run through August 29. Following past production of operas by Cavalli and Monteverdi (last season's *Incoronazione di Poppea* used the Alan Curtis edition and was played complete) this summer's baroque opera will be Handel's *Ariodante*, conducted by Nicholas McGegan. There will be six performances in Italian, featuring Tatiana Troyanos, Benita Valente and Neil Rosenshein. Some of America's most exciting opera productions take place at 7,000 feet in the partially-open-air theatre of the Santa Fe Opera. For further information, write the Santa Fe Opera, Santa Fe, NM 87501.

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JULY 26 - 31, 1987

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World Carillon Federation Meeting

The first international carillon meeting in North America was held at the University of Michigan, Ann Arbor, MI, July 5-8. It was the seventh international carillon meeting (since the first one held in 1922) and the third meeting since the formation of the World Carillon Federation. William De Turk, U/M carillonner, was the host. Milford Myhre was reelected the WCF president. The entire day on Sunday, July 6, was spent in Bloomfield Hills, MI, with Beverly Buchanan, carillonner of Christ Church Cranbrook, and Frederick Marriott, carillonner of Kirk in The Hills Presbyterian Church acting as hosts. Former U/M carillonner, Percival Price, who died last year, was honored with tributes and an article in the congress program booklet.

Each member guild of the WCF was to make a presentation. For Australia, Suzanne Magassy spoke of "The Carillons of Canberra and Sydney;" for West Germany, Jeffrey Bossin spoke on "The Carillons of Berlin and Potsdam;" for France, Jacques Lannoy spoke on "The Carillons of France;" and for The Netherlands, Laura Meilink reported of her Delft Berghuys carillon music manuscripts dissertation and Jacques Maassen spoke about some of the carillon happenings in their country. In addition, several Dutchmen took turns playing the newly-created, major-third carillon each day to give everyone a good idea of its sound. The Belgian presentation was a movie about the Mechelen tower, entitled "Two Carillons in One Tower." The North American presentation was a talk written by Ronald Barnes and delivered by Sally Warner, entitled "The North American Carillon Movement: The Instrument, its Players, and its Music."



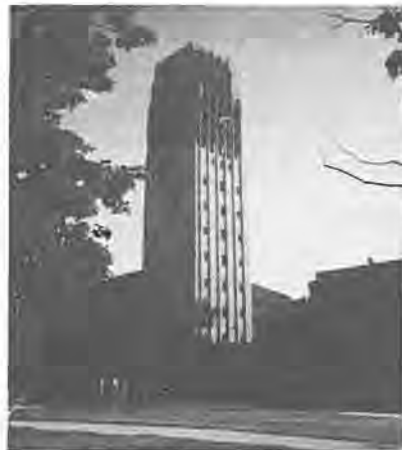
Kirk in the Hills

In addition to the three institutional carillons available for performance, two traveling or transportable carillons were there: the Olsen Nauen Carillon from Norway and the Eijsbouts Major-Third Carillon from Holland. Formal recitals in Ann Arbor were presented by William De Turk (including a special recital for the AGO members who were meeting in Ann Arbor) and John Gouwens (pre-Congress); Milford Myhre; Albert Gerken; Georg Koeppel; Gildas Delaporte, Christine Vanhoutte and Jacques Lannoy (three together); Peter Langberg; Arie Abbenes; Gert Oldenbeuving; Todd Fair; and Ronald Barnes. Recitals in Bloomfield Hills were played by Beverly Buchanan; Jacques Lannoy; Timothy Hurd; Peter Sheperd; Frederick Marriott; and Eddy Marien, Koen Van Assche, and Marc Van Eyck (three together).

Besides the guild presentation, talks were given by Roy Hamlin Johnson, "My Compositional Technique for the Carillon;" André Lehr, "Major 3rd Tuning in Bells;" William De Turk, "Burton Tower-Baird Carillon in 1936" (movie)

and "Percival Price;" and Margo Halsted and Gilbert Huybens, "Bejaert 1728."

At the banquet ten lovely bells, provided by the Petit & Fritsen Company, were presented to those the WCF Executive Committee wished to honor for various reasons. The bells were given to Kathleen Price, widow of Percival Price; Maud and Karel Keldermans for the success of the Springfield Festival; Gildas Delaporte, for the success of the Dijon, France Festival; Roy Hamlin Johnson for his compositions and his



Burton Tower U/M

congress talk; Leen 't Hart for his work on the international directory of terms and his many years as director of the Netherlands Carillon School; Margo Halsted for her work with the Leuven Carillon Restoration Project and *Bejaert 1728*; Gilbert Huybens for his work with *Bejaert 1728*; William De Turk and Beverly Buchanan for their congress planning; and Frederick Mar-

riott for his congress planning and the 50th anniversary of his graduation from the Mechelen Carillon School.

The next World Carillon Federation meeting will be held in 1990 in Zutphen, The Netherlands.

Chapman Dies

Charles Chapman, carillonner of the Luray Singing Tower, Luray, VA, from its inception in 1937, died on September 18 at the age of 82. He was a graduate of the University of Virginia and studied carillon with Anton Brees at Duke University. Chapman played the dedication recital on the Netherlands Carillon at Arlington, VA. In addition, he played for the 1957 Presidential Inauguration and for several presidential christmas tree lighting ceremonies. In 1984, Chapman went into semi-retirement due to failing health.

Bok Tower Festival

A new dimension was added to musical offerings at Bok Tower Gardens in late July when seven carillonners from five foreign countries were featured guest artists between July 19-27 in Florida's first International Carillon Festival. Garden officials took advantage of the fact that numerous distinguished foreign carillonners were in the United States for the World Carillon Congress at the University of Michigan in Ann Arbor in July.

Recitalists were Ulla Laage and Peter Langberg of Denmark, Jacques Lannoy of France, Suzanne Magassy of Australia, Carlo Van Ulft of The Netherlands and René Vanstreels of Belgium.

The Governor's office declared "International Carillon Week in Florida," and dispatched the Director of the Division of Cultural Affairs to read a special proclamation at the opening ceremony.



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Easter Music

The reviews last month were devoted to those times prior to Easter. As with Advent, there is considerable need for special music leading to the main Sunday of the season. Because there is such an increased musical activity in the services during these periods, it is possible that when the central time finally arrives, the actual Sunday is, musically, anti-climactic. This is not necessarily inappropriate because the day of Easter (or Christmas) has enough natural vibrancy that an exaggeration of the music does not have the same impact as at less emotionally charged times of the year.

Holy Week is usually more difficult than Advent because it is less spread out in time. With the condensation of events into an eight-day period beginning with Palm Sunday, church musicians generally need more music than at any other single week of the church year. This, then, is a dilemma for us all. We must provide more music than usual, yet have a solid, enthusiastic, celebrative musical spirit remaining on Easter Sunday.

This "performance" problem is further complicated by the fact that Easter is one of those times when most churches see congregational members who do not attend on a regular basis. The church is filled, and the majority of these less familiar people come with the expectation that this Sunday will have special, if not spectacular, music to enhance the worship.

In reflecting on this situation, two thoughts come to mind. One is that church musicians need to continue to find other times of the year when they do featured music that is special. The other is that we will never be able to avoid the basic problem of providing distinctive music on these important days in the church, so all we can do is to carefully plan ahead to provide enough rehearsal time for everyone.

Processional, Carlton Young. Two-part mixed choir, three octave handbells and organ, Agape of Hope Publications, RS 7717, \$.80 (E).

The handbell parts are notated separately at the end of the work for easy playing; several ringers are needed to play ten-part block chords. The first half of the setting is repeated with two choices of endings; one is more traditionally conclusive than the other. The chorus sings canonically throughout in a ST and AB arrangement. Very effective setting to the text of "Lift up your head, o gates."

Now Glad of Heart, Sam Batt Owens. SATB, two trumpets, two trombones, timpani and organ, Paraclete Press of Orleans, ME, PPM 08612, no price given (M+).

This anthem moves rapidly between 7/8 and 4/4 which gives it an enthusiastic rhythmic drive. The choir parts are quite simple and sometimes doubled by the organ. There are no meter signatures given, which emphasizes the linear flow but makes reading a bit more difficult. The brass parts are independent and generally busier than the other performers. This is lovely music that will be of interest to most types of church choirs.

This Is The Day, Dale Peterson. SATB and keyboard, Glory Sound of Shawnee Press, Inc., A-6224, \$.80 (M).

This anthem would be good for a

youth choir. It has a robust energy, simple harmony, a memorable tune, and a middle section for a narrator above a dramatic keyboard part. The theme is used throughout all verses with some unison areas. The ranges are suitable for high school singers; the last verse ends with a loud, but not taxing, closing.

Jesus Christ Is Risen Today, Robert Powell. SATB, congregation, brass quartet and organ, G.I.A. Publications, C-2455, \$.80 (M).

This is one of those melodies that almost every congregation wants to sing on Easter, and this arrangement would be useful to give the hymn a more dramatic character. Powell's concertato setting calls for two trumpets and two trombones to add to the festive spirit. The choral writing is very easy with only one verse not in unison, which will reduce rehearsal time. In that verse the choir has some syncopated counterpoint against the familiar tune sung by the congregation. Although this version does not build to a gigantic ending, as is sometimes the case in this hymn, it is effective and recommended. The congregation sings the tune throughout the entire setting.

Hail The Day That Sees Him Rise, Robert Powell. SATB, congregation and organ, G.I.A. Publications, G-2418, \$.70 (M-).

Based on "Llanfair," this concertato setting begins with an organ introduction. The melody is usually quite prevalent as it moves through the various stanzas of the hymn. The congregation sings on the first and last verse with the others having firm voice doublings for the four-part choir. This would be suitable for any type of church choir.

Easter Motets, Series C, Christopher Tye (1505-1572). SATB unaccompanied, Augsburg Publishing House, 11-5751, \$2.50 (E).

There are two other sets of Easter motets; all have been edited by Carl Schalk. Preceding each English motet is the lesson which could be read by the minister or someone in the choir. The music is sometimes on two staves. There are two verses for each of the six motets which are for the Sundays of Easter in the six weeks following Easter Sunday. This is practical music that will prove useful for most choirs.

Easter Gloria, Austin C. Lovelace. Unison with descant and keyboard, Choristers Guild, CGA-299, \$.75 (E).


There are four verses in this children's anthem, and the descant is only used on the last one. The melody remains constant throughout, but the keyboard changes for each verse. The message tells the story and closes each verse with "Glory in the highest" which also serves as the descant text. This is simple, yet attractive music for young children.

Good News For All, Erik Routley. SATB, 4 equal voices, optional congregational singing, brass quintet, timpani and organ, Hinshaw Music Company, HMC-645, \$.75 (M).

Written near the end of Routley's life, this work was designed for massed choirs of children and a four-part equal-voice choir of adults. The brass choir consists of two trumpets, two trombones and tuba, but the composer indicates that it is possible to perform it with just trumpet and organ. The score includes a

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congregation sheet which may be reproduced for verses 3, 4, and 6. The music is not difficult, but the work is lengthy and will require preparation because of the various performers. The equal choirs have spoken rhythmic phrases and canonic material. The text tells of the birth, passion, and resurrection. Useful for a festive occasion.

I Know That My Redeemer Lives, Gilbert Martin. Two part and keyboard, Beckenhorst Press, BP 1269, \$8.5 (M-).

The two parts are not specified, but are written in the treble clef. The expression marking given is "jumpy," and although the vocal lines are generally diatonic, there is a rhythmic energy in the keyboard that draws on the syncopation. The keyboard is on two staves and is best on piano. This anthem would be of interest to youth groups singing in two parts. There are limited vocal ranges and both parts are easy.

With High Delight Let Us Unite, Barry Bobb. SAB, congregation and organ, Concordia Publishing House, 98-2670, \$9.0 (E).

This is a chorale concertato from the Concordia Hymn of the Day settings, appropriate for the third Sunday in Easter. There is an extended organ prelude that moves quickly. The first stanza is for choir and congregation in unison; this is followed by a three-part unaccompanied verse. Prior to the third verse is a brief organ interlude and modulation. The final verse has a descant for the choir. The verses are included separately for use in bulletins. Useful music for the small church choir.

New Recordings

Concerto Per Due Organi. Arturo Sacchetti e Wijnand Van de Pol agli organi della basilica di S. Maria Gloriosa dei Frari in Venezia. Ruggero Trofeo (?-1614), *Canzon a otto voce*; Gioseffo Guami (1540-1612), *Canzon a otto voce "La lucchesina"*; Adriano Banchieri (1568-1634), *Canzon francese a otto voce "La carissima"*; Bernardo Pasquini (1637-1710), *Sonata terza in re minore*; Giovanni Bernardo Zucchinetti (18th C.), *Concerto a due organi in si bemolle maggiore*; Johann Christian Bach (1735-1782), *Sonata in do maggiore per due organi*; Pedro Jose Blanco (1750-1811), *Secundo concerto in Sol maggiore per due organi*. ECO 650C. \$13 from Church and Music Records, Box 154, Neerlandia, Alberta T0G 1R0, Canada.

This is a delightful record of not very great music which, however, admirably displays the two featured organs. It is thought that the two single-manual instruments were built about 1732 by one Giovan Battista Piaggia, but there were prior organs in the church. One, the bigger of the two (20 stops and pedal), was rebuilt by Gaetano Callido in 1796. The other organ was abandoned. Both were restored in the 1970s by Giuseppe Zanin and Sons, the Callido needing not much more than maintenance, the remaining Piaggia being radically rebuilt on the basis of another Piaggia of 1760. It now has 10 stops. Both beautiful cases, shown on the cover, probably date from 1732. The organs have been similarly pitched, apparently in equal temperament, and much of the music played on this album was written for the divided choir of the day. It is possible to differentiate between the two instruments. One, presumably the smaller and older, is a little thinner sounding and lighter in weight, and it is probably this one which has a fairly pronounced chuff in the upper registers. Both, however are typically bright and clear-sounding. The Blanco concerto, a wonderfully funny, tongue-in-cheek piece alternating peasant tunes with sophisticated takeoffs, startles the listener with its use of the drumroll accessory on one organ, like steady,

rumbling thunder. An equally surprising scratchy stop is probably the soprano tromboncini. However, registrations for pieces are not given, though organ dispositions are. There are brief biographies of the excellent organists in Italian, and notes on the music and history of the organs in Italian and English. The English is, however, a bewildering literal translation.

Musica Pro Antiquis Organis Italicis. Livio Vanoni all'organo di Morcote, Svizzera. Antonio Valente (16th C.), 3 *Versi spirituali*; Luzzasco Luzzaschi (1545-1607), *Ricercare I tono*; Adriano Banchieri (1567-1634), *Seconda Canzone Italiana da "L'Organo Suonario"*; Martino Pesenti (1600?-1648?), *Corrente detta la sfortunata (1635)*; Giovanni Maria Trabacci (17th C.), *Conzonanze stravaganti*; Bernardo Pasquini (1637-1710), *Toccata II tono*; Andrea Cima (17th C.), *Canzone alla francese "La Novella"*; Domenico Zipoli (1688-1726), *Canzone in re minore*; Girolamo Pera (18th C.), *Sonata per la tromba*; Anonimo Veneziano (18th C.), *Verso*; Renata Grisoni

(1922-), *Concentus (Op. LVII)*, *Rondellus (Op. LVI)*, and *Metamorphosis (Op. LIX) pro antiquis organis italicis*. ECO 632C. \$13 from Church and Music Records, Box 154, Neerlandia, Alberta T0G 1R0, Canada.

This bright, vibrant-sounding organ was originally built early in the 17th century, restored by Guiseppe Reina in 1747, and again in 1978 by Hans Fuglister. Its beautifully carved, ornate case has what are apparently specific likenesses among the many heads portrayed. However, though the inadequate notes say that it now has its original voice, it seems more likely that it sounds as it did when Reina completed his work, as at least the reed stops, notably the fagotto, would not have been included on the earliest version. The organ does have its original divided keyboard on the one manual, and what appears to be a short octave on the pedal. There is depth to the sound, with a faintly nasal quality in the lower registers, very distinct stops (22), and a highly articulated touch. The well-tempered tuning (not identified) is specially noticeable in the Trabacci piece. Livoni has chosen a fine group of

brief works with which to illustrate the organ, particularly the lively Pesenti, and magnificent Pasquini. Grisoni's *Concentus* has a genuine feel for the style and attributes of the instrument, the *Rondellus* is gentle and more choral. The *Metamorphosis* is thick and disappointing, though the organ sounds surprisingly full given the resources. The organ disposition is given, but not registrations for the works performed. A brief comment on Livoni and notes on the instrument are in Italian, with a literal, not very good translation in English. Recommended.

—William and Philippa Kiraly

Book Reviews

Homer D. Blanchard's *The Bach Organ Book* (Delaware, OH, The Praestant Press, 1985) is a gazetteer of Germany of the late 17th-early 18th centuries. Dr. Blanchard here collates materials from many disparate sources

<p>Grand Orgue</p> <p>Cor de Chamois 16 Principal 8 Montre 8 Gambe 8 Flûte à cheminée 8 Flûte douce II 8 Octave 4 Prestant 4 Flûte conique 4 Quinte 2-2/3 Doublette 2 Flûte des bois 2 Fourniture IV Cymbale III Trompette 8 Voix humaine 8 Clairon 4 Tremblant</p> <p>Récit</p> <p>Bourdon doux 16 Cor de chamois 8 Cor céleste 8 Flûte bouchée 8 Viole de gambe 8 Voix céleste 8 Principal conique 4 Flûte à fuseau 4 Nasard 2-2/3 Octave 2 Flûte à bec 2 Tierce 1-3/5 Fifre 1 Cornet V Fourniture IV Basson 16</p> <p>TROMPETTE</p> <p>DES CANADIENS 8</p> <p>Trompette de Fête 8 Trompette 8 Clairon 4 Tremblant Carillon</p>	<p>Choeur</p> <p>Quintaton 16 Principal conique 8 Bourdon 8 Salicional 8 Salicional céleste 8 Principal 4 Flûte 4 Nasard 2-2/3 Doublette 2 Quarte de nasard 2 Tierce 1-3/5 Larigot 1-1/3 Flageolet 1 Mixture IV Doucaine 16 Petite trompette 8 Cromorne 8 Chalumeau 4 Tremblant</p> <p>Pédale</p> <p>Contre-basse 32 Contre-violon-basse 32 Soubasse 32 Diapason 16 Violon-basse 16 Bourdon 16 Bourdon doux 16 Octave 8 Principal conique 8 Bourdon 8 Quinte 5-1/3 Basse de choral 4 Flûte ouverte 4 Flûte 2 Fourniture IV Cymbale III Contra-bombarde 32 Bombarde 16 Cromorne à cheminée 16 Trompette 8 Chalumeau 4 Régale 4</p>
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in a single convenient reference which presents an excellent listing of instruments, their history, specifications, alterations, etc., together with an evaluation of their probable or established connection with J. S. Bach, along with frequently extensive comments of an organological nature on building methods, mixture compositions, metal content, pipe shapes, etc. He is unusually careful to distinguish among verifiable fact, hypothesis, and conjecture in his writing, and it is only in his discussion of Bach as a probable advocate of equal temperament that this reviewer finds any reason to cavil.

Dr. Blanchard divides Bach's life as musician—and, thus, the chapters of his book—into four periods: 1685–1703, 1703–1717, 1717–1723, and 1723–1750. Each chapter begins with a list of towns and churches which have some connection with the composer, together with an evaluation of Bach's knowledge of the organs found there, i.e., whether he may have or actually did hear, casually play or practice on the instruments, serve as organist, recitalist, or examiner. Each of the organs is then represented in varying detail, normally including complete specifications with keyboard compasses, couplers, other accessories, any remaining pertinent information (including, e.g., winding system, alterations, etc.) and, of inestimable value to the researcher, the source(s) of this information. By way of example, almost ten pages of supplementary information are provided concerning the organ at St. Blasius, Mühlhausen, Bach's proposals for its alteration, this instrument's relationship to others that Bach knew, possible styles of pipe fabrication, and much more. (Again, it is important to note that the author clearly delineates what is known certainly from what is conjectured based upon reasonable evidence.) A number of clarifications of poor translations by earlier authors (concerning, e.g., the organ at Leipzig's Paulinerkirche), of presumed scales for stops at the Frauenkirche, Dresden, of instru-

ment types and sizes with which Bach was acquainted, all add to the value of this volume. Any serious student of Bach's music who wishes a single source containing much knowledge of the instruments he knew or played should acquire this volume.

—G. Nicholas Bullat

Conomos, Dimitri E., editor. *The Treatise of Manuel Chrysaphes, the Lampadarios: Text, Translation and Commentary.* Vienna: Oesterreichischen Akademie der Wissenschaften, 1985. 119 pp., DM 30 (\$13.50).

This brief treatise on late Byzantine chant (16 pages in translation) originated shortly before 1458, a time of political upheaval climaxed by the fall of Constantinople in 1453. Artistically, the period was an innovative one. The preceding era had produced a variety of new styles and composers, many known by name since they now signed their works. Manuel Chrysaphes, the author of the treatise, was not only a composer and theorist, but also a scribe and singer who had connections with the royal court and the official title of *lampadarios* (leader of the left choir). His purpose in writing was to correct errors in current performance and bring order to the varied practices of his day.

The treatise centers on two issues. The first major section contains a polemic on the correct method of chanting. Chrysaphes believed that performers should embellish the simple syllabic melodies found in traditional chant. He viewed these sparsely notated lines as a framework that required the systematic addition of melismas in order to transform them into artistic melodies (a practice referred to as kalophonic style). In the second part of the treatise he takes up the technique of modal modulation—what the signs meant at the beginning of a modulation and how to modulate to and return from the proper mode.

The reader who is looking for a prac-

tical application of Chrysaphes' views on chant embellishment and modal modulation is in trouble. The treatise contains no musical examples that illustrate these principles, and the few rules given in the text are general rather than specific. The editor helps by providing some musical examples of modal modulation in his commentary, but there are no illustrations of embellishment (see *The New Grove*, III, p. 560, for a good one).

The treatise is not directly relevant to the practice of Gregorian chant. Although embellishments could be seen as a type of troping, the Byzantine practice is far more systematic than that of the West; and modal modulation as described by Chrysaphes has no parallel in Gregorian chant. The treatise is of interest, nonetheless, in showing one writer's efforts to bring order and clarity to the variant practices of a vast chant repertory.

—Courtney Adams
Franklin and Marshall College

New Organ Music

Nicolas Le Bègue, *Noëls, Drei Weihnachtsstücke* (arranged for trumpet and organ by Eberhard Kraus). Heinrichshofen No. 1827 (Agent: Peters) \$10.00.

These three arrangements are from Le Bègue's organ settings of *Puer nobis nascitur, Une Vierge Pucelle*, and *Noël pour l'amour de Marie*. In each of the noëls, there is a well-balanced alternation of accompanied trumpet sections with organ solos, and the editor has shown regard for the composer by avoiding excessive tampering with the originals. These useful arrangements can be played not only by trumpet, but by any number of melody instruments that one might have available during the Christmas season.

Johann Pachelbel, *The Fugues on the Magnificat.* Dover Publications, No. 0-486-25037-7, \$5.95.

This re-publication of one volume in the series *Denkmäler der Tonkunst in Österreich* includes all 95 fugues on the Magnificat. Pachelbel's expressive miniatures are written on the eight church modes, and frequently display imaginative thematic transformations of the subject among fugues in the same key. The collection will provide much enjoyment for organists and harpsichordists alike, and also serve as a source of excellent models for students of counterpoint and fugue. The sewn binding of this very reasonably-priced volume is designed as much to last as the music is bound to please.

George Frideric Handel, *Concerto in F Major, Second Set No. 1*, edited by Terence Best. Oxford University Press (Musica da camera 104), \$11.50.

Handel's organ concerto in F major is popularly known as *The Cuckoo and the Nightingale*. This edition is based on the autograph and four other sources from the 18th century. Mr. Best has extracted information from these sources regarding orchestral performance practices, and has also sought to determine Handel's definitive concept of the work. Appropriately included are an interesting preface, a list of sources, and a critical commentary.

In his edition Mr. Best has attempted something new: to combine two versions simultaneously in one volume, one for organ and orchestra, and one for organ alone. The result is a performer's edition flawed by a cluttered visual appearance caused by brackets that frequently en-

close alternate notes or pitchless rhythmic stems. Another flaw is the lack of a true continuo part, or even the space for one to be realized.

—Edmund Shay, DMA
Columbia College
Columbia, SC

New Handbell Music

***Festive Melody*, Bob Burroughs. Agape No. 1119, \$1.25 (M-), 3 octaves.**

This original work is certainly indicative of the title. A nice contrasting section in the middle becomes a slower and softer transition back to the original fanfare-like opening section. This is one of those bell pieces that sounds more difficult than it is. Recommended.

***Hymn Descants for Handbells*, arr. Ellen Jane Lorenz. The Lorenz Corp., HB 170, \$1.75 (E-M), 2 or 3 octaves.**

Here is wonderful material for use in the service to enhance hymn singing. These descants are not like choral descants, but are written more as added fanfare and color to the existing melody and harmonies of the given hymn tune. Written high to be heard well above the congregation and the organ, they are effective with little effort and add another dimension in the worship service. Descants are arranged for the following tunes: "Old 100th," "Ein Feste Burg," "National Hymn," "Nun Danket," "St. George's Windsor," "Vesper Hymn," "Marion," "Laudes Domini," and "Aurelia." Highly recommended service material.

***Adagio Cantabile*, L. Van Beethoven, arr. Scott Leggett. Lorenz Publishing Co., HB-157, \$1.75 (M+), 3 octaves.**

This familiar piece from "Sonata No. 8, Op. 13, 'The Pathétique'" adapts very beautifully as a handbell arrangement. The version for bells follows rather closely the piano score in the original key of A^b. There are some minor technical items throughout that demand some special effects by the bells, but this should help to make the piece more interesting. It is a nice addition to the bell repertoire.

***Intermezzo*, Pietro Mascagni/transcribed by Douglas E. Wagner. Harold Flammer, Inc. (A division of Fred Waring Enterprises, Inc.), HP-5186, \$1.30 (M), 3 octaves.**

This beautiful arrangement from *Cavalleria Rusticana* is well written and a very effective choice for bells. The theme is enchanting and when played according to the dynamics can be most effective. Highly recommended for any library.

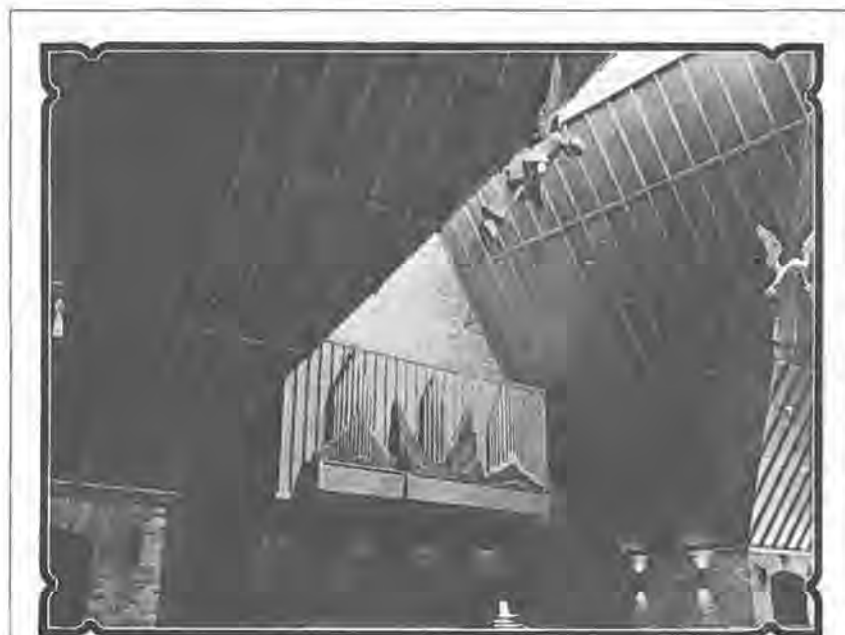
***Somerset Folksong*, arr. Margaret R. Tucker. Beckenhurst Press, Inc., HB 57, \$1.75 (M), 4 octaves, opt. Flute.**

The English folk tune, "O Waly, Waly" is set for bells in a very effective arrangement that works best with the flute, even though indicated as optional. The melody is first taken by the flute and then alternated with the bells. Ms. Tucker has expertly adapted this tune for bells to make a memorable setting.

***In the Beauty of Holiness*, Arnold Sherman. Agape, 1117, \$1.25 (M+), 3 octaves.**

The composer has written an original melody based on a text in Psalm 29:2. Established well at the beginning of the piece, the tune sings in the treble while the accompanying harmonies are written in a flowing manner under it. This is good, new material.

—Leon Nelson



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The restoration of The Sacré-Coeur Cavallé-Coll

Timothy J. Tikker

The Cavallé-Coll grand orgue of the Basilique du Sacré-Coeur de Montmartre, Paris has been restored, re-inaugurated in services and concert on May 26 and 27, 1985. Under the careful guidance of Daniel Roth, then titular organist, the restoration was done "in the purest Cavallé-Coll spirit," scrupulously maintaining the organ's authentic tonal and mechanical characteristics. Thus a worthy precedent has been set to guide future restorations of Cavallé-Coll organs, a contrast to the wanton alterations that have been the rule until now. The research engendered by this project has been collected into a monograph by Daniel Roth, published in a special issue of *La Flûte Harmonique*¹, journal of l'Association Artistide Cavallé-Coll. This monograph ultimately clarifies the history of this remarkable instrument, and is the primary basis of the present article.

Sacré-Coeur is an important pilgrimage shrine, open day and night for the perpetual adoration of the Blessed Sacrament. Thus the organ has almost never been used for concerts, and is not as well known as it should be.² In fact, the organ was originally never intended to be heard by large crowds, since it was built for a private residence!

In 1898, Baron Albert de l'Espée contracted Cavallé-Coll to build an organ for the music room of his château at Biarritz. Hardly a modest "orgue de salon," the contract specified 70 stops on four manuals and pedal, the latter the largest pedal division in France at the time: 18 stops, including three 32's! In fact, this was Cavallé-Coll's third largest organ, following St-Sulpice (100 stops, 1862) and Notre-Dame-de-Paris (86 stops, 1868). Like those organs, the Baron's had the so-called "amphitheatre" console with curved, terraced stopjams, the third and last console of this type ever made by this firm.³ The casework, interior layout and basic design of the Baron's organ were modelled after the 64-stop 1873 Cavallé-Coll at Albert Hall in Sheffield, England, which had the following stoplist:⁴

GRAND ORGUE (I)

- 16' Montre
- 16' Bourdon
- 16' Gambe
- 8' Montre
- 8' Diapason
- 8' Flûte harmonique
- 8' Bourdon
- 8' Gambe
- 4' Prestant
- 4' Octave-Flûte
- 2 1/2' Quinte
- Fourniture V
- Cymbale IV
- 16' Bombarde
- 8' Trompette
- 4' Clairon

POSITIF EXPRESSIF (II)

- 16' Quintaton
- 8' Principal
- 8' Nachthorn
- 8' Unda maris
- 4' Prestant
- 4' Flûte douce
- 2 1/2' Quinte
- 2' Doublette
- 1' Piccolo
- 8' Basson-Hautbois
- 8' Cromorne
- 8' Voix humaine

RECIT EXPRESSIF (III)

- 16' Bourdon doux
- 8' Diapason
- 8' Flûte traversière
- 8' Viole de gambe
- 8' Voix céleste
- 4' Flûte octaviante
- 4' Viole d'amour
- 2' Doublette
- Cornet II-IV
- 16' Cor anglais
- 8' Trompette
- 4' Clairon harmonique

manual compass: C - c⁴, 61 notes
pedal compass: C - f¹, 30 notes

Like Sheffield, the Baron's organ had three expressive divisions and three horizontal reeds. Yet his organ was six stops larger, and had a different stoplist with an unusually high proportion of foundation stops, apparently to accommodate the Baron's taste for orchestral and operatic transcriptions (an ardent Wagner enthusiast, he asked the voicers to make the chamades sound like Wagner tubas!):

GRAND ORGUE (I)

- 16' Montre
- 16' Bourdon
- 16' Gambe
- 8' Montre
- 8' Flûte harmonique
- 8' Bourdon
- 8' Salicional
- 8' Unda maris (c^o)
- 4' Prestant
- 4' Flûte harmonique
- 2' Fourniture V
- 1/2' Cymbale IV
- 8' Cornet V (c¹)
- 16' Basson

- 8' Trompette harmonique
- 4' Clairon harmonique

POSITIF EXPRESSIF (II)

- 16' Quintaton
- 8' Flûte harmonique*
- 8' Bourdon
- 8' Violoncelle
- 8' Unda maris (c^o)
- 4' Dulciane
- 4' Bourdon
- 2' Octavin
- 2 1/2' Carillon III
- 8' Trompette harmonique

SOLO EXPRESSIF (IV)

- 16' Bourdon
- 8' Diapason
- 8' Flûte harmonique
- 4' Flûte octaviante
- 2 1/2' Quinte
- 2' Doublette
- 1 1/2' Tierce
- 8' Musette
- 8' Clarinette

horizontal, outside box:

- 16' Tuba magna
- 8' Trompette
- 4' Clairon

PEDALE

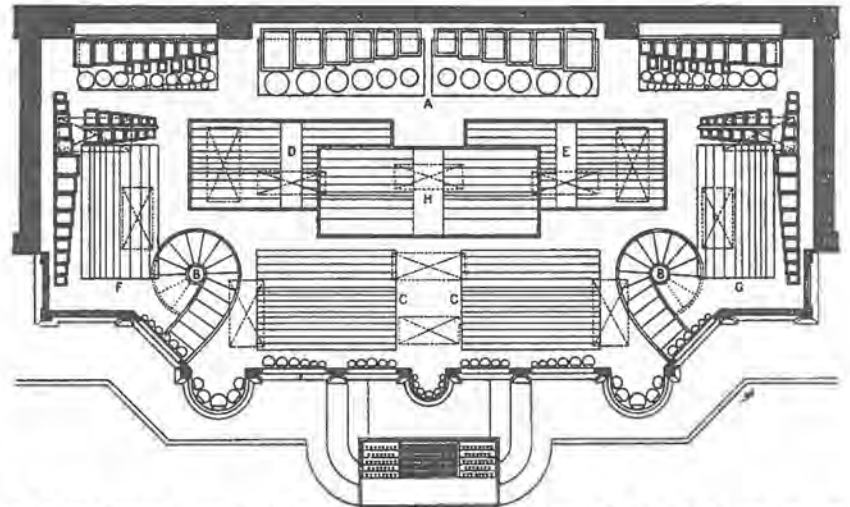
- 32' Principalbasse
- 16' Contrebasse
- 16' Sousbasse
- 16' Violonbasse
- 10 1/2' Grande Quinte
- 8' Basse
- 8' Violoncelle
- 4' Corno dolce
- 32' Contrebombarde
- 16' Bombarde
- 8' Trompette
- 4' Clairon

pédales de combinaison:

- (accessories by pedal)
- Effet d'orage
- Tirasses I, II, III, IV
- Anches Péd, I, II, III, IV
- Expression II, III (balanced pedals)
- Octaves graves I
- I, II, III, IV - I
- III - II
- Trémolos II, III
- Expression IV (hitch-down)

registres de combinaison⁵

- Grand Orgue: 2
- Positif: 1
- Récit: 1
- Solo: 1
- Pédale: 2



G. A. Audsley's diagram of the interior of the Sheffield organ, also the basic layout of the Baron's organ:

A: 32' Principalbasse and 32' Contrebombarde, at floor of lowest level

B: spiral staircases for tuning access

C: Grand Orgue, first upper level

D: Récit Expressif

E: Positif Expressif behind Grand Orgue on first upper level

F, G: remainder of Pédales

H: Solo Expressif, second upper level, above Récit and Positif. The horizontal reeds were at the front of the Solo, before the expression shades, speaking out over the Grand Orgue.

- 8' Cor anglais*
- 8' Voix humaine

RECIT EXPRESSIF (III)

- 16' Bourdon
- 8' Flûte traversière**
- 8' Nachthorn
- 8' Violoncelle
- 8' Unda maris (c^o)
- 4' Flûte harmonique*
- 4' Viole d'amour
- 2' Octavin
- 16' Clarinette
- 8' Trompette harmonique
- 8' Basson-Hautbois*
- 8' Clarinette

SOLO EXPRESSIF (IV)

- 16' Bourdon
- 8' Corno dolce
- 8' Flûte harmonique
- 4' Flûte octaviante
- 2' Octavin
- 16' Clarinette
- 8' Trompette harmonique
- 8' Cromorne
- 4' Clairon harmonique

horizontal, outside box:

- 8' Trompette harmonique
- 8' Basson-Hautbois***
- 4' Clairon harmonique (breaks to 8' at c²)

PEDALE

- 32' Flûte
- 32' Sousbasse
- 16' Flûte
- 16' Sousbasse
- 16' Violoncelle
- 10 1/2' Quinte****
- 8' Flûte
- 8' Bourdon
- 8' Violoncelle
- 5 1/2' Quinte
- 4' Corno dolce
- 32' Basson
- 16' Bombarde
- 16' Basson
- 8' Trompette
- 8' Basson
- 4' Clairon
- 4' Basson

(italics = jeux de combinaison)

pédales de combinaison:

- Effet d'orage
- Tirasses I, II, III, IV
- Anches Péd, I, II, III, IV
- Expression II, III, IV (balanced)
- I, II, III, IV - I
- III, IV - II
- IV - III



The Baron's château, "Il Biarritz"



The organ in the Baron's music room at Biarritz

boutons de combinaison:

- (accessories by drawknob)
- 2 registres de combinaison per division
- Octaves graves I, II, III, IV
- Trémolos II, III,

manual compass: C - c⁴, 61 notes
pedal compass: C - g¹, 32 notes
mechanical action, with pneumatic assist ("Barker lever") for playing and stop actions, and most couplers

*on two drawknobs, bass and treble
**replacing 8' Salicional
***replacing 16' Basson, C-G 1/2-length; Basson-Hautbois voiced "quite full-bodied, imitating the orchestral oboe as much as possible."
**** was to have been replaced with 16' Quintaton, but never carried out



Interior of the organ while at the Mutin shop



Double acting Barker-levers for the stop action

In 1905 the Baron sold this organ back to the Cavaillé-Coll company, now operated by Charles Mutin since the founder's death in 1899. Apparently such a large organ did not sound well in the Baron's private music hall, which measured only 22 meters long, 14 wide and 17 high (approximately 72 x 46 x 56 feet). In 1907 he ordered a more modest replacement from Mutin, a mere 62 stops, 78 registers on three manuals and pedal, with three celestas, a harpsichord, grand piano and 26 miscellaneous percussions!⁶

Mutin re-assembled the former château organ in his factory as a demonstration instrument, adding four stops and making other changes:

GRAND ORGUE: added 2 2/3' Nazard and 2' Doublette; replaced 8' Unda maris with 8' Violon, plus bass octave; replaced 16' Basson with 16' Bombarde

POSITIF: added 8' Cromorne (likely that of the Solo); replaced 8' Cor anglais with 8' Basson

RECIT: added Plein-jeu V; replaced 4' Viole d'amour, 16' Clarinette and 8' Clarinette with 8' Diapason, 16' Basson, 4' Clairon (last from Solo)

SOLO: replaced 16' Clarinette, 8' Cromorne, 4' Clairon with 8' Viole de gambe, Cornet II-VIII, 8' Musette; replaced 8' Basson-Hautbois with 16' Tuba magna

PÉDALE: replaced 8' Basson, 4' Basson with 6 2/3' Tierce, 4 1/4' Septième; changed 32' Basson to 32' Bombarde; replaced most other Pédale reeds

Accessories: Effet d'orage replaced with ventil for 32' Flûte, 16' Flûte, 32' Bombarde: "fonds pédale"; added Solo Trémolo

Also: various changes in nomenclature

It was while this organ was at the Mutin factory that Albert Schweitzer played it, praising it as the ideal Bach organ!

Meanwhile, construction of the Sacré-Coeur basilica atop Montmartre had begun in 1875, and by now was nearing completion. Eventually the Mutin factory demonstrator was purchased, and installation began in 1914, unfortunately interrupted by the First World War, only to be continued and completed in 1919. The organ was inaugurated October 16 of that year in concerts by Widor, Dupré, and titular organist Abel Decaux.

The organ maintained the same stoplist as at the factory, with the addition of a Tirasse Récit à l'octave aiguë (Swell to Pedal octave coupler, by drawknob).⁷ The interior layout was somewhat altered by moving the so-called "fonds pédale" chest from the rear to the sides of the case, due to insufficient depth in the gallery. The most significant change was the replacement of the beautiful Renaissance-style case with one designed by Sacré-Coeur's architect, Lucien Magne, in a style intended to better harmonize with the basilica's Byzantine architecture.⁸ An empty Rückpositiv case with mute façade hid the console from view.

From July 1930 to January 1931 the organ underwent alterations by the Société Cavaillé-Coll:

RECIT: 16' Basson replaced with 16' Bombarde (with half-length bass octave in zinc)

SOLO: 8' Musette replaced with 2 2/3' Nazard

PÉDALE: 2' Doublette added on a tubular-pneumatic chest

Accessories: added: Octave aiguë Récit (by drawknob and pedal)
Octave grave Récit (by pedal)

An inaugural concert was performed January 5, 1931, again with Widor, Dupré, and the new titular Ludovic Panel.

In 1948 the organ was partially reconditioned by the organ tuner Jean Perroux, who also removed the top three ranks (1 1/8', 1 1/4', 1') of the Solo Cornet, reducing it to the usual five (8', 4', 2 2/3', 2', 1 5/8').

From January 1959 to June 1960, during the tenure of titular organist Rolande Falcinelli, the organ underwent further alterations, by the Beuchet firm of Nantes:

GRAND ORGUE: 8' Bourdon replaced, old pipes moved to 4' pitch as Flûte douce, replacing 4' Flûte harmonique;
8' Violon moved to 4' pitch, revoiced as Salicet;
Fourniture V and Cymbale IV recomposed to higher pitch⁹

POSITIF: 8' Salicional retuned as Unda maris, its bass octave removed;
2' Octavin replaced with 2' Doublette;
Cymbale IV added;
8' Voix humaine rescaled by one tone

RECIT: 8' Basson-Hautbois replaced with 4' Principal; Basson-Hautbois then moved to new slider at rear of Récit chest, on the laye des anches;
4' Flûte octaviante replaced with 4' Flûte harmonique from Grand Orgue;
2' Octavin replaced with 2' Flageolet;
Plein-jeu V changed to IV, pitched higher

SOLO: 8' Bourdon and 1 1/8' Tierce added;
Cornet now V from f°;
Trémolo removed

Many stops were voiced, with some of the nicking on flue pipes removed and cutups changed. Furthermore, the basilica's rector ordered that the organ's case be altered to allow a window behind it to be made visible. The case's central section was removed, its façade pipes put onto offsets, the Grand Orgue chest relevelled, and the Solo division split into two separate sections (C and C# sides) each behind a tower of 16' Montre pipes. This could have led to the electrification of the action, which was fortunately avoided on the advice of Marcel Dupré, and the Solo's new trackers and roller-boards retained the Barker system.

By the 1970s the organ had greatly deteriorated. A powerful heating system added to the basilica after the organ's most recent changes had seriously affected its mechanism. Years' build-up of dust, soot and wax coated all the organ and its pipes, due especially to the candles burning in the basilica day and night. Furthermore, many of the tonal alterations had proven unsatisfactory. The ensemble's balance was ruined with the higher-pitched mixtures, and many newer stops were poorly placed. For example, on the Récit the narrow, strident neo-baroque 4' Principal shrieked at the very front of the chest, where the Basson-Hautbois had once enjoyed ideal placement as a solo stop, now poorly heard from the very rear of the chest. In the Solo, the added 8' Bourdon, 2 2/3' Nazard and 1 5/8' Tierce were situated behind the offset tubing of the mounted Cornet, sounded muffled, and also did not blend well with the harmonic flutes. The Pédale 2' Doublette was made from miscellaneous second-hand pipes, and spoke too slowly from its tubular-pneumatic chest. Clearly, a complete restoration was needed to return the organ to its original sound and playing condition. In January 1978 Daniel Roth founded l'Association des Amis des Orgues du Sacré-Coeur à Paris (Association of Friends of the Sacré-Coeur organs), for the purpose of carrying out the necessary research and choosing a restorer. Jean Renaud of Nantes was chosen, having proven his capability in his sympathetic restoration of the II-26 1853 Cavaillé-Coll at the Cathédrale de Laval, completed in 1980.¹⁰

Besides the obvious need to establish stabilized temperature and humidity for the organ and to clean and repair all mechanisms, criteria for tonal restoration needed to be established. In order to restore the original Cavaillé-Coll sound, the incompa-

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tible newer stops would be removed, and replaced with new stops in Cavaillé-Coll style. Altered or missing original stops would as far as possible be restored. Furthermore, it was necessary to establish authentic proportions of foundation, mixture and reed ranks in comparison with other large Cavaillé-Coll church organs. One will note that his church organs had proportionately more mixtures and mutations than his concert hall organs (see table). Following the disposition of the St.-Sulpice organ, the inclusion of three manual principal choruses seemed necessary. St.-Sulpice has a quasi-classical Grand Orgue/Grand Choeur 16' plenum, followed by an 8' Positif plenum with a non-breaking Plein-jeu, then by the Récit plenum (which uses the mixtures from Clicquot's displaced Positif de dos¹¹). Since the dynamic progression of manual foundations at Sacré-Coeur is, from loudest to softest: Grand Orgue, Solo, Récit, Positif,¹² it was logical to establish the secondary plenum on the Solo, including a 4' Octave and a non-breaking mixture.

Tonal restoration proceeded as follows:

GRAND ORGUE: The 16' Montre, 8' Montre and 4' Prestant had pipes interchanged during the 1930s, the 8' considerably enlarged in scale. These were restored, using new pipes in the 8' Montre from f^o. The Solo 8' Gambe was moved here to replace the missing 8' Violon. The latter stop, changed to 4' pitch in 1960, was retained at this pitch, but revoiced and labeled "Viole." The 8' Bourdon was restored to its original pitch. The Fourniture V and Cymbale IV were restored to their original compositions, using new pipes as needed.

POSITIF: The Salicional was restored to normal tuning, its bass octave reinstated using pipes by Claus, a 19th-century builder from Rennes. The tapered 4' Dulciane had its original name restored, having been labeled "Principal" by Mutin in an attempt to appear fashionably neo-classical! The 2' Doublette was replaced with the Solo 2' Octavin. A Cornet replaced the added Cymbale IV. The combination of Cornet V and Carillon III may be found in the Récits of St.-Ouen-de-Rouen and Palais du Trocadéro. The Cornet scales were determined on authentic proportions to the Carillon scales. Mutin's 8' Basson was weak and ineffectual, so was replaced with a new 16' Basson scaled after Cavaillé-Coll. The Voix humaine was restored to its original scale.

RECIT: The pipes belonging to the Grand Orgue Fourniture V were restored to that stop, and new pipes of old metal completed the Récit 8' Diapason (see note 9). The Basson-Hautbois was restored to its original position at the front of the chest, and a 4' Octave installed on the newer slider at the rear, using old pipes by Masure. The 2' Flageolet was replaced by a new 2' Doublette. A new Plein-jeu replaced the Mutin stop. The old pipes were reused in the Récit 2' Doublette and Solo Progression harmonique. The new mixture's composition complements the new 4' and 2' principals. New tin-alloy resonators replaced those of zinc in the bass octave of the 16' Bombarde.

SOLO: As noted above, the 8' Gambe was moved to the Grand Orgue, and a new 4' Octave installed in its place in the Solo, scaled to complement the 8' Diapason. The Cornet II-VIII was restored to its original disposition. The added 8' Bourdon, 2 $\frac{3}{4}$ ' Nazard and 1 $\frac{1}{2}$ ' Tierce were replaced with the Progression harmonique II-V, and two new reeds: a 16' Clarinette, copied from the one at Notre-Dame (as was done for the château installation), and an 8' Cor anglais, copied from La Madeleine. A new 2' Octavin was installed, replacing the original which was moved to the Positif.

PEDALE: The tubular-pneumatic 2' Doublette was removed.

Naturally, all chests were repaired and leather replaced, and the action completely regulated. The Barker-levers function extremely well, making the action agreeably light even with all couplers drawn. To stabilize temperature and humidity within the organ, five humidifiers were added, three on the organ's lowest level with the Barker machines, reservoirs and wind trunks, and two on the highest level for the Barker machines of the Solo stop action. The windows behind the organ case



Organ at Sacré Coeur in 1919



Console of the organ

were covered with polystyrene boards. The blower's wind intake had been located in a room above the vault with a different temperature from the basilica's interior, so the intake was moved to a position within the church, and fitted with a filter. A second blower was added.

Careful study determined the following wind-pressures:

Blower static:	190mm
Barker pneumatics of stop action:	170mm
Grand Orgue:	bass: 90mm
	treble: 100mm
Positif:	90mm
Récit:	120mm
Solo, including chamades:	120mm
Pédale:	"fonds" chest: 105mm
	other fluework: 85mm
	Tierce, Septième, other reeds: 110mm
(main wind trunk of zinc, diameter: 230mm)	

In 1925 Mutin had described an elaborate system of 28 varying wind-pressures for the basses, trebles, flues and reeds of each division. However, the chests reveal no evidence that such a complex system had ever existed.¹³

The reinstallation, voicing and tuning of pipework began in October 1984. I was privileged to hear and briefly play the 17 stops that were functional by December. The work was proceeding quite successfully, and Monsieur Roth expressed his great satisfaction with Renaud's outstanding workmanship. Unfortunately, I had to leave Paris before any more stops were playing.

One item flaws the restoration: the rector who had altered the organ case in 1959 would not allow it to be restored to its original state. The horizontal reeds then do not sound their best, situated behind the 16' Montre towers.

For the organ's inauguration on Pentecost Sunday and Monday, 1985, Daniel Roth was joined by organists Suzanne Chaisemartin, Kurt Lueders, Connie Glessner, Magdalena Czajka, Pierre Gazin, Marie-Agnès Grall-Menet, Jean Rotthier, Marie-Claire Alain, Claudine Barthel, Georges Lartigau, and André Fleury, as well as the choirs of Sacré-Coeur, Saint Michael's Anglican Church, and The American Church in Paris, providing music for several services and a special concert.

Just as his work overseeing this important restoration had been completed, Daniel Roth was appointed titular organist at St.-Sulpice, following Jean-Jacques Grünenwald who died in 1982. Sacré-Coeur's new titular is Naji Hakim. Born in Beirut, Lebanon in 1955, a student of Rolande Falcinelli and Jean Langlais, Monsieur Hakim has already won many distinctive honors: Prix de Beauvais, 1981; Haarlem Improvisation Prize, 1982; St. Alban's Tournemire Prize, 1983; Second Prize in Improvisation at Chartres, 1984; First Prize, composition contest of "Les Amis de l'Orgue," 1984; and First Prize in the composition contest celebrating the dedication of the Brombaugh organ at Southern College, Collegedale, Tennessee, April 1986.

Naji Hakim is now organizing a recital series at Sacré-Coeur. These "Auditions Spirituelles d'Orgue" are held the first Sunday of each month at 5:00 p.m., making it possible to hear this organ capably render a variety of organ literature outside of church services. Thanks then to an outstanding restoration and increased opportunities for it to be heard, the organ at Sacré-Coeur will no doubt finally gain the recognition it deserves as one of the world's finest romantic organs. ▶

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POSITIF: Carillon III:
throughout: $2\frac{2}{3}$ $1\frac{1}{2}$ $1'$

In his description of this organ (in *Entwicklungsgeschichte der Orgelbaukunst*, Einsiedeln, 1929), Emile Rupp wrote that this stop had a full-compass $2\frac{2}{3}$, while the other two ranks only started at g° , as was the case with other Cavaillé-Coll Carillons. However, the château contract specifies 183 pipes, so apparently the present composition is original.

(POSITIF:) Cornet I-V:

C		4'				
g°	8'	4'				
c^1	8'	4'	$2\frac{2}{3}$	2'	$1\frac{1}{2}$	

RECIT: Plein-jou: apparent original Mutin composition (V):

C					$1\frac{1}{2}$	$1'$	$\frac{2}{3}$	$\frac{1}{2}$	$\frac{1}{4}$
f°				2'	$1\frac{1}{2}$	1'	$\frac{2}{3}$	$\frac{1}{2}$	$\frac{1}{4}$
c^1				2'	$1\frac{1}{2}$	1'	$\frac{2}{3}$	$\frac{1}{2}$	$\frac{1}{4}$
g^1				2'	$1\frac{1}{2}$	1'	$\frac{2}{3}$	$\frac{1}{2}$	$\frac{1}{4}$
c^2		$2\frac{2}{3}$	$2\frac{2}{3}$	2'	$1\frac{1}{2}$	1'			
g^2	4'	$2\frac{2}{3}$	$2\frac{2}{3}$	2'	$1\frac{1}{2}$	1'			

composition reported by Rupp (V):

C					$1\frac{1}{2}$	$1'$	$\frac{2}{3}$	$\frac{1}{2}$	$\frac{1}{4}$
f°		4'	$2\frac{2}{3}$	2'	$1\frac{1}{2}$	1'	$\frac{2}{3}$	$\frac{1}{2}$	$\frac{1}{4}$
c^1		4'	$2\frac{2}{3}$	2'	$1\frac{1}{2}$	1'	$\frac{2}{3}$	$\frac{1}{2}$	$\frac{1}{4}$
g^1		4'	$2\frac{2}{3}$	2'	$1\frac{1}{2}$	1'	$\frac{2}{3}$	$\frac{1}{2}$	$\frac{1}{4}$
c^2	8'	4'	$2\frac{2}{3}$	2'	$1\frac{1}{2}$	1'			
g^2	8'	4'	$2\frac{2}{3}$	2'	$1\frac{1}{2}$	1'			

recomposition by Beauchet, 1960 (IV):

C					$1\frac{1}{2}$	$1'$	$\frac{2}{3}$	$\frac{1}{2}$
$g^{\#1}$		2'	$1\frac{1}{2}$	1'	$\frac{2}{3}$	$\frac{1}{2}$		
$g^{\#2}$	4'	$2\frac{2}{3}$	2'	$1\frac{1}{2}$	1'			

present composition (IV-V):

C					$1\frac{1}{2}$	$1'$	$\frac{2}{3}$	$\frac{1}{2}$
c°				2'	$1\frac{1}{2}$	1'	$\frac{2}{3}$	$\frac{1}{2}$
f°			$2\frac{2}{3}$	2'	$1\frac{1}{2}$	1'	$\frac{2}{3}$	$\frac{1}{2}$
c^1			4'	2'	$1\frac{1}{2}$	1'		
c^2		$5\frac{1}{2}$	4'	$2\frac{2}{3}$	2'	$1\frac{1}{2}$		
c^3	8'	$5\frac{1}{2}$	4'	$2\frac{2}{3}$	2'	$1\frac{1}{2}$		

SOLO: Progression harmonique II-V:

C				$1\frac{1}{2}$
c°			$2\frac{2}{3}$	2'
c^1		4'	$2\frac{2}{3}$	2'
c^2	$5\frac{1}{2}$	4'	$2\frac{2}{3}$	2'

In designating a mixture as "harmonique," Cavaillé-Coll did not mean that it was made up of harmonic-length pipes, but rather that it did not have breaks in the usual sense, instead maintaining a constantly ascending ceiling, adding lower ranks as it went up the keyboard.

(SOLO:) Cornet II-VIII:

C		4'	$2\frac{2}{3}$			
$G^{\#}$		4'	$2\frac{2}{3}$	$1\frac{1}{2}$		
e°		4'	$2\frac{2}{3}$	$1\frac{1}{2}$	$1\frac{1}{2}$	
c^1	8'	4'	$2\frac{2}{3}$	2'	$1\frac{1}{2}$	1'

Notes:

- See bibliography. *La Flûte Harmonique* is published three times a year and is available from l'Association Cavaillé-Coll, 5 rue Roquépine, 75008 PARIS, France. The Sacré-Coeur monograph includes complete pipe scales and other technical data.
- In March 1980 Daniel Roth made the first recording of this organ, including works of Widor, Franck, and improvisations: Motette M 10640. It serves to document the sound of the organ before the restoration was begun. Roth's recording of the restored organ has just been released (an all-improvisation program): Motette M 10750 (digital LP), M 10755 (digital cassette).
- One is puzzled, then, to see certain builders, especially American and German, recently producing two- or three-manual consoles of this type. Clearly, Cavaillé-Coll felt it was appropriate only for exceptionally large organs.
- Unfortunately, this organ was converted to tubular-pneumatic action in 1927, then was destroyed by fire in 1937.
- For an explanation of the function of registres de combinaison, see: Eschbach, Jesse E. "The Cavaillé-Coll Grand Orgue in the Church of Saint-Sulpice, Paris, France," *THE DIAPASON*, September 1976 (p. 8).
- Cavaillé-Coll also installed an organ in the Baron's Parisian residence in 1895, with 41 stops on three manuals and pedal with two expressive divisions. In 1907 Merklin reinstalled this organ in the church of St-Antoine des Quinze-Vingts in Paris, where it remains today. The Baron had a second organ installed in his home on the Ile d'Oléron in 1896. Finally, the Maison Cavaillé-Coll opus list published in 1923 lists two more of the Baron's organs, one in Antibes and the other at Monte-Carlo.
- Actually, it seems that Mutin may have already had the eventual Sacré-Coeur installation in mind when he made the changes and additions to the organ while it was erected in his shop.
- The former case was reused by Convers for a 50-stop organ displayed at the Exposition de Liège, later purchased and reinstalled in the Basilique Sainte-Thérèse, Liseux. Unfortunately, the case was significantly altered, and divided into two parts.
- It is possible that the f^2 break of the Fourniture was removed at an earlier date, as some of these pipes were found in the Récit 8' Diapason at the time of the present restoration.

10. See: Schaettel, Charles. *Le Grand Orgue de la Cathédrale de Laval: Documents et Témoignages*, exposition réalisée par les Musées de Laval, April-May 1980.

11. See: Klein, Gregor. "Le Grand Orgue de St. Sulpice," *La Flûte Harmonique*, no. 20, numéro spécial 1981, pp. 18-20.

12. This contrasts to earlier Cavaillé-Coll practice in which the Récit is the least prominent division (e.g., Ste.-Clotilde, Notre-Dame). An expressive Positif subordinated to an enlarged Récit seems the result of English influence, clearly in effect in the Sheffield organ.

13. See Coignet's *Diapason* article cited in the bibliography.

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Console of the organ

TABLE
Proportions of Foundations, Mixtures and Reeds for the Tuttis of Cavaillé-Coll's larger church and concert-hall organs—percentages in relation to numbers of ranks:

Churches:	ranks:*,**	foundations 32,16,8,4:	reeds 32,16,8,4:	mixtures & mutations**
Saint-Sulpice 1862	132	34.84%	20.45%	40.15%
Notre-Dame 1868	104	33.65	22.11	40.38
Sacré-Coeur 1919	96	38.54	20.83	36.45
Nancy, Cathédrale 1860	77	38.96	28.57	32.46
Saint-Ouen de Rouen 1890	78	39.74	25.64	28.20
Perpignan, Cathédrale 1857	75	38.66	22.66	30.66
Concert-halls:				
Sheffield 1873	71	45.07	23.94	29.57
Trocadéro 1878	82	37.80	25.60	30.48
Biarritz 1898	77	44.15	29.87	25.97

*not counting celestes

**not counting Voix humaine

***all upper work including 2's, but not the 8' and 4' ranks of mounted Cornets

Photos courtesy Kurt Lueders and La Flûte Harmonique.

Timothy J. Tikker holds the BM and MM degrees in organ performance from San Francisco State University and the University of Oregon, Eugene, and has studied privately with Jean Langlais. He took second prize in the 1985 Fuller Festival Competition in the French Tradition at Mechanics Hall, Worcester, MA, and second prize in the National Improvisation Contest in San Anselmo, CA in 1986. His translation of Messiaen's "Conférence de Notre-Dame" (*THE DIAPASON*, January, 1985) has just been published in Almut Rössler's new book, *Contributions to the Spiritual World of Olivier Messiaen*.



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Petty-Madden Organ for Graham Chapel of Washington University, Saint Louis, Missouri

Both organbuilder and organist alike if given the choice would no doubt prefer building a completely new instrument rather than rebuilding an existing one. Economic realities, however, often leave one with the difficult choice of either building a new instrument of modest and perhaps inadequate size or rebuilding the old organ. While it is undeniable that the builder is given greater flexibility with tonal design, pipe scaling, and voicing in a new organ, by no means is it understood that rebuilding is somehow second class.

Of paramount importance is the reliability of the mechanism. If the existing organ's mechanism is costly to restore and not wholly compatible with the new design, it is replaced. With the exception of several offset chests, all the wind chests in the Graham Chapel organ were replaced. The three manual divisions each have two main wind chests; the pedal division has one. These chests have electro-pneumatic (pitman) action and each is equipped with an internal wind regulator (*schwimmer*) which not only assures a stable wind supply but also permits a more compact and less cluttered installation when space is at a premium. Additionally, attached to each wind chest is a pneumatic tremulant having solid-state controls for both speed and depth adjustment.

For aesthetic reasons the old console shell was retained. It was completely disassembled, damaged pieces either repaired or replaced, and refinished with a multi-layered shellac surface. The 61-note manuals have adjustable top-resistance touch. Key cheeks, key slips, name board, and stop jams are all constructed of solid African mahogany with an oiled finish. A solid-state combination action has eight levels of memory, four tuttis for each level, each of which can be set by the organist, as well as four adjustable crescendo programs.



Graham Chapel

Tonally, 42 percent of the organ's pipework dates from the previous organ installed in 1947, revoiced and rescaled to insure compatibility with the new pipework. In order to more clearly understand the processes used in achieving tonal balance and integrity in a rebuild both the old and new stop lists are given, each with wind pressures and scales. The new stop list notes the use of old pipework, its position in the old organ and any changes made in order to achieve the desired tonal results.

The organ was heard by the public for the first time on October 1, when Simon Preston played works of Vierne, Guilmant, Reubke, Messiaen, and Dupré. For the encore Preston premiered a work written for the occasion by Charles Callahan. The partita on *Hyfrydol* was composed in honor of the university organist, Edward A. Wallace, Jr., and was commissioned by Petty-Madden. Dr. Charles H. Heaton was consultant for the university.

—Bynum Petty

- | | |
|------------------------|---|
| 33. III Gross Cornet 4 | |
| 34. Bombarde 16 | 229.0 mm; closed tapered English shallots |
| Contra Oboe 16 | (Sw) |
| Bombarde 8 | extension of Bombarde 16 |
| Trompette 8 | (Sw) |
| Clarion 4 | (Sw. Trompette 8) |

Petty-Madden Organ, Op. 17, 1986, 66 ranks.

All wind pressures are 90 mm unless otherwise noted.

All diameters are inside measurement.

Mouth widths, cut ups, and tongue widths are not given.

Great	from old no. 1, 13, 18, and 23.				
Sub-Principal 16	C-1 187.6/210.6 mm diameter				
	C-13 111.5/125.2 mm				
	C-25 74.4 mm				
	C-37 43.3 mm				
	C-49 25.7 mm				
	C-61 15.2 mm				
	C-73 9.3 mm				
Principal 8	new;				
	C-1 162.3 mm				
	C-13 96.5 mm				
	C-25 57.4 mm				
	C-37 34.1 mm				
	C-49 20.2 mm				
	C-61 12.0 mm				
Salicional 8	extension of Sub-Principal 16				
Harmonic Flute 8	new; all pipes open; first harmonic pipe at F-30				
	C-1 156.8 mm				
	C-13 101.5 mm				
	C-25 63.4 mm				
	C-37 45.6 mm				
	C-49 32.6 mm				
	C-61 22.3 mm				
Bourdon 8	new; with domed caps				
	C-1 133.5 mm				
	C-13 88.4 mm				
	C-25 52.2 mm				
	C-37 34.9 mm				
	C-49 23.2 mm				
	C-61 15.5 mm				
Octave 4	new				
	C-1 92.4 mm				
	C-13 54.9 mm				
	C-25 32.6 mm				
	C-37 19.3 mm				
	C-49 11.5 mm				
	C-61 6.8 mm				
Spire Flute 4	from old no. 3				
	C-1 72.3/103.1 mm				
	C-13 43.3/62.6 mm				
	C-25 25.8/37.2 mm				
	C-37 15.4/22.6 mm				
	C-49 11.3/14.2 mm				
	C-61 8.9/10.1 mm				
Octave 2	new				
	C-1 52.6 mm				
	C-13 31.3 mm				
	C-25 18.6 mm				
	C-37 11.0 mm				
	C-49 6.5 mm				
	C-61 3.9 mm				
V Cornet 8 (tc.)	from old no. 6, 13, 14, 19, 23, and 33				
	C-25 41.3 mm (8'), 35.6 mm (4'), 29.9 mm (2 $\frac{2}{3}$ '), 21.1 mm (2'), and 19.3 mm (1 $\frac{1}{2}$)'				
IV-V Mixture 1 $\frac{1}{2}$	new				
	36.5 mm diameter at C-1				
	C-1	1 $\frac{1}{2}$	1	$\frac{2}{3}$	$\frac{1}{2}$
	G-8	2	1 $\frac{1}{2}$	1	$\frac{2}{3}$
	G-20	2	1 $\frac{1}{2}$	1	$\frac{2}{3}$
	G-32 4	2 $\frac{2}{3}$	2	1 $\frac{1}{2}$	1
	G-44 8 4	2 $\frac{2}{3}$	2	1 $\frac{1}{2}$	
Double Trumpet 16	new; resonators in full-length; parallel 19th-cent. French shallots				
	C-1 125 mm				
	C-13 95 mm				
	C-25 83 mm				
	C-37 72 mm				
	C-49 62 mm				
	C-61 62 mm				
Trumpet 8	new; resonators in full-length; parallel 19th-cent. French shallots				
	C-1 103 mm				
	C-13 90 mm				
	C-25 79 mm				
	C-37 69 mm				
	C-49 60 mm				
Trompette-en-Charnade 8	new; resonators in full-length with flared ends; parallel 19th-cent. French shallots; 125 mm wind pressure				
	C-1 115 mm				
	C-13 100 mm				
	C-25 88 mm				
	C-37 77 mm				
	C-49 67 mm				
Chimes	old action and tubes				
Tremulant					
Swell					
Quintaten Bass 16	1-12 new; remainder from old no. 22				
	C-1 153 mm				
	C-13 96 x 74 mm				
	C-25 58 x 48 mm				
	C-37 39 x 31 mm				
	C-49 28 x 22 mm				
	C-61 19 x 15 mm				
	C-73 14.2 mm				
Principal 8	1-12 from old no. 2; remainder new				
	C-1 143.1 mm				
	C-13 92.3 mm				
	C-25 54.9 mm				
	C-37 32.6 mm				
	C-49 19.3 mm				
	C-61 11.5 mm				
Chimney Flute 8	extension of Quintaten Bass 16				

M. P. Möller Organ, Op. 7460, 1947, 40 ranks.

All scales given are for C-1 unless otherwise noted.

Great 4" (102 mm) wind pressure

- | | |
|----------------------------------|------------------------------|
| 1. Quintaton 16 | 44 scale (147 mm) |
| 2. Diapason 8 | 45 scale (143 mm) |
| Bourdon 8 | extension of Quintaton 16 |
| 3. Gemshorn 8 | 52 scale (103 mm); 3:2 taper |
| 4. Octave 4 | 83 mm; not original |
| Flute 4 | extension of Quintaton 16 |
| 5. Octave Quint 2 $\frac{2}{3}$ | 66 scale (57 mm) |
| 6. Super Octave 2 | 70 scale (48 mm) |
| 7. Tierce 1 $\frac{1}{2}$ (t.c.) | 21 mm; not original |
| 8. III Mixture 1 | |

Choir 4" wind pressure

- | | |
|---------------------------|--|
| 9. Viola 8 | 52 scale (107 mm) |
| 10. Concert Flute 8 | |
| 11. Erzähler 8 | |
| 12. Erzähler Celeste 8 | |
| 13. Fugara 4 | 62 scale (70 mm) |
| 14. Nachthorn 4 | 60 scale (75 mm); capped |
| 15. Quint 2 $\frac{2}{3}$ | 65 mm; not original |
| 16. Fifteenth 2 | 47.8/61.3 mm; not original |
| Bombarde 8 | (Ped.) |
| 17. Clarinet 8 | 38 mm; closed tapered English shallots |

Swell 4" and 6" (152 mm) wind pressure

- | | |
|------------------------------|---|
| 18. Spitzflöte 16 | 36 scale (219.0 mm); 3:2 taper |
| 19. Geigen Diapason 8 | 46 scale (140 mm) |
| 20. Violine de Gambe 8 | 54 scale (98 mm) |
| 21. Violine Celeste 8 (t.c.) | 56 scale (52 mm at 4'-C) |
| Spitzflöte 8 | extension of Spitzflöte 16 |
| 22. Rohrflöte 8 | 88.9 x 76.2 mm; wood with inverted mouth |
| 23. Principal 4 | 60 scale (75 mm) |
| 24. Triangular Flute 4 | |
| Spitzflöte 4 | extension of Spitzflöte 16 |
| 25. Flautino 2 | 72 scale (44 mm); 3:2 taper |
| 26. III Plein Jeu 2 | |
| 27. Contra Oboe 16 | 115 mm; closed tapered English shallots |
| 28. Trompette 8 | 102 mm; small parallel 19th-cent. French shallots |
| Oboe 8 | extension of Contra Oboe 16 |
| 29. Clarion 4 | 70 mm; closed tapered English shallots |

Pedal 4", 6", and 8" (203 mm) wind pressure

- | | |
|-------------------|------------------------------|
| 30. Contrabass 16 | 205 x 258 mm; wood |
| 31. Bourdon 16 | 260 x 200 mm; wood |
| Quintaton 16 | (Gt) |
| Spitzflöte 16 | (Sw) |
| Bourdon 8 | extension of Bourdon 16 |
| Spitzflöte 8 | (Sw) |
| 32. Principal 8 | 42 scale (162 mm); 3:2 taper |
| Super Octave 4 | extension of Principal 8 |
| Octavin 2 | extension of Principal 8 |



Gamba 8	from old no. 9 and several new pipes				
	C-1	104.0 mm			
	C-13	74.4 mm			
	C-25	44.2 mm			
	C-37	26.3 mm			
	C-49	15.7 mm			
	C-61	9.3 mm			
Gamba Celeste 8 (tc.)	from old no. 20				
	C-13	63.3 mm			
	C-25	40.5 mm			
	C-37	24.1 mm			
	C-49	14.3 mm			
	C-61	8.5 mm			
Octave 4	from old no. 4				
	C-1	83.9 mm			
	C-13	51.0 mm			
	C-25	29.3 mm			
	C-37	17.5 mm			
	C-49	10.3 mm			
	C-61	5.8 mm			
Open Flute 4	from old no. 2 and 18				
	C-1	86.6 mm			
	C-13	37.8/51.9 mm			
	C-25	23.0/31.5 mm			
	C-37	13.7/17.8 mm			
	C-49	10.2/12.3 mm			
	C-61	8.7 mm			
Quint 2 ² / ₃	from old no. 2 and 8				
	C-1	66.8 mm			
	C-13	40.5 mm			
	C-25	24.1 mm			
	C-37	14.3 mm			
	C-49	8.5 mm			
	C-61	5.0 mm			
Octave 2	new				
	C-1	50.4 mm			
	C-13	29.9 mm			
	C-25	17.8 mm			
	C-37	10.5 mm			
	C-49	6.3 mm			
	C-61	3.7 mm			
Tierce 1 ¹ / ₅	from old no. 2 and 7				
	C-1	53.8 mm			
	C-13	34.0 mm			
	C-25	18.2 mm			
	C-37	10.5 mm			
	C-49	6.5 mm			
	C-61	3.1 mm			
V Mixture 1 ¹ / ₃	new				
	35.6 mm at C-1				
	C-1		1 ¹ / ₃	1	2 ² / ₃
	C-13		2 1 ¹ / ₃	1	1 ¹ / ₂
	C-25		2 2 ² / ₃	1	2 ² / ₃
	C-37	4	2 1 ¹ / ₃	1	2 ² / ₃
	C-49	8 4	2 1 ¹ / ₃	1	2 ² / ₃
Bassoon 16	1-19 resonators from old no. 27 and in full-length; remainder of rank new with coned-in bells; 1-19 with new closed shallots and tongues; remainder with parallel 19th-cent. French shallots				
	C-1	115 mm			
	C-13	92 mm			
	C-25	88 mm			
	C-37	70 mm			
	C-49	52 mm			
	C-61	40 mm			
Trumpet 8	new; resonators in full-length; parallel 19th-cent. French shallots				
	C-1	100 mm			
	C-13	86 mm			
	C-25	73 mm			
	C-37	63 mm			
	C-49	60 mm			
Bassoon-Oboe 8	extension of Bassoon 16				

Clarion 4	new; parallel 19th-cent. French shallots				
	C-1	80 mm			
	C-13	67 mm			
	C-25	61 mm			
	C-37	57 mm			
	C-49	57 mm			
Trompette-en-Chamade 8 Tremulant	(Gt)				
Positiv					
Gedeckt Bass 16	1-12 from old no. 1; remainder new				
	C-1	147.0 mm			
	C-13	113.8 mm			
	C-25	75.8 mm			
	C-37	50.6 mm			
	C-49	33.7 mm			
	C-61	22.5 mm			
	C-73	15.0 mm			
Principal 8	1-12 from old no. 19; remainder new				
	C-1	136.5 mm			
	C-13	88.5 mm			
	C-25	52.6 mm			
	C-37	31.3 mm			
	C-49	18.6 mm			
	C-61	10.7 mm			
Gedeckt 8	extension of Gedeckt Bass 16				
Spindle Flute 8	extension of Spindle Flute 4				
Erzähler 8	from old no. 11 and 20				
	C-1	94.5 mm			
	C-13	28.4/70.3 mm			
	C-25	24.8/47.3 mm			
	C-37	19.0/31.5 mm			
	C-49	14.7/21.0 mm			
	C-61	9.9/14.3 mm			
Erzähler Celeste 8 (tc.)	from old no. 12				
	C-13	69.0 mm			
	C-25	23.0/43.9 mm			
	C-37	16.4/29.0 mm			
	C-49	12.8/19.2 mm			
	C-61	9.0/13.7 mm			
Octave 4	new				
	C-1	84.7 mm			
	C-13	50.4 mm			
	C-25	29.9 mm			
	C-37	17.8 mm			
	C-49	10.5 mm			
	C-61	6.3 mm			
Spindle Flute 4	new				
	C-1	86.8 mm			
	C-13	54.2 mm			
	C-25	33.9 mm			
	C-37	21.7 mm			
	C-49	13.5 mm			
	C-61	6.6/10.0 mm			
Nazard 2 ² / ₃	from old no. 15				
	C-1	65.2 mm			
	C-13	41.6 mm			
	C-25	23.9 mm			
	C-37	14.3 mm			
	C-49	8.5 mm			
	C-61	5.0 mm			
Octave 2	new				
	C-1	48.2 mm			
	C-13	28.7 mm			
	C-25	17.0 mm			
	C-37	10.6 mm			
	C-49	6.0 mm			
	C-61	3.6 mm			
Flute 2	from old no. 16				
	C-1	47.8/61.3 mm			
	C-13	22.4/42.7 mm			
	C-25	12.0/23.6 mm			
	C-37	6.7/13.1 mm			
	C-49	6.1/9.1 mm			
	C-61	5.4 mm			
Tierce 1 ¹ / ₅	from old no. 5 and 6				
	C-1	50.5 mm			
	C-13	30.3 mm			
	C-25	17.9 mm			
	C-37	10.5 mm			
	C-49	6.3 mm			
	C-61	3.0 mm			
Larigot 1 ¹ / ₃	from old no. 25 and new trebles				
	C-1	33.9/44.2 mm			
	C-13	20.9/26.4 mm			
	C-25	12.9/16.2 mm			
	C-37	9.1/11.1 mm			
	C-49	7.6 mm			
	C-61	3.0 mm			
IV Mixture 1	new				
	27.4 mm at C-1				
	C-1			1	2 ² / ₃
	C-13		1 ¹ / ₃	1	1 ¹ / ₂
	C-25		2 1 ¹ / ₃	1	2 ² / ₃
	C-37		2 2 ² / ₃	1	2 ² / ₃
	C-49	4	2 2 ² / ₃	1	2 ² / ₃
Trumpet 8	from old no. 28; with new tongues				
	C-1	101.0 mm			
	C-13	78.0 mm			
	C-25	62.0 mm			
	C-37	51.0 mm			
	C-49	49.0 mm			
Cromorne 8	new; resonators in full-length; parallel 19th-cent. French shallots				
	C-1	40 mm			
	C-13	38 mm			
	C-25	38 mm			
	C-37	37 mm			
	C-49	35 mm			
Trompette-en-Chamade 8 Tremulant	(Gt)				
Pedal					
Bourdon 32	1-12 new; remainder from old no. 31; 1-24 on 125 mm wind pressure				
	C-1	362.0 x 444.5 mm			
	C-13	241.5 x 200.0 mm			
	C-25	155.6 x 120.7 mm			

New Organs



Charles M. Ruggles, Olmsted Falls, OH, has built a new organ for Baldwin-Wallace College, Berea, OH. The organ features mechanical key and stop action. Casework and wooden pipes are of oiled white oak; manual naturals of cherry, sharps of grenadil. The organ platform is on casters for complete mobility on the main stage of Kulas Hall. The center crest design is J. S. Bach's signet ring. The organ was dedicated at the 54th annual Bach Festival, May 23-

24, 1986, by Margaret Limkemann, who assisted in the tonal design. Also involved in the disposition of the organ were Dwight Oltman, Warren L. Berryman, and Elinore Barber.

MANUAL I	MANUAL II
8' Rohrflöte	8' Holzgedackt
4' Principal	4' Koppelflöte
2' Octave	1 1/2' Larigot

PEDAL
16' Subbass

Cover

Martin Ott Organ Company, Inc., St. Louis, MO, has built a new organ for St. Anne Church, Oswego, IL. The organ is located at the front of the church to the right of the altar. The choir, standing to the right of the organ, is conducted from the organ bench. This location of organ and choir complies with the Vatican II documents on worship. The upper case houses the Great and Pedal, with the Brustwerk in the traditional location below; expression shades have been included for flexibility. Voicing is overall gentle but full. Stop action is mechanical, key action suspended mechanical. Equal temperament has been employed with stable winding.

HAUPTWERK

8' Prinzipal	70% tin
8' Rohrflöte	40% tin
4' Oktave	40% tin
2' Floete	40% tin
Mixture III	70% tin
8' Trompete	50% tin

BRUSTWERK

8' Gemshorn	50% tin
8' Celeste TG	70% tin
8' Holzgedackt	oak
4' Nachthorn	40% tin
2' Principal	70% tin
1 1/2' Terz TG (prepared)	
1 1/2' Quinte (prepared)	

PEDAL

16' Subbass	oak
8' Oktavbass	50% tin
Choralbass 4' + 2'	50% tin
16' Posaune	50% tin

Andover Organ Company, Methuen, MA, has rebuilt an organ for Pilgrim Lutheran Church, Warwick, RI. The organ was originally George S. Hutchings opus 503, 1900, built for St. John's Episcopal Church in East Boston. The project included complete tonal revision together with an all new case. The present stoplist includes one additional stop on the Great and three additional stops for the Pedal on a new slider chest. All original pipes retained have been revoiced and some reconstructed.



GREAT

8' Open Diapason
8' Melodia
4' Octave
4' Chimney Flute
2' Fifteenth
Mixture III

SWELL

16' Bourdon
8' Stopped Diapason
8' Salicional
8' Celeste
4' Flute Harmonique
Sesquialtera II
Sharp II
8' Oboe

PEDAL

16' Bourdon
8' Principal
4' Choral Bass
16' Posaune

◀ Petty-Madden: page 17

C-37	98.4 x 71.4 mm
C-49	55.6 x 33.3 mm
Contra-Bass 16	from old no. 30
C-1	258.0 x 205.0 mm
C-13	131.4 x 100.9 mm
C-25	75.0 x 60.9 mm
Sub-Principal 16	(Gt)
Bourdon 16	extension of Bourdon 32
Gedackt Bass 16	(Pos)
Principal 8	from old no. 32
C-1	110.2/161.9 mm
C-13	64.9/96.8 mm
C-25	38.8/56.4 mm
Bourdon 8	extension of Bourdon 32
Choral Bass 4	from old no. 33
C-1	94.0 mm
C-13	55.8 mm
C-25	33.7 mm
Flute 4	from old no. 1 (capped)
C-1	93.6 mm
C-13	56.2 mm
C-25	35.7 mm
IV Mixture 2	new
	52.6 mm at C-1
C-1	2 1/3 1 2/3
Bombarde 32	1-12 new of mahogany; remainder of resonators from old no. 34 with new parallel 19th-cent. French shallots
C-1	260 x 200 mm
C-13	228.6 mm
C-25	127.0 mm
C-37	69.9 mm
Bombarde 16	extension of Bombarde 32
Bassoon 16	(Sw)
Trumpet 8	new; parallel 19th-cent. French shallots
C-1	125.0 mm
C-13	100.0 mm
C-25	88.0 mm
C-37	77.0 mm
Shawm 8	from old no. 17 with re-milled shallots and new tongues
C-1	38.0 mm
C-13	30.0 mm
C-25	24.0 mm
Clarion 4	extension of Trumpet 8
Oboe 4	(Sw)
Chimes	(Gt)



Berghaus Organ Company, Inc., Bellwood, IL, has built a new organ for Christ Lutheran Church, Little Rock, AR. The Great organ is divided, by stop, on either side of the balcony rail in this shallow installation. The facade is composed of the Prestant in copper and spotted metal and the Spillfloete in spotted metal. The expressive Chor is at center rear with the Pedal divided on each side. Facade pipes of the Pedal cases are

the Offenbass in electrolytic zinc with the low seven pipes of the Quintbass in front of the Chor in copper. The entire organ is encased in oak which has been stained to match interior wood. Electric slider chests were used with a solid state combination action in the console containing manuals of 61 notes. Dr. Paul Bunjes served as consultant and voicing and finishing were provided by Leonard Berghaus and Dean Christian.

GREAT

8' Prestant
8' Barduen
4' Octave
4' Spillfloete
2' Blockfloete
1 1/2' Klein Nasat
IV Mixture
8' Trompete
Chimes (prep.)

CHOR (Expressive)

8' Rohrgedackt
8' Salicional
4' Gemshorn
2 1/2' Nasat
2' Offenfloete
1 1/2' Terz
IV Scharf
8' Trichter Dulzian
Tremulant
Zimbel Bells

PEDAL

16' Subbass
8' Offenbass
5 1/2' Quintbass
4' Choralbass
II Mixturbass
II Rauschbass
16' Holzposaune
4' Schalmei

The Noack Organ Company, Inc., Georgetown, MA, has built a new organ for Wallace Chapel of Wellesley Hills Congregational Church, Wellesley Hills, MA. The organ was installed in an early Baroque case obtained through Swiss organbuilder Bernhard Fleig. Trips to Switzerland and consultations with Dr. Hans Klotz and Bernhard Edskes indicated that the case was similar to one of the organs at Muri Monastery, Switzerland, but of different wood than that used by the builder there. The new case sections were made from quartered white oak, as was the old case, and fumed to accelerate the darkening process.

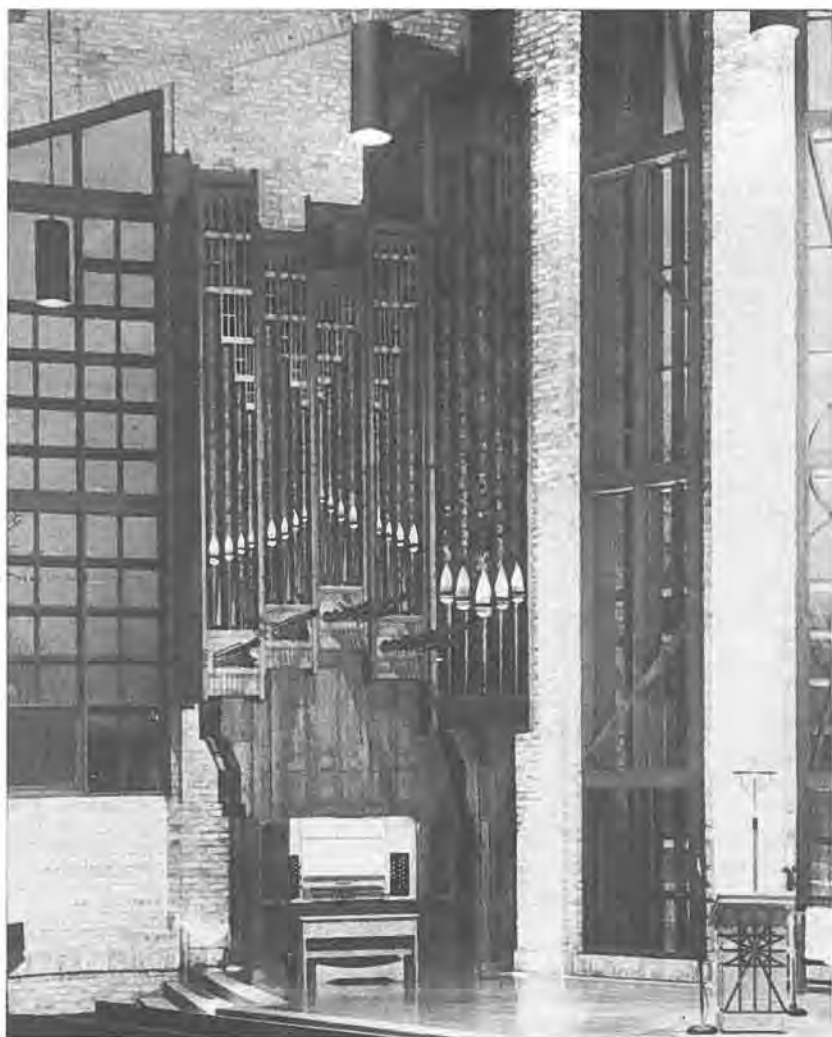
The pipe screens in the smallest pipe flats, which were missing, were designed and carved by James Lohmann of Newton Lower Falls, who also carved the key cheeks in the traditional Baroque manner. The keyboards closely represent the style found on early organs with bone-covered manuals and a flat pedalboard with wide keys of oak. The manual pipework is made entirely from the traditional hand-scraped 70% tin. The organ is tuned one half-tone flat (A=415), the pitch used in "early music" performances today. Temperament is a one-fifth comma adaptation of meantone temperament.

MANUAL

- 8' Prinzipal
- 8' Coppel
- 4' Octava
- 4' Flauto
- 3' Quinta
- 2' Octava
- Sesquialtera II
- Mixture IV

PEDAL

- 16' Sub Bass
- 8' Trompette



J. W. Walker & Sons, Ltd., Brandon, Suffolk, England, has installed an organ in the Chapel of the Breck School in Minneapolis, MN. This 30-stop, two-manual mechanical-action organ was dedicated by Gillian Weir. The case, designed by Walker architect David Graebe, is of ash with flamed copper

pipes in the facade. Tonal finishing was by Walker head voicer, Michael Butler. The console is of traditional Walker design incorporating boxwood keys and rosewood trimmings. The organ has a full complement of thumb and toe pistons controlled by a solid state capture system.

GREAT

- 16' Quintaten
- 8' Open Diapason
- 8' Stopped Diapason
- 4' Octave
- 4' Clear Flute
- 2' Superoctave
- 1 1/2' Larigot
- 2' Furniture IV
- 3/4' Sharp Mixture III
- 8' Cremona
- 8' Trompette en chamade

SWELL

- 8' Lieblich Gedackt
- 8' Salicional
- 8' Voix Celestes (T.C.)
- 4' Principal
- 4' Chimney Flute
- 2 2/3' Nazard
- 2' Flageolet
- 1 1/2' Tierce
- 2' Mixture V
- 16' Cor Anglais
- 8' Trompette
- 4' Clarion

PEDAL

- 16' Open Diapason
- 16' Bourdon
- 8' Octave
- 8' Bass Flute
- 4' Choral Bass
- 2 2/3' Mixture IV
- 16' Trombone

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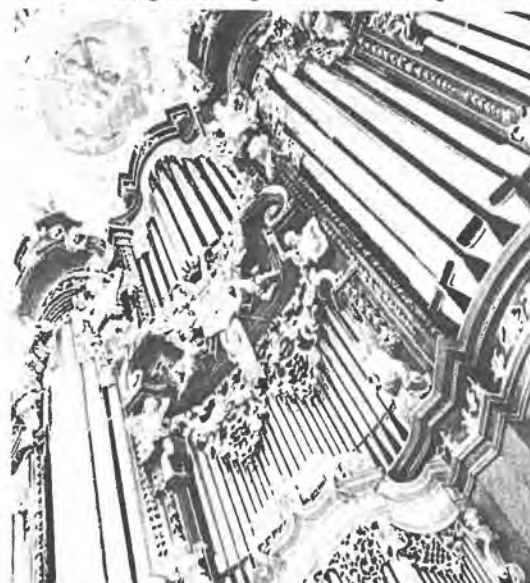
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Italy - Switzerland - France
JUNE 10 - JUNE 26

Organ Study Tour of Holland - England*
JULY 1 - JULY 15

Organ Study Tour of West Germany - East Germany
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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 MARCH**

University Choir; Harvard University, Cambridge, MA 5 pm
Stephen Rapp; St Andrew's, Stamford, CT 4 pm

Choral Concert; St Paul's Cathedral, Buffalo, NY 5 pm

Choral Concert; Cathedral of the Incarnation, Garden City, NY 2:30 pm

Alison E. Risely; St Thomas Church, New York, NY 5:15 pm

Michael Farris; Park Avenue Christian, New York, NY

American Boychoir; Princeton Theological Seminary, Princeton, NJ

Neal Campbell; Trinity Cathedral, Trenton, NJ 3:30 pm

Cj Sambach; First Presbyterian, Manasquan, NJ 4 pm

Thomas R. Thomas; Royal Poinciana Chapel, Palm Beach, FL 4 pm

Choral Concert; Bryn Mawr Presbyterian, Bryn Mawr, PA 4 pm

Karl E. Moyer; Lutheran Church of the Good Shepherd, Lancaster, PA 8 pm

Karel Paukert, with viola; Cleveland Museum, Cleveland, OH 2 pm

Vaughan Williams, *Dona nobis pacem*; First Presbyterian, Nashville, TN

Michele Johns; Moore Hall, Univ of Michigan, Ann Arbor, MI 4 pm

Durufle, *Requiem*; Christ Church Cathedral, Indianapolis, IN 4 pm

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

Choral Concert; Trinity Lutheran, Sauk Rapids, MN

17 MARCH

Anne & Todd Wilson; Cathedral of the Incarnation, Garden City, NY 8 pm

Boyd Jones; Southern Baptist Theological Seminary, Louisville, KY

18 MARCH

Haydn, *The Seasons*; Avery Fisher Hall, New York, NY 7:30 pm

Janette Fishell; Park Ridge Community Church, Park Ridge, IL 12:10 pm

19 MARCH

David Yearsley; Harvard Univ, Cambridge, MA 12:10 pm

Moille Nichols Shuler; St Paul's Chapel, Columbia Univ, New York, NY 12 noon

Robin Dinda; St Paul's Episcopal, Flint, MI 12:05 pm

20 MARCH

Cj Sambach; Trinity Un. Meth. Church, Port Allegany, PA 7:30 pm

Choral Concert; Coral Ridge Presbyterian, Ft Lauderdale, FL 8 pm

Peter Hurford; Ev. Lutheran Church of the Holy Trinity, Akron, OH 8 pm

Univ of North Dakota Concert Choir; St. Luke's, Evanston, IL 8 pm

21 MARCH

Bach Birthday Concert; St James Lutheran, St James, NY

Tallis, *Lamentations*; St Peter's, Paoli, PA (also 22 March)

Bach Around the Clock; Druid Hills Presbyterian Church, Atlanta, GA 11 am—11 pm

22 MARCH

Hymn Festival; Old South Church, Boston, MA 4 pm

James Johnson; Harvard University, Cambridge, MA 5 pm

Thomas Barr & Charles Miller; St Thomas Church, New York, NY 5:15 pm

Joseph Galema; Cathedral of St John the Divine, New York, NY 7 pm

Bonnie Derby; St Paul's Cathedral, Syracuse, NY 5 pm

Choir of York Minster; Christ Church, Oyster Bay, NY 4 pm

Joan Lippincott; St Bartholomew's, New York, NY 3 pm

Nigel Allcoat; Un. Methodist, Red Bank, NJ 4 pm

Joyce Gundrum, Peter Brown, organ & harpsichord; Trinity Lutheran, Lancaster, PA 4 pm

David Britton; Bradley Hills Presbyterian, Bethesda, MD 4 pm

Sandra Soderlund; Duke University, Durham, NC 5 pm

Martin Souter; All SS Church, Atlanta, GA 3 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Bach, *St Matthew Passion*; Seventh-Day Adventist, Kettering, OH 4 pm

Marilyn Mason; Moore Hall, Univ of Michigan, Ann Arbor, MI 4 pm

Janette Fishell; Forest Park Un. Meth. Church, Ft Wayne, IN 3 pm

Becky Bruick; Roberts Park Un. Methodist, Indianapolis, IN 4 pm

Anne & Todd Wilson; St Paul's Episcopal, Flint, MI 4 pm

Ruth Treeten; Union Congregational, Green Bay, WI 4 pm

Organ Festival; First Presbyterian, Deerfield, IL 4:30 pm

Buxtehude Choral Concert; Christ Church Cathedral, New Orleans, LA 4 pm

23 MARCH

Choir of York Minster; St Mark's Episcopal, New Canaan, CT 8 pm

24 MARCH

Choir of York Minster; All SS Church, Worcester, MA 8 pm

Neal Campbell; All SS Church, Atlanta, GA 8:15 pm

25 MARCH

David Britton; Assumption College, Worcester, MA 8 pm

Choir of York Minster; First Presbyterian, Bethlehem, PA 8 pm

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

26 MARCH

Lois Regestein; Harvard Univ, Cambridge, MA 12:10 pm

Mary Monroe; St Paul's Chapel, Columbia Univ, New York, NY 12 noon

Choir of York Minster; Lutheran Church of the Redeemer, Trenton, NJ noon

Choir of York Minster; Trinity Episcopal, Swarthmore, PA 8 pm

Guy Bovet; Southern College, Collegedale, TN

Patty Pratt; St Paul's Episcopal, Flint, MI 12:05 pm

27 MARCH

Guy Bovet, workshop; Southern College, Collegedale, TN

28 MARCH

Choir of York Minster; St John Episcopal, York, PA 8 pm

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29 MARCH

Stephen Cleobury; Busch-Reisinger Museum, Cambridge, MA 4 pm
Richard Coffey; South Congregational-First Baptist, New Britain, CT 4 pm
John Monkman; St Paul's Cathedral, Syracuse, NY 5 pm
 Beethoven, *Mass in C*; Madison Ave. Presbyterian, New York, NY 4 pm
Louise Basbas; St Thomas Church, New York, NY 5:15 pm
Paul Manz; Cadet Chapel, West Point, NY 3:30 pm
Cj Sambach; Un. Meth. Church, New Providence, NJ 4 pm
 +**Phillip Compton**; St James Lutheran, Pottstown, PA 8 pm
 Choral concert; Valley Forge Presbyterian, King of Prussia, PA 4 pm
 Hymn Festival; Washington Mem. Chapel, Valley Forge, PA
 Choir of York Minster; St Peter's Cathedral, Erie, PA 4 pm
Jerry Myers; Coral Ridge Presbyterian, Ft Lauderdale, FL 3 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
 Mozart, *Requiem*; Zion Lutheran, Ann Arbor, MI 4 pm
James Kibble; Moore Hall, Univ of Michigan, Ann Arbor, MI 4 pm
 Buxtehude cantatas; Park Ridge Community Church, Park Ridge, IL 10:25 am

30 MARCH

Susan Hegberg; St Joseph RC, Lancaster, PA 8 pm
 Choir of York Minster; St John's Episcopal, Lancaster, OH 8 pm

31 MARCH

Robert Delcamp; Presbyterian College, Clinton, SC 8:15 pm
Thomas Richner; Sacred Heart Church, Bluefield, WV 8 pm
 Choir of York Minster; St Paul's Cathedral, Peoria, IL 8 pm

1 APRIL

Frederick Swan; Mt Zion Baptist, Philadelphia, PA 8:15 pm

2 APRIL

Anne Hueser; St Paul's Chapel, New York, NY noon
John McGovern; St Paul's Episcopal, Flint, MI 12:05 pm

3 APRIL

Donald Sutherland; Church of the Saviour, Syracuse, NY
Boyd Jones; Calvary Church, New York, NY
Christa Rakich, masterclass; Meredith College, Raleigh, NC 2 pm
Stephen Cleobury; Emory Univ, Atlanta, GA 8:15 pm
James Moeser; Southern Illinois Univ, Carbondale, IL

4 APRIL

Russian Male Chorus; Trinity Episcopal Cathedral, Trenton, NJ 8 PM
Joyce Jones; St Paul's Church, Philadelphia, PA 8 pm
Cj Sambach; Virginia Beach Un. Meth. Church, Virginia Beach, VA 7 pm
James Moeser, workshop; Southern Illinois Univ, Carbondale, IL

5 APRIL

Guy Bovet; Old West Church, Boston, MA 3 pm
Boyd Jones; Yale University, New Haven, CT
Bruce Neswick; St Paul's Cathedral, Syracuse, NY 5 pm
Stephen Cleobury; Reformed Church, Bronxville, NY 4 pm
 Yale Russian Chorus; St Bartholomew's, New York, NY 3 pm
Frederick Swan; West End Collegiate Church, New York, NY
Kenneth Wescott; Trinity Episcopal Cathedral, Trenton, NJ 3:30 pm
George Ritchie; Delbarton School, Morristown, NJ
 Handbell Festival; Bryn Mawr Presbyterian, Bryn Mawr, PA 4 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Martin Jean; Trinity Episcopal, Toledo, OH 4 pm

Anne & Todd Wilson; Central Presbyterian, Massillon, OH 4 pm
Robert Glasgow; University of Michigan, Ann Arbor, MI 4 pm
Douglas Reed; Second Presbyterian, Indianapolis, IN 8 pm
Craig Cramer; St Mary's Basilica, Covington, KY 3 pm
 Dufay, *M. Ave Regina Coelorum*; Quigley Chapel, Chicago, IL 3 pm
 Bach, *Cantata 106*; Cathedral of St. James, Chicago, IL 4 pm
 Fauré, *Requiem*, with orchestra; House of Hope, St Paul, MN 9:15, 11 am
John Schaeffer; Christ Church Cathedral, New Orleans, LA 4 pm

6 APRIL

Christa Rakich; Christ Church, Raleigh, NC 8 pm

7 APRIL

Jean-Louis Gil; Old Lyme Congregational, Old Lyme, CT 8 pm
Todd Wilson; Sacred Heart Cathedral, Newark, NJ 8 pm
John Weaver; Millersville Univ, Millersville, PA 8:15 pm
Stephen Cleobury; First Presbyterian, Columbus, GA 8 pm

9 APRIL

Stefan Palm; St Paul's Chapel, New York, NY noon
Cj Sambach; Grace Episcopal, Honesdale, PA 11:50 am
G. Donald Keye; St Paul's Episcopal, Flint, MI 12:05 pm

10 APRIL

Jean-Louis Gil; Trinity College, Hartford, CT 8 pm
 Bach, *St Matthew Passion*; Coral Ridge Presbyterian, Ft Lauderdale, FL 8 pm (also 11 April)
 Szczecin, Poland Choir; Second Presbyterian, Indianapolis, IN 8 pm
Marianne Webb; Southern Illinois Univ, Carbondale, IL 8 pm

11 APRIL

Handel, *Saul*; Harvard Univ, Cambridge, MA 7:30 pm

12 APRIL

Martin Souter; Busch-Reisinger Museum, Cambridge, MA 5 pm
 Buxtehude Symposium; Yale University, New Haven, CT (through 14 April)
 Bach, *Cantata 182*; Holy Trinity Lutheran, New York, NY 5 pm
Paul Fleckstein; Christ & St Stephens, New York, NY 10:40 am
Todd Wilson; Cathedral of the Incarnation, Garden City, NY 4 pm
 Choral Concert; Cadet Chapel, West Point, NY 3:30 pm
 Palm Sunday Concert; Un. Methodist, Red Bank, NJ 7 pm
Carolyn Shuster; Cleveland Museum, Cleveland, OH 2 pm
 American Boychoir; First Presbyterian, Libertyville, IL
 Bach, *St John Passion*; Rockefeller Mem. Chapel, Chicago, IL 4 pm (also 17 April, 8 pm)
 Durufé, *Requiem*; Independent Presbyterian, Birmingham, AL 4 pm

13 APRIL

Bristol Cathedral Choir; Christ Church, Alexandria, VA 7:30 pm

16 APRIL

Sarah Davies, Michael Miller; St Paul's Chapel, New York, NY noon

17 APRIL

Bach, *St John Passion*; First Church of Christ, Wethersfield, CT 7 pm
 Schuetz, *St John Passion*; Christ & St Stephen's, New York, NY noon

19 APRIL

James Johnson; Busch-Reisinger Museum, Cambridge, MA 5 pm
 Bach, *Easter Oratorio*; Holy Trinity Lutheran, New York, NY 5 pm

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Organ & Brass; Christ & St Stephen's, New York, NY 10:40 am

Brigitte Haudebourg, harpsichord; Carnegie Recital Hall, New York, NY 2 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

20 APRIL
Gillian Weir; Performing Arts Center, Milwaukee WI 8 pm

22 APRIL
Brigitte Haudebourg, harpsichord; The French Embassy, Washington, DC 8 pm

Louis Robillard; Cleveland Museum, Cleveland, OH 8 pm

23 APRIL
Kent Tittle; St Paul's Chapel, New York, NY noon

24 APRIL
Anniversary Concert; Colgate University, Hamilton, NY 8 pm

Choral Concert; Princeton University, Princeton, NJ 8:30 pm

Judith Hancock; St John's Cathedral, Jacksonville, FL 8 pm

John Scott; Valparaiso University, Valparaiso, IN 8 pm

Frederick Swan; First Presbyterian, Galesburg, IL 8 pm

25 APRIL
Russell Saunders, masterclass; Colgate University, Hamilton, NY 9:30 am

Lee Dettra; United Church of Christ, Blooming Grove, NY 3 pm

Choral Festival; St Bartholomew's, New York, NY 8 pm

Gillian Weir, masterclass; Christ Church, Oyster Bay, NY 10 am

Brahms, *Requiem*; Trinity Episcopal Cathedral, Trenton, NJ 8 pm

John Scott, masterclass; Valparaiso University, Valparaiso, IN 10 am

26 APRIL
Joaquim Simões da Hora; Busch-Reisinger Museum, Cambridge, MA 5 pm

Haydn, *Creation*; Immanuel Congregational, Hartford, CT 3 pm

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

Gillian Weir, with orchestra; Christ Church, Oyster Bay, NY 4 pm

Dvorak, *Stabat Mater*; Cadet Chapel, West Point, NY 3:30 pm

Valentin Radu; St Stephen's, Milburn, NJ 4 pm

Haydn, *St Nicholas Mass*; Trinity Lutheran, Lancaster, PA 4 pm

Michael Murray; First UCC, Reading, PA 3 pm

Louis Robillard; Calvary Episcopal, Pittsburgh, PA 8 pm

Simon Preston; National City Christian, Washington, DC 4 pm

John Scott; Bradley Hills Presbyterian, Bethesda, MD 4 pm

Robert Smith, harpsichord; Cathedral of St Thomas More, Arlington, VA 7:30 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Choral Concert; First Congregational, Columbus, OH 8 pm

Robin Dinds; St John Vianney, Flint, MI 3 pm

Szczecin, Poland Choir; First Presbyterian, Ft Wayne, IN 8 pm

Choral Concert; Second Presbyterian, Indianapolis, IN 4 pm

James Kibble; St John's Lutheran, Orlando, FL 7:30 pm

John Obetz; Coral Gables Congregational, Coral Gables, FL 4 pm

Christoph Albrecht; Chicago Theological Seminary, Chicago, IL 4 pm

Mozart, *Missa Brevis K. 194*; Cathedral of St James, Chicago, IL 11 am

David Craighead; Illinois College, Jacksonville, IL 8 pm

Freiburg Baroque Ensemble; Christ Church Cathedral, New Orleans, LA 4 pm

27 APRIL
Louis Robillard, masterclass; Calvary Episcopal, Pittsburgh, PA

David Craighead, masterclass; Illinois College, Jacksonville, IL 9 am

Western IL Univ Guild Student Group; First Baptist, Macomb, IL 8 pm

28 APRIL
Frederick Swan; St John's Lutheran, Allentown, PA

Christoph Albrecht; St Paul's Cathedral, Pittsburgh, PA 8:30 pm

Robert Smith, harpsichord; First United Church, Brevard, NC 8 pm

Simon Preston; St George's Episcopal, Nashville, TN 8 pm

29 APRIL
Ottley Chamber Singers; St John's Church, Washington, DC 12:10 pm

Stephen Rapp; Trinity Cathedral, Cleveland, OH 12:15 pm

30 APRIL
Herbert Burtis; St Paul's Chapel, New York, NY noon

Malcolm Archer; Washington Mem. Chapel, Valley Forge, PA 8 pm

UNITED STATES
West of the Mississippi

15 MARCH
David Higgs; Plymouth Congregational, Minneapolis, MN 4 pm

John Weaver; The United Churches, Olympia, WA

Janice Stewart; La Jolla Presbyterian, La Jolla, CA 4 pm

20 MARCH
Donald Pearson; St John's Cathedral, Denver, CO 8 pm

22 MARCH
Michael Murray; Washington University, St Louis, MO

Guy Bovet; All SS Episcopal, San Diego, CA 4 pm

24 MARCH
Catharine Crozier; Wichita State University, Wichita, KS 8 pm

27 MARCH
Marianne Webb; First Presbyterian, Ottumwa, IA 8 pm

Peter Hurford; Walnut Hills Un. Methodist, Dallas, TX 8:15 pm

Choral Concert; St Mark's Cathedral, Seattle, WA

Richard Unfried; Biola University, La Mirada, CA 8 pm

John Rose; St Leander, San Leandro, CA 7:30 pm

28 MARCH
John Obetz; RLDS Auditorium, Independence, MO 8 pm

Dallas AGO National Young Artists Competition; University Park Un. Methodist, Dallas, TX

Joan Lippincott, workshop; Mills College, Oakland, CA

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29 MARCH
Choral Concert; Highland Park Presbyterian, Dallas, TX 7 pm
Texas Bach Choir; St Luke's Episcopal, San Antonio, TX 4 pm
John Lippincott; Mills College, Oakland, CA

2 APRIL
York Minster Choir; Plymouth Congregational, Lincoln, NE 8 pm

3 APRIL
York Minster Choir; Central Presbyterian, Des Moines, IA 8 pm
Brigitte Haudebourg, harpsichord; Stanley Concert Hall, Estes Park, CO 8 pm
John Walker; First Congregational, Los Angeles, CA 8 pm

4 APRIL
York Minster Choir; Luther College, Decorah, IA 8 pm

5 APRIL
York Minster Choir; St Mark's Cathedral, Minneapolis, MN 4 pm
David Josefak; First Baptist, Kansas City, MO 4 pm
SMU Early Music Consort; Owen Fine Arts Center, Southern Methodist Univ., Dallas, TX 4 pm

6 APRIL
American Boychoir; Dordt College, Sioux Center, IA

7 APRIL
Brigitte Haudebourg, harpsichord; Foote Music Hall, Denver, CO 8 pm

9 APRIL
Carlene Neihart; John Knox Village Pavilion, Lee's Summit, MO 3 pm

10 APRIL
Stephen Cleobury; St John's Cathedral, Denver, CO 8 pm

12 APRIL
Joseph Galema; USAF Academy Chapel, Colorado Springs, CO 4 pm

13 APRIL
Mark Brombaugh; University of Oregon, Eugene, OR 8 pm

17 APRIL
Jared Jacobsen; St Leander, San Leandro, CA 2 pm

18 APRIL
Jean-Louis Gil; Bethany College, Lindsborg, KS 8 pm
Texas Baroque Ensemble; St Stephen Methodist, Mesquite, TX 8:15 PM

19 APRIL
Baroque Ensemble; University of Oregon, Eugene, OR 4 pm

21 APRIL
John Scott; Plymouth Congregational, Minneapolis, MN 8 pm

24 APRIL
Joyce Jones; Trinity Lutheran, Moorhead, MN 8 pm

25 APRIL
Joyce Jones, workshop; Trinity Lutheran, Moorhead, MN 9 am

26 APRIL
Delores Bruch; Wesley Un. Meth., Muscatine, IA 4 pm
Choir & Orchestra; Plymouth Congregational, Lincoln, NE 8 pm

30 APRIL
Christoph Albrecht; University of Texas, Austin, TX

INTERNATIONAL

15 MARCH
Craig Cramer; All SS Anglican, Windsor, Ontario 8 PM

1 APRIL
Stephen Cleobury; St James Cathedral, Toronto

5 APRIL
James Kibble; St Paul's Cathedral, London, Ontario 8 pm

24 APRIL
John Vandertuin; All Saints Anglican, Windsor, Ontario 8 pm

Organ Recitals

SAMUEL CARABETTA, St. John's Church, Lafayette Square, Washington, DC, November 16: *Canticle of Praise*, 'Te Deum', Anderson; *Prelude and Fugue in C Major*, S. 541, Bach; *Andante sostenuto (Symphonie Gothique)*, Widor; *Psalm Prelude*, Opus 32, No. 1, Howells; *Revelations of St. John the Divine*, King; *Final (Première Symphonie)*, Langlais.

BETTY CLARK, with Bettina Roulier-Tilley, cello, and Stirling Klein, trumpet, Trinity Episcopal Church, Rutland, VT, October 17: *Cello Suite in C Major*, Bach; *Fantasy for Cello and Organ*, Richardson; *Liebest Jesu, wir sind hier*, Wachtet auf, Krebs; *Variations on 'America'*, Ives.

PHILIP CROZIER, Cathedral of Saint-Hyacinthe, Quebec, October 5: *Moto Ostinato (Sunday Music)*, Eben; *Epigram (Nine Pieces)*, Kodaly; *Fantasia and Toccata*, Op. 57, Stanford; *Voluntary in A*, Selby; *Five Short Pieces*, Whitlock; *Pastorale*, Fricker; *Evening Song*, Birstow; *Toccata de la Libération*, L. de Saint-Martin.

MARY ANN DODD, St. John Lutheran Church, Allegany, NY, October 26: *Praeludium (The Holstein Little Organ Book)*, Micheelsen; *Andante*, *Poco vivace*, *Andante (Twelve Easy Preludes)*, Albrechtsberger; *Versets for Small Organ: Let us be patient and watch; Rise up now and be merry; Where you go, I will go; Ponder this in your heart; My laments have been turned into dancing; As it was foretold; And all the bells rang out the good news*, Pinkham; *Prelude and Fugue in A Major*, S. 536, Bach; Three chorale preludes on *Schmücke dich*, Walther, Karg-Elert, Stout; Antiphon V: *How fair and pleasant art thou*, Dupré; *Introduction and Fugue in C# Minor*, Wesley.

MICHAEL D. FRIESEN, Bethlehem Center Chapel, LaGrange Park, IL, November 2: The 33 newly-discovered chorale preludes for organ, Bach.

ARLYN FUERST, St. Paul's United Church of Christ, Wheatland, IA, October 26: *Echo, ad manuale duplex, forte et leno*, Scheidt; *Praeambulum in E Minor*, Bruhns; *Concerto in B Minor*, Vivaldi-Walther; *Liebest Jesu, wir sind hier*, S. 706, S. 633, *Toccata and Fugue in D Minor*, S. 565, Bach.

THOMAS GARBRICK, St. James Lutheran Church, St. James, NY, October 19: *Chaconne*, Couperin; *Trumpet Tune*, Johnson; Three Choral Preludes on Old Southern Hymns: *My soul forsakes her vain delight, Thou man of grief remember me, Hark! The jubilee is sounding*, Read; *Andante elegica (Sonata for Organ)*, Callahan; *Introduction and Passacaglia*, Rheinberger; *Suite Gothique*, Boëllmann; *Allegro vivace*, *Andante*, *Finale (First Symphony)*, Vierne.

WILLIAM GUDGER, The Cathedral of St. Luke and St. Paul, Charleston, SC, November 24: *Andante in F Major*, K. 616, *Fantasia in F Minor*, K. 608, Mozart; *Voluntary in G Major*, Op. 5, No. 3, *Voluntary in F Major*, Op. 7, No. 6, *Voluntary in D Major*, Op. 5, No. 5, *Voluntary in A Minor*, Op. 6, No. 8, Stanley; *Andante sostenuto (Symphonie Gothique)*, Op. 70), *Allegro (Symphonie VI)*, Op. 42), Widor.

CHRISTOPHER HERRICK, Central United Church, Sault Ste. Marie, Ontario, October 21: *Tuba Tune*, Lang; *Wanderer Toccata and Fugue*, Parry; *Vesper Voluntaries*, Op. 14, Elgar; *Toccata in Seven*, Rut-

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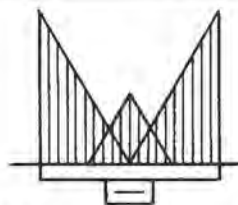
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ter; March on a Theme of Handel: *Lift up your heads*, Guilman; *Prelude and Fugue in G Minor*, Op. 7, No. 3, Dupré; *Prelude, Fugue and Variation*, Op. 18, Franck; *Carillon-Sortie*, Mulet.

BOYD M. JONES, II, with The Louisville Orchestra, Laurence Leighton Smith, music director, St. Francis of Assisi Church, Louisville, KY, October 5: *Epistle Sonata No. 14 in C Major*, K. 278, Mozart; *Concerto for organ and orchestra No. 2 in G Minor*, Op. 177, Rheinberger; *Symphony No. 3 in C Minor*, Op. 78, Saint-Saëns.

BRIAN JONES and ANDREW GORDON, Cleveland Museum of Art, Cleveland, OH, November 2: *Fantaisie in C Minor*, Demarest; *Variations on Two Themes*, Op. 35, Dupré; *Symphonic Piece*, Clokey.

ROBERT BURNS KING, First Presbyterian Church, Burlington, NC, November 16: *A Trumpet Minuet*, Hollins; *Concerto V in F Major*, Handel; *Subdue us with thy goodness, Prelude and Fugue in D Major*, Bach; *Prelude in E-flat Minor*, Duruflé; *Improvisation on the 'Te Deum'*, Tournemire; *Scherzo (Symphony II)*, *The Chimes of Westminster*, Vierne.

JUDSON MAYNARD, First United Methodist Church, Miami, FL, November 8: *Fantasy and Fugue on the Chorale 'Ad nos, ad salutarem undam'*, Liszt; *Sonata on the Ninety-fourth Psalm*, Reubke.

PAMELA MOCK, Bowling Green State University, Bowling Green, OH, November 8 and 9: *Wachet auf, ruft uns die Stimme*, S. 645, *Wo soll ich fliehen hin*, S. 646, *Wer nur lieben Gott lässt walten*, S. 647; *Toccata in d*, S. 538, Bach; *Fantaisie in A*, Franck; *Suite Médiévale*, Langlais.

ROSALIND MOHNSEN, Our Lady of Sorrows Basilica, Chicago, IL, October 19: *St. Francis of Paola Walking on the Waves*, Liszt, trans. Meyer; *Largo (Four Pieces)*, Op. 71, Peeters; *Toccata on 'Deo Gratias'*, Biggs; *Canon (Sept Pièces)*, Op. 27, *Cortège et Litanie*, Op. 19, No. 2, *Deux Esquisses*, Op. 41, Dupré; *On the Coast*, Buck; *Pastorale*, Op. 28, No. 3, Parker; *Meditation (Prelude religieux)*, Lang; *Comes Autumn Time*, Sowerby; *Pastorale and Aviary*, Roberts; *March (Symphony No. 3, Op. 13)*, Widor.

CARLENE NEIHART, College Church of the Nazarene, Olathe, KS, October 23: *Incantation for a Holy Day*, Langlais; *Suite in C Major*, Purcell; *Air Tendre*, Lully; *Fiat Lux*, Dubois; *Cortège and Litany*, Dupré; *Hommage à Marcel Dupré*, Gardonyi; *Variations on a theme by Paganini for pedals only*, Thalben-Ball; *Pastorale and Aviary*, Roberts; *Fantasy and Fugue in G Minor*, Bach.

CHRIS NEMEC, Lindenwood Christian Church, Memphis, TN, October 31 ("Ghosts, goblins and ghostly glee!"): *Chaconne*, Couperin; *Prelude in E Minor*, Chopin; *The Mysterious Fountain*, Young; *Toccata and Fugue in D Minor*, Bach; *Ulrica's Aria (The Masked Ball)*, Verdi; *The Old Castle (Pictures from an Exhibition)*, Moussorgsky; *The Witch's Ride, Prayer (Hansel & Gretel)*, Humperdinck; *Litany for the Feast of All Saints*, Schubert; *Intrada for All Saints*, Ore.

KAREL PAUKERT, Art Museum, Cleveland, OH, October 5: *Toccata*, Choral prelude on *Placare*, Verschaegen; *Fantasy and Fugue in G Minor*, Bach; *Deux études*, Rogg; *Impromptu*, Vierne; *Toccata*, Böellmann.

MARY PRESTON, with The Texas Brass Ensemble, Gerald Near, conductor, Walnut Hill United Methodist Church, Dallas, TX, October 24: *Concerto for Brass and Organ*, Op. 57, Bingham; *A Renaissance Concert*, Didrickson; *Sonata on the Ninety-Fourth Psalm*, Reubke; *Providendum Dominum*, Lassus; *Rondeau*, Mouret; *Claire de Lune*, Naiades, Vierne; *Concerto per Organo, Trombe e Tromboni*, Monnikendam.

DAVID ROTHE, California State University and St. John's Catholic Church, Chico, CA, September 19: *Fanfare*, Zipoli; *Fugue in C Major*, BuxW 174, Buxtehude; Six variations on *Mein junges Leben hat ein End*, Sweelinck; *Passamezzo and Saltarello*, Scheidt; *Prelude and Fugue in G Major*, S. 541, Bach; *Magnificat primi toni in tenore*, Praetorius; *Passacaglia in D Minor*, BuxW 161, Buxtehude; Seven variations on *Est-ce Mars*, Sweelinck; *Toccata per l'Elevazione*, Frescobaldi; *Prelude and Fugue in A Minor*, S. 543, Bach.

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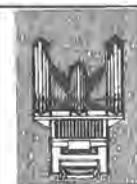
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