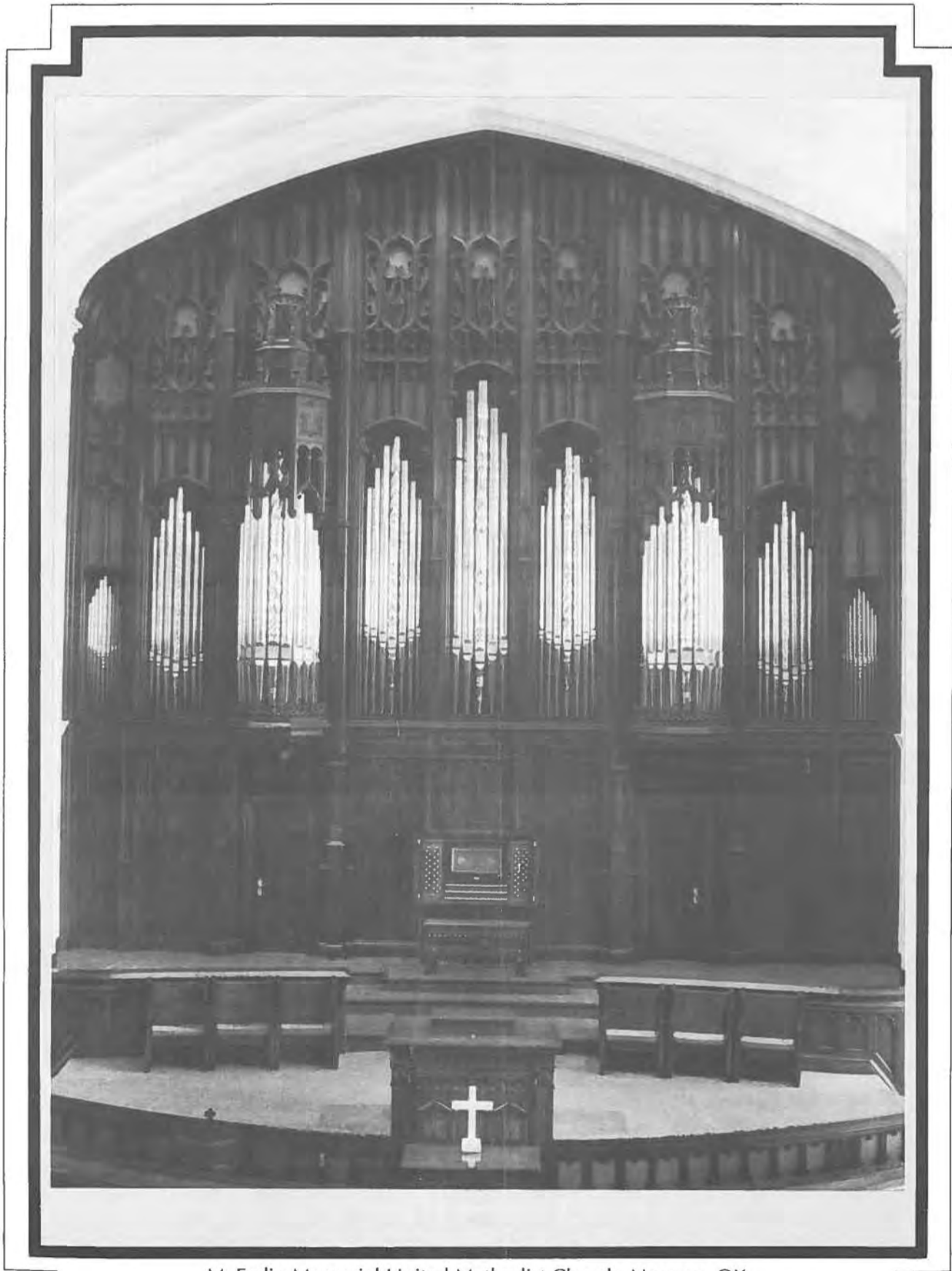


# THE DIAPASON

MARCH, 1990



McFarlin Memorial United Methodist Church, Norman, OK  
Specification on page 10

## Letters to the Editor

### Wit and Wisdom in Improvisation (Contributions in response to "Musical Messages" in the January issue, p. 2)

Crown Him with many crowns—(ambitious) Dentists

Philip Keil  
San Mateo, CA

All people that on earth do dwell—  
Census Bureau

Come, sweet death—Funeral Directors Assoc.

For the beauty of the earth—Conservation Dept.

From Greenland's icy mountains—National Geographic Society

Give to the winds thy fears—Airline Pilots Assoc.

Ring out wild bells—Guild of Carillonneurs

Gordon Young  
Detroit, MI

## 1990 Summer Institutes Workshops and Conferences

### The Bach Aria Festival and Institute

June 10–24. The University at Stony Brook.

Study the ensemble arias from Bach's cantatas, passions and masses; orchestral class; choral class; solo masterclasses. Yehudi Wyner, others.

Contact: Bach Aria Festival and Institute, c/o Bach Aria Group Assoc., Inc., P.O. Box 997, Stony Brook, NY 11790; 516/632-7239.

### BACH WEEK

June 11–15. Columbia College, Columbia, SC.

Intensive study, lectures, masterclasses and performances of music of Bach: Trio Sonatas 1, 2, 6, Canon Variations, *Orgelbüchlein* (nos. 1–14), Preludes and Fugues (S. 540, 541, 547), Chorale Preludes (S. 735, 736), and Concertos (S. 593, 596). Daily classes in the Alexander Technique. Roberta Gary, Joan Lippincott, Edmund Shay, Laury Christie.

Contact: Dr. Edmund Shay, Music Dept., Columbia College, Columbia, SC 29203; 803/786-3810.

### San Francisco Early Music Society Five Workshops in Early Music

June 17–30. Baroque Music, Anna Carol Dudley, director.

June 24–30. Recorder Workshop, David Barnett, director.

July 1–7. Renaissance Music, Marilyn Boenau, director.

July 15–28. Instrument Building, Lyn Elder, director.

July 29–August 4. Medieval Music, Robert Dawson, director.

Technique, masterclasses, chorus, orchestra, repertoire classes, ensembles, electives, at Dominican College, San Rafael, CA.

Contact: Eileen Hadidian, 1721 Rose Street, Berkeley, CA 94703; 415/524-5661.

### Summer Specials Royal School of Church Music

June 25–August 11. Addington Palace.

Four courses: choral directing, church music, Bach organ music, general church music. Stephen Cleobury, John Scott, Peter Hurford, Simon Lindley, Martin How, Francis Jackson, Colin Walsh, many others.

Contact: The Warden, RSCM, Addington Palace, Croydon, England CR9 5AD; 01-654-7676.

### Workshop for Church Organists

July 2–6. The University of Oregon.

Co-sponsored by the Eugene AGO Chapter, focus on service playing and hymn accompaniment. Masterclass instruction by James Moeser.

Contact: Barbara Baird, 503/346-3791; or UO School of Music, 503/346-3761.

### Pipe Organ Encounters for Teenagers

July 2–6. The University of Oregon.

Group and private instruction in organ technique, lecture-demonstrations on improvisation, hymn playing, repertoire, registration. Barbara Baird.

Contact: Barbara Baird, 503/346-3791; or UO School of Music, 503/346-3761.

### 38th International Haarlem Improvisation Competition

July 3–6. Haarlem, The Netherlands.

From recordings, 10 contestants are selected. Competition held on the Müller organ of the St. Bavo Church. Two public preliminary rounds July 3 and 4; final round July 5, broadcast live by NCRV radio.

Contact: Stichting Internationaal Orgelconcours, Stadhuis (Town Hall), Mr. E.L.S. Hendrikse, secretary, Postbus 511, 2003 PB Haarlem, The Netherlands; 023-17 12 13.

### 1990 Training Courses Royal School of Church Music

July 3–8. University of South Carolina, Columbia. Bruce Neswick. For girls and adults. Contact: Ms. Brenda Pruitt, 217 Stirlington Rd., Columbia, SC 29212; 803/782-7416.

July 1–8. Akron, OH. Malcolm Archer. For boys and adults. Contact: Robert Quade, St. Paul's Church, 1361 W. Market St., Akron, OH 44313; 216/836-9329.

July 16–22. Winthrop College, Rock Hill, SC. Richard Webster. For boys and adults. Contact: Ms. Clara Godshall, Christ Church, P.O. Box 6124, Charlotte, NC 28207; 704/333-0378.

July 29–August 5. Valley Forge Military Academy, Wayne, PA. Barry Rose. For boys and adults. Contact: Ms. Maeredith Doyle, The Baldwin School, Bryn Mawr, PA 19010; 215/527-9516.

July 29–August 5. Valley Forge advanced course for girls. Barry Rose. See above contact person.

August 19–26. Arundel, Quebec. Stephen Crisp. For boys and adults. Contact: Graham Knott, 75 Farnham Rd., Beaconsfield, Quebec H9W 5H7; 514/695-8797.

### 20th Romainmôtier Interpretation Course

July 8–22. Romainmôtier, Switzerland.

Lessons, lectures focusing on the entire organ works of Jehan Alain. Features the newly-restored Alain house organ, moved from its original location to

## THE DIAPASON

A Scranton Gillette Publication

Eighty-first Year, No. 3, Whole No. 964  
Established in 1909

MARCH, 1990  
ISSN 0012-2378

An International Monthly Devoted to the Organ, the Harpsichord and Church Music  
Official Journal of the International Society for Organ History and Preservation

### CONTENTS

#### FEATURES

- The discography repertoire of Robert Noehren 12
- From Dom Bedos to Cavaillé-Coll at Saint-Denis by Frank Speller 14

#### NEWS

- 1990 Summer Institutes Workshops and Conferences 2
- Here & There 3, 4
- Nunc Dimittis 4

#### REVIEWS

- Music for Voices and Organ 5
- New Handbell Music 6
- New Organ Music 6
- Book Reviews 7
- New Recordings 8

#### NEW ORGANS

#### CALENDAR

#### ORGAN RECITALS

#### CLASSIFIED ADVERTISEMENTS

#### LETTERS TO THE EDITOR

Editor

Associate Editor

Contributing Editors

JEROME BUTERA

WESLEY VOS

LARRY PALMER  
Harpsichord

JAMES MCCRAY  
Choral Music

BRUCE GUSTAFSON  
Musicology

MARGO HALSTED  
Carillon

Subscribers: Send subscriptions, inquiries and address changes to THE DIAPASON, 380 Northwest Highway, Des Plaines, IL 60016. Give old and new addresses, including zip codes. Enclose address label from last issue and allow four weeks for change to become effective.

THE DIAPASON (ISSN 0012-2378) is published monthly by Scranton Gillette Communications, Inc., 380 E. Northwest Highway, Des Plaines, IL 60016-2282. Phone (708) 298-6622. Fax (708) 390-0408. Telex: 206041 MSG RLY.

Subscriptions: 1 yr \$15; 2 yr \$25; 3 yr \$35 (United States and U.S. possessions). Foreign subscriptions: 1 yr \$25; 2 yr \$40; 3 yr \$58. Single copies: \$2 (U.S.A.); \$5 (foreign).

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

Second-class postage paid at Des Plaines, IL, and additional mailing offices. POSTMASTER: Send address changes to THE DIAPASON, 380 Northwest Highway, Des Plaines, IL 60016.

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

This journal is indexed in *The Music Index*, annotated in *Music Article Guide*, and abstracted in *RILM Abstracts*.

Copyright © 1990.

No portion of the contents of this issue may be reproduced in any form without the specific written permission of the Editor, except that libraries are authorized to make photocopies of the material contained herein for the purpose of course reserve reading at the rate of one copy for every fifteen students. Such copies may be reused for other courses or for the same course offered subsequently.

### Romainmôtier. Marie-Claire Alain, Pierre Segond, Guy Bovet.

Contact: Ms. Marisa Aubert, Place du Prieur, CH-1323 Romainmôtier, Switzerland; (24) 53 17 18 - 53 14 46.

### 34th Haarlem International Summer Academy for Organists

July 8–28. Haarlem, The Netherlands.

Courses on Bach (Ewald Kooiman, Piet Kee), Improvisation (Hans Haselböck, Anders Bondeman), Classical French (Xavier Darasse), North German (Harald Vogel), Sweelinck (Bernard Winsemius), Early Spanish (Montserrat Torrent), Franck (Daniel Roth), Messiaen (Gillian Weir); workshops on contemporary organ music (Zsigmond Szathmáry), clavichord (Vogel), harpsichord (Jos van Immerseel), history and function of the Dutch organ (Klaas Bolt). Organs by Müller, Van Covelan, Cavaillé-Coll, Ahrend and Brunzema, Hagerbeer/Schnitger.

Contact: Stichting Internationaal Orgelconcours, Stadhuis (Town Hall), Mr. E.L.S. Hendrikse, secretary, Postbus 511, 2003 PB Haarlem; 023 - 17 12 13.

### St. Olaf Conferences on Theology and Music

July 16–19. St. Olaf College, Northfield, MN.

Handbells (Everett Jay Hilty), Adult Choir (Kenneth Jennings, Robert Scholz), Children's Choirs (Janeal Krehbiel), Organ (James Moeser, Susan Dickerson).

Contact: Ronald F. Pechauer, Director of Conferences and Events, St. Olaf College, Northfield, MN 55057; 507/663-3841.

### 36th Conference on Music in Parish Worship

July 17–19. University of Wisconsin-Madison.

Worship life of the parish, liturgical and non-liturgical. Brian Wren, David Hurd, Gordon McMillan, Michael Kemp, Walter Ehret, Lawrence Kelliher.

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

### Choral Music Performance/Study Tours, University of Colorado, Boulder

July 21–August 5. Rome, Venice, Salzburg, Leipzig, Florence, Weimar, Eisenach. Larry Kaptein and Lynn Whitten.

August 6–14. Stockholm, Tallinn (Estonia), Helsinki. Robert Shaw, Eric Erickson, Krzyztof Penderecki.

Contact: Choral Music, Division of Continuing Education, University of Colorado at Boulder, Box 178, Boulder, CO 80309-0178; 1-800/331-2801.

### 27th Early Music Festival Bruges

July 28–August 11. Bruges, Belgium.

Musica Antiqua program includes: international competitions for voice, instruments, ensembles; exhibition of early music instruments and modern replicas;

interpretation classes and lectures; lunchtime and evening concerts.  
Contact: The Tourist Office, Burg 11, B-8000 Bruges, Belgium; (50) 44 86 86.

### 12th Course in Interpretation of Spanish Organ Music

July 30–August 10. University of Salamanca, Spain.  
Iberian music of the 16th–18th centuries. Classes take place on historic instruments of the Cathedral Nueva (16th and 18th centuries), the University (18th century), and the Cathedral Vieja (16th–17th century). Guy Bovet and Montserrat Torrent.

Contact: Ms. Marisa Aubert, Cours d'Interpretation de Romainmôtier, CH-1323 Romainmôtier, Switzerland; (24) 53 17 18 - 53 14 46.

### Paisley International Organ Festival

August 5–11. Paisley, Scotland.  
Organ competition in three categories: Interpretation ages 16–21; Interpretation ages 21–32; and Improvisation ages 18–32. The competition will take place at four locations: Paisley Abbey, Coats Memorial Church, Laigh Kirk, and Lylesland Parish Church. Judges Werner Jacob, Piet Kee, Bernard Lagacé and David Sanger.  
Contact: The Administrator, Paisley International Organ Festival, c/o Renfrew Development Co., Ltd., St. James Business Centre, Linwood Rd., Paisley PA3 3AT Scotland, U.K.

### 2nd World Symposium on Choral Music

August 6–14. Stockholm, Tallinn and Helsinki.  
Concerts, reading sessions, panel discussions, and seminars. Organized by the International Federation for Choral Music in cooperation with the choral organizations of Sweden, Estonia and Finland.  
Contact: Walter S. Collins, Secretary General IFCM, University of Colorado, CB 301, Boulder, CO 80309-0301.

## Here & There



Agnes Armstrong

On October 22, Agnes Armstrong played the dedicatory service and recital for the recently installed organ at Helderberg Reformed Church in Guilderland, NY. The organ, opus 330 of George S. Hutchings, Boston, was originally installed in 1893 in the Baptist Church at Johnstown, NY. Upon demolition of that structure in the late 1960s, the organ was put into storage.

In 1987, an arson fire destroyed the century-old building of Helderberg Reformed Church, including its Estey organ, and the congregation voted immediately to rebuild. Architect James Hundt worked the required space and acoustical environment for a pipe organ into the design for the new building. Located through the Organ Clearing House of Harrisville, NH, the Hutchings opus 330 was completely restored by Raymond J. Brunner and Co. of Silver Spring, PA, and installed in the new building in May, 1989.

The organ is two manuals and pedal, 14 stops, mechanical action. The hand-pumping mechanism was restored, although an electric blower was also added. Organ pieces at the dedication included Bach's Prelude and Fugue in C Minor, S. 549, *Fireside Fancies* of Clokey, *Old Hundredth* by Karlens, and *Will o' the Wisp* by Nevin.

Robert Clark is featured on a new cassette recording of the Rosales organ at Granada Hills Presbyterian Church, Northridge, CA. Clark, Professor of Music at Arizona State University, performs music of Buxtehude, Scheidt, Bach, de Grigny, Daquin, Brahms, and Reger. Complete registrations are listed along with the organ stoptist. The tape is available in Dolby B, Dolby C, or dbx noise reduction formats at \$10 (includes shipping) from Gryphone Recordings, P.O. Box 39880, Los Angeles, CA 90039.

Daniel Chorzempa will play the inaugural recital on the new Fisk organ at the State University of New York at Buffalo on April 21. An American from Minneapolis long resident in Europe, Mr. Chorzempa is known here chiefly for his many recordings. The festivities



Daniel Chorzempa

will begin at 3:00 pm with a concert by faculty and students displaying the organ solo and with various ensembles. Chorzempa will play at 8:00 pm. For information: Concert Office, 105 Slee Hall, State University of New York, Buffalo, NY 14260.

At the morning worship service on October 22, the choir and handbells of First Reformed Church, Holland, MI, gave the first performance of *Great Our Joy as now We Gather*, a newly-commissioned anthem by Alfred V. Fedak. Scored for SATB, organ, and three octaves of optional handbells, the work is based on a text by Fred Pratt Green. The commission was made possible by a bequest from Charlotte Mulder, a longtime friend and member of the choir at First Reformed Church. The anthem was repeated at a joint service of worship the following Sunday night in observance of Reformation Day, when the choir was joined by singers from the Pillar Church of Holland, MI. Both performances were under the direction of Richard and Cheryl Van Oss, directors of music at First Reformed Church.

Robert Glasgow is the featured guest artist for a recital and masterclass at Illinois College, Jacksonville, IL. The recital will take place Sunday, April 21 at 8 pm. The masterclass will focus on 19th and 20th century music with emphasis on César Franck, and will take place Monday, April 22, beginning at 9 am. For information, contact: Dr. Rudolf Zuiderveld, Illinois College, Music Dept., Jacksonville, IL 62650; 217/245-3410.

Phillip Truckenbrod Concert Artists announces representation of the English concert organist and recording art-



Christopher Herrick

ist Christopher Herrick. Since 1984 Mr. Herrick has devoted himself entirely to performance and recording work, with commercial releases on the Decca, Hyperion, Meridian, Priory, Musical Heritage, Vista and Virgin Classics labels. Prior to that his career was associated with London's two major Anglican churches. He was a boy chorister and later Assistant Organist at St. Paul's Cathedral, and then for ten years Sub-Organist of Westminster Abbey where he played for many Royal and State occasions and gave over 200 recitals.

He is an Oxford graduate and has pursued further study at the Royal College of Music in London. In addition to extensive performing in Europe and North America, Mr. Herrick has performed in Australia and Asia. He is also the conductor of two large London choirs which regularly perform the major choral literature in various English concert halls.

Ronald McKean has just completed a four-year Noon-time Recital Series every Thursday at the First Presbyterian Church, Oakland, CA. His repertoire included the complete organ works of J.S. Bach, Franck, Buxtehude, Vierne, and selected works of Widor, Durufé, Sowerby, Hindemith, McKean, and Schroeder. A major feature of these recitals was a weekly improvisation in styles ranging from Renaissance to modern. McKean was a finalist in the 1986 Haarlem Improvisation Contest in Holland.

There will be no more organ concerts in the series at the present time. The church has signed a contract for a new 55-stop tracker organ by Rosales Organ Company, Inc. For the next two years, McKean will offer weekly harpsichord recitals.



Erich Piastetzki

East German organist Erich Piastetzki is touring America this month. He has concertized in the USSR, Poland, Hungary, Bulgaria, Rumania, Denmark, Sweden, Austria, and France. For information, contact the Rev. Herb Brokering (612/888-5281) or Wayne Earnest (803/365-3055).

Leonard Raver is featured with the Atlantic Brass Quintet in a new CD recording, *Gardner Read: Works for Organ*. The recording includes *Chorale-Fantasia on 'Good King Wenceslas'*, *Elegiac Aria*, *Sinfonia da Chiesa*, *Pasacaglia and Fugue in D Minor*, . . . and there appeared unto them tongues as of fire," and *Suite for Organ*. Produced by Northeastern Records and

distributed by Koch Import Service. For information: Customer Service, Northeastern Records, P.O. Box 116, Boston, MA 02117; 617/536-9096.



Wilbur Schnitker

Wilbur Schnitker, musician-in-residence at Muskingum College, performed in its entirety Bach's *Orgelbüchlein* on October 22, 1989, at the College in New Concord, OH. The evening performance in Brown Chapel, which included comments on each of the chorale preludes, was the centerpiece of the conference on Music for the Liturgical year presented by the College. The conference included afternoon workshops in organ, worship and liturgy, choral conducting, and harpsichord.

Norma Stevlingson has received a promotion to Professor of Music at the University of Wisconsin-Superior, where she has taught organ, harpsichord, music history, counterpoint, form/analysis, and ear training for 14 years. Recently University Chancellor Terrence MacTaggart named her UW-Superior "Teacher of the Year." Dr. Stevlingson continues as organist of Pilgrim Congregational Church in Duluth, MN.

The Houston AGO Chapter will present "The St. Clotilde Tradition—Franck to the Present," April 6 at 8 pm at the First Presbyterian Church of Houston. The program will feature organists Ann Frobbieter, Harold McManus, Bruce Power, and Paul Wey.

The Martha Farr and Hunter Mead Memorial Organ Competitions, sponsored by the Pasadena AGO Chapter, will take place May 12 at Pasadena Presbyterian Church. College freshmen and sophomores may apply for the Martha Farr contest, and college juniors and seniors for the Hunter Mead. All applicants must be enrolled in an accredited college of the Western Association of Colleges in Southern California. Each contest prize is \$500; application deadline is April 12. For information: Karen Clark, 632 N. Rimhurst, Covina, CA 91724; 818/339-8825.

BACH WEEK takes place June 11–15 at Columbia College, Columbia, SC. The week of study, lectures, masterclasses and performances of the music of Bach will focus on the following works: Trio Sonatas 1, 2, 6; Canonic Variations; *Orgelbüchlein* nos. 1–14; Preludes and Fugues S. 540, 541, 547; Chorale Preludes S. 735, 736; and Concertos S. 593, 596. For the first time, Bach Week will include daily classes in the Alexander Technique, taught by Laury Christie (certified teacher of the Alexander Technique and Artist-Faculty member of the University of South Carolina). The organ faculty will include Roberta Gary of the University of Cincinnati, Joan Lippincott of Westminster Choir College, and Edmund Shay of Columbia College.

For further information: Dr. Edmund Shay, Music Dept., Columbia College, Columbia, SC 29203; 803/786-3810.

This summer the Romainmôtier Interpretation Course celebrates its 20th year, with Marie-Claire Alain, Guy Bovet and Pierre Segond as faculty. The emphasis of the course will be on the works of Jehan Alain, with one of the instruments to be used, the newly-restored Alain house organ, which has

been moved from its original location in Saint-Germain-en-Laye, France, to Romainmôtier.

Dates of the course are July 8-22. Information may be obtained by writing to: Ms. Marisa Aubert, Place du Prieur, CH-1323 Romainmôtier, Switzerland. Tel: (24) 53 17 18 or 53 14 46.

The 12th annual **Course in Interpretation of Spanish Organ Music** will take place July 30-August 10 at the University of Salamanca, Spain, and will be led by Guy Bovet and Montserrat Torrent. The emphasis of the course will be on Iberian music of the 16th through 18th centuries. For information, write Ms. Marisa Aubert, Cours d'Interpretation de Romainmôtier, CH 1323 Romainmôtier, Switzerland. Tel: (24) 53 17 18 or 53 14 46.

The **Paisley International Organ Festival** takes place August 5-11. The competition is divided into three categories: Interpretation ages 16-21; Interpretation ages 21-32; and Improvisation ages 18-32. A feature of the competition will be a specially-commissioned work by Scottish composer Thomas Wilson. Judges include Werner Jacob, Piet Kee, Bernard Lagacé, and David Sanger. The competition will be staged in four locations: Paisley Abbey (Cavaillé-Coll, 1872/J.W. Walker, 1968); Coats Memorial Church (Hill & Son); Laigh Kirk (Lammermuir, 1989); and Lylesland Parish Church (Church & Co., 1983).

For information: The Administrator, Paisley International Organ Festival, c/o Renfrew Development Co., Ltd., St. James Business Centre, Linwood Road, Paisley PA3 3AT Scotland, U.K.; 041-887 5922.

The **Third International Organ Competition in Odense, Denmark**, will take place August 30-September 7, under the patronage of His Royal Highness Prince Henrik of Denmark. The competition is open to organists under the age of 32 of all nationalities, and will consist of three rounds: 17 can participate in the first round; of these 10 will be selected for the second round, and three for the final. The program consists of standard repertoire and two recent Danish works.

The city of Odense has offered three prizes: first prize Dkr. 20,000; second Dkr. 15,000; and third Dkr. 10,000. In connection with the prizes organ pipes will be handed out. The fourth, fifth and sixth places will also receive an inscribed organ pipe, which have been donated by Marcussen and Son, Aabenraa.

The opening concert will take place in Odense Concert Hall with participation of the Odense Symphony Orchestra and with one of the jury mem-

bers as soloist on the concert hall organ. The first round of the competition will take place on the Marcussen organ (37 stops) in St. Hans Church, the second round on the Marcussen (56 stops) at Odense Cathedral, and the final in Odense Concert Hall (Marcussen 46 stops).

Jury members include Zsigmond Szathmáry, Hans van Nieuwkoop, David Sanger, Hans Fagius, Grethe Krogh and Poul Børch.

For further information: Secretariat, 3rd International Organ Competition, Laessøgade 74, DK-5230 Odense M.

**Ascension Lutheran Church**, East Lansing, MI, has announced the results of its Fourth Annual Church Music Festival, held January 7. Darlene Kuperus-Mast, of Ann Arbor, MI, won first prize (\$300) in the Organists' Competition. She performed the Prelude in G Major of Bach, *Nun komm, der Heiden Heiland* of Distler, and the hymn "Now thank we all our God." Second prize of \$200 went to Andrew Fredel of River Forest, IL, and third prize of \$100 to Paul Fejko of Prospect Park, PA.

The winners in the Composers' Competition were also announced at the January 7 program. Sally Lewis of Traverse City, MI won the first prize (\$300) for her composition *The Glory of God*, for choir and organ. Karl Osterland of Ypsilanti, MI was given second prize (\$200) for *The King Shall Come*, for choir, organ and brass. Kurt Poterak of East Lansing was awarded the third prize of \$100 for his work *Magnificat*, for choir and organ.

Dr. Frederick Telschow of Valparaiso University judged the Organists' Competition. Dr. Richard Wienhorst, also of Valparaiso University, judged the Composers' Competition.

**Gloria Dei Cantores**, under the direction of Elizabeth C. Patterson, is on a 12-week concert tour of England, Scotland, Czechoslovakia and the Soviet Union. The tour began February 9 after a preview performance on January 26 at the Church of the Advent, Boston, MA. The choir has studied under George Guest, Stephen Cleobury and Mary Berry. In addition to concert performances, the group will participate in joint liturgical study seminars with choirs from Czechoslovakia and the Soviet Union, and perform a combined concert with the Kapella Hall Choir of Leningrad. Gloria Dei Cantores makes its home in the Cape Cod area of Massachusetts, and sings weekly services of Holy Communion and the traditional Anglican Choral Evensong. For more information, contact Ann Kanaga, 508/255-3999.

The **First Church of Christ**, Wethersfield, CT, presented The Third Annual Colonial Concert on February 11. The choirs of First Church were joined by narrator Robert J. Lurtsema, the Colonel John Chester Fife and Drum Corps, and Ars Musica of Newington High School, in a recreation of the sights and sounds of 18th-century America.

First Church presents a Lenten Memorial Concert April 13 at 7:30 pm, featuring Fauré's *Requiem*, two movements from *A German Requiem* and the Motet, Op. 30 of Brahms. The church continues its concert series on May 20 at 7:30 pm with a recital by William Whitehead.



Choir of Clare College, Cambridge University

The **Choir of Clare College, Cambridge University, England**, will complete a coast-to-coast American tour in April singing 16 concerts in ten states and the District of Columbia. The tour opened in Washington, DC and concludes in New York City with a Western-most performance in Riverside, CA. Twenty-nine singers under the direction of Timothy Brown, Director of Music at Clare College, are making the tour. The choir, represented here by Phillip Trukenbrod Concert Artists, will tour again in the autumn of 1993.

The **Allen Organ Company** has installed a three-manual organ of 84 stops in the Basilica of Our Lady of Peace in the city of Yamoussoukro, Republic of the Ivory Coast, Africa. This huge Roman Catholic edifice is said to be the largest church in the world: 525 feet high, 272 columns, some 14 stories high, and 36 windows of French stained glass each 90 feet tall, accommodating 300,000 worshippers.

**Rodgers Instrument Corporation** has installed a three-manual Oxford 925/eight-rank pipe organ at Shinil Presbyterian Church, Seoul, Korea. There are now six Rodgers pipe organs installed in Korea in addition to many electronic organs.

## Nunc Dimittis

**John R. McCormack**, of Stratford, NJ, died October 27, 1989, at the age of 74.

For more than 20 years, McCormack was supervisor of the organ at the Wanamaker Store, Philadelphia. He began at Wanamaker's in 1943 and primarily did work on sound systems and lighting for ballets, concerts and other events. The last 20 years he worked at the store, he supervised the organ and filled in whenever the regularly scheduled organist was unavailable. In 1978 he suffered a stroke and a year later retired from Wanamaker's. He was a member of the American Theatre Organ Society.

### DIANE MEREDITH BELCHER

Winner, Second Prize:  
St. Albans, 1985

"Grand Prix de Chartres", 1988

"A virtuoso organist to rank with any."

-The New Records

Contact: (901) 274-0815  
1880 Vinton Ave., Memphis, TN 38104



## ROBERT GLASGOW

19th and 20th Century  
**ROMANTICISM**  
with emphasis on  
**CÉSAR FRANCK**

**Recital and Masterclass**  
Sunday, April 22 8:00 p.m.  
Monday, April 23 9:00 a.m.

Rammelkamp Chapel  
**ILLINOIS COLLEGE**  
Jacksonville, Illinois

217-245-3410

## Music for Voices and Organ

by James McCray

### Ascension and Pentecost

In reviewing column topics, it was surprising to notice that never in any of my more than 130 articles of *Music for Voices and Organ* had one been devoted to either Ascension or Pentecost. A few of these special anthems had been included in other general columns, but not as a featured field of inquiry. No excuses are offered, but it is reflective of the comments made in this column recently indicating that we all are less attentive to the church year than we should be.

Ascension, this year, occurs in May between the sixth and seventh Sundays of Easter; it may not receive much attention since the official day is a Thursday; however, those wanting to celebrate it in music may choose to do so on May 27 since that is the final Sunday of the Easter celebration, and the last Sunday prior to Pentecost. The music for Ascension draws on several familiar texts. Because this is the last Sunday in May and a part of the Memorial Day weekend, directors will have to decide about their choir populations for that day. Often, here in America, people celebrate that holiday with a three-day weekend escape, and church choirs have fewer numbers than usual.

Ascension is usually a higher priority in the Catholic church. For many Protestant congregations, it has become a time of relative unimportance. As with many of the events of the church year, Ascension has been relegated to a place of insignificance that often goes unmentioned.

Pentecost, which is the following Sunday on June 3 in 1990, is one of the important days in the church year. Its placement is to occur 50 days after Good Friday (Pente) which is the seventh Sunday after Easter. In some churches it is referred to as Whitsunday although that is less common in America.

Curiously, Pentecost is one major Sunday that few congregations recognize and understand. In many churches, some kind of "refresher" is needed to help focus on this birthday of the church. It is the celebration of the descent of the Holy Spirit upon the Apostles, and usually is marked by the famous chant *Veni Creator Spiritus* which has been adopted by many Christian churches as the Hymn for Pentecost.

Last year, we performed Richard Felciano's *Pentecost Sunday* for choir, organ and electronic tape. The work is not difficult, but does explore non-traditional notation and sounds. It was very successful because the minister used it as the focus for his sermon; by explaining some of the symbolism heard on the

electronic tape sounds, he educated the congregation on how "appropriate" this setting was for Pentecost. Later, he reported that the feedback to his sermon and the music was unusually strong. For the first time in years, Pentecost had an intellectual and spiritual impact, and it stimulated conversation throughout the church. The use of an electronic tape, which is often seen as intruding, was powerful; in fact, the minister even requested that the choir do another electronic work if possible. This is a remarkable development from the traditional response to avant garde music in church. Although *Pentecost Sunday* is an older work that was published many years ago, it is reviewed and recommended below.

As you look forward to the end of the church choir season, give some consideration to celebrating these two major church days with music appropriate to the event. It will help educate the choir, the congregation, and its inclusion will continue to focus on the heritage of the church through musical communication. Who knows, you may even get a request to do more—then, you have made a real contribution to the educational and spiritual growth of your church.

**Up Through the Endless Ranks of Angels, Henry Gerike.** SAB, trumpet, organ and congregation, Concordia Publishing House, 98-2709, \$1.00 (E).

This concertato setting has four stanzas and an instrumental introduction. Each verse has a separate setting so that even though the melody and harmony remain somewhat constant, there is a progressive development of the musical material. The trumpet part is easy and included in a transposed version at the end. This practical anthem is useful for small church choirs.

**God Is Gone Up, Jonathan Varcoe.** SATB and organ, Oxford University Press, A 358, no price given (M).

The organ part is soloistic in style, but not overly difficult. The choir remains independent from the organ with unison and two-part areas, and brief unaccompanied sections. The music has some dissonances, but they are stepwise and comfortable to sing. This is sophisticated, exciting music for good choirs.

**Ascending into Heaven, Judith Weir.** SATB divisi and organ, Novello of Theodore Presser Co., 29 0585, \$3.50 (D+).

The organ part is particularly challenging and extensive preparation will be required. The music is dissonant, but not tiring in its sounds. The choir will need solid singers—difficult interval leaps, full ranges, and choral glissandi. This is a *tour de force* that will challenge any group. The Latin text is translated on the inside cover. Only for advanced ensembles.

**Christ, Whose Glory Fills the Skies, Philip Ledger.** SATB and organ, Roger



Mary Preston



McNeil Robinson

### Concert Organists

Robert Anderson ♦ David Bowman  
 Patrice Caire (Apr '91) ♦ James David Christie  
 Robert Clark ♦ Michael Corzine  
 Lynne Davis (Oct/Nov '90) ♦ Jean-Louis Gil (Feb '92)  
 Jon Gillock ♦ Robert Glasgow  
 Christopher Herrick (Sept/Oct '90) ♦ Richard Heschke  
 August Humer (Feb '91) ♦ David Hurd  
 Kei Koito (Oct/Nov '90) ♦ Nicolas Kynaston (Nov '90)  
 Jean-Pierre Leguay (Feb/Mar '91) ♦ Huw Lewis  
 Haig Mardirosian ♦ David Mulbury  
 Michael Murray ♦ John Obetz  
 James O'Donnell (Apr '92) ♦ Mary Preston  
 McNeil Robinson ♦ John Rose  
 John Scott (Oct/Nov '91) ♦ Herndon Spillman  
 Ernst-Erich Stender (Oct '90) ♦ Carole Terry  
 David Titterington (Oct/Nov '91) ♦ John Walker  
 Marianne Webb ♦ John Scott Whiteley (Oct '91)  
 Barry Rose, *choral director*  
 Robert Edward Smith, *harpsichordist*

### Organ-Plus Duos

Anders Paulsson & Harry Huff  
*soprano saxophone & organ* (Calif. Jan '91)  
 John Gillock & Kathleen Bride  
*organ & harp*  
 Frances Shelly & Steven Egler  
*flute & organ*  
 Edward Tarr & Irmtraud Krüger  
*trumpet & organ* (Feb/Mar '91)

### English Cathedral Choirs

York Minster (spring '91)  
 Westminster Cathedral, London (spring '91)  
 Christ Church Cathedral, Oxford (spring '92)  
 Canterbury Cathedral (spring '93)  
 St. Paul's Cathedral, London

### English College Choirs

Clare College, Cambridge (spring '90)  
 Trinity College, Cambridge

## PHILLIP TRUCKENBROD CONCERT ARTISTS

PO Box 69 ♦ West Hartford CT 06107 ♦ (203) 233-5858



John Rose



Herndon Spillman

### St. Olaf Summer Conferences

#### on Theology and Music

*Celebrating the Theme of Pentecost*

#### Theology Faculty

Elizabeth Bettenhausen  
*Episcopal Divinity School*  
 Paul D. Hanson  
*Harvard University*  
 Robert W. Jenson  
*St. Olaf College*  
 Richard Lischer  
*Duke University*

#### Music Clinicians

Everett J. Hilty  
*University of Colorado*  
 Janeal Krehbiel  
*Bethel College Mennonite Church*  
 James Moeser  
*Pennsylvania State University*  
 Kenneth Jennings  
*St. Olaf College*

July 16-19  
 St. Olaf College  
 Northfield, Minn.

For more information write or call Ronald F. Pechauer, director of conferences and events, St. Olaf College, Northfield, Minn. 55057 (507)663-3841

St. Olaf College does not discriminate on the basis of race, color, sex, national and ethnic origin or handicap in administration of its educational policies, financial aid programs, athletics and all other programs.

Dean Publishing Co., HRD-245, \$ .95 (M-).

The Charles Wesley text is set so that each verse changes; often the choir sings unaccompanied or with minimal organ background. There is a recurring organ motive that connects phrases and sections. The simple music is tuneful and suitable for most average church choirs.

**Come down, O Love Divine, John Leavitt.** SATB, violin or flute, and keyboard, Morning Star Publishers, MSM 50-5401, \$ .85 (M).

This setting, based on Vaughan Williams' *Down Ampney*, is an expressive, gentle arrangement with the first verse for the men of the choir in two parts. The other two verses are in four parts with the second unaccompanied. The instrumental line is thematic, but not difficult, and would be good for either violin or flute; its high tessitura will cut through the choral lines. The keyboard is easy and on two staves. This is a charming setting that is recommended to any type of choir.

**A Mighty Sound from Heaven, arr. Alec Wyton.** SATB and organ, H.W. Gray of Belwin-Mills, CGMR 3476, \$ .75 (M).

The tune is a Dutch melody that is not particularly familiar, but it is easy to sing. The first two verses are in unison with the first for mixed choir and second for women; the final verse is in four-part harmony. The organ usually doubles the melody and its music is accompanimental. There is a soprano solo descant above the final verse.

**Anthem for Pentecost, Hal Hopson.** SATB and organ, The Sacred Music Press, S-266, \$ .75 (M+).

This ABA setting has a dramatic spirit for the outer sections with vocal lines that punctuate the text above an organ part employing dissonant arpeggios and fourth chords which drive the rhythm. The contrasting middle area is primarily in unison and has a more traditional character that starts with a simple mel-

ody, then develops into the quartal-harmony style of the opening. Interesting music that sounds more difficult than it is. This anthem is memorable and will invoke the Pentecost mood for everyone.

**O Joyful Day, Robert Edward Smith.** SAB and organ, G.I.A. Publications, Inc., G-2638, \$ .60 (M-).

Subtitled a Canonic Anthem for Pentecost, this is a simple round with accompaniment. The melody is first sung in unison above a happy, light accompaniment; the second verse is a two-part canon, and the third a three-part canon. The music generally is joyous and almost all choral parts follow the canonic theme exactly, so that the vocal music is easy to learn. The simple accompaniment, on two staves, offers variety for each of the verses.

**I Will not Leave You Comfortless, Carlton Young.** SATB and organ/piano, Hope Publishing Company, CY 3354, \$ .70 (M).

The choir and organ function in different ways. The organ moves in jubilant, flowing triplets usually heard as link for the choral phrases; the choir sings homophonic statements with a more serious mood. Young suggests that this anthem could also be used for Easter. There are a few tricky spots, but generally this is useful for most choirs.

**Pentecost Sunday, Richard Felciano.** Unison Male Choir, Organ, and Electronic Tape, World Library of Sacred Music, EMP-1532-1, no price given (M).

Although this work will seem very modern to most performers and listeners, it is noteworthy that it was first published in 1967 and serves as a pioneer work in the development of the choir/tape style. Often the three performing areas seem to be working independently of each other, yet the total effect of the entire work is mystical and dramatically potent. Neither the choral

or organ writing is particularly difficult, although within the context of the setting it will be moderately taxing to achieve ensemble. There is a time line to help coordinate live and taped elements. The choir speaks and has other choral effects which add to the character of the setting. Certain to be a controversial and positive influence on any Pentecost service, and highly recommended to those directors who seek to enlighten their congregations on the meaning of this day.

**Forth in Thy Name, Donald Busarow.** SAB with treble instruments and optional congregational singing, Augsburg Publishing House, 11-2371, \$1.20 (E).

This is a collection of service music for Pentecost 8. It contains several short works, often only two pages in length, intended for service use as supplementary material. The music is attractive, accessible, and easy enough for even small ensembles. Often the choir sings in unison; the accompaniments are on two staves and easy.

## New Handbell Music

**Ah, Holy Jesus/Nine Tailors (Variations on the Chorale by Johann Cruger), Paul Sticha.** Theodore Presser Company, 114-40478, \$1.95 (E), for 3 octaves of bells.

This fairly simple and effective arrangement incorporates the following titles for each verse: I. *Introduction*, II. *Peter remembers Jesus' prophecy*, III. *The Crucifixion*, IV. *The bells ring "Nine Tailors" to announce Jesus' death*. This beautiful chorale is a gem for handbells.

**Christ the Lord is Risen Today, arr. Barbara B. Kinyon.** Agape, No. 1407, \$1.50 (E+), for 2 octaves of bells.

Here is a straightforward arrangement of "Easter Hymn" with a fanfare introduction, interlude and coda. Two verses—short and sweet.

**We Shall Walk Through the Valley in Peace, arr. Douglas E. Wagner.** Agape, No. 1415, \$1.75 (M+), for 3-5 octaves of bells.

Mr. Wagner has provided an extensive setting of this traditional piece. It has a thick texture with a lot of movement and makes the transition from one key to another very nicely. A good sized choir is needed to cover the range.

**Hosanna in the Highest, arr. Katherine K. Beard.** Theodore Presser Co., 114-40486, \$1.95 (E-), for 2 octaves of bells.

The familiar hymn tune "Ellacombe" is written more as a bell "introduction" or hymn introduction because it is not much more than a minute in length. Not necessarily a good bargain at the price. It is simple yet effective.

**There Is a Balm in Gilead, arr. Dick Averre.** Coronet Press, 494-42090, \$1.90 (E+), for 3-3+ octaves of bells.

This old spiritual is given a nice treatment for bells by Mr. Averre. The musical mood is gentle throughout leaving the melody not only on top, but in

the middle and on the bottom as well which provides some good harmonic interest. A very natural transition takes place from the key of C to A<sup>b</sup>. This is recommended for any library.

—Leon Nelson

## New Organ Music

**John Bennett, Six Voluntaries, edited by H. Diack Johnstone.** Novello, No. 01 0211 (Agent: Theodore Presser Co.) \$15.00.

John Bennett published his *Ten Voluntaries for the Organ or Harpsichord* in 1758, and in addition to three psalm tunes, it appears he has written nothing more. Yet these voluntaries are recognized as superior examples of the genre, both for the extended length of their movements, and for the technical demands they ask of the performer. There are three-voice fugues, two-voice cornet movements, echos, ritornellos, and French overtures in the mostly-two movement voluntaries. Skillful and melodious counterpoint, as well as harmonic boldness are evident in these examples of Bennett's writing. Highly recommended.

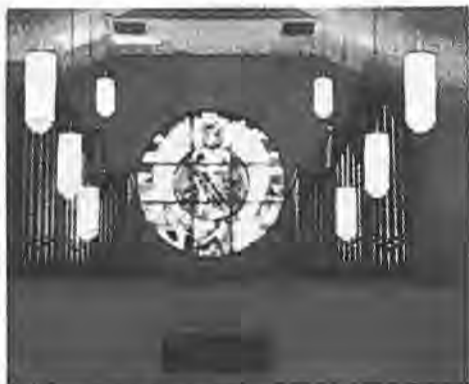
—Edmund Shay  
Columbia College  
Columbia, SC

**Processionals for Organ.** Novello (Theodore Presser), \$18.75.

Corny and clichéd they may be, this collection of Marches/Processionals by various composers (Brewer, Lemare, Ireland, Whitlock, etc.) is unashamedly predictable, but fun, and ideal service and/or wedding repertoire. Some of course are transcriptions; nevertheless they all work well on the organ.

**Trois Préludes Hambourgeois, Guy Bovet.** Oxford Univ. Press, \$9.95.

I was delighted to be asked to review these Preludes, which also come under the heading of "light relief." While I was a student at The Geneva Conservatory, Mr. Bovet (who is a Swiss National) gave a recital there, which included the third of this set of Preludes. We were all amused to discover at the close of the concert, that Mr. Bovet had not, at that point, written the first two! Each Prelude has an anecdote associated with it. The first is entitled "Salamanca" and is based on a theme that was sung to Mr. Bovet by the caretakers at Salamanca Cathedral. It is very reminiscent of folk song and the various legends associated with it are legion! Mr. Bovet accompanies a compound version of the melody with a bolero-like ostinato cluster, and it more or less works itself into a frenzy via a series of variations. The second Prelude is in 8/4 time and "captures the flavor of the Southern United States" to quote the composer. Mr. Bovet continues: "The original idea for this piece came during a visit to Florida where I heard stories of alligators showing up in people's backyards and eating dogs and babies!" The mood is languid and the harmony and R.H. are reminiscent of a jazz musician's creations. The final Prelude has three subtitles, one of which is



## THE GREAT PIPE ORGAN MYTHS

Produced Courtesy of Jack Bethards, author, and Modern Liturgy

### Myth 1: "Pipe Organs cost at least \$100,000"

True, many church organs cost \$100,000 or more, but a great number cost much less. Pipe organs are available for \$25,000 and even less. This 17 rank organ at St. Michael's R.C. Church, Lackawanna, N.Y. is a good example of a versatile but inexpensive Wicks instrument.

As a pioneer in the use of state-of-the-art technology and the developer of the low maintenance DIRECT-ELECTRIC® action Wicks Organ Company has made it possible for even those with a modest budget to enjoy the authentic sound of a custom built pipe organ.

Don't settle for a substitute. Let a Wicks Sales/Service Director show you how you can afford the best. Please call or write for more information or our fundraising kit.

## THE WICKS ORGAN CO.

Since 1906 - 3 Generations of Pipe Organ Craftsmanship  
1100 Fifth St. • Highland, IL 62249 • (618) 654-2191



**The Handbell Connection**  
Malmark Handbells & Choirchimes  
Music • Supplies • Accessories

Serving the Handbell Ringer and Director with a complete line of Handbell Products

(800) 422-0044  
Calif., Alaska & Hawaii call (213) 439-0481  
1032B Redondo P.O. Box 91235 Long Beach CA 90809

**QUIMBY PIPE ORGANS, INC.**  
WARRENSBURG, MISSOURI

P. O. Box 434 Warrensburg, MO 64093  
816/747-3066

**PARACLETIC MUSIC**

Sacred Music of Distinction

Catalogs Available  
P.O. Box 1568  
Orleans, MA 02653  
1-800-451-5006

**Scott R. Riedel**  
CONSULTANT IN ECCLESIASTICAL  
ACOUSTICS, MUSIC & ARCHITECTURE

11040 West Blumenthal Road, Wauwatosa, Wisconsin 53226  
(414) 771-8806

## Book Reviews

**The Tempo Indications of Mozart**, by Jean-Pierre Marty. New Haven, CT: Yale University Press, 1988. 277 pages + Catalogue 112 pages. \$40.00.

"The metronome," according to Jean-Pierre Marty, conductor, pianist, performer of chamber music, and director of the American Conservatory at Fontainebleau, is "a heartless and one-track-minded apparatus whose cold measurement of speed kills the living realities of tempo." This forthright judgment is elaborated in intricate detail in this book, the first to deal comprehensively with the tempo indications of any composer.

Marty's study is the end result of a long chain of inquiries which began with the author's preparation for a series of performances of a Mozart opera in 1966, later extended to the whole of Mozart's production from K.1 to K.626. His extensive research into the topic covered Mozart's own tempo indications, manuscripts, letters, and catalogue of his own works, other successive catalogues, publications of Mozart societies, and various scholarly papers on Mozart interpretation. He is convinced that Mozart's tempo indications carry precise messages of a highly subjective

nature, inherited from his father and understood by his contemporaries, before this concept was drastically altered by the invention of the metronome.

Although measurements of relative musical speed using pendulum motions and clock timings were known to 18th-century composers, their impact on musical performance was small. Vestiges of the "intrinsic weights" of various notes (♩, ♪, ♫, ♮), first established in the 12th century and retained in the earliest tempo indications used in the early 17th century, persisted in the performance practices of Mozart's day. But playing in time is not the same as playing in tempo; although the former is a necessary prerequisite for the latter, it does not automatically guarantee that tempo will be achieved.

While music of the classical period contains fewer than ten tempo gradations between Grave and Presto, Marty's analysis yields 48 in Mozart's works. This number alone is a good indication of the importance that the composer attached to this crucial aspect of truly musical performance, as well as of the humility it must impose on interpreters of his music. The study is based upon the three main categories of slow, moderate, and fast, reflected in the basic indications: Adagio, Andante, and Allegro; and their intermediary steps: Larghetto, Andantino, and Allegretto. In addition, there are special categories

qualifying the extremes of slowness and fastness: Grave and Prestissimo, respectively, and others; and qualifications inflecting in one direction or another: maestoso, grazioso, and vivace, for example. The reference points along the continuum from extreme slowness to extreme fastness are distributed as follows: Adagio (8), Larghetto (1), Andantino (12), Andante (10), Allegretto (5), and Allegro (12).

But this is not all. Each of Mozart's works is placed within a system of simple (single pulse) or composite (double pulse—three varieties) tempos, each subdivided according to the familiar meters (C, 3/4, 2/4, etc.): a total of 21 categories. Mathematically, the number of possible categories in 1,008, but we learn (with considerable relief!) that only 250 of these are manifested in one of more of Mozart's works, not counting those considered in a separate section of the book dealing with other indications, unusual meters, and works without tempo indications. At the same time, there is no reason to suppose that the logic and coherence of these tempo indications is proof of a consciously worked out abstract intellectual system on Mozart's part. Rather, the system illustrates the range and subtlety of performance instructions designed to fulfill the composer's intentions and, in some cases, to control performers' temptations to excesses, either in slow-

"Hamburger totentanz!" As with all three preludes, it began life as an improvisation, in this case during a 4-hand improvisation with Hans Gebhard at a church in Hamburg, Germany. An incessant ostinato permeates the piece, and quotations from well known works by Beethoven, Wagner and Offenbach are hidden in the texture! Excellent encore material for the concert organist.

**Ein Feste Burg ist unser Gott, Karg-Elert. Fentone (Theodore Presser), \$6.00.**

This is a substantial choral-fantasia worthy of attention. The writing is quasi-Reger and difficult. It is short, approximately six minutes, and would be an excellent addition to any performing organist's repertoire.

**Hydraulis, William Bolcom. Belwin Mills, \$4.00.**

This is a fascinating work. The composer informs us that he has *not* tried to imitate music the Hydraulis (the name given by the Greeks to the first known organ which operated on water pressure that in turn compressed air) may have produced, but that the influence of classical Arabic vocal music is present "because of that music's very animal quality," to quote W. Bolcom. He goes on to say in his preface, "In fact, I imagine the Hydraulis as a huge autonomous animal, more apt to invent its own music than to give itself over to the individual whims of the player." The ideal instrument would be, we are told, a modern Baroque organ. Ideally too, Mr. Bolcom would prefer different temperaments between black keys and white keys, a characteristic similar to the original Hydraulis, but realizes the impracticalities of such an exercise. There is a key to the various signs employed and a yard stick is required during the final pages. Thus armed, we step into the jungle of the score to tame the beast or at least come to terms with it! Although this piece relies wholly on effects to conjure an image, it does so very convincingly by virtue of the fact that the writing is descriptive of the subject material. It would be too extreme for many tastes, but in the hands of a top class player such as the dedicatee and editor William Albright, a University or convention audience, for example, would enjoy this piece.

**Eight episodes in the life of our Lord, Peter Pindar Stearns. Shawnee Press Inc., \$5.00.**

Each of these episodes is two pages or under in duration. Pindar Stearns is a succinct composer whose grasp of style, atmosphere and writing for the instrument is evident here. Although based on religious themes, I feel that most of these pieces would be a little abstract for church use. However, I commend them to concert artists as worthy of your time and programming.

**Pentacles, John Carbon. California Phil. Assoc., \$10.00.**

In form and basic harmonic language, *Pentacles* follows this format: Recitative (rhapsodic melody supported by harmonies built on 2nds, 4ths, and 5ths), Toccata (passagework alternating the intervals of the 2nd, 4th and 5th, supported by quint harmonies and passagework built in 5ths), Recitative, Toccata, Recitative, Toccata, Recitative. Each recurrence of each of the styles is constructed similarly, and herein lies the "Achilles' heel" of the piece. To this reviewer the material is developed to the maximum about half way through the work, to the point where the starkness of the harmonic structure becomes somewhat tiring. This is moderate to difficult recital literature for a specialist ear.

—Colin Andrews  
Greenville, NC



# French Renaissance

**V**IBRANT, HARMONICALLY RICH, singing 8' and 4' stops blending into a glorious ensemble. This, along with effective swell boxes, steady wind and a responsive action make an ideal instrument for service playing, accompaniment, solo repertoire and teaching. This example is as practical as it is elegant: expressive, colorful and powerful, yet only seven ranks shared by two manuals and pedal:

16' Bourdon	8' Voix céleste
8' Montre	4' Prestant
8' Flûte harmonique	4' Flûte douce
8' Bourdon	8' Basson-hautbois

Write for our color illustrated catalogue: *Modern Romantic Organs from 4 to 20 stops*. Find out how the miraculous choir organs of 19<sup>th</sup> Century France have inspired our versatile organ for the 21<sup>st</sup> Century.

**SCHOENSTEIN & Co.**  
EST. 1877  
**ORGAN BUILDERS**  
3101 Twentieth Street  
San Francisco, CA 94110  
(415) 647-5132

Recordings by Kurt Lueders and Thomas Murray are available on AFKA Label, Box 22, Wilmington, MA 01887.

ness or in technical virtuosity.

The apparent complexity of Mozart's tempo indications disappears with the recognition that the ear has the capability of sorting out a regular succession of sounds into groupings of two or three, an auditory phenomenon related to a similar tendency in the perceptual grouping of visual elements investigated by Gestalt psychology. Moreover, this feature lies at the basis of the distinction between simple and compound tempos, and helps to explain how general feelings of tempo are achieved in various meters.

Marty's survey reveals that Mozart's tempos range from Grave ( $\text{♩} = 30$ ), his slowest, in the Intrata of the unfinished Sonata for Two Pianos (K. 375b), to Prestissimo ( $\text{♩} = 360$ ), his fastest, in the act 2 finale of *Le nozze de Figaro*. The typical Mozartian tempo, of which there are over 200 examples in the first movements of sonatas, symphonies, quartets and in operatic arias, is Allegro C, a composite binary tempo ( $\text{♩} = 126/252$ ). Several of the tempo categories manifest only one example, and some major divisions lack any at all.

Throughout the book, Marty attempts to mediate between the metronomic (quantitative, objective, measurable) and expressive (qualitative, subjective, intuitive) aspects of musical performance in different ways. Sometimes, he approaches the problem through the use of suggestive descriptions of tempo generally as an "organic rapport" or "this living interplay between living elements," and by references to the "spontaneous, unrational, unpredictable" aspects of musical art. At other times, he draws more specific parallels between tempo indications as the expressive musical correlates of internal psychological states. For example, an acceleration to Andante grazioso  $3/8$  ( $\text{♩} = 92$ ) from the average human pulse in normal situations of 70 beats per minute portrays throbbing amorous emotions in two different operatic arias; Allegro maestoso C ( $\text{♩} = 108/216$ ) conjures up an aura of forbidding grandeur through long-held notes and prolonged silences in several instrumental works; and Allegro molto C ( $\text{♩} = 200$ ) enhances the aggressive release of bitter frustration of Leopoldo in *Don Giovanni's* initial scene. Then, there are more direct unmediated references to the "feelings" of Adagio and Andante and intuitive perceptions of the psychological qualities of pulse and controlled movement. Although these diverse approaches lack any unifying theoretical basis, they contribute to an understanding of musical expressiveness, which consists of a mutually complementary relationship of rhythmic, melodic, harmonic, and literary aspects.

This book challenges the reader to develop an increased awareness of the inner logic of Mozart's tempo indications and the need for a subtle rendition of those key values which will provide entry into a realm of musical experience beyond the alien abstractions of a purely metronomic performance. This practi-

cal reference book offers many thoughtful insights and guidelines for interpreters of Mozart: performers, conductors, critics, scholars, and students. Useful research aids include 18 recapitulative charts, a 112-page catalogue containing incipits of all works, parts, and sections of Mozart's works bearing tempo indications, and a 38-page Index of the same information.

James B. Hartman  
The University of Manitoba  
Winnipeg, MB, Canada

## New Recordings

**Hurry to Bethlehem:** The Christmas music of John Rutter; The Cambridge Singers; The City of London Sinfonia (leader: Simon Standage); Brian Kay, narrator; John Rutter, conductor. *Star Carol; Candlelight Carol; Jesus Child; I wonder as I wander; Mary's Lullaby; Shepherd's Pipe Carol; The Wild Wood Carol; Deck the Halls; The Very Best Time of Year; We Wish You a Merry Christmas; Brother Heinrich's Christmas.* Available from Collegium Records, P.O. Box 31366, Omaha, NE 68131, LP recording COL 102; also available on cassette.

If you are a fan of John Rutter's music, especially his Christmas music, this is a recording for you. The carols are fun to hear, particularly the several that were new to this reviewer. Various kinds of carol settings are presented—two are a cappella, three are arrangements of existing carols, several have a "slick" sound, while others are in a more traditional classical vein. All are sung by a mixed choir which emulates the sound of an English choir of men and boys. There is good balance between parts, fine diction, and much musicality in the performance by singers, instrumentalists, and conductor.

The sensitive "I wonder as I wander" uses a baritone soloist (Gerald Finley) in place of the soprano soloist suggested by the score, yet the substitution works. "The Wild Wood Carol" from *The Wind in the Willows* has a haunting melody. "Deck the Halls" is a very nice a cappella arrangement of the traditional carol, and one that would require a good choir to sing it. "The Very Best Time of Year" is a secular work, dealing with families and friends sharing at Christmas. "Brother Heinrich's Christmas," a fable with music, is a charming story about the origin of the carol "In Dulci Jubilo." The work consists mostly of narration, which Brian Kay's voice is particularly good at reciting. People of all ages can enjoy listening to the fable.

The record jacket includes indications of publishers for each work, plus brief comments by Rutter on writing Christmas music, and biographies of

Rutter and Brian Kay. In sum, a recording that is a must for fans of John Rutter's music.

—Margaret R. Evans

**Mario Duella. Johann Christian Heinrich Rinck (1770–1846).** Eco 647 c, available from The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184. \$11.00 plus \$2.00 per order for postage.

Duella's credentials include study with Tagliavini, Chapuis, and Heiller. He is clearly attracted to the music of Rinck, and the format of the record suggests that he may be planning a series devoted to it. Here Duella offers us a *Flöten concert [sic!]*, a *Postludium*, and the variations on *Heil dir im Siegeskranz*.

The record provides a good introduction to two aspects of the enormous output of the once-famous composer and organ virtuoso, who was born in Thuringia, trained in Leipzig, and spent much of his life as organist in Darmstadt. In my student days, every organ student played at least one "flute rondo" by Rinck—in my case the work so described was the last movement of the *Flöten concert* recorded here—but few ever knew more than one work. The three-movement concerto is sparkling and delightful. The *Postludium* that fills out the first record side is fluent and effective, and it is formally impeccable, like most of Rinck's music. Even before the current fashion for reviving 19th-century works, various large-scale compositions by Rinck appeared fairly often on recital programs in Germany. Frequently, the listener was pleasantly surprised and inclined to ask "Why doesn't one hear that more often?" The lengthy preludes and fugues, rather reminiscent of Krebs, show clearly the composer's descent, through his teacher Kittel, from Bach. More interesting are the large-scale sets of variations, which were presumably intended to grace the programs of the virtuoso Rinck himself. Duella chose the variations on *Heil dir im Siegeskranz*, better known in the English-speaking world as either "God save the King" or "America." The range of variation techniques employed is wide, and these variations are musically at least as good as Beethoven's on the same theme. The technical demands, while moderate compared to those of some of Rinck's works, are considerable, but this work deserves a place in the repertory of some of our concert organists.

Duella performs on the Tamburini organ in the church of S. Ambrogio à Teudulo in Stresa. The date of the installation is not given, but a rather detailed specification, which however omits the type of action, is provided (in Italian only). It is a three-manual of 31 stops, with an undistinguished and not particularly Italian specification. There is a lack of string tone, since the two string stops on the enclosed division are very weak indeed. The sound of full organ is badly marred by the Trombone

8' on the Pedal, a totally bland stop of enormous power that swamps not only the otherwise weak pedal but also the manuals. The *Flöten concert* benefits from excellent solo flute stops as well as from crisp finger-work and dry acoustics.

Duella obviously likes this music and makes the listener share his enjoyment. His choice of registrations for the variations is convincing and the virtuoso passages are played with suitable panache.

German organ music from the death of Bach until the advent of Mendelssohn is beginning to make an appearance on records and, particularly in Europe, on recital programs. This recording should encourage more of us to investigate some worthy and very grateful music. Strongly recommended.

**Helmut Hunger and Roberto Cognazzo. Arie e Sonate per Tromba e Organo.** Eco 699 c, available from The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184. \$11.00 plus \$2.00 per order for postage.

Hunger, a Swiss trumpeter who has made some fine recordings for Angelicum (Milan), and Cognazzo, a Turin-based keyboard player and musicologist, combine to offer the finest organ-trumpet record I have come across in a long time.

The first side contains fairly predictable baroque fare: Mouret's famous *Rondeau*, plus an *Air* for organ alone from the same collection; two very short sonatas, originally for trumpet and strings, by Daniel Purcell; a transcription of an organ voluntary by John Bennett (1735–1784); and organ arrangements of the Adagio from Bach's *Toccata, Adagio and Fugue in C Major* and of *Bist du bei mir*. The Adagio is played in its original key, and the song is transposed into C major. The Daniel Purcell sonatas, a relative novelty, are brief, lively pieces that should attract many performers. The least convincing performance is that of the first movement of the Bennett voluntary, which is, surprisingly, over-Romanticized. The finest playing is found in the two Bach transcriptions, where Hunger's impressive breath control enables him to spin long and beautifully finished phrases.

The second side contains a rather intriguing novelty. Cognazzo's excellent and well-translated notes leave many unanswered questions. Eugenio Consonni's *Sonata in 4 tempi* ("Sostenuto," "Allegro," "Adagio," and "Con vita") runs for a little over 21 minutes. Consonni, born in 1912, has utilized thematic material left by the unknown Bergamo composer Daniele Maffei (1901–1966). One would like to know what Maffei actually left. Was it a sketch for a trumpet/organ work, themes intended for unspecified future use, or what?

Each of the four movements contains a wide range of mood and tempo. The writing is conservative modern, with hints of modal writing and some astrin-

# Schantz

Since 1873

Schantz Organ Company • Orville, Ohio 44667 • 216/682-6065 • Member APOBA

# Delaware ORGAN CO.

North Presbyterian Church  
North Tonawanda, NY



P.O. Box 362

TONAWANDA, NEW YORK 14150

Member: APOBA

(716) 692-7791

gent harmonies in a basically traditional structure. The term "sonata" is perhaps used a little loosely, since the structure might be described as informal. The work offers equal opportunities to organist and trumpeter and Consonni clearly understands both instruments well. The organ part is interesting but not impossibly difficult. The trumpeter is faced with some unusual and awkward jumps and expected to shape a number of very long phrases. Hunger is completely at home with the work and gives a persuasive performance. The sonata, or separate movements from it, would make an excellent addition to the repertory of competent organ/trumpet duos. This is modern, challenging, and worthwhile music that will not scare audiences away.

The organ used on this record is identified as that of the parish church of Maggio—possibly the Maggio near Milan—but no further information is given. Cognazzo lets us hear excellent crisp solo stops in the Mouret *Air* and a variety of good principals topped by slightly harsh mixtures elsewhere. The Consonni sonata requires a sizable two-manual, preferably perhaps a three-manual unless a well-trained assistant is at hand.

Strongly recommended for the repertory and for the performance.

**Luigi Molino and Renato Fait. *Pagine Classiche per Organo (XVII e XVIII secolo)*. Eco 604 c, available from The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184. \$11.00 plus \$2.00 per order for postage.**

Probably the kindest thing one could do would be to ignore this record completely, but possible buyers should be warned!

The jacket contains absolutely nothing beyond the names of the two performers and the titles, not all entirely correct, of the pieces played. On Side I, Molino plays Titelouze's *Exultet coelum*, *Tierce en taille* and *Dialogue* by Marchand, *Benedictus* by François Couperin, and a canzona by Zipoli. On the second side Fait offers the Adagio from Bach's *Tocatta, Adagio and Fugue in C* and *Jesu, Joy of Man's Desiring*, one fugue from a Buxtehude prelude and fugue in G major, and a Preludio and Finale by Handel. The Preludio comes from the miscellaneous harpsichord pieces, unless there is an organ version of it unknown to me. The Finale is a version for solo organ of the last movement of the B-flat organ concerto (Op. 4, No. 2).

On the basis of this recording, it is scarcely possible to say anything about the organ, or possibly organs. The engineering is quite spotty and makes even that distinction difficult. Side II has much clearer and brighter sound and the choice of the solo stops is somewhat happier. I think I hear two essentially similar organs, both moderate-sized two- or possibly small three-manual instruments. The nicest sounds are heard in the Handel Finale, where some pleasant principals and good flutes are to be heard.

The playing is never more than adequate. The ornamentation in the old French pieces is basically acceptable, but registrations and tempi show no attempt to produce authentic interpretations. Rubato and innumerable variations of unequal notes are acceptable, but noticeable variations of basic tempo are not. *Jesu, Joy* is played at a funereal tempo in the sentimental style all too common a generation or more ago. Neither performer finishes phrases off convincingly. One could go on.

It would be charitable to assume that the recording is a cheap issue intended for popular consumption, but the asking price does not support that idea. Leave this one alone!

**Bernhard Billeter. *Felix Mendelssohn Bartholdy/Joseph Gabriel Rheinberger*. Eco 684 c, available from The Organ Literature Foundation, 45 Norfolk Rd., Braintree MA 02184. \$11.00**

plus \$2.00 per order for postage.

Side I contains the little-known variations on "Wie gross ist des Allmächtigen Güte," written by Mendelssohn at the age of 14, and his third organ sonata with the "Andante tranquillo" played first. (There is no discussion of the order of the movements.) Side II is devoted to Rheinberger's *Sonata No. 8 in E Minor*. The record was undoubtedly made primarily to demonstrate two organs by Franz Anton Kiene, a notable but neglected Swiss builder of the early 19th century.

The Mendelssohn is performed on the two-manual organ built by Kiene in 1836-1839, in the church at Sachseln, just south of Lucerne. The 29-stop instrument has 11 stops on the Hauptwerk, 10 on the Positiv, and 8 on the pedal. A restoration by Mathis in 1975 returned the instrument as nearly as possible to its original state. Its sound, fairly clear on the manuals despite an absence of upperwork, is inherently well-suited to Mendelssohn's music. The pedal organ is surprisingly rich on paper but is very woofy and indistinct in practice. The most interesting sec-

tion of the variations is a canon in two inner parts between widely separated top and bottom voices. The ingenious effect is marred by a really poorly defined bass line and, on the review copy, by considerable buzz. The sonata comes off much better, although there are superior versions available.

Rheinberger's E Minor sonata is arguably one of his finest works. A few years ago recordings of Rheinberger were hard to find, but today there are at least three versions of this sonata available. This is to my mind the best, although Billeter's decision to use the original edition rather than a more recent one may provoke discussion. The 28-stop organ at Beromünster, north of Lucerne, has 14 stops on the Hauptwerk, 9 on the Positiv, and 5 on the pedal, two of them reeds. The instrument was built in 1840-1842 and restored by Graf in 1981. It is considered the best-preserved Romantic organ in Switzerland. As printed here, the specification shows two peculiarities: there is no Positiv to Pedal coupler, and the Hauptwerk contains a Cornett 16' but no reeds—the only manual reed is a Vox

humana on the Positiv. The outstanding stop is the extremely lovely "Flöte douce" [sic!] on the Positiv, but the whole organ has a fine sound that does wonders for the Rheinberger sonata. Billeter manages, presumably with the help of an assistant, a very effective diminuendo towards the end of the passacaglia.

Billeter teaches at academies in both Zürich and Lucerne. His playing is technically flawless throughout but really outstanding in the Rheinberger.

Eco should provide its translators with a multi-language dictionary of organ terminology. The excellent Italian notes are accompanied by a translation that is comprehensible only with good will and some imagination. A more serious misunderstanding could be caused by the translation of "ottocento" as "18th century" instead of, correctly, as "1800's."

Recommended enthusiastically to those interested in Rheinberger's fine sonata.

—W. G. Marigold  
Union College  
Barbourville, KY

## ST. PAUL'S UNITED METHODIST CHURCH

WILMINGTON • DELAWARE

### GRAND ORGUE

16	Montre
16	Bourdon
8	Montre
8	Flöte Harmonique
8	Bourdon
8	Gamba
4	Prestant
4	Flöte ouverte
2 1/2	Quinte
2	Doublette
2	Flöte à bec
V	Cornet
IV	Fourniture
III	Cymbale
16	Bombarde
8	Trompette
4	Clairon
	Tremblant

### POSITIF

16	Quintaton
8	Principal
8	Flöte Harmonique
8	Cor de nuit
8	Salicional
8	Unda Maris
4	Octave
4	Flöte à fuseau
2 1/2	Nasard
2	Super Octave
2	Quarte de Nasard
1 1/2	Tierce
1 1/2	Larigot
1	Flageolet
III	Cymbale
16	Doucaine
8	Trompette
8	Cromorne
4	Chalumeau
	Tremblant

### RÉCIT

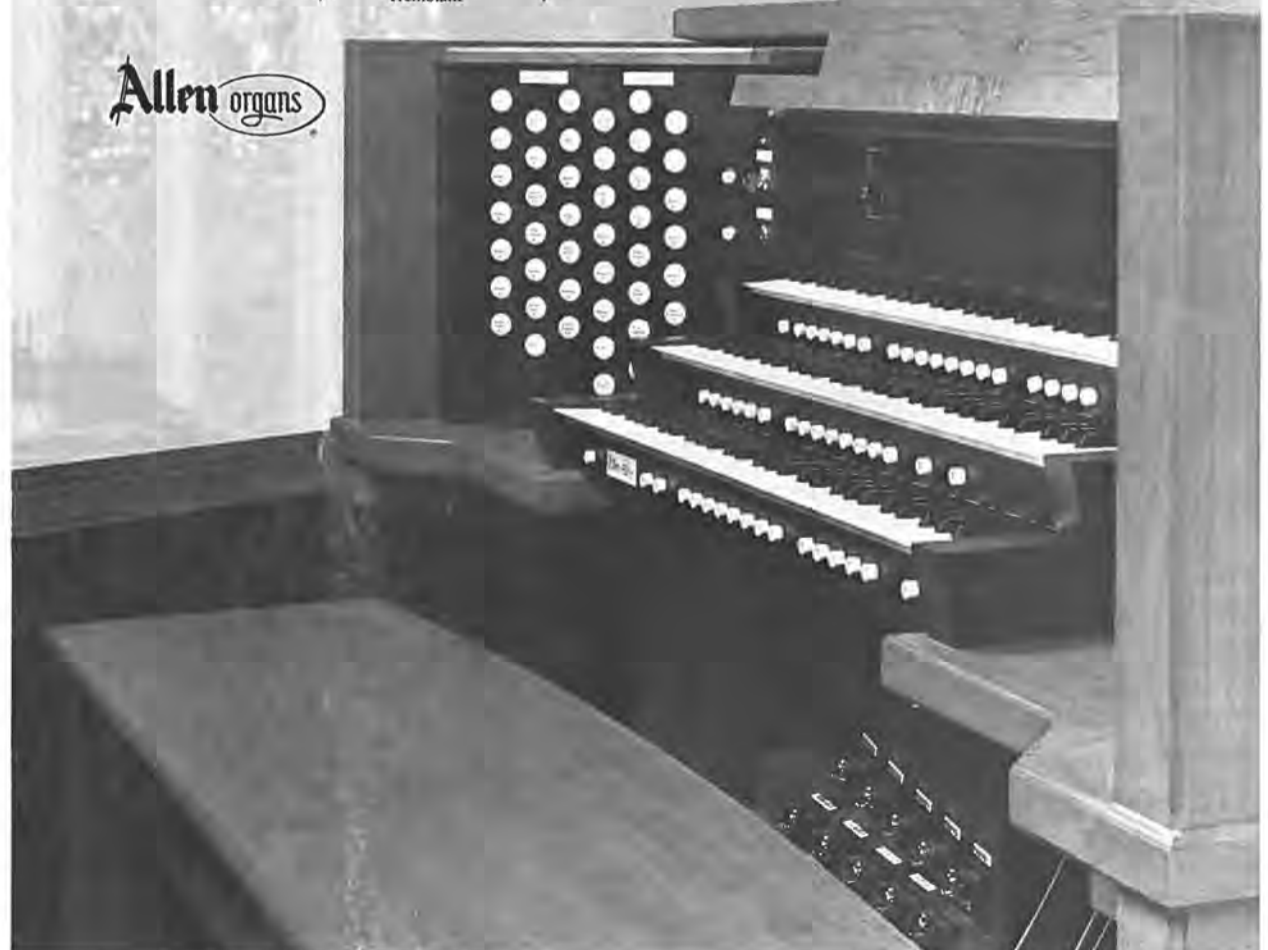
16	Bourdon
8	Diapason
8	Flöte Harmonique
8	Bourdon
8	Gambe
8	Voix Céleste
4	Octave
4	Flöte conique
2 1/2	Nasard
2	Octavin
1 1/2	Tierce
VI	Plein Jeu
16	Basson
8	Trompette
8	Hautbois
8	Voix Humaine
4	Clairon
	Tremblant

### PÉDALE

32	Contre Soubasse
16	Contrebasse
16	Soubasse
16	Bourdon doux
8	Octave
8	Flöte creuse
8	Bourdon
4	Octave
4	Flöte à cheminée
2	Doublette
IV	Mixture
32	Contre Bombarde
16	Bombarde
16	Basson
8	Trompette
4	Clairon

### SOLO

16	Bombarde
8	Trompette
4	Clairon
8	Trompette de fête
8	Cor Anglais
8	French Horn
	Tremblant



# New Organs

## Cover

The Noack Organ Company, Georgetown, MA, recently completed a 50-stop, three-manual organ at McFarlin Memorial United Methodist Church in Norman, OK. The firm's Opus 110 occupies a chamber 10 feet above the chancel floor at the front of the church. Within this 26' tall, 36' wide and only 10' deep chamber, a regular organ case of less than 6' depth was built for the manual divisions. The Pedal occupies the space on both sides, except for the 32' Bourdon, which takes up the back of the chamber. The original organ front was retained, since it is an important part of the architecture and provides optimum sound egress for the organ. The front pipes, all from 70% tin with gilded mouths, are new and belong to the 16' and 8' Diapasons of Great and Pedal. All metal pipes (except the low octave of the Violone 16') are either from common metal or 70% tin. The choice of pipe material, a wind pressure of 3 3/4", reasonable nicking of all pipes, and voicing that employs a careful balance between windway size and toehole combine towards the organ's warm yet clear and colorful sound. All reeds are cut to dead lengths and use fairly wide,



open (in the bass tin-faced) shallots in order to emphasize a rich but never harsh sound. The tonal concept combines many of the best historical features (e.g. French and German Baroque, American 19th century) into an

<b>GREAT</b>	<b>SWELL</b>	<b>CHOIR</b>
16' Double Diapason	16' Bourdon	8' Viola
8' Diapason	8' Diapason	8' Gedackt
8' Second Diapason	8' Stopt Flute	4' Violin
8' Chimney Flute	8' Bell Camba	4' Chimney Flute
4' Octave	8' Celeste	2' Principal
4' Harmonic Flute	4' Principal	1 1/2' Quinte
2 1/2' Twelfth	4' Recorder	Cornet III from c'
2' Fifteenth	2 1/2' Nazard	2/3' Sharp II-III
1 1/2' Seventeenth	2' Gemshorn	8' Cremona
1 1/2' Mixture IV	1 1/2' Tierce	Tremolo
3/4' Sharp III	2' Mixture IV	
16' Double Trumpet	16' Bassoon	
8' Trumpet	8' Cornopean	
4' Clarion	8' Oboe	
	Tremolo	

organ that could only be built here and today. Compass 58/32. 50 stops, 67 ranks, 3,330 pipes. Mechanical (suspended) key action is used; the stop action is direct electric with an 8-level solid-state combination action. Dedication recitals were played by Mary Doezema, organist of the church; David Craighead; and Clark Kelly, who also served the church as consultant.




Steiner-Reck, Inc., Louisville, KY, has built a new organ for Concordia University, Mequon, WI. The casework is made of white oak and lightly stained. The 14 pipe flats make up 8 towers with copper, zinc and tin facade pipes. The Brass Horizontal Trumpet can be tuned from a platform, retractable by means of a crank on the side of the organ, where the Tremulant speeds and depths can also be adjusted. The keying action is mechanical with the exception of the Horizontal Trumpet, the Pedal facade pipes and a few pipes of the Subbass and Gedacktpommer. The stop action with a 32 channel combination action is electric. Dr. Kenneth Kosche was the organ committee chairman. Dr. John Behnke, Associate Professor of Music at Concordia, played the service on August 27, 1989, during which Concordia College was awarded University status and the organ was dedicated. The first of three dedicatory recitals was played by Peter Hurford on September 10, 1989; the second recital by Margaret and Melvin Dickinson, January 21, 1990; and the third by John Behnke March 25, 1990. White oak casework stained to match the cherry wood reredos in the chancel. Hardwood key faces in reverse colors; grenadil naturals, bone/boxwood sharps. Rosewood and maple pedals. Burled elm music desk. Maple, rosewood, and oak tri-color key cheeks.

<b>HAUPTWERK</b>	<b>SCHWELLWERK</b>
16' Gedacktpommer	8' Holzflote
8' Prinzipal	8' Gamba
8' Gedackt	8' Gamba Celeste
8' Gemshorn	4' Prinzipal
4' Octave	4' Traversflote
4' Spitzflote	2' Nachthorn
2' Octave	Aliquot III (2 3/4' + 1 3/4' + 1 1/4')
2' Waldflote	1' Mixtur V
Sesquialtera II	16' Fagott
1 1/2' Mixtur	8' Harmonische Trompete
1/2' Scharff III	8' Oboe
8' Trompete	8' Vox Humana
8' Solo Trompete	4' Klarine
	Tremulant

<b>POSITIV</b>	<b>PEDAL</b>
8' Rohrflote	32' Subbass (Ext.)
8' Dulciana	16' Prinzipal (Facade pipes)
8' Schwebung	16' Subbass
4' Prinzipal	16' Gedacktpommer (HW)
4' Blockflote	8' Octave
2 1/2' Nasat	8' Subbass (Ext.)
2' Prinzipal	8' Gedacktpommer (HW)
1 1/2' Terz	4' Choralbass
1' Sifflote	2 1/2' Mixtur IV
3/4' Scharff III-IV	32' Contraposaune
16' Holzdulzian	16' Posaune [Ext.]
8' Krummhorn	8' Solo Trompete
8' Solo Trompete	8' Trompete [HW]
Tremulant	4' Rohrschalmei



## ORGAN SUPPLY INDUSTRIES

A vital part of American Organ Building, providing quality pipe organ supplies.  
645 West 32nd Street • P.O. Box 1165 • Erie, PA 16512

## Complete Organ Consoles

All styles, including Capture and keying systems.

Exclusive Opti-Sense® (no contact) Keying  
Over a decade of experience

**NORTHWEST ORGAN SUPPLY**  
3419 C St. N.E.  
AUBURN, WA 98002  
Call or write for information  
(206) 852-4866

Tuning, Repair, Voicing      Harpsichords, Forte pianos  
Regulating, Historic      Concert-Recording  
Temperament & Pitch      Preparation

**Robert B. Turner**  
Piano/Harpsichord Technician

(914) 793-1875      130 Pembroke Drive  
Yonkers, N.Y. 10710

**International**  
ORGAN LEATHERS

QUALITY CERTIFIED LEATHERS & TOOLS  
FOR PIPE ORGANS • PLAYER PIANOS • MUSICAL INSTRUMENTS

412 West Marion, South Bend, IN 46601  
(219) 234-8831

**Gress-Miles Organ Co., Inc.**, Princeton, NJ, has built a new organ for Boulevard United Methodist Church, Richmond, VA: 2 manuals, 25 ranks, 1,300 pipes; 37 stops plus 3 prepared. This instrument replaced an electro-pneumatic pipe organ. The existing large chamber was reduced in size and made more reflective, so as to function as a traditional case. The Swell is to the left of the reredos and the Great and Pedal to the right, with pipes of the 16' Subbass and 8' Pedal Principal used in the facade. The church has live acoustics but a short reverberation time, giving considerable presence to music. The organ has been voiced along the lines of Christian Müller and Gottfried Silbermann from the 18th century, although with the provision of swell shutters, combinations and the Gemshorn and Celeste it is not limited to early music. Compass is 61/32, tuning is in equal temperament, and pressures are 2 5/8" for the Great and Pedal, 3 1/8" for the Swell, and 3 1/4" for certain basses. Perry Nelson served as consultant and played the opening recital on May 21, 1989, including works of Buxtehude, Sweelinck, Bach, Mulet, Franck, Reger and Vierne.

- GREAT**  
 16' Rohrgedeckt  
 8' Principal  
 8' Rohrfloete  
 8' Gemshorn (Sw)  
 8' Gemshorn Celeste TC (Sw)  
 4' Octave  
 4' Spillfloete (prep)  
 2' Superoctave (prep)  
 2' Rohrpfeiffe  
 Mixture IV-V  
 8' Trompette (Sw)  
 8' Cromorne (Sw)
- SWELL (Enclosed)**  
 8' Gedeckt  
 8' Gemshorn  
 8' Gemshorn Celeste TC  
 4' Spitzfloete  
 4' Octave Celeste  
 2 1/2' Nasat TC  
 2' Octave  
 1 1/2' Terz TC  
 1 1/2' Quintfloete  
 1' Superoctave  
 Scharf III-IV  
 8' Trompette  
 8' Cromorne  
 4' Clairon  
 Tremulant  
 Octaves Graves
- PEDAL**  
 32' Acoustic Bass II  
 16' Subbass  
 8' Principal  
 8' Rohrgedeckt (Gt)  
 8' Gedecktbas (Sw)  
 5 1/2' Quintfloete  
 4' Octave  
 4' Spillfloete (Gt) (prep)  
 2' Schwiegel  
 Mixture III-IV  
 32' Basse de Cornet III  
 16' Bombarde  
 8' Trompette (Sw)  
 4' Cromorne (Sw)



**Sebastian Mat. Gluck Orgelbau**, New York, NY, has built a new organ for the residence of W. Kenneth Weaver II, New York, NY. To provide for greater registrational freedom, electropneumatic action and solid-state switching were employed, with a projected specification of ten ranks. A single swimmer regulator delivers 75 mm of wind to the pipes, which are mostly of 60% tin. The mutation ranks, which are tapered, and the Mixtuur, are independent. The Violdagamba shares a common bass with the Roergedeckt. The organ speaks into a space that was originally two rooms of the prewar apartment; drapery was eliminated, and rugs and upholstery held to a minimum. The oak floors have several coats of satin polyurethane. The main power is switched by ultrasonic codes emitted from a small control panel that governs most appliances and lighting in the house. The console is constructed of American walnut, with the interior fashioned from Honduran mahogany. The tracker-touch manuals, which may have their order changed by plug-in connectors within the console, are ivory and ebony, and the pedal clavier is Vermont maple and Brazilian rosewood. The drawknob arrangement was copied from instruments by the 19th-century American organbuilder John Gayle Marklove. The music rack was inlaid by the builder. Architectural and tonal design are by Sebastian M. Gluck, who also carried out the voicing and tonal finishing. Gluck Orgelbau has also been commissioned to construct a III/83 French Romantic style instrument for Mr. Weaver's church. Mr. Gluck, who is tonal director of the firm, has both an A.B. and an M.S. in architecture.

- HOOFDKOOR**  
 16' Infrabas (Middle C)  
 8' Praestandt  
 8' Roergedeckt (Positief)  
 8' Violdagamba  
 4' Octaaf  
 2' Nachthoorn  
 Hexquialter IV (8-12-15-17)  
 Mixtuur III (15-19-22)  
 8' Dulciaan

- BOVENPOSITIEF**  
 8' Roerfluit  
 4' Gemshoorn  
 4' Koppel  
 2 1/2' Nasard  
 2' Octaaf  
 1 1/2' Terts  
 1 1/2' Quinta  
 1' Cimbaalfluit  
 8' Dulciaan (Hoofdkoor)

- PEDAAL**  
 16' Praestandt  
 16' Graavo  
 8' Octaaf  
 8' Baarduen  
 4' Octaaf  
 4' Fluit  
 Ruispijp II (19-22)  
 32' Vox Ursidae  
 16' Basuun  
 8' Dulciaan  
 4' Cantus

**CHURCH BELLS**  
 Carillons — Auto. Chime Systems  
**vanBergen BELLFOUNDRIES, INC.**  
 P O Box 12928 • Charleston, S.C. 29412  
 800-544-8820

**ORGAN BUILDERS...**  
**SIMPLIFY YOUR ORGAN INSTALLATIONS**

**MULTI-ACTION ORGAN CONTROL**

**THE STANDARD OF THE INDUSTRY**

If you are rebuilding a large pipe organ and have a deadline to meet, simplify the task by using the **Devtronix MULTI-ACTION Computer Control Unit**

**WHAT OTHER SYSTEM CAN—FUNCTION AS A**

- RELAY
- COMBINATION ACTION
- RECORD & PLAYBACK

**IN ONE SMALL PACKAGE WITH VERY LITTLE HARDWARE OR WIRING?**

**WHAT OTHER SYSTEM CAN—MAKE SPECIFICATION CHANGES IN SECONDS WITHOUT TOUCHING A SOLDERING IRON?**

**WHAT OTHER SYSTEM CAN—REQUIRE NO MAINTENANCE BECAUSE OF ITS HIGH RELIABILITY?**

**WHAT OTHER SYSTEM CAN—BE USER FRIENDLY ?**  
 EXCELLENT WIRING AND OPERATING MANUALS

Save time and trouble with this remarkable system—write today for free brochure

  
**Devtronix**  
 ORGANS INC.  
 1823 AVONDALE AVE.  
 SACRAMENTO, CA 95825  
 (916) 971-9074

# The discography repertoire of Robert Noehren

Robert Noehren has had a distinguished career as organist, teacher, lecturer, organ builder and recording artist. He has been awarded the Grand Prix du Disque for his performance of two Bach Trio Sonatas and was the first organist to receive the award, International Performer-of-the-Year, by the New York Chapter of the American Guild of Organists. He studied organ with Gaston Dethier, Ernest Mitchell and Lynnwood Furnam and composition with Paul Hindemith. Early in his career he served in church positions in Germantown, PA, Buffalo, NY and Grand Rapids, MI. Later he taught at Davidson College and then became Head of the Organ Department and University Organist at the University of Michigan.

Noehren's perspective of the organ has always taken an unusual and challenging point-of-view. He speaks here of his concerns:

"Over many years I have struggled to find a direction for a more expressive way of handling the organ. Too many organists inadvertently accept the organ as an instrument of very limited expressive resources. It is true that organ tone cannot be affected dynamically at the keyboard as on the piano. It is not possible to strike the keys more vigorously to accomplish a stronger tone. Nevertheless touch is much more that the control of dynamics even at the piano keyboard. Touch controls the duration of each note, and it is the subtle differences of note duration in rhythm that are the greatest source for expression in all musical performance whether it be for the voice, the violin, the piano or the organ. Of course, dynamics influence note duration. On the piano, for instance, a key which is struck with some force tends to produce a longer note than one which is struck more lightly. Unfortunately, touch at the organ is limited only to affecting note duration, whereas on instruments in which the player is able to control dynamics, it is far easier and more 'natural' to affect note duration. Thus, we observe that the control of dynamics and note duration go hand in hand at the piano. Since control of dynamics is missing at the organ keyboard, organists who do not play the piano become indifferent to touch and seek to strike the keys with a uniform (i.e. inexpressive) touch.

As a young man, I studied with Gaston Dethier, an unusual musician who was not only a wonderful organist but also a noted pianist and ensemble player. Dethier believed the organ had far greater expressive possibilities than was revealed in the playing of most organists of his day. He believed that the organ keyboard should be treated with a sensitive touch similar to that required of pianists. At the time, his playing was a revelation to me and illustrated what he believed. It was he who coined the term 'note-duration.' In my later years I have become increasingly interested in touch at the organ.

I have also struggled with the instrument itself. In the many years of my career as a recitalist I have dreamed always of a better instrument, like the serious concert violinist who is really concerned for the quality of his instruments. Over many years I had made studies of old (and new) organs in France, Germany and The Netherlands and searched for a better understanding of the traditions of Schnitger, Silbermann, Cliquot and Cavaillé-Coll.

With my concern for touch, I began to realize the importance of voicing and its relation to the action of the organ. I received a grant from the University of Michigan to make a serious study of voicing and eventually realized that voicing was by far the most important element of organ building. I began practicing voicing and soon noted that many organists were unaware of differences between good voicing (i.e. mediocre) and a much better quality of voicing. It is easy to get a good tone from a pipe, but the kind of voicing I heard in Schnitger and Silbermann organs was based on subtle technical differences unknown to many organ builders today. I tried to concern myself seriously for the tone of organ pipes, just as a violinist is so constantly aware of the tone he is producing on the violin. I realized too that the old pipes spoke faster than the pipes of most modern organs and that organists often falsely believed that the action was fast when it was really the fast response in the speech of the pipes. Some builders today try to imitate earlier styles of organ building and are unable to approach the character of such instruments because they do not fully understand the voicing.

Even after I had become Head of the Organ Department at the University of Michigan during the 1950's, I could not resist the urge to interrupt my professional career to become an organ builder. It was my hope then to build an instrument with a disposition and sound which would better suit the musical requirements of a more comprehensive repertoire, one which would be idiomatic for the music of Franck or Messiaen as well as Buxtehude and Bach. I established a shop in Ann Arbor and built several large instruments.

During the early years of my career I had convinced myself that mechanical action provided a more sensitive key action than electric action, but after several years of touring Europe and America playing all kinds of organs I became frustrated with a great many instruments, their tone quality and their lack of response. This included organs with both types of action. I eventually came to realize that the old organs, sometimes with a very beautiful sound, and those modeled after them with their tiered casework, were difficult to hear properly at the keyboards. The architectural form of these old organs with one division on top of another is the product of a design which always dictates a necessity for the shortest and most practical runs of its action. With all these instruments, so tightly organized, the organist is buried in the casework where the sound is obscure, and he is unable to gain a perspective of the effect of the organ as it is heard in the church below. In my experience, playing recitals on these instruments, I was unable to respond directly to the expressive demands of the music. It was almost always necessary to engage the services of another organist to listen below or play for me certain passages so I could judge the effect in the church.

I constantly heard organists praising the advantages of mechanical action, yet their playing belied an unawareness to what was really happening. I discovered over and over again, at least with large organs, that the action was heavy and cumbersome. I may have persuaded myself that my finger was actually opening the pallet in the chest above, but the weight of a long arrangement of trackers and roller boards represented an unreasonable load for the finger, hand and even the arms to handle. It reminded me of automobiles of 20 years ago with their clumsy mechanical steering wheels and, by comparison, modern power steering with its sensitive control even in the most critical situations. I could no longer believe those who said that it was possible for the finger to control sensitively the opening and closing of the pallet. In fact, tracker action on large organs is usually so clumsy that even the best player is unable to execute a reasonably fast repetition, especially in the bass and tenor octaves. Mechanical action in small organs can be built satisfactorily, but I realized that for those of us who are interested in a high level of artistic performance, a moderately large organ with a comprehensive disposition of registers is required if one desires to perform the entire organ repertoire.

I came to the conclusion that the function of a good action is to open and close the valve or pallet precisely in an appropriate way to favor the voicing of the pipes. It is true that over the years electric action of one sort or another had played havoc with the development of the organ, but times have certainly changed and the day has arrived to take advantage of the great advances in technology available to us. A serious organ builder with high artistic purpose is now able to build a great organ with the required instrumentation controlled by the most sensitive and responsive electric action. Moreover, the construction and action of the wind chests may now be controlled to suit the finest kind of voicing, as represented, I believe, by the work of Schnitger and Silbermann, an art which is still not fully appreciated. Such voicing can be adapted to a comprehensive tonal design representing several traditions. I realized too that with electric action an ideal position for the console could be found where the player could enjoy the response of his instrument and hear it in the best possible way.

It is my hope that more and more organists and builders will seek to analyze and judge what is happening to the art of the organ of our generation and begin to realize the tremendous possibilities which lie before us. Today, young organ builders with vision have a wonderful opportunity. Likewise, I hope that some of our gifted young organists will become more aware of the brilliant young pianists and violinists who are fully exploiting the expressive possibilities of their instruments and seek to find a way to a more sensitive approach to organ playing."



Robert Noehren



Robert Noehren in 1953 at the great organ in the Dutch town of Gouda

Robert Noehren, who now lives in San Diego, continues to play recitals and make recordings. His five most recent CDs are available on Delos International.

<b>Samuel Adler</b>	
Passacaglia	29
<b>Jehan Alain</b>	
Variations sur un Theme de Jannequin	38
Variations sur Lucis Creator	34
<b>Johann Sebastian Bach</b>	
Prelude and Fugue in C major (S. 531)	1
Prelude and Fugue in D major (S. 532)	1
Prelude and Fugue in D minor (S. 539)	8
Prelude and Fugue in A minor (S. 543)	38
Prelude and Fugue in B minor (S. 544)	1
Prelude and Fugue in E flat major (S. 552)	6
Prelude and Fugue in E minor (S. 533)	8
Prelude and Fugue in C minor (S. 546)	21
Prelude and Fugue in G major (S. 541)	12
Prelude and Fugue in G minor (S. 535)	11
Tocatta and Fugue in D minor (S. 565)	12
Tocatta and Fugue in D minor ("The Dorian") (S. 538)	24
Fantasia and Fugue in C minor (S. 537)	12
Fantasia and Fugue in G minor (S. 542)	8
Fantasia in G major (S. 571)	11
Fantasia con Imitazione in B minor (S. 563)	11
Passacaglia and Fugue in C minor (S. 582)	nr
Fugue in G major ("The Gigue") (S. 577)	11
Fugue in G major (S. 576)	11
Fugue in G minor ("The Little") (S. 578)	nr
Fugue in C minor (on a theme by Legrenzi) (S. 574)	11
Fugue in B minor on a Theme by Corelli (S. 579)	11
Chorale Partita on "Christ, der du bist der helle Tag" (S. 766)	10
Chorale Partita on "O Gott du frommer Gott" (S. 767)	10
Chorale Partita on "Sei gegrüßet" (S. 768)	10
Canonic Variations on "Vom Himmel hoch" (S. 769)	5
Trio-Sonata No. 1 in E flat major (S. 525)	2
Trio-Sonata No. 2 in C minor (S. 526)	3
Trio-Sonata No. 3 in D minor (S. 527)	4
Trio-Sonata No. 4 in E minor (S. 528)	2
Trio-Sonata No. 5 in C major (S. 529)	3
Trio-Sonata No. 6 in G major (S. 530)	4
Orgelbüchlein (S. 599-644)	7
Clavierübung, Part III (S. 699-688)	6
<b>Choralvorspiele:</b>	
"Erbarm' dich mein, O Herre Gott" (S. 721)	12
"Christ lag in Todesbanden" (S. 695)	8
"Nun komm der Heiden Heiland" (S. 659)	21
"Wenn wir in höchsten Nothen sein" (S. 668)	nr
"Schmücke dich O liebe Seele" (S. 654)	32
Concerto in D minor (S. 596)	9
Concertos (after Vivaldi)	
C major (S. 594)	9
A minor (S. 593)	9
Concertos (after Duke Ernst)	
C major (S. 595)	9
G major (S. 592)	9
<b>Johannes Brahms</b>	
<b>Choralvorspiele</b>	23
"Mein Jesu, der du mich"	
"Herzliebster Jesu"	
"O Welt, ich muss dich lassen"	
"Herzlich tut mich erfreuen"	
"Schmücke dich, O liebe Seele"	

“O wie selig seid ihr Frommen” “O Gott, du frommer Gott” “Es ist ein Ros entsprungen” “Herzlich tut mich verlangen” “O Traurigkeit” Fugue in A flat minor	23	<b>Robert Noehren</b> Fantasia: Hommage to Hindemith	29
<b>Nicolas Bruhns</b> Prelude and Fugue in E minor	33	<b>Johann Pachelbel</b> Chorale: “Vom Himmel hoch da komm’ ich her”	16
<b>Dietrich Buxtehude</b> Prelude and Fugue in E major Prelude and Fugue in E minor Prelude and Fugue in F major Prelude and Fugue in F sharp minor Prelude and Fugue in G minor Prelude and Fugue in A minor Prelude, Fugue and Chaconne in C major Chaconne in E Minor Fugue in C Choralvorspiele: “Ich ruf zu Dir” “In dulci júbilo” “Vater unser im Himmelreich” “Von Gott will ich nicht lassen” “Wir danken dir, Herr Jesu Christ” “Ach Herr, mich armen Sunder” “Magnificat, Prima Toni” “Wie schön leuchtet der Morgenstern” “Nun bitten wir den heiligen Geist”	13 15 15 15 15 15 15 13 15 13 30 30 33 33 15 14 15 14	<b>Walter Piston</b> Chromatic Study on BACH	29
<b>Antonio de Cabezón</b> Diferencias Cavallero	16	<b>Max Reger</b> Introduction, Variations and Fugue on an Original Theme, Opus 73 Tocatta and Fugue in A minor (from Opus 80) Melodia (from Opus 129) Benedictus (from Opus 59) Pastorale (from Opus 59) Fantasia and Fugue in D minor, Opus 135b Choralvorspiele (from Opus 135a) “Grosser Gott, wir loben dich” “Ach bleib mit deiner Gnade” “Herr Jesu Christ, dich zu uns wend” “Was mein Gott will, das g’scheh allzeit” “Wer nur den lieben Gott lässt walten”	20 20 20 20 20 21 36
<b>François Couperin</b> Messe pour les Paroisses Messe pour les Couvents	26 27	<b>Samuel Scheidt</b> Chorale: “Da Jesus an dem Kreuze stund”	22
<b>Marcel Dupré</b> Prelude and Fugue in B major Prelude and Fugue in F minor Prelude and Fugue in G minor Carillon Fileuse In dulci júbilo Cortège et Litanie	37 37 37 37 37 37 37	<b>Arnoldt Schlick</b> Chorale: “Maria zart von edler Art”	16
<b>Ross Lee Finney</b> “So long as the mind keeps silent”	29	<b>Robert Schumann</b> Fugue on BACH	33
<b>César Franck</b> Choral in E major Choral in B minor Choral in A minor Prelude, Fugue and Variation Pièce Héroïque	35 35 35 35 24	<b>Leo Sowerby</b> Comes Autumn Time	28
<b>Girolamo Frescobaldi</b> Fiore Musicali - Messa delli Apostoli Fiore Musicali - Messa della Madona Canzona dopo l'Epistola Ricerca dopo il Credo Capriccio	17 16 16	<b>Jan Pieterszoon Sweelinck</b> Varieties over “Mein junges Leben hat ein End” Varieties over “Est-ce-Mars” Fantasia super: Ut, Re, Mi, Fa, Sol, La Echo Fantasia	16 22 16 22
<b>Herbert Fromm</b> Partita on the tune “Picardy”	29	<b>Charles Tournemire</b> L'Orgue Mystique Quasimodo Suite No. 18 Dominica V post Pentecosten Suite No. 30 In Assumptione B.M.V. Suite No. 35	25 28 25
<b>Johann Nicolas Hanff</b> Choralvorspiele, “Helft mir Gott's Güte Preisen” “Ein feste Burg” “Auf meinen lieben Gott”	33 30 30	<b>Louis Vierne</b> Carillon de Westminster Impromptu Matins Communion Scherzetto Divertissement Epitaphe Legende	36 34 34 34 36 36 34 36
<b>Paul Hindemith</b> Sonata I Sonata II Sonata III	38 18 18	<b>Johann Gottfried Walther</b> Chorale Partita on “Jesu meine Freude” Choralvorspiel: “Was Gott tut, das ist wohlgetan”	33 30
<b>Sigfrid Karg-Elert</b> Fuge, Kanzone und Epilog, Opus 85, No. 3	38	<b>Charles Marie Widor</b> Allegro from the Sixth Symphony	38
<b>Johann Peter Kellner</b> Choralvorspiele “Was Gott tut, das ist wohlgetan” “Herzlich tut mich verlangen”	30 30	<hr/>	
<b>Johann Ludwig Krebs</b> Choralvorspiele “Ach Gott! erhöre mein Seufzen”	30	<b>Recordings</b>	
<b>Jean Langlais</b> Hymne d'Action de Grâce, “Te Deum” Pasticcio Chant de Paix Chant Heroïque La Nativité Les Rameaux Nazard	28 28 28 28 28 28 28	<b>Johann Sebastian Bach</b> 1 Preludes and Fugues 2 Trio-Sonatas #1 & #4 3 Trio-Sonatas #2 & #5 4 Trio-Sonatas #3 & #6 5 Canonic Variations 6 Clavierübung, Part III 7 Orgelbüchlein 8 Organ Works 9 Concertos (after Vivaldi and Duke Ernest) 10 Chorale Partitas 11 The Young Bach 12 Organ Works	Allegro AL-29 Allegro AL-66 Allegro AL-61 Allegro AL-71 Allegro AL-116 Allegro AL-77 Orion ORS-75200/201 Dimension DC-1 Urania UX-118 Urania USD-1016 Urania USD-1012 Delos DCD-3028
<b>Franz Liszt</b> Prelude and Fugue on BACH	36	<b>Dietrich Buxtehude</b> 13 Organ Music 14 Organ Music 15 Organ Music	Allegro AL-41 Allegro AL-109 Delos DCD-3023
<b>Paul de Maleingreau</b> Le Tumulte au Pretoire (Symphonie de la Passion)	34	16 16th and 17th Century Organ Music 17 Girolamo Frescobaldi Fiore Musicali 18 Paul Hindemith Three Organ Sonatas 19 Olivier Messiaen La Nativité 20 Max Reger played by Robert Noehren 21 Bach-Reger 22 Heinrich Schutz Anniversary Album 23 Johannes Brahms Chorale Preludes 24 Robert Noehren at St. John's Cathedral 25 Charles Tournemire L'Orgue Mystique, Suites #18 & #35	Allegro AL-36 Allegro AL-111 Lyricord LL-53 Allegro AL-3030 Lyricord LLST-7121 Allegro AL-3044 American Kantorei AK-1 Lyricord LLST-712 Lyricord LLST-7169 Lyricord LLST-7171
<b>Felix Mendelssohn</b> Sonata VI	32	<b>François Couperin</b> 26 Messe pour les Paroisses 27 Messe pour les Couvents	Lyricord LLST-7128 Lyricord LLST-7129
<b>Olivier Messiaen</b> La Nativité, Neuf Meditations pour Orgue Transports de joie (from l'Ascension) Communion (Les oiseaux et les sources) (from Messe de la Pentecote)	19 34 24	28 20th Century French Organ Music 29 20th Century American Organ Music	Lyricord LLST-7187 Lyricord LLST-7191
<b>Gerald Near</b> Passacaglia	29	<b>Organ Music of The Lutheran Church</b> 30 Volume I 31 Volume II 32 Volume III	Audiophile AP-55 Audiophile AP-52 Audiophile AP-51
		33 Organ Music of Germany 34 Organ Music of France 35 Organ Music of Cesar Franck 36 Organ Music of Liszt, Reger and Vierne 37 Robert Noehren Plays Marcel Dupré 38 Robert Noehren Premiers	Audiophile AP-41 Audiophile AP-42 Audiophile AP-4 & 5 Audiophile AP-2 Delos Dels-24201 Delos DCD-3045

# From Dom Bedos to Cavallé-Coll at Saint-Denis

Frank Speller

It is not so far from Dom Bedos to Aristide Cavallé-Coll. Neo-baroque enthusiasts maintain that the period represents a short and unattractive distance from decadence in French Baroque organ building to the organ's very worst esthetic in the 19th century. A less judgmental viewpoint will counter that Dom Bedos summed up 18th-century practices in organ building while reflecting the taste of his particular time and that Cavallé-Coll at his best gave the 19th-century organ its most beautiful voice. Whatever the case, there are interesting connections between Dom Bedos and Cavallé-Coll which produced a new reality for the organ in the latter's time.

This reality with all its innovations was founded solidly upon the past. Cavallé-Coll came from a family of organ builders whose members went back in an unbroken line to almost the beginning of the 18th century.<sup>1</sup> In 1822, when Cavallé-Coll was only eleven, he was already working in his father's shop learning ways of building organs that had not changed significantly in over one hundred years. In addition, both Cavallé-Coll and his father, Dominique, read Dom Bedos' famous treatise *The Art of the Organ Builder* which was written in four volumes between 1766 and 1778. Cavallé-Coll's children even referred to this monumental work as their father's breviary.<sup>2</sup> The connection with Dom Bedos was cemented in family pride by the fact that Cavallé-Coll's grandfather, Jean-Pierre, was personally recommended by Dom Bedos to make repairs on an organ.<sup>3</sup>

Cavallé-Coll's instrument at Saint-Denis, Paris, built between 1833 and 1841, is the first and greatest evidence of the 19th-century master's indebtedness to Dom Bedos. Many of its "classical" (French Baroque) characteristics were maintained, in theory at least, in the best organs Cavallé-Coll built throughout his career. It is quite remarkable that such an instrument could have been conceived and built. Church authorities and the organ committee were surely aware of the monumental nature of this instrument. However, if they had known of its pivotal importance in looking forward and back in time, they would have wondered if there were an organist worthy to play it either by improvising or with written music. The dismal state of organ music in the first half of the 19th century is well-known and would hardly have encouraged the creation of such an organ.

Only in 1853, the year after Lemmens' playing had its first impact on Parisians, did Cavallé-Coll observe that "the wind is (blowing) toward classical music."<sup>4</sup> Only then could he see a real use for an organ such as his at Saint-Denis. As the musical situation was back in 1840 when the principals 16 and 8 were installed, he could only be happy with their tone and compare his Montre with a similar stop at the cathedral of Béziers which Dom Bedos admired for its quality of craftsmanship.<sup>5</sup> This minor instance is only one of many which show how much Cavallé-Coll oriented himself toward Dom Bedos and used him as a guide.

Eight years is a long time to complete a project even as large as the organ at Saint-Denis. Though Cavallé-Coll was building other organs during this period and was very busy, he must have had second thoughts about the plans he hastily made in three days when he was only twenty-two (in 1833). If he had been content to build the five-manual Baroque organ with some free reeds

and "theatrical effects" (drums, etc.) that he had originally proposed,<sup>6</sup> it could have been finished in two or three years. As it turned out, the plan which won him the contract simply "got his foot in the door."

Cavallé-Coll was by nature very cautious. There were many trends in organ building<sup>7</sup> that were far removed from classical, even prudent, tastes around the time the organ at Saint-Denis was germinating in his mind. However, he

always proceeded methodically . . . he did not thoughtlessly adopt changes for the organ (at Saint-Denis) . . . which perhaps themselves would have to be changed later.<sup>8</sup>

These strong words written by Cavallé-Coll's children in 1929 must be examined. In looking back it was easy enough for them to see that, from the organ at Saint-Denis on, their father's esthetic would dominate French organ building in the 19th century. It could not have been so easy for Cavallé-Coll to foretell the future from the 1833-41 period. Indeed, he felt the heat of competition keenly (both in quality and perhaps conception of organs) from other builders at an exposition in 1839. He wrote his father that "it's quite obvious that they are more advanced than we."<sup>9</sup> These two points, that it is very unlikely that Cavallé-Coll saw a real use for his organ when it was built and that other builders were at his heels, illustrate sharply the drama of his situation.

It must have been with some turmoil that Cavallé-Coll waited for "special ingredients" for his masterpiece that would determine its final form in 1841. The first came four years after he signed the contract when he decided to use the Barker lever.<sup>10</sup> Two years later (six years into the project!) he found the means to increase wind pressure and vary it to suit the needs of different stops. At the same time he perfected his harmonic flutes.<sup>11</sup>

Without the Barker lever, the large number of stops, especially with the manuals coupled together, and higher wind pressures would have made the organ unplayable. However, the use of the Barker lever caused concern because it would allow the organist to play too fast. Sacred music on the organ would lose its character when an organist of poor taste could play as many notes as quickly as a pianist, causing confusion in the resonance of a large church. Cavallé-Coll responded:

(The organ) has the vastest resources which must inspire the largest ideas . . . It is not the weight of the keys which must regulate the organist's playing; it is his intelligence (and) his art which must guide him . . .<sup>12</sup>

Cavallé-Coll needed higher wind pressures for his harmonic stops, both flutes and reeds. Without a stable wind supply system he could not have higher pressures. The concern for stable wind pressure and perhaps even a desire for it to be higher was shared by Dom Bedos. In France during his time, builders were embroiled in a controversy about whether several small French bellows in an organ were better than one large German bellows. Dom Bedos

made his pronouncement:

It is obvious that German bellows are better than the French (type). One may regard as a principle that there can never be too much wind for an organ . . . One (large) bellows should allow an organ (of ordinary size) to sound with all its strength.<sup>13</sup>

How could he speak with such authority about German bellows? Surprisingly enough, he went to Weingarten to see the famous organ there in 1751.<sup>14</sup> He must have seen other organs along the way. Even more surprising is his statement that German organs speak on higher wind pressure than French organs and that he seemed to want the same for the French.<sup>15</sup> He even had a device (called an *anémomètre*) to measure pressures accurately.

The first result of higher wind pressure is that the reeds were no longer weak in their trebles. Dom Bedos noticed this problem<sup>16</sup> and Cavallé-Coll solved it at Saint-Denis. He was very proud when he wrote his father that

the higher notes of the reeds speak with a clearness and power that distinguishes them from all that has been done before.<sup>17</sup>

For Dom Bedos the second result of a stable and adequate wind supply occurred with the foundation stops which demand a lot of wind. Again, he is surprising:

. . . the *Plein Jeu* (*plenum*) . . . is used with all the foundation stops which nourish it in exact proportion.<sup>18</sup>

However, he does not stop at this point:

. . . All foundation stops (on the Positive) have the same scale as similar stops on the Great, but it is necessary to have more finesse with the Positive (*Nazard*), Tierce and Mixtures (than with similar stops on the Great).<sup>19</sup>

With this comment Dom Bedos makes the sound of the Positive in a plenum seem bottom-heavy, even "Romantic" in a negative sense.

For all his suggestions for registrations, the one that consumes the most wind is the *Plein Jeu* in which foundation stops and mixtures are coupled from the Positive to similar stops on the Great.<sup>20</sup> In this circumstance no fewer than six 8' foundation stops are used together; one *montre* on the Positive and one on the Great, and, similarly, two flûtes and two bourdons. It is no wonder that Dom Bedos was concerned with having a good wind system if not higher wind pressure.

In comparison to other 19th-century builders, Cavallé-Coll in ordinary situations seems moderate with his use of high wind pressures. For example,

It is not, as has been believed, in exaggerating wind pressure that (he) obtained power and harmonious roundness from (harmonic trumpets) but from reducing the length of the reed proportionally to that of the resonator.<sup>21</sup>

Cavallé-Coll may not have been as far removed from Dom Bedos regarding wind pressures as is thought.

Whatever the case, it is certain that the nineteen harmonic flute and reed stops (out of 69 stops, total)<sup>22</sup> at Saint-Denis needed higher pressures than other stops. To say it another way, principals, bourdons and strings would not sound ideally on high pressures which suited harmonic reeds and flutes. Different pressures were needed. In addition, the trebles of stops on particular manuals in certain acoustical situations may need higher wind pressures than

the basses of the same manuals in order to project properly. The Positive and Bombarde manuals on the organ at Nôtre Dame (Paris) which Cavallé-Coll built in 1868 are good examples of this practice.<sup>23</sup>

Dom Bedos would not have thought of the idea of different wind pressures for different stops and different parts of a manual. Yet to Cavallé-Coll it was all quite logical. He humorously exaggerated the benefit of different wind pressures for different stops in writing his father the following criticism of the 75-stop organ he heard at Saint Paul's Church, Frankfurt:

Just as one French soldier is as good as five (soldiers) of any other nation, (so) an organ of fifteen stops with different wind pressures offers more power and nuance . . . than this colossal instrument.<sup>24</sup>

Cavallé-Coll was proud of his harmonic flutes for their ability to imitate the real orchestral instrument. He said,

The flute octaviante we put on the Swell (at Saint-Denis) should blow (*enfoncer*) Tulou (a famous flutist) away . . . It has a quality of sound which imitates the traverse flute (so well) that it could be mistaken (for the true instrument).<sup>25</sup>

There is even an 8' stop on the Great called "traverse flute" among the numerous harmonic flutes at Saint-Denis. The instrument these stops imitated to one degree or another was by no means new. Well-known in the 18th century, it was called a *traverse* or German flute. In attempting to imitate its sound, Dom Bedos recommended that all 8' foundation stops on the Positive and Great be coupled together. The organist was to play as high on the Great as he could and imitate "the style of songs belonging to the Flute."<sup>26</sup> This registration could not have approached the sound of the real traverse flute as closely as any of Cavallé-Coll's harmonic flutes.

Oddly enough, Cavallé-Coll's original idea for the construction of the 8' harmonic flute was much more complicated, even impractical, than it eventually turned out to be. He said,

All the pipes of this stop have almost the same length and it is by the harmonics that I propose to obtain the different degrees of the chromatic scale. I hope for very much from this new stop from the results I have obtained after several tries.<sup>27</sup>

Cavallé-Coll's harmonic flutes were a new sound in France which fulfilled a desire for imitation which went back to the Baroque period.

However, the sounds of his harmonic reeds, particularly the trumpets, were not so new. He simply extended to the 8' pitch an 18th-century practice which Dom Bedos mentioned:

For the Clarion, it is normal to make the trebles speak an octave higher than the length of their pipes (i.e. harmonic) in order to give more body (increase the fundamental) to their sound.<sup>28</sup>

Cavallé-Coll may be considered less innovative with his harmonic reeds than with his harmonic flutes. It must be emphasized that with his imitative stops he was no more "Romantic" than builders before him who put sounds of their own times into their organs.

Though harmonic stops, higher wind pressures, different wind pressures and the Barker lever made the organ at Saint-Denis seem uniquely romantic, it has been seen that only the last two of Cavallé-Coll's "special ingredients" were unrelated to the past. All of these innovations were interdependent. Har-

Frank Speller is associate professor of organ and harpsichord at The University of Texas at Austin. He holds Bachelor's and Doctoral degrees from the University of Colorado, and a Master's degree and performer's certificate from Indiana University. His teachers have included Everett Hilty and Alexander McCurdy in the United States, and Jeanne Demessieux and Pierre Froidebise in Europe.

monic stops could not speak without higher pressures. The resulting heavy touch was made bearable by the Barker lever. Different (lower) pressures would not have been needed for flues if the harmonic stops did not exist. Without all these innovations the organ at Saint-Denis would not have been. However, they are only the first part of the story.

The second part is about the uncanny resemblance of Cavaillé-Coll's organ to a "dream" organ of Dom Bedos which was never built. Even more extraordinary is the effect of Dom Bedos' visit to Weingarten upon his ideal instrument. With its five manuals, 86 stops and 139 ranks, it was enormous.<sup>29</sup> Dom Bedos admits that it would be hard to find an organ loft large enough for it and that the cost would be excessive, but what a dream!

In addition to the ordinary resources of the French Baroque organ, the Great and Bombarde each have a 32' stop and the Pedal has two. It was not unusual for the Great to have such a stop on large organs during Dom Bedos' time. It was used along with 16' and 8' cornets for the left-hand part in Duos.<sup>30</sup> However, an open 32' stop in the pedal (very expensive!) plus a bourdon of the same pitch made history in France simply as an idea.

Before Dom Bedos' time, the pedal had only 8' and 4' stops. If an organist wanted a bass line at the 16' pitch he had to use a 16' stop on the Great in his registrations. During his time the 16' pitch in the pedal was rare. If there was one (either a Flute or Bombarde) he recommends it in some of his registrational suggestions.<sup>31</sup> Going lower from the 16' to the 32' pitch must have been inconceivable to any Frenchman exposed to the idea by reading his treatise, whether he was an organist, builder or member of the Royal Academy of Sciences of Bordeaux which commissioned Dom Bedos' work. Who could appreciate such a stop without actually hearing it outside the context of a Duo? Dom Bedos must have liked the two 32' stops he heard at Weingarten. His two 32' stops on the manuals suggest that he wanted to continue and even expand the "Duo" use of this pitch. At the same time, the 32' stops on the pedal suggest that he was encouraging his countrymen to consider new and foreign uses of this division.

The above perspective is interesting not because Cavaillé-Coll had a 32' stop on the Great in honor of the past (there was only an 8' cornet) and certainly not because of the 32' stop in the pedal. Though unusual, it was taken for granted in his time. Rather, it was because, in comparing the organ at Weingarten with the "dream" organ in his "breviary," Cavaillé-Coll must have known that with his 32' stop in the pedal he was embracing a German concept that had been accepted some 60 years before by Dom Bedos.

There were other Germanic concepts from Weingarten by way of Dom Bedos that Cavaillé-Coll utilized in his own "Romantic" way at Saint-Denis. The only surprising aspect of the numerous mixtures at Weingarten is their composition and number of ranks which Dom Bedos duly noted.<sup>32</sup> If he did not astonish his French readers by suggesting 16 ranks in four mixtures on the Great and nine ranks in two mixtures on the Positive, he must have stunned them by suggesting ten ranks in two mixtures on the Pedal. This idea proclaimed the ultimate Germanic taste for independent bass lines!

Though Cavaillé-Coll put only a 5 1/4' Quint and no mixture on the Pedal at Saint-Denis, it is too coincidental that the Great has exactly the same number of mixtures and ranks as the Great on Dom Bedos' organ and that the two mixtures on the Positive at Saint-Denis have only one rank less than those on the Positive of Dom Bedos' organ. With the musical taste of the 1840s, who was going to appreciate Cavaillé-Coll's version of Dom Bedos' "Plein Jeu"? The theoretician said,

Of all (sounds), that which is the most

harmonious in the organ, in the judgment of connoisseurs and of those who have taste for true harmony, is the Plein Jeu . . .<sup>33</sup>

One last thought about the pedal divisions on these three organs: each has a secondary reed at the 8' pitch. Since the German use of the Pedal stop is well known, there is nothing remarkable about the Fagot at Weingarten. How did Dom Bedos want his Cromorne to be used? Was it for a bass line in trios or did it have the same function in plenums with a pedal registration based upon the 16' pitch? In the latter instance, it certainly would not have been as obtrusive as a pedal bombarde and trumpet. Whatever the case, there is humor here. Dom Bedos freely admitted he did not understand the German names of stops at Weingarten, so he called the Fagot a type of Cromorne. No matter its quality of sound, his mistake in categories was corrected by Cavaillé-Coll who made his secondary reed at Saint-Denis a bassoon.

Thereafter, on his better organs he provided his pedal divisions with bassoons as secondary reeds. Such stops are at the 16' and 8' pitches at Notre Dame and at the 16' pitch at Saint-Sulpice in Paris. Why have them? Most likely at Saint-Denis Cavaillé-Coll was imitating Dom Bedos without experiencing a musical use for his bassoon. Later he knew his version of a German "plenum" would not work in the music of Bach with a bombarde and trumpet in the pedal. With his bassoons he must have been defending a German and Belgian:

On Cavaillé-Coll more than anyone else the playing of Lemmens (and) his interpretation(s) of the works of Bach produced a profound impression. Attracting Lemmens to Paris by proposing an organist's position became his dearest desire.<sup>34</sup>

Specifically, he wanted Lemmens to be organist of his masterpiece at Saint-Sulpice.<sup>35</sup>

There is one other aspect of the dream organ that is worthy of note: the Bombarde division. Its little four-rank "Grosse Fourniture" at the 4' pitch says so much. Along with an open 8' stop, Prestant 4' and Doublette 2', it was timidly pleading for its manual to have an ensemble of principals perhaps to complement those on the Great and Positive (without being coupled) and certainly to reinforce the ensembles on these manuals (by being coupled). This idea, doubtlessly prompted by Weingarten, also made history. Previously, the Bombarde manual provided only trumpet colors and, not being considered an independent division, was always coupled to the Great when used.<sup>36</sup>

Cavaillé-Coll's Bombarde manual had an ensemble of flues from 16' to 2' pitches but no mixture except a VII-rank Grand Cornet which reinforced the trumpets, not the flues. There was only a partial allusion to Weingarten here. However, the French Baroque was alive and well at Saint-Denis with sets of first and second trumpets on the Bombarde, Great and Pedal plus sets of clarions on the Bombarde and Pedal. Dom Bedos thought these stops were necessary on large organs.<sup>37</sup>

With Cavaillé-Coll's innovations at Saint-Denis he looks "Romantic," in other aspects just mentioned he is definitely related to the Baroque. He summed up his own position in a simple way in a letter he wrote his father on a "study-trip" he took three years after he finished the organ at Saint-Denis. He said,

We have . . . heard the organs of Silbermann, father and son. The foundation stops are good; the reeds are bad. In short, these organs with their tracker action and wind supply (systems) have the same virtues and faults as all our old organs (in France).<sup>38</sup>

On this same trip, which took him to England, Holland, Switzerland and Germany (where he would have seen the organ at Weingarten if had enough time and money<sup>39</sup>), he wrote two letters

to his father. One mentions another "special ingredient" in the organ at Saint-Denis; the other shows its absence. It brings us to the final part of this story.

At the Cathedral of Utrecht Cavaillé-Coll heard a very capable organist play. He said,

. . . our virtuoso had near him two helpers who served as pistons . . . in order to vary his registrations and thus have the effect of our pedals on the organ at Saint-Denis.<sup>40</sup>

Another time he heard a less than capable organist who played without helpers. The result was comical and must have been experienced by churchgoers many times before Cavaillé-Coll invented his pedals. He narrates,

After a battle of several minutes between the organ and organist, between the pedals and low notes (in the left hand), these notes and higher ones came to a stopping point which announced to us that the organist would change his registration . . . Bang, crash, boom. There go the stops in their order.<sup>41</sup>

The pedals Cavaillé-Coll spoke of which left the organist's hands free to play controlled couplers, ventsils, the Great to pneumatics and swell shades. Except for the last, these devices certainly varied the registers; however, they did much more as Cavaillé-Coll must have known.

For the first time in history they allowed an organist to make crescendi (and decrescendi) without assistants, without stopping and, most importantly, within the context of homogeneous ensembles. Except for the lowest dynamic level which was represented by the appropriate stop(s) on the Swell alone, any registration, soft or loud, by coupling two or more manuals together, used more than one stop of the same type at the same pitch.

This concept was enforced by Cavaillé-Coll's specification at Saint-Denis.

The same type of stop was found on more than one manual. Bourdons, trumpets and clarions were on all four manuals; harmonic flutes on all manuals except the Bombarde; principals, strings and mixtures on the Great and Positive, etc.

Also, this concept was qualified by each manual having a different dynamic level. Consequently, each stop on one manual was louder or softer than the same stop on another manual. The Swell was the softest. Being the only manual with shades, its expression (from the softest bourdon to the fullest sounds) was more "intimate" than that provided by a similar registration on any other unenclosed manual. The Positive was louder than the Swell, and the crescendo continued through the Great to the Bombarde with any registration, small or big. This sequence for crescendo is confirmed in registrational indications from Franck to contemporary French organ composers.

For example, a crescendo using only 8' bourdons at Saint-Denis involved drawing each of these stops on all four manuals. To begin, only the Swell was coupled to the Great whose bourdon would speak only when activated by the Great to pneumatics. At some point the Positive was coupled; then the Great was activated and finally the Bombarde was coupled. There resulted a crescendo through four dynamic levels of bourdons, all successively sounding together. It would never do to liken this procedure to German Baroque terraced dynamics, albeit in the context of homogeneous ensembles.

While Cavaillé-Coll's pedals encouraged organists to think in terms of homogeneous ensembles, the specifications of his best organs throughout his career demanded that they do so. It could be no other way. At Saint-Denis the numerous harmonic flutes, bourdons and fewer principals and strings left no room for other flue colors at the 8' pitch. Cavaillé-Coll knew the obvi-

## 1-800 PIPE ORGAN

ALUMINUM ORGAN PIPES  
ELECTRO-MECHANICAL ACTION  
INTEGRATED RELAY/COMBINATION ACTION  
STOP ACTION MAGNETS  
PEDAL VALVES  
CONSOLES  
KEYBOARDS  
RECTIFIERS

DIGITAL ELECTRONICS CONSULTING  
CIRCUIT BOARD DESIGN  
SOFTWARE DEVELOPMENT

## MATTERS, INC.

JUSTIN MATTERS MARK MATTERS

P.O. BOX 1485  
RAPID CITY, SOUTH DAKOTA 57709

1-800 PIPE ORGAN  
1-800 PIPE ORGAN RELAY  
1-605-255-4787

## 1-800 PIPE ORGAN RELAY

ous: two bourdons blend together better than a bourdon and a rohrflute. Consequently, throughout his career he generally limited his 8' foundation stops to the above four categories at Saint-Denis. Ordinarily, these stops were present in a large organ before the rare Kéraulophon or Quintaton would be found as with Cavaillé-Coll's organ at Saint-Sulpice (Paris, 1862).<sup>12</sup>

It is interesting that Cavaillé-Coll heard many other types of sound on his "study-trip" after he built the organ at Saint-Denis. He particularly admired the craftsmanship of the Swiss builder, Haas, who promised to send him a boxful of different pipes so that they could be studied in detail.<sup>13</sup> Even with this knowledge, Cavaillé-Coll usually remained faithful to his strict version of homogeneous ensembles throughout his career.

He obviously was not bothered by having to limit the colors of his flue stops in order to realize his crescendi. Neither was Dom Bedos bothered by so few 8' flue colors, though no system limited the possibilities of his taste. Even on his "dream" organ there was only one instance of color in addition to the ordinary 8' flues (Montre, Flûte and Bourdon). On the Récit there was a conical 8' stop.<sup>14</sup> It is amusing that there was no French name for this stop whose sound Dom Bedos must have carried in his head in returning to France from Germany. (A strong case can be made showing that German organs in all aspects had far more color than their French counterparts in the 18th and 19th centuries. This subject, however, is not under consideration here.)

As was said before, Cavaillé-Coll's manner of crescendi made history. However, homogeneous ensembles were nothing new in France. Of the registrational suggestions Dom Bedos makes, the four loudest (Grand Jeu, Plein Jeu, Trumpets and Clairons for "la Fugue grave" and Foundation Stops)

all require the appropriate stops on the Positive to be coupled to similar stops on the Great. Certainly Cavaillé-Coll did not invent the foundation stop ("Fonds") registration. It must have been the sound most frequently heard during church services from at least 1750 on. Dom Bedos recommends this sound as a registration by itself, as accompaniments for solo stops and combinations and to accompany choirs and perhaps small congregations.<sup>15</sup>

One last thought about homogeneous ensembles: Cavaillé-Coll must have been concerned that "gentler" sounds would be heard in a very large church. Certainly two or three bourdons would be more audible than one. Dom Bedos shared this concern. In order to imitate "little birds" (!), he recommended that the Nazard on the Positive be coupled to the same stop on the Great.<sup>16</sup> As one of the softest stops on an organ, one Nazard was not enough.

The ventsils at Saint-Denis are curious. They affect only the Positive and divide this manual into three parts. Either the foundation stops, the treble or the bass reeds could sound on the Great. A musical use of the "Fonds" ventils is easy enough to understand. With the reed ventsils, either the left or right hand is stronger when both hands are playing on the Great with some of its stops drawn. Why Cavaillé-Coll should want this effect is another matter. Perhaps he was translating into Romantic terms a sort of Baroque "Basse" or "Dessus" de Trompette or perhaps he was thinking of a similar sound on a harmonium. This instrument was very popular in 19th-century France. Strangely enough, his version of it, the Poikilorque, got him to Paris with the help of Rossini to bid on the organ at Saint-Denis.<sup>17</sup>

In any case, the ventils system that Cavaillé-Coll ordinarily used the rest of his career was known only after his organ at Saint-Denis. At the church of the Madeleine (Paris, 1846) the four

manuals and pedals each were divided into two parts: the foundation stops and the reeds (with upper-work).<sup>18</sup> With such divisions the manuals provided eight dynamic levels: four with foundation stops and four with reeds. With all or most stops drawn, crescendi involving the loudest sounds were thus obtained.

The distance from Dom Bedos to Cavaillé-Coll is not so far. Only fifty-five years separate the publication of the last volume of Dom Bedos' treatise from Cavaillé-Coll's signing the contract for the organ at Saint-Denis. Though the amount of time was small, each man lived in his own century, answered to its tastes and worked with its technologies. Our ears today cannot confuse what is left of the best of Cavaillé-Coll's sounds with even more remote remnants of organ sounds in France from the 18th century. Their differences are too great.

Nevertheless, the connections between the two men make Cavaillé-Coll no longer seem so divorced from past traditions of organ building in his country. To the contrary, he clearly took account of the past and used it in his own way in order to answer the needs of his time. It is remarkable that his success in the 19th century carries over to our epoch which has such different styles of organ building and playing. Many players and organ composers still respond positively to his sound. ■

#### Notes

1. Cécile and Emmanuel Cavaillé-Coll. *Aristide Cavaillé-Coll*. Librairie Fischbacher, Paris, 1929, pp. 1-2
2. Cavaillé-Coll, op. cit., p. 143
3. Cavaillé-Coll, op. cit., p. 4
4. Cavaillé-Coll, op. cit., p. 96
5. Dom Bedos de Celles, *L'Art du Facteur d'Orgues*. Barenreiter facsimile edition, Kassel, 1963, Vol. II, pp. 347-350
6. Peter Williams, *A New History of the Organ*. Indiana University Press, Bloomington, 1980, p. 172
7. Williams, op. cit., pp. 155-181
8. Cavaillé-Coll, op. cit., p. 47
9. Cavaillé-Coll, op. cit., p. 38
10. Williams, op. cit., p. 166
11. Cavaillé-Coll, op. cit., pp. 37, 39, 41
12. Cavaillé-Coll, op. cit., p. 46
13. Dom Bedos, op. cit., Vol. II, p. 274
14. Dom Bedos, op. cit., Vol. II, p. 470
15. Dom Bedos, op. cit., Vol. II, pp. 273-274
16. Dom Bedos, op. cit., Vol. III, p. 536
17. Cavaillé-Coll, op. cit., p. 39
18. Dom Bedos, op. cit., Vol. I, p. 50
19. Dom Bedos, op. cit., Vol. II, p. 240
20. Dom Bedos, op. cit., Vol. III, p. 523
21. Cavaillé-Coll, op. cit., p. 139
22. Wallace Goodrich, *The Organ in France*. The Boston Music Company, Boston, 1917, pp. 122-123
23. Cavaillé-Coll, op. cit., p. 100
24. Cavaillé-Coll, op. cit., p. 62
25. Cavaillé-Coll, op. cit., p. 39
26. Dom Bedos, op. cit., Vol. III, p. 532
27. Cavaillé-Coll, op. cit., pp. 39-40
28. Dom Bedos, op. cit., Vol. II, p. 443
29. Dom Bedos, op. cit., Vol. III, pp. 490-491
30. Dom Bedos, op. cit., Vol. III, p. 524
31. Dom Bedos, op. cit., Vol. III, pp. 523-526, 533
32. Dom Bedos, op. cit., Vol. II, pp. 472-474
33. Dom Bedos, op. cit., Vol. I, p. 50
34. Cavaillé-Coll, op. cit., p. 92
35. Cavaillé-Coll, op. cit., p. 125
36. Dom Bedos, op. cit., Vol. III, p. 533
37. Dom Bedos, op. cit., Vol. I, p. 56
38. Cavaillé-Coll, op. cit., p. 49
39. Cavaillé-Coll, op. cit., p. 60
40. Cavaillé-Coll, op. cit., p. 65
41. Cavaillé-Coll, op. cit., p. 55
42. Goodrich, op. cit., pp. 114-115
43. Cavaillé-Coll, op. cit., p. 59
44. Dom Bedos, op. cit., Vol. III, p. 490
45. Dom Bedos, op. cit., Vol. III, pp. 526-533
46. Dom Bedos, op. cit., Vol. III, pp. 532-533
47. Cavaillé-Coll, op. cit., pp. 23-24
48. Félix Raugel, *Les Grandes Orgues des Eglises de Paris et du Département de La Seine*. Librairie Fischbacher, Paris, 1927, p. 185

#### Cathédrale de Saint-Denis (Paris)

- POSITIF**
- 16' Bourdon
  - 8' Bourdon
  - 8' Salicional
  - 4' Prestant
  - 4' Flûte
  - 2 1/2' Nasard or Quinte
  - 2' Doublette
  - 1 1/2' Tierce
  - IV Cymbale
  - IV Fourniture
  - 8' Flûte harmonique
  - 4' Flûte octaviant
  - 2' Flageolet harmonique
  - 8' Trompette harmonique
  - 8' Cor d'harmonie et Hautbois
  - 8' Cromorne
  - 4' Clairon octaviant
- GRAND-ORGUE**
- 32' Montre
  - 16' Montre
  - 16' Bourdon
  - 8' Montre
  - 8' Viole
  - 8' Bourdon
  - 8' Flûte traversière harmonique
  - 4' Flûte octaviant harmonique
  - 4' Prestant
  - 2 1/2' Nasard or Quinte
  - 2' Doublette
  - IV Grosse Fourniture
  - IV Grosse Cymbale
  - IV Fourniture
  - IV Cymbale
  - 8' 1ère Trompette harmonique
  - 8' 2me Trompette harmonique
  - 8' Basson et Cor Anglais
  - 8' Clairon octaviant
  - 8' Cornet à pavillon

#### BOMBARDE

- 16' Bourdon
- 8' Bourdon
- 8' Flûte
- 4' Prestant
- 2 1/2' Nasard or Quinte
- 2' Doublette
- VII Grand Cornet
- 16' Bombarde
- 8' 1ère Trompette de bombarde
- 8' 2me Trompette harmonique
- 4' 1er Clairon harmonique
- 4' 2me Clairon octaviant

#### RÉCIT

- 8' Bourdon
- 8' Flûte harmonique
- 4' Flûte octaviant harmonique
- 2' Octavin harmonique Quinte
- 8' Trompette harmonique
- 4' Clairon harmonique
- 8' Voix humaine harmonique

#### PÉDALE

- 32' Flûte ouverte
- 16' Flûte ouverte
- 8' Flûte ouverte
- 4' Flûte ouverte
- 5 1/4' Gros Nasard or Quinte
- 16' Basse-contre
- 8' Basson
- 16' Bombarde
- 8' 1ère Trompette
- 8' 2me Trompette
- 4' 1er Clairon
- 4' 2me Clairon

## A radio program for the king of instruments

- MARCH**
- #9010 Triple Crown — Eric Travis, David Orzechowski and Jesse Eschbach display three new instruments by Austin, Sipe and Jaekel.
  - #9011 Reger Rhetoric — dramatic examples of the still profoundly moving, monumental compositions by turn-of-the-century master Max Reger.
  - #9012 Bach Basics — Wolfgang Rubsam, Piet Kee, Kate van Tricht and others present divergent views on matters of Bach interpretation, all of them illuminating.
  - #9013 Siegfried's Journey — surveying the post-romantic works by the prolific Siegfried Karg-Elert with comments from British organologist Felix Arahamian.



PIPEDREAMS is a weekly radio series produced by Minnesota Public Radio and broadcast over stations of the American Public Radio network. For more information, contact your local public radio station, or call 612-290-1466.

## Organ Leathers

Chrome-Tanned & Certified  
Leathers for Organbuilders,  
From Organbuilders

### Columbia Organ Leathers

Post Office Box 469, 403 North Third Street  
Columbia, PA 17512 1-800-423-7003

## WALKER



J. W. WALKER & SONS LTD.  
BRANDON · SUFFOLK · ENGLAND

Mechanical action organs in the best English tradition

ALL INQUIRIES FOR WALKER ORGANS & SERVICING  
CALL TOLL-FREE TO ENGLAND: 1-800-628-3284

## 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**  
**John Rutter**, masterclass; South Church, New Britain, CT 7:30 pm  
**Gail Archer**; St Paul's Chapel, New York, NY noon  
**John Whiteley**; St Paul's Episcopal, Chattanooga, TN 8 pm  
**Charles Miller**; St Paul's, Flint, MI 12:05 pm

**16 MARCH**  
 Cambridge Singers; South Congregational, New Britain, CT 8 pm  
**Daniel Roth**; Grace Church, Ulica, NY 8 pm  
**Richard Heschke**; Concordia College, Bronxville, NY 8 pm  
**Christopher Young**; Cedar Lane Unitarian, Bethesda, MD 8 pm  
**David Jenkins**; College of St Thomas, St Paul, MN 8:15 pm

**17 MARCH**  
 Clare College Choir; National Presbyterian, Washington, DC 7:30 pm  
**David Hurd**; Nashotah House, Nashotah, WI 8 pm

**18 MARCH**  
**Guy Bovet**; Church of the Advent, Boston, MA 8 pm  
**CJ Sambach**; First Congregational, Watertown, CT 3 pm  
**Gillian Weir**; Grace Church, White Plains, NY 5 pm  
 Mozart, *Requiem*; Cadet Chapel, West Point, NY 3:30 pm  
 American Boychoir; Christ Church, Oyster Bay, NY 4 pm  
 Bach, *Cantata 78*; Church of the Good Shepherd, New York, NY 11 am  
 I Cantori di New York; St Bartholomew's, New York, NY 3 pm  
 Durufle, *Requiem*; Bryn Mawr Presbyterian, Bryn Mawr, PA 4 pm  
 Susquehanna Univ Choir; Good Shepherd Lutheran, Lancaster, PA 8 pm  
**John Herr**; Trinity Lutheran, Lancaster, PA 4 pm  
**Daniel Roth**; St Joseph's, Washington, DC 3 pm  
 Clare College Choir; St John's Episcopal, Roanoke, VA 7:30 pm  
**Robert Glasgow**; Morehouse College, Atlanta, GA 8 pm  
**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm  
**Todd Wilson**; Broad St Presbyterian, Columbus, OH 4 pm  
**Donald Kaye**, with tenor; First Unitarian, Detroit, MI 2 pm  
 Fauré, *Requiem*; Second Presbyterian, Indianapolis, IN 9:30, 11 am  
**Larry Smith**; Second Presbyterian, Indianapolis, IN 8 pm

Rutter, *Requiem*, with orchestra; Park Ridge Community Church, Park Ridge, IL 10:30 am  
**Anita Werling**; St Luke's Episcopal, Dixon, IL 4 pm  
**Delbert Disselhorst**; Westminster Presbyterian, Peoria, IL 3:30 pm

**19 MARCH**  
 Clare College Choir; Holy Comforter Church, Richmond, VA 7:30 pm

**20 MARCH**  
**John Whiteley**; Lynchburg College, Lynchburg, VA 7:30 pm  
 Bach Birthday Concert; Church of the Covenant, Cleveland, OH 8 pm

**21 MARCH**  
**Marilyn Keiser**, workshop; Spring Hill Presbyterian, Mobile, AL

**22 MARCH**  
**Joel Hastings**; St Paul's, Flint, MI 12:05 pm

**24 MARCH**  
 + **Joan Lippincott**; Trinity Episcopal, New Orleans, LA  
 Bach Marathon; Druid Hills Presbyterian, Atlanta, GA

**25 MARCH**  
 Fauré, *Requiem*; Old South Church, Boston, MA 4 pm  
 Tallis Scholars; Immanuel Congregational, Hartford, CT 4 pm  
**Jonathon Biggers**; Bethesda Episcopal, Saratoga Springs, NY 4 pm  
**Susan Armstrong**, with brass; Zion Lutheran, Brooklyn Heights, NY 2 pm  
 Bach, *B Minor Mass*; Madison Ave Presbyterian, New York, NY 4 pm

**William Trafka**, with choir & orchestra; St Bartholomew's, New York, NY 3 pm  
**Christopher Young**; Forum State Education Bldg, Harrisburg, PA 4 pm  
**Robert Delcamp**; St Anne's, Bethlehem, PA 4 pm

Cambridge Singers; Washington Cathedral, Washington, DC 4 pm  
**Mickey Terry**; Briarwood Presbyterian, Alexandria, VA 4 pm

**Michael Radulescu**; Duke Univ, Durham, NC 5 pm

**John Brock**; St Luke's Episcopal, Hilton Head Island, SC 5:30 pm  
**John Whiteley**; All SS Episcopal, Atlanta, GA 3 pm

**Sarah Martin**; Cathedral of St Philip, Atlanta, GA 3:30 pm  
**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm

**Edward Smith**, harpsichord; Cleveland Museum, Cleveland, OH 3:30 pm  
**Michael Murray**; Westbrook Park UMC, Canton, OH 4 pm

Durufle, *Requiem*; Christ Church Cathedral, Indianapolis, IN 7:30 pm  
 Choral Concert; St Luke's, Evanston, IL 7:30 pm

**Guy Bovet**; Chicago Theological Seminary, Chicago, IL 4 pm  
**Rudolf Innig**, with soprano; House of Hope, St Paul, MN 4 pm

**26 MARCH**  
**Wilma Jensen**; Middle Tennessee State Univ, Murfreesboro, TN 8 pm

**27 MARCH**  
**Marilyn Keiser**; Christ Church, Pensacola, FL 8 pm  
**Louis Robillard**; Ohio Wesleyan Univ, Delaware, OH 8:15 pm

### robert anderson

SMD FAGO  
 Southern Methodist University  
 Dallas, Texas 75275

### WILLIAM AYLESWORTH D. M.

Evanston, Illinois

### MICHAEL CORZINE

School of Music  
 Florida State University  
 Tallahassee

### GEORGE W. DECKER

St. Paul's Cathedral  
 Syracuse, NY 13202

### KATHRYN ESKEY

The University of  
 North Carolina  
 at Greensboro

### JOHN FENSTERMAKER

GRACE CATHEDRAL  
 SAN FRANCISCO

### JEFFREY FOWLER

Organist - Choirmaster  
 First Presbyterian Church  
 Northville, Michigan 48167

### John W. Gearhart III B.A., M.Mus.

St. Paul's Episcopal Church  
 P.O. Box 8427  
 Mobile, Alabama 36608

### Antone Godding

School of Music  
 Bishop W. Angle Smith Chapel  
 Oklahoma City University

### FREDRICK GUZASKI

St. Joseph Church

Wakefield, MA

### MARILYN PERKINS BIERY

First Church of Christ  
 (Center Church - 1632)

JAMES BIERY  
 Cathedral of St. Joseph  
 HARTFORD

### CHARLOTTE AND WILLIAM ATKINSON

FIRST PRESBYTERIAN CHURCH  
 2001 El Camino Real  
 Oceanside, California 92054

### ROBERT CLARK

School of Music  
 ARIZONA STATE UNIVERSITY  
 TEMPE, ARIZONA 85281

### WALLACE M. COURSEN JR.

F.A.G.O.  
 Holy Trinity Episcopal Church  
 West Orange, NJ 07052

### STEVEN EGLER

Central Michigan University  
 First Presbyterian Church  
 Mt. Pleasant, Michigan 48858  
 SOLO Shelly-Egler  
 RECITALS Flute and Organ Duo

### GEORGE ESTEVEZ

ch.m.  
 Chicago Chamber Choir

Your Professional Card  
 could appear in this space

Please write for rates

ELLEN KURTZ

### FUNK

M.Mus. A.A.G.O.  
 Concord, California

### Robert Glasgow

School of Music  
 University of Michigan  
 Ann Arbor

### BRUCE GUSTAFSON

Franklin and Marshall College  
 Lancaster, Pennsylvania

Gruenstein Award Sponsor

CHICAGO  
 CLUB OF  
 WOMEN  
 ORGANISTS

Kirstin Synnestvedt, DMA, President

Founded 1928

A two-inch Professional Card  
 in  
**THE DIAPASON**

Please write for rates  
 380 Northwest Highway  
 Des Plaines, IL 60016

**JAMES HAMMANN**  
D.M.A. A.A.G.O.  
Jefferson Ave  
Presbyterian Church  
Detroit  
Allen Park Symphony

**DAVID S. HARRIS**  
Organ Consultant  
1332 Del Mar Parkway  
Aurora, CO 80010

WILL HEADLEE  
SCHOOL OF MUSIC  
SYRACUSE UNIVERSITY  
SYRACUSE, NY 13244-1010

**VICTOR HILL**  
Harpichord and Organ  
Williams College  
St. John's Episcopal Church  
Williamstown, Mass. 01267

**Harry H. Huber**  
D. Mus.  
Kansas Wesleyan University, Emeritus  
University Methodist Church  
SALINA, KANSAS

**FRANK IACINO**  
St. James Church  
728 Annette St.  
Toronto, Canada  
Recitals Records

**MICHELE JOHNS**  
A.Mus.D  
Organ — Harpsichord  
The University of Michigan  
School of Music

**Brian Jones**  
TRINITY CHURCH  
BOSTON

**KIM R. KASLING**  
D.M.A.

St. John's University  
Collegville, MN 56321

**JAMES KIBBIE**  
D.M.A.

The University of Michigan  
School of Music  
Ann Arbor, MI 48109

**GALE KRAMER**  
DMA  
Wayne State University  
Metropolitan Methodist Church  
Detroit 48202

**WILLIAM KUHLMAN**  
Decorah, Iowa 52101  
Luther College

**RICHARD W. LITTERST**  
M. S. M.  
SECOND CONGREGATIONAL CHURCH  
ROCKFORD, ILLINOIS

**David Lowry**  
School of Music  
Winthrop College  
Rock Hill, South Carolina 29733

**BETTY LOUISE LUMBY**  
DSM • FAGO  
UNIVERSITY OF MONTEVALLO  
MONTEVALLO, ALA. 35115

**DAVID McCAIN**  
ORLANDO

**JOHN HAMILTON**  
ORGAN HARPSICHORD

COPENHAGEN Christian Winthersvej 45  
2800 Lyngby Denmark  
telephone (02) 87 08 18

SEATTLE 5134 Northwest Sammamish Road  
Issaquah Washington 98027 USA  
telephone (206) 641-1360

**MARILYN MASON**  
CHAIRMAN, DEPARTMENT OF ORGAN  
UNIVERSITY OF MICHIGAN  
ANN ARBOR

"... Ginastera's ... was by all odds the most exciting ... and Marilyn Mason played it with awesome technique and a thrilling command of its daring writing."  
*The American Organist*, 1980

**PHILIP CROZIER**  
RECITALIST

4702 Queen Mary Road, Apt 10  
Montreal, H3W 1W8, P. Quebec  
(514) 739-8696

St. James United Church, Montreal  
Temple Emanu-El Beth Shalom, Montreal  
Also Organ Duo concerts with Sylvie Poirier

**MICHAEL GAILIT**  
Organist — Pianist



HOCHSCHULE FÜR MUSIK  
Lothringerstrasse 18  
A-1030 VIENNA, AUSTRIA

29 MARCH  
Fortepiano Conference; The Westfield Center,  
Easthampton, MA (also 30, 31 March & 1 April)  
Cj Sambach; Grace Episcopal, Honesdale, PA  
11:50 am  
Tom Bara; St Paul's, Flint, MI 12:05 pm

30 MARCH  
Donald Paterson; Cornell Univ, Ithaca, NY  
8:15 pm  
Bach, *St John Passion*; Alice Tully Hall, New  
York, NY  
Frederick Swann; Calvary Baptist, Savannah,  
GA 7 pm  
Clare College Choir; St John's Episcopal, Lan-  
caster, OH 7:30 pm  
Handbell Workshop & Festival; Collierville  
UMC, Collierville, TN (also 31 March)

31 MARCH  
Frederick Swann, workshop; Calvary Baptist,  
Savannah, GA 9 am  
Clare College Choir; First Baptist, Cleveland,  
OH 12:30 pm

1 APRIL  
Todd Wilson; First UMC, Schenectady, NY 4  
pm  
Clare College Choir; St Peter's, Geneva, NY 4  
pm  
New York Choral Society; St Bartholomew's,  
New York, NY 3 pm

Thomas Murray; Hershey Theater, Hershey,  
PA 3 pm  
Kim Heindel; Lehigh Univ, Bethlehem, PA 3  
pm  
Cantemus Choir; Trinity Lutheran, Lancaster,  
PA 4 pm

Raymond & Elizabeth Chenault; Presbyterian  
College, Clinton, SC 8:15 pm  
John Whiteley; St John's Episcopal, Tampa,  
FL 4 pm

Schola Cantorum; St Philip Cathedral, Atlanta,  
GA 3:30 pm

Rudolf Innig, with soprano; Cleveland Mu-  
seum, Cleveland, OH 2 pm  
Singing Boys of Pennsylvania; First Presbyte-  
rian, Findley, OH 3 pm  
Louis Robilliard; Rocketeller Mem Chapel,  
Chicago, IL 5 pm

2 APRIL  
Clare College Choir; Trinity Memorial, Bing-  
hamton, NY 7:30 pm

3 APRIL  
Barclay Wood; St Philip Cathedral, Atlanta,  
GA 8 pm  
Olivier Latry; First Presbyterian, Columbus,  
GA

Michael Radulescu; Southern College, Col-  
legedale, TN 8 pm  
Louis Robilliard; Univ of the South, Sewanee,  
TN

4 APRIL  
Choral Concert, with orchestra; First Church of  
Christ, Wethersfield, CT 7:30 pm  
Handel, *Israel in Egypt*, with orchestra; St  
Bartholomew's, New York, NY 8 pm  
Clare College Choir; Park Avenue Christian,  
New York, NY 8 pm  
Marianne Webb; SIU, Carbondale, IL 1 pm

5 APRIL  
Gwendolyn Toth; St Paul's Chapel, New York,  
NY noon  
Brampton Smith; St Paul's, Flint, MI 12:05 pm

6 APRIL  
Olivier Latry; Bryn Mawr Presbyterian, Bryn  
Mawr, PA 8 pm  
Louis Robilliard; Glenn Mem Church, Atlanta,  
GA 8:15 pm  
Jeff Weiler, silent film *King of Kings*; Edge-  
brook Community Church, Chicago, IL 8 pm

7 APRIL  
Olivier Latry, masterclass; Bryn Mawr Pres-  
byterian, Bryn Mawr, PA 10 am

8 APRIL  
Palmetto Men's Chorus; St Bartholomew's, New  
York, NY 3 pm  
Bach, *Cantata 182*; Holy Trinity Lutheran, New  
York, NY 5 pm  
William Entriken; Rutgers Univ, New Bruns-  
wick, NJ 7 pm

Choral Concert; UMC, Red Bank, NJ 7 pm  
Bach, *St John Passion*; Christ Church, Char-  
lotte, NC 6 pm  
Bach, *Cantata 4*; First Presbyterian, Wilmington,  
NC 5 pm

Wayne Moore; St Philip Cathedral, Atlanta,  
GA 3:30 pm  
Karel Paukert; Cleveland Museum, Clevel-  
and, OH 2 pm  
Choral Concert; Second Presbyterian, Indian-  
apolis, IN 8 pm

9 APRIL  
Robert Delcamp, Dupré, *Stations*; Univ of the  
South, Sewanee, TN 7:30 pm

12 APRIL  
Dubois, *Seven Last Words*; Christ Church,  
Memphis, TN 7 pm

13 APRIL  
Bach, *B Minor Mass*; Academy of Music, Phil-  
adelphia, PA 8 pm

15 APRIL  
Bach, *Cantata 4*; Holy Trinity Lutheran, New  
York, NY 5 pm  
Karel Paukert; Cleveland Museum, Clevel-  
and, OH 2 pm  
Bach, *Easter Oratorio*; Independent Presbyte-  
rian, Birmingham, AL 5 pm

18 APRIL  
Bristol Cathedral Chamber Singers; Christ  
Church, Charlotte, NC 8 pm

19 APRIL  
American Boychoir; Dulles Office Bldg., Water-  
town, NY

20 APRIL  
Gerre Hancock; St Stephen's Episcopal,  
Wilkes-Barre, PA 7:30 pm  
George Ritchie; UMC, Berea, OH  
Frederick Swann; Trinity Lutheran, Des  
Plaines, IL 8 pm  
Marilyn Kelsner; St Paul's Episcopal, Mobile,  
AL

22 APRIL  
Mary Preston; Downtown United Presbyterian,  
Rochester, NY 4 pm  
Morley Jewell; Cadet Chapel, West Point, NY  
3:30 pm  
Chanticleer Singers; Christ's Church, Rye, NY  
7:30 pm

Christian Larsen; St Bartholomew's, New  
York, NY 3 pm  
Joan Lippincott; Grace Baptist, Durham, NC  
4 pm  
Singing Boys of Pennsylvania; Leisure Village,  
Lakewood, NJ 3 pm  
Choral Concert; Trinity Cathedral, Trenton, NJ  
8 pm

Gerre Hancock; Trinity Cathedral, Pittsburgh,  
PA 8 pm  
Todd Wilson; Baldwin-Wallace College, Be-  
rea, OH 8 pm

David Kocsis; St Philip Cathedral, Atlanta, GA  
3:30 pm  
Rutter, *Requiem*; Fairmount Presbyterian,  
Cleveland Heights, OH 11 am  
Mark Scholtz; Cleveland Museum, Cleveland,  
OH 2 pm

American Boychoir; High School, Lancaster,  
OH 3 pm  
Craig Cramer, with orchestra; Rosary Cathed-  
ral, Toledo, OH 3 pm  
Dene Barnard; First Congregational, Colum-  
bus, OH 8 pm  
Frederick Swann; First UMC, Anderson, IN 3  
pm

Arthur Lawrence; St Paul's Episcopal, La  
Porte, IN 4 pm  
Delbert Disselhorst; Univ of Evansville, Ev-  
ansville, IN 4 pm  
Choral Concert; St John's Cathedral, Milwau-  
kee, WI 2:30 pm

Robert Glasgow; Illinois College, Jackson-  
ville, IL 8 pm  
Nancy Lancaster, with choir; House of Hope,  
St Paul, MN 4 pm

23 APRIL  
Huw Lewis; St Mary's, Detroit, MI 8 pm  
Delbert Disselhorst, masterclass; Univ of  
Evansville, Evansville, IN 9 am

**DAVID GOODING**

St. Peter's Episcopal Church

18001 Detroit Avenue  
Lakewood, OH 44107

**Donald P. Moore**  
COMPOSER—ARRANGER



ORGANIST-CHOIRMASTER  
THE PILGRIM UNITED CHURCH  
OF CHRIST  
130 BROAD BLVD.  
CUYAHOGA FALLS, OHIO 44221

**Robert Glasgow**, masterclass; Illinois College, Jacksonville, IL 9 am  
**\*Carlene Neihart**; Lady of the Rosary RC, Duluth, MN 8 pm

24 APRIL  
American Boychoir; High School, Oscoda, MI 8 pm

26 APRIL  
**David Herman**; First Presbyterian, Wilmington, DE 12:30 pm

27 APRIL  
**John Rose**, with orchestra; Trinity College, Hartford, CT 8 pm (also 28 April)  
**Todd Wilson**; First UMC, Athens, OH 7:30 pm  
**Edward Tibbs**; Advent Cathedral, Birmingham, AL 12:30 pm

28 APRIL  
**Michael Murray**; St John the Divine, New York, NY 4, 7 pm  
**Todd Wilson**, masterclass; Church of the Good Shepherd, Athens, OH 10 am

29 APRIL  
Handel, *Judas Maccabeus*; Cadet Chapel, West Point, NY 3:30 pm  
Chanticleer Singers; St Bartholomew's, New York, NY 3 pm  
**Ronald Cross**; St Thomas, New York, NY 5:15 pm

**Raymond & Elizabeth Chenault**; Holy Trinity Lutheran, Buffalo, NY 8:15 pm  
Choral Concert; Rutgers Univ, New Brunswick, NJ 4 pm  
**Paul-Martin Maki**; St Stephen's, Millburn, NJ 4 pm

**David Herman**; St Matthew's Lutheran, Springfield, PA 8 pm  
**Cj Sambach**; First Lutheran, Warren, PA 4 pm  
**John Scott**; Church of the Redeemer, Baltimore, MD 7:30 pm

**David Fishburn**; St Philip Cathedral, Atlanta, GA 3:30 pm  
**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm  
**Martin Neary**; Trinity Episcopal, Toledo, OH  
**Kei Koltto**; Trinity Episcopal, Troy, OH 4 pm

Choral Concert; Second Presbyterian, Indianapolis, IN 8 pm  
American Boychoir; Craig H.S., Janesville, WI 3 pm  
**John & Marianne Weaver**, organ + flute; Fourth Presbyterian, Chicago, IL 6:30 pm  
Children's Choir Festival; Advent Cathedral, Birmingham, AL 4 pm

30 APRIL  
**Martin Neary**, lecture; Oberlin College, Oberlin, OH  
**Stephen Schaeffer**; Advent Cathedral, Birmingham, AL 8 pm

**UNITED STATES**  
**West of the Mississippi**

16 MARCH  
**Frederick Swann**; Trinity Lutheran, Sacramento, CA 7:30 pm

17 MARCH  
**David Higgs**; The Auditorium, Independence, MO

18 MARCH  
**Peter Hendrickson**; Westminster Presbyterian, Minneapolis, MN 4:30 pm  
**Raymond & Elizabeth Chenault**; First UMC, Little Rock, AR 3 pm  
**John Whiteley**; Christ Episcopal, Tyler, TX 7:30 pm

Choral Concert, with orchestra; Highland Park Presbyterian, Dallas, TX 7 pm

**William Wells**; Trinity Episcopal, Santa Barbara, CA 3:30 pm  
**Marcia Farmer**; UMC, Garden Grove, CA 4 pm

20 MARCH  
Clare College Choir; St Mark's Episcopal, Shreveport, LA 7:30 pm  
**Guy Bovet**; First Lutheran, Glasgow, MT  
**Peter Hurford**; Sunnyside 7th-Day Adventist, Portland, OR 8 pm

21 MARCH  
Clare College Choir; Trinity Cathedral, Little Rock, AR 5 pm

23 MARCH  
Clare College Choir; Grace Cathedral, Kansas City, MO 8 pm  
Cambridge Singers; St John's Cathedral, Denver, CO 8 pm  
**Luigi Tagliavini**; St Mark's Cathedral, Seattle, WA

**John Pagett**; First Congregational, Berkeley, CA 8 pm  
**McNeil Robinson**; First Congregational, Los Angeles, CA 8 pm

25 MARCH  
Brahms, *Requiem*; Central College, Pella, IA 3 pm  
**James Moeser**; First Presbyterian, St Joseph, MO 4 pm

Clare College Choir; First Methodist, Lubbock, TX 5 pm  
Georgia Tech Chorale; Grace Cathedral, San Francisco, CA 5 pm  
**Beth Zucchini**, harpsichord, with instruments; San Francisco Theological Seminary, San Anselmo, CA 4 pm

**Norberto Guinaldo**; UMC, Garden Grove, CA 4 pm

26 MARCH  
Clare College Choir; First UMC, Phoenix, AZ 7:30 pm

27 MARCH  
Clare College Choir; Christ Church, Las Vegas, NV 7:30 pm

28 MARCH  
Clare College Choir; Calvary Presbyterian, Riverside, CA 7 pm

30 MARCH  
**John Whiteley**; St Paul's Cathedral, Oklahoma City, OK 7:30 pm

6 APRIL  
\*Franck Concert; First Presbyterian, Houston, TX 8 pm

8 APRIL  
Handel, *Messiah*; Highland Park Presbyterian, Dallas, TX 7 pm

10 APRIL  
**John Crandall**; Central College, Pella, IA 7:30 pm

18 APRIL  
\***Olivier Latry**; Lake Ave Congregational, Pasadena, CA 8:15 pm

21 APRIL  
**Bob Ralston**; Paramount Theatre, Oakland, CA

22 APRIL  
\***David Higgs**; Central Presbyterian, St Louis, MO

Choral Concert; SMU, Dallas, TX 4 pm

24 APRIL  
**Kei Koltto**; Univ of Nebraska, Omaha, NE 7:30 pm

**WILLIAM H. MURRAY**

Mus. M F.A.G.O.

*St. John's Episcopal Church*

215 North Sixth Street

P.O. Box 1432

Fort Smith, Arkansas 72902

**DUDLEY OAKES**

D.M.A.

Thiel College

75 College Avenue

Music Department

Greenville, PA 16125

**RICHARD M. PEEK**

Soc. Mus. Doc.

*Covenant Presbyterian Church*

1000 E. Morehead Charlotte, N. C.

**DOUGLAS REED**

UNIVERSITY OF EVANSVILLE

EVANSVILLE, INDIANA

**Dennis Schmidt**

A. Mus. D.

St. Paul's School

Concord, NH 03301

**Robert Shepher**

Organist - Choirmaster  
SECOND PRESBYTERIAN CHURCH

Indianapolis, Indiana 46240

Recitals

**L. ROBERT SLUSSER**

MUS. M., A.A.G.O.

LA JOLLA PRESBYTERIAN CHURCH

LA JOLLA, CALIFORNIA

**BEAL THOMAS**

THE PARK SCHOOL

BALTIMORE

**KARL MICHAEL WATSON**

TRINITY LUTHERAN CHURCH

STATEN ISLAND

**RONALD WYATT**

Trinity Church

Galveston

**DAVID SPICER**

First Church of Christ  
Wethersfield, Connecticut



**LEON NELSON**

THE MOODY CHURCH  
CHICAGO, IL 60614

FIRST PRESBYTERIAN CHURCH  
DEERFIELD, IL 60015

**KATHARINE PARDEE**

HENDRICKS CHAPEL  
SYRACUSE UNIVERSITY

**JOHN DAVID PETERSON**

Memphis State University  
Memphis, Tennessee

**STEPHEN G. SCHAEFFER**  
D.M.A.

The Cathedral Church  
of the Advent  
Birmingham, Alabama 35203

**LARRY SCHOU**

D.M.A.

The University of  
South Dakota

Music Department  
Vermillion, SD 57069-2390

**ROBERT L. SIMPSON**

Cathedral of St. Philip  
2744 Peachtree Road N.W.  
Atlanta, Georgia 30305

*Your Professional Card*  
could appear in this space

Please write for rates

**SALLY SLADE WARNER, AAGO, CHM**  
Carillonneur

St. Stephen's Church, Cohasset, MA  
Phillips Academy, Andover, MA  
Recitals

**DONALD W. WILLIAMS**

D.M.A.

Zion Lutheran Church  
Concordia College  
Ann Arbor, MI

**Gary Zwicky**

DMA FAGO

Eastern Illinois University

Charleston

**GORDON YOUNG**



Mus. Doc., A.S.C.A.P.

**TODD WILSON**

F.A.G.O., CHM.

The Church of the Covenant  
11205 Euclid Avenue  
Cleveland, Ohio 44106

Head of the Organ Dept., Cleveland Institute of Music  
Organ Faculty, Baldwin-Wallace College, Berea, Ohio

**LARRY PALMER**

Professor of

Harpichord and Organ

Meadows School of the Arts

SOUTHERN METHODIST UNIVERSITY

Dallas, Texas

75275

Musical Heritage Society recordings

**LAWRENCE**

**ROBINSON**

VIRGINIA COMMONWEALTH UNIVERSITY

RICHMOND, VIRGINIA

25 APRIL  
**Kel Kolto**, masterclass; Univ of Nebraska, Omaha, NE 3 pm

26 APRIL  
 Church Music Colloquium; SMU, Dallas, TX 8 pm

27 APRIL  
**Kel Kolto**; St Mary's, Ponca City, OK 7:30 pm  
**Delbert Disselhorst**; Zion Lutheran, Dallas, TX 8:15 pm  
**Roberta Gary**; Univ of Houston, Houston, TX 8 pm

28 APRIL  
**Larry Smith**, workshop; Whatley Chapel, Denver, CO 9:30 am

29 APRIL  
**Christopher Young**; First Methodist, Iowa City, IA 4 pm  
**Larry Smith**; Whatley Chapel, Denver, CO 2:30 pm  
 Choral Concert; SMU, Dallas, TX 4 pm  
**Beth Zucchino**, harpsichord, with ensemble; Skyline Community Church, Oakland, CA 4 pm  
 Duke Ellington Concert; Grace Cathedral, San Francisco, CA 3:30 & 6 pm

**INTERNATIONAL**

17 MARCH  
**Danny Belisle**; Marist House, Iberville, Quebec

18 MARCH  
 Choral Concert; St John the Baptist, Montreal, Quebec

20 MARCH  
**Stephen Farr**; Town Hall, Leeds, England 1:05 pm

23 MARCH  
**Peter Hurford**; Ryerson United Church, Vancouver, BC 8 pm

24 MARCH  
**John Vandertuin**; James Street Baptist, Hamilton, Ontario 7:30 pm  
**Aline Daveluy**; Marist House, Iberville, Quebec

25 MARCH  
**Mark Toews**; Dominion-Chalmers United, Ottawa, Ontario 8 pm  
**Peter Hurford**; Robertson-Wesley United Church, Edmonton, Alberta 3 pm  
 Choral Concert; St John the Baptist, Montreal, Quebec

27 MARCH  
**Peter Hurford**; Singer Concert Hall, Calgary, Alberta 8 pm

31 MARCH  
**Yves Prefontaine**; Cistercian Abbey, Rougemont, Quebec

2 APRIL  
**Marek Kudlicki**; St Rita, Turin, Italy 8 pm

7 APRIL  
**Yvon Larrivée**; St Ambrose, Loretteville, Quebec

8 APRIL  
 Choral Concert; St John the Baptist, Montreal, Quebec

10 APRIL  
 Fauré, *Requiem*; Town Hall, Leeds, England 1:05 pm

14 APRIL  
**Serge Laliberté**; St Ambrose, Loretteville, Quebec

18 APRIL  
**John Grew**; Christ Church Cathedral, Montreal, Quebec 8 pm

20 APRIL  
**Simon Preston**; Knox Presbyterian, St Catharines, Ontario

21 APRIL  
**Louise Fortin**; Notre Dame, Beauport, Quebec

22 APRIL  
 Choral Concert; St John the Baptist, Montreal, Quebec

23 APRIL  
**Simon Preston**, with ensemble; Thomson Hall, Toronto, Ontario 8 pm

24 APRIL  
**Ian Tracey, Simon Lindley**; Town Hall, Leeds, England 1:05 pm

25 APRIL  
**Michael Murray**, with orchestra; Singer Concert Hall, Calgary, Alberta 8 pm

27 APRIL  
**Patricia Phillips**; Dominion-Chalmers United Church, Ottawa, Ontario 8 pm

28 APRIL  
**Richard Paré**; Notre Dame, Beauport, Quebec

29 APRIL  
 Choral Concert; St John the Baptist, Montreal, Quebec  
**Clay Christiansen**; Westminster United Church, Winnipeg, Manitoba

**Organ Recitals**

DAVID CHRISTIANSEN, Elmhurst College, Elmhurst, IL, October 26: *Est-ce Mars*, Sweelinck; *Auf meinen lieben Gott*, Buxtehude; *O Welt ich muss dich lassen*, Brahms; *Down Ampney*, Alwes; Prelude and Fugue in A Major, S. 536, Bach; Toccata in D Minor, Fugue in D Major, Op. 59, Nos. 5 & 6, Reger; Intermezzo (Sonata No. 4, Op. 98), Rheinberger; *Litanies*, Alain; *Cantilène (Symphonie Romane, Op. 73)*, Widor; Allegro (Symphonie II), Vierne.

PETER DuBOIS, Lutheran Theological Southern Seminary, Columbia, SC, October 31: Concerto in G Major, S. 592, Bach; *Ein feste Burg*, Buxtehude; *Nun komm der Heiden Heiland*, S. 599, Bach; *Vom Himmel hoch da komm ich her*, Walcha; *Herzlich tut mich verlangen*, Brahms; *Nun freut euch*, S. 734, Bach; Grand Dialogue in C Major, Marchand; Sonata in A Major, Op. 65, No. 3, Mendelssohn; *Ecce Lignum Crucis*, Heiler; Prelude and Fugue in D Major, S. 532, Bach.

MARY FENWICK, Episcopal Church Farm School, Glen Loch, PA, October 21: Prelude, Fugue and Chaconne, Buxtehude; Pastorale and Aviary, Roberts; Meditation, Sowerby; Fantasy and Fugue in G Minor, S. 542, Bach; *Wie soll ich dich empfangen*, Pepping; Canon in A-flat, Op. 56, No. 4, Sketch in D-flat, Op. 58, No. 4, Schumann; Troisième Symphonie, Vierne.

JAMES WEST GOOD, Hendricks Avenue Baptist Church, Jacksonville, FL, October 29: Fanfare, Hewitt-Jones; *Cortège et Litanie*, Op. 19/11, Dupré; Duo, Basse de Cromorne, Caprice (Suite de Deuxième Ton),

Clerambault; Prelude and Fugue in C Major, S. 547, Bach; Partita, *Hyfrydol*, Op. 42, Callahan; Prelude and Fugue in E-flat, Op. 99/111, Saint-Saëns; *Softly and tenderly, We're marching to Zion*, Held; *Carillon de Westminster*, Vierne.

DOM ANDRE LABERGE, St. Peter's Lutheran Church, Ottawa, Ontario, October 27 (harpsichord and organ): Suite for lute in C Minor, S. 997, Sonata in D Minor, S. 964, Chaconne in G Minor, S. 1004, *Sei gegrüßet, Jesu gütig*, S. 768, Sonata III, S. 527, Toccata in E, S. 566, Bach.

RAYMOND MARTIN, Lutheran Church of the Redeemer, Atlanta, GA, October 8: Prelude and Fugue in D Major, Buxtehude; *Dies sind die heiligen zehn Gebot*, S. 678, *Christ unser Herr zum Jordan kam*, S. 684, Toccata in F Major, S. 540, Bach; *Le Banquet Céleste*, Messiaen; Allegro, Adagio, Vivace (Symphonie VI), Widor.

MARY MILLIGAN, First Presbyterian Church, Allentown, PA, October 21: Toccata and Fugue in D Minor, S. 565, Bach; Suite du Troisième Ton, Guilain; *Grande Pièce Symphonique*, Franck; Sonata in G Minor, Op. 29, Tinel; *Méditations sur le Mystère de la Sainte Trinité: VIII*, Messiaen; Prelude and Fugue in G Minor, Op. 7, Dupré.

JOHN OBETZ, Grace and Holy Trinity Cathedral, Kansas City, MO, September 29: Introduction and Passacaglia, Reger; *Komm, Heiliger Geist, Herre Gott*, Reger, Bach (S. 651); Passacaglia and Fugue in C Minor, S. 582, Bach; *L'Ange a la Trompette*, Charpentier; *Priere*, Op. 37, No. 3, Jongen; *Vision of*

**A & J Reed & Pipe Organ Service**  
 ARCHIE MARCHI & JOE CORKEDALE  
 (914) 561-1480  
 36 CARTER STREET NEWBURGH, NY 12550

(212) 757-3503  
**Christopher A. Ballad**  
 PIPE ORGAN BUILDER  
 NEW INSTRUMENTS  
 TUNING/MAINTENANCE  
 REBUILDS 205 WEST 54TH STREET  
 TONAL WORK NEW YORK, N.Y. 10019

**A ANDOVER**  
 Modern Mechanical Action  
 New Organs - Restorations - Rebuilding  
 P.O. Box 36, Methuen, Massachusetts 01844  
 Telephone (508) 686-9600

**BRUNZEMA ORGANS INC.**  
 596 Glengarry Crescent South  
 Post Office Box 219  
 Fergus, Ontario Canada  
 N1M 2W8 (519) 843-5450

**Goulding & Wood, Inc.**  
 823 Massachusetts Ave.  
 Indianapolis, IN 46204 (317) 637-5222

**AUSTIN ORGANS**  
 ORGAN ARCHITECTS AND BUILDERS  
 136 WOODLAND STREET HARTFORD, CT 06103  
 (203) 522-8293

**P. L. STEINER, INC.**  
 Organbuilder  
 New Organs and Rebuilding  
 Voicing, Revoicing, Finishing  
 3924 Gilman Avenue  
 Louisville, KY 40207  
 502/895-8453

**martin ott pipe organ company inc.**  
 1353 Baur Boulevard  
 St. Louis, Missouri 63132  
 (314) 569-0366

**L. W. BLACKINTON and associates, inc.**  
 ORGAN BUILDERS  
 380 FRONT ST  
 EL CAJON CA 92020

**PARSONS PIPE ORGAN BUILDERS**  
 4820 BRISOL VALLEY ROAD  
 CANANDAIGUA NY 14424 9309  
 716 220 5888

**FINE ORGAN LEATHERS SINCE 1800**  
**BEVINGTONS AND SONS OF LONDON**  
 NECKINGER MILLS  
 ABBEY STREET  
 BERMONDSEY  
 LONDON SE1 2AW  
 BROCHURES SENT ON REQUEST

**QUALITY PIPE ORGAN COMPONENTS - CATALOGUE \$7.50 -**  
**KIMBER-ALLEN**  
 P.O. Box 2178  
 Hagerstown, MD  
 21742-2178  
**K-A**

**ROCHE Organ Co., Inc.**  
 799 West Water Street  
 Taunton, Mass 02780  
**pipe organs**

**Lehigh ORGAN COMPANY**  
 24 PINE STREET  
 MACUNGIE, PA. 18062  
 (215) 966-3561

**NOACK**  
 THE NOACK ORGAN CO. INC.  
 MAIN AND SCHOOL STREETS  
 GEORGETOWN, MASS. 01830  
 TELEPHONE: (508) 352-6286

**MAYLAND Chime Co.**  
 ... since 1866.  
 2025 Eastern Ave. Cincinnati, Ohio  
 45202 221-5671 (513)

**HELLMUTH WOLFF TRACKER ORGANS**  
 1260 rue Teller  
 Laval, Quebec H7C 2H2

**★ FRANK J. SAUTER and SONS Inc. ★**  
 Phones: 388-3355  
 4232 West 124th Place 599-0391 Alsip, Illinois 60658  
**Organ Builders**  
 • Repairing  
 • Contractual Servicing  
 For Unexcelled Service  
 • Rebuilding

the Church Eternal, Messiaen; Prelude and Fugue on BACH, Liszt.

ANDERS PAULSSON, soprano saxophone, and HARRY HUFF, organ, National City Christian Church, Washington, DC, October 15: *Come Sunday*, Ellington; *Andante*, K. 315, Mozart; *Anthem for the Homeless*, Paulsson; *Favane*, Op. 50, Fauré; *Improvisation No. 1*, Noda; *Toccata*, Hampton; *Amazing Grace*; *In a sentimental mood*, *Prelude to a kiss*, *Chelsea Bridge*, Ellington; *Sonata in E-flat*, S. 1031, Bach; *Suite from Porgy and Bess*, Gershwin.

DOUGLAS REED, Aldersgate United Methodist Church, Evansville, IL, September 10: *Poolsche dans*, Sweelinck; *Premier Livre d'Orgue*, Du Mage; *O Mensch bewein dein Sünde gross*, S. 622, Fantasy and Fugue in G Minor, S. 542, Bach; *Sonata in C Minor*, Op. 65, No. 2, Mendelssohn; *Creator alme siderum*, Schroeder; *Prelude on Slane*, Hancock; *Sarabande (Land of Rest)*, Near; *Choral No. 3 in A Minor*, Franck.

DENNIS SCHMIDT, St. John's Episcopal Church, Tampa, FL, October 15: *Suite du Deuxième Ton*, Clerambault; *Voluntary in D Major*, Boyce; *The Hanging Garden*, Alain; *Prelude and Fugue in E Minor*, S. 548, Bach; *Fantaisie in A*, Franck; *Resurrection*, King; *Toccata*, Mushel.

GILLIAN WEIR, The Basilica of the Assumption of the Blessed Virgin Mary, Baltimore, MD, October 29: *Lo Ballo Dell'Intorcchia*, Valente; *Pastorale*, Pasquini; *Offertorio in C*, Zipoli; *Sonata Eroica*, Jongen; *Appartition de l'église*, *Dieu parmi nous*, Messiaen; *Choral No. 3 in A Minor*, Franck; *The Mirrored Moon*, Karg-Elert; *Scherzo*, Bossi; *Fantaisie in E-flat*, Saint-Saëns; *Final (Symphony I)*, Vienne.

**BEDIENT PIPE ORGAN COMPANY**  
4221 Northwest 37th Street  
Lincoln NE 68524  
(402) 470-3675  
INCORPORATED AS THE LINCOLN ORGAN COMPANY

**Bunn - Minnick Company**  
Excellence in Pipe Organ Building and Service  
933 Harrison Avenue  
Columbus, Ohio 43201  
(614) 299-7354

**KIEFER TANNING CO.**  
240 FRONT • GRAND RAPIDS, MI. 49504  
(616) 459-3401  
IMPORTED AND DOMESTIC LEATHER

# CLASSIFIED ADVERTISING

Classified Advertising Rates will be found below

**NOTE: Orders for classified advertising must be accompanied by payment in full for the month(s) specified. Orders will be accepted for one, two, three, four, five, or six months in advance.**

**ALL REPLIES TO BOX NUMBERS that appear without an address should be sent to: THE DIAPASON 380 Northwest Hwy. Des Plaines, IL 60016**

**POSITIONS AVAILABLE**  
**Organ Builder: Experienced in service work,** installation and tonal finishing. Excellent working conditions in a business with 20 employees. Top pay and benefits. Exciting opportunity with a growing nation-wide business. Dobson Pipe Organ Builders, P.O. Box 25, Lake City, IA 51449.

**Organist. Active Catholic parish seeks organist** for 4 Sunday liturgies, 1 choir rehearsal per week, Holy Days, Weddings, Funerals and other special liturgies. Organ: Estey II/12. Immediate opening, salary negotiable and competitive. Contact Rev. David C. Michaels, Sacred Hearts Rectory, 6 Carleton Ave., Bradford, MA 01835 or call 508/373-1281.

**Organ builder/woodworker. M.L. Bigelow & Co., Inc.,** Organ Builders, 130 West 100 South, American Fork, UT 84003. 801/756-5777.

ORGANS BY  
**Gabriel Kney**  
137 FALCON STREET,  
LONDON, ONTARIO, CANADA.  
N5W 4Z2 (519) 451-5310

**LEVSEN ORGAN COMPANY**  
PO. BOX 542 BUFFALO, IOWA 52728 (319) 381-1242

## POSITIONS AVAILABLE

**Columbia Organ Works, 403 N. Third St.,** Columbia, PA 17512 (717)684-3573 seeks person with experience in organ building, restoration and maintenance (both tracker and electro-pneumatic), to join our staff in historic Lancaster County, Pennsylvania. We also need an apprentice who is highly motivated to learn about restoration and maintenance of some of America's oldest pipe organs. Excellent wages and full benefit package. Possible help with relocation expenses. For more information, contact Larry Pruett at the above address or phone number.

**Experienced organbuilder. Good pay and benefits** for motivated person. Call Steiner-Reck, Inc. 502/634-3636.

**Full-time director of worship and music** to lead multi-choir program in 1500 member church. Requirement: master's degree (or equivalent), preferably in sacred music or organ; strong Christian commitment. Competitive salary and benefits. Resume and references: Pleasant Hills Community Presbyterian Church, Old Clairton Rd. and Audrey Dr., Pittsburgh, PA 15236. Phone 412/655-2000.

**Jobs for church musicians. Nationwide.** All major denominations, 4,500 referrals made. Weekly mailings. Free information. Church Musicians' National Referral Service, Dept. 52, Box 36, Huntington, WV 25706.

## POSITIONS WANTED

**Dr. Douglas L. Butler is available as Organist-Director** or Organist; DMA, 30 years experience. Resume/tapes upon request. 223 E. Benson St., #45, Anderson, SC 29624. 803/231-7330. East coast preferred.

**Experienced organbuilder seeks position** with another builder in U.S. or Canada. Familiar with electric and mechanical actions, voicing and pipemaking. Resume and references available. REPLY BOX MR-901, THE DIAPASON.

## POSITIONS WANTED

**POSITION WANTED: All around organ builder,** 25 years experience, desires responsible position with quality oriented concern. REPLY BOX MR-902, THE DIAPASON.

## PIPE ORGANS WANTED

**Residence organ wanted. Two manuals and pedal;** 2, 3, or 4 ranks. To fit under 8' ceiling; compact. Send information. REPLY BOX JA-901 THE DIAPASON.

## MISCELLANEOUS

**Help needed for doctoral dissertation.** My dissertation concerns the longevity and reliability of electronic organs manufactured since 1970. Any information concerning current condition, service records, praises, condemnations, anecdotes, etc. will all be appreciated. E. Christie Dissertation, Box 165, Clawson, MI 48017.

**Attention: Earn money typing at home.** \$32,000/yr. income potential. Details. 602/838-8885 Ext. T-18136.

**Attention: Easy work, excellent pay.** Assemble products at home. Details. 602/838-8885 Ext. W-18136.

## MISCELLANEOUS WANTED

**Used low pressure pipework in good condition:** 4' Principal 61-73 pipes; 8' Gemshorn 73 pipes; 8' Gemshorn celeste 49 pipes; 16' Bourdon low 24 pipes at least. Could pick up by truck this spring. Please describe and state price. Thank you. Charles Reynolds, P.O. Box 1851, Palmer, Alaska 99645.

**Aeolian 16' Basson Reed. Also need various** 8', 4', and 2' Aeolian flute ranks. Call or write Pipe Organ Sales and Service, P.O. Box 838, Lithonia, GA 30058. 404/482-4845.

**TAYLOR & BOODY ORGAN BUILDERS**  
George K. Taylor John H. Boody  
Route 1, Box 58 B, Staunton, Virginia 24401  
Telephone: (703) 886-3583

**Robert M. Turner Organbuilder**  
1721 East Autumn Drive  
West Covina, CA 91791 (818) 814-1700

**CLASSIFIED ADVERTISING RATES**  
Regular classified advertising is single paragraph "want ad" style. First line only of each ad in bold face type.  
Display classified advertisements are set entirely in bold face type with the addition of a ruled box (border) surrounding the advertisement.  
Regular Classified, per word \$ .40  
Regular Classified minimum 6.00  
Display Classified, per word .60  
Display Classified minimum 25.00  
Additional to above charges:  
Box Service (mail forwarding) 6.00  
**NOTE: Orders for classified advertising must be accompanied by payment in full for the month(s) specified. Orders will be accepted for one, two, three, four, five, or six months in advance.**  
Non-subscribers wanting single copies of the issue in which their advertisement appears should include \$2.00 per issue desired with their payment.  
The Diapason reserves the right to designate appropriate classification to advertisements and to reject the insertion of advertising deemed inappropriate to this magazine.

**THE DIAPASON • 380 NORTHWEST HIGHWAY • DES PLAINES, IL 60016**  
Insert the advertisement shown below or enclosed in the Classified Advertising section of THE DIAPASON for the following issue(s)  
Category \_\_\_\_\_  Regular  Boldface  
Ad Copy \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
Name \_\_\_\_\_ Phone \_\_\_\_\_  
Address \_\_\_\_\_ Total Enclosed \_\_\_\_\_  
City/State \_\_\_\_\_ Zip \_\_\_\_\_ Date Sent \_\_\_\_\_

# CLASSIFIED ADVERTISING

Classified Advertising Rates  
will be found on page 21

## MISCELLANEOUS WANTED

WANTED: Haskell 16' Diapason. REPLY BOX JA-902, THE DIAPASON.

## PUBLICATIONS/ RECORDINGS

Free catalog of keyboard music. Piano, organ, early keyboard. Works by all major composers. Pachelbel to Prokofiev, in sturdy, beautifully printed reprints of the most authoritative editions. Most \$6.95 to \$9.95. A must for every keyboard player. Write Dover Publications, Dept A267, 31 E. 2nd St., Mineola, NY 11501.

The Organ Literature Foundation, world's largest supplier of organ books and recordings, offers Catalogue X listing 693 books, 2590 classical organ LP's, cassettes and CD's, etc. Send \$1 or 4 international reply coupons. The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184-5915, 617/848-1388.

The Organ Historical Society is offering a 16-page catalog of publications, recordings, and other items, many of which are produced by the OHS. The catalog also includes many hard-to-find popular books, recordings and tapes from other sources. Send 25¢ stamp to: OHS, Box 26811, Richmond, VA 23261.

Videocassettes/Audio Cassettes/CD's. Classical, 2-organ, Gospel, Theatre, and Instructional: for free catalog write to Allen Organ Co., Box 36, Macungie, PA 18062-0036, or phone 215/966-2202.

"The organs of the Divine Word Seminary." Techny, Illinois. Leon Nelson, organist. Works by Campra, Lemmens, Walton, Lenel, others. Stereo LP \$7.00, postpaid. Collector's item. Nelson, 824 Waukegan Rd., Deerfield, IL 60015.

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

## PUBLICATIONS/ RECORDINGS

Historic Organs of San Francisco features 20 historic pipe organs in the San Francisco Bay area recorded in June, 1988 during the Organ Historical Society's National Convention, available as a two-cassette or two-compact disc set more than two hours long. Both formats include a 28-page booklet with histories and stoplists of organs heard. Twenty organists perform 31 works by 30 composers. Order cassettes or CD's from the OHS Catalog, Box 26811, Richmond, VA 23261 at \$22.95 plus \$1.50 shipping and handling.

## HARPSICHORDS

Hubbard, French, two manuals, 1975; 8', 8', 4'; buff stop, peau de buffle. Walnut case, waxed finish. Completely overhauled, restrung, and voiced. Excellent condition. Asking \$8,000. Chapline, Box 230, Newbury, NH 03255. 603/763-4019.

Neupert harpsichords, clavichords, fortepianos new and used. Wally Pollee, 1955 W John Beers Rd., Stevensville, MI 49127.

Eric Herz Harpsichords since 1954. Superb instruments in the 18th-century tradition. Musical excellence, reliability and superior craftsmanship. Commitment to customer service. Free catalogue available: 12 Howard St., Cambridge, MA 02139. 617/868-6772.

## PIPE ORGANS FOR SALE

Kimball pipe organ built in the 1920s; 22R, pipes, chimes, windchests and console; organ is dismantled. \$5,500 or best offer. Call 503/665-5414 or 503/665-7601.

Wicks Portative pipe organ for home or small church; 2M, 32 pedals. Contact Mrs. Marjorie Moore, R #1, Mediapolis, IA 52637. 319/394-3470.

## PIPE ORGANS FOR SALE

2M, 10R Wicks, 1952, in use, good condition. Remove January, 1991. Send SASE to Edward Meyer, 1884 College Heights, New Ulm, MN 56073. 507/354-6202.

2M, 19R Skinner rebuilt/voiced ca. 1960. Moderate pipe scales with little nicking. Excellent condition. Asking \$17,500. For details write: Pipe Organ, 12707 Uplander Street, NW, Coon Rapids, MN 55433.

2M, 22R Hall organ in good condition with new Diapason chorus and recently re-leathered console. Can be heard and played. Being replaced by larger organ. Asking price \$25,000. Call Charles Snider at 708/858-1020. Buyer to remove from church. Available June 1990. St Mark's Episcopal Church, Glen Ellyn, IL 60137.

1920s Kilgen pipe organ; 12R and extension, buyer to remove by March 31, 1990, \$3,500, price negotiable to serious buyer, instrument currently in use. Respond to Memorial Lutheran Church, 3215 Douglas Rd., Toledo, OH 43606. 419/472-2161.

1964 Hillgreen-Lane #1252; 3M tilting tablet console; 19 stops, 22R. May be seen and played. Buyer to remove August, 1990. Send SASE for specifications and details. The Congregational Church, 965 17th Ave. S.W., Rochester, MN 55902. 507/289-4581.

Austin II/4 c. 1930 in fair-good condition in the Northwest. \$4,000 OBO. Cox Music, 7206 Woodlawn Ave. NE, Seattle, WA 98115. 206/523-7200.

3R tracker organ, Roderer Organ Co., perfect condition; for home, private use; 2M, full pedal, S-G coupler, 4" Rohrflote, 8' Metaltgedeckt, 8' Holzgedeckt. Exquisite hand-rubbed walnut case, ebony naturals, rosewood sharps. Original owner; cherished and perfectly maintained. Lake Forest, IL. Available to qualified party only. Home evenings or please leave message: 708/234-1395.

## PIPE ORGANS FOR SALE

2M, 19R, 1950 Kilgen, now in use; buyer to remove. Best offer. All or parts. Methodist Temple UMC, 2109 Lincoln Ave., Evansville, IN 47710. 812/476-1306 or 812/867-6854.

Hinners tracker, 1M/6R, divided keyboard. Restored and playing in our shop. Very affordable price, but depends on casework required to install. Julian Bulley Pipe Organs, 1376 Harvard Blvd., Dayton, OH 45406. 513/276-2481.

Early 2M, 16R Moller pipe organ; rebuilt 1968 with new leather; currently in use; now available. Cresc. pedal. Storz. \$15,000 or best offer. Recently serviced. Bethany Apostolic Church, 862 Covert Ave., Evansville, IN 47713.

3M, 43R Moller, 1890, rebuilt by Moller 1924. In storage, must sell. \$6,000 OBO. 228 Elberon Ave., Allenhurst, NJ 07711. 201/531-0672 or 201/842-4355.

1951 Moller organ; 2M console with pedal and 5R (originally 16); several swell-shade actions included; good condition. Available Jan 1990. Asking \$7,500. Contact Fredericksburg United Methodist Church, P.O. Box 7072, 308 Hanover St., Fredericksburg, VA 22404. 703/373-9021.

TRACKER ORGAN, 1886, available due to relocation. 14 ranks. Gt: 8, 4, 2, II, Cr. 8; Pos: 8, 4, 2 1/2, 2, 1 1/2; Pd: 16, 8, 4; usual couplers. Handsome oak case with carved pipe shades. Excellent condition. Asking \$70,000. Contact 803/279-4509.

Tracker practice organs by Walker of England, all with two manuals and pedal; 2 ranks from \$17,850; 3 ranks from \$20,000; 5 ranks from \$40,200; 6 ranks from \$58,750; 9 ranks with 16' pedal from \$71,000. Also continuo organs 8,4,2 from \$17,600. Many options, timbers, finishes. Call England toll-free for details: 1-800-628-3284.

## R. A. Colby, Inc.

Full Line Suppliers To The Organ Builder

Box 4058, C.R.S.  
Johnson City, TN 37602  
(615) 282-4473

## GIESECKE

CARL GIESECKE & SOHN

PRESTIGIOUS ORGAN PIPEWORK SINCE 1838

## COLKIT MFG. COMPANY

P.O. Box 362  
Tonawanda, New York 14150  
(716) 692 7791

### Organ Leathers

Quality Skins for Every Need

### COLKIT MFG. Co.

P.O. Box 362  
Tonawanda, NY 14150

(716) 692-7791

Sample card sent  
on request

### KOPPEJAN

Pipe Organs

Inc.

New organs and restoration

Chilliwack, B.C.  
48223 Yale Rd. E  
Canada V2P 6H4 Phone (604) 792-1623

### STEINER-RECK

Incorporated  
ORGANBUILDERS

415 East Woodbine Street  
Louisville, KY 40208  
(502) 634-3636

### VISSER-ROWLAND

713/688-7346  
2033 JOHANNA B  
HOUSTON 77055

Member  
International Society of Organbuilders  
Associated Pipe Organ Builders of  
America

### Quality Parts and Service Since 1966

SEND \$5.50 TODAY FOR OUR  
65 PAGE CATALOG

### ARNDT ORGAN SUPPLY COMPANY

1018 LORENZ DRIVE - P.O. BOX 129  
ANKENY, IOWA 50021  
PHONE (515) 964 1274

### ANDREW A. HUNTINGTON

PIPE ORGAN VOICER AND CONSULTANT  
35 CEDAR LAND COURT  
CROMWELL, CT. 06416  
(203) 635-4179

FLUE VOICING—TONAL FINISHING  
TONAL REVISIONS—RESTORATIONS

### Milnar Organ Company

Eagleville, TN 37060 • (615) 274-6400

NEW ORGANS • REBUILDING  
MAINTENANCE

### Pipe Organ Sales and Service, Inc.

P.O. Box 838 • Lithonia, Ga 30058 • 404/482-4845  
Serving Pipe Organs of All Types in the Southeast

Consulting Rebuilding  
Additions Annual Maintenance  
Repairs Contracts  
New Organs

### Prestant Pipe Organs, Inc.

P.O. Box 5099 San Antonio, Texas 78201

(512) 733-3274  
(512) 494-1540



### Redman Organ Co.

816 E. VICKERY BLVD.  
FORT WORTH, TX 76104  
(817) 332-2953

MEMBER - INTERNATIONAL SOCIETY  
OF ORGANBUILDERS - ASSOCIATED  
PIPE ORGAN BUILDERS OF AMERICA

### ORGAN BUILDING/RESTORATION

T. R. RENCH & CO.  
RACINE, WIS. 53403

1405 SIXTEENTH ST. • 414/633-9566



(216) 826-0097

CHARLES M. RUGGLES  
PIPE ORGANS

MECHANICAL ACTION ORGANS 24493 BAGLEY ROAD  
RESTORATIONS OLMSTED FALLS, OHIO 44138

*Known for Quality*

Manufacturer of Organparts:  
OTTO HEUSS KG  
PO Box 1162 6302 LICH W-Germany

HEUSS  
ORGELTEILE

# CLASSIFIED ADVERTISING

Classified Advertising Rates  
will be found on page 21

## THEATRE ORGANS FOR SALE

**Kilgen theatre pipe organ;** from Atlantic Theatre, Chicago; 3M, 11R; \$15,000 or best offer. Days 312/429-6766, evenings 312/349-4309.

## ELECTRONIC ORGANS FOR SALE

**THE BEST, most affordable practice/chapel organ** I have ever seen—that doesn't have pipes! Write: Larry Otto, Rt. 8, Box 2005, Cleburne, TX 76031.

**57-stop, draw knob, 3M electronic church organ;** top shape; two years old; purchase price \$56,000, asking \$32,000; 17 channels and amps in speaker chambers. Easy removal and reinstallation. Write Chairman, Music Dept., Southwestern Adventist College, Keene, TX 76059 or call 817/556-2300.

**Allen, 3M; AGO pedalboard; analog-type tone generators** (pre-digital); each note can be owner-tuned and regulated; solid-state amps; independent reed; 32" diapason; great for small church or home; \$8,500. Phone NH 603/868-1196.

**1958 4M drawknob Allen; 1975 choir computerized card reader;** 17 speaker cabinets; 1983 Allen double memory capture action; 10 generals; 6 divisionals; 3 swell shoes (no Gt); crescendo; console (matched mahogany) excellent condition; sell total instrument, or sell console (pipe organ compatible), speakers, amplifiers and 2 computer choir separately. Available May 1990. Price negotiable. Write: The Organ Committee, First Presbyterian Church, 1101 Bedford St., Stamford, CT 06905.

**Schober electronic organ; 2M/P, 33 stops.** Write: Front Range Baptist Church, 625 E. Harmony Rd., Ft. Collins, CO 80525. Call: 303/223-5757.

**Rodgers 2M Cambridge Mod. 220 drawknob console;** 4 chan. including 3 ext. amp/speakers plus Leslie; mint cond. \$15,000. O.B.O. Eurotech, 467 Industrial Way, Placentia, CA 92670. 714/579-0193, 714/738-1569.

## REED ORGANS

**The reed you need. Phoenix Reed Organ Resurrection** offers replacement reeds, original knobs, faces, parts. Specify requirements w/ SASE. List of organs, 2mp, etc.: \$1.00 and SASE. Box 3, Jamaica, VT 05343. 802/874-4173.

**1902 Vocalian harmonium, two manuals and pedal;** 10 ranks, mahogany case, asking \$5,000. Wayne Leupold, 31 Chenango St., Cazenovia, NY 13035. 315/655-8556.

## MISCELLANEOUS FOR SALE

**Used pipework, chests, consoles, etc. Send SASE** for list. Richard Swanson, 624 N. Francis, Lansing, MI 48912.

**4' Clarion, 1987 Laukhuff, 44 reeds, 17 flues,** French parallel domed shallots, socketed basses, 3" WP. Best offer. The Saint Dunstan-Art Organ Works, 16222 Deerlick Dr., Houston, TX 77090. 713/444-2142.

**Korg AT-12 autochromatic tuner. Play instru-** ment; tuner shows note, octave, cents sharp or flat for seven octaves: C 1 to B 7. Plays four octaves: C 2 to B 5. Calibrate A=430-450 Hz. Batteries, AC adaptor, earphone, case, year warranty, one lb. Introductory offer: \$155 postpaid (\$225 list). Song of the Sea, 47 West St., Bar Harbor, ME 04609. 207/288-5653.

**Trumpet (61 notes) \$250.00. Completely** cleaned, lacquered and revoiced by Organ Supply; 5" wind; mitered for 7' ceiling. John Decker, 9634 Greenbriar Dr., Cleveland, OH 44130. 216/281-7900 (9-4), 216/888-7192.

**Moller 1962 remote combo for 4 manuals, 9** divisions, 123 knobs, 10 generals. Also Reisner 2M console, Spencer 2HP 6", 1000 CFM, reservoirs, chests, chimes. 507/931-4271.

## MISCELLANEOUS FOR SALE

**Organ business involving sales, restorations,** service, kits and tuning—electronic and pipe. Includes work in process, inventory, tools and training; good opportunity to acquire small established business in Southern California. Robert Eby, 4202 Fireside Cir., Irvine, CA 92714. 714/551-0669.

**1985 3M Austin console, 144 stop tabs, white** exterior, walnut interior, excellent condition. W. Griffin, 1420 Hainesport Rd., Mt. Laurel, NJ 08054. 609/234-3384.

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

**Used electrical components: Reisner** switches, relays, C3 stop key magnets, RR capture system, coupler actions and more. REPLY BOX SP-891, THE DIAPASON.

## SERVICES/ SUPPLIES

**Austin actions recovered. Over 20 years ex-** perience. Units thoroughly tested and fully guaranteed. Manual motor, \$18.50 f.o.b. Technical assistance available. Foley-Baker, Inc., 1212 Boston TrnPk., Bolton, CT 06043. 203/646-4666.

**Authentic solid wood organ casework in** traditional style. Subcontract service to mechanical-action organbuilders. Services also include pipe shade carvings, wooden pipes and pipe foot mandrels; 11 years experience. Recognized old world craftsmanship. Larry J. Damico, 1101 East Second St., Dayton, OH 45403. 513/461-9931; 513/293-0469.

**Dependable fast service; re-leathering all** types of pouches, pneumatics and primaries. Call 313/693-4002.

**New organ pipes, excellent workmanship and** expertly voiced. Formerly supervisor of Aeolian-Skinner pipeshop. Hans Rother, German Organ Pipecraft, 34 Standard St., Mattapan, MA 02126.

## SERVICES/ SUPPLIES

**"The Pneumatic Works" Specializing in all** types of re-leathering. Write: 76 Ed Clark Rd., Colrain, MA 01340, or phone 413/624-3249.

**Competent and professional re-leathering of** your pipe organ components. Only the finest products used. Send for current price list. Lyon Keyboard Instruments, P.O. Box 299, New Hudson, MI 48165. 313/437-3059.

**Solid state relay for pipes. Save 50% by as-** sembling these simple printed circuit modules to make any relay configuration required. Highest quality components supplied. Write for information: Devtronix Organs, Inc., 1823 Avondale Ave., Sacramento, CA 95825.

**Combination action, capture type. Least ex-** pensive and most reliable system available. Modular form lets you buy only what is required. Compatible with any relay. Not a kit. Write for information: Devtronix Organs, Inc., 1823 Avondale Ave., Sacramento, CA 95825.

**Low note pedal generator for pipes. Will sup-** ply all 32 notes at pitches and voices required. Single tuning adjustment. Power amplifiers and speakers to match the installation. Compare our low price to others. Write for information: Devtronix Organs, Inc., 1823 Avondale Ave., Sacramento, CA 95825.

**Organ Servicemen: We will recover Casavant** and Skinner pouchboards, primary and offset actions. Write: Burness Associates, P.O. Box 564, Montgomery, PA 18936. 215/368-1121.

**ALL REPLIES  
TO BOX NUMBERS  
that appear  
without an address  
should be sent to:  
THE DIAPASON  
380 Northwest Hwy.  
Des Plaines, IL 60016**

# Harris Organs Pipe Organ Builders

7047 South Comstock Avenue, Whittier, California 90602 • (213) 693-4534

David C. Harris, Owner and Tonal Director • Member: International Society of Organ Builders, American Institute of Organ Builders • Inquiries are cordially invited.

REPAIRING TUNING ADDITIONS

## R. W. KURTZ ORGAN CO.

CONSULTANT SPECIALISTS ON PIPE ORGAN REBUILDING  
P. O. Box 32, Woodstown, N. J. 08098 • 609 / 769-2883



## W. Zimmer & Sons, inc.

pipe organ builders

Telephone (704) 588-1706

Mailing Address: P. O. Box 520  
Pineville, N. C. 28134



## Artisan Builders

806 NP Ave.  
Fargo, N. Dak. 58102  
(701) 293-8964  
Wood Organ Pipes

## JULIAN E. BULLEY

New Organs — Rebuilding  
Service  
SINCE 1906

1376 Harvard Blvd.—Dayton, Ohio 45406  
513-276-2481

## Robert Copeland

P. O. Box 182  
Saltsburg, PA 15681  
(412) 639-9798

*Pipe Organ Repair - All Makes*

## DURST

PIPE ORGAN & SUPPLY COMPANY  
813 Boones Creek Rd. • RR14, Box 40-A  
Jonesborough, TN 37659  
(615) 753-4521

Reservoirs Chests Tremolos  
Swell Engines Swell Fronts  
*Quality from the Past Competitive for the Future*



## Greenwood Organ Co.

"Three Generations at Organ Building"  
CHARLOTTE, NORTH CAROLINA 28218  
P.O. Box 18254 704/334-3818

## GUZOWSKI & STEPPE ORGANBUILDERS INC

NEW INSTRUMENTS  
REBUILDS - ADDITIONS  
TUNING & SERVICE

1121 EAST COMMERCIAL BLVD  
FT. LAUDERDALE, FL 33334  
(305) 491-6852

## Klug & Schumacher, Inc.

PIPE ORGAN SERVICE  
Tuning & Repairs

1708 Atlanta Ct.  
Lakeland, FL 33803  
Phone (813) 687-9425

## Lewis & Hitchcock, Inc.

Pipe Organ Builders Since 1915

8466A Tyco Road Vienna, Virginia 22180  
(703) 734-8585

## CHARLES W. McMANIS

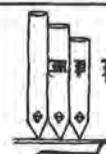
Voicer & Tonal Finisher

651 Pershing Drive  
Walnut Creek, CA 94596-2036



## AUSTIN ORGANS, INC.

P.O. Box 2562  
PALM BEACH, FLORIDA 33480  
(407) 833-2087  
HUGH M. PIERCE



## Proscia & Associates Pipe Organs

P.O. Box 364  
Sewter, GA 30108-0364

(404) 258-9450

Michael Proscia, Director • John Reeves, Associate



Jacques Stinkens  
Organ pipe makers B.V.

Tel. 03404-13827

Your personal wishes  
are in good hands

3701 VE ZEIST  
Holland



ORGAN COMPANY, INC.

WASHINGTON ROAD  
PRINCETON, NEW JERSEY 08540  
609-799-1421

# Karen McFarlane

## Artists

P.O. Box 18724  
 Cleveland, OH 44118-0724  
 (216) 321-9095/96



William Albright



Guy Bovet†\*



Stephen Cleobury†



David Craighead



Michael Farris



Gerre Hancock



Judith Hancock



Martin  
Haselbock†\*



David Higgs



Clyde Holloway



Peter Hurford†\*



Gunnar Idenstam\*



Marilyn Keiser



Susan Landale†\*



Olivier Latry†\*



Joan Lippincott



James Moeser



Thomas Murray



Peter Planyavsky†\*



Simon Preston†\*



George Ritchie



Louis Robilliard†\*



Daniel Roth\*



Larry Smith



Donald Sutherland



Frederick Swann



Ladd Thomas



Thomas Trotter†\*



John Weaver

St. John's College Choir, Cambridge, Sept 1990  
 St. Thomas Choir, April 7-13, 1991  
 Winchester Cathedral Choir, April 1-22, 1991  
 King's College Choir, Cambridge, Sept 1991

† = available 1990-91  
 \* = available 1991-92



Gillian Weir†\*



Todd Wilson