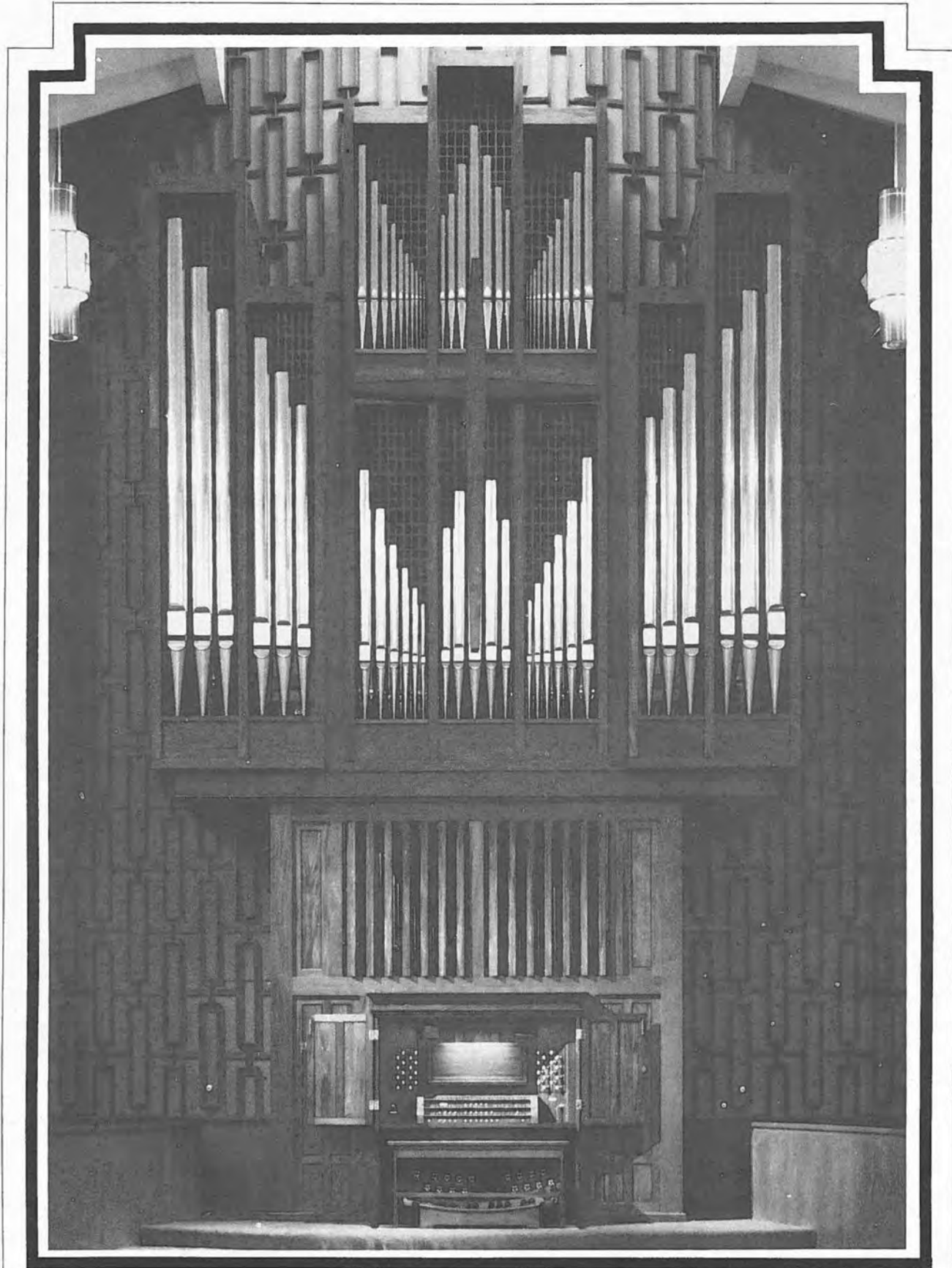


# THE DIAPASON

MAY, 1984



Walnut Hill United Methodist Church, Dallas, TX  
Specification on page 11

# Letters to the Editor

## Phenomenology

Given the scant attention paid to phenomenology by both theologians and musicologists in this country, Randall Steere's essay, "Towards a Phenomenological Approach to Music in Worship" (February, 1984), was a welcome foray into the field. If it encourages readers themselves to undertake exploration of phenomenology, it will have performed a great service. Certainly, studies in phenomenological method would give church musicians a perspective radically different from that afforded either by most theology or by traditional musicology. Above all, the phenomenological *epoché*, or abstention from ontological questions, would discourage hasty judgments about the ultimate worth of either certain types of worship or certain types of music. And a study of the structure of religious experience would encourage a much-needed attention to the role of the numinous in music as a whole.

Despite Mr. Steere's admission of simplification and omissions, however, it would have been helpful if his particular version of phenomenology had shown a closer connection with that set forth by most phenomenologists. True, the great diversity of opinion among phenomenologists themselves (traced so well by Herbert Spiegelberg in his two-volume study, *The Phenomenological Movement: A Historical Introduction* [The Hague, 1978]) makes it nearly impossible to construct a universally acceptable definition of phenomenology. Nevertheless, there are certain generally recognized theoretical and methodological principles of the discipline which seem to be ignored or at times contradicted in Mr. Steere's article.

In the strict sense, phenomenology is a philosophical discipline rooted in Kantianism but first propounded by Edmund Husserl in the early years of the 20th century and later revised, reformed and transformed by a host of thinkers including such notables as Martin Heidegger, Max Scheler, Jean-Paul Sartre, Maurice Merleau-Ponty and Paul Ricoeur. The word "phenomenology" literally means the "study of appearances," which is opposed to the study of "things-in-themselves." Striking a middle path between idealism (which subordinates the experienced object to the experiencing subject) and realism (which subordinates the experiencing subject to the experienced object), phenomenology focuses on the *coordination* between subject and object—a coordination, or correlation, which is in principle as complete as that between observer and observed in modern microphysics.

It is in order to let this coordination manifest itself on its own terms that most phenomenologists begin their analyses with the *epoché*, or abstention from speculation about the ontological status of the phenomenon before them. Thus, in investigating an instance of religious experience, the phenomenologist refrains from judgments about the reality or non-reality of the object of that experience. Rather, he seeks to grasp the characteristic structure of the experience, to let it appear on its own terms, and not to force it into metaphysical, psychological or sociological frameworks of understanding.

In some respects, the *epoché* is analogous to the abstention from ontological questions presumed in aesthetic experience. An aesthetic attitude toward the events in a performance of Wagner's *Parsifal*, for example, is neither to question their reality (and thereby risk dismissing the whole drama as pointless) nor to question their unreality (and thereby risk demanding medical attention for Amfortas), but rather to suspend ontological questions, to let the drama unfold and appear on its own terms, and to ask about the meaning, rather than the reality, of the events.

Given, then, that phenomenology is a rigorous philosophical method, it is incorrect to say, as Mr. Steere does, that "the strongest feelings in worship for many people are not theologically oriented but phenomenologically oriented," for the statement implies that the feelings in question are oriented toward the intellectual discipline of phenomenology. What Mr. Steere apparently means is that the feelings are oriented toward the phenomenon of the numinous—in which case, it would be more accurate to say they are "phenomenally" or "experientially" oriented. The same confusion between "phenomenological" and "experiential" is evident in the statement that "To 'be' at worship is a phenomenological, experiential and immediate approach." Nothing could be farther from a phenomenological approach, which is precisely the attempt to step back from unreflective immersion in experience (which assumes the reality of the experienced object, in this case, the deity) and to reflect unmetaphysically on the structure of that experience.

It is revealing that Mr. Steere here appeals to Rudolf Otto's view that the "ultimate numinous Object (God) is real and exists outside of the human mind," for it was just this tendency to lapse into theological judgments that put Otto (and several other phenomenologists of religion, including Gerardus van der Leeuw, who is also quoted by Mr. Steere) outside the mainstream of phenomenology. On the other hand, Ninian Smart's work, to which Mr. Steere refers, is considerably more scrupulous in its avoidance of theologizing.

Similarly, it is a misunderstanding of phenomenology to assign it (as Mr. Steere seems to do) a normative function in church music. First, contrary to Mr. Steere's assertion, phenomenology does not "validate" the experience of the numinous; it simply describes and analyzes it. Second, there cannot be a phenomenological "use" of music in worship; there can only be a phenomenological *investigation* of music in worship. Phenomenology is a tool for understanding experience, not a means of generating it.

Finally, though Mr. Steere's specific suggestions for ways of approaching music phenomenologically contain much that is wise and helpful in terms of learning to empathize with a congregation, they contain little that is strictly phenomenological. His admonition to listen before analyzing is good (and even phenomenologically sound at first glance) but misleading. For, as Leonard B. Meyer, Eugene Narmour and various phenomenologists of music have pointed out, not only musicians but non-musicians engage in a great deal of unconscious analyzing of music without which the music would be a "blooming, buzzing confusion" (as, indeed, it would have to be for Mr. Steere's "musically illiterate" listeners—a group whose very existence seems questionable, given the almost incessant musical bombardment of modern ears). As Meyer (whose work, with its link to Gestalt psychology, its emphasis on the interdependency of music and listener, and its interest in archetypes, has been compared to phenomenology) observes, "Whenever it goes beyond the mere sensing of incoming stimuli, listening is necessarily analytical—abstracting, classifying, and organizing musical stimuli into patterns, processes, and relationships. As soon as one perceives the tone of, say, an oboe, is aware of octave identity, or groups tones into motives and motives into phrases, one has abstracted—has ignored a myriad of attributes present in the series of stimuli. Awareness virtually compels conceptualization. Our perception of a sunset or of the subtle nuances of a lovely theme are inseparable from our knowledge of the event as being a

# THE DIAPASON

A Scranton Gillette Publication

Seventy-fifth Year, No. 5., Whole No. 894  
Established in 1909

MAY, 1984  
ISSN 0012-2378

An International Monthly Devoted to the Organ, the Harpsichord and Church Music  
Official Journal of the American Institute of Organbuilders

## CONTENTS

### FEATURES

- Messiaen's *Saint François d'Assise*  
by David Palmer 6
- The Organ Works of Johann Michael Haydn  
by Kathleen I. Stout 8
- Acoustics in the Worship Space II  
by Scott R. Riedel 10

### NEWS

- Here & There 3, 4, 13
- Appointments 4
- Nunc Dimittis 4

### REVIEWS

- Music for Voices and Organ  
by James McCray 5
- New Organ Music  
by Leon Nelson 7
- New Handbell Music  
by Leon Nelson 12

### LETTERS TO THE EDITOR

- 2

### NEW ORGANS

- 11

### ORGAN RECITALS

- 12

### CALENDAR

- 14

### CLASSIFIED ADVERTISING

- 16

### Editor

JEROME BUTERA

### Associate Editor

WESLEY VOS

### Contributing Editors

LARRY PALMER

Harpsichord

LEON NELSON

Organ and Handbell Music

JAMES McCRAY

Choral Music

BRUCE GUSTAFSON

Musicology

MARGO HALSTED

Carillon

LAURENCE JENKINS

London Correspondent

### Prices:

1 yr.—\$10.00

2 yrs.—\$18.00

3 yrs.—\$26.00

Single Copy—\$2.00

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.

THE DIAPASON (ISSN 0012-2378) is published monthly for \$10 per year by Scranton Gillette Communications, Inc., 380 Northwest Highway, Des Plaines, IL 60016. Phone (312) 298-6622.

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

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 8 weeks for change to become effective.

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.

Please remember that our new closing date for all materials to be published in The Diapason is the first (1st) day of the preceding month.

sunset or a theme." (Meyer, *Explaining Music* [Chicago: 1973], pp. 4-5.) In this sense, it is impossible for a musician to listen without analyzing.

To meet the need for phenomenological study of interrelations between music and religion, it is necessary to draw upon mainstream phenomenology, both classical and current. Particularly relevant are the following: in hermeneutics, Paul Ricoeur and Don Ihde; in religious studies, Mircea Eliade, Paul Ricoeur and Ninian Smart; in aesthetics, Mikel Dufrenne; in music, Roman Ingarden, Walter Wiora, Alfred Pike and Thomas Clifton. This is by no means to suggest that non-phenomenological studies should be ignored. In many respects, for example, the non-phenomenological works of Meyer and Narmour are more "phenomenological" than some explicitly phenomenological treatises. Meyer's essay, "Some Remarks on Value and Greatness in Music" (in his *Music, the Arts, and Ideas* [Chicago: 1967]), is especially germane to a consideration of ways in which music is able to evoke the numinous (see pp. 38-9.) Above all, it is necessary to keep in mind that phenomenology is an analytical method (the basic steps of which are lucidly explicated in Ihde's *Experimental Phenomenology* [New York: 1977]), and not an immersion in unreflective experience.

Gene Paul Strayer  
York, PA

Randall Steere replies:

I appreciate Mr. Strayer's response to my article. In a strict, academic approach to phenomenology, he is quite correct to place my article in the perspective of the development of phenomenology and also quite correct to rectify my use of the term "phenomenological." However, my purpose in writing the article was to apply phenomenology in a practical way to our work as church musicians, and to simplify it enough, perhaps, to interest others. Thus, some of my conclusions are not strictly speaking "phenomenological," but deal with how this knowledge has influenced my work.

Mr. Strayer seems to have been able to discern and agree with my intent quite readily. Basically, I feel that a phenomenological approach, in many instances, would help us understand our work much better than a theological or musicological approach.

While other phenomenologists may fault Otto for his theologizing (to which I alluded in the sentence, "While there are several points of view towards phenomenological study, the congregations I have in mind would accept Rudolph Otto's view that . . ."), I simply made the observation that many people would agree with him. I do not believe in forcing my observations into someone else's categories.

## Fort Wayne Winner Announced



Leo D. Abbott

Leo D. Abbott was named winner of the 25th annual National Organ Playing Competition of the First Presbyterian Church, Fort Wayne, IN. Abbott competed against 5 others in the finals, which had been reduced from an original field of 25 contestants. He was awarded a cash prize of \$600 and gave a recital at First Presbyterian Church on May 1 as one of the artists in the church's Music Series.

Abbott is a graduate of the Boston

Archdiocesan Choir School and the Chaloff School of Music, Boston. His teachers have included Theodore Marier, George Faxon and Clarence Waters. He holds the Associate and Choirmaster AGO certificates, and is music director at St. Mary's Catholic Church in Holliston, MA. In the fall of 1983, he was named winner of the International Organ Competition held at the University of Michigan, Ann Arbor, and in January of this year he won the Diane Bish International Competition in Fort Lauderdale.

First runnerup in the competition was Anne Wilson of Garden City, NY. She received a \$400 cash prize. Other finalists included Bryan Ashley of Wichita, KS, a student of Robert Town; John Gouwens of Culver, IN; Ja Kyung Oh of Seoul, Korea, presently a student of Wojciech Wojtasiewicz at the Catholic University of America; and Richard Ramirez of Rochester, NY, where he studies at the Eastman School of Music with David Craighead.

Judging the contest finals were Philip Gehring of Valparaiso University, Valparaiso, IN; Wolfgang Rubsam of Northwestern University, Evanston, IL; and Bruce Gustafson of Franklin and Marshall College, Lancaster, PA.

The internationally known competition has been a part of the Music Series of First Presbyterian Church for the past 25 years, and is partially underwritten by a grant from the First Presbyterian Church Foundation. Members of the music staff include Lloyd Pinkerton, minister of music, and Jack Ruhl, organist and theatre manager.



Finalists in the 1984 Fort Wayne Competition: (l to r) Richard Ramirez, Leo D. Abbott (winner), Bryan Ashley, Anne C. Wilson (first runnerup), John Gouwens, Ja Kyung Oh.



Philip Gehring, Leo Abbott (winner), Wolfgang Rubsam, Bruce Gustafson.

The Incorporated Association of Organists, Nicolas Kynaston, president, has announced August 6-10 as the dates of its 60th Annual Congress. The Cardiff Congress will feature lectures, recitals, masterclasses, and visits to a number of interesting attractions. Artists include Malcolm Archer, Gerard Brooks, Hermann Busch, Stephen Cleobury, Johannes Geffert, Robert Sherlaw Johnson, Odile Pierre, Marc Rochester, Nicholas Thistlewaite and Michael Woodward. For information, write: Congress Organiser, 18 Duffins Close, Shawclough, Rochdale, Lancashire OL12 6XA.

Eastman School of Music has announced a Choral Workshop scheduled for June 25-July 6. The sessions will include choral techniques and methods as well as choral conducting, led by Donald Neuen, professor of conducting at Eastman. For applications and information contact: Summer Choral Workshop, Dept. Z, Eastman School of Music, 26 Gibbs St., Rochester, NY 14604.

The University of Michigan has announced the dates of the Eighth and Ninth Historic Organ Tours. Tour VIII will travel to Southern France June 4-

16, and Tour IX will include Germany, Alsace, and Switzerland August 5-18. Dr. Marilyn Mason will conduct the tours on which participants will have the opportunity to study, play and record on notable organs. For information, write: Historic Organ Tours, P.O. Box 1207, Ann Arbor, MI 48106.

The Hymn Society of America has announced a special Hymn Heritage Tour to Great Britain, August 7-24. The tour includes attendance at three prestigious festivals: Royal National Eisteddfod, Wales; Three Choirs Festival, England; and International Festival, Scotland. In addition to hymn festivals, concerts and sightseeing, tour participants will trace the varied history and drama of great hymns, hymn writers and composers. For further information, contact: Hymn Society of America—Chairman of Promotion, Sue Mitchell Wallace, 2516 Altadena Forest Circle, Birmingham, AL 35243.

Diane Bish, organist/artist-in-residence of the Coral Ridge Presbyterian Church, Ft. Lauderdale, FL, has just begun a new season of 26 half-hour television programs called "The Joy of Music" which is featured nationwide on the

Trinity Broadcasting Network (UHF and cable).

New programs for the 1984 season include performances with Jamie Buswell, violinist; Sylvia McNair, recent winner of the Met auditions; James King, Heldentenor of the Munich Opera; and many others. Individual programs will also focus on the music and life of Mozart, Handel, Bach, Mendelssohn, Luther and the Wesleys.

Information on the Joy of Music and videotapes are available from: Church Music Explosion Foundation, P.O. Box 11772, Ft. Lauderdale, FL 33339.

Montserrat Torrent, Professor of Organ at the Conservatory of Barcelona, Spain, played a recital on the famous Beckerath organ in St. Paul's Cathedral, Pittsburgh, PA, on March 13. Miss Torrent's visit to the U.S. is the result of negotiations with Paul Koch, organist of the cathedral. Her tour included only the four cities of Pittsburgh, Washington, Boston, and Cleveland.

Torrent teaches at the University of Salamanca and the University of Santiago de Compostela. She has served on the juries of international competitions, holds the Grand Prix du Disque for her recording of the music of Juan Cabanilles, and is considered an authority on classical and modern Catalan music.

Her program at St. Paul's included music of Bach, Cabezon, Arauxo, Bruna, Cabanilles, Mompou and Guridi.

The May and June schedule for the program *Pipedreams*, broadcast on the National Public Radio system, includes:

5/7: recitals by Larry Smith and Donald S. Sutherland with soprano Phyllis Bryn-Julson at the Bradley Hills Presbyterian Church, Bethesda, MD.

5/14: recitals by Robert Noehren at St. John's Church, Lafayette Square, Washington, DC; and Judith Hancock at the National Cathedral.

5/21: recitals by Catharine Crozier and Charles Callahan at the Church of the Epiphany, Washington, DC.

5/28: St. Thomas Choir (NYC) at St. Matthew's Cathedral, Washington, DC.

6/4: finalists in the AGO national open competition.

6/11: recitals by Brett Wolgast, winner of the AGO national competition, and Jonathan E. Biggers, finalist, at the National Presbyterian Church, Washington, DC.

6/18: festival Evensong Service at Washington's National Cathedral.

6/25: Pipe Organ Potpourri—recordings by David Craighead, William Porter, William Kuhlman and Laraine Olson Waters.

► Phenomenology does indeed "validate" the experience of the numinous in the context of my article. Once aware of phenomenology and its terminology, people can call upon this academic field to "give credence to" or "make valid" experiences which theologians and musicologists have often refused to accept. This may not prove anything beyond a doubt, but it lends strong support to the argument—which was my point.

As for the classic argument of the

psychologists that everyone analyzes music, even if only unconsciously, I do not disagree. Certainly, I did not mean to imply that one could literally stop all analyzing at will. However, Mr. Strayer is comparing apples with oranges. The level of analyzing which our theologians, musicologists, and church musicians expect of our congregations goes way beyond the unconscious level to which Mr. Strayer alludes. No matter about what level we are talking, there will probably be some composition beyond one's immediate ability to com-

pletely analyze mentally. Many musicians expect our congregations, from one hearing of an anthem for instance, to retrace their exegesis of the lectionary, and detailed analysis of how the text complements the lectionary, all of which is to be remembered and sifted into the sermon! On the other hand, many a parishioner will comment about how uplifting, or boring, or moving an anthem was, without ever giving thought to the text or the sermon! Neither is right or wrong, but both exist. I am merely trying to point out

that there will always be the phenomenon of the mystical experience itself which includes other things besides a mental analysis of sound.

I appreciate the added information which Mr. Strayer gives us. Phenomenology is indeed an analytical method, which I believe is well worth our time, as church musicians, to investigate. After all the analysis is done, however, one must not be afraid to return to the experience, which we as musicians are expected to create.

Randall Steere

# artist recitals

TALENT AGENCY  
Presents

## Concert Organists

MARSHA FOXGROVER  
PHILIP HAHN  
JANET KRELLWITZ  
ROBERT PARRIS  
MARY PRESTON  
ROBERT PRICHARD  
CHARLES SHAFFER  
PHILLIP STEINHAUS  
ARNO SCHOENSTEDT  
Germany  
WAYNE LEUPOLD  
Lecture Specialist

## Organ—Harpisichord

CHARLES S. BROWN  
CHARLES BENBOW  
DAVID BRITTON  
Pedal Harpsichord

## Solo or Duo

WILLIAM CHARLES BECK, organ  
MARK CHATFIELD, cello  
JOHN METZ, harpsichord  
LISA LYONS, baroque violin  
IRMTRAUD KRÜGER, organ  
Germany  
EDWARD TARR, trumpet  
U.S. availability,  
January—June 1985

Ruth Plummer, Artists' Representative  
2525 Hyperion Ave., Los Angeles, CA 90027  
(213) 665-3014

## N.P. MANDER LTD

Pipe Organ Builders

ST. PETERS ORGAN WORKS,  
LONDON, ENGLAND  
Telephone: 01-739 4747

Builders with an established tradition of fine tracker action organs to:

Winchester College, England.  
Chichester Cathedral, England.  
Magdalen College, Oxford.  
Pembroke College, Cambridge.

and many others, from four stops to four manuals, all over the world.

## YES, YOU CAN DEVELOP PERFECT PITCH!

Know any tone just by hearing it. Gain confidence in performing. Strengthen your ability to play by ear, improvise, tune. Crystallize your musical memory and vocal acuity. Deepen your music appreciation and interpretive skills. Improve everything you are now doing with music by perfecting your ear. Write today for FREE Perfect Pitch Brochure!

AMERICAN EDUCATIONAL MUSIC PUBLICATIONS  
Brandywine Valley Headquarters  
P.O. Box 7333-T2, Wilmington, DE 19803

## STEINER-RECK

Incorporated  
ORGANBUILDERS

P.O. Box 895  
Louisville, Kentucky 40201

## Here & There

### Appointments



Kyler Brown has been appointed Director of Music of the Church of St. Barnabas, Bronx, NY. He will direct the parish choirs and act as a consultant for a new organ. Brown received the B.F.A. degree from the State University of New York (Purchase), and the M.M. degree from New England Conservatory, Boston. His teachers have been Delbert Disselhorst, Carl Staplin, Richard Heschke, and Yuko Hayashi. He is a member of the Commission on Church Music, Archdiocese of New York.

Timothy Robson has been appointed Director of Music at Euclid Avenue Congregational Church, Cleveland, OH. In his new position, Robson will be responsible for the various musical activities of the church, including playing the church's tracker organ built by Karl Wilhelm.

Robson is also employed as music librarian at Case Western Reserve University, Cleveland, where he teaches in the music department. His former teachers include Larry Smith, Carl Staplin, and Arthur Poister (organ); Kenneth Drake (piano); and C. David Harris (harpsichord). As an undergraduate student at Drake University, Robson won the local AGO scholarship competition, and in 1973 was named a Drake University "Young Artist."

### Nunc Dimittis



Dr. Herbert M. Gotsch, chairman of the music department at Concordia College, River Forest, IL, and a member of

Vicki and Steve Fey have been appointed Co-Directors of Music of the First Presbyterian Church, Vero Beach, FL. Mrs. Fey leaves positions as organist—handbell director at Ridgely Presbyterian Church and staff accompanist at Southwestern Baptist Theological Seminary, both in Ft. Worth, TX. She is a graduate of Stetson University and received the M.Mus. from North Texas State University, having studied organ with Charles Brown and Paul Jenkins.

Mr. Fey was formerly organist-choir director at St. Matthew's Lutheran Church in Ft. Worth, and technician for Loper Pipe Organ Service Company of Dallas. He is a graduate of Washington University in St. Louis, where he studied organ with Carl Smith and David Hunsberger, and holds the M.Mus. from North Texas State, having studied with Dale Peters. The Feys share responsibilities in their new position with five choirs and two handbell choirs.



Irene Feddern has been appointed organist-choirmaster of Christ Church, Savannah, GA. She leaves a similar position at St. Francis Episcopal Church, Macon, GA. A graduate of Beaver College and of Indiana University, she is a doctoral candidate at Indiana, where she studied with Clyde Holloway. Feddern has been on the faculty of Stuart Hall School, Staunton, VA, and of Wesleyan College, Macon, GA.



Raymond Albright has become a partner with the title "Associate" in the management firm of Phillip Truckenbrod Concert Artists. He has gained summer internship experience with the agency for the past several years, and in that capacity helped staff the agency's booth at the AGO regional convention in Wilmington, DE, in 1981, and the national convention in Washington, DC, in 1982. His first major assignment will be to staff the Truckenbrod booth at the 1984 AGO convention in San Francisco. Albright is a graduate of the New Jersey Institute of Technology.



House. He also served as organist and choir director of Immanuel Lutheran Church, Hillside.

Dr. Gotsch is survived by his wife, the former Marilyn Masch, and three daughters. Funeral services were held on March 12 at St. John Lutheran Church, Forest Park, IL.

Aaron G. "Buzz" Olmsted of Tehachapi, CA, died in Mercy Hospital, Bakersfield, CA, on January 29, 1984. He had been a sales representative for Austin Organs, Inc., since 1970. Shortly before his death, Olmsted had finalized a contract for a new organ for the First Presbyterian Church of Bakersfield. Upon completion of this organ, Dr. Philip Dodson will play a recital in memory of Mr. Olmsted. He is survived by his wife, Barbara, four children, and several grandchildren.

# Music for Voices and Organ

by James McCray

## The Easter Season

As children, most of us probably felt that the pinnacle of the Christian year was Christmas. That was a time of gifts, great rejoicing, and other happy emotions associated with the season. As we grew older, however, we discovered that, for Christians, Easter was the peak of the church year. We learned that our faith is centralized around that galvanizing week leading to the crucifixion and then climaxed on Easter with the resurrection.

For us as musicians, we somehow never outgrow the fascination with Christmas, and we tend to place more emphasis on it than Easter in terms of our choral programs. This observation is made in an attempt to point out the necessity for choral directors to be as careful with their planning for Easter as they seem to be for Christmas. Ask yourself whether you spend as much time, money and effort in creating the music for Easter as you do for Christmas. If your answer is no, as is expected in most cases, then perhaps it is appropriate to do some serious internal questioning about the Christian year as it pertains to the congregation and the choir.

I believe that there should be some adjustments made in most church choirs so that the music for Easter is, at least, equal to the music for Christmastide. That often means the performance of an extended work, music with brass and other special involvements such as the children's or youth choir. Lent is a time of preparation for the congregation; it should also be a time that musically enhances the recalling of the events leading to Good Friday and ultimately to Easter Sunday.

The music reviewed this month is suitable for Lent and Easter. There is certain to be something of use for all church choir situations. With another Holy Week and Easter just behind us in 1984, now is a good time to evaluate and plan for next year.

**Lift High the Cross.** Richard Hillert, SATB, congregation, 3 trumpets, 3 trombones, timpani and organ, G.I.A. Publications, G-2630, .60 (M-).

This is a wonderful concertato on the hymn familiar to most congregations. It has a majestic character with each verse and refrain having a separate orchestration and harmonic setting. The congregation is used with the choir on the refrains, while the verses are sung by the choir in various voice combinations. The brass is used primarily as filler linking the areas so that the organ has most of the instrumental responsibility. An effective and attractive setting that could be used in any situation by small or large choral ensembles. Highly recommended.

**The Lamb, an Easter Processional.** Carl Schalk, SATB, 2 trumpets, 2 trombones, timpani and organ, Concordia Publishing House, No. 97-5785, .75 (E).

The choral writing is almost entirely in unison or two parts which assists the choir to maintain a solid sound during the procession. The instrumental parts are separate, and if used, the organist-conductor will need a full score because the organ part is different. There is a stately instrumental introduction which reappears in fragments throughout the setting. The 10 verses are brief, the entire anthem numbering only 5 pages. There are hints at modality in this simple writing. This should be a useful processional for all choirs and will begin the Easter service with a festive atmosphere.

**Litany for Easter.** Gordon Young, SATB unaccompanied, Hope Publishing Company, APM 354, .55 (M).

Originally published in 1964 with Abingdon Press, this has been reissued

by Hope. Most of the piece is in a block-chord rhythmic pattern that changes harmony with each new measure. The chord changes are often such that only one note shifts producing a subtle evolution of the harmony. The basic pulse moves quickly, but the only text used is "Alleluia, Christ is risen today." The ending builds into broad divisi chords with a brilliant close. This would work well with most choirs and could be used as an Introit.

**And Then He Died.** B. Wayne Bisbee, SATB with organ and optional timpani, Art Masters Studios Inc., #449, .70 (M-).

The text of this sensitive and mournful anthem for Good Friday tells of the last moments of Christ on the cross. The timpani part, which may be omitted and played on organ pedals, gives the feeling of a procession. There is a brief passage in Hebrew which is then sung in English. Much of the choral writing is in unison with a short four-part unaccompanied area. The music is sad yet easy, and will evoke a feeling of lamentation from the congregation. Very useful for Good Friday services.

**Now at the Peak of Wonder.** Richard W. Gieseke, SAB, congregation, 3 trumpets, 2 trombones, timpani and organ, G.I.A. Publications, G-2675, .90 (M).

Finding effective, extensive settings for SAB choir is often difficult. In this piece of 13 pages duration, there are six verses which receive concertato treatment. The back cover has the words and melody for duplication purposes which may be distributed to the congregation. The brass parts are of moderate difficulty and they are used throughout the setting as both accompaniment and interlude. The music is festive with a bravura quality; the choral writing is in several combinations of unison, two- and three-part versions. It is useful music for a small church choir wanting to have festive yet not overly taxing music for a special occasion.

**Alleluia.** Robert Leaf, SATB unaccompanied, Art Masters Studios Inc., #450, .55 (M+).

Leaf's setting will require a good choir; while not difficult, it will challenge a group. There is a brief soprano descant solo with a high tessitura. The music is on two staves, moderately fast

and rhythmic with a few mild dissonances. It needs a solid bass section because of some of the low notes. After building to a climactic area in the middle, the piece ends quietly. The only text used is "Alleluia". Lovely music.

**Quem Vidisti Me, Thoma (Because You Have Seen Me Thomas).** Luca Marenzio (1553-1599), SATB unaccompanied, Concordia 98-2617, .90 (M).

The editor Kenneth Lenz has provided an English and Latin performance version. He uses dotted bar lines to emphasize the need for a linear conception of the music and deemphasize the metric pulse. The piece is typical of a late Renaissance motet with imitative, contrapuntal lines. It ends with an Alleluia that moves into a triple feeling, and this material is a development of the opening theme. The music is very singable with moderate ranges and would be useful for both church and school choirs.

**Worthy Is the Lamb.** Rodger Strader, arr. by Bob Krogstad, SAB, narrator and keyboard with optional cassette accompaniment, Good Life Publications of Belwin Mills Corporation, LOC 6079, .75.

A narrator is used before the music begins speaking a paraphrase of Revelation 5:9-11; he returns in the middle of the piece for another brief statement from Revelation. The music is in a pop/folk style with chord changes above the score for additional instruments such as guitar. The music is sentimental and very tuneful. After the middle narrator lines, there is a key change. The keyboard part is quite easy and could be played on piano. This is the type of anthem that would probably work best for the youth choir in a church, although the ranges at the end are moderately high and will require a good soprano section.

**O Vos Omnes (O Ye People).** Pablo Casals (1876-1973), SATB unaccompanied, Alexander Broude Inc., AB 128, .65 (M+).

This setting will need a large, full-sounding choir. There are wide ranges, especially for the bass and soprano. The music is quietly dramatic, with chromatic harmonies and extensive divisi, particularly for the men. Often there are sudden shifts of tessitura to give the widest possible timbre colors. Wonder-

ful music that is extremely effective and for use with sophisticated choirs.

**Crucifixus.** Wolfgang Mozart (1756-91), SATB and piano, National Music Pub. WHC 141, no price given (M).

Robert Carl has edited this setting from one of Mozart's Masses. There is no English performing edition. The music is slow with contrapuntal lines and average voice ranges. The accompaniment is busy but not difficult and could be played by most high school accompanists.

**Agnus Dei (Lamb of God).** Norman Dello Joio, SATB, Brass choir, organ with baritone and alto solos, Marks Music of Belwin Mills Publishing Corp., .75 (M+).

Taken from his *Mass*, this setting works very well on organ or piano alone. The brass parts are not indicated on the score, but are available separately on a rental basis. There are some brief divisi passages for the voices. The tempo is generally slow and the text is English. It is a beautiful setting which uses mild dissonances typical of the composer's style.

**Angels in Shining Order Stand.** Sam Batt Owens, SATB and organ, Augsburg Publishing House, 11-2148, .75 (E).

Based on an old melody from *Southern Harmony* (1835), this setting has four verses with the first two in a two-part canon. The third verse is unaccompanied in four parts. The music is easy and has a folk-like character although the accompaniment does little more than double the voices. It would be suitable for any church choir and could be learned easily.

**I am the Resurrection and the Life.** Heinrich Schütz (1585-1672), double choir unaccompanied, C. F. Peters Corporation, No. 6591, no price given (M+).

Schütz represents the best in German choral music at the beginning of the 17th century. This motet has been edited by Denis Stevens with English text. The choral parts are designed for two choirs with an optional keyboard part that doubles the voices. There are some low alto parts, but generally the ranges lie well for the singers. This is quality music that will require a large choir of strong singers. Highly recommended for advanced groups. ■

**TRINITY LUTHERAN CHURCH**  
Johnson, Minnesota

**THE WICKS ORGAN COMPANY**  
1100 FIFTH STREET • HIGHLAND, ILLINOIS 62249  
(618) 654-2191  
Pipe Organ Craftsmen Since 1906

Great	Pedal
8' Principal	16' Bourdon
8' Holzgedackt	8' Gemshorn
4' Octave	4' Octave
4' Rohrponner	2' Octave
2 1/2' Nasat	Blank
2' Gemshorn	
II Mixture	
Chimes	
Swell	
8' Rohrponner	
4' Gemshorn	
2' Fugara	
1 1/2' Klein Nasat	
Blank	
Tremulant	

# Messiaen's *Saint François d'Assise*

David Palmer

On November 28, 1983, the grand and elegant Paris Opéra was the scene of another gala premiere in its century-long history: *Saint François d'Assise* by Olivier Messiaen. Several circumstances set this one apart, however. An opera about a man given to poverty and humility, *Saint François* takes some six hours to present (with intermissions) and requires some 250 performers, marking it as one of the most grandiose concepts in all of opera. Moreover, it is the composer's first attempt in this medium, its opening coinciding almost exactly with his 75th birthday. It may also be the last premiere to take place in the old Opera, an architects' competition for a new house in the Bastille district having been held about the same time.

*Saint François* is the result of a commission in 1975 by Rolf Liebermann, then Director of the Paris Opéra. Voicing doubts about his gifts for drama, Messiaen at first turned down the offer, even though he has had a life-long interest in theatre, analysing for students various operas from Monteverdi through Berg. Eventually he settled on the saint of Assisi as his subject, admiring two qualities in him: Francis' resemblance to Christ, and his affinity for birds.

In three acts and eight tableaux, *Saint François* is Messiaen's first work dealing with a historical human subject. Various contemporary writings provided him with material for his libretto: the *First and Second Lives* by Thomas of Celano,

These events provide the bare outline for a work of unprecedented scale, even for Messiaen. After Francis, the principal characters are the Angel, the Leper and four friars. A chorus of 150 voices functions as the voice of Christ. The orchestra of over 120 required space on stage left and right and in six loges, as well as in the pit. Included are a multitude of percussion instruments, a wind machine, a sand machine, and three Ondes Martenots.

As specified by Messiaen, sets and costumes were inspired by frescoes of Giotto at Assisi and of Fra Angelico. The friars' dress all followed these paintings in detail, from brown robes to shaved heads to occasional beards. The Angel, in mauve and salmon-pink robes and

rich as he grew in grace and in appreciation of the beauties and colours of nature. As well as this love of nature, Francis' contemplation of the divine and his closeness to birds are familiar and central themes of Messiaen himself, stirring his imagination to a new breadth and luxuriance of ideas. In his program notes, Messiaen writes: "J'ai toujours préféré choisir ce qui pouvait contenir du merveilleux, de la couleur, et des chants d'oiseaux" (I have always preferred to choose that which has to do with the marvellous, with colour, and with songs of birds).

Many scenes and themes from *Saint François* remain vivid in the memory. The Theme of Joy accompanying Francis features a rhythmic pattern with added values (reminiscent of "Regard de l'Esprit de joie" from *Vingt Regards sur l'Enfant-Jésus*). As Brother Bernard sings in Tableau 4, brass clusters suddenly dissipate into the clear light of dominant and tonic chords in E major. Indeed, simple triads create a ravishing effect around several events in the opera: the Angel plays her vielle over a faraway C-major chord, the first vision

intense portrayal of Francis was majestic. Well-defined in human emotions was Kenneth Riegel as the Leper. Soprano Christiane Eda-Pierre sang the part of the Angel with effortless lyricism. Under Seiji Ozawa, the orchestra dazzled, to excited ovations from the audience. Sandro Sequi's staging achieved a fine balance of movement and repose. Costumes, sets and lighting by Giuseppe Crisolini-Malatesta provided the right massive simplicity; however, the LASER light effects did not belong: the vision of the cross projected onto a thin curtain on stage jiggled as it grew larger, and the specks of coloured light, popping out at moments of joy, seemed unnecessary and contrived.

*Saint François* is a grand summation of Messiaen's musical language, intensified and fused for the first time with his own parallel visual elements. Many of the melodic phrases, harmonic complexes, rhythmic patterns and bird songs will remind organists of similar ideas in all of his major organ cycles. On first impression, though, the opera appears more in the style of *Méditations sur le mystère de la Sainte Trinité* (written in



Francis, about to receive the stigmata.



Francis, about to receive the stigmata.



The Angel with Brother Elias.

the *Life of Saint Francis* by Saint Bonaventure, and the Franciscan contemplations known as *The Little Flowers of Saint Francis* and *Considerations on the Stigmata*. In Tableaux 2, 5 and 8, we hear Francis' own "Canticle of Brother Sun."

Rather than the usual opera with love situations and crimes of passion, Messiaen develops an inner, sacred drama, concentrating on those events of Francis' life which show aspects of divine grace in his soul. Omitted then, are mention of Francis' early spendthrift years, of his failed personal crusade to the Middle East and of the wolf of Gubbio. Instead, Francis accepts the way of the cross (Tableau 1), he embraces a leper who is then cured (Tableau 3), he meets an angel and experiences a foretaste of eternal joy (Tableau 5), he preaches to the birds (Tableau 6), receives the stigmata (Tableau 7), and dies and goes on to new life (Tableau 8).

multi-coloured wings, hovered on a luminous, stepped pyramid. When she moved, it was in slow steps, like a character from a No drama. Another Japanese element was the replacement of the traditional curtain with sliding translucent panels. Also dressed in monk-like robes, the chorus was ranged on a huge staircase, framing the action when seen, and illuminating it with sound when hidden behind scenery.

Lighting gave the audience a rare opportunity to match colours with those that Messiaen depicts in his harmonies; in Tableau 6, as Francis describes the colours of the birds he sees in his dream, Messiaen shows us each one—red, green, white, blue, and so on—in orchestral harmony and coloured light.

The visual aspect of the opera, while magnificent, remained simple in effect, real complexity and variety centering in the music. Messiaen thus shows that, as Francis pursued poverty and humility in his outer life, so his inner life became

of the Angel shimmers in A major, and the voice of Christ (the chorus) calls Francis in E major as he receives the stigmata. Earlier in Tableau 7, we hear some of Messiaen's most terrifying and anguished music: string glissandi and pizzicati, tremolos at top and bottom of the Ondes Martenot, muffled beats on the trombones, and gratings and hissings from the wind and sand machines.

The birds are Messiaen's greatest single source of inspiration. The strident squawk of the kestrel, set for woodwinds and high brass, announces the arrival of the Angel in Tableau 5. As well as bird-songs from Assisi, others from Europe, Africa, Australia and Japan fill the drama, including several new ones, notated on or near the southwest Pacific Island of New Caledonia: the friarbird, the fantail warbler, and the yellow-bellied robin. The song of the latter is a signal leitmotif for the Angel, played staccato by piccolos or glockenspiel. A textural riot in the concert by the birds climaxes Tableau 6: several birds' songs, all in different tempi, represent a staggering feat of both notation and performance.

The December 1, 3 and 6 performances were all of a quality commensurate with the occasion. José Van Dam's

1969) than the other organ works, in its use of triadic harmonies, extensive use of birdsong (in exact, rather than stylized imitation) and particularly in its device of the leitmotif.

*Saint François* dwarfs anything else Messiaen has written, and emphasizes his unique place in music history. A sacred, meditative drama rather than an opera, it embodies his philosophy in its fullest means of expression. To expound the truths of the Catholic faith, favouring the marvellous and the mysterious, and being attracted to the wonders of nature, Messiaen has given us an aural and visual experience of unparalleled opulence. In it, he reconciles the two contradictions: although Francis' life was one of poverty and humility (represented by relatively simple visual components on stage), his inner life (seen through the music) grew richer in his experience of God and his oneness with creation. In the last tableau, Francis sings, "Lord, . . . music and poetry have drawn me toward Thee. . . ." Throughout his own life, and especially in *Saint François*, Messiaen can claim these words as well. ■

David John Palmer, a native of Canada, holds bachelor and master of music degrees from the University of Michigan, where he studied with Robert Glasgow. In the spring of 1981, he did sabbatical study with Yvonne Loriod on Messiaen's piano music. Palmer has performed recitals throughout Canada, the U.S., England and France, and has held positions of associate professor at the University of Windsor, Ontario, and organist and choirmaster. All Saint's Anglican Church, Windsor, Ontario.

Jacques Moatti, photography.

## New Organ Music

By Leon Nelson

**The Concordia Hymn Prelude Series**, edited by Herbert Gotsch, Volumes 14 through 24, Concordia Publishing House, \$7.50 each. (E-M)

This series is planned as a resource which will provide music appropriate to the church organist's primary role of leading and accompanying congregational hymn singing. The publication of new worship books by the Lutheran churches in North America, *Lutheran Worship* and *Lutheran Book of Worship*, was the impetus for this resource. Volumes 1 through 13 of the series contain hymn preludes for the festival half of the church year, from Advent through Pentecost Sunday. Volumes 14 through 18 cover hymns for the lesser festivals and the sacraments. The remaining volumes (organized alphabetically by tune name) cover all the hymns in LW and LBW for the non-festival half of the church year.

The selection of music for this series was made with particular attention to the needs of that large number of organists who are faithfully and adequately serving their congregations with a minimum of formal training on the instrument. Consequently, the use of the pedal has been limited primarily to occasional cadence notes or pedal points.

More than half of the music in these volumes has been commissioned from composers currently active in various church and college positions, while the remainder is from existing literature from the 17th through the 20th centuries. Each hymn is provided with two settings, a cantus firmus version and a short intonation.

While some organists may find occasion to use selections from this series for various functions, the music will most widely serve as hymn preludes or organ versets. The pieces are representative of the ideal music an organist should choose for these items of the service—music in which the cantus firmus will direct the thoughts of the worshippers to the texts of the hymns while the accompanying counterpoint or harmony reflects the spirit of those texts.

The publisher, along with the editor, has gone to a great deal of effort to provide those in church music with a wealth of organ music that can serve an entire church year. This is highly recommended not only to those in the Lutheran tradition, but to any musician who seeks quality music for the liturgical year.

**Retrospection, Six Pieces for Organ**, Novello (Theodore Presser, sole selling agent), No. 01 0182 06, \$7.50. (M-D)

The pieces contained in this collection were all written during the 1950s. The titles by Harold Darke, William H. Harris and Gordon Jacob are now published for the first time.

Harold Darke's *Retrospection* (dedicated to the memory of Healey Willan) was given its first performance by the 1983 Harold Darke Prize winner at St. Michael's, Cornhill, in October, 1983. William H. Harris' *Fantasy Prelude* is appropriately issued during the year commemorating the centenary of his birth. York Bowen's *Fantasia* was originally issued by Novello in 1952. Recently there has been much interest shown in this piece and it has since been recorded. Ernest Tomlinson's "Quiet Prelude" and "Paeon" were two of *Three Lyrical Pieces* first published in 1958. Gordon Jacob's contribution is entitled *Sarabande*.

This collection provides a representative sampling of British organ music written during this particular period.

**Epithalamium**, by Healey Willan, edited by John McIntosh, Oxford University Press, No. 93.117, \$5.00. (M+)

Healey Willan's "Rise up, my love, my fair one," the fifth in a set of *Liturgical Motets*, is a choral setting of a text from the Song of Solomon. Published in 1929, and now one of Willan's best-known pieces, the motet was a familiar work at the Church of St. Mary Magdalene, Toronto, where Dr. Willan was organist and Mrs. Roland Michener (whose husband later became Canada's Governor General) was a member of the choir.

At the request of Mr. and Mrs. Michener, both friends of the composer, Dr. Willan wrote the *Epithalamium: A Nuptial Song*, based on the motet, for the wedding of their daughter on September 14, 1948.

The style of the organ work—with its thick-textured chords, chromatic bass lines, and Wagnerian harmony—is consistent with the composer's improvisations both for voluntaries at his church and for academic processions at the University of Toronto, where he was University Organist.

Intended only to be played by Dr. Willan as a gift to the Micheners, *Epithalamium* was not prepared for publication at the time of its composition. The holograph—in ink, with a few pencilled corrections—remains with the composer's scores and papers at the National Library of Canada in Ottawa. The original contains no indications of tempo, dynamics, phrasing, or organ registration; all such indications in the present publication have been added by the editor. A collector's item.

**Funeral Music for Organ**, edited by Richard Slater, National Music Publishers, NMP-129, \$11.00. (E-M)

It is hard to say what actually characterizes a musical selection as funeral music, but here is a collection of appropriate pieces, all transcriptions, that could provide additional repertoire. In my own experience, I have found again and again the request for familiar music, especially hymn melodies. Nevertheless, there is always the need for the classics in these experiences and this volume could be very helpful.

**48 Organ Descants on Well-Known Hymn Tunes**, Robert J. Powell, G.I.A. Publications, G-2504, \$8.00. (E-M-)

This varied assortment of 48 reharmonizations of hymn tunes is a helpful aid for that final verse. These "descants" are really arrangements of hymns that usually soar above the melody line; they are solid but not elaborate settings. Some hymn tunes included are "Agincourt," "Dundee," "Ein' Feste Burg," "Let Us Break Bread," "St. Catherine," "There is A Balm," "Vater Unser" and others.

**Contemporary Masterworks for Organ**, H. W. Gray Publications, GB 653, \$9.95. (M-D)

Contained in this 100-page volume is a variety of fine works all under one cover. Included in this attractive edition are *Processional*, Henry Cowell; *Episode*, Aaron Copland; *Pastorale*, Seth Bingham; *Sonata*, Ernst Krenek; *Quiet Piece*, Gail Kubik; *Pastorale*, Darius Milhaud; *Chromatic Study on the Name of Bach*, Walter Piston; *Whimsical Variations*, Leo Sowerby; *Dirge*, (Passacaglia), Douglas Moore; *Canon and Fugue*, Quincy Porter; *Pastorale on a Christmas Plainsong*, Virgil Thomson; *Chorale*, Roger Sessions; *Pantomime*, Philip James; *Nova*, Myron J. Roberts.

Established in America 1877

THE SCHOENSTEIN & CO.

# 2<sup>ND</sup> CENTURY

## ORGAN FESTIVAL

January - June, 1984



SIX BAY AREA CHURCHES are joining with Schoenstein & Co., organ builders, to present a series of events celebrating the opening years of the company's Second Century. 1984 is a banner year for the pipe organ in San Francisco culminating in the National Convention of the American Guild of Organists. This is an appropriate time to reflect upon the organs built since the firm's Centennial in 1977. The sponsoring churches have engaged superb artists from across the nation who are of special interest to our active musical community. The instruments, all located in or near the City, possess scope worthy of the players' talents and of your attention.

ROBERT GLASGOW • Cathedral of St. Francis de Sales • Oakland

ROBERT ANDERSON • Star of the Sea Church • San Francisco

JAMES WALKER • Hope Evangelical Lutheran Church • San Mateo

ORPHA OCHSE • Our Lady of Mercy Church • Daly City

RICHARD UNFREID • St. Joseph's Basilica • Alameda

### AGO PRE-CONVENTION CONCERTS

THOMAS MURRAY • Cathedral of St. Francis de Sales • Oakland  
Friday, June 22, 7:30 p.m.

JAMES WELCH • St. Francis of Assisi Church • San Francisco  
Sunday, June 24, 5:30 p.m.

TOURS OF THE SCHOENSTEIN & CO. FACTORY  
WILL ALSO BE OFFERED DURING THE CONVENTION

For a copy of the 2nd Century Festival brochure please call or write to:

**SCHOENSTEIN & CO.**  
EST. 1877  
**ORGAN BUILDERS**

3101 Twentieth Street, San Francisco 94110  
(415) 647-5132

# The Organ Works of Johann Michael Haydn Kathleen I. Stout

Johann Michael Haydn (1737–1806), Austrian composer and organist, was born five years after his famous brother, Joseph, in Rohrau, a small village near the Hungarian and Czechoslovakian borders. He received his early education in the rudiments of music from the local schoolmaster in Rohrau and at the age of eight entered the choir school of St. Stephen's Cathedral in Vienna. Michael was reputed to possess a voice of a remarkably wide range and of such fine quality that when his brother Joseph's voice began to change, he took over all the principal solos. Michael served as deputy organist of the Cathedral and also played the violin and the clavier. Like his brother, he had no systematic instruction in theory, but taught himself the fundamentals of composition from Fux's *Gradus ad Parnassum*.

Relatively little is known of Haydn's life prior to his appointment as Kapellmeister in 1757 to the Bishop Count Firmian at Grosswardein (Oradea Mare), Hungary. He wrote his first known Mass at Temesvár in 1754, and other early works at Warasdin and Belenyes. Haydn did not have a permanent residence during the next several years, as sources place him in Rohrau, Poseny, and finally Salzburg.

In 1762<sup>1</sup> (Pauly states 1763) while in Salzburg, Michael was appointed director and concert master to the Archbishop Sigismund von Schrattenbach. In 1777, he became organist of the Dreifaltigkeitskirche and of St. Peter's Abbey. Four years later he succeeded W.A. Mozart as organist of the cathedral. Despite two attempts by Prince Nicholas Esterházy II to obtain Michael's services as Vice-Kapellmeister, and urgings from his friends to settle in Vienna, Michael remained in Salzburg for the rest of his life. He was survived by his wife Maria, a soprano in the Archbishop's court, who died in 1827. Michael Haydn's tomb is in a side chapel of St. Peter's Church. His monument was erected in 1821, above which is an urn containing his skull.

Haydn's influence as a teacher was widespread. Among his more distinguished pupils were Carl Maria von Weber, Sigismund Neukomm, Antonin Reicha, Ignaz Assmayer, Joseph Woelfl, and Anton Diabelli.

Michael Haydn composed in every genre required by the musical practices of his day, but the "core" of his works was sacred music. In this genre, he was highly regarded by his contemporaries, among whom were Leopold and W.A. Mozart. It was Joseph Haydn who declared Michael's church music to be "superior to his own in earnestness, severity of style, and sustained power."<sup>2</sup>

Various influences contributed to the development of Haydn's liturgical style: (1) the artistic life in the cities of Vienna and Salzburg; (2) his study of Fux's *Gradus ad Parnassum*; and (3) the church music reforms which stressed simplicity and dignity in liturgical settings and limited the use of instruments in the church.

Michael's sacred compositions, which number over 300, include Masses, graduals, oratorios, vespers, offertories, Requiems, cantatas, litanies, and responses. In his settings of the liturgical texts, he took particular care in creating the perfect settings in both mood and meaning for the words. Other features of his church music include the use of counterpoint, the choral declamatory style, Gregorian chant, the integration of the chorus and the orchestra in thematic material, and the formal principles of the sonata and the symphony. Michael Haydn's church music, in particular his graduals, "paved the way for a greater return to liturgical propriety than had been customary in the eighteenth century."<sup>3</sup>

Elements of both the Rococo and of the Classic eras are found in Haydn's instrumental works, the majority of which were written after his appointment at Salzburg. Characteristics found in these works are: clear formal structure; sensitive control of dynamics; experimentation in the number, order, and form of movements (symphonies, divertimenti); imagination in harmonic color; the use of programmatic titles (symphonies); and a knowledge of the performing instruments.

## Organs

Throughout his life, Michael had known many types of organs, and his training at St. Stephen's Cathedral had acquainted him with the instrument at an early age. By the end of the second decade of the eighteenth century, St. Stephen's contained four organs. The earliest was a one-manual without pedal built in 1344. An additional organ was built in 1400, and a third organ, which was constructed by Jakob Kunigscherdt from Zwettl, was completed in 1544. This third organ was situated near the great sacristy and was repaired in 1681 by Ferdinand and Johann Römer. In 1720, a 32-stop organ was built in the west gallery by Ferdinand Römer. St. Peter's Church in Salzburg had an organ built by M. Daniel Hall in 1618, the specifications of which are:<sup>4</sup>

### HAUPTWERK

8' Prinzipal  
8' Gamba  
8' Koppel  
4' Oktave  
4' Flöte  
2½' Quint  
2' Oktave  
4' Kornett V  
2' Mixtur VIII  
1' Zimbel IV

### POSITIV

8' Koppel  
4' Prinzipal  
4' Flöte  
2' Superoktave  
1½' Quint  
1½' Zimbel IV

### PEDAL

16' Grossbass  
16' Gambenbass  
16' Subbass  
8' Prinzipal  
4' Oktave  
2' Oktave  
4' Mixtur  
8' Posaune

Two other organs in Salzburg with which Michael was associated were those of the Cathedral and of the Theatinerkirche, both of which were built by the Egedacher family. Often referred to as the "Michael Haydn Organ," the stoplist for the instrument in the Theatinerkirche includes:<sup>5</sup>

16' Subbass  
2' Superoktav  
2½' Quinte  
8' Copel  
8' Prinzipal  
4' Flöte  
1½' Mixtur IV  
Oktav

The main organ in the Salzburg Cathedral was begun in 1703 by Joseph and Johann Christoph Egedacher and completed in 1706. When the father died, Johann was in the process of enlarging the instrument, the disposition of which follows:<sup>6</sup>

### MANUAL I

8' Prästant  
8' Holzprinzipal  
8' Coppel  
8' Quintaton  
4' Oktave  
4' Nachthorn  
4' Flöte  
2' Superoktave  
1½' Quinte  
IV Sesquialtera  
VI Mixtur  
Cymbel

### MANUAL II

8' Viola  
8' Salicional  
4' Oktave  
4' Rohrflöte  
2½' Quinte  
2' Waldflöte  
16' Harpa  
XIII Rauschwerk

### MANUAL III

8' Principal  
4' Flauten  
4' Piffaro  
4' Flet duss  
2' Flageolett  
2' Swegl  
II Cornetti  
8' Fagott (Disk)  
8' Trombone (Disk)  
4' Scarpa  
4' Schalmei-Obona

### PEDAL

32' Infrabass  
16' Principal  
16' Subbass  
8' Principal  
4' Oktave  
4' Holz-oktave  
VIII Mixtur  
X Rauschwerk  
16' Bombarden  
8' Sordunen

## Organ Works

The majority of Haydn's organ compositions were written for liturgical and pedagogical use. These works comprise pieces for the harmonium or the organ, ecclesiastical preludes, fragments of preludes on the eight church tones (in St. Peter's Abbey), the "Antiphonarium Romanum," the 50 *Kleine Orgelstücke*, and for both sacred and secular use the *Concerto in C Major for Organ, Viola and Orchestra*.

Examples of both the liturgical and the "secular" keyboard style of Michael Haydn can be found in the 50 *Kleine Orgelstücke* and the *Concerto in C Major*. The 50 *Kleine Orgelstücke* were originally intended as practical pieces in keyboard playing and as guides in composing preludes, versets, and cadenzas on the eight church tones. Miniature in concept, they display the following traits: the interchanging of 3/4 and 4/4 meter; the use of imitation (canzona-like in the 4/4 settings); syncopation; florid melodic lines; homophonic textures; chromaticism; string articulations; ornaments; and passages beginning on the upbeat. Examples from this collection follow.

Adagio.

Präludium.

Vers: 1.

Vers: 2.

Vers: 3.

Vers: 4.

Kathleen I. Stout has taught music in Denmark, the U.S., and in England. She holds a B.Mus. from Westminster College (PA), and an M.S.M. from the University of Cincinnati (OH). Ms. Stout has done doctoral study at Indiana University, and postgraduate work at the Lemmens Instituut, Belgium, and the Royal Danish Academy of Music, Copenhagen.

### Organ Concerto

The *Concerto in C Major for Organ, Viola, and Strings* is typical of Haydn's concerti in general, with its emphasis upon a tight formal structure and thematic development. The use of the viola as a concertizing instrument is an unusual choice. Georg Phillip Telemann (1681-1767) and others had written works for the viola, but had not succeeded in raising it to the concertizing level as achieved in Michael Haydn's concerto. The exact date of composition during his years at Grosswardein is not known. The manuscript, now in the Berlin Staatsbibliothek, reads "Waradini die 19 x bris." (Waradini is the Latin form of the name Grosswardein.)

Both solo instruments are treated equally in the concerto. The formal structures of all three movements are clear-cut, making for a balanced sense of architecture. The opening movement, Allegro Moderato, in ritornello structure, has the following main theme:



Throughout this movement, the theme is altered both rhythmically and melodically, supported by harmonic and rhythmic ostinati.

The second movement, binary in form and marked Adagio, is in the key of C Major. The theme displays a melodic grace:



Again, as in the first movement, the phrases are clearly defined by the use of varying rhythmic and melodic ideas, syncopations, and strong contrasts in dynamics. Phrases of fast harmonic rhythms are balanced by passages of slower activity. Emphasis is placed upon the single measure or a small group of measures.

A ritornello structure is also found in the third movement, Prestissimo (2/4).



This movement is much like the first, being comprised of various motives which divide it into sections. A sense of drive is achieved by the repetition of melodic and rhythmic motives and the fast harmonic changes. The tonality of C Major is emphasized through broken chords and scale passages. Dynamic markings are carefully placed for contrast, color, and structural functions. The entire concerto is enjoyable to play and to listen to, and provides a combination of Baroque and Rococo stylistic ideas.

It is hoped that this article will shed a little light upon "the other Haydn," and will arouse an interest in both his instrumental and sacred music which, barring a few pieces, is overlooked or forgotten. Michael Haydn's *Concerto for Organ, Viola, and Orchestra* is a rewarding piece for both the organist and the violist. It has a distinctive "flavor" not associated with the more familiar works of Joseph Haydn or W.A. Mozart, both of whom thought so very highly of this man. It is only fitting that in 1804, the Academy of Stockholm elected him a member in recognition of his great works as a musician.<sup>7</sup> Perhaps we should turn more of our attention to this music, and discover more about the man who was referred to by the *Allgemeine musikalische Zeitung* as "an artist who, particularly as a church composer, is of the first rank."<sup>8</sup>

### NOTES

1. Eric Blom, ed., *Grove's Dictionary of Music and Musicians*, Vol. IV (New York: St. Martin's Press, Inc., 1954), p. 206.

2. *Ibid.*, p. 207.

3. Reinhard G. Pauly, *Music in the Classic Era* (Englewood Cliffs, NJ: Prentice Hall, Inc., 1973), p. 184.

4. Alois Forer, *Orgeln in Oesterreich* (Wien: Anton Schroll & Co., 1973), p. 168.

5. Hans Dennerlein, "Zur Problematik vom Mozarts Kirchengesamtheit," *Mozart Jahrbuch*, Der Inter-

national Stiftung, Mozarteum, Salzburg (1953), p. 95.

6. Poul-Gerhard Andersen, *Organ Building and Design* (London: George Allen and Unwin Ltd., 1969), p. 187.

7. Sherman, *The Masses of Johann Michael Haydn*, citing the Royal Swedish Academy of Music, Stockholm, *Protokoll* (1796-1813), entries of July 14, 1803; Feb. 11, 1804; and Nov. 10, 1804.

8. *Allgemeine musikalische Zeitung*, VI (April 14, 1804), p. 450.

## 1984-85 SEASON

### European Organists

Gillian Wier, Sept./Oct. '84 & Mar. '85  
Ernst-Erich Stender, Oct. '84  
Jean-Louis Gil, Oct./Nov. '84 & Apr. '85  
August Humer, Feb. '85

### American Organists

Robert Clark · Michael Corzine  
Raymond Daveluy · Roberta Gary  
Robert Glasgow · Richard Heschke  
David Hurd · Huw Lewis  
McNeil Robinson · John Rose  
Larry Smith · Herndon Spillman  
John Chappell Stowe · Marianne Webb

### Pianists

Thomas Brown · Thomas Richner

### Harpichordist

Robert Edward Smith  
Apr. '85, Atlantic Coast tour

### Classical Guitarists

Bruce Banister  
Apr. '85, East & Midwest  
Giovanni Dechiaro  
Mar. '85, Southeast

### Harp/Flute Duo

Chrysolith, Oct. '84, New England  
& Feb./Mar. '85, California

### Future Seasons

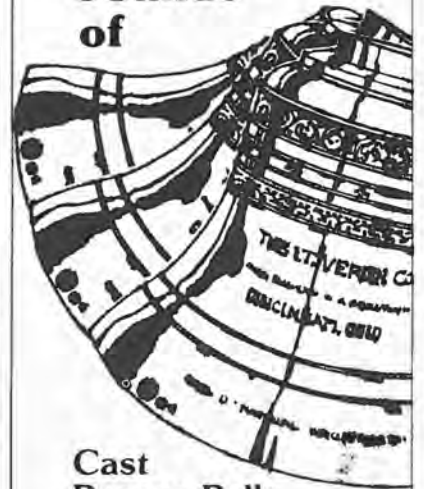
Nicholas Danby · Lynne Davis  
Jean Guillou · John Scott

**phillip truckenbrod**  
concert artists

Box 14600, Barry Square Station  
Hartford, Connecticut 06114

Phillip Truckenbrod  
and Raymond Albright  
(203) 728-1096

## The Inspirational Sounds of



Cast  
Bronze Bells  
and Bell Systems.  
Renowned for  
their exquisite  
sound . . .



2021 Eastern Ave.  
Cincinnati, Ohio 45202  
(513) 221-8400

## Delaware ORGAN CO.

St. Daniel's Church  
Scottsdale, AR



252 FILLMORE AVENUE  
TONAWANDA, NEW YORK 14150

Member: APOBA  
(716) 692-7791

# Walcker

Organ Builders

Since 1780

Tradition and Progress

Free literature upon request.

**Dr. Walcker is regularly travelling  
in the United States.**

Please contact us for personal consultation.

D-7157 Murrhardt-Hausen 10  
West Germany

Phone  
07192/8006

\* SIMPLICITY-ACCESSIBILITY-RELIABILITY-TONAL SUPERIORITY-DURABILITY-QUALITY \*

## AUSTIN ORGANS, INC.

ORGAN ARCHITECTS AND BUILDERS

Since 1893

156 WOODLAND STREET - HARTFORD, CT. 06105 (203) 522-8293

MEMBER ASSOCIATED PIPE ORGAN BUILDERS OF AMERICA

\* ACCESSIBILITY-DEPENDABILITY-TONAL SUPERIORITY-QUALITY-TONAL SUPERIORITY-QUALITY-SIMPLICITY-ACCESSIBILITY-RELIABILITY \*

# Acoustics in the Worship Space II

Scott R. Riedel

Acoustics in the Worship Space I appeared in the May, 1983, issue of THE DIAPASON.

A recent perusal of a popular church management magazine revealed 22 prominent listings, articles, and advertisements, each purporting to deliver or contribute to the aural and acoustical success of the worship space. These listings included pipe organs and electronic instruments, handbells, campaniform and electronic carillons, sound reinforcement systems, hearing aid devices, and cassette tape machines. While each writer or manufacturer can claim his or her product or concept to have influence upon the acoustical environment, not all can claim significant effect upon acoustical goals and success. Therefore, concepts and materials essential for a successful acoustical, musical, and worship environment must be identified.

This point is especially pertinent in light of the fact that so many unnoticed elements often have the greatest acoustical effect. Here, from the same publication, is a list drawn from 35 other articles or advertisements which have significant acoustical effect, yet are often forgotten in that regard: pew, pew pad, and kneeler manufacturers; stained glass window craftsmen; and lamp, furniture, vestment, and carpet suppliers.

A successful worship and musical environment as related to acoustics must be defined. Of primary consideration in a space functioning for worship, with music provided mostly by the organ and singers, is a desirable reverberation period. This period in most worship environments should be a minimum of two seconds at mid-range frequencies. (The reverberation period is the number of seconds required for sound to drop a level of 60 decibels after the source ceases production of tone.) Coupled with the reverberation period are necessary acoustical qualities of a space which will provide clear, intelligible speech and music to all listening locations, and which will promote musical reinforcement, unity and ensemble for all musical participants including organ, cantor, instruments, choir, and the singing congregation. Acoustical faults such as echo, hot spots, dead spots, and standing waves must be avoided.

Which factors, then, are some of the genuine contributors to the acoustical, musical and ultimate theological success of a space?

1. Early planning and consideration of acoustical goals are essential in the design of any worship space. If the basic geometry of the space, and the materials of structural and finish construction are not sympathetic to acoustical goals, re-

pair or correction later in the design and building process will be expensive or even impossible. Geometric shapes and volumes such as concave surfaces which focus tone onto "hot spots" must be eliminated from the design. The selection of basic materials and construction assemblies can either promote or prevent acoustical success. Even the selection of face brick, or the number of coats and type of wood sealer has extraordinary effect upon musical production.

Spatial needs for organ and choir must be considered. The relationships among musicians, instruments, and listeners must be carefully planned early in the process.

In every situation where a contemplated worship building will house a congregation using music as part of its service, liturgy, or rite, qualified consultation must be sought by the congregation. A sensitive architect, an organ builder with awareness, knowledgeable clergy and musicians, and independent acoustical advice must be identified and then incorporated into the earliest planning stages for the ultimate success of worship by the people.

2. Planning for the future—not wishful thinking, but keen preparation—must be a feature of the design of a worship room. Adequate space for the future pipe organ that cannot be afforded now, allowance for additional musical groups (more choirs, bell ringers, orchestra players) must all be considered in the present design. Of course, any and all future circumstances cannot be foreseen, but spatial limitations prohibiting those aforementioned eventualities are all too common to many congregations. In buildings which are constructed without foresight, the end re-

sult is greater expense to the congregation, along with inferior musical instruments. Note also this statement by a representative of a highly respected American organ manufacturer:

I have watched in my lifetime the advent of the suburban parish, and have seen repeatedly these parishes start out on a small scale, and, though I begged for proper space for a pipe organ, they reasoned that they could never afford one, so no space was left. Lo and behold, ten years down the road the church has mushroomed and is all paid for. They decide they want a pipe organ. We have two right here that are at that stage, and there is simply no way to get an organ in without major alterations.

3. A sensitivity to real worship needs of the congregation on the part of the designer is essential. Sentimental notions of quiet houses of private devotion, or the mystical delivery of liturgical "muzak" are not appropriate to the needs of most worshipping congregations. Given that the worship space is for many where heaven meets earth, and where all join together in praise and mutual support, only architecture of unity can meet the criteria. Togetherness and unity can be highly promoted through the acoustical attitude of the worship room. In most worship formats people combine their efforts to the greatest degree through the aural sense. Aside from standing and sitting, speech, response and song are often the only common overt actions worshipers enjoy together. The acoustical setting must never suppress the vigorous energy of co-participants in praise. The sound of all worshipers must be reinforced and must reverberate throughout the space. With the congregation as the primary criterion, the favorable circumstance of all sound properly set can result, for the spoken word will gain authority; organ, instruments, and choir will benefit if the room is designed to promote the acoustical unity and vitality of all worshipers. Here is where the pipe organ is the essential link to many congregations. The unique tone of the real organ, only in a fine acoustical setting, can draw and lead the people to unified and vigorous response in musical form.

4. Short term fads and fashion must be avoided. The negative effects of

dated materials and styles, both in architecture and organ design are obvious in many situations. Often the fads of a brief time, and not the integrity of meritorious principles are followed. New ideas based on scientific data and artistic talent are always appropriate. Short term experimentation with institutions of eternity is inappropriate. The modern counterparts to buried pipe chambers, leathery diapasons, and "Gustavino" tile will likewise not aid worship in the present or future.

Time honored classical principles of acoustical design are essential tools in providing a successful worship space. These classic ideas are proper room shape, generous cubic volume, appropriate surface materials, and correct placement of instruments, musicians, listeners, and worshipers. Note that these concepts are discussed in "Acoustics in the Worship Space I," THE DIAPASON, May, 1983.

## The Organ and Acoustics

There is no doubt that the quality of an organ is greatly influenced by the acoustical setting. The finest manufacturers will spend many hours, days, and weeks voicing an instrument in the environment of its use. Builders may even demand acoustical improvement before installing an instrument in a space. The influence of acoustics on every detail of organbuilding has led to many common building practices and theories of design and construction. A brief overview of some discussions held at the recent American Institute of Organbuilder's convention can bring some of this influence to light.

The topic was especially prominent in the opening panel meeting. Here builders, designers, and musicians alike spoke of organ design after Dr. Noehren's fine presentation on Bach and the instrument. Robert Noehren and Paul Manz both agreed on the underlying determinants of organ design: needs of literature, liturgy, and the qualities of the room of their hearing. James Moeser also stated his inclination to accept a somewhat inferior instrument giving preference to superior acoustics in selecting a concert location.

A subsequent, and revealing statement regarding acoustics was made by Herr Furtwangler of the Giesecke Pipe Company in his lecture on reed pipe making. He discussed the scaling and design of reed pipes, stating the prerequisite data for the task: the 8' Principal scale of the organ, and the reverberation period, frequency response, and interior finish material specifications of the room. Certainly, the design of pipes of such vibrant and varied tonal palette as reeds must take into account how the room will react to every aspect and color of the tone.

Even in his discourse on mechanical chest design, Gerhard Brunzema spoke of the spatial relationship of chest, case, and pipes, maintaining that as much as 10 decibels difference in intensity can be achieved from a single pipe when elements are skillfully placed. He also noted the effect of the acoustical environment on the tremulant, stating his preference for a 15 percent pressure change in a live acoustic, and a 10 percent change in a more absorbent space.

Surely no one can deny the overwhelming influence of the acoustical setting upon musical production. The musical vitality of every organ, singer, or player is directly attributable to the character of the room of their hearing. Given that inspiration and vitality in worship are largely a result of the energy and response of the participants, then a fine acoustical setting is required for every musical and liturgical space. ■

We specialize in custom-made keyboards for all keyboard instruments, especially for organs and harpsichords.



There is a wide range of materials such as narrow-grained pine for the naturals, red beech or oak for the frames, ivory, "Ivora" plastic, ebony, grenadil, rosewood, padouk or box overlays and other precious woods for the sharps.

Why not have a special keyboard made to suit and embellish your instrument? Extras, such as arcades in the front or bone overlay, can be considered. Owing to our long experience we know the best way to meet your special wishes.

Your inquiries together with section drawings are invited. Sale only to organ builders.

AUG. LAUKHUFF

The world's largest Suppliers for all pipe organ parts

D6992 Weikersheim, West Germany

# New Organs

**Martin Ott Pipe Organ Company, Inc.**, St. Louis, MO, has installed a new three-manual tracker organ in the concert hall at Northern Illinois University, DeKalb, IL. The Ruckpositiv division and the 16' Trompette of the Hauptwerk

are prepared for, and the organ when completed will contain 30 stops, 49 ranks, and 2,364 pipes. Both the key action (suspended) and the stop action are mechanical. Manual compass is 58 notes, and pedal 30 notes.



### HAUPTWERK

- 16' Prinzipal
- 8' Prinzipal
- 8' Rohrflöte
- 4' Oktave
- 4' Nachthorn
- 2' Superoktave
- Kornett IV TG
- Gross Mixtur III-IV half hitch 2 1/2'
- Mixtur V-VI
- 16' Trompette\*
- 8' Trompette

### SCHWELLWERK

- 16' Bordun
- 8' Geigenprinzipal
- 8' Gemshorn TC
- 8' Holzgedackt
- 4' Prinzipal
- 4' Traversflöte
- 2' Waldflöte
- Sesquialtera II
- Scharf IV-V
- 16' Dulzian
- 8' Trompette
- 8' Oboe
- Tremulant

### RUECKPOSITIV

- 8' Prestant
- 8' Quintade
- 4' Oktave
- 4' Rohrflöte
- 2' Oktave
- Terzian II half hitch 1 1/2'
- Zimbel III-IV
- 8' Krummhorn
- 8' Vox Humana
- Tremulant

### PEDAL

- 16' Prestant
- 16' Subbass
- 8' Oktavbass
- 8' Pommer
- 4' Choralbass
- Mixtur IV
- 16' Posaune
- 8' Trompette

\* prepared

### Cover:

The **Schudi Organ Company**, Dallas, TX, has completed a new organ for the Walnut Hill United Methodist Church, Dallas. The organ is comprised of 24 stops over three manuals and pedal, and utilizes mechanical key action with electric stop action. The casework is of solid Honduras mahogany; the façade pipes are of 80 percent tin. Wind pressure for the manuals is 70 mm (2 3/4 in.) and for the pedal 85 mm (3 3/8 in.). The Trompette is duplexed from the Grand-Orgue to the Pédale. The organ was dedicated on September 25, 1983.

### GRAND-ORGUE

- 16' Bourdon
- 8' Montre
- 8' Flûte à cheminée
- 4' Prestant
- 2' Fourniture V
- 8' Trompette

### KRON-POSITIF

- 8' Bourdon
- 4' Prestant
- 2 1/2' Nazard
- 2' Quarte de nazard
- 1 1/2' Tierce
- 1' Cymbale IV
- Tremulant

### RÉCIT EXPRESSIF

- 8' Flûte à cheminée
- 8' Salicional
- 8' Voix céleste
- 4' Flûte ouverte
- 2' Gemshorn
- 8' Cromorne
- 8' Hautbois
- Tremblant

### PÉDALE

- 16' Soubasse
- 8' Flûte
- 4' Prestant
- 16' Bombarde
- 8' Trompette

### COUPLERS

- Tirasse Grand-Orgue
- Tirasse Kron-Positif
- Tirasse Récit
- Kron-Positif sur Grand-Orgue
- Récit sur Grand-Orgue
- Récit sur Kron-Positif



**Gress-Miles Organ Co., Inc.**, Princeton, NJ, has installed a new two-manual organ in The First Christian Church, Chickasha, OK. An independent classic ensemble forms the basis of the design,

with appropriate voicing and scaling. The 8' Principal is used in the façade. Compasses are 61/32 and wind pressures are 2 1/2 inches, 2 1/2 inches, and 3 inches.

### GREAT

- 16' Rohrgedeckt 61 notes
- 8' Principal
- 8' Rohrflöte
- 8' Gemshorn (Swell)
- 8' Gemshorn Celeste TC (Swell)
- 4' Octave
- 2' Rohrpfiffe
- Mixture III-V
- 8' Trompette (Swell)

### PEDAL

- 32' Acoustic Bass II 32 notes
- 16' Subbass
- 8' Principal
- 8' Rohrgedeckt (Great)
- 5 1/2' Quintflöte 32 notes
- 4' Octave 32 notes
- 2' Superoctave 32 notes
- 32' Basse de Cornet III 32 notes
- 16' Bombarde
- 8' Trompette (Swell)
- 4' Clairon (Swell)

### SWELL

- 8' Gedeckt
- 8' Gemshorn
- 8' Gemshorn Celeste TC
- 4' Spitzflöte
- 4' Octave Celeste 49 notes
- 2 1/2' Nasat TC
- 2' Octave
- 1 1/2' Terz TC
- 1 1/2' Quintflöte
- 1' Superoctave 61 notes
- Kunztimbel I 61 notes
- 8' Trompette
- 4' Clairon
- Tremulant
- Octaves Graves

## New Handbell Music

By Leon Nelson

**March in C**, by Nancy Jane Blair, Broadman Press, 4578-08, \$95. (E)

This march would make a fine processional, as the chordal structure is simple with quarter notes and half notes throughout. With the right dynamics and tempo, this piece could be quite effective, short as it is. For four octaves of handbells.

**Mostly Mozart**, by Douglas E. Wagner, Broadman Press, 4574-97, \$5.95. (M-D)

This collection from the classical period includes gems by Mozart (mostly), *Ave verum Corpus*, *Bell Song*, "Finale" from Act I of *The Magic Flute*, and *Theme and Variations on "Twinkle, Twinkle, Little Star."* There are some selections by Haydn, and Beethoven's *Für Elise* (not complete) is also included. For three octaves of bells. The sixteenth note passages in "Twinkle, Twinkle" require some proficiency by the ringers to be effective.

**He Leadeth Me**, by Barry Braman, Broadman Press, 4574-96, \$5.95. (E)

The 18 gospel song and hymn arrangements written for two octaves of bells include a lot of variety in the pieces selected and in the style of each arrangement. Selections include "Holy, Holy, Holy"; "I Surrender All"; "I Need Thee Every Hour"; "Jesus Christ is Risen Today"; and "Nothing But the Blood," among the many titles. This is a nice collection for worship for the small bell choir.

**Cross And Crown**, by Judy Hunnicutt, Broadman Press, 4574-81, \$4.95. (M-D)

This is a great collection for Lent and Easter, but these pieces can also be used for the general church year. Tunes include "Easter Hymn," "Diademata," "St. Theodulph," "Bread of Life," "Passion Chorale," "Victory," "Hamburg," "St. Christopher," "Rathbun," and "Were You There." Very creatively written with some nice original material to expand the hymn tune melodies. For four to five octaves of bells.

**Incalzando**, by Donald E. Allured, Malcolm Music, Ltd. (Shawnee Press sole selling agent), HP-5160, \$1.65. (D+)

Another gem from one of the country's leading experts on handbells, this

spirited composition requires some special techniques, some gifted ringers, and a good director to accomplish all that is contained here. There are some nice flowing passages in the middle section that create a sharp contrast to the large chordal and rhythmic structure of the opening and closing statements. Not recommended for the average beginning choir. But, for the choir that enjoys members with a good background in rhythm, this could bring down the rafters. For five octaves of bells. This showy piece has been accepted for the 1984 American Guild of English Handbell Ringers XI Festival.

**Shamrock**, by Karen L. Buckwalter, Harold Flammer, Inc. (Shawnee Press, sole selling agent), HP-5159, \$1.20. (M)

The title of the piece suggests the character of this spirited composition written for three to five octaves of handbells. The grace note to the fifth creates shades of bagpipes and Irish gigues. There is optional flute in an *adagio* movement that imitates the "Kerry Dance." All in all this is a fresh approach which makes excellent program material.

**A Canticle of Praise**, by C. William Goff, Harold Flammer, Inc. (sole selling agent, Shawnee Press, Inc.), HP-5158, \$1.10. (M)

The delightful melodic line of this piece of praise will have everyone humming! It is a sure winner; it is not overly complicated with notes and rhythms. It is one of those pieces that "plays itself"; it is well written and flows beautifully from one section to the next. Highly recommended! Written for three to five octaves of bells.

**A Spiritual Medley**, by M. Lester McCullough, Broadman Press, 4578-07, \$1.25. (E+)

The four traditional Negro Spirituals incorporated in this lovely arrangement include: "Swing Low, Sweet Chariot"; "Ezekiel Saw the Wheel"; "We Are Climbing Jacob's Ladder"; and "New Born Again." This is a nice change of pace from the hymn tune and original theme concept.

## Organ Recitals

JOHANNES GEFFERT, Trinity Memorial Episcopal Church, Warren, PA, Oct 4: *Prelude in E-flat*, Leyding; *Passacaglia in C Minor*, Bach; *Allamada*, Scheidt; *Hommage à Frescobaldi*; Epilogue, Langlais; *Symphony No. 8: Adagio*, Widor; *Fantasy I*, Saint-Saëns; *Carillon Orleanaise*, Nibelle.

GERRE HANCOCK, Virginia Intermont College, Bristol VA, Oct. 6: *Prelude and Fugue in E-flat*, S. 552, Three settings of *Nun komm, der Heiden Heiland*, S. 659-661, Bach; *Fantasy and Fugue on BACH*, OP. 46, Reger; Improvisation on a submitted theme.

SISTER THEOPHANE HYTREK, OSF, Mary of the Angels Chapel, St. Rose Convent, La Crosse, WI, Nov. 20: *Prelude and Tocatta*, Nelhybel; *Solemn Overture* (Brass and organ), Goemanne; *Kyrie! Gott Vater in Ewigkeit*, Bach; *Blessing #4*, Pinkham; *Christe, aller Welt Trost*, Bach; *Joie et Clarte des Corps Glorieux*, Messiaen; *Kyrie! Gott Heiliger Geist*, Bach; *Choral Varie sur Veni Creator*, Durullé; *Fugue in E-flat*, Bach; *Rapsody of Praise*, Hytrek.

THE REV. BRUCE E. LeBARRON, St. John the Evangelist Church, Elkhart, IN, Nov. 20: *Concerto No. 2 in G Minor*, Cambridge; *Wer nun den lieben Gott lässt walten*, *Von Gott will ich nicht lassen*, *Valet will ich dir geben*, Bach; *Ludus Organi Contemporarii Nos. 30, 21, 36*, Tachezi; *The Musical Clocks*, Haydn; *Schmücke dich, o liebe Seele*, Bach; *Prelude and Fanfare for Organ*, Hartley.

REGINALD LUNT, First Presbyterian Church, Lancaster, PA, Nov. 13 (Recital in memory of Alexander McCurdy): *Fantasy on "Wareham"*, Wright; *Echo Voluntary*, Purcell; *O Mensch, bewein' dein' Sünde gross*; *Herr Christ, der ein'ge Gottes-Sohn*; *Vater unser im Himmelreich*; *Fugue in F*, S. 540, Bach; *Fantasia on "Wachet auf, ruft uns die Stimme"*, Reger; *L'Ascension: Alléluias serens d'une âme qui désire le ciel*, Messiaen; *Symphony No. 5: Adagio*, Widor; *Prelude and Fugue in G Minor*, Dupré.

C. RALPH MILLS, Bland Street United Methodist Church, Bluefield, WV, Sept. 11: *Prelude and Fugue in B Minor*, S. 544, Bach; *Eleven Choral Preludes*, Op. 122, Brahms; *Sonata No. 3*, Mendelssohn.

ROBERT NOEHREN, Gesu Jesuit Church, Toledo, OH, Nov. 20: *Diferencias sobre el Canto del Caballero*, Cabezon; *Prelude and Fugue in E*, Lübeck; *Trio Sonata No. 5: Allegro*; *Partita diverse sopra "O Gott du Frommer Gott"*, Bach; *Prelude in E-flat*, Saint-Saëns; *Fugue in C-sharp Minor*, Honnegger; *Choral in A Minor*, Franck; *Etude*, Noehren; *Scherzo*, Litaize; *Paraphrase-Carillon (from L'Orgue Mystique, Suite 35)*,ournemire.

JACK RUHL, First Presbyterian Church, Fort Wayne, IN, Nov. 15: *Offertoire sur les Grands Jeux*, Couperin; *Passacaglia*, Buxtehude; *My heart exalts with rapture*, Brahms; *Sonatina*, Sowerby; *Triptyque*, Trio, Langlais; *Hymn to the Stars*, Karg-Elert; *Postlude pour l'Office de Complies*, Alain; *Fete*, Langlais.

ALLAN SLOVENKAY, Trinity Memorial Episcopal Church, Warren, PA, Nov 20: *Concerto in A Minor*, *Pastorale in F*, *Passacaglia in C Minor*, Bach; *Fantasia in A*, Franck; *Tous les Bourgeois de Châtres*, Balbastre; *Noël sur les Flûtes*, Daquin; *Joseph est bien Marié*, Dandrieu; *Symphonie gothique: Andante sostenuto*, Widor; *Tu es petra*, Mulet.

LADD THOMAS, La Jolla Presbyterian Church, La Jolla, CA, Oct. 30: *Fanfare-Prelude for Organ*, Mader; *Sonata No. 1 in E-flat*, S. 525, Bach; *Sonata in F Minor*, Op. 65, No. 1, Mendelssohn; *Symphonie-Passion*, Op. 23, Dupré.

ANITA EGGERT WERLING, Concordia College, Ann Arbor, MI, Oct. 25: *Auden Variations*, Op. 136, Persichetti; *Fantasy and Fugue in G Minor*, S. 542, *Trio Sonata No. 5 in C*, S. 529, Bach; *Fugue et Continuo* (Progression), Langlais; *Hommage à Josquin des Pres*, Grunewald; *Te Deum*, Op. 11, Demessieux.

PATRICIA MONFORT WHIKEHART, St. Matthew's Episcopal Church, Bloomington, IL, Nov. 15: *Voluntary in D*, Boyce; *Schmücke dich, o liebe Seele*, S. 654, *Fantasia and Fugue in G Minor*, S. 542, Bach; *Choral No. 2 in B Minor*, Franck; *Third Symphony*, Op. 28: *Final*, Vienne; *The King of Instruments*, Albricht.

PETER WILLIAMS, Ashland Avenue Baptist Church, Toledo, OH (University of Michigan Institute), July 11: *Concerto in G*, S. 592, *Fugue on a Theme of Corelli*, S. 579, *Fugue on a Theme of Albinoni*, S. 950, *Canzona in D Minor*, S. 588, *Fugue on a Theme of Legrenzi*, S. 574, *Fugue on a Theme of Albinoni*, S. 951, *Prelude and Fugue in D Minor*, S. 539, Bach.

DONALD WILLING, Alamo Heights Presbyterian Church, San Antonio, TX, Dec. 2: *Symphony V*, Widor; *Canon in B Major*, *Canon in B Minor*, Schumann; *Dances of Celebration*, Willing; *Scherzo Fantasia*, McKinley; *Fast and Sinister (Symphony in G)*, Sowerby.

MARY IDA YOST, Eastern Michigan University, Ypsilanti, MI (University of Michigan Institute), July 21: *Noël Etranger*, *Noël sur les Flûtes*, *Noël Suisse*, Daquin; *Partita on "O Gott, du frommer Gott"*, S. 767, Bach; *Prelude and Fugue in F*, Lübeck; *Cantabile*, Franck; *Suite pour Orgue*, Op. 5, Durullé.

### Traditional Organ Voices Without the Cost of Pipes

Splendid Principals \* Fine Individual Solo Voices  
Real Trumpet Enchamade Pipes Available  
Mixtures \* 32' Pedal Stops  
Individual Ranks \* Custom Instruments

**Solid-State Arts, Inc.**  
1278 LeForge Rd. H-10  
Ypsilanti, Michigan 48197

## Goulding & Wood, Inc.

BUILDERS OF FINE ORGANS IN THE AMERICAN CLASSIC STYLE  
INCORPORATING REMOTE-ACTION, SLIDER-PALLET WINDCHESTS.

Known for our renovation work, especially restoration of Aeolian-Skinner organs.

THE AMERICAN REPRESENTATIVE FOR J. W. WALKER & SONS LTD., ENGLAND

These superbly built, mechanical-action instruments of classical Anglo-American tonal design are best suited to the needs of most American congregations.

1506 East Richland Drive

Bloomington, IN 47401

(812) 339-4843



HUPALO ORGAN PIPE CO., INC.

18 VERNON AVE., VERNON, CT 06066

(203) 871-7067

"PIPES for the sound you want"

PLEASE SEND FOR OUR FREE CATALOG  
INQUIRIES FOR YOUR SPECIAL NEEDS WELCOME

### Organ Leathers

Quality Skins for Every Need

**COLKIT MFG. Co.**

252 Fillmore Avenue  
Tonawanda, NY 14150

(716) 692-7791

Sample card sent on request

since 1845

Rieger

Rieger Organs  
A-6858 Schwarzach Austria

## Here & There

Jennifer Guba was the winner of the 10th Annual Organ Competition of the Bowling Green (OH) University College of Musical Arts. The contest took place February 25 in the Moore Center organ studio. Guba, a student of William Zurkey, will receive a \$1200 scholarship to the college.

Winners of an anthem competition to mark the American Methodist Bicentennial have been announced by the Florida Chapter of the Fellowship of United Methodists in Worship Music and Other Arts. The text, "Hymn of Celebration," was written by Marietta Jacobs of Venice, FL, a choir member in the Grace United Methodist Church.

The music for "Hymn of Celebration" remarkably came from the same church. The composer is Theodore W. Ripper, then Minister of Music of the church. The competition carried cash awards for both author and composer and a performance at the Florida Conference celebration of the Bicentennial on May 20 in Lakeland by a choir of 1,200 voices.

The Tulsa AGO chapter has published an organ census which lists approximately 150 organs in northeastern Oklahoma by city and builder. Dr. Calvert Johnson is the compiler, assisted by

other chapter members. Copies of the census are available postpaid for \$2.75 from Karen Rich, 5434 S. Boston, Tulsa, OK 74105.

Theodore Presser Company has issued three new octavos to commemorate the 400th anniversary in 1985 of the birth of Heinrich Schütz. Edited by George Lynn, the publications feature a special illustrated cover commemorating the event. The new editions are: *Be swift to do His will, Cantate Domino*, and *How pleasant are Thy dwellings*. A complete list of all Schütz choral works published by Presser is available from the publisher at Presser Place, Bryn Mawr, PA 19010.

The Rodgers Organ Company, Hillsboro, OR, has introduced seven new state-of-the-art microprocessor-controlled instruments in 1983: the Salzburg 825, a large two-manual drawknob instrument; the Oxford 925, a large three-manual drawknob instrument; and the York 650, Kent 705, Glasgow 740 and Exeter 770, new two-manual LED stoptablet instruments. Also introduced was the Asilomar 780 Home/Theatre model. Unique to these instruments is their ability to interface with sets of real wind-blown pipes, also available from Rodgers.

### Alexander Anderson

Knowles Memorial Chapel  
Rollins College  
Winter Park, Florida 32789

### robert anderson

SMD FAGO  
Southern Methodist University  
Dallas, Texas 75275

### CHARLOTTE AND WILLIAM ATKINSON

FIRST PRESBYTERIAN CHURCH  
2001 El Camino Real  
Oceanside, California 92054

### WILLIAM AYLESWORTH D. M.

*Evanston, Illinois*

### Workshops Recitals

**ROBERTA BITGOOD**  
S.M.D., F.A.G.O., Ch. M.  
13 Best View Road  
Quaker Hill, Connecticut 06375

William F. & Mary H.

### BROME

St. Mary's Episcopal Church  
Box 1231  
Kinston, NC 28501

**CHARLES S. BROWN**  
DMA FAGO CHM  
North Texas State University  
Denton 76203  
St. John's Episcopal Church  
Dallas  
The Denton Bach Society

### ROBERT CLARK

*School of Music*  
ARIZONA STATE UNIVERSITY  
TEMPE, ARIZONA 85281

**Harry E. Cooper**  
Mus. D., F.A.G.O.  
RALEIGH, N. CAROLINA

### MICHAEL CORZINE

School of Music  
Florida State University  
Tallahassee

**WALLACE M. COURSEN JR.**  
F.A.G.O.  
Bloomfield, New Jersey

**JOHN EDWARD COURTER**  
F.A.G.O.  
Recitalist  
Berea College Berea, Ky. 40404

### CAROL TETI



Zion Lutheran Church  
Indiana University of Pennsylvania  
Indiana, Pa. 15701



*Sherryl Smith Withers*

INTERNATIONAL CONCERT ARTIST  
Instructor of Organ  
Sam Houston State University  
Huntsville, Texas USA. 77341  
713/294-1378

### DAVIDSON

Jerry Susan  
PhD. MSM, AAGO, ChM MSM, ChM  
Louisiana State University  
St. John's St. Alphonsus  
United Methodist Roman Catholic  
Baton Rouge, Louisiana

### EUGENIA EARLE

Teachers College, Columbia University  
Harpsichord Recitals  
Performance Practice Workshops  
15 West 84th Street, New York, N.Y. 10024

### STEVEN EGLER

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

### KATHRYN ESKEY

The University of  
North Carolina  
at Greensboro

### JOHN HOLTZ

Faculty: HARTT SCHOOL, University of Hartford  
Organist: CENTER CONGREGATIONAL CHURCH, Hartford

### 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

### GEORGE ESTEVEZ

ch.m.  
Chicago Chamber Choir

### JOHN FENSTERMAKER

GRACE CATHEDRAL  
SAN FRANCISCO

### Robert Finster

TEXAS BACH CHOIR  
ST. LUKE'S EPISCOPAL CHURCH  
SAN ANTONIO

### JAMES FREY

Dixboro United Methodist Church  
Ann Arbor, Michigan



**DAVID ROTHE,** Organist  
California State University, Chico  
St. John's Episcopal Church, Chico  
Recitals Workshops  
P.O. Box 203 (916) 345-2985  
Forest Ranch 895-6128  
California 95942



Gruenstein Award Sponsor

**CHICAGO  
CLUB OF  
WOMEN  
ORGANISTS**

Dorothy N. Petty, SPC, President

Founded 1928

### ELLEN KURTZ

### FUNK

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

### HENRY FUSNER

S.M.D., A.A.G.O.  
First Presbyterian Church  
Nashville, Tennessee 37220

**John W. Gearhart III**  
B.A., M.Mus.  
St. Paul's Episcopal Church  
P.O. Box 8427  
Mobile, Alabama 36608

### Robert Glasgow

School of Music  
University of Michigan  
Ann Arbor

## Antone Godding

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

## E. LYLE HAGERT

Minneapolis

## DAVID S. HARRIS

Organ Consultant  
1332 Del Mar Parkway  
Aurora, CO 80010

## KENT HILL

MSC Music Department  
Mansfield, PA 16933

## 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

## CHARLES D. JENKS

First Congregational Church  
Des Plaines, IL 60016

## BRIAN JONES

Boston 02181  
Wellesley Congregational Church  
Noble & Greenough Dedham Choral  
School Society

## 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

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

## BETTY LOUISE LUMBY

DSM • FAGO  
UNIVERSITY OF MONTEVALLO  
MONTEVALLO, ALA. 35115

## BRUCE GUSTAFSON

Franklin and Marshall College  
Lancaster, Pennsylvania

## JAMES J. HAMMANN

M.M. - A.A.G.O.  
Central Methodist Church  
Detroit, Michigan

## WILL O. HEADLEE

SCHOOL OF MUSIC  
SYRACUSE UNIVERSITY  
SYRACUSE, NEW YORK 13210

## VICTOR HILL

Harpsichord and Organ  
Williams College  
St. John's Episcopal Church  
Williamstown, Mass. 01267

## d. deane

**hutchison**  
portland, oregon

## Laurence Jenkins

- Recitalist
- The Sine Nomine Singers
- London Correspondent: THE DIAPASON

## MICHELE JOHNS

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

## KIM R. KASLING

D.M.A.  
St. John's University  
Collegeville, MN 56321

ORGAN RECITALS  
FRANCIS JOHN KOSOWICZ  
"SILFRAN"

ISC HARMONY ROUTE  
SPENCER, WEST VIRGINIA 25276  
304-927-4679

## WILLIAM KUHLMAN

Decorah, Iowa 52101  
Luther College

## David Lowry

School of Music  
Winthrop College  
Rock Hill, South Carolina 29733

## DAVID McCAIN

ORLANDO

## 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 MAY

**John Rose**, Cathedral of St Joseph, Hartford, CT 8 pm

Music of Radcliffe, Howells, Stanford; St Thomas Church, New York, NY 5:30 pm

#### 16 MAY

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

**Ben van Oosten**; St John's Church, Washington, DC 12:10 pm

**John Weaver**, with orchestra; Harrisburg Symphony, Harrisburg, PA

**Karel Paukert**; Cleveland Museum, Cleveland, OH 12 noon

**Marilyn Mason**; Cleveland Museum, Cleveland, OH 8:30 pm

#### 18 MAY

**Susan Armstrong**; Trinity Church, Boston, MA 12:15 pm

Haydn, *The Creation*; St Bartholomew's, New York, NY 4 pm

**Lee Tepley**; St Paul's Cathedral, Buffalo, NY 12:30 pm

Handel, *Messiah* (complete); Lebanon Valley College, Annville, PA 7 pm

**Karen Reger**, harpsichord; Wisconsin Conservatory, Milwaukee, WI 3 pm

Ferris Chorale, with brass; St James' Cathedral, Chicago, IL 8 pm

#### 19 MAY

Handel, *Messiah* (complete); Victoria Theatre, Mahanoy City, PA 7:30 pm

#### 20 MAY

**William Jenner**; St Rose of Lima, Chelsea, MA 3 pm

**Cj Sambach**; Cathedral of St Patrick, Norwich, CT 4 pm

Choral concert; South Congregational-First Baptist, New Britain, CT 7:30 pm

Telemann, Bach, St Andrew Chorale; Madison Ave Presbyterian, New York, NY 4 pm

Liszt, Verdi; St John the Divine Cathedral, New York, NY 4 pm

Music of Byrd, Bach; St Thomas Church, New York, NY 4 pm

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

**Alastair Cassels-Brown**; Grace Church, Utica, NY 5 pm

**Michael Corzine**; First Presbyterian, Buffalo, NY 4 pm

Britten choral concert; St Paul's Cathedral, Buffalo, NY 7:30 pm

Mendelssohn, *Elijah*; Christ Church, Alexandria, VA 5 pm

Handel Choir of Baltimore; First English Lutheran, Baltimore, MD 7 pm

**Reginald Lunt**, with piano; First Presbyterian, Lancaster, PA 4 pm

Handel, *Messiah* (complete); St Patrick Cathedral, Harrisburg, PA 8 pm

Mendelssohn, *Elijah*; Mulberry St United Methodist, Macon, GA 3 pm

First Prize  
St. Albans  
1975

International  
Recitalist

**LYNNE DAVIS**

2 rue de l'Eglise  
27710 St. Georges-Motel • France

**Brian Aranowski**; Second Presbyterian, Indianapolis, IN 8 pm

**Karen Reger**, harpsichord; Immanuel Reformed Church, Milwaukee, WI 2 pm

**Elizabeth Smith**; St John Ev. Lutheran, Northbrook, IL 4 pm

Bach, *Singet dem Herrn, Cantata 40*; Grace Episcopal, Oak Park, IL 8 pm

**David Craighead**; House of Hope Presbyterian, St Paul, MN 4 pm

#### 22 MAY

Music of Byrd, Mathias, Howells; St Thomas Church, New York, NY 5:30 pm

**Henry Lowe**; Christ Church, Cincinnati, OH 12:10 pm

Bach, *Singet dem Herrn, Cantata 40*; Church of the Ascension, Chicago, IL 8 pm

#### 23 MAY

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

**Michael Parrish**; St John's Church, Washington, DC 12:10 pm

**Karel Paukert**; Cleveland Museum, Cleveland, OH 12 noon

#### 24 MAY

**John & Marianne Weaver**, duo recital; Grace Episcopal, Charleston, SC

#### 25 MAY

**Joseph Policelli**; Trinity Church, Boston, MA 12:15 pm

**David Fuller**; St Paul's Cathedral, Buffalo, NY 12:30 pm

#### 27 MAY

Music of Rose, Wood, Wesley; St Thomas Church; New York, NY 4 pm

**David Palmer**; St Thomas Church, New York, NY 5:15 pm

Poulenc, *Gloria*; St John's Church, Washington, DC 11 am

**Samuel Porter**; Cathedral of St Philip, Atlanta, GA 5 pm

Music in the New World, His Majesty's Clerkes; Church of the Ascension, Chicago, IL 3 pm

#### 30 MAY

**Gerald Frank**; St John's Church, Washington, DC 12:10 pm

**Karel Paukert**; Cleveland Museum, Cleveland, OH 12 noon

#### 31 MAY

Music of Byrd; St Thomas Church, New York, NY 5:30 pm

Evensong; Christ Church, Cincinnati, OH 5:15 pm

#### 1 JUNE

**Burton Weaver**; Trinity Church, Boston, MA 12:15 pm

**Ron Martin**; St Paul's Cathedral, Buffalo, NY 12:30 pm

#### 2 JUNE

Bach Society of Baltimore; St Bartholomew's, Ten Hills, MD 8 pm

#### 3 JUNE

**Cj Sambach**; First Presbyterian Church, Port Jervis, NY 7 pm

**Mark Adams**; St Thomas Church, New York, NY 5:15 pm

Bach Society of Baltimore; Christ Lutheran, Inner Harbor, MD 8 pm

Haydn; *Pauckenmesse*; Christ Church, Cincinnati, OH 4 pm

**Wayne Earnest**; Hofner St United Church of Christ, Cincinnati, OH 6 pm

**Kirstie Felland**; St John Ev Lutheran, Northbrook, IL 4 pm

#### 6 JUNE

Boston Archdiocesan Choir concert; Methuen Music Hall, Methuen, MA 8:30 pm

**David Campbell**; St John's Church, Washington, DC 12:10 pm

## DAVID GOODING

Resident Music Director/Consultant  
THE CLEVELAND PLAY HOUSE  
Cleveland, OH 44106

8 JUNE  
**Gordon Dean**; Trinity Church, Boston, MA 12:15 pm

**Thomas Murray**; Metropolitan United Methodist, Detroit, MI 8 pm

10 JUNE  
**Bruce Neswick**, with choir; St Paul's Cathedral, Buffalo, NY 5 pm

Mozart, *Missa Brevis*, K. 192; St James the Less, Scarsdale, NY 10 am

**Robert Burns King**; St Thomas Church, New York, NY 5:15 pm

Hymn festival; Fairmount Presbyterian, Cleveland Heights, OH 7 pm

Community Renewal Chorus Benefit Concert; Orchestra Hall, Chicago, IL 4 pm

13 JUNE  
**Joseph Policelli**; Methuen Music Hall, Methuen, MA 8:30 pm

**Rodney Hansen**, St John's Church, Washington, DC 12:10 pm

Mendelssohn, *Hear My Prayer*; Bland St United Methodist, Bluefield, WV 9:30, 11 am

15 JUNE  
**Hermann Engel**; Trinity Church, Boston, MA 12:15 pm

**Joanne Jasinski**, with violin; St Paul's Cathedral, Buffalo, NY 12:30 pm

17 JUNE  
**Bruce Neswick**; St Paul's Cathedral, Buffalo, NY 4:30 pm

**Mark Adams**; St Patrick's Cathedral, New York, NY 4:45 pm

Choir Festival; United Methodist Church, Red Bank, NJ 10 am

Cathedral Choir; St James Cathedral, Chicago, IL 11 am

18 JUNE  
**Marc Adamczewski**; St Paul's Chapel, New York, NY 12:10 pm

20 JUNE  
**David Gallagher**; Methuen Music Hall, Methuen, MA 8:30 pm

Bach Aria Group; SUNY, Stony Brook, NY 8:30 pm

21 JUNE  
**Marc Adamczewski**; Grace Church, New York, NY 12 noon

22 JUNE  
**Michael Burke**; St Paul's Cathedral, Buffalo, NY 12:30 pm

23 JUNE  
Bach Aria Group; Nassau County Center, Roslyn Harbor, NY 11:30 am-8:30 pm

24 JUNE  
**Marc Adamczewski**; St Patrick's Cathedral, New York, NY 4:45 pm

**Wayne Earnest**; St Thomas Church, New York, NY 5:15 pm

**Cj Sambach**; St Mary's Church, Rahway, NJ 7 pm

27 JUNE  
**Lawrence Berry**; Methuen Music Hall, Methuen, MA 8:30 pm

+ **Joan Lippincott**; SUNY, Stony Brook, NY 8:30 pm

30 JUNE  
Bach Aria Group; SUNY, Stony Brook, NY 8:30 pm

**UNITED STATES  
West of the Mississippi**

18 MAY  
Gala Choral Concert; St John's Cathedral, Denver, CO 8 pm

**James Johnson**; St Mark's Cathedral, Seattle, WA 8 pm

**McNeil Robinson**; St Brigid's, San Francisco, CA 8 pm

20 MAY  
Bruckner, *Te Deum*; First Presbyterian Church, Lincoln, NE 4 pm

**Douglas L. Butler**, with soprano; St John the Evangelist, San Francisco, CA 4 pm

+ Organ gala; Davies Hall, San Francisco, CA 8:30 pm

Honegger, *King David*; La Jolla Presbyterian, La Jolla, CA 7:30 pm

25 MAY  
**McNeil Robinson**; First Congregational, Los Angeles, CA 8 pm

27 MAY  
**Richard Unfried**; St Joseph's Basilica, Alameda, CA 2:30 pm

3 JUNE  
**Jesse Eschbach**; Church of St John the Baptist, Capitola, CA 3 pm

10 JUNE  
**Michael Schneider**; Plymouth Congregational, Minneapolis, MN 7 pm

Evensong; First Presbyterian, Lincoln, NE 4 pm

Byrd, Britten, choral concert; Ascension Episcopal, Sierra Madre, CA 7:30 pm

Elgar, *The Dream of Gerontius*; Immanuel Presbyterian, Los Angeles, CA 4 pm

17 JUNE  
**David Herman**; St Bede's Episcopal, Menlo Park, CA 8 pm

19 JUNE  
**Cherry Rhodes**; All Saints Episcopal, Pasadena, CA 8 pm

22 JUNE  
**Thomas Murray**; Cathedral of St Francis de Sales, Oakland, CA 7:30 pm

24 JUNE  
**Douglas L. Butler**, with choir; St Boniface Church, San Francisco, CA 3 pm

**James Welch**; St Francis of Assisi, San Francisco, CA 5:30 pm

27 JUNE  
+ Organ gala; Davies Hall, San Francisco, CA 7 pm

30 JUNE  
**David Britton**; Trinity Episcopal, San Francisco, CA 2:30 pm

**INTERNATIONAL**

17 MAY  
**David MacDonald**; St Paul's Church, Toronto, Ontario, Canada 12:10 pm

18 MAY  
**Stephen G. Schaeffer**; Eglise Saint-Pierre, Saint-Chamond, France 8:30 pm

20 MAY  
**Paul J. Sifler**; Ljubljana, Yugoslavia

21 MAY  
**Stephen G. Schaeffer**; Cathedrale, Aix-en-Provence, France 8:30 pm

24 MAY  
**Gerald Webster**; St Paul's Church, Toronto, Ontario, Canada 12:10 pm

**Stephen G. Schaeffer**; Saint Francois de-Sales, Lyon, France 8:30 pm

31 MAY  
**Heather Spry**; St Paul's Church, Toronto, Ontario, Canada 12:10 pm

7 JUNE  
**John Tuttle**; St Paul's Church, Toronto, Ontario, Canada 12:10 pm

14 JUNE  
**Michael Bloss**; St Paul's Church, Toronto, Ontario, Canada 12:10 pm

21 JUNE  
**David Low**; St Paul's Church, Toronto, Ontario, Canada 12:10 pm

**William MacGowan**

*Bethesda-by-the-Sea*

**Palm Beach, Florida**

**ERNEST MAY**

Dept. of Music,

University of Massachusetts

Amherst, Mass. 01003

Trumpet/Organ Recitals

Slide Lectures on Bach's Organ Music

**LEON NELSON**

THE MOODY CHURCH

CHICAGO, IL 60614

FIRST PRESBYTERIAN CHURCH

DEERFIELD, IL 60015

**RICHARD M. PEEK**

Sec. Mus. Dec.

**Covenant Presbyterian Church**

1000 E. Morehead Charlotte, N. C.

**Robert M. Quade**

MSM, Hon RSCM

**Organist - Choirmaster**

Saint Paul's Episcopal Church

1361 West Market Street

Akron, Ohio 44313

**John Russell**

Recitals

The College of Wooster  
Music Director: The Wooster Chorus  
First Presbyterian Church, Wooster, OH

**ROBERT L.  
SIMPSON**

Cathedral of St. Philip

2744 Peachtree Road N.W.

Atlanta, Georgia 30305

**Robert W. Smith**

*Historic First Christian Church*

**Charlottesville, Virginia**

**Carl Staplin**

Ph.D., A.A.G.O.

**Drake University**

**First Christian Church**

**DES MOINES, IOWA**

**JONATHAN A. TUUK**

**Immanuel Lutheran Church**

**338 North Division Avenue**

**Grand Rapids, Michigan 49503**

**Recitals**

**DONALD W. WILLIAMS**

D.M.A.

**Zion Lutheran Church**

**Concordia College**

**Ann Arbor, MI**

**Max Yount**

*beloit college, wis.*

organ

composition

harpsichord

choir

**FREDERICK L. MARRIOTT**

ORGANIST — CARILLONNEUR

**KIRK-IN-THE-HILLS**

**BLOOMFIELD HILLS, MICH. 48013**

**WILLIAM H. MURRAY**

Mus. M

F.A.G.O.

**Church of the Mediator**

**Chicago, Ill.**

**DUDLEY OAKES**

**Organist/Choirmaster**

**St. James' Episcopal Church**

**Grosse Ile, Michigan 48138**

**JOHN DAVID PETERSON**

**Music Department**

**Memphis State University**

**Memphis, Tennessee 38152**

**DOUGLAS REED**

UNIVERSITY OF EVANSVILLE

**EVANSVILLE, INDIANA**

**Robert Shepfer**

**Organist - Choirmaster**

**SECOND PRESBYTERIAN CHURCH**

**Indianapolis, Indiana 46260**

**Recitals**

**L. ROBERT SLUSSER**

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

**LA JOLLA PRESBYTERIAN CHURCH**

**LA JOLLA, CALIFORNIA**

**DAVID SPICER**

*First Presbyterian Church*

*Director of Music*

*Nebraska Wesleyan University*

*University Orchestra Conductor*

*Lincoln Nebraska*

**Thomas R. Thomas**

*Palm Beach*

*The Royal Poinciana Chapel*

*Director of Music*

*The Henry Morrison Flagler*

*Museum*

**Organist-in-Residence**

**CLARENCE WATTERS**

**RECITALS**

**Trinity College**

**Hartford, Connecticut**

**RONALD WYATT**

**Trinity Church**

**Galveston**

**Gary Zwicky**

DMA

FAGO

**Eastern Illinois University**

**Charleston**

**LARRY PALMER**

**Professor of**

**Harpichord and Organ**

**Director of**

**Graduate Studies in Music**

**Meadows School of the Arts**

**SOUTHERN METHODIST UNIVERSITY**

**Dallas, Texas**

**Musical Heritage Society recordings**

**LAWRENCE**

**ROBINSON**

**VIRGINIA COMMONWEALTH UNIVERSITY**

**RICHMOND, VIRGINIA**

# CLASSIFIED ADVERTISING

Classified Advertising Rates  
will be found on page 17

**ALL REPLIES  
TO BOX NUMBERS  
should be sent to:  
THE DIAPASON  
380 Northwest Hwy.  
Des Plaines, IL 60016**

## POSITIONS AVAILABLE

**ORGANIST-CHOIRMASTER. RESPONSIBLE** for growing program of graded and bell choirs in 750-member church in beautiful Texas hill country. Flentrop 2-manual, 18-stop tracker organ under contract for fall, 1985 installation. Use of church facilities for private lessons. Send resume and inquiries to: Search Committee, Fredericksburg United Methodist Church, 1800 N. Llano, Fredericksburg, TX 78624.

**EXPERIENCED WOODWORKER/ORGAN-**builder. Excellent opportunity with established firm. Holtkamp Organ. 216/741-5180.

**HIGHLAND PARK PRESBYTERIAN CHURCH,** 3821 University, Dallas, TX 75205, seeks a full-time Assistant Director of Music. Responsibilities include assistant organist (95-rank Casavant) and administration over several active children's choirs. Attractive salary. For complete job description and application information contact Grant W. Brown, Director of Music.

**EASTERN TUNING & REBUILDING CO.** (serving N.J., N.Y., PA., MD.), seeks motivated self-starter with 5 years experience in all phases of shop & field work. Must be capable of future management responsibilities. No tracker experience required. No hobbyists please. Send resume to: David Ramsay, Third & Mill Sts., Moorestown, NJ 08057.

**OPENING FOR EXPERIENCED ORGANBUILDER.** Applicant must be capable of performing first-class work in most areas of tracker action organ construction. Excellent wage and benefits. Martin Oil Pipe Organ Co., 11624 Bowling Green Dr., St. Louis, MO 63146.

## POSITIONS AVAILABLE

**SALES & SERVICE REPRESENTATIVES** in several California metropolitan areas to operate own business with proven excellent support by major builder Blaine Ricketts, 4681 Cerritos Dr., Long Beach, CA 90807.

**EXPERIENCED ORGAN BUILDER/TECHNICIAN.** Applicant must be capable of producing first class work in all phases of electric action organ installation, rebuilding and tuning/repair work. Blaine Ricketts, 4681 Cerritos Dr., Long Beach, CA 90807.

## PIPE ORGANS WANTED

**WANTED SMALL USED TRACKER ORGAN OR** pipes and parts. ADDRESS MR-1, THE DIAPASON.

## MISCELLANEOUS WANTED

**E.M. OR AEOLIAN-SKINNER KEYBOARD.** 312/945-8148.

**MUSIC ROLLS FOR ANY PIPE ORGAN PLAYERS.** Other rolls too. W. Edgerton, Box 88, Darien, CT 06820.

## PUBLICATIONS/ RECORDINGS

**CONTINUO: THE EARLY MUSIC MAGAZINE OF** North America. Published eleven times yearly. Write for your free introductory copy and subscription information. CONTINUO, 6 Dartnell Ave., Toronto, Ontario, Canada M5R 3A4.

**"THE GREAT ORGAN" HISTORY OF THE 1863** Boston Music Hall Walker now in Methuen. Color photographs and complete specifications. Just published. \$2.50 postpaid. Methuen Memorial Music Hall, Inc., 38 Chestnut Court, North Andover, MA 01845.

**CARILLON MUSIC. FOR COMPLETE LIST OF** carillon music, write Dept. 2DC, Theodore Presser Co., Bryn Mawr, PA 19010.

## PUBLICATIONS/ RECORDINGS

**HARPSICHORD MUSIC, SOLO AND ENSEMBLE.** Best editions from U.S. and European publishers. Also books on history, performance. Write for free catalogue. Zuckermann Harpsichords, Inc., Box 121-D, Stonington, CT 06378.

**DIANE BISH ORGAN RECORDS, SAVE 50-60%** on final stock reduction sale. Send for complete catalogue. Department DD, SCM Records, P.O. Box 5208, Clearwater, FL 33518.

**"PRAISE THE LORD: GREAT HYMNS OF** Faith." Ted Alan Worth and the San Francisco Civic Choral Chamber Chorus. Stereo LP. \$5 postpaid. Rodgers Records, 1300 NE 25th Ave., Hillsboro, OR 97124.

**THE FIRST RECORDING OF ORGANS BY 19TH** century organbuilder, John George Pfeffer (1823-1910) of St. Louis, has been released. The two-record album "A Pfeffer Odyssey," features four organs built between 1860 and 1879. Organists heard on the recording are Rosalind Mohsen and Earl Miller. Record Nr. OHS-200. \$16 (OHS members: \$13), includes shipping. Organ Historical Society, Box 26811, Richmond, VA 23261.

**"THE ORGANS OF THE DIVINE WORD SEMINARY"** Techny, Illinois. Leon Nelson, organist. Works by Campa, Lemmens, Walton, Lenel, others. Stereo LP. \$7.00, postpaid. Collector's Item. Nelson, P.O. Box 380, Deerfield, IL 60015.

**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 20¢ stamp to: OHS, Box 26811, Richmond, VA 23261.

**THE STOPT DIAPASON, A BI-MONTHLY PUBLI-**cation features illustrated articles regarding vintage organs in the midwest. Special articles deal with little-known, but extant instruments and their builders, as well as similar articles regarding organs that no longer exist. Published information is well-researched. Subscription only \$8 per year. Checks made payable to Chicago-Midwest OHS. Address orders with remittance to: Susan Friesen, Editor, The Stopt Diapason, 2139 Hassell Rd., Hoffman Estates, IL 60195.

## PUBLICATIONS/ RECORDINGS

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

**A COMPLETE LISTING OF ALL AVAILABLE** back-numbers of THE DIAPASON is now available. Many from the 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.

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

## PIANOFORTE

**BROWN AND ALLEN SQUARE GRAND PIANO-**forte. 150 years old. Excellent condition. Beautiful wood. Every note plays. \$4,500 or best offer. Leon Nelson, P.O. Box 380, Deerfield, IL 60015. (312) 367-5102.

## HARPSICHORDS

**CLAVICHORD, FIVE OCTAVES, UNFRETTED,** Hass model. Asking \$3500. D. Maple, 5339 S. Harper, Chicago, IL 60615 312/684-4324.

**HARPSICHORD, DOUBLE MANUAL BY JEREMY** Adams, after Smithsonian Dulcken, 2x8', 1x4'. Excellent condition. Jean Salomon, c/o IMS, Pleasant St., Barre, MA 01005. 617/355-2856.

**HARPSICHORDS, PEDAL HARPSICHORDS,** clavichords custom made. Jan H. Albarda, 14 Princess St., Elora, Ont, Canada N0B 1S0.

**HARPSICHORDS, CLAVICHORDS, FORTE-**pianos. Custom instruments and kits. Write for free brochure. Zuckermann Harpsichords Inc., Box 121-D, Stonington, CT 06378.

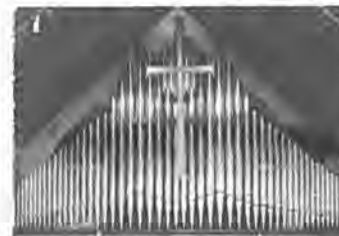
## Lehigh ORGAN COMPANY

24 PINE STREET  
MACUNGIE, PA. 18062  
(215) 966-3561

## NOACK

THE NOACK ORGAN CO. INC.  
MAIN AND SCHOOL STREET  
GEORGETOWN, MAJ.S. 01834

## MILNAR ORGAN CO.



EAGLEVILLE, TN 37060

- NEW ORGANS
- REBUILDING
- MAINTENANCE

(615) 264-6400

## ROCHE Organ Co., Inc.

799 West Water Street  
Taunton, Mass 02780  
pipe organs



ORGAN BUILDERS



L. W. BLACKINTON  
and associates, inc.

380 FRONT ST.  
EL CAJON, CA. 92020

## MIDMER LOSH, INC.

ESTABLISHED 1860

## PIPE ORGAN BUILDERS

35 Bethpage Road  
Hicksville, New York 11801

(516) 681-1220

## RANDALL S. DYER

Pipe Organs and Organ Service  
Box 489  
Jefferson City, Tennessee 37760



Your personal wishes  
are in good hands

Jacques Stinkens  
Organ pipe makers B.V.

ZEIST  
Holland



HELLMUTH WOLFF  
TRACKER ORGANS

1260 rue Tellier\*  
Laval, Québec H7C 2H2

MAYLAND  
Chime Co.  
... since 1866.

2025 Eastern Ave. Cincinnati, Ohio  
45202 221-5671 (513)



—THE FULLY ACCEPTABLE ALTERNATIVE—

- AOB ALONE provides an independently voiced and tuned generator in place of each pipe for natural warmth and chorus.
- AOB ALONE provides note-by-note control of articulation, harmonic development, scaling, and tonal finishing of each voice.
- AOB offers organs of uncompromising quality built to our standard or your fully custom specifications.

Associated Organ Builders

headquarters and manufacturing  
3419 "C" ST N.E.  
AUBURN, WA 98002  
206-852-4866

sales and marketing  
2921 S. 104TH ST.  
OMAHA, NE 68124  
402-393-4747

# ★ 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

# CLASSIFIED ADVERTISING

Classified Advertising Rates  
will be found below.

## HARPSICORDS

BURTON HARPSICORDS, SPINETS AND CLAVICHORDS. Professional instruments in kit form from \$195. For brochure, write: Burton Harpsichords, 727 "R" St., P.O. Box 80222D, Lincoln, NE 68508.

SPERRHAKE HARPSICORDS AND CLAVICHORDS. Excellent, dependable, beautiful. Robert S. Taylor, 8710 Garfield St., Bethesda, MD 20034.

HARPSICORD OWNERS: A FULL LINE OF audio and visual chromatic tuners is now available to help you with your tuning requirements. For more information write: Peterson Electro-Musical Products, Dept. 20, Worth, IL 60482.

YVES A. FEDER HARPSICORDS, CUSTOM INSTRUMENTS and reconditioning work. Authorized Agent Zuckermann kits sold at factory direct prices. Assistance to kit builders. North Chestnut Hill, Killingworth, CT 06417.

HARPSICORD FOR SALE: CONCERT SIZE, suitable for college, church, individual. Sanjo Music, P.O. Box 16422, San Francisco, CA 94116 415/333-3999.

HARPSICORD CLEARING HOUSE. NATIONAL listing of instruments currently available for sale. Includes clavichords, fortepianos. \$1. Glenn Giuttari, 9 Chestnut St.-D, Rehoboth, MA 02769.

HARPSICORDS BY ERIC HERZ: SINGLES, DOUBLES, and clavichords, after 18th-century prototypes. Rich and full in sound, extremely stable and trouble-free. Our German Single (8', 8', buffstop) at \$4,950.00 is perhaps the most affordable top-quality instrument on the market; beautifully finished in cherry or walnut. Some harpsichords immediately available. Selected used instruments. For free catalogue and color brochure contact: Eric Herz Harpsichords, Dept. D, 12 Howard St., Cambridge, MA 02139. 617/868-6772.

ITALIAN HARPSICORDS AT REASONABLE prices. Complete instruments, ready to play, \$2,000. Send SASE for details to: CDM, 521 Lafayette, Grand Haven, MI 49417.

## HARPSICORDS

SMALL, MEDIUM OR LARGE HARPSICORDS, spinets and clavichords after various historic schools. Built to your requirements or choose from already completed instruments. Brochure available. Paul Y. Irvin, Instrument Maker, 221 Glenview Rd., Glenview, IL 60025. (312) 998-9829.

## PIPE ORGANS FOR SALE

1940'S MOELLER, 2-MANUAL, 5 RANKS PLUS chimes, two swell shade assemblies, newly refinished console. 312/848-3008.

3 RANKS, FULL 8' STOPS, VERLINDEN, electro-pneumatic, excellent. \$4,000. 816/279-4700.

1-MANUAL, PEDAL, 4-RANK, 1960'S. \$10,000 or best offer. Send SASE. Lutheran Church, 69 Mill, Athens, OH 45701.

WICKS 2M 2R ORGAN WITH 7' CABINET FRONT & separate reservoir; blower & reservoir need repair. Asking \$2500. 201/473-4434 after 5 PM EST.

2-MANUAL, 5-RANK DURST PIPE ORGAN WITH Deagan chimes. Built in 1946. Classical-theatrical. In present use in home. \$3,750. Smith, 406 Sunset, Cape Girardeau, MO 63701.

TWO-MANUAL & PEDAL 10-STOP HINNERS tracker pipe organ, installed in Macon United Methodist Church in 1911. Pedal and offsets tubular. Pipes in good shape, now playing, best offer removes in summer or early fall, 1984. Macon United Methodist Church, P.O. Box 497, Macon, MO 63552. 816/385-2156. Rev. Richard Combs, Pastor.

1972 4-RANK TRACKER POSITIVE ORGAN: 8' gedeckt, 4' rohrflute, 2' principal, 1/8' zimmel. Solid oak case; cherry/coco-bolo keyboard. For further information: Brother Mark Ligett, 333 East Paulding Rd., Ft. Wayne, IN 46816.

## PIPE ORGANS FOR SALE

TRACKER ACTION SINGLE MANUAL 4-RANK, \$3000 negotiable, SASE. C. F. Shannon, R.R.1, Upper Black Eddy, PA 18972. 215/294-9776.

MOLLER PIPE ORGAN 3 MANUAL DK 24V/28R new 1957. Church building being demolished makes this beautiful instrument available. See, play and hear, then submit bid. Eugene E. Poole, 415/934-9677.

GEORGE HUTCHINGS, 16 RANK TRACKER PIPE organ. Good condition, all original. New Meidinger blower. Presently playing, buyer to remove. Available immediately. Best offer. Also, 1949 Casavant 6 rank unit organ, presently playing. Excellent condition. Best offer. Contact Morel Organ Co., 5 Lennon Rd., Arlington, MA 02174. 617/643-4054.

KIMBALL PORTABLE/RESIDENCE ORGAN 6-stop, including 8"TC trumpet. Opus 4020, ca. 1900. Measures 77" w x 75" d (incl. console) x 91" h. Pneumatic action w/ feeders. Free-reed pedal stop w/ qualifying tubes. Flat pedalboard. Currently undergoing restoration. Additional custom work to customer's specification will be considered. For additional information contact: Schneider Pipe Organs, Inc., P.O. Box 37, Kenney, IL 61749, or phone 217/944-2454 or 217/668-2412.

2/3 MOLLER. ARTISTE. NO ROLL PLAYER. Good condition Remote console. Foley-Baker, Inc., 1212 Boston Turnpike, Bolton, CT. 06040.

2-MANUAL, 9-RANK CASAVANT ORGAN ELECT. pneum. restored and refinished, new pipes, new electric action, solid oak case and console, classically voiced, 10 years warranty. Contact Koppejan Pipe Organs, 48223 Yale Rd., E. Chilliwack, B.C., Canada V2P 6H4. 604/792-1623.

2-MANUAL DELAWARE ORGAN, 1971, 6 ranks, unenclosed with contemporary specifications. Excellent condition. Reasonable asking price. Sts. Joseph & Aidan Episcopal Church, 2452 W. Prairie St., Blue Island, IL 60406. 312/371-0540.

## PIPE ORGANS FOR SALE

POSITIVE AND PORTATIVE ORGANS. WE MAKE instruments in the Baroque and Medieval traditions to your specification. For further information, please write: Paul F. Martin Organs, P.O. Box 6, Mansfield, Ontario, Canada, L0N 1M0.

1-MANUAL, 3-RANK TRACKER; 4' METAL FLUTE (facade), 8' gedeckt, 2' principal. 2347 Overland Ave., Los Angeles, CA 90064. 213/474-7294.

5 RANKS, 2 MANUALS COMPLETE WITH BLOWER. Built 1914, rebuilt by Wicks in 1951; 3 ranks, some damaged, in boxes. Available in Nov. 1984. \$10,000 or best offer. Moravian Church, 202 Main St., Hope, IN 47246. Phone 812/546-4641 A.M. only.

COMBINATION PIPE-ELECTRONIC ORGAN. Unified five ranks pipework unenclosed. Electronic division Devtronix; 3-manual Holtkamp-type console. All action electro-mechanical with solid-state relay. Asking \$7,000. Price negotiable. P. Dettman, 13520 S.W. 63 Ave., Miami, FL 33156. 305/666-0057.

3-MANUAL AUSTIN DRAWKNOB CONSOLE, 45 stops, 38 ranks in playing condition. Chicago area. Organ has 12 generals, 8 divisionals, 23 couplers, several open and stopped wooden 16' pipes, etc. May be seen and played by appointment. Best offer over \$10,000. Buyer must remove by July 1, 1984. Details and specifications send SASE to BOX AP-1, THE DIAPASON.

7-RANK MOLLER PIPE ORGAN. COMPLETELY re-leathered, new keys. We will install. Over 53 years in the pipe organ business. Total price for the organ \$18,987, plus some travel expenses. 312/545-6066. Address DC-2, THE DIAPASON.

3-MANUAL 24-RANK AEOLIAN COMPLETE, IN storage. Includes 5 reeds, 16' metal diapason, harp & chimes. Drawknob console/remote capture comb. action. Releathering required. Asking \$5,000. Contact P.O. Box 6000, Anaheim, CA 92806. 714/635-6391.

## KOPPEJAN

pipe organs

Tracker-organ builder

new organs and restoration

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

# McMANIS ORGANS

Incorporated

10th & Garfield

KANSAS CITY, KANSAS

66104

A.P.O.B.A. Member

## VISSER-ROWLAND

713/688-7346  
2033 JOHANNA B  
HOUSTON 77055

Member  
International Society of Organbuilders  
Associated Pipe Organ Builders of  
America

## BERKSHIRE ORGAN COMPANY INC.

68 SO. BOULEVARD, WEST SPRINGFIELD, MASSACHUSETTS  
Area Code 413-734-3311. 736-1079

Member: American Institute of Organbuilders  
International Society of Organbuilders

## WANT A PRACTICE ORGAN?

PEMBROKE PIPE ORGAN (in kit form)

Send stamp for brochure

THE ORGAN LOFT

EPSOM, N.H. 03234 Tel. 603-736-4716

Remember: If it does NOT have pipes, it is NOT an organ

## CLASSIFIED ADVERTISING RATES

Regular classified advertising is single paragraph "want ad" style. First line only of each ad in bold face capital type.

Display classified advertisements are set entirely in bold face type with the first line in capital letters and the addition of a ruled box (border) surrounding the advertisement.

Regular Classified, per word . . . . . \$ .30  
Regular Classified minimum . . . . . 5.00  
Display Classified, per word . . . . . .40  
Display Classified minimum . . . . . 15.00

Additional to above charges:  
Box Service (mail forwarding) . . . . . 2.50  
Billing charge to non-established accounts (per insertion) . . . . . 2.00

Closing Date (Classified): the first (1st) of the month for the next month's issue (Jan. 1st for the Feb. issue).

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 17.

## PIPE ORGANS FOR SALE

TWO CHURCH ORGANS, BOTH 3 MANUALS. (Coronary cancelled plans) Over 40 ranks, both w/ capture. Estey 2200 (originally in Chicago Theatre) has Haskell pipes including Saxophone, triple model R-R, Reisner combination actions, Hilgreen-Lane, 56 drawknobs & couplers, 44 pistons & toestuds, 16' pedals include Fagotto, Double Trumpet, Bourdon, Diapason, Leiblich Gedeckt. Make offer on all. Office 402/333-1112 or Zimmerman, 11304 Frances, Omaha, NE 68144.

5 RANK RESTORED TRACKER ORGAN, STAND alone, w/blower, housed in original casework. Easy to dismantle and move. Can be seen and played. 402/455-1760, or Hedlund, 5302 North 47th, Omaha, NE 68104.

## THEATRE ORGANS FOR SALE

2/9 ROBERT MORTON, OAK CONSOLE, GOOD condition; 3 HP single phase blower. East removal from home. Can be seen and played. Will sacrifice. Bert Braeher, 14391 Highway 119, Black Hawk, CO 80422. 303/582-5416.

ROBERT MORTON 2M 7R WITH ADDITIONS, 7 percussion, \$15,000. Organ is crated and ready for shipment anywhere in U.S. Mahns, 286 Rt 35, Eatontown, NJ 07724. 201/542-0030, 10-6 daily EST.

BARTON CONSOLE—3/11, COUPLERS, BENCH, plain black, good condition, \$2800. 614/444-2827 or 614/236-6155. Also, 3/15 Wurlitzer relay, 414/639-1322 or 414/632-1691.

1926 WURLITZER 4-32 FROM UPTOWN Theatre, Chicago. \$80,000. Contact Tommy Stark 602/763-4131, or 1515 Hwy. 95, Riviera, AZ 86442.

SCHOBER THEATRE ORGAN. AGO CONSOLE, 2 manuals, 32 stops, 6 couplers, ext. speaker \$2,000. James Snell, 250 Park Ave., Rochester, NY 14607. 716/271-6002.

## THEATRE ORGANS FOR SALE

CONN 651 3-MANUAL THEATRE MODEL. FULL 32-note pedalboard. \$7000 or best offer. Mint condition. P. Macfarlane, 312/798-5439.

## THEATRE ORGAN PARTS

REEDLESS SAXOPHONES: TWO SETS; FIRST wood with Haskell basses, other set metal. Very authentic voicing. Contact: Schneider Pipe Organs, Inc., P.O. Box 37, Kenney, IL 61749. 217/944-2454 or 668-2412.

BENNETT 8' FREE REED CLARINET, PITMAN chests, harp and other goodies for sale. For further information, send SASE to Schneider Pipe Organs, Inc., P.O. Box 37, Kenney, IL 61749.

3-MANUAL BENNETT HORSESHOE THEATRE console, 1929. All tablets Reisner electric stop switches. For specification and further information, contact: Schneider Pipe Organs, Inc., Box 37, Kenney, IL 61749. 217/944-2454 or 217/668-2412.

## REED ORGANS

MASON-HAMLIN REED ORGAN, ANTIQUE (1865), soon possible collectors item. Pedal blower, beautiful tone. \$1500. EN, Box 2F, 2 Grove St., New York, NY 10014.

## ELECTRONIC ORGANS FOR SALE

MAGNIFICENT ALLEN ORGAN, DIGITAL computer model 965. Mint condition. Complete with TAS eight amps and eight speakers, computer cards for alternate voices. 20 pistons, 12 generals, transposer and rhythm unit. Demo tape upon request. P.O. Box 1683, Rancho Santa Fe, CA 92067. 619/756-2177.

## ELECTRONIC ORGANS FOR SALE

1957 ALLEN ADVANCED CUSTOM ORGAN, 3 manual & pedal, 40 some stops, buyer to remove ASAP. Make offer. The Organ Committee, St. Peter's Parish, P.O. Box 985, Washington, NC 27889.

ALLEN 40-RANK CLASSICAL COMPUTER ORGAN, model 100. 2-manual, AGO standard pedalboard; 13-note transposer, 4 alterable voice stops with card-reader, 3 pre-set pistons. Excellent condition. \$7,000. Sorge, 1212 14th St., Highland, IL 62249. 618/654-8200.

RODGERS 3-MANUAL PROVIDENCE 330 ORGAN with full couplers; six years old, in perfect condition; located southern New Jersey, \$19,500. Call 609/927-0614.

ARTISAN ORGAN, ELECTRIC, ABOUT 20 YEARS old. Beautiful Organ Supply console, 30 stops. Reisner mechanisms. In home in Chicago northern suburb. Must be seen and heard. Organist, Box 380, Deerfield, IL 60015. (312) 367-5102.

95 ALLEN, CONN, BALDWIN AND HAMMOND church organs, 400 grands, \$1000 and up. Victor, 300 NW 54th St., Miami, FL 33127. (305) 751-7502.

## MISCELLANEOUS FOR SALE

WICKS 3-MANUAL CAPTURE COMBINATION ACTION: \$350; Klann (wood) relay; Swell: 13 stops. Great: 12. Pedal: 16, \$450; Klann pedal action: (wood) 9 slides, \$85; 500-KA vertical magnets: \$1.50 each. Numerous miscellaneous chests and other items. 816/279-4700.

2 MANUAL CONSOLE, AGO, ELECTRIC, MINT condition, oak, \$350, swell frame 4½ x 5½; reservoir 36 x 36, 18 x 24. 518/696-3405.

8' GEMSHORN & CELESTE (TC), WITH Haskell bass, Casavant, 1978, \$1950; 8' Vox Humana (old), \$200. 312/945-8148.

## MISCELLANEOUS FOR SALE

1928 M. P. MÖLLER OAK CONSOLE AND PEDALBOARD, four manuals, 54 drawknobs, 36 pistons. Best offer. Carl P. Stradman, 85 Harvard Place, Buffalo, NY 14209. 716/885-8959.

ONE (1) RANK SOLO WURLITZER CLARINET on 10' w.p. in good condition. Asking \$500.00. Carl P. Stradman, 85 Harvard Place, Buffalo, NY 14209. 716/885-8959.

REED SAXOPHONE; AUTHENTIC CONSTRUCTION and voicing by M. P. Moller, 61-pipe set; WP 5". No crating. Pittsburgh area. Best offer over \$300.00. Kennedy Organ Co., 2047 Outlook Dr., Pittsburgh, PA 15241.

DEAGAN 25-NOTE TUNED SAUCER BELLS WITH electric action. Excellent condition. \$2500 or best offer. W. S. Wood, P.O. Box 8153, La Crescenta, CA 91214. 818/246-1225.

3-MANUAL KLANN DRAWKNOB ROLLTOP OAK console (late 1950'S) with cables and combination action for 22 ranks; asking \$1500. Contact First Congregational Church, Fairhaven, MA before 4 PM (617/993-3368); after 4 PM contact Ronald Johansen (617/992-7307).

ORGAN PARTS, CHESTS, PIPES, RESERVOIRS, keyboards, 16' open diapason with chests, blowers, chime actions with chimes, veneer for consoles. Many other parts. Write Stanley Pipe Organ Service, 38 Brookhaven Dr., East Longmeadow, MA 01028.

ONE MAIN FIVE-STOP WURLITZER CHEST AND one solo five-stop Wurlitzer chest, both in good condition. Best offer. Buyer to remove. Carl P. Stradman, 85 Harvard Place, Buffalo, NY 14209. 716/885-8959.

DRAWSTOP KNOBS, THUMB PISTONS, BUSHES, nameplates and other organ parts made to your pattern in wood or ivory. Thos. Harrison & Sons (Est. 1830), Maxworthy Cross, North Petherwin, Launceston, PL 15 8 LZ. U.K.

## R. A. Colby, Inc.

Full Line Suppliers To The Organ Builder

Distributed by: Box 4058, C.R.S.  
Kimber-Allen, Inc. Johnson City, TN 37602  
(615) 282-4473

## GIESECKE

CARL GIESECKE & SOHN

PRESTIGIOUS ORGAN PIPEWORK SINCE 1838

U S A Distribution Through  
COLKIT Mfg. Company  
252 Fillmore Avenue  
Tonawanda, New York 14150  
(716) 692 7791

Builders of Fine Tracker and  
Electro-Pneumatic Pipe Organs

Inquiries are Cordially Invited

## W. Zimmer & Sons

INCORPORATED

Member APOBA

Mailing Address: P. O. Box 520, Pineville, N. C. 28134  
NATIONS FORD ROAD • CHARLOTTE, N. C.

## ORGAN SUPPLY INDUSTRIES

INCORPORATED

645 WEST 32ND STREET • P. O. BOX 1165 • ERIE, PA. 16512

QUALITY PIPE ORGAN SUPPLIES

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

IT'S OUT!

OUR COMPLETE 68+ PAGE CATALOG  
ILLUSTRATED WITH CURRENT PRICE DATA!

SEND \$4.25 TODAY  
ARNDT ORGAN  
SUPPLY COMPANY  
1018 LORENZ DRIVE - BOX 129  
ANKENY, IOWA 50021

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

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



11040 West Blenheim Road, Wausau, Wisconsin 53226  
(414) 771-8966

**Roy Redman**  
Pipe Organ Builder  
2742 Ave. H  
Fort Worth, Texas 76105  
Tele. (817) 536-0090



**EX ARTE** ENR.  
Music Book Shop  
Exclusively For ORGAN  
More than 2000 titles in store  
Ask for our catalogue: \$1.00


12790 rue Yamaska  
Saint Hyacinthe, Qué J2T 1B3  
Tel: (514) 773-4911

LES EDITIONS  
JACQUES OSTIGUY INC.

(216) 826-0097

**CHARLES M. RUGGLES**  
PIPE ORGANS

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



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

**Robert M. Turner**  
Organbuilder  
13708-J Via del Palma  
Whittier, CA 90602 (213) 698-4550

**Parsons**  
Organ Co.  
1932 PENFIELD ROAD  
PENFIELD, N.Y. 14526  
716 586-0383



**FOR SALE**  
This space, as low as \$15 per issue on a  
12-insertion contract. Want more details?  
Rate card sent on request.  
THE DIAPASON  
380 Northwest Highway  
Des Plaines, IL 60016

# CLASSIFIED ADVERTISING

Classified Advertising Rates  
will be found on page 17

## MISCELLANEOUS FOR SALE

ORGAN PARTS FOR SALE: BOTH THEATRE & classical, consoles, pipework, chests, blowers, small parts, etc. also available. This month's specials include: 3-manual Wurlitzer trench console, 3-manual Casavant 50's vintage, Skinner chests, Skinner french horn, Wurlitzer sleigh bells. Write for 4-page list. Send SASE to Parts Liquidation, P. O. Box 19371, Indianapolis, IN 46219.

ROBERT MORTON 16' TUBA. VERY LARGE scale. Wooden resonators. Excellent condition with original chests. 806/763-8606.

SPENCER BLOWER. 7 1/2 HP, 1200 RPM, 12" SP, 15" outlet. Not junk. Completely restored to like new. New motor brgs. and case repainted. New 3 PH starter included. 806/763-8606.

MANY EXCELLENT SETS OF PIPES, SOME very old, also windchests, consoles, etc. Andover Organ Co., Inc., P. O. Box 36, Methuen, MA 01844.

CUSTOM KEYBOARD ASSEMBLIES IN ANTIQUE styles; split sharps, nonstandard measurements. SASE to: Keyboards, 50 Columbia St., Newark, NJ 07102.

ORGAN PARTS FOR SALE: CHESTS, CONSOLES, reservoirs, pipework, and many miscellaneous components. Send SASE with your inquiry stating your specific needs. Sorry, no list. Sold as-is, or rebuilt to your requirements. Address MY-4, THE DIAPASON.

3 MANUAL DRAWKNOB CONSOLE; 1953, Müller, oak case; tripper action; \$2,250. 216/821-3875.

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

## MISCELLANEOUS FOR SALE

TWO ORGAN CONSOLES, BENCHES AND PEDALS, oak, 20 years in basement. Some panels completed. Parts available (electronic). 717/263-4254. Chambersburg, PA. \$200 each, you transport.

KLANN WIND CHESTS: EXCELLENT CONDITION, 3 stop, 2 3/4', 1 1/2', III rk. Mix. \$850; very compact. IV rk. Mix. \$425; 56-note 16" pedal, 35 scale \$425. SASE for further details: Rive, Inc. 811 Focus St., Metairie, LA 70005.

50 ALLEN, BALDWIN, WURLITZER CHURCH ORGANS. 400 grand pianos. \$990 up. Victor, 300 N.W. 54th St., Miami, FL 33127. 305/751-7502.

CLEARANCE SALE—WE NEED THE SPACE! switches, relays, keyboards, pipes, etc. Complete list. SASE to Onlko & Young, P. O. Box 313, Charleston, SC 29402.

49-NOTE KOHLER-LIEBICH HARP, MINT CONDITION, re-leathered, rebuilt, \$950, 49-note harp, Austin, fair condition, \$500. Wurlitzer Diaphone, 1-12, pipes and chest, \$500. Delaware Organ Co., 252 Fillmore Ave., Tonawanda, NY 14150.

ORGAN KEYBOARDS: MECHANICAL OR ELECTRIC, with wood, plastic or bone platings. AGO, BDO, or special scaling. Made with the finest materials by experienced craftsmen (2500 manuals in eight years). William F. Dowling, Inc., Box 464, Southwest Harbor, ME 04679. 207/244-7161.

WICKS CONSOLE, 2-MANUAL, PRE-SET PISTONS, locking roll-top, bench, and separate box containing electro-magnetic relays. Asking \$1400. First Congregational Church, 149 State Road, Eliot, ME 03903. 207/439-1481 or 207/439-9696.

8' TRUMPET STOP IN FAIR CONDITION, 72 pipes. Asking \$350. First Congregational Church, 149 State Road, Eliot, ME 03903. 207/439-1481 or 207/439-9696.

PIPE ORGAN SALES & SERVICE, INC. HAS A list of used organ parts; send postage paid envelope for a list. P.O. Box 838, Lithonia, GA 30058.

## MISCELLANEOUS FOR SALE

3-MANUAL, 6-RANK WURLITZER RELAY, RELAY capable of 91 manual stops, 14 pedal stops, switch-stack has only 57 switches, good condition, cables cut. Paul Parker, Box 6267, Portsmouth, VA 23703.

2-MANUAL, 5-RANK TRACKER CHEST ONLY, good condition, builder unknown. Paul Parker, Box 6267, Portsmouth, VA 23703. 804/484-1780.

## SERVICE SUPPLIES

AUSTIN CONSOLES REBUILT TO YOUR SPECIFICATIONS, my shop or on location. Also bought and sold. Auchincloss Service, Box 5262, Poughkeepsie, NY 12602. 914/236-7154.

USED, REVOICED, CLASSIC PIPEWORK. Various registers offered for one-half price of new pipework. Price includes cleaning and polishing old pipes & new tuning sleeves, etc. Customer's pipework revoiced at 1/2 price of new pipework, including cleaning/polishing/sleeves. Samples available. Contact: Schneider Pipe Organs, Inc., P. O. Box 37, Kenney, IL 61749. 217/944-2454 or 668-2412.

THE NEW 7-OCTAVE PETERSON CHROMATIC tuner, model 320, is now available from stock. Continuously variable Vernier control allows you to compensate for temperature or tune celeste ranks with ease. For more details: Peterson Electro-Musical Products, Dept. 31, Worth, IL 60482.

RECOVERING ANY TYPE OF POUCHES, PNEUMATICS, primaries, and reservoirs. Also new reservoirs and offset chests. Write: Eric Brugger Re-leathering Service, 11570 Eureka Rd., Edinboro, PA 16412. Phone 814/734-3762.

ORGAN SERVICEMEN: WE WILL RECOVER Casavant and Skinner pouchboards, primary and offset actions. Write: Burness Associates, P. O. Box 344, Glenside, PA 19038.

TUNE EQUAL OR ANY HISTORICAL TEMPERAMENT with Widener Computer Tuner. Full details, write: Yves Albert Feder Harpsichords, Box 640, Killingworth, CT 06417.

## SERVICES/ SUPPLIES

METAL ORGAN PIPES. FIRST CLASS WORKMANSHIP. Helmut Hempel Organ Pipes, 4144 W. 50th St., Cleveland, OH 44144.

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.

RELEATHERING ANY TYPE POUCH, PNEUMATIC, bellows or action. Long years of experience and accurate workmanship. Jacob Gerger & Son, P.O. Box 245, Croydon, PA 19020. (215) 788-3423.

NEW WOOD ORGAN PIPES, VOICED OR UNVOICED. Fine workmanship. Artisan Builders, 806 N.P. Av., Fargo, ND 58102. (701) 293-8964.

RESERVOIR SPECIALIST, RELEATHERING AND restoration. 20 years international experience. "That's right, Air Tight!" Write: Keith P. Henderson, Air Tight Bellows Restorations, 4515 Merle Dr. B., Austin, TX 78745.

WATKINS & WATSON CO. OF AMERICA. Complete line of "Discus" organ blowers and humidifiers, high and low speed, efficient operation, silencing cabinets. Immediate delivery on most items. Free catalogue. 11040 W. Bluemound Rd., Wauwatosa, WI 53226. (414) 771-8966.

**ELECTRO-MECHANICAL ACTION. Features include color coded 60, 90, and 140 ohm coils, installation with one screw, and fulcrum pivot hinge. Price: \$2.00 each including 48 state shipment (does not include valve). Felt and leather valves sold separately in lots of 100 per size: 3/8"-\$11/C, 1/2"-\$12/C, 5/8"-\$13/C, 1"-\$14/C, 1 1/8"-\$15/C. Tube of valve adhesive \$5. Justin Matters, P.O. Box 1485, Rapid City, SD 57709.**

K D KAPS ARE BACK! READY TO EASE your up-coming tuning bouts with mixtures. Set of 7 kaps, \$12. K D Kaps, P.O. Box 223, Bolton, CT 06040.

# 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.

**SCHNEIDER**  
**ORGELBAU WERKSTATT, Inc.**  
New Instruments — Rebuilds  
Tonal Alterations — Revoicing  
Revoiced Classic Pipework —  
Organ Maintenance  
Workshops in Niantic & Kenney, Illinois  
P.O. Box 382 Niantic, IL 62551  
(217) 668-2412 944-2454

**Robert Copeland**  
R.D. 3, Box 81  
Saltsburg, PA 15681  
(412) 639-9798  
*Pipe Organ Repair - All Makes*

CREATIVE ORGAN BUILDING FOR ARTISTIC MUSICAL RESULTS  
**Greenwood Organ Company**  
P. O. BOX 18254, CHARLOTTE, N.C. 28218  
"THREE GENERATIONS OF ORGAN BUILDING"

**ANDOVER**  
Box 36 Methuen, Massachusetts 01814  
Mechanical Action Specialists

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

**martin ott pipe organ company inc.**  
11624 Bowling Green Drive  
St. Louis, Missouri 63141  
(314) 569-0366

**Schantz**  
**ROBERT C. NEWTON**  
Northern California Representative  
Sales and Service  
518 Lorraine Avenue Telephone  
San Jose, CA 95110 (408) 998-0455

**JULIAN E. BULLEY**  
New Organs — Rebuilding  
Service  
SINCE 1906  
1376 Harvard Blvd.—Dayton, Ohio 45406  
513-276-2481

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

**Klug & Schumacher, Inc.**  
PIPE ORGAN BUILDERS  
3604 Waterfield Parkway  
Lakeland, Florida 33801  
Phone (813) 665-4802

**Lewis & Hitchcock, Inc.**  
Pipe Organ Builders Since 1915  
8466A Tyco Road Vienna, Virginia 22180  
(703) 734-8585

(305) 523-7247  
**WALTER A. GUZOWSKI**  
PIPE ORGAN SERVICE  
Business Home  
1121 E. Commercial Blvd. 1225 S.W. 4th Ct., Apt. B  
Ft. Lauderdale, Fla. 33334 Ft. Lauderdale, Fla. 33312

**WOOD PIPES**  
**John Conner**  
**GEDECKT CO.**  
RD 3  
Freeport, OH 43973 (614) 498-4229  
8' Mahog. Ged. 3 x 4—61 p. \$1175.

**Gress-Wiles** ORGAN COMPANY, INC.  
WASHINGTON ROAD  
PRINCETON, NEW JERSEY 08540  
609-799-1421

# Murtagh-McFarlane Artists, Inc.

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



William Albright



David Craighead



Gerre Hancock



Judith Hancock



Clyde Holloway



Marilyn Keiser



Joan Lippincott



Marilyn Mason



James Moeser



Robert Noehren



George Ritchie



Donald Sutherland



Frederick Swann



Ladd Thomas



John Weaver



Todd Wilson

## Available 1984-1985

Guy Bovet  
Susan Landale/Petr Eben  
(Sept. 23-Oct. 14)  
Martin Neary  
(Oct.-Nov.)  
Peter Planyavsky  
Simon Preston  
(April-early May)  
Daniel Roth  
(July)

## All-Bach Concerts, 1985

Marie-Claire Alain, October  
William Albright  
Judith Hancock  
Peter Hurford, March-May  
Joan Lippincott  
Marilyn Mason

James Moeser  
George Ritchie  
Lionel Rogg, March  
John Weaver  
Heinz Wunderlich