

THE DIAPASON

NOVEMBER, 1987



College of St. Thomas, St. Paul, MN
Specification on page 18

Karl Schuke A tribute



Karl Schuke

Karl Schuke, who died last May at the age of 80, will be remembered by those who knew his work as a gifted builder of modern mechanical pipe organs. His firm, the *Karl Schuke Berliner Orgelbauwerkstatt*, built over 400 instruments since its founding in 1952. The firm began by building smaller organs in the Berlin area, but soon expanded with contracts for large, modern trackers in Europe, Japan, Korea and the U.S. Schuke was also a teacher. At the time of his death, he had been professor at the *Berliner Musikhochschule* since 1962. His firm carries on under the guidance of his long-standing associates Wolfgang Theer, Ernst Bittecher and Wolfgang Kobischke.

For many years before starting his own firm in West Germany, Schuke worked in his father's organ building workshop in Potsdam, which, from 1933 onwards, he ran in partnership with his brother. In the thirties, Schuke did much original research into structural and acoustical principles of historic organs of the classical period. In particular, he studied the 18th-century instruments of Joachim Wagner and Gottfried Silbermann. This work enabled him to construct a 25-stop mechanical organ in Berlin-Zehlendorf in 1935, at a time when most large modern organs were designed with electric ac-

tion and voiced in the romantic style. Around this time, he also designed several smaller positiv organs based on historic organs in the Berlin Musical Instrument Collection. All this led him to be considered something of a pioneer of the modern mechanical organ, along with Paul Ott and Rudolph von Beckerath.

I regularly came into contact with Karl Schuke through annual meetings of the *Altenbrucher Kreis*, a small group of organ builders and musicologists interested in high quality restorations of historic organs. Schuke was responsible for a contribution to the art of organ restoration with his 1969 reconstruction of a 26-stop Schnitger organ in Berlin's Eosander-Kapelle. This organ had been completely destroyed in World War II.

Karl Schuke believed the pipe organ could advance the musical aspirations of the 20th century. To this end, he established close contact with a range of contemporary composers, such as Hugo Distler, Siegfried Reda, Gerd Zacher and others, and built instruments responsive to their work.

I knew Schuke as a refined, soft-spoken gentleman with a strongly humanistic and philosophical outlook on life. He was of the same generation as Rudolph von Beckerath, and the two were good friends and close colleagues. Their use of early organ-building techniques in their modern instruments inspired a new generation of builders.

Schuke's life was rooted in the world of a well-known 19th-century German writer, Theodor Fontane, whose descriptions of German society, Schuke liked to say, mirrored his own early perceptions. Indeed, in Fontane may be found the following passage, which sums up Schuke's own philosophy: "All that is Old, if it is relevant, should be cherished; but it is for the New that we must nevertheless live; and above all, we may never forget the Great Interconnectedness of things."

Gerhard Brunzema
August, 1987

Gerhard Brunzema, president of Brunzema Organs Inc. of Fergus, Ontario, Canada, was for many years partner in Ahrend und Brunzema Orgelbau in Ostfriesland, Germany, where he conducted numerous restorations of historic organs and built new organs throughout Europe.

Letters to the Editor

As I sat with another organist my age, we both recalled seeing some of the glorious trackers of the 19th century and turn-of-the-century vintage being ripped out and replaced by the fine organs of E. M. Skinner, Austin, Estey, etc. Now as we sit here we are seeing these fine works of art ripped out and being replaced by mechanical action organs (and sadly, all too many imported when we have superb organbuilders in this

country).

We wonder what will replace these trackers when we rip them out in the next 50 years? Sorry I will not be around to record it, but it does give one pause to consider. I seem to recall the lines from the hymn, "New occasions teach new duties, Time makes ancient good uncouth."

William F. Brame
Kinston, NC

Here & There

The Eleventh International Organ Competition, *Grand Prix de Chartres*, will take place August 22-September 11, 1988. The contest is open to organists of any nationality born after January 1, 1953. The competition offers one First Grand Prize for interpretation of 20,000 F; one First Grand Prize for improvisation of 20,000; and one Second Prize each for interpretation and improvisation of 5,000 F.

Registrations will close on April 30, 1988. For further information, contact: Secrétariat du Grand Prix de Chartres, 75, rue de Grenelle, 75007 Paris, France; phone (1) 45.48.31.74.

Ed Nowak will conduct a workshop on synthesizers and samplers on November 16, 7:00 p.m., at the Church of St. Joseph, Aurora, IL. The workshop will deal with synthesizers in a liturgical set-

THE DIAPASON

A Scranton Gillette Publication

Seventy-eighth Year, No. 11, Whole No. 936
Established in 1909

NOVEMBER, 1987
ISSN 0012-2378

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

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

Subscriptions: 1 yr. \$12; 2 yr. \$20; 3 yr. \$28 (United States and U.S. possessions). Foreign subscriptions: 1 yr. \$18; 2 yr. \$32; 3 yr. \$46. Single copies: \$2 (U.S.A.); \$5 (foreign).

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

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

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

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

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

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St. Paul's Cathedral Choir

ting involving typical church ensembles, organ and guitar-based, as well as synthesizer-based groups. Live demonstrations of solo and keyboards with brass, woodwind and string instruments will take place. Nowak will also deal with liturgical use of the synthesizer in hymns, songs, classical transcriptions, solo playing and improvising, as well as possible future directions of synthesizers, samplers and sequencers.

Registration for the workshop is \$8; for further information, contact: Office of Christian Worship and Music, 1226 N. Church St., Rockford, IL 61103; 815-963-0344.

The St. Paul's Cathedral Choir of Men and Boys, Buffalo, NY, recently returned from singing the daily services in English churches and cathedrals from July 24 to August 17. Under the direction of Bruce Neswick and accompanied by Ian Sadler, the choir sang a week each at Norwich and Exeter Cathedrals and Westminster Abbey. In

addition, the group of 22 boys and 19 men closed its trip with a final Evensong at St. Paul's Cathedral, London. Included among its American repertoire was *The Transfiguration* by Larry King of Trinity Church, Wall Street, New York City. Scored for chorus, organ and electronic tape, this anthem was sung on the Feast of the Transfiguration, August 6, during the residential week at Westminster Abbey.

The Association of Lutheran Church Musicians has announced a logo competition. A prize of \$500 is offered to the winning design. Founded in 1985, ALCM's members serve Lutheran churches, universities, colleges, seminaries and institutions as organists, choir directors, pastors, composers, teachers and administrators. Deadline for submissions in December 31, 1987. Guidelines for the competition are available from ALCM, 5101 16th St. NW, Washington DC 20011.

Here & There



Mary Preston



David Mulbury

Mary Preston and David Mulbury have been added to the roster of Phillip Truckenbrod Concert Artists. Miss Preston is currently Organist and Director of Artistic Ministries at King of Glory Lutheran Church in Dallas, and Prof. Mulbury is a member of the faculty at the College-Conservatory of Music at the University of Cincinnati, a post he has held since 1968.

David Mulbury won the AGO National Performance Competition in 1960 and has since performed widely in this country and abroad. In addition to being a Bach specialist, he has recently recorded Sowerby's "Symphony in G Major" and given performances of Josef Rheinberger's two concerti for organ and orchestra. He has presented the entire organ works of Bach in recitals which were broadcast nationally. Teachers have included Helmut Walcha, David Craighead, Robert Baker and Edward Rechlin.

Mary Preston holds music degrees from North Texas State University and has studied with Russell Saunders at Eastman, as well as with John Walker, Garth Peacock and Robert Anderson and coached or studied in masterclass with Jean Guillou, Marie-Claire Alain, Pierre Cochereau and Michael Radulescu. She was a first-place winner of the Gruenstein Award in Chicago and has been a finalist in national organ performance competitions. She has performed widely in the United States and in Europe.

Both David Mulbury and Mary Preston will be featured artists at the AGO National Convention in Houston next summer.

Duo-organists Elizabeth and Raymond Chenault played the world premiere of "Canticle" by Conrad Susa on a program of organ duets commissioned by the Chenaults at St. Stephen's Episcopal Church, Richmond, VA, on July 8. Susa, a prominent composer from San Francisco, composed and dedicated this duet to the Chenaults, who have commissioned six duets since 1979 by John Rutter, Douglas Major, Arthur Wills, Gerre Hancock, Charles Callahan and Raymond Chenault. Two new duets by Paul Lindsay Thomas of Dallas and Alan Gibbs of England will be premiered by the Chenaults later this year.

Ronald Cross will present an all-Bach harpsichord recital on November

29 at 7:30 p.m. at Veterans' Memorial Hall, Snug Harbor Cultural Center, Staten Island, NY. The program will include: Praeludium in G Major; French Suite No. 5; Preludes and Fugues nos. 13 and 14 from the *Well-tempered Clavier*, Book II; Fantasia and Fugue in C Minor; and the English Suite No. 3 in G Minor.



Edward Tarr and Irmtraud Krueger

Irmtraud Krueger, organist and Edward Tarr, trumpeter, played concerts at St. Matthew's, Pacific Palisades, CA and The House of Hope Presbyterian Church, St. Paul, MN, during their recent U.S. tour. Featured on their programs was a work dedicated to them by Kamilló Lendvay (b. 1928), *Variationi con tema per Organo e Tromba* (1986). The Krueger/Tarr Duo gave the world premiere performance of the Lendvay work in Osaka, Japan in November, 1986. On their 1988 U.S. tour, in celebration of the 350th anniversary of the formation of the trumpet-organ combination, they are presenting a program portraying the growth of trumpet-organ repertoire. Engagements are scheduled for St. Mark's Cathedral, Seattle, WA; St. John's Episcopal Church, Denver, CO; and Pomona College, Claremont, CA.

Arrangements for annual United States concert tours are handled by Ruth Plummer, Artists' Representative, Artist Recitals.



Earl Miller

Earl Miller presented a program for organ and synthesizers at the Brooks School, North Andover, MA, on September 27. Using three synthesizers, he scored the orchestra parts to works for organ and instruments: Bach, *Jesu, nun sei gepreiset*, (Cantata 41); Mozart, *Kirchensonate in C*, K. 336; Gabrieli, *O magnum mysterium*; Biber, *Sonata a 7*; Handel, *Concerto II in B^b*, Op. 4; and Marcello, *Psalm 19*. The instruments used for the concert included a Yamaha DX-21 digital synthesizer, a Mirage digital sampling keyboard, and an Ensoniq ESQ-1 digital wave synthesizer and sequencer. The organ at the school is the oldest extant example of G. Donald Harrison's American Classic design by the Aeolian-Skinner Company.

Composer Jeffrey Prater (Iowa State University, Ames, IA) will have his work "Festival Celebration on the Chorale: Lobet den Herrn" published by E. C. Schirmer. The work was commissioned for the dedication of the Brombaugh organ at Iowa State (see pp. 14-15 of the October issue of THE DIAPASON for a report on the dedication events).

Delos International, Inc., has announced a new series of recordings of favorite organ works performed by three American organists. First in the series (D/CD 3047) is "Maurice Duruflé Organ Music" (complete), played by Todd Wilson on the Schudi organ at St. Thomas Aquinas Church, Dallas, TX. "Bach at Bryn Mawr" (D/CD 3048) features David Higgs in a program of Bach works. The third release (D/CD 3049) features Michael Farris in a program of French music.

First Presbyterian Church, Stamford, CT (the Fish Church), has announced the signing of a contract for a new pipe organ to be delivered in 1990. The builder is Visser-Rowland Associates, Houston, TX.

Accademia di Musica Italiana per Organo, sponsored by Georgia State



Sarah Martin, Umberto Pineschi, Eugene Martin

University School of Music, Atlanta, GA, was held July 6-12, 1987, in Pistoia, Italy. The Academy was organized by Sarah Martin, Organ Instructor at Georgia State University, and directed by Umberto Pineschi, Professor of Organ at Bologna Conservatory and Director of the Mabellini School of Music at Pistoia. Professor Pineschi gave lectures on the Italian organ and its literature and conducted master classes on the repertoire prepared by the ten participants.

Appointments

James Hammann has been named music director of the Allen Park Symphony Orchestra in Allen Park, MI, a down river suburb of Detroit. His duties include rehearsing and conducting the 60-member group for eight subscription concerts each season. Hammann is also director of music at Jefferson Avenue Presbyterian Church in Detroit, conducts the Southeastern Michigan Choral Society and the Tecumseh Pops Orchestra and Chorus. He received his doctorate in organ and church music this past May from The University of Michigan where he studied with Marilyn Mason.

Dr. Hammann's musical activities for this past summer included touring Germany as harpsichord soloist with the Lawton Philharmonic Chamber Orchestra, participating as an invited recitalist in the Ann Arbor Summer Festival presentation of the complete organ works of Buxtehude, presenting a lecture recital on the life and works of Alexandre Guilmant for the University of Michigan Keyboard Institute, performing two "Old Bach" one man shows for the summer music series of the United Methodist Church of Ogunquit, ME, and playing a recital on the historic 1847 Ferris organ in the auditorium at Round Lake, NY.

Thomas McBeth, Princeton, NJ, has been appointed organist/choirmaster of the Zion German Lutheran Church in Brooklyn Heights, NY. The organ is a 3-manual, 1901 Müller & Abel instrument which has had no alterations, making it the largest instrument extant by this builder.

Mr. McBeth has just completed his first summer season as organist at the historic Elberon Memorial Church, Long Branch, NJ. This church was designed by Stanford White and boasts an 1886 Roosevelt organ which has been meticulously maintained. Organ recitals

and lectures are planned for next summer. For the past several seasons he has been director of music at the Armenian Evangelical Church of New York, where a concert series, Music for a Sunday Afternoon, was developed. He is the founder/editor of Keyboard Arts magazine, and a former co-editor of The Art of the Organ.



Mark Zwilling

Mark Zwilling has been appointed Music Director-Organist at Trinity-First United Methodist Church, El Paso, TX. He will be responsible for a fully graded music program. The church has a live television ministry and a 32-rank Moller organ. He leaves a position at the First Presbyterian Church in Roswell, NM where he established a concert series, Community Chorus and an annual Handbell Festival. He also was an accompanist and music arranger for the New Mexico Artist-In-Residence program and maintained a private studio in piano, voice and organ. Zwilling was the Dean of the Southeastern Chapter of the AGO and an active recitalist. He is currently pursuing a Masters degree in organ performance from DePaul University.

Nunc Dimittis



LeRoy Hamp

LeRoy R. Hamp, 86, of Bear Lake, MI, died September 11.

Born December 19, 1900, in Toledo, OH, he was a senior member of the voice faculty at the University of Illinois for 32 years. He had been a soloist in many Chicago churches, choral organizations and orchestras. He had been director of music at Holy Trinity Episcopal Church in Manistee, MI, for the past 10 years. His marriage to Elisabeth Spooner (September 1, 1935) was reported in the October, 1935 issue of THE DIAPASON. Mrs. Hamp was organist of the First Presbyterian Church, Danville, IL, for 12 years.

Carillon News

by Margo Halsted

West Germany

A new Eijsbouts carillon of 49 bells was dedicated October 31, 1986 at the cathedral in Wiesbaden, West Germany by Arie Abbenes of Utrecht, Reinhardt Menger of Frankfurt, and Hans Heilscher of Wiesbaden. Heilscher is the organist and carillonneur of the cathedral. The bells are installed in the center steeple of the church at a height of 210 feet.

Dallas, Texas

Van Bergen Bellfoundries, Inc. installed a carillon of 28 Paccard bells (bourdon C, 5280 pounds) in the Park Cities Baptist Church in Dallas, Texas. The dedication was held on September 28, 1986.

San Francisco Chime

On Nov. 28, 1986, Dr. James Welch, Organist and Carillonneur at the University of California, Santa Barbara, played the inaugural recital on the new 14-bell chime at the famed Ghirardelli

Square in San Francisco for a crowd of approximately 5,000 people. The recital consisted of Christmas songs and popular medodies, and coincided with the annual Christmas tree lighting ceremony at the square, during which a great-great-granddaughter of Mr. Domingo Ghirardelli flipped the switch to light up the 100-foot pine tree. The Pocket Opera, well-known in San Francisco for their presentations of operatic scenes, also performed during the evening.

The Taylor Company of England cast the bells in the fall of 1986, and they were installed under the supervision of Maas-Rowe during November, 1986. The bells are mounted in the gazebo adjacent to the Ghirardelli Chocolate Shop, where they are in plain view to be enjoyed by all passers-by. They are played by electric action hooked to a piano-style keyboard, which can be played in the plaza near the gazebo. There is also a digital recording mechanism to record selections and play them back at any time. The possibility exists for the chime to be increased in size to

25 bells. The lowest bell is a G of 280 pounds.

California Chime

Fifteen new Petit & Fritsen bells were installed recently in a free-standing tower next to St. Matthew's Episcopal Church in Pacific Palisades, CA. The chime (bourdon C of 550 pounds), played from a small, carillon-type, baton keyboard, has an octave and a half of "white" notes plus two F's and a B^b. The new Verdin, sealed-bearing transmission system was employed. A practice keyboard is included. The inscription on the largest bell reads, "PEAL FOR JOY/TOLL IN SORROW/SPEAK FOR THIS PARISH/ST. MATTHEW'S/PACIFIC PALISADES/1986." Margo Halsted, consultant for the project, played a 20-minute recital following the service of dedication on March 22. Director of Music, Thomas Neenan, is the new Chimemaster.

GCNA Music

The entire collection of Guild of Car-

illonneurs in North America Music Publications is available for a limited time at a reduced price. This is an excellent opportunity for institutions with new carillons or those desiring an "instant library of music."

Write or call Beverly Buchanan, GCNA Music Chairman, Christ Church Cranbrook, Box 801, Bloomfield Hills, MI 48013, (313) 644-5210 (Church), (313) 649-5046 (Home).

New Recordings

"Christmas Carillon from Bok Tower Gardens," a stereo work played by Milford Myhre, is available from the Tower Cafe, Bok Tower Gardens, P.O. Drawer 3810, Lake Wales, FL 33853. A cassette is \$6.95 and a record is \$7.98 - plus \$2.50 postage and handling for each. Among the selections are German, French, French-Canadian, English, Russian, and Appalachian carols.

"Durch Carillon Music," released by Donemus of Amsterdam, features Bernard Winsemius on the Haarlem St. Bavo Church Carillon ("Passepie" by Pijper and "Hemony Suite" by Albert de Klerk), Todd Fair on the Amsterdam Old Church Carillon ("Intermezzo III" by 't Hart and "Reflexies" by Maassen), Arie Abbenes on the Utrecht Dom Tower Carillon ("Danse Nocturne" by Franken and "Pieces are Falling" by Maaneke), and Jacques Maassen on the Breda Great Church Carillon ("Suite I" by Badings). The record may be ordered from Records International, P.O. Box 1140, Goleta, CA 93116-1140. Phone: (805) 687-0327.

"The Bells at Valley Forge, Volume III," played by Frank P. Law, is available from the Frank P. Law Carillon Memorial Fund, c/o The Washington Memorial Chapel, P.O. Box 98, Valley Forge, PA 19481. The price for the record is \$10 for US residents, postage included. The master recordings were completed by Law just before his death in 1985. Works on the record include "Andante," from the *Sonatine for Carillon*, by Sjeff van Balkom and preludes by Staf Nees and Edwin Nielsen.

Carillon Music

Fifty-six carillon compositions and arrangements newly published by Leen 't Hart are available from The I. T. Verdin Co., c/o Mr. Don E. Feik, 2021 Eastern Ave., Cincinnati, OH 45202 (Phone: 800-543-0488). A catalogue is also available. Composers and arrangers represented include Raymond Keldermans, J.S. Bach, Dvorak, Handel, Rachmaninoff and Scarlatti.

1988 Congress Date

The 1988 Guild of Carillonneurs in North America Congress will be held at the University of California, Berkeley, June 6-10. Ronald Barnes is the host.



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 **Baldwin**

The Evergreen Music Conference '87 June 14-20, June 21-27

The Evergreen Music Conference (Evergreen, CO) is in many ways a total experience: the Rocky Mountain air, the dramatic vistas, the warm hospitality, the marvelous food, the sense of community, even a touch of decadence (conferees this year were met at the Denver airport by chauffeur-driven limousine). And, of course, there is the music.

The Conference featured major figures in the field of Episcopal Church Music who presented two weeks of classes, workshops, concerts, demonstrations, and services. Dean of the Conference Russell Schulz-Widmar, Adjunct Professor of Church Music at the Episcopal Seminary of the Southwest and Chair of the Hymn Music Committee for the *Hymnal 1982*, presented sessions entitled, "New Directions in Hymnody." Carol Foster, Organist/Director of Music at St. John's Church in Los Angeles and member of the Episcopal Church's Standing Commission on Church Music, introduced many new items in the *Hymnal 1982*. Thomas Foster, Organist/Director of Music at All Saints' Church in Beverly Hills and composer of several selections in the *Hymnal 1982*, led demonstrations on the creative use of the organ in liturgy. Martha Sandford, an active musician in the Denver area, gave workshops on handbells. Judith Breneman, Director of the Kalamazoo Bach Choir and faculty member at Kalamazoo College, spoke on choral music in the church, noting particularly ways in which to motivate young people. Leonard Johnson, Associate Professor of Voice at the University of Texas (Austin), led sessions during the second week on vocal techniques.

A special feature of the Conference was the Cathedral Pilgrimage, which

took conferees to St. John's Cathedral in Denver for an afternoon and evening of workshops, concerts, and services. During the first week conferees saw, in action, Gerre Hancock, Allan Wicks, and the choir of Canterbury Cathedral. During the second week, the Cathedral Pilgrimage featured Carol Foster and Tom Foster in a program of recently published preludes and postludes on the Cathedral's large 1931 Kimball organ in original condition. Leonard Johnson, accompanied by Martha Sandford on the piano, performed a recital of hymns and related music taken mainly from the *Hymnal 1982* and *New Hymns for the Lectionary* by Carol Doran (music) and Thomas Troeger (texts). Donald Pearson, Organist/Choirmaster of the Cathedral and Dean of next year's Evergreen Conference, served in various roles throughout the day: as gracious host, as recitalist (showing off the Cathedral organ to fine effect with works of Mulet, Howells, Widor, and Langelais), and as organist/director for a service of Compline, featuring the gentlemen of the Cathedral choir.

The Evergreen Conference traditionally has emphasized the role of liturgy and its historical connection to music. This area was capably handled by the Rt. Rev. Chilton Powell, retired Bishop of Oklahoma, Chair of the Committee that produced the 1979 *Book of Common Prayer*, and long-time friend of the Evergreen Conference. With characteristic good humor, yet keen insight, he led sessions entitled, "Liturgy Informs Music: Music Informs Liturgy," in which he chronicled much of the development of the 1979 *Book of Common Prayer*. The Rev. William Adams, Professor of Liturgics and Anglican Studies at The Episcopal Seminary of the South-

west, served as Chaplain of the Conference and led brilliant discussions on the formation and "re-formation" of the Eucharist.

Among the many services (each with its special character) was a Eucharist celebrated high in the mountains at an elevation of 12,000 feet. No one could escape the awesomeness of the surroundings. Another powerful experience was the annual Requiem Mass, celebrated each year in memory of past leaders of the Evergreen Conference. This year the Mass was held at the chapel of Hiwan Homestead, the log mansion that once was the home of Canon Winfred Douglas, founder of the Evergreen Conference Center in 1907 and composer/arranger of many selections in the *Hymnal 1940* and the *Hymnal 1982*. On hearing the names read of those who had served in the past—Leo Sowerby, David KcKay Williams, Lee Hastings Bristol, Hugh McLean, Ray Brown, to name a few—many were deeply moved. They seemed to sense anew that Evergreen is the oldest continuing conference on church music in

the nation and that they now were an important part of this heritage.

Another important part of the Conference, aside from the various scheduled events, were the conferees themselves. People came from 20 states and from an equal number of job environments—from small mission churches to urban cathedrals. Throughout the Conference participants played an active role in sharing ideas, asking questions, and organizing extra presentations. In one such session, composer Peter Hallock, Organist/Director at the Cathedral of St. Mark in Seattle, discussed his music for the church.

With so many factors working together, the Evergreen Conference produced a synergistic effect. All the elements—setting, atmosphere, presentations, services, and concerts—came together to create a cumulative experience. The dates for the 1988 Conference are set for July 10-16 and July 17-23. More information is available from The Evergreen Conference, Box 366, Evergreen, CO 80439.

—Robert Triplett, DSM

David Craighead Recital and Masterclass Illinois College, Jacksonville

Illinois College in Jacksonville, IL, was the site of a recital and masterclass by David Craighead, professor of organ at the Eastman School of Music, April 26-27. Both events took place on the 1979 Holtkamp mechanical-action organ in Rammelkamp Chapel. Sunday evening's concert consisted of works by Pierre duMage, J. S. Bach, Dudley Buck, and William Albright, and demonstrated Craighead's greatness both as an artist and a technician.

Illinois College Organist Rudolf Zuiderveld organized a masterclass on Monday that included beginning organists as well as seasoned performers. The repertoire included works by Guilan, Bach, Mendelssohn, Fink, Dubois, Dupré, Widor, Persichetti, and Albright. In morning and afternoon sessions the following organists performed: Jill Briggs, Jane LeSage, Cheryl Rayot, and Rudolf Zuiderveld, Illinois College; David Kinyon, Macomb, IL; Ruth Ayers and Rhonda Basinger, Quincy, IL; Stephen Alltop and Virginia Hoskings, Springfield, IL; Josephine Bennington, San Francisco, CA; Steve Tharp, Chicago, IL; and William Bahnfleth and Joseph Herl, University of Illinois, Champaign-Urbana.

Throughout the day Professor Craighead's sense of humor and relaxed manner helped put the performers at ease. It was especially enlightening to hear him work with beginning organists on repertoire found in the Gleason Method. Most organ teachers work with beginning students but one is rarely

privileged to hear a master teacher's approach to beginning techniques. These beginning students afforded Craighead the opportunity to remind all of us of some valuable practice tools such as practicing with one or more voices on a silent manual to enable one to hear what's going on in the remaining voice(s) or using a piece of paper to cover all but one small unit and isolating that unit for repeated practice. The use of a tape recorder in practice and the importance of consistency were also stressed.

Recurring topics of the day were breathing and freedom of movement. Professor Craighead repeatedly stressed the importance of physical freedom and efficiency. Efficiency implies closeness and that implies just enough effort to do the job, but not too much. Beginning with the importance of a curved, relaxed hand position that is one with the keys, Craighead added that not only should the wrists be free and relaxed but the shoulders and elbows should always be free. Tension is always counterproductive. Good posture also aids freedom and relaxation. Craighead emphasized that good posture enables good breathing and good breathing is a very freeing device that also helps combat nerves.

Next year Karel Paukert and Noriko Fujii will be featured in recital and organ and voice masterclasses, Sunday evening and Monday, April 17 and 18, 1988.

Sara J. Johnson



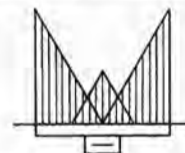
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Third Annual San Anselmo Organ Festival

The third annual San Anselmo Organ Festival took place under the direction of Sandra Soderlund July 26-31 at San Francisco Theological Seminary and adjacent First Presbyterian Church in San Anselmo. This year's Festival was subtitled "The Bridge from Bach to Mendelssohn." Seven lecturers were featured: Douglas Butler, Joan Benson, Martin Haselböck, Wayne Leupold, William A. Little, Leonard Ratner, and Sandra Soderlund. Butler, Benson, Haselböck, and Soderlund appeared as performers in the Festival as well, together in an opening gala concert and in individual performances throughout the week.

The Festival opened officially on Sunday evening with a Gala Concert featuring the main performers of the week. The program was made up of two concerti and smaller works typical of concert fare performed between 1750

and 1830. A performance of Antonio Salieri's Concerto for Organ—a United States premiere—was conducted from the keyboard with verve and precision by Martin Haselböck.

The first half of the program began with the Toccata and Fugue in d (BWV 565) by J. S. Bach in a vigorous performance by Douglas Butler. C. P. E. Bach's Double Concerto for Pianoforte and Harpsichord, featuring Mesdames Soderlund and Benson, comprised the remainder of the first half of the concert.

Each year this Festival has included a National Improvisation Competition. This year's finalists, Robin Dinda, Timothy Tikker, and John Vandertuin had been chosen by taped auditions by preliminary judges Herbert Nanney, Wilbur Russell, and Susan Summerfield. Final judges Douglas Butler, John Fenstermaker, and Martin Haselböck heard

these three artists perform (1) any single movement from the preludes and fugues or sonatas of Felix Mendelssohn; (2) three variations, one of which had to be fugal, on a hymn tune ["Haydn," No. 44 in *The Hymnbook* (Presbyterian), "Come, my soul, thou must be waking"]; and (3) a five- to seven-minute free improvisation in any style on a given theme (the fugue subject from the Krakow manuscript Mendelssohn Allegro—performed later in the week—had been chosen). Each contestant was given the themes one-half hour before his performance. First prize winner (\$1,000) was Timothy Tikker, second prize (\$500) went to John Vandertuin, and Robin Dinda won third prize (\$250).

The subject of improvisation continued throughout the Festival. Martin Haselböck delivered three lectures on improvisation during the week. He urged beginning improvisers to take delight in finding new sounds at the keyboard—"don't worry about the rules." As one develops improvisatory skill, however, attention should be paid to such things as definition of musical direction and rhythm.

Professor William Little's lectures on the Influence of Bach, 1750-1830, began with a discussion of three questions on which the week's study was based: 1) Was the music of J. S. Bach really forgotten following his death in 1750?; 2) Did Mendelssohn actually rediscover this music?; 3) What happened in the organ world between 1750 and 1837?

Professor Little next turned his attention to Mendelssohn who was "the darling of Victorian England" and similarly regarded on the Continent, but rarely held in esteem by critics. Little suggests that there is such an accumulation of myth and legend about Mendelssohn that it is hard to come to a balanced view of his place in 19th-century music. Little's lectures concluded with Mendelssohn's six organ sonatas. Opus 65 has never been out of print, and is the most significant oeuvre of organ compositions since J. S. Bach's death.

In his lectures on Expression in the Performance of 18th-century Music, Leonard Ratner, distinguished professor-emeritus of Stanford University and author of many books on music, including *Classic Music: Expression, Form, and Style* (New York: Schirmer Books, 1980), says that "expression in music is of paramount importance." Music's goal of moving the senses rather than the intellect in the 18th century is based on a series of musical ideas known as *affekt*, or, in Ratner's term, "topics." His first lecture on the subject was illustrated by a succession of excerpts from famous works of Mozart.

The subject of "topicality" was further illustrated in his second lecture by a masterclass performance on the piano by Beth Zucchini of K. 333, Sonata for Klavier in B-flat, wherein, at Professor Ratner's suggestions, the quick succession of topics were made to answer and respond to each other by clear definition in the playing of each.

Wayne Leupold's lectures provided practical discussion of how to apply the historical and theoretical information to one's own organ playing. During the week, for instance, we had heard much about orchestral and clavier technique and wished that someone would address the manner of transferring these techniques to the organ. His lectures were designed for this purpose. The examples were played by Douglas Butler, whose performances included ornaments, improvised cadenzas, etc., expected of performers of the period.

Leupold discussed the available music of the era in collections and anthologies. *Chorale Preludes for Organ or Keyboard Instrument*, a modern edition by Jan Bender of an edition by Johann Christoph Kühnau (1798) (Concordia Nos. 97-5474 and 97-5520), represents the late 18th century. Leupold's own edition, *The Mendelssohn School*, (Belwin-Mills-Columbia), represents the first half of the 19th century. *Classical German Organ Music, 1750-1800*, edited by H. Max Smith (Hinshaw), includes many good teaching pieces, especially trios. *Orgelwerke der Bach-Schule*, edited by Martin Weyer (Robert Forberg, Bonn-Bad Godesberg, West Germany), features moderately difficult to difficult works. *Orgelmusik um J. S. Bach*, edited by Ruediger Wilhelm (Breitkopf und Härtel No. 8470), contains moderately difficult works. See also *Johann Christian Rinck, Ausgewählte Orgelwerks*, edited by Wolfram Syte (Forberg).

Leupold next addressed the matter of "touch." He illustrated the subject with many examples photocopied from first editions of music by Rinck, Hesse, Schneider, and several other composers of the period.

In his concluding lecture, Leupold played recordings of organs covering the period in question. He provided a handout of many organ stoplists, illustrating the changes in organ design during this period: reduction of high-pitched mixtures, introduction of low-pitched stops and development of eight-foot pitch, reduction of reed-stops and introduction of tierces in mixtures, and development of lower mutations (such as 5 $\frac{1}{2}$ '), producing a richness and

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gravity "but *not* muddiness." Throughout the period all divisions were normally unenclosed.

Leupold had emphasized the fact that the stroking finger motion goes hand-in-hand with the "ordinary touch" of the period, and we heard the same opinion in Sandra Soderlund's lecture at the DeBellis Collection of early music and instruments at San Francisco State University. The subject of her lecture was the Development of the Piano as an Instrument and its Subsequent Influence over the Development of Music in the First Half of the Nineteenth Century. Ms. Soderlund described the "thumb under" technique espoused by C. P. E. Bach, Forkel, and Clementi. She illustrated her lecture with performances of Clementi's music on the DeBellis Collection's pianoforte built by Clementi (1807/8)—Sonata Op. 2, No. 4 and a Capriccio in four movements (1821).

Joan Benson's clavichord/fortepiano concert on Tuesday evening began with four works played on the clavichord (the air conditioning was turned off, everyone leaned forward, no one breathed): Prelude in C and Jesu meine freude from Notebook for W. F. Bach, Fantasy in e by W. F. Bach, and Biblical Sonata No. 2, "Saul's Madness Soothed by Music" by Kuhnau. By comparison, then, the fortepiano seemed awfully loud—but never clumsy in works by C. P. E. Bach, Beethoven ("für Elise"), Fanny Mendelssohn (two Melodies and an encore: Prelude I, WTC I, "played by Fannie for her father as a birthday present when Fannie was 13"), John Field (Nocturne in E-Flat), and Felix Mendelssohn (Song without Words).

Joan Benson's lecture on Clavichord Technique drew an enthusiastic audience who engaged in lively discussion. She illustrated proper technique and once more we heard an authoritative statement that curled fingers and stroking of the keys is essential to setting forth the music of this era. On the clavichord, of course, any other technique produces out-of-tune and clumsy playing. Ms. Benson then indicated that the techniques necessary to playing clavichord are in almost all cases applicable to organ playing, the only significant difference being that organ tone sustains, whereas the sound of the clavichord diminishes.

Douglas Butler's lecture on Service Playing Techniques and Improvisation after J. S. Bach centered around the custom of interpolating interludes between the phrases of chorales while the congregation was singing. Such interludes developed particularly during this period between Bach and Mendelssohn—by which time chorale singing had become very, very slow and ponderous. Butler surmised that organists, being bored, found ways of filling in the accompaniments to hymn singing, including these flashy interludes.

On Wednesday afternoon we were bussed into San Francisco for an organ crawl. At beautifully restored St. Boniface Roman Catholic Church (Franciscan; the German parish), we heard two excellent organs, and sang "Vom himmel hoch" (LBW No. 51) and "Old Hundredth" (*Hymnal 1940*, No. 278) with Butler illustrating interlude techniques on the Aeolian-Skinner 2/11, 1939.

Butler then played a concert on the Bevington c. 1876; Austin No. 1112, 3/40 which illustrated the development of organ music of this era and featured two duet fugues—Op. 37.1, c (1836); Op. 35.2, D (1835) and an Andante in F (1844)—of Mendelssohn which have just been made available from manuscripts in Krakow by Dr. Little and published meticulously by Novello. Butler was assisted by J. Stephan Repasky in the duets.

We next went to the Episcopal Church of St. John the Evangelist, where the resident organist, Paul Borland, gave an excellent demonstration of the organ there which is a 1902 Möller purchased through the Organ Clearing House and lovingly refurbished and remodelled by parishioner John DeCamp. In its present guise the instrument has 21 stops and produces an elegant sound; there was general agreement that it was the ideal instrument for parish use. At Temple Sherith Israel we heard Wyatt Insko demonstrate the large Murray-Harris instrument.

Martin Haselböck's evening concert began with J. S. Bach and concluded with Mendelssohn. Even in the relatively early Toccata, Adagio and Fugue of J. S. Bach (1708-17), the *style galant* was clearly evident in much of Haselböck's playing. Outside of a Noël by Balbastre as an encore, the recital concluded with improvisation on three themes which were composed and presented to the performer in a sealed envelope at the time of the improvisation by composer Herbert Bielewa. The first theme was an angular, syncopated melody and Haselböck used that one more than the other two. The improvisation opened with a very interesting jazzy trio—the performer has considerable professional experience as a jazz musician—which built to full organ. It was followed by a mystical "ombre" section, a delicate fantasy, a crescendo, big fanfares, and a languid, vaguely Messiaenish melody. The improvisation ended in a whisper.

Throughout the week live examples of repertoire mentioned in various lectures had been performed by organist Douglas Butler. Like Haselböck, Douglas Butler's concert began with J. S. Bach and ended with Mendelssohn, with several interesting highlights along the way. The final programmed work was Mendelssohn's Allegro, Chorale and Fugue, which has just appeared in Dr. Little's edition of the Krakow manuscripts.

Hospitality included receptions every evening featuring "lovely Marin food"—the one at the elegant Branson School in Ross was particularly memorable—and a relaxing dinner cruise on San Francisco Bay on Wednesday evening. It was a successful week. The careful balance of intellectual input and suggestions for practical application was combined with plain, old-fashioned inspiration to discover for one's self repertoire hitherto unexplored. Thanks to Sandra Soderlund and assistant Beth Zucchini, the Buck Trust, First Presbyterian Church, and San Francisco Theological Seminary for a fine festival. Plans are underway for next year's festival, which will focus on organ music of the 1930s.

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Christmas Music, Part III: General Settings

The past two columns have been devoted to the specialized areas of Magnificats and Carols. This month's column features reviews of music of a more general character. Emphasis has been placed on music which could be used by school groups or singers in choirs other than the adult sanctuary choir of the church.

As you are reading this article you are about to enter the season of Advent and Christmas which, for musicians, is the busiest time of the year. It is supposed to be a time of great anticipation, but often the anticipation is not linked to the arrival of Christ, but rather to the departure of the season which disrupts most schedules. We are fortunate, as conductors, to be able to express the greatness of this blessed event through the emotional impact of music. Even though you are tired, over-worked, and at times frustrated, please keep in mind the genesis of this season. Try to enjoy each musical event, each setting, and each person who is contributing to this celebration. Avoid counting the days until it is over and, perhaps, this year will be even more meaningful than those in past.

I wish you all a very Merry Christmas and a Happy New Year. If there are other types of music you would like to see included in these columns or suggestions for new directions, please contact me.

On Christmas Morning Children Sing, Carl Schalk. Unison/flute (oboe), handbells, and organ, Concordia Publishing House, 98-2736, \$.75 (E).

This delightful setting for children's choir has three verses with refrains. Schalk gives suggestions for use of flute and handbells on each verse that will give variety to the orchestration. The melody is simple and useful for very young voices; only seven handbells are used and their part is easy enough for youngingers.

Sing, O Sing, This Blessed Morn, Philip Young. Unison./optional handbells and organ, Psalter Music Publications (order from Son-Key in Englewood, CO), PS-51 (E).

All five of the verses are the same, but the accompaniment changes for each. Fourteen handbells are used, and their music is similar for each verse. The keyboard is on two staves and easy. This is a simple work for young voices that can be learned quickly by almost any group.

Twos in the Moon of Wintertime, arr. David S. Walker. Three parts with Orff instruments, Augsburg Publishing House, 11-2114, \$.85 (E).

The Orff instruments include soprano and alto glockenspiel, bass xylophone, bass metallophone, triangle and drum, which are used throughout the entire work. Their music follows Orff patterns and the pentatonic harmony is especially appropriate to the Indian flavor of the text. There are four verses—three are in unison with choral harmony only on the third verse. The first two verses use the same music and background. This is a lovely work and highly recommended to those with Orff instruments.

Come, Thou Long-Expected Jesus, Robert Leaf. SATB, violin, and organ, Augsburg Publishing House, 11-2367, \$.80 (M—).

Leaf suggests that some other C instrument could be substituted for the violin. Emphasis is on the choir which has gentle, homophonic lines with some mild dissonances. The organ is used sparingly, and often the choir sings unaccompanied or with the violin solo. The music is sensitive, modal and creates a warm mood of anticipation and desire making this an excellent piece for Advent.

Guiding Star, arr. James McKelvy. SATB unaccompanied, Mark Foster Music Co., MF 506, \$.60 (M).

The keyboard reduction of the parts may be used as an accompaniment for insecure choirs. This 16th-century German carol is only three pages in length and has a homophonic setting of cozy harmonies, often with a pedal tone in the bass section. The music is quietly beautiful and not difficult. This attractive setting would be good for high school or church choirs.

Out of the Orient Crystal Skies, arr. David Patrick. SATB and organ, Robertson Publications of Theodore Presser Co., \$1.25 (M).

This may be performed by unison or two-part choir and is a work suitable for Epiphany. There are three verses with the same melody. The organ is on two staves, and has a busy, flowing right hand with punctuating chords in the left hand. Registration suggestions are given. The melody is tuneful and this strophic anthem could be sung by any type of church choir.

Three Christmas Carols, Joyce Eilers Bacak. Three-part mixed and keyboard, Jenson Publications, 402-20230, \$.85 (E)

The three familiar carols are: *O Come, All Ye Faithful*, *O Little Town of Bethlehem*, and *Hark, The Herald Angels Sing*. The music is easy and would be of use to junior high school groups as well as church choirs. Each setting has several strophic verses and the keyboard is merely background support for the singers. The editor suggests that these settings could be performed unaccompanied, and each works well this way. Useful music for young singers.

Sing We Noel, Noel Geomanne. SATB and keyboard, Harold Flammer of Shawnee Press, A-6340, \$.80 (M).

The keyboard writing will probably work better on a two-manual organ. Its music is soloistic and adds much to create the joyous spirit of the setting. The choral writing is somewhat easier, on two staves with two basic thematic ideas that recur throughout. This work dances in 12/8 and will be good for church or school groups.

Gloria, Jay Althouse. Two-part and keyboard, Shawnee Press, Inc., EA-76, \$.85 (E).

This setting is also available in SATB and SAB, and is scored for three trumpets, two trombones, bass and drums. There is a cassette with background music for use in performance. Sometimes, finding useful music for high school "pop" choirs to sing at Christmas is difficult, but this Latin/English work will appeal to such groups. The basic Gloria text is in Latin with two English verses in the middle. The music is fast, rhythmic, and will generate immediate interest from singers and audience. Althouse has designed the setting so that it

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Make We Joy Now in This Feast, David Morgan. SATB and organ, Oxford University Press, X 294 (M+)

Here is a work of quality with a soloistic organ part that is sophisticated yet attractive to most listeners. The music is rhythmic with constantly shifting meters of 7/8, 6/8, and 9/8 adding to the vitality. There is division; male and treble areas have solo sections. Organ registrations are given and the organ has brief solo areas between the choral statements. The text is macaronic (Latin and English) from the 15th century. This is wonderful, vibrant music that is highly recommended to good church or school choirs.

Sing We Noel, Robert Hunter. SSA and piano, Walton Music Company of Plymouth Music, WW 1089, \$90 (M).

Only part of the music is in four parts, with most in unison or two parts. The choral writing is easy with simple harmonies. The keyboard provides support, but is somewhat soloistic with a variety of keyboard techniques such as rolled chords, flowing lines, etc. Its music is not difficult but is important to the over-all character of the work. This would be of interest to high school women's choirs.

Never Was a Child so Lovely, Samuel Adler. SSA and piano, Hinshaw Music Co., HMC-716, \$70 (M-).

Adler has arranged a Kentucky carol that has a folk-like character. Each of the three verses is in a different key with the last sung unaccompanied. The keyboard writing is easy and provides a good background for the singing; its music is often flowing lines. This is a tender setting that will certainly appeal to high school choirs, and is highly recommended to them.

Book Reviews

Tudor Music by David Wulstan. University of Iowa Press, Iowa City, 1986 (no price given on book); 355 pages with references and index.

"The only true way to describe and comment on a composition is to perform it." . . . it is not enough to look about the silent vaults of the printed page; the glory of Tudor music is its sound." These comments by author David Wulstan leave no doubt as to where the emphasis of this book lies.

Wulstan's name has long been associated with both performance and scholarship. While an undergraduate at Oxford in the 1960s he founded the Clerkes of Oxenford, a fine mixed choir whose recordings in the 1970s gave us a magnificent first hearing of some of the incomparable wealth of Latin church music by such composers as Taverner, Tye, Tallis, Sheppard, White, and others. The present book, then, concerns itself with scholarship only insofar as it relates to performance, an approach which may be irksome to many, but which the author obviously feels is the only way to truly understand this music.

In this book the word "Tudor" is used to cover a rather large period of music, from the Eton Choirbook composers (fl.1490) to the death of Thomas Tomkins in 1656. The chapters are organized according to genre, beginning with an intriguing opening chapter on "the spirit of the age," which posits a spirit of comparison and competition by artists as the driving force which produces great art in any century. The first four chapters cover secular music, with one chapter each on madrigals and lute songs; street and minstrel music; vocal and instrumental domestic music and its performance; and a chapter on organ and virginal music. Since each of these subjects could easily be a book in itself, these chapters of 30 pages each are

obviously selective and inevitably contain quite a density of information. Much of the information in these chapters has already been said elsewhere, but there is some merit in having it all in one book.

In the middle section of the book are three chapters dealing with interpretation and performance practice. Wulstan's chapter on keyboard ornamentation, interpretation, and early fingering is particularly useful and in concise but readable form. For organists and harpsichordists interested in this repertory, this chapter alone could be a reason to buy this book. The two following chapters are concerned with the editing and performance of vocal music, giving us an idea of the depth of musicological research and familiarity with Tudor liturgies that must go into a good edition, a thankless task that many choral conductors and organists take for granted. Wulstan also gives us some of his ideas on pronunciation of Latin, tempi, and dynamics as they relate to the tessitura of each voice; he backs all of these up with good musicological evidence as well as his performance experiences.

The last chapter in this section, "A High Clear Voice," concerns itself with the area of musicology where Wulstan has been busiest for the last 25 years, and the conclusions and applications of his research have been the subject of much controversy. In the mid-1960s, Wulstan and his colleague, Peter Le Huray, published several articles in which they argued that the performing pitch of most Tudor church music was a minor third higher than written. The evidence which these two and others have put forth to strengthen their position has by no means gained universal acceptance, yet this transposition interval has for some time been applied in a number of Tudor sources, beginning with Edmund Fellowes' Byrd editions in the 1930s, and the results have been quite acceptable. The debate on pitch became more earnest in the late 1960s when motets, anthems, and services

with unusually high top parts began to be discovered, most notably the large Latin antiphons and Masses by Tallis, Tye, and Sheppard, and, later, English works from the Chapel Royal by Gibbons and Weelkes. If these works are performed as they stand, the parts marked "alto," "tenor," and "bass" have to be sung by tenors, baritones, and low basses respectively. The top two lines, "treble" and "mean," are in modern "mezzo-soprano" and "contralto" ranges. This performance practice, however, does not reconcile with contemporary sources, which state clearly that the "mean" is a boy's voice (a boy-alto tradition was not cultivated in England as it was on the continent). Added to this is the fact that if sung as they stand, many of these pieces sound rather muddy and unclear, the reason being that none of the voices is in the high, clear part of its range. Again, Tudor sources regularly comment on the high and clear sound as being most desirable. But, when this music is transposed up a minor third, the 4 lowest parts dispose themselves neatly for bass, tenor, countertenor, and low boy's treble. The top line, the "treble," now stands as an unusually high boy's voice. It is this indescribable sonority, and the consequent overall range of over three octaves, which makes Tudor church music unique in early choral music. Even when not transposed upwards, the sheer weight of sound in this repertory is astonishing and makes it quite difficult to bring off in performance. Since Wulstan firmly believes that Tudor church music was pitched a minor third higher than present, he prints all of his music examples accordingly, some in as many as five flats. His performing editions also utilize this transposition, which is not a problem for singers or organists; but asking viol players to perform in four or five flats, as he does in some of the Gibbons verse anthems, is troublesome.

I have dwelt on this question of transposition and ranges because it is so central to the author's thinking from the middle of the book onwards. In the



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The decision to retain the tubular action was a courageous step for both school and organ-builder alike: Very little large-scale work has been undertaken on these mechanisms in recent years, and many feared the necessary expertise was no longer available. In the event, the success of the recent reconstruction displays the confidence and ability of those who built the organ, as well as the skill and determination of those who have worked on its restoration.

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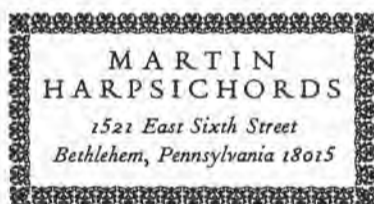
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forementioned chapter, "A High Clear Voice," he covers the transposition question thoroughly. Next, he spends some fascinating time discussing the physiological aspects of vocal production in the boy-treble and adult male alto (counter-tenor) voices, and the tremendous differences between these voices and the adult female soprano and alto voices which are often used in this country for this repertory. Wulstan goes on to describe the great importance of correct vowel pronunciation in choral tone, wrapping this discussion up with an insight into the possible genetic factors in vocal physiology. Much of this information I had not previously encountered, and it would make a wonderful book in itself. By way of summation of this most important chapter of the book, I quote its author: "In exploiting well-defined vocal peaks, and having careful regard for other matters of tessitura, Tudor composers created a sonority, or rather a family of sonorities, *sui generis*. As has been seen in the course of this chapter, these sonorities can be recreated only if the questions of vocal timbre are related to the documentary evidence and considered together with evidence concerning pitch, clefs, and other related questions. The solution to these problems reveals that Tudor church music, for long known to have been remarkable, was indeed unique." (p. 249)

The book's next four chapters chronologically discuss the Tudor church repertory and its composers together with its liturgical and cultural milieu. In these chapters, each about 25 to 30 pages in length, there is again a compressed density of information, but Wulstan's thorough knowledge of his subject keeps us afloat and pressing onwards.

"Ad Usum Ecclesiae Anglicanae" covers the *Eton Choirbook* repertory, the *Catus* and *Lambeth* choirbooks, and the Latin music of Taverner, Tallis, Tye, and Sheppard. Because of the lack of good modern performing editions, much of the Latin music of Tye and Sheppard goes unperformed in this country. This is a pity, since Sheppard is an extremely fine composer, the equal of Tallis in the large-scale festal mass and votive antiphon repertory. With all of the musical examples Wulstan gives here, and the many individual pieces he glowingly describes, there is a true embarrassment of riches in this repertory for those choral conductors wanting to venture in new directions!

"A Playn and Distincte Note" discusses the impact of the Reformation on these same composers mentioned above,

and in addition covers Cranmer's Prayer Book, the *Wanley* and *Lumley* part-books, and the many other collections published during this difficult period.

The following two chapters, "The Light of Candelles" and "The Chancel as in Tymes Past," deal with the 70 years or so which most people regard as the "golden age" of Tudor church music, the years between the accession of Queen Mary in 1553 and the deaths of William Byrd and Orlando Gibbons in 1623 and 1625. Here again, the reading is intense, with composers and musical examples and stylistic discussions following breathlessly one after another. For those who love this music, these two chapters should be reason enough for buying this book. Wulstan's approach to the music of this period is unlike any other I have seen, perhaps because enough time has elapsed for a completely new viewpoint to be valuable. I also detect a feeling of iconoclasm and professional rivalry in Wulstan's writing in these chapters, particularly when he discusses the motets of Byrd and Joseph Kerman's recent book on this music (1981). I feel each scholar has invaluable insights on the great composer and must be read.

Not only are major figures such as Byrd and Gibbons covered, but in addition almost all of the lesser figures. Here also is an enticing taste, via music examples, and some good background information on the magnificent English Services of Thomas Weelkes, music which is virtually ignored.

The last chapter in the book, "Distracted Tymes," is devoted to the music of just one composer: Thomas Tomkins (1572-1656). As Wulstan points out, Tomkin's life and music is like an epilogue to the Tudor age. Though he outlived all of the other Tudor composers, his style remained firmly that of the early 1600s. His dazzling accomplishments in the areas of keyboard music, madrigals, consort music and, not the least, church music, are just beginning to be appreciated in this country. Wulstan provides us with an insightful look at this great composer, who towards the end of his life saw the great organ at Worcester Cathedral (which he had helped build) torn down, and his choir silenced by the fanatical followers of Cromwell. Thankfully, the author is here able to slow the pace a bit, with the result of greater unity and readability.

This excellent book should be in the library of everyone who desires an up-to-date, though somewhat selective, account of this great period in music history. What is so especially valuable is that, despite some controversial conclu-

sions and occasional irksome qualities, this is a book written by a person who, not content to sit and study this music in a library, gets up and performs it. This viewpoint sets the book apart from almost all others.

—Richard Lowell Childress

New Recordings

L'ORGUE DE VOUVRY: Guy Bovet performs music of Balbastre (extracts from 2ème Suite de Noël and Boëly (Pièces d'Orgue). Gallo 30-86, available from Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184; \$12.00 plus \$2.00 postage per order.

Both the organ and the music performed on it are of great interest in that the instrument is one of the very few surviving examples of post-classical, pre-romantic French organ building, while the literature represents one of those "lost" periods in which relatively little music of quality was produced for the organ.

The organ of Vouvry contains 27 stops distributed over two manuals (Grand' orgue, 16; Positif de dos, 6) and pedal (5, including two 16' stops). The unusual balance between the Grand' orgue and Positif make it apparent from the first that this is a post-classical organ, and from the opening notes it is clear that we are hearing an instrument different from what is heard from either the early or later French traditions. Secondary flutes at 8' and 4' pitch in the Grand' orgue, together with a Gambe in the G.O. and Suavial in the Positif contribute to the broadened tonal palette. The voicing is generally milder than is heard from 17th-18th century French organs, without becoming in any sense truly "romantic."

Five of the Noël from Balbastre's collection are presented, including a series of variations on the "Noël Suisse" which deserves consideration as an alternative to the often-heard D'Aquin piece. A second familiar tune is heard in "Au jô deu de pubelle;" the remaining three are on less familiar tunes, but all are in the mildly decadent style associated with the composer and his famous disbarment from Parisian tribunes. M. Bovet suitably exploits the coloristic qualities of this lovely instrument, and presents the pieces in a convincing fashion.

Organists frequently lament that little or no music exists for their instrument comparable to the sonatas of Beethoven or to "fill in the gap" between Bach and Mendelssohn/Franck. A suitable candidate for consideration might well be the second composer presented here, A. P. F. Boëly. Granted that his stature is not—and is most unlikely to become in the foreseeable future—comparable to Beethoven's, Boëly has fallen into undeserved obscurity and deserves at least the moderate attention of those looking to fill that "gap." At worst, merely pleasant, and at best, very good, this music is readily accessible in modern editions and quite playable without prolonged practice for any who have a moderate familiarity with late classical/early romantic keyboard styles.

Ten pieces are presented here, and compose a fascinating musical portrait that looks back in some ways to the Masses and suites of Couperin *et cie.*, while elsewhere prophetically reaching out harmonically and texturally to the romantic and even impressionistic styles to come. Guy Bovet is similarly sympathetic to Boëly's writing, and plays this music with knowledge and affection. We are treated to the new sound of the "Grand Choeur" (blending the resources of the old Plein jeu and Grand jeu) in the initial *Fugue* and the familiar *Fantaisie et Fugue (Bb)*; to the breadth of the string-augmented *Jeux de fonds*; to the clarity of new flute colors and the warmth of a surprisingly mild trompette. This is a recording that belongs in all but the narrowest collections, provid-



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ing both sonic and literary materials of great interest. Once more, however, the informative notes would be more helpful if all the material given in French were translated for German and English readers.

QUATRE ORGUES/QUADRIPHONIE: Music for three and four organs; works from the library of Einsiedeln Abbey by Müller, Schubiger, and Valle; performed by Guy Bovet, Philippe Laubscher, Ernst Gerber, and André Luy on organs by Mathis, Matzler, and Kuhn, located for this recording in the Reformed Church of Hinwil, Switzerland. Available from Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184; \$12.00 plus \$2.00 postage per order.

For the present recording the main instrument heard is the gallery organ of the church at Hunwil, built in 1973; the same church's "choir organ," a Metzler of 1971 with six stops in the manual and one in the pedal, is the second instrument; two identical positifs were provided by Kuhn (six stops each) for location at right and left central positions for quadriphonic purposes.

Presumably a remnant of the (blessedly past) time of "quadriphonic spectacles," this recording presents long-forgotten, long-hidden, and, for the most part, deservedly obscure materials of some interest as musical curiosities. By way of a bit of background: the abbey at Einsiedeln has always enjoyed the presence of at least two—and at times as many as six or seven—organs in the abbey church. It should not be surprising, therefore, that some members of the monastic community should have produced works exploring the riches that such an endowment could provide.

Four one-movement sonatas by Pére Müller (1724-1780), each written for a different ecclesiastical feast-day, form the core of this album. Reminiscent at their best of some of the lesser compositions of the Mannheim school, these are innocuous works which tempt one to wonder what a Haydn or Mozart might have done under similar multi-organic circumstances.

Of the remaining works, the *Intrada* for three organs by Goeury is an attractive triologue with hints of Scarlatti or Soler; Schubiger's *Marcia di Santa Cecilia* (from the later 19th century) is disconcertingly reminiscent of military or brass band music of the oom-pah-pah variety, rarely getting past I-IV-V-I and scurrying to return to tonic safety whenever a diminished seventh or tentative modulation appears. In all, unless you have a quadriphonic system or are desperately searching for the new and unusual, this one may be passed by.

—G. Nicholas Bullat

New Organ Music

Six from the Sixties, Organ Music for the Recitalist. \$13.00, Novello 01 0190 07 (available from Theodore Presser).

First published separately in the International Series of Contemporary Organ Music, all are worthy survivors of the 1960's. They are contrasted in style and length, and each has vitality. Brian Brockless' *Introduction, Passacaglia, and Coda* combines a row of twelve pitches with a rhythmic pattern of eleven notes, as in the 14th-century isorhythmic motets of Machaut. His sense of the dramatic and the variety inherent in the passacaglia style serve well here. Richard Dirksen's *Prelude on Urbs Beata* is a restful fantasia on a Gregorian theme, rather noticeably melodic for this collection. John McCabe's *Elegy* employs complex chords of the ninth, eleventh, and thirteenth, and melismatic chains of chords built on superimposed fourths. *Fantasy on a Theme of Purcell*, by Christopher Steel, reflects the tune we know as "Westminster Abbey" through a wide chromatic lens, so to speak, subjecting it to a great deal of imaginative and fragmentary treatment, yet never coming down to earth long enough to state it unequivocally in one tonality. *Phrygian Toccata*, by the Polish-born composer Richard Tynsky, dates from 1940. A theme is expressed against several toccata-like backgrounds. One will recognize the formal traits of Reger's *Phantasien* and the impressionistic harmonies of Karg-Elert. The main thrust of Arthur Will's *Introduction and Allegro* superimposes a theme in normal common meter with a more declamatory variant in

$$\frac{3\ 3\ 2}{8}, \frac{3\ 2\ 3}{8}, \text{ and } \frac{2\ 3\ 3}{8}$$

Raynor Brown, *KOLU* (Composer's Library 28). \$8.00 (available from Augsburg, 3224 Beverly Blvd., Los Angeles 90057).

One longs for something memorable in this resolutely dodecaphonic Fugue, Aria, and Etude, all too similar in texture and lacking that spark of originality.

Felix Mendelssohn, *War March of the Priests* (F 199) \$3.95; J.S. Bach, *Air on the G String* (Air from Suite in D), BWV 1068 (F 231) \$3.75; G.F. Handel, *Largo from Serse* (F198) \$3.50, arranged by Brian Hesford, Fentone Music Ltd. (available from ABI/Alexander Broude, Inc., 575 Eighth Ave., New York 10018).

Transcriptions of three perennial chestnuts, nicely done, yet essentially the same as those to be found in the aging volumes at the bottom of your organ bench.

Milos Sokola, *Passacaglia Quasi Toccata on B-A-C-H*, \$5.00, Magnamusic-Baton, Saint Louis.

First published in 1970 in Prague, this

perpetual motion toccata releases great energy from the tightly packed chromatic intervals of the B-A-C-H theme, expanding continuously from soft to loud, and from single voice to polychordal density.

Charles-Marie Widor, *Toccata* (from Symphony V, op. 42) (A.L. 27.008), \$8.25, LeDuc (Presser).

Just a new printing of the original edition, the one with the high F tied for the last three measures.

Das neue Orgelalbum II—The New Organ Album II (UE 17480) \$19.95, Universal Vienna (European American Music).

According to editors Martin Haselböck and Thomas Daniel Schlee, the pieces in this collection of contemporary organ music range from easy to moderately difficult and the music is equally suitable for pedagogic, liturgical, or recital purposes. William Albright, the only American, heads the list of composers which includes Oskar Blarr, Theo Brandmueller, Pierre Cogen, Martin Haselböck, Kurt Anton Heuber, Peter Kolman, Augustinus Franz Kropfreiter, Arvo Pärt, Wolfgang Sauseng, Alfred Schnittke, and Germaine Tailleferre. Biographical notes and brief descriptive statements from the composers about their music give another dimension to the scores, many of which contain references to other music or to literature.

David Sheinfeld, *Elegiac Sonorities* (ISSN 8755-2698, No. 15), \$12.00, Fallen Leaf Press, P.O. Box 10034, Berkeley, CA 94709.

Commissioned by Congregation Emanu-El of San Francisco, the *Elegiac Sonorities* (completed 1973) are typical of the international mainstream of the 1970's. Dense repeated clusters alternate with single lines containing wide melodic leaps. Harmonic dissonance and frequent changes of tempo and registration are the norms. Tediously complex rhythms are the final treachery posed by the score, which, for lovers of the style, will be worth the effort to learn.

Charles Tournemire, *Fantaisie Symphonique* op. 64 (UE 17893), \$7.95, Universal (available from European American Music).

In his manual for organ performance, registration, and improvisation, Tournemire referred the reader to the *Fantaisie Symphonique*, written in 1934, as a model for the improvisation of a cyclical form. The opening 70 notes, which he calls the model and "answer", appear throughout as recitatives, in counterpoint, as the main element of a central five-voice adagio, as the subject of a choral, and in the toccata figures of the coda. He frequently avoids conventional meters in favor of the agogic freedom which he found in Gregorian chant, and the exacting registration exhibits, in his words, a quest for sounds, and a protest against the overuse of the reeds. Editor Thomas Daniel Schlee has made some

editorial changes based on a second autograph copy that result in slight differences from the Gaston Gross edition of 1936.

Thomas Daniel Schlee, *Suite en Eventail* (A.L. 26.228), \$9.00, LeDuc (Theodore Presser).

The *Suite en Eventail* (Suite in the Shape of a Fan) combines strict serial technique with color and variety. This is chamber music for the organ, says the composer, and as such may be performed on a single small or large organ, on two or several organs, including positifs and regals, or even with other instruments to illuminate the various sound structures.

The symmetrical shape of a fan is suggested by the very arrangement of the five movements plus introduction and coda, which hinge around a massive five-voice Choral. The Coda is a mirror of the Introduction, and movements V and IV are mirrors of I and II. Moving toward the center from either end (the Introduction and Coda consist simply of seven chords arranged around a central axis) the movements become longer, denser, and more richly registered. A cantus firmus of double whole notes in the pedal of the Choral states the series of pitches that is used to generate the voices of movements I, III, and V.

Jean Langlais, *Prelude et Allegro* (UE 17475), \$10.95, Universal, Vienna (European American Music).

A substantial concert piece from France's most prolific composer for organ. The *Prelude* exploits typical French harmonic textures and the *Allegro* starts with a pent-up ostinato figure in the left hand which finally breaks free and races with the right hand and pedal in energetic parallel octaves.

Richard Peek, *Gigue*, \$2.50, Ars Nova Publications (distributed by Brodt Music Co., 1409 E. Independence Blvd., Charlotte, NC 28205).

This is a gigue in much the same sense in which Pachelbel's Canon is a canon, that is, some chords are repeated in an ostinato pattern at short intervals. Editorial use of repeat signs would have halved the length of this 7-page work which is already short on substance.

Piet Rippen, *Drie partita's voor orgel* (Ars Nova 1385001) \$7.25, Ars Nova, Amsterdam, (available from Theodore Presser).

Three moderately simple sets of variations over tunes from the Dutch hymnal that will be familiar to Americans in mainline Protestant traditions. *O Jezus Christus, licht ze bij* appears in the LBW (No. 302 and 380) by the tune name: *O Jesu Christe, wahres Licht*. *Here Jezus om Uw woord is Blessed Jesus, at Thy Word*, and *Neem mijn leven is Knecht's* tune: *Vienna*, here called *Take My Life and Let It Be*.

—Gale Kramer
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Thoughts about an Aesthetic Discipline in Organbuilding

Lynn Dobson

This article is based on a lecture delivered by Lynn Dobson at the 1986 convention of the American Institute of Organbuilders held in Chicago, IL.

When beginning to put together thoughts for this lecture I looked at the AIO logo which displays the words Music, Art, Science and Integrity. Thinking that the development and promotion of art was a part of AIO goals, I began to consider my subject for today from a purely artistic point of view. Later I read the AIO constitution and I was astonished to find that neither music nor art are included in our statement of purpose. Apparently the AIO founders felt that promoting the quality of technology was the only goal for the organization. I have found, upon questioning some AIO members, that there is a feeling that art is too subjective a topic to be discussed. Any discussion of the art of organbuilding would create a divisive debate which would be more destructive than beneficial. Consequently, year after year lectures at our conventions tend toward the how-to-do-it sort of sessions where technology is the only consideration. This situation is bad in my opinion, because we in this way imply that art is not a part of organbuilding. We also naively go along believing that craft equals art.

According to historians the organ became the "King of Instruments" because the organ represented the total sum of the technical world. Up through the first quarter of this century the organ made use of every technical skill or craft known to man. Think of that! Even today the organbuilder must have a grasp of more skills and sciences than perhaps any other single occupation. This is an awesome thought, and it might reinforce our belief that the development of technology is our most important goal as organbuilders.

I have realized that some of us must feel that if we know all the numbers and formulas we then have the secret to building fine organs. The importance of the technical approach is not to be overlooked, yet it must be remembered that with the best calculations for pallet sizes and channel dimensions, and the best grasp of the physics of the key action, wind system, and tone production in pipes, the outcome is not necessarily going to be artistic. Neither can we directly copy the best examples of old organs and guarantee that we will have art. With the mastery of all these things we will be good craftsmen but not necessarily artists. By definition, "science" is the statement of fact—or state of knowing—as opposed to intuitive belief. Science is the systemized collecting of knowledge through observation, study and experimentation. This does not in any way suggest a purpose for any endeavor. Science or technology is only a means to an end which comes from a higher human need.

The answer to the question of why mankind has expended so much effort upon the development of the craft of organbuilding is Art. Art expresses the human side of our ability to make things. Art is the natural or intuitive expression of the human spirit. I would propose today that we must recognize the art in our profession in order to give purpose to the craft and science of organbuilding. In all of life it is the human spirit which sparks the inquiring mind. The art of our work is what sends our minds and souls soaring when we experience the sight of a beautiful organ, or hear the subtle sounds, or even feel the vibrations of its power. It surely is our art which gives us the cause to master the technology.

Art is a subjective thing, and everyone must assume his own perspectives. But there are rules—a discipline—and all art may be judged by the rules. Each artist may make his own rules, but as a philosopher once said, "You may become drunk in any art on your own emotion." Art is judged not by the artist but by his own peers and the public. History will always be the ultimate judge. One must be careful in establishing his discipline if he wishes to have his work survive the real tests. I'm not here today to debate artistic styles or to even tell you how to develop a style of your own. But I do intend to talk about style. I hope that the material I present will cause some thought about what we are all doing. If we can better understand style and discipline then we can go home and find the technical answers for ourselves.

An artistic discipline is a set of rules or principles which an artist uses to give form and meaning to his work. An artist must develop this discipline and then he must

remain faithful to it in his work. Sometimes the specific commission the artist is working on will challenge the rules, and it is how well he can honor his convictions, but also meet the needs of the commission, which will determine the creative prowess of the artist. In developing my own artistic discipline I have spent a good bit of time reading about and studying architecture and the visual arts. I have over the years collected many books and articles which have particularly helped to shape my thinking. I periodically go back to these sources to renew my perspectives. I would like to spend some time talking about the visual arts and architecture of the 20th century, and to quote some of the sources which have been of help to me. In doing this, some questions will be raised and some parallels drawn about what we are all dealing with in organbuilding and the fields of architecture and art.

Architecture in the 20th century went through a period referred to as the modernist movement. To discuss this period in the time we have today it will be necessary to generalize considerably. Basically in 1919 with the opening of the Bauhaus in Germany an intellectual movement was underway to strip architecture—and in fact everything in life—down to the bare essentials. Walter Gropius, founder of the school, talked about "starting from zero." There was lofty talk of an architecture and art for the working class. It was a style where decoration and color were scoffed at. This movement brought about the "glass box" architecture where, according to its practitioners, everything was designed to human scale and where everything was clean and pure. The hallmarks of the style are glass corners, flat roofs, honest materials, and expressed structure. "Form follows function" became a popular phrase. "Starting from zero" referred to nothing less than recreating the world. This movement is expressed through the development of socialism in government, the music of composers like Schoenberg and the work of artists like Kandinsky and Mondrian. The new architecture was being created for the workers. The holiest of all the goals was to create perfect worker housing. It was to reject all things bourgeois. It became unfashionable to have handmade things since only the rich could afford them. The idea of machine-made things was promoted. Expressionism with its curvilinear shapes defied the machine, and so it had to go. Eventually this movement became an intellectual cause that forgot its purpose. The common man, who the movement was supposedly to help, rejected it utterly. At the height of the movement the practitioners of the style were so fervent in controlling everything, that they even installed window shades that could only be put in three positions, up, down or half-way. I won't go on describing the style, but it must be recognized that the art establishment became so completely enamored by this movement and its visionaries that the movement became a religion. Tom Wolfe is a social commentator who often writes about architecture and the visual arts. He describes the movement in his book *From Bauhaus To Our House*:

The artist and architects no longer depended upon the patronage of the nobility, the merchant class, the state, or any other outside parties for their divine eminence. They proclaimed themselves and their style to be god and religion. Henceforth anyone who wished to bathe in art's divine glow must come in and kneel down and accept the forms the artist had created. No alterations, special orders, or loud talk from the client was permitted! Their creed was: "we know best. We have exclusive possession of the true vision of the future of art and architecture."

According to Wolfe the trend was one of pretentiousness that betrayed native tastes and traditions, which destroyed architecture in the 20th century by turning cities into forests of monotonous and often poorly built glass boxes, destroyed craftsmanship and design and replaced it with technology as the god. His opening sentence is:

O beautiful, for spacious skies, for amber waves of grain, has there ever been another place on earth where so many people of wealth and power have paid for and put up with so much architecture they detested as within thy blessed borders today?

The book goes on to describe a movement where architecture lost, for the most part, its purpose. It describes an architectural style which no longer appealed to or stimulated the human spirit.

But take heart! Charles Jencks in *The Language of Post Modern Architecture* describes the death of modern architecture:

At 3:32 p.m. on July 15, 1972, in St. Louis, Missouri, modern architecture died when the city blew up one of the largest housing projects ever built in the world. The building had won an award 20 years earlier from the AIA for 'its elegant and rational answer to the problem of housing for the poor'.

Lynn A. Dobson founded Dobson Pipe Organ Builders in 1974 and has built 42 new organs since that time, located in 12 states throughout the Midwest and Eastern United States. Mr. Dobson serves as a member of the International Society of Organbuilders (ISO), Treasurer of the American Institute of Organbuilders (AIO) and President of the Associated Pipe Organ Builders of America (APOBA). He has received an award for design and craftsmanship from the American Institute of Architects and has delivered several lectures before the national conventions of the AIO. He holds degrees in Art and Industrial Education from Wayne State College in Wayne, Nebraska.

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The cause of death? Architects had given the inhabitants shelter, heat, light, plumbing and every other convenience, but they had stripped the building of sun, parks, trees, diversity and individual identity. In short, architects had stripped the buildings of everything that appeals to the human spirit. Evidence of the impending death of the style may be found in the everyday life of Americans during the 60s and 70s. Vast numbers of people became fascinated with antiques and antique collecting. There was a revival of crafts, and we see people involved in making decorations for their homes. Much of this craftwork was mistaken for art, but the point is that in their dissatisfaction with what the art and architecture establishment was producing, people turned to these things to satisfy the emptiness of the human spirit.

An article by Tom Wolfe which appeared in *Harpers* magazine in October of 1984, titled "The Worship of Art," describes the state of the visual arts thus:

Art has become a religion where a few people have taken over and told the public what is good for them. If people reject the modern art they are ridiculed and made to appear to be uneducated simpletons. Art once catered to the client who was paying the bill. But today the role of art is to save the client. He is in no position today to do anything but come forward with the money to pay for what the artist says is good for him. The personal tastes of the client are of no importance and the notion that art must appeal to the client is a complete waste of money. Most art becomes meaningless to the client or the observer. To spend money on an object that is realistic or of symbolic nature which people might actually enjoy is pointless in this new religion.

In this article he goes on to describe some examples of public sculpture, and he says that it used to be that public sculpture glorified the ideals and triumphs of the community by presentation of familiar figures or symbols, or it alternatively glorified the persons or group who paid for it. He uses the case of Richmond's Monument Avenue as an example of people putting up monuments and sculptures which portrayed the city's past and which today still reminds people of their heritage. Today, however, public sculptures are abstract and completely oblivious to clients and communities. He gives an example of a sculpture installed in Hartford, Connecticut, where the city fathers decided to commission a sculpture to be installed in the downtown. They hired a panel of "experts" (Wolfe calls them "High Priests," who were all gallery curators, critics and academicians) to choose from the entries submitted in the contest. In 1978, Carl André arrived in town with thirty-six rocks. Not carved stones, or polished, just plain rocks! He put them on the ground in a triangle and then presented the city council with a bill for \$87,000. Wolfe describes the furious citizens' reactions, but nevertheless for all their furor the "High Priests" defended the rocks. The people shook their heads in disbelief but took it like men, and the bill was paid. The rocks entitled *Stone Field* are still there.

Another public project he relates in the article is the competition for a monument in Washington in honor of Franklin Roosevelt. Since the only entries in the competition for the design were abstract slabs of concrete some of which rose 200 feet in the air, the family refused to allow a monument to be built even though the Congress had approved the expenditure of the money. To this day there is no monument to the presidency of Roosevelt.

Today's abstract public sculpture has been named "the turd in the plaza school." James Wines invented the term and he says:

I don't care if they want to put up these boring buildings, but why do they always deposit that little turd in the plaza when they leave?

In the July 14, 1986, issue of *Newsweek*, Wolfe had a commentary on the celebration of the 100th anniversary of the Statue of Liberty and the installation of Portlandia in Portland, Oregon. In this article he asks us, in light of the public sculptures completed in the last 30 years, what would be out in New York Harbor today if we were to commission the statue today. His article outlines a hilarious sculpture that would inspire the comment "How the hell do we get back home?" from any immigrant sailing into the harbor today.

What these articles are all dealing with is not so much a debate about specific styles. Rather, what is in question is the academic elitism personified by the movements and specific projects described. There is a lack of concern for the person paying the bill who has to live with the results of this elitism: the absurdity of the almost religious fervor for academic or technical virtuosity. There is a shabbiness in the patronizing attitude of the self-proclaimed elite when they smugly proclaim that whatever their fancy of the moment may be is good for everyone, and if you happen to not like it you're just one of the poor simpletons who hasn't yet seen the light. Or one could question whether there is in fact a complete absence of the true creative spirit. These are the questions which are really being asked, and we as artists must take heed. Just how long will the public put up with the likes of this? When will the commissions cease to come in? How long will the work survive?

Judging from the article by John Hamilton published in the September, 1986 issue of *The American Organist*, this snobbish elitist academic phenomenon must be at work in our own industry. We must all find our own way in the creative process. However, if there is a parallel between developments in the fields of architecture and art and the organbuilding industry, I hope that we can learn something about aesthetics, responsibility, accountability and honesty from these essays. Perhaps we can even foresee the fate of the work which is born of these kinds of movements and attitudes.

Frank Lloyd Wright wrote a series of articles entitled "In The Cause of Architecture." These articles appeared in the *Architectural Record* from 1908 through 1952. They dealt with the theories of design and style and are important reading for any student of design. He writes: (May 1914)

America—sunk in the "get culture quick" endeavor of a thoughtless, too-well-to-do new country like this, is buying its culture ready-made, wearing it like so much fashionable clothing, never troubled by incongruity or ever seeking inner significance.

Style is a by-product of the process and comes of the man or the mind in the process. The style of the thing, therefore, will be the man—it is his . . . to adopt a 'style' as a motive is to put the cart before the horse and get nowhere beyond the 'styles'—never to reach style. Half-baked, imitative designs—fictitious semblances—pretentiously put forward in the name of a movement or a cause, particularly while novelty is the chief popular standard, endanger the cause of genuine work . . .

He goes on, and to generalize, he says that studying styles of earlier times is necessary but that the ultimate goal is to develop yourself to be in a position to create your own style. Considering his stature in the design world we might wisely take heed of what he says when we begin to develop our own set of principles upon which we base our work. In the truest sense of the artistic process we will be in trouble if we allow ourselves to be consumed with the desire to take on styles for style's own sake and not for real artistic goals.

I believe that an important element in an artistic discipline is the relationship between artist and client, and how successfully the work I do relates to their situation. In the case of organbuilding, how well the organ serves the needs of the buyer becomes a great measure of the validity and success of the project and therefore is inseparable from the artistic goal.

I will list five criteria which I have found to be of help in guiding my design work in organbuilding. There are of course many other considerations which must be taken into account, but these five points form the foundation and superstructure for what I believe to be good work. Without these underpinning principles the work cannot develop in a successful way. Success again refers to building an organ which is useful and appealing to the buyer and one which has artistic integrity for both the builder and buyer.

- 1) If the organ goes into a church, how will it relate to the traditions of the particular church?
- 2) What are the musical requirements of the client?
- 3) How will the organ relate to its surroundings and the architecture of the building that will house it?
- 4) How will the visual design of the organ relate to the structure and the mechanical layout of the organ?
- 5) What artistic elements will be used to articulate the design?

First: "If the organ goes into a church, how will it relate to the traditions of the particular church?" It is easy to not consider this question. For some of us it appears that whatever our current "style" happens to be is what we think the church needs. Everyone of course knows that a good organ automatically must have this, this and this stop. Everyone knows that all organs must be placed upon the axis of the church, etc., etc. Why bother considering theology or tradition?

Recently I had a conversation with a consultant working with an Eastern Rite Church. What sort of music does a church like this (a church that is concerned with maintaining its Eastern tradition) use in its worship? I suspect that Bach chorales and hymns by Luther aren't very much a part of its program. An organ conceived in that tradition might be of no value.

But (you say) I'll never run into that. Well, what about the Episcopal Church? There are Episcopal and there are Episcopal. One church may be very much into the high tradition and the next may be very contemporary. The point is, we should know the people we work for and not necessarily try to change them.

Just this last week I had a call from an organist. All through the conversation he was talking about how dumb the people were and how with this organ project he intended to enlighten them. He went on to tell me about all the bad organs installed in the area, all the bad musicians and bad music programs in the area, and of course all the stupid clergy. He's not working at knowing who he is working for. He's there to save them from their stupidity. I asked him how long he had been there in that position: just a couple of months. I'll give him just a couple more months before the people become more enlightened than he and toss him out.

The second point is: "What are the musical requirements of the client?" This is very similar to the first point but yet different. Even when we establish what sort of music the church uses, the instrument that most readily meets its requirements may be either too large for its budget, or it may be the organ will be too large or small for the building. The number and size of divisions and the pipes in them always have a great impact upon the case design. Even if the *werkprinzip* disposition of the divisions is one of your cardinal rules, if the client demands an English Swell division for choir accompaniment, will you tell them they are crazy and need to be enlightened, or will you decline to build an organ for them, or will you look at the

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long history of organbuilding and realize that perhaps the *werkprinzip* really has nothing to do with building useful organs? I'm not saying that we should give the client whatever he wants. Our task is to know their real needs and respect them. We should educate them on the options available and what effects these options might have on the integrity of the instrument and of course, to say when something is out of the question. But, we should not be so slavishly attached to our own concepts that we cannot build something that is serviceable and attractive to the client.

Of course no real work on the visual design can be done until these first points are well explored and developed. I once heard an architect say that he could not agree to design a house for a client, much less make any comments on a design, until he had actually lived with the client for a period of time to know how they lived. Then he could decide if he could design a house for them which would help them to live their style of life in a happy setting. His purpose was to know how to design for them and not to expect them to change their life style to accommodate his house.

The next three items pertain directly to the actual work of making a visual design for the specific situation. "How will the organ relate to its surroundings and the architecture of the building that will house it?" In the days of the Neo-Baroque organ which roughly parallels the modernist movement in architecture, there wouldn't really be any attempt to harmonize with the building except perhaps through the use of proportion. If the church were centuries old it would get the same simple box of pipes which a modern building would get. In this type of work where decorations such as mouldings, carvings and traditional furniture detailing is stripped away the only thing the designer has to work with is proportions to relate the design to the room. It is a difficult task to always keep every line of the composition in the right place because of interior mechanical considerations, but in this kind of work the results are disastrous if proportions are not perfect.

The organ case in St. Paul Lutheran Church, Neenah, Wisconsin, is an example where simple lines devoid of decoration depend upon good proportions to look good. When the organ is seen in the room it feels right at home because it is in proportion to the room. The angles of the case add a dynamic touch to the case since the angles oppose the rather strong angle of the building's roof. The chancel was an addition to an older building so the chancel is already in opposition to the old part of the building. Since proportions are right the tension is all right.

The case design for St. Michael's Church in Stillwater, Minnesota, seems to fit the architecture of the room very well. Despite the fact that the case is detailed with moldings and colors which are directly copied from the church, the most important aspect of the design is that the organ simply copies the proportions of the church exactly. You can't go wrong when proportions are right in the building and those same proportions can be used in the organ case! Of course, it's not easy to do this and get the organ's mechanism to fit. Harmony between the visual proportions and the mechanical needs is often very difficult to accomplish.

The organ at Susquehanna University in Selinsgrove, Pennsylvania, is a situation where the room had no style at all. It is a completely plain room. In order to relate the organ there to the people we looked to the regional architecture. The old barns are so prevalent and beautiful. In this organ's case we used both horizontal and vertical boards to reflect that architecture. The feeling is further strengthened by the doors which close to cover the facade. All the hardware on the organ is wrought iron, forged in our own shop. Taken as a whole, the relationship of the organ to the local architecture is quite obvious.

Another exciting concept is one which has grown out of a current architectural style. The post-modern classic style. In this style, classical or traditional details are exaggerated and somewhat abstracted and are incorporated in sometimes startling ways into the design.

I will move on to the fourth important point in designing an organ: "How will the visual design of the organ relate to the structure and the mechanical layout of the organ?" I'll confine my comments to a situation which we had to work with, where there were real challenges: an organ which we built for The Church of The Holy Comforter in Burlington, North Carolina. When I was asked to go to this church they were despairing. They wanted a good organ: a tracker organ with an eclectic sound which could complement their musical program which is primarily based upon traditional English style service playing and choir accompaniment. The church is very small with little space for a new organ. The building is old and cherished and built of solid granite. There are large windows in the front and rear walls and there is no balcony.

All the organbuilders they had talked to had recommended tearing out the entire



Susquehanna University, Selinsgrove, PA, 2 manuals, 8 stops, 7 ranks

chancel and putting choir and organ front and center—not a possibility in their traditional Anglican Church. Second suggestion: move choir and organ to back of church on main floor. Again not particularly an interesting idea for a church into smells, bells and processions. The third suggestion was to build a balcony in the back of this tiny church cutting a large window depicting the Apostles in half!

I proposed to build the organ on the side of the chancel allowing all that is historic, cherished and traditional to stay intact. But how would I build the organ so it would be in proportion with the room, encompass a quite complete stoplist of 24 stops and take up no more space than the old console took? We knew and discussed from the start that there would be certain musical compromises regarding projection of sound by not putting the case on the axis of the church. The compromise was worth it to them. We also knew that there might be some compromises in key action and stop action. If they weren't serious threats to durability and dependability they also were worth it.

We finally designed an organ which had a main case 6' wide and 18" deep. It would rise up in front of the old chamber opening to a height of about 13' off the floor and then spread out sideways to become about 11' or 12' wide and about 3' deep. The case at that height would be flat against the wall. Tuning would be impossible from behind, so the sides would have to open and tuning would be done from the side. This meant there was no way to include the Pedal division with the Great division since the case would get too big to be reachable for tuning, and of course proportions would be bad. We placed the Swell behind the curving screen and recessed it into the old chamber opening. The shades are in front of the wall and the pipes are essentially in the room, certainly not buried. Since the main case stands on a lower trunk only 6' wide and 18" deep and with all the weight above we built a steel frame and ran long I-beams back into the old chamber. We set blower, reservoirs, etc., on these I-beams and they became a counter balance to the main case. We then placed the Pedal division in the old organ chamber in a case about 3' deep and 10' wide. This case is built of 3" thick panels which are absolutely dead and reflecting, thus helping to push the sound out better, and I would add, this case was installed tight against the wall around the opening into the chancel (see accompanying drawing).

The point of describing all of this to you is to bring out that placement will greatly affect our design work. The complexity of a job like this is staggering, yet when the project is completed and the instrument can be judged, it really is gratifying to know that the instrument is the best solution to the specific needs of the client that could be built, and at the same time the instrument can have musical integrity. What more can be asked for in our pursuit of artistically conceived and executed work?

The last point of our five is: "What artistic elements will be used to articulate the design?" By this I mean what sort of decoration if any can we allow in our design to help to better relate the work to its surroundings. I'm not talking about decoration for its own sake, nor am I talking about adding do-dads to cover up poor proportions and bad craftsmanship. Decoration applied like frosting on a cake has no place in good design. The decoration I'm talking about is primary to the initial concept of the project.

The organ at the Ascension Episcopal Church in Stillwater, Minnesota, is one where the decoration is integral with the design. The repetition of the arches in front of the swell shades reflects the arches in the choir rail. The small perforations in the swell screen reflect the decoration at the top of the choir stalls. The very shape of the case and the heavy moldings (all the details) were originally conceived in a Victorian frame of mind and so the case comes off looking like it belongs in the room. Of course, there really is no old Victorian case which ever came close to looking like this. The point is that there is a whole language of structure and decoration for every style. If you use the language correctly then the work is convincing.

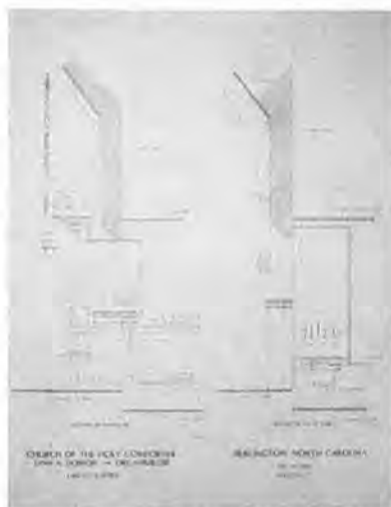
When I first go to churches, I photograph everything so I will remember details. Later when I am doing design work on an organ I can pick up details to use which help make the organ fit its surroundings. I say fit and not match. I would point out that for all their similarities of decoration our organs at Holy Comforter in North Carolina and Ascension Episcopal Church in Stillwater are not built in the style of the church or in the style of organs of the age of the church. These are definitely modern organs which nod, at least visually and tonally, in the direction of the Victorian era. In this sense they are in fact a part of the post-modernist movement.

In summary, I'd like to stress that there are many technical principles in organ-building which we should follow. There are likewise many academic and musical considerations to adhere to. Yet the fact remains that our work must have the quality of appealing to and capturing the imagination of our clients. Our work must send their spirits soaring. I do hope that what I have said will help you to think about the artistic process and what is of real importance to it.

When you have given your very best artistic effort to a project and still you find the consultant or organ committee who would dare to question your work, just remember to respond with the proper words. Just tell them the organ's principal virtue lies in its "physical and tonal polemic" meant to "actively subvert the bland conventions of the typical organ being built today." The statement will surely impress the consultant and he'll go away happy, and the client will just shake his head, take it like a man, and pay the bill. Thank you!



Church of the Holy Comforter, Burlington, NC, 2 manuals, 23 stops, 30 ranks



Section drawing of Holy Comforter case



Holy Comforter



Church of the Ascension, Stillwater, MN, 2 manuals, 25 stops, 33 ranks

New Organs

Cover

Gabriel Kney & Co., Ltd., London, Ontario, has built a new organ for the chapel of the College of St. Thomas, St. Paul, MN. The three-manual tracker organ is installed in the choir area behind the main altar in the chapel, built in the "Werkprinzip." The Praestant 8' of the Hauptwerk is shown in the two center flats with the Praestant 4' of the Oberwerk above. The Swell is located behind the carved grilled doors below the horizontal trumpets. The round towers contain pipes of the Praestant 16' of the Pedal. Several wedge-shaped bellows supply wind to the divisions. Wind pressures are Great 80 mm, Oberwerk 65 mm, Swell 75 mm and Pedal 85 mm and 100 mm. The casework is made in Pennsylvania red oak, and the pipe shade carvings are made of basswood. The stop action is electric. The tuning is in equal temperament.

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4' Rohrflöte
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2' Oktav
1 3/4' Terz
1 1/8' Quint
1' Scharff III
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8' Gamba
8' Celeste G8
4' Principal
4' Flute
2' Harmonic Flute
1 1/2' Plein jeu III
16' Basson
8' Trompette
8' Hautbois
4' Clairon
Tremulant

PEDAL

16' Praestant
16' Subbass
10 3/4' Quintbass
8' Prinzipal
8' Gedecktbas
4' Choralbass
2 3/4' Mixture IV
16' Posaune
8' Trompete
4' Zink



Schneider Pipe Organs, Inc., Kenney, IL, has built an organ for Farmer City United Methodist Church, Farmer City, IL. The instrument is based largely on the church's 1905 Hinners organ (Opus 643) of 16 ranks. The mechanical playing action was changed from the original balanced key lever to a self-adjusting, suspended action with aluminum tracker squares and pulldown wires. The Pedal was converted to electric action and augmented to 5 stops based on 3 ranks. A new keydesk scaffold, including keyboards with ebony naturals and boxwood sharps, was imported from West Germany. Revoicing included lowering the wind pressure and cut-ups on several stops, and generally applying a combination of closed toe voicing in the basses graduating to open toe voicing in the trebles. The stenciling which was discovered on the facade pipes when they were stripped for repair work was replicated in order to return the instrument to its 1905 appearance.

GREAT

8' Prestant
8' Rohr Flöte
4' Prinzipal
4' Koppel Flöte
2' Flageolet
1 1/2' Mixtur III

SWELL

16' Bourdon
8' Violin Diapason
8' Lieblich Gedackt
8' Salizional
8' Voix Celeste
4' Spitz Prinzipal
2' Prinzipal
II Sesquialtera

PEDAL

16' Subbass
16' Leiblich Bourdon
8' Prestantbass
8' Pommer
4' Choralbass

Rosales Organ Builders, Inc., Los Angeles, CA, has built a new organ (Opus 12) for the Wilson Kilgore Chapel of Valley Presbyterian Church, Scottsdale, AZ. The free-standing case is 10' x 10' x 30', with air space completely around the sides and rear of the case to allow the full resonance to the case to be heard in the room and for tuning access. All pipes are contained in the case except for the lowest 6 pipes of the 16' Bourdon. The blower is installed outside the treble end of the case and the 3' x 6' wedge bellows is placed in the wall soffit at the bass end of the case. Wind pressure is 2 3/4". An optional wind stabilizer double draws with the tremolo. The casework front is quartered white oak and the side and rear panels are of solid sugar pine. The keydesk is black walnut. Pipeshades, which are modeled after the mortar lines of the windows, are carved from basswood. Tuning is Kirnberger III. An unusual design of the Pedal is an extra top octave of pipes for each rank. A double-draw coupler allows the selection of Unison, Octave or both. Compass 56/30; suspended key action; mechanical stop action; balanced swell.

MANUAL I (Great)

8' Prestant
8' Chimney Flute
4' Octave
2' Super Octave
II Mixture
8' Trumpet

MANUAL II (Swell)

8' Gedeckt
8' Dulciana
4' Spire Flute
2 3/4' Nasard
2' Doublet
1 3/4' Tierce

PEDAL

16' Bourdon
8' Open Bass
4' Bassoon

Redman Organ Company, Fort Worth, TX, has built a new organ for Pollard Memorial United Methodist Church, Tyler, TX. This 23-rank mechanical-action organ has electric stop action and a solid state combination action. The console is detached and reversed with standard AGO dimensions. Both the organ and choir risers are placed on a slight angle in order to project sound better from the location at the left side of the chancel. The Swell division is located in the center, the Pedal to the left, and the Great to the right. Keyboards are of ebony and gonzalo alves, and the case is of ebony-stained white oak. The front pipes of the Pedal and Great Principals are made of flamed copper and 90% polished tin. This is Opus 46 for Redman Organ Company; the organ was installed in 1986.

- GREAT**
 8' Principal
 8' Metalgedackt
 4' Octave
 2' Flachflöte
 1 1/2' Mixture IV
 8' Trompete
 Tremulant
- SWELL**
 8' Holzgedackt
 8' Gemshorn
 8' Schwebung
 4' Spitzflöte
 2 2/3' Nazard
 2' Principal
 1 1/2' Terz
 1' Scharff IV
 8' Schalmey
 Tremulant
- PEDAL**
 16' Subbass
 8' Principal
 8' Gedacktbas
 4' Octave
 16' Fagott
 8' Fagott



Gress-Miles Organ Company, Princeton, NJ, has built a new organ for the Church of the Assumption, Morristown, NJ. This organ replaces an earlier 3-manual destroyed in a fire. The rebuilt church includes hard surfaces and live acoustics, and the new twin facades intentionally resemble the original ones. An antiphonal organ, to be located in the chancel, a solo Trompette, a Vox Humana, 16' flue stops in the Swell and Positiv and two electronic 32' Pedal stops are prepared for future completion. The stoplist, as is usual with Gress-Miles, combines divisions based on 8', 4', and 2' pitches with a horizontal buildup

adding the Swell to the Positiv and both to the Great. Voicing is in 18th-century style for most ranks, but those of 19th- and 20th-century inspiration are voiced appropriately. Pressures are 2 1/4" to 3" with the solo reed to be on 5". Compasses are 61/32 and tuning is in equal temperament. Gress-Miles all-electric bounceproof leatherless action is used throughout.

Barbara Thomson of Douglass College, Rutgers University served as consultant. Marc McGinnis was organist at the time of construction and the present organist is Gary Butler.

- GREAT**
 16' Rohrgedeckt
 8' Principal
 8' Rohrflöte
 8' Harmonic Flute
 4' Octave
 4' Spillflöte
 2' Superoctave
 2' Spillpfeife
- V-VI Mixture
 II Cornet TG-d'''
 8' Trumpet
 4' Clarion
- POSITIV**
 16' Gedecktpommer
 8' Montre
 8' Holzgedeckt
 8' Flauto Dolce (Encl. w/Sw.)
 8' Flute Celeste TC (Encl. w/Sw.)
 4' Principal
 4' Chimney Flute
 2' Octave
 1 1/2' Quint
 III-V Scharf
 8' Cromorne
 Tremulant
 8' Trompette de Vierge (Ant.)
- SWELL**
 16' Bourdon
 8' Bourdon
 8' Viole de Gambe
 8' Voix Celeste TC
 4' Spitzflöte
 4' Octave Viole
 4' Octave Celeste
 2 1/2' Nasat
 2' Principal
 2' Blockflöte
 1 1/2' Terz
 1 1/2' Quintflöte
 1' Octave
 III-IV Zimbel
 16' Basson
 8' Trompette
 8' Hautbois
 8' Vox Humana
 4' Clairon
 Tremulant
 Octaves Graves (couplable)
- ANTIPHONAL**
 8' Gedeckt
 8' Gemshorn
 4' Spitzprincipal
 2 2/3' Quint TC
 2' Spitzoctave
 1 1/2' Quint
 8' Trompette de Vierge
 4' Clairon de Vierge
- PEDAL**
 32' Subbass (electronic)
 32' Acoustic Bass II Rks.
 16' Principal
 16' Subbass
 16' Bourdon (Sw.)
 8' Principal
 8' Rohrgedeckt (Gt.)
 8' Bourdon (Sw.)
 5 1/2' Quintflöte
 4' Octave
 4' Harmonic Flute (Gt.)
 2' Superoctave
 2' Harmonic Flute (Gt.)
 V Mixture
 32' Basse de Cornet V-VI Rks.
 32' Posaune (electronic)
 16' Posaune
 16' Basson (Sw.)
 8' Trumpet (Gt.)
 4' Cromorne (Pos.)

Organ Recitals

WILLIAM AYLESWORTH, Fourth Presbyterian Church, Chicago, IL, June 12: *Concerto in G Major*, S. 592, Bach; *Mein Jesu, der du mich (I), O Welt, ich muss dich lassen* (III, IX), Brahms; *Fantasia and Fugue in G Major*, Parry.

ROBERT C. BENNETT, U.S. Air Force Academy, Colorado Springs, CO, July 26: *Prelude and Fugue in C*, Böhm; *Scherzo*, Beethoven; *Fugue in G Major*, S. 576, Bach; *Hommage à Messiaen*, Robinson; *Fantasy on Enut Ecrofia*, Landes; *Fantasy for Organ*, Weaver; *Adagio in E Major*, Bridge; *Rondo in G*, Bull.

RUTH SAGGAU BENNING, Christ United Methodist Church, Rochester, MN, July 28: *Olivet*, arr. Bingham; *Blest be the tie that binds*, arr. Diemer; *Variations on 'If thou but suffer God to guide thee'*, McAfee; *Arioso*, McRae; *Festival Toccata*, Fletcher.

DIANE BISH, Trinity Cathedral, Miami, FL, April 27: *Sonata in D*, Mozart; *Adagio*, Albinoni-Giazetto; *Sinfonia from Cantata #29*, Bach; *Concerto in G Minor*, Poulenc; *Toccata and Fugue in D Minor*, Bach; *Zephyrs*, Dupré; *Finale (Symphony No. 1)*, Vierne; *Two Hymn Improvisations*, Bish; *Toccata*, Lanquetuit.

JOHN BROCK, Evangelical Reformed Church, Uelsen, West Germany, June 20: *Praeludium C dur*, BuxWV 137, Buxtehude; *Weh, Windchen, weh*, Scheidt; *Ach, Herr, mich armen Sünder*, BuxWV 178, Buxtehude; *Vater unser im Himmelreich*, Böhm; *Magnificat IX. Toni*, Scheidemann; *Praeludium, Es dur*, S. 552, *Dies sind die heiligen zehn Gebot*, S. 678, 679, *Fuga, Es dur*, S. 552, Bach.

JAMES RUSSELL BROWN, Trinity Cathedral, Cleveland, OH, May 6: *Praeludium in C*, BuxWV 137, Buxtehude; *Fantasia in A Minor* (MB XXII, 13), Byrd; *Allein Gott in der Höh sei Ehr*, S. 662, *Fantasia in G Major*, S. 572, Bach; *Prelude and Fugue III (Eidolons: Three Preludes and Fugues)*, LeVines.

MICHAEL CASE, Christ United Methodist Church, Rochester, MN, July 7: *Fantasia in G Major*, Bach; *Concert Variations on 'The Star Spangled Banner'*, Buck; *Two Appalachian Hymns: Expression, Salem, Jameson; Carillon de la chapelle du Chateau de Longport*, Vierne.

PHILIP CROZIER, St. James Church, Montreal, June 9: *Fantasia in G*, S. 571, Bach; *Pastorale*, Fricker; *Partita 'De Lofzang van Maria'*, Post; *Romance sans Paroles; Elfes*, Bonnet; *Chant de Mai*, Jongen; *Prelude and Fugue in G Minor*, Op. 7, No. 3, Dupré.

COLLEEN KNEHANS FINGLAND, U.S. Air Force Academy, Colorado Springs, CO, July 12: *Concerto in B Minor after Vivaldi*, Walthers; *Toccata and Fugue in D*, Op. 59, Nos. 5-6, Reger; *Symphony V*, Widor.

STEVE GENTILE, Christ United Methodist Church, Rochester, MN, July 14: *Magnificat primi toni*, Buxtehude; *Meditation*, Tissot; *Prelude on the Introit for the Epiphany*, Duruflé; *Scherzando*, Langlais; *Fugue on the Theme of the Carillon of the Soissons Cathedral*, Duruflé; *Adagio, Final (Symphony III)*, Vierne.

RICHARD HOSKINS, Fourth Presbyterian Church, Chicago, IL, June 26: *Cathédrales, Sicilienne, Sur le Rhin, Résignation, Toccata (Pièces de fantaisie)*, Vierne.

ROBERT P. JONES, Coventry Cathedral, England, July 13: *Pièce Héroïque*, Franck; *Solemn Melody*, Davies; *Passacaglia and Fugue in E Minor*, Willan.

DONALD JOYCE with Ellen Grogan, soprano, Metropolitan Museum of Art, New York, April 28: *Diferencias sobre la Pavana Italiana*, Cabezon; *Prelude in A Minor*, S. 569, *O Mensch beweine dein Sünde gross*, S. 622, Bach; *Three Spirituals: Let us break bread together*, arr. Carter; *Stan' still Jordan; O rocks, don't fall on me*, arr. Burleigh; *Choral Song and Fugue in C Major*, Wesley; *Benedictus*, Op. 59, No. 9, Reger; *Continuities; Faces and Faces and Faces; Vocalise 2, Nurock; Hymn of Remembrance*, Jarrett; *Gang o' nothin'*, Tatum, arr. Joyce; *Triptych: Ave maris stella-Amen-Alleluia*, Joyce.

ROY KEHL, Fourth Presbyterian Church, Chicago, IL, June 19: *Praeludium in F Major*, Buxtehude; *Grand Jeu, Trio avec Pédale, Duo en Cors de Chasse sur la Trompette (Premier Livre d'Orgue)*, Dandrieu; *To a Wild Rose*, MacDowell; *Allegro vivace (Symphonie V)*, Widor.

ROBERT BURNS KING, Downtown Presbyterian Church, Rochester, NY, June 30: *Suite Médiévale*, Langlais; *Rhapsody, Cantilene, Te Deum*, (Five Improvisations), Tournemire; *Prayer*, Franck; *Fugue on the Carillon Theme of the Soissons Cathedral; Prelude in E Minor; Prelude on the Epiphany Introit*, Duruflé; *The Chimes of Westminster*, Vierne.

AUSTIN LOVELACE, U.S. Air Force Academy, Colorado Springs, CO, July 19: *Praeludium, Fuga und Ciacona*, Buxtehude; *Trio and Fughetta on 'Dundee French'*, Lovelace; *London New, Grace; Meditation on 'Brother James' Air'*, Darke; *Variations on 'Old Hundredth'*, Lovelace; *Prelude and Fugue in B Minor*, Bach; *Sacred Harp Suite, Toccata in C*, Sowerby.

KARL E. MOYER, Cathedral Church of St. Peter and St. Paul, Washington, DC, July 5: *March on a Theme of Handel*, Op. 15, No. 2, Guilmant; *Prelude, Fugue and Chaconne*, Buxtehude; *Seven Improvisations for Organ*, Op. 150, Saint-Saëns; *Allein Gott in der Höh sei Ehr*, Bach; *Introduction, Passacaglia and Fugue*, Willan.

K. JOYCE MYNSTER, University of Nebraska at Omaha, Omaha, NE, July 1: *Rhythmic Suite*, Elmore; *Mountain Sketches*, Op. 32, Clokey; *Improvisation on America, the Beautiful*, Ward; *The Fourth of July (A Grand Military Sonata)*, Hewitt; *Sweet Sixteenths*, Albright; *Concert Variations on 'The Star Spangled Banner'*, Paine.

BEDE PARRY, OSB, Church of the Ascension and St. Agnes, Washington DC, June 7: *Apparition de l'Eglise Eternelle, Messiaen; Nun bitten wir den Heiligen Geist*, Walthers; *Fantasia super Komm Heiliger Geist*, Bach; *Choral No. 1 in E Major*, Franck; *Choral varié sur le thème du Veni Creator*, Duruflé.

PETER V. PICERNO, Church of the Holy Trinity, Memphis, TN, July 6: *Prelude and*

Fugue in E, Bruhns; *Echo Fantasia*, Sweelinck; *Voluntary No. 1*, Boyce; *Passacaglia*, S. 582, Bach; *Holiday fantasies on familiar hymn tunes: Kremser, In dulci jubilo, Old Hundredth*, Kemner; *Prelude and Fugue in G*, Op. 37, Mendelssohn; *Concert Variations on 'The Star Spangled Banner'*, Buck.

JOHN ROSE, Dartmouth College, Hanover, NH, May 10: *Sonata I in D Minor*, Guilmant; *Noël Grand Jeu et Duo*, Daquin; *Carillon-Sortie*, Mulet; *Symphony III*, Vierne.

NAOMI ROWLEY, Fourth Presbyterian Church, Chicago, IL, June 5: *Suite Médiévale*, Langlais; *Adagio, Toccata (Symphony V)*, Widor.

IAN SADLER, St. James Church, Montreal, June 2: *Cortège, Lied, Divertissement*, Vierne; *Prelude and Fugue in D*, S. 532, Bach; *Andante sostenuto (Symphonie Gothique)*, Widor; *Organ Concerto #1 in G*, Op. 4, Handel; *Fugue*, Op. 57, *Chorale on 'Te lucis ante terminum'*, Op. 38, *Esquisse #3*, Op. 41, Dupré.

JOHN SCHULTZ, Christ United Methodist Church, Rochester, MN, June 9: *Prelude, Fugue and Chaconne*, BuxWV 137, *Partita on In God my faithful God I trust*, BuxWV 179, *Prelude and Fugue in F Minor*, BuxWV 146, *How brightly shines the morning star*, BuxWV 223, *Chaconne in E Minor*, BuxWV 160, Buxtehude.

JOHN SCOTT, First Christian Church, Norman, OK, May 3: *Improvisation sur le Te Deum*, Tournemire; *Pastorale (Symphonie II)*, Widor; *Toccata and Fugue in F Major*, S. 540, Bach; *Fugue No. 3 on BACH*, Schumann; *Passacaglia quasi toccata on BACH*, Sokola; *Praeludium in F Minor*, BuxWV 146, Buxtehude; *Variations on a theme of Clement Jannequin*, Alain; *Scherzo (Symphonie II)*, Vierne; *Harmories du Soir*, Karg-Elert; *Toccata*, Prokofiev, arr. Guillou.

EDMUND SHAY and ROBERTA GARY, Columbia College, Columbia, SC, June 9: *Prelude and Fugue in D Minor*, Op. 37, Mendelssohn; *Echo ad manuale duplex forte & lene*, Scheidt; *Fantasia and Fugue in G Minor*, S. 542, *Concerto in D Minor*, Bach; *Vater unser im Himmelreich*, Praelorius; *Toccata in F Major*, BuxWV 156, Buxtehude.

FREDERICK SWANN, Metropolitan Methodist Church, Detroit, MI, May 15: *Hymne d'actions de grâces 'Te Deum'*, Langlais; *Requiescat in pace*, Sowerby; *Magnificat primi toni*, Buxtehude; *Grand Pièce Symphonique*, Franck; *Fantasia for Organ, The Christmas Light*, Preston; *Scherzetto*, Vierne; *Variations on a Shape-Note Hymn*, Barber; *Introduction, Passacaglia and Fugue*, Wright.

MICHAEL WESTWOOD, St. James Church, Montreal, June 16: *Voluntary No. 1 in C*, Stanley; *Nun komm, der Heiden Heiland; Prelude and Fugue in G*, S. 541, Bach; *Berceuse, Pastorale*, Vierne; *Choral No. 3 in A Minor*, Franck.

TODD WILSON, Cathedral of the Sacred Heart, Newark, NJ, April 7: *Allegro (Symphony VI)*; *Sicilienne, March of the Night-watchman*, Widor; *Vocalise*, Rachmaninoff, arr. Bird; *Final*, Op. 27, No. 7, *Stations of the Cross 1, 8, 9, 11, 14*, Dupré; *Improvisations on 'Victimae Paschali'*, Tournemire.

THOMAS ZACHACZ, Trinity Episcopal Church, Ossining, NY, May 3: *The Carmen's Whistle*, Byrd; *A mighty fortress; O God, Thou faithful God; Praise to the Lord*, Op. 67, Reger; *Intermezzo on an Irish Air*, Stanford; *Prelude and Fugue in D Minor*, Buxtehude; *Sonata per organo*, Bellini; *Choral III in A Major*, Franck.

RUDOLF ZUIDERVELD, assisted by Stephanie Smith-Jarratt, soprano, and Howard Jarrett, tenor, Illinois College, Jacksonville, IL, May 10: *Praeludium in D Major*, BuxWV 139, Buxtehude; *Variations on Onder een linde groene*, Sweelinck; *Bleed and break, thou loving heart (St. Matthew Passion)*, *Prelude and Fugue in B Minor*, S. 544, Bach; *Prelude on Land of Rest; Fanfare*, Proulx; *Cantabile; O Lord most holy; Pièce Héroïque*, Franck.

GARY ZWICKY, First Congregational Church, Oshkosh, WI, April 9: *Ach Gott vom Himmel, sieh darein*, Mozart; *Prelude and Fugue in A Minor*, S. 543, Bach; *Very slowly (Sonatina)*, Sowerby; *Hymn prelude on Bourbon*, Lepke; *Fantasia and Fugue on the chorale 'Ad nos, ad salutarem undam'*, Liszt.

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Calendar

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

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

UNITED STATES East of the Mississippi

15 NOVEMBER

David Liddle; Yale University, New Haven, CT 8 pm

John Weaver & Marianne Weaver, organ & flute; First Presbyterian, Ft Lauderdale, FL 7:30 pm

CJ Sambach; Gloria Dei Lutheran, Providence, RI 4 pm

Diocesan Boy Choir School; St Paul's Cathedral, Buffalo, NY 5 pm

Mendelssohn, *Elijah*; St James the Less, Scarsdale, NY 4 pm

Choral Concert; St Thomas, New York, NY 4 pm

Frederick MacArthur; St Thomas, New York, NY 5:15 pm

Leonard Raver; First Presbyterian, Erie, PA 5 pm

John Walker; Calvary Episcopal, Pittsburgh, PA 8 pm

Jan Overduin; Cleveland Museum, Cleveland, OH 2 pm

Anne & Todd Wilson, duo-recital; Westminster Presbyterian, Zenia, OH 4 pm

The Bach Consort; Second Presbyterian, Indianapolis, IN 2:30 pm

Marilyn Keiser; Christian Theological Seminary, Indianapolis, IN 3:30 pm

Thomas Hurley, with brass; Union Congregational, Madison, WI 3 pm

Lynn Brant, Pat Gibbons, piano duo; Community Church, Park Ridge, IL 3:30 pm

Eileen Guenther; Independent Presbyterian, Birmingham, AL 4 pm

16 NOVEMBER

Ed Nowak, synthesizer workshop; St Joseph, Aurora, IL 7 pm

17 NOVEMBER

David Higgs; Trinity Church, New York, NY 8 pm

Choral Concert; St Thomas, New York, NY 5:30 pm

Charles Tompkins; Munsey Memorial Methodist, Johnson City, TN 8 pm

18 NOVEMBER

Michael Farris; Vermont College, Montpelier, VT 8 pm

Catherine Ennis; Presbyterian Church, Flemington, NJ 8 pm

Elizabeth de Ayala; St John's Church, Washington, DC 12:10 pm

20 NOVEMBER

Peter Beardsley; Trinity Church, Boston, MA 12:15 pm

Leo Abbott; Hammond Castle Museum, Gloucester, MA 8 pm

Catherine Ennis; Princeton University, Princeton, NJ 9 pm

Anne Wilson; Westminster Presbyterian, Richmond, VA 7:30 pm

Thomas Wikman; Chicago Theological Seminary, Chicago, IL 12:30 pm

Michael Farris, lecture; Independent Presbyterian, Birmingham, AL

21 NOVEMBER

Ty Woodward; Senate Theatre, Detroit, MI 8 pm

22 NOVEMBER

Catherine Ennis; Downtown Un. Presbyterian, Rochester, NY 3:30 pm

Choral Concert; St Thomas, New York, NY 4 pm

Timothy McKee; St Thomas, New York, NY 5:15 pm

John Gillock, with harp; First Presbyterian, Washington, NJ 4 pm

Ford Lallerstedt; All SS Episcopal, Bergenfield, NJ 7:30 pm

Gunnar Idenstam; Un. Meth., Red Bank, NJ 4 pm

Marilyn Keiser; National Shrine, Washington, DC

CJ Sambach; First Baptist, Manning, SC 7 pm

John Rose; Royal Poinciana Chapel, Palm Beach, FL 4 pm

Lawrence DeWitt; Cathedral of St Philip, Atlanta, GA 5 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Arion Consort; Northminster Presbyterian, Finneytown, OH 4 pm

Stephen Tharp; Edgebrook Community Church, Chicago, IL 3 pm

Choral Concert; St Luke's Episcopal, Evanston, IL 3 pm

Ty Woodward; Hinsdale Theatre, Chicago, IL 1:30 pm

Hymn Festival; Trinity Lutheran, Rockford, IL 4 pm

Michael Farris; Independent Presbyterian, Birmingham, AL 4 pm

23 NOVEMBER

Catherine Ennis; St Peter's Episcopal, Geneva, NY 8 pm

24 NOVEMBER

Choral Concert; St Thomas, New York, NY 5:30 pm

25 NOVEMBER

Russell Patterson; St John's Church, Washington, DC 12:10 pm

27 NOVEMBER

Brian Jones; Trinity Church, Boston, MA 12:15 pm

29 NOVEMBER

Handel, *Messiah*; St Paul's Cathedral, Buffalo, NY 5 pm

Handel, *Messiah*; St James the Less, Scarsdale, NY 3:30 pm

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Ronald Cross, harpsichord; Veterans' Mem. Hall, Snug Harbor, NY 7:30 pm
Stuart Green; Christ & St Stephen's, New York, NY 10:40 am
Lessons & Carols; Christ & St Stephen's, New York, NY 11 am
Choral Concert; St Thomas, New York, NY 4 pm
Karen Barr; St Thomas, New York, NY 5:15 pm
Abendmusik Concert; St Matthias, Ridgewood, NY 3:30 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Frederick Hohman; Christ Church Cathedral, New Orleans, LA 4 pm

1 DECEMBER
Robert Sutherland Lord; Heinz Mem. Chapel, Pittsburgh, PA noon

2 DECEMBER
Connie Melgard; St John's Church, Washington, DC 12:10 pm

3 DECEMBER
Ann Owen; St Paul's Episcopal, Flint, MI 12:05 pm

4 DECEMBER
David Ogletree; Trinity Church, Boston, MA 12:15 pm
Carole Davidson, with flute; Hammond Castle Museum, Gloucester, MA 8 pm
Handel, *Messiah*; Trinity Evangelical School, Deerfield, IL 8 pm

5 DECEMBER
A Renaissance Christmas; First Baptist, Evanston, IL 8 pm

6 DECEMBER
Lessons & Carols; St James' Church, West Hartford, CT 4 pm
Handel, *Messiah*; Cadet Chapel, West Point, NY 3:30 pm
Lessons & Carols; Church of the Good Shepherd, New York, NY 11 am
Rosewood Ensemble; St Matthias, Ridgewood, NY 3:30 pm
Handel, *Messiah*; First Presbyterian, Ft Lauderdale, FL 7:30 pm
Lessons & Carols; Good Shepherd Lutheran, Lancaster, PA 8 pm
Christmas Concert; Lindenwood Christian Church, Memphis, TN 7:30 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Handel, *Messiah*; Second Presbyterian, Indianapolis, IN 8 pm
Handel, *Messiah*; First Presbyterian, Deerfield, IL 3:30 pm
A Renaissance Christmas; Church of the Ascension, Chicago, IL 3 pm
Guy Bovet; Chicago Theological Seminary, Chicago, IL 4 pm
Stephen Hamilton; Church of St Leo, St Paul, MN 4 pm

7 DECEMBER
Michael Stairs, with violin; Trinity Cathedral, Trenton, NJ 3:30 pm

8 DECEMBER
Lessons & Carols; All SS Church, Atlanta, GA 7 pm (also 9 December)

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

11 DECEMBER
Frederick Jodry; Trinity Church, Boston, MA 12:15 pm

12 DECEMBER
Choral Concert; Trinity Cathedral, Trenton, NJ 8 pm

13 DECEMBER
Renaissance Consort; Hammond Castle Museum, Gloucester, MA 8 pm
Handel, *Messiah*; Holy Trinity Lutheran, New York, NY 5 pm

Joseph Kubler; St Matthias, Ridgewood, NY 3:30 pm
Robert Parkins; Duke University, Durham, NC 5 pm
Lessons & Carols; Highland Presbyterian, Fayetteville, NC 5 pm
Bach, *Christmas Oratorio III*; First Presbyterian, Nashville, TN 7 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Pinkham Concert; First Congregational, Columbus, OH 5 pm

15 DECEMBER
Handel, *Messiah*; St Thomas, New York, NY (also 17 December)

16 DECEMBER
James Kreger; St John's Church, Washington, DC 12:10 pm

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

18 DECEMBER
Robert Humphreville; Trinity Church, Boston, MA 12:15 pm
Trebble Chorus of New England; Hammond Castle Museum, Gloucester, MA 7:30 pm

19 DECEMBER
Douglas Rafter; Hammond Castle Museum, Gloucester, MA 8 pm

20 DECEMBER
Douglas Rafter; Hammond Castle Museum, Gloucester, MA 5:30 pm
Lessons & Carols; South Congregational-First Baptist, New Britain, CT 4 pm
Choral Concert; St Matthias, Ridgewood, NY 3:30 pm
Carol Service; Un. Meth., Red Bank, NJ 4:30, 7 pm

Lessons & Carols; St John's Church, Washington, DC 11 am
Lessons & Carols; St Thomas More Cathedral, Arlington, VA 7:30 pm
Choral Concert; Highland Presbyterian, Fayetteville, NC 5 pm
Williams, *Pageant of the Holy Nativity*; First Presbyterian, Ft Lauderdale, FL 7:30 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Lessons & Carols; St Paul's Episcopal, Flint, MI 4 pm
Lessons & Carols; Grace Lutheran, Woodstock, IL 4 pm
His Majesty's Clerkes; St Luke's Church, Evanston, IL 8 pm
Handel, *Messiah*; Independent Presbyterian, Birmingham, AL 5 pm
Lessons & Carols; Christ Church Cathedral, New Orleans, LA 4 pm

21 DECEMBER
His Majesty's Clerkes; Church of the Ascension, Chicago, IL 3 pm

22 DECEMBER
Frederick Grimes; Holy Trinity Lutheran, New York, NY 8 pm

27 DECEMBER
Catherine Rodland, with viola; West Side Presbyterian, Ridgewood, NJ 4 pm
Lessons & Carols; St James the Less, Scarsdale, NY 10 am
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

UNITED STATES
West of the Mississippi

15 NOVEMBER
Carlene Nelhart; First Un. Meth., North Platte, NE 4 pm
Carole Terry; Grace Methodist, Lincoln, NE 8 pm
George Ritchie; Presbyterian Church of the Cross, Omaha, NE
Catherine Ennis; Univ of Arkansas, Fayetteville, AR 3 pm
John Fenstermaker, with trumpet; Grace Cathedral, San Francisco, CA 5 pm

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John Pagett; First Congregational, Berkeley, CA 3 pm
Per Frendal; St Cross Episcopal, Hermosa Beach, CA 4 pm

16 NOVEMBER

Carole Terry, masterclass; Grace Methodist, Lincoln, NE 10 am
Catherine Ennis; Westminster Presbyterian, Oklahoma City, OK 8 pm
Gunnar Idenstam; Texas Christian Univ., Ft Worth, TX 8 pm

18 NOVEMBER

David Liddle; Holy Ghost RC, Denver, CO 7:45 pm

20 NOVEMBER

Linton Powell; St Stephen Presbyterian, Ft Worth, TX 7:30 pm
David Craighead; Trinity Episcopal, Portland, OR

21 NOVEMBER

Kim Armbruster, workshop; St Michael and All SS, Phoenix, AZ 9:30 am

23 NOVEMBER

Todd Wilson; St Thomas Aquinas Church, Dallas, TX 7:30 pm

24 NOVEMBER

Mendelssohn, *Elijah*, First Plymouth, Lincoln, NE 8 pm

25 NOVEMBER

David Higgs, with orchestra; Davies Hall, San Francisco, CA 3 pm (also 27, 29 November)

29 NOVEMBER

Lessons & Carols; St John's Cathedral, Denver, CO 7:30 pm

6 DECEMBER

Britten, *St Nicholas*; Plymouth Congregational, Minneapolis, MN 2, 7 pm

7 DECEMBER

Schola Cantorum of Texas; St Stephen Presbyterian, Ft Worth, TX 8 pm

11 DECEMBER

Carlene Nelhart; John Knox Pavilion, Lee's Summit, MO 10 am

12 DECEMBER

Choral Concert; Grace Cathedral, San Francisco, CA 4 pm (also 13, 19 December)

13 DECEMBER

Plymouth Brass; First Plymouth, Lincoln, NE 8 pm
 Lessons & Carols; St Stephen Presbyterian, Ft Worth, TX 6 pm

Pamela Decker; St Mark's Episcopal, Berkeley, CA 5:30 pm

15 DECEMBER

Britten, *Ceremony of Carols*; St John's Cathedral, Denver, CO 12:10 pm

20 DECEMBER

Lessons & Carols; St John's Cathedral, Denver, CO 4:30, 7 pm

31 DECEMBER

John Renke; Grace Cathedral, San Francisco, CA 10 pm

INTERNATIONAL

17 NOVEMBER

Ty Woodward; St James Cathedral, Toronto, Ontario 1 pm

19 NOVEMBER

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

24 NOVEMBER

Lynne Davis; US Embassy, Paris, France 8 pm

26 NOVEMBER

William Maddox; St Paul's, Toronto, Ontario 12:10 pm

2 DECEMBER

Bernard Lagacé; Immaculate Conception Church, Montreal, Quebec 8 pm
David Liddle; Royal Festival Hall, London, England 5:55 pm

3 DECEMBER

John Tuttle; St Paul's, Toronto, Ontario 12:10 pm

10 DECEMBER

Ruta Azis; St Paul's, Toronto, Ontario 12:10 pm

17 DECEMBER

Giles Bryant; St Paul's, Toronto, Ontario 12:10 pm



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4. YEAR BEGUN PUBLISHED	1974	5. NUMBER OF COPIES OF THIS STATEMENT FILED WITH THE POSTAL SERVICE	17	6. NUMBER OF COPIES OF THIS STATEMENT FILED WITH THE POSTAL SERVICE	117.00
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1947 Moeller pipe organ 8R, 2M drawknob console, double expression. Buyer removes organ. Best offer. Contact Gethsemane Lutheran Church, Dassell, MN 55325. 612/275-3852 8:30-4:30.

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1918 Steere/1946 Moeller organ, available late spring of 1988. Four manual, six division drawknob console, all wind chests, most pipework, blower and some reservoirs available. For a complete list, contact: Pilgrim Congregational Church, 2310 East 4th St., Duluth, MN 55812.

Moeller pipe organ, 1928, two-manual, 8 ranks, removed from Baptist Church. \$3,500 or best offer. Contact Mary L. Rogers, R.D. #3, Brewster, N.Y. 10509. 914/279-4859.

1929 E. M. Skinner rebuilt 1957 (w/new Great) by Moller; 1951 4M Moller console; approx. 50 ranks. Currently in use, to be removed April, 1988. Send SASE for specs and details. All inquiries by mail only to: Organ, Idlewild Presbyterian Church, 1750 Union Ave., Memphis, TN 38104.

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