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Recollections of the Maine OHS Convention

by Lois Regestein and Earl Miller

Some weeks after savoring a delightful OHS convention, *The Diapason* asked us to stir up our memories about it. Like weather mellowing the façade of an old Maine church, time has softened the details and unified the elements of our experience, but what remains might be the livelier parts, which we now endeavor to present.

The 26th annual convention of the Organ Historical Society met June 23rd through June 25th in Maine, with headquarters at the University of Maine in Orono. About 150 conventioners saw, heard, and experienced fourteen organs; we traveled over 150 miles "Down East," close to the Canadian border, and south some miles to the Penobscot Bay region. Kind and bountiful hospitality underwrote our three days.

George W. Stevens, the 19th-century Cambridge, Massachusetts builder, was well represented, with instruments ranging from the one-manual, 9-stop organ in Blue Hill to the two-manual, 22-stop organ in Calais (the largest Stevens in existence). The opportunity to hear the five Stevens instruments was especially valuable, since so many of his instruments have been destroyed or altered beyond recognition. His relatively low prices, conservative voicing, and dependable design appealed to the practical Yankees who imported much of his work.

Along with the organs of George Stevens, we also visited instruments by E. & G.G. Hook, E.W. Lane, E.L. Holbrook, Geo. S. Hutchings, Emmons Howard/Berkshire, S.S. Hamill, and Henry Erben.

In recent years, a pre-convention program has been offered on a new or extensively rebuilt organ. This year, Rosalind Mohnsen presented a varied program on an 1891 Emmons Howard instrument considerably altered by the Berkshire Organ Company in 1978. Presently containing 27 ranks, the two-manual 20-stop organ sits in the corner of the excessively-carpeted United Methodist Church in Orono. It is only fair to say the organ would sound considerably more cohesive and interesting in a livelier acoustic atmosphere.

Miss Mohnsen acquitted herself well in a demanding program of organ literature, despite visibly stiff and audibly noisy key action. As in previous conventions, her musical sensitivity emerged. Her program consisted of *Concerto in G*, BWV 592, Bach/Ernst; *Andantino*, Franck; *Prayer*, Alkan; *O Salutaris* and *Improvisation*, Saint-Saëns; *Pastorale* and *Aviary*, Myron Roberts; *Marche de Fête*, Henri Büsser; *Mystique* and *Marche Américaine*, Widor; *America, the Beautiful*, Calvin Hampton; and *Concert Variations on the Star-Spangled Banner*, Buck.

At the Society's annual meeting Tuesday morning, a significant increase in dues was voted to support more activities. The Society's original purpose—to point out the value of many old organs—has been largely fulfilled, and it will now concentrate on encouraging



Scene of one of the Maine OHS programs.

their preservation.

At the conclusion of the meeting, Lowell Riley previewed a new slide-tape presentation, "The American Organ Heritage," which highlights the history of American organbuilding through the mid-19th century. The presentation measured up to Mr. Riley's other nationally-recognized slide-tape programs, and was enthusiastically acclaimed by the OHSers. It is to become the official OHS audio-visual presentation, available from the Society.

Tuesday afternoon the conventioners headed south towards the Penobscot Bay region, stopping first at Stockton Springs Community Church to hear a 1-9 E. & G. G. Hook G-compass organ (1847) in a concert of mostly 20th-century music for trumpet and organ, played by Elizabeth Sollenberger, with Allen Graffam, trumpet. The program included *Sonata for Trumpet and Organ* (1st movement), Hovhaness; *Voluntary in C*, Stanley; *Game III* for organ and trumpet, Jo van den Booren; several

chorale preludes from the *Kleines Orgelbuch*, Pepping; and *Five Voluntaries for Organ Manuals* (1965), Pinkham. The solo works showed the sprightly, clear-voiced quality of this little instrument, entirely adequate for the small room in which it stood. Many of us were intrigued by the diverse sounds produced on the trumpet, particularly those called for in the recently-composed Dutch piece. Mrs. Sollenberger, a former faculty member of the Hartt College of Music and presently on the Bowdoin music faculty, continues to be an enthusiastic and winning champion of new music.

The next stop was at the First Congregational Church of Searsport, where William Aylesworth splendidly demonstrated what was a rather typical, early 20th-century organ of two manuals and 17 stops (19 ranks) built by E. W. Lane of Waltham, Massachusetts in 1906. The predominantly eight-foot character of the instrument was put to good use in his program of *Chorale Song and Fu-*

gue, and *Larghetto*, S. S. Wesley; *Prelude and Fugue in B Major*, Saint-Saëns; and *Sonata No. 2*, Guilmant. This program provided the only opportunity during the convention to hear a celeste stop, whose sizzle elicited smiles from delighted listeners. Aylesworth's performance of the Guilmant was exceptional.

Proceeding south, we stopped next at the United Methodist Church in Belfast, where a colorful newcomer to OHS conventions, Paul Havenstein, demonstrated a 2-10 Hamill organ, built in East Cambridge, Massachusetts in 1879. Mr. Havenstein has built a career as a theatre organist, most recently engaged by a Pizza/Pipes establishment in the mid-West. Atypical of the usual OHS approach, which seeks to demonstrate the resources of the organ, we were entertained by facile improvisations ranging from Handelian to more contemporary pop, and supported by a cheerful organ sound.

Following a scrumptious repast of steamed clams and boiled lobster, the well-stuffed conventioners walked (or more nearly "waddled") into the elegant interior of the First Church of Belfast (1818), a handsome Federalist structure pictured on the cover of the convention booklet. The evening program featured George Bozeman, Jr., in a program of solo pieces on the 1848 Stevens 2-17 (19 ranks) G-compass organ, flanked at beginning and end by two organ concertos performed with the Haydn Festival Orchestra, a chamber orchestra from the area. The program was as follows: *Concerto in F Major*, Op. 4, No. 4, Handel; *Voluntary in D Minor*, Stanley; excerpts from *Four Short Pieces*, Pinkham; *Reflections on an Early American Hymn*, "Distress," (Southern Harmony 1835), Gladys Pitcher; and *Concerto in C*, No. 2, Haydn.

Because of balcony support problems (soon to be corrected), the orchestra sat in the chancel area, thus separated by the church's length from the organ soloist/conductor. No doubt due to this unwieldy arrangement, flagging tempos by the orchestra as well as intonation difficulties marred an otherwise outstanding program. Harpsichord continuo for the two concerti and one solo piece, Sweelinck's *Balletto del Granduca* variations, were played by Lois Regestein on a fine copy of a 17th-century French harpsichord built by John Shortridge of Rockport, Maine.

Of the three pieces for organ solo, Bozeman showed in the Stanley a lovely contrast of manuals and, in the slow movement, produced an almost unearthly sound with the tremulant and manipulation of the Swell hitch-down. *Reflections on an Early American Hymn*, commissioned for the organ's rededication in 1975, was performed as then with the assistance of Dr. George Holmes, baritone. Written by Gladys Pitcher, Belfast's own resident composer, the piece captures the modal flavor

(Continued, page 6)

Announcements

Robert Noehren will play a recital for the dedication of the newly-rebuilt organ at Grace Episcopal Church, Sandusky, OH on Nov. 22 at 4 p.m. The organ, originally built by Johnson in 1893 as Op. 798 with 28 ranks, was revised tonally in 1950 by the Schlicker Co., although the mechanical action was retained. In that version, the instrument was heard on a number of records made by Mr. Noehren, who had consulted on the design. The new instrument, built by D.F. Pilzecker Co. of Toledo, is completely reconstructed tonally and mechanically, and has three manuals and 65 ranks.

The 23rd annual **National Organ Playing Competition** sponsored by the First Presbyterian Church in Fort Wayne, IN will be held March 13, 1982. All organists who have not reached their 35th birthday by that date are eligible to compete. Applicants must submit a tape recording by Feb. 1 for the preliminary judging, playing a major work of the baroque or pre-baroque periods, a work by a composer born between 1750 and 1900, and a work by a composer born during the 20th century. No more than eight finalists will be chosen for the public competition, which will be judged by a panel of prominent musicians.

The Fort Wayne competition has attracted international attention during the past 22 years and will offer a cash prize of \$500 and a recital on the church concert series to the winner. A cash award of \$300 will be presented to the first runner-up, and remaining finalists will receive travel subsidiation up to \$100 each. Complete details and entry blanks may be requested from National Organ Playing Competition, First Presbyterian Church, 300 W. Wayne St., Fort Wayne, IN 46802-3673.

The annual **Gruenstein Memorial Organ Contest** for women under 30 years of age, sponsored by the Chicago Club of Women Organists, will be held in Chicago, May 8, 1982. The deadline for submitting tapes from which the four finalists will be chosen is April 7. For rules and applications, write Mrs. Louise Wilson, 4980 N. Marine Dr., Apt. 1132, Chicago, IL 60640.

A weekend of **Bach Harpsichord Consort Music** will take place at All Saints Cathedral in Milwaukee, WI, Oct. 23-26. Harald Vogel will play a pedal-harpsichord recital using a new Hill instrument and will conduct masterclasses. He will be joined by Bill Porter, Penny Crawford, Karen Reger, and Roger Sherman in ensemble works. Further information is available from Quodlibet, 2317 N. Weil St., Milwaukee, WI 53202 (414-476-0592).

The **Organ Literature Foundation** has issued its new catalog "P," which lists more than 1180 pamphlets, books, magazines, and recordings dealing with the organ. That number includes 40 new books and 103 new recordings not listed in the previous catalog. The catalog is available for \$1 (refundable with the first order) from the foundation at 45 Norfolk Rd., Braintree, MA 02184.

The music ministry at Westminster Presbyterian Church in Lincoln, NE has issued another in its series of handsome yearbooks, "Music at Westminster 1980-1981." The 36-page brochure lists and pictures the activities and repertory of an extensive music program and could serve as a model for others who wish to produce such a publication. Copies are available for a \$2 postage and handling fee from Gordon and Helen Betenbaugh, Westminster Presbyterian Church, 2110 Sheridan Blvd., Lincoln, NE 68502.

The 3rd **International Organ Competition** at the Manchester festival has been announced for Sept. 4-18, 1982. It is open to organists under the age of 31 as of Sept. 1, other than previous first-prize winners there. There will be a first prize of £1750, a second prize of £850, and a third prize of £400. B.B.C. broadcasts will go to the first two places, and the first-prize winner will also be awarded a recital in the 1982-83 season at London's Royal Festival Hall. Five final competitors will be chosen from the elimination round, both of which will take place on the 60-stop 3-manual and pedal Hradetzky tracker organ at the Royal Northern College of Music. Applications must be received by May 1, and further information is available from the Festival Office, Central Library, St. Peter's Square, Manchester M2 5PD, England.

"A Choral Celebration of Community" with choral clinician Elaine Brown will be held Nov. 14 at St. James Cathedral in Chicago, IL. The all-day workshop for choral conductors, singers, and students is sponsored by the Community Renewal Chorus and the Chicago ACDA and will conclude with a public concert. Information is available from the chorus at 111 N. Wabash, Chicago, IL 60602.

An **Organ Festival** to mark the installation of a large new Rieger organ of French design is underway at Pacific Union College in Angwin, CA. The events include the inauguration and dedication recital by college organist Del W. Case on Oct. 10, and recitals by Guy Bovet on Oct. 18, Horst Gehann on Oct. 30, Martin Haselböck on Feb. 14, and Jean-Louis Gil on April 25. Further information is available from Prof. Case at Pacific Union College, Angwin, CA 94508.

The **International Society for Organ History and Preservation** is a recently-formed group devoted to coordinating the work of organ history efforts and enthusiasts in all countries. A quarterly journal documents the work of the society. Membership inquiries for ISOHP may be made to its president, Alan M. Laufman, P.O. Box 104, Harri-ville, NH 03450.

Saint Luke's Choristers, associated with St. Luke's Episcopal Church in Kalamazoo, MI, will celebrate their 100th anniversary during the 1984-85 year. The boy choir was formally introduced on March 8, 1885 and has had 18 music directors during its century-long history. Three were particularly well-known: Henry Overley (director from 1919 to 1944), Frank K. Owen (1944-53), and George N. Tucker (1953-1980); with a 27-year tenure, Mr. Tucker has the distinction of having served longer than any of his predecessors. Information concerning the centennial project is available from the Rev. Bruce LeBarron at the church office, 247 W. Lovell St., Kalamazoo, MI 49006.

The **Village Bach Festival** has been announced for Nov. 27-29 in Cass City, MI, where Don Th. Jaeger will direct three concerts of instrumental and vocal works. Information on this third annual event may be obtained from The Village Bach Festival, Box 27, Cass City, MI 48726.

The caption identifying new organs by AIO members on the cover of the Sept. issue was incorrectly worded: substitute the words "clockwise, from right" and it will be correct. It is suspected that digital time-pieces and other 20th-century wonders have rendered editors incapable of distinguishing "clockwise" from "counterclockwise."

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Retirement



Vernon de Tar retired Sept. 1 as organist-choirmaster of New York City's Church of the Ascension, after serving there 42 years. A graduate of Syracuse University, he studied organ with David McK. Williams and Fernando Germani, and earned both the A.A.G.O. and F.A.G.O. certificates. He was awarded

honorary doctorates from Albion College and the Church Divinity School of the Pacific, and he taught at Union Theological Seminary School of Sacred Music 1945-72 and at the Yale Institute of Sacred Music 1975-79. He continues to teach at The Juilliard School, where he has been a faculty member since 1947. He served as choirmaster of Calvary Episcopal Church in New York City 1932-39.

At the Church of the Ascension, Dr. de Tar administered a music program of distinction seldom equalled elsewhere. In addition to directing a professional choir which sang six annual services of large choral works, he conducted an anthem competition 1950-60, designed with the builder the church's 4-81 Holtkamp organ of 1967, played many recitals, and made several recordings. He was honored by the church at a luncheon on May 31 and was presented with a color copy of the accompanying Karsh portrait and a check.

Vernon de Tar now lives at Kennett Square, PA and plans to continue teaching, playing recitals, and conducting workshops.

The Evolution of a Profession

by Maureen M. Morgan

Organists are not known for their preoccupation with the whole state of Christ's Church, and, to be sure, the Church has returned the favor by virtually ignoring the state of its musicians. Except for the rarest of instances, books and periodicals that purport to analyze and critique the church have an uncanny capability of ignoring that which occupies nearly half of the Sunday morning worship service, that is, the music and those musicians that create that music. The result of this stand-off is large-scale ignorance on both sides as to the evolutionary forces affecting both members of the worship team.

Inflation is playing havoc with all aspects of our contemporary world, and the church is not excepted. However, this is only the most recent force to exert serious pressure on our profession. Before analyzing the gravity of the most recent development, let us reflect on the dramatic changes of the last two decades. In the 60s and early 70s, organ departments at the college level flourished, and the teaching positions in these institutions became prized positions to qualified organ graduates. The result of this increase in availability of good teaching, which may have been encouraged by the astonishing church growth in the post-war years, musicians in the church demonstrated an ever-higher educational level.

With this steady increase in capability, there was a considerable increase in remuneration levels, relative to skills required. In spite of this increase, it did not keep pace with the added responsibility and education required. The large number of fine musicians available, and their own impaired perception of self-worth, was a distinct handicap in attaining a just salary level. The historic volunteer or near-volunteer status of the church musician in this country is so deeply rooted in our psyches that even qualifications which may equal those of the clergy have not sufficed to eradicate that mental image of the dedicated organist that is doing it for love of the church. Even today there is widespread astonishment that one would actually study to be a church musician. The long-range result of inadequate economic return will be discussed later.

Be that as it may, during the heyday of the organ there were radical changes emerging in the church that the trained church musician would be required to confront, in order to remain in the field.

In this part of the analysis, we are discussing those mainline Protestant churches that have competent musicians and some kind of developed music program. Our discussion will also be necessarily over-simplified, as we look at some of the more important developments arising out of the upheaval that jarred all of us in the late 60s—early 70s.

With increased training, musicians tended to develop very rigid ideas as to what constituted appropriate music for the worship of God. This style was dominantly western European. Any musician who adopted a worship style that fell outside this parameter would be considered to be not an AGO type. The music and style of the Episcopal liturgy seemed to be the closest to perfection in the eyes of most.

The developing inflexibility of this outlook was on a collision course with the explosion of folk music in the church, a direction given a powerful thrust by the peace movement and the concern of a large number of people for human rights. Curiously, those interests were not significant in the church until the secular world forced them into the sacred arena. Musicians were unable to stop this invasion.

The resulting clash put to the severest test the real motivations of each musician working in the church. Those

musicians who had entered the field with a strong sense of the pastoral role of music in the church and a lesser emphasis on the performing role tended to integrate new music styles, if not eagerly at first, with increasing interest in the potential for variety in the worship experience. The accessibility of much of the so-called folk music involved more people and opened up a significant group that had not received much attention prior to this time—the congregation.

Once given a voice, the reaction of the congregation against professionalism and intractable tradition was nearly overwhelming. The music and arts explosion that ensued ranged from the ecstatic to the obscene. Regrettably, far too many trained musicians were totally threatened by the onslaught and chose to funnel this new energy into a defined time slot on Sunday morning. Thus, the 9:30 folk mass was born. The "traditional" (read "worthwhile") service was scheduled for 11:00. The "official" musician deferred all responsibility for the early service, which then became entirely independent and mostly staffed by volunteer young people. The eleven o'clock service went on more or less as usual, virtually insulated against the revolution that was taking place all around.

This course of action had numerous negative results. It immediately divided the congregation into two groups. It inhibited the total development of the congregation by cutting off the skills of the trained musician from the early service and the energy of youth from the later service.

Instead of integrating new ideas and energies into the whole of Christian worship, this divisive plan succeeded in eventually choking out this new life. The only remaining evidence of that period is the Kiss of Peace, which turns out to be merely a handshake and a nod in most congregations. Some clergy still encourage individual prayers from the congregation. The guitar has virtually disappeared from mainline Protestant churches.

There will surely be cheers from many readers at this point. But, dear friends, our story is not entirely told. There are surprises ahead. Evolutionary forces will not disappear because they are ignored. They merely emerge elsewhere, as you will see.

With a little perspective, we can now see the dramatic changes that occurred in the church during the 70s. The start of the decade saw an oversupply of trained musicians and an undersupply of clergy. As the decade unfolded, this imbalance influenced the two members of this team in profound ways.

Musicians appeared to become even more entrenched in their traditional orientation. More and more became "tracker backers" and recitalists were extolled as technicians. The recitals themselves can most kindly be called "correct"; any artist who dared to be exciting or flamboyant at the organ was discounted as a serious artist.

The clergy, meanwhile, moved from their role as enablers, a popular concept at the turn of the decade, to the more authoritarian concept of prior historic periods, a role most clearly defined by the Church Growth Movement, in which the pastor becomes virtually dictatorial and all other roles are subservient.

As the decade came to a close, an astonishing turn-around had occurred almost unobserved by the two professionals in the church. The musicians were under increasing pressure to meet demands of their complex roles while receiving an increasingly inadequate salary, which was constantly being eroded by the extreme inflation rate characteristic of the decade. The changing nature of the clergy put an addition-

al pressure on the musician, the potential partnership of the worship team seeming to appear ever more elusive. The combination of these pressures created a new phenomenon in the church—the "burned-out organist." As this state of affairs worsened, musicians began to leave the church. The most frequent choice for a second career appeared to be computer programming.

Inflation has had a particular impact on women musicians who have been driven out of their token-paying jobs into secular employment that returns a more equitable salary. Academia quite suddenly experienced this new shift. Once-flourishing organ departments began to dry up, as students simply did not sign up. This shift does not include church music schools, which have apparently charted an independent course and suffered no real loss of students.

Thus, organists interested in teaching and performing as a means of livelihood were pressed to go back to the church for survival.

Meanwhile, other forces had been profoundly altering the status quo in the institutional church. The 70s saw a steady erosion in membership and participation in the mainline Protestant churches. This, plus added energy costs, has now put a significant number of congregations right on the edge of existence. The increase in seminary graduates has further exacerbated the problem, creating the corollary to the disappearing musician—the oversupply of clergy, a situation exactly contrary to that at the beginning of the 70s. The implications of this astonishing turn of events have just begun to surface. However, they portend such drastic alterations in the traditional balance of things that the situation deserves our most serious attention.

Before discussing the implications of this shift, we must complete our brief summary of church history for the last decade or so. There was a time when we could discuss the professional church organist and assume that the employment would be in an academic institution or a Protestant church. This is no longer so, as the Catholic Church begins to rebuild its lost musical heritage and become a major contender for the available musical talent. Since there has been no musical tradition to inspire young Catholics to focus on church music as a vocation, there is a totally inadequate pool of qualified musicians to fulfill the more demanding roles now evolving in the Catholic Church.

And they are demanding! Many Protestant musicians, tempted by the better salaries and highly-responsible job descriptions, will find themselves unprepared to meet some of the specific requirements now common in an R.C. church, such as the ability to deal with a folk group. Remember that music we turned our backs on only a few years ago? It did not die out as we had imagined or hoped, but is alive and well and evolving nicely in the Catholic Church, where it has been absorbed into the fabric of worship. The term now used is "people's music," a more accurate description, to be sure. The ability and willingness to deal sensitively and creatively with music that fully involves the congregation could make or break any interview for a Catholic position.

Do you sing? Not as a soloist, but as a song leader while accompanying yourself? Another very common requirement for Catholic positions and yet unheard-of in most of our formal educational backgrounds. If you have not been eliminated by now, there is yet another serious hurdle to surmount. Are you familiar with the Catholic liturgy post-Vatican II? Most of us have not updated our knowledge of the Roman Catholic liturgy past the Renaissance, assuming that there was no real change after that period. Not only must you

understand the changes and all the nuances of those changes, you have to deal with them creatively. Here again, the best educations will not prepare you for this. Creativity has not been a big concern of our music-school system. Doing it correctly was the main concern.

It should be clear by now that a new age is dawning and we will be required to adapt to some very new demands. There is no need to despair. The ubiquitous electronic organ will more than likely be replaced by a pipe organ in parishes that have begun to develop a music program. The future is really quite promising here. The sheer size of the Catholic Church allows for music opportunities almost impossible in most Protestant churches. You may be surprised to discover that the organ and the guitar are remarkably compatible instruments. Bach would likely have rejoiced at the notion.

Those musicians who choose to resist the economic security of life in the computer world and find themselves unable to adapt to the Catholic atmosphere will find many of the mainline Protestant churches under an increasing siege mentality. The aforementioned clergy imbalance will only get worse, as the church resists the fundamental overhaul in its sense of priorities that is long overdue.

The future has never offered more options to those committed to work in the Christian Church. This discussion has focused on those in mainline Protestant churches and the developing music programs in Catholic churches. We have not touched on the music needs of the evangelicals, largely because I need more understanding of those congregations and their attitudes toward the arts. Most of us have drawn some hasty conclusions in this regard, with little information to go on. At the very least, this is another large area of opportunity and one that will also affect the way in which our profession evolves in the next millennium.

With all the opportunities, however, there are serious pitfalls. Our inflexibility and difficulties in personal relationships within the church continue to hold us back in our profession. Such rigidity allows others to take the initiative in developing music programs. The inventive musical mind will have an abundance of arenas in which to exercise that creativity. Versatility and flexibility will be in constant demand. The "Baroque organist" will find the job market increasingly slim.

There will be fundamental changes in the clergy role, as economic pressure forces congregations into a new concept of their pastoral needs. All indications are that the circuit-riding or part-time pastor will become far more prominent as a role model than it has been for a century. As many clergy go through this very painful transition period, musicians may find themselves more in the pastoral role.

The music profession is dominantly a tent-making (part-time) ministry, and we are attuned to that mode of living; though we may wail about it, nonetheless our enjoyment of our work is not reduced because of this characteristic. The musicians that cannot take the uncertainties do not remain. The rewards are not enough. And so it may be for the clergy. Those that are interested in a secure full-time job may not be able to cope with part-time ministry. But those to whom a pastoral role is vital to their lives, no matter the difficulties, will remain.

We are entering a New Age. There is no doubt about it. Maybe the new role model for this sacred partnership will be the circuit-riding pastor and the circuit-riding musician? An old idea with a contemporary adaptation. Why not?

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Triple A

Those of you seeing the title AAA may think this column concerns an automobile club or a minor league baseball team. Not so. Those letters represent *American Anytime Anthems* and serve as the theme for this month's reviews.

Anytime anthems are those works which can be used on a variety of occasions. They are pieces that can be pressed into use on short notice. They have texts which adapt to many sermon topics and the music requires little rehearsal time. Also, they have easy organ parts so that they could be sight-read at rehearsals. All of these anthems are by American composers, thus enlarging our logo to AAA. They have verses with repeated material.

Rich in Kindness, Rich in Mercy. Robert E. Kreutz; SATB and organ; G.I.A. Publications, G-238, \$.60 (E).

There are three strophic verses which move in syllabic block-chord treatment above a gentle, rolling organ part. The left hand of the organ provides a syncopation to the voices, which are usually doubled by the right hand. This easy anthem may be classified as pretty, but not overly-sentimental.

Be Joyfull! Be Joyfull! Eugene Butler; SATB and organ; Sacred Music Press, S-268, \$.60 (E).

The 3/4 meter moves in a lively tempo of one. There are three verses, each with the same theme, although every appearance is treated with slight modifications. Before the third verse is a slower, unaccompanied section that offers contrasting material and a new harmonic area. The end builds to a long and high D-Major chord that is sustained in six parts by the choir, while the organ restates the familiar theme beneath it.

I will not Forget You. Joseph Roff; SATB and keyboard; Augsburg Publishing House 11-1978, \$.65 (M-).

The three sections are brief. Each has a different tempo, theme, and character. The text, from Isaiah, is unusual and may not be suitable in all churches, because the middle section is "Can a woman forget her sucking child that she should have no compassion on the son of her womb?" The organ part is on two staves and there is a short bass solo in the opening measures.

Music for Voices and Organ

by James McCray

Rejoice Ye Pure in Heart. Ronald Kauffmann; SATB and organ; Mark Foster Music Co., MF 185, \$.75 (M).

This anthem is more involved than most of the others reviewed, yet is not so difficult as to be omitted from consideration. The first and last of the four verses are similar, predominantly in unison. The second verse is canonic and is unaccompanied. The third verse is a four-part homophonic treatment with the voices doubled by the organ. This joyful anthem is delightful and is highly recommended.

John 1:11-13. Philip M. Young; SATB and organ; Broadman Press 4563-20, \$.50 (M-).

The emphasis is on understanding the text and, although there are many meter and tempo changes, the music is not difficult. This anthem has an ethereal quality and is a mood piece. The organ part is on two staves and adds to the generally fragile personality of the music. Interesting setting.

O Sing Ye. Michael Jochen; unison and keyboard; Beckenhurst Press, Inc., BP 1128, \$.50 (E).

This simple anthem is designed for children's voices, but could be sung by an adult choir. Using staccato and accent marks, the music dances along above a jaunty keyboard part that is quite simple. One area calls for finger snaps and thigh slaps, adding to the happy character.

Christ, Whose Glory Fills the Skies. Theron Kirk; two-part chorus and keyboard; Carl Fischer, CM 8115, \$.45 (E).

This follows an ABA pattern, with a memorable melody above sweet chords. The two voices are written on treble and bass clefs with some canonic effects. Each has a limited range. The keyboard part is easy and is predominantly chordal, also on two staves.

From All That Dwell Below the Skies. Gordon Young; SATB and organ; Galaxy Music Corp., 1.2180.1, \$.45 (M-).

Except for brief moments near the end, this anthem is in SA/TB with

extended unisons. The keyboard part serves as filler and often the chorus is singing simple unaccompanied lines. There are three verses and the modal quality of the material makes it particularly attractive. Very easy but charming music.

Come Lord Jesus. Steve Wescott; two-part and organ; Hinshaw Music, Inc. HMC 358, \$.50 (E).

There are organ registrations but only two staves are used. The chorus parts are notated on treble clefs, with only Part I used on the first of the three verses. The accompaniment is similar throughout and chord symbols are given above it so that a guitar could be used. The melody is sung by Part II in the third verse and with an obbligato for Part I in the second verse. Easy and pretty.

O My Soul, Bless God the Father. Edward Kerr; SATB and organ; H.W. Gray of Belwin-Mills, GCMR 3 94, \$.35 (M-).

This is an American folk tune arranged by Kerr with three verses. There are short sections of unaccompanied singing, and the chorus is either in unison or has block chords. The organ has registration suggestions. Tuneful music for almost any occasion.

Praise the Lord, Alleluia. Bebe Snyder; SATB and piano; Theodore Presser Co., 312-40134, \$.65 (M).

Even though this anthem is ten pages in duration, the chorus rarely sings in four parts. Most of the material is scored for SA/TB. The piano serves as a true background for the voices and is a combination of chordal passages and Alberti bass patterns in 6/8. There are some nice harmonic shifts, many changing meters and tempos, and a full range for the voices.

Give Thanks with Joy. Gordon Young; SATB unaccompanied; Alexander Broude Inc., CP 12, \$.50 (M).

The score indicates that an accompaniment is optional; however, the piece works best unaccompanied. The music is in 6/8 in a homophonic style that follows an ABA scheme. The chords are mildly dissonant in a closed arrangement. This happy anthem will be enjoyed by singers and congregation.

Prayer for the Day. A.P. Van Iderstine; SATB or unison and keyboard; Sacred Music Press, S-278, \$.60 (E).

The writing is easy, with each of the three verses having a separate treatment. The first is in unison and would be useful as a solo. In the second verse the accompaniment is more flowing, and the last verse has a descant melody above the theme. There is one brief SATB area at the end which could be sung in unison if necessary.

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Recollections

(continued from p. 1)

of the original tune in an appealing, mildly contemporary idiom. The Pinkham pieces were performed with nuance and sensitive shaping. The organ was hand-pumped for the entire program by Scott Huntington.

The restoration of the 1848 Stevens organ by the Bozeman-Gibson Company was completed in the mid-70s, and included restoration of the Swell hitch-down pedal, *tremblant doux*, and optional hand-pumping. The refined Stevens organ sound, dimly-lit church, and accompanying Shortridge harpsichord transported us back momentarily to a more peaceful era.

We rode to Machias on Wednesday morning to hear a program by Dr. Marion Anderson on the 1867 Stevens 2-18 (19 ranks) at the Centre Street Congregational Church. A member of the Bates College music faculty, Dr. Anderson has produced a number of tapes for broadcast about Maine historic organs, and his program was eagerly anticipated by the group. It consisted of *Voluntary*, Greene; *In Nomine Gloria Tibi Trinitas*, Byrd; *Pastorale* and *Sonate d'Intavolatura*, Zipoli; *Gigue Fugue*, Buxtehude; *Adagio* from *Sonata No. 1*, Mendelssohn; and *Freut euch*, Pepping. This program, beautifully played though it was (particularly the Byrd), nevertheless left the audience yearning for a more suitable demonstration of some of the stops (such as the only Stevens *Clarinet* on the tour). The organ was exceptional in many respects: three reeds, a mixture, an octave coupler, and two 16' manual stops, all part of 18 stops.

After a lunch of rice lobster stew (consisting of cream and lobster), we proceeded to the First Congregational Church of East Machias, where David Bergeron played *Chants de Bretagne*, Langlais; *Cantabile*, Franck; and *Sonata No. 4*, Mendelssohn. The Franck perhaps needed greater rhythmic freedom; the rest was competently played, despite some struggle with the organ. Another Stevens, the 1872 2-18 (19 ranks) organ is completely original and intact, and at present in need of work. Spurred in part by OHS recognition, the church intends to renovate the organ. Façade pipes of the instrument were handsomely painted, predominantly in vibrant blue and gold, and looked brand new, thanks to the local pollution-free air.

Next, all 150 of us squeezed into the rustic little St. Luke's Episcopal Church in Woodland, where a stock model 1-6 1850 Erben organ was shown off by Susan Armstrong. She played: *Pastoral Interlude*, Horatio Parker; pieces from *L'Organiste*, Franck; *O wie selig*, Brahms; musical clock pieces, Haydn; and *Prelude in D Minor*, BWV 539, Bach. Miss Armstrong's sure technique produced music convincingly from the little organ.

We journeyed a few miles farther to Calais (close to the easternmost point of the United States) to hear a program by Earl Miller on the 1884 2-13 Hutchings organ in the Second Baptist Church. His program included *Sinfonia* from *Cantata 22*, Bach; *Sonatinas No. 1 & 9*, Gottfried Reiche; *Canzone*, William Faulkes; *Minuet and Trio*, Richard Francis Lloyd; *Salut d'Amour*, Elgar; and *Liberty March*. "Combining 'Red, White, and Blue' and 'Onward Christian Soldiers'" (from a 1918 copy of *The Etude*), J. F. Frysinger. Mr. Miller wryly commented that the classic works on the program were the transcriptions, the later ones the "straight" organ works. To one of the reviewers (L.R.) solid rhythm, innate musicality, and a sense of musical humor infused the program.

Supper that evening at the First Congregational Church in Calais included an endless array of pies for dessert and a note in each convention's place informing him that the OHS's interest had determined that the organ upstairs would be restored. Work has already been started by a local restorer, Richard Offinger, who has ably recovered the

bellows and pursued low-cost, high-quality work.

This 1873 2-22 (26 ranks) instrument is the largest extant Stevens organ. Described as "opulent" in the convention booklet, the organ boasts a full, warm chorus, some lovely flutes, two reeds, two mixtures, and two pedal stops, housed in a large carved walnut case. Its elegant, refined sound was turned to fine use by the recitalist, Charles Page, who played *Concert Variations on The Star-Spangled Banner*, Paine; *Concerto del Signor Meck*, Walther; variations movement and finale from *Sonata da Chiesa*, Andriessen; *Prelude and Fugue in D Minor* (Dorian), BWV 538, Bach; *Variations sur un Noël bourguignon*, André Fleury; *Scherzo* from *Organbook III*, Albright; and *Final* from *Symphonie II*, Widor. A superb player, Page demonstrated not only an extremely versatile instrument and a vast range of organ literature, but also his own impeccable technique and musicianship. The three variation forms in particular showed off many combinations, both standard and unusual. His outstanding program earned him a standing ovation.

Thursday morning was launched by Barbara Owen, one of the founders of the OHS and the Society's first President, to whom the convention booklet had been appreciatively dedicated. She gave an illustrated talk about the life and work of George Stevens. We learned of the hardships suffered by his family on the farm in Maine during childhood, the uprightness with which he ran his shop (no drinking allowed), his business sense as president of the East Cambridge (Mass.) Savings Bank and mayor of Cambridge. He built solid, useful organs, and was uninterested in the type of large, flashy, expensive instruments which gained prestige and lost money for his competitors. He therefore kept his prices down and his instruments simple and durable. The overall tone of the Stevens organs might be described as "dolce" when compared with the work of other builders of the day, but their elegant blend, gentle beauty, and rich sonorities encourage fresh listening. Quoting George Bozeman's description of the 1848 Belfast organ, "although this organ is incapable of many effects provided by modern organs, it remains, on its own terms, an exciting and satisfying musical instrument to our modern ears." As the programs show, later (and larger) Stevens organs can play large modern works. Many of the earlier organs had tenor-F Swells, apparently by choice and custom, rather than because of economy, as indicated by some sizable tenor-F divisions.

Following Miss Owen's lecture, we journeyed a few miles south to the United Methodist Church in Orrington, where Nina Hollifield put an 1852 Holbrook 2-15 (19 ranks) (rebuilt by Fritz Noack in 1962) through its paces. Her program of the *Passacaglia and Fugue in C Minor*, BWV 582, Bach, and *Prelude and Fugue in A Minor*, Brahms was played with energy and understanding. The Bach proved to be an especially happy choice as a demonstration vehicle. The organ has a bright sound and surprising presence.

Next on the schedule, the group visited the Elm Street Congregational Church in Bucksport, again in the Penobscot Bay area, for lunch (ample everything topped off with strawberry shortcake) and a program by Lois Regestein. The organ is an 1863 2-14 E. & G. G. Hook, renovated by the Andover Company on its 100th birthday. The program, chosen to show off the strengths of this versatile instrument, consisted of *Allegro* from *Concerto in A Minor*, BWV 593, Bach/Vivaldi; eight verses from *Warum betrübst du dich, mein Herz*, Scheidt; *In Dulci Jubilo*, settings by Bach, Buxtehude; *Voluntary for Double Organ*, Purcell; *Allegro* (first movement of a voluntary), Stanley; *Voluntary*, Boyce; *Introduction and Fugue in E Minor*, Parker; and *Light Cavalry Overture*, von Suppé. The organ was hand-pumped for the Bach chorale prelude by Scott Huntington.

The organ sound projected extremely well into the room, helped no doubt by hard surfaces and a curved plaster wall behind the slightly recessed organ chamber, creating in effect an acoustic shell for the sound (do architects think of such things nowadays?); a full house of absorptive bodies seemed not to alter the liveness of the sound at all. The audience stood and applauded following the program.

Heading again south by the map (or "Down East" according to the natives) we visited Blue Hill, where Barbara Owen demonstrated an 1867 1-9 George Stevens in the First Baptist Church. Restored by the Andover Organ Company in 1975, this organ was pictured on the cover of *The American Organist* for April, 1981, and contains splendidly decorated case pipes. The program, consisting of pieces by Charles and Samuel Wesley, was as follows: *Voluntary in D Minor* and *Pastorale*, C. Wesley; excerpts from "Twelve" *Short Pieces*, *Hornpipe*, and *Devotional and Pathetic Air*, S. Wesley; and *God Save the King* with variations, C. Wesley. Miss Owen is an enthusiastic exponent of English church music, and her program was well-suited to this pleasant little instrument.

Two surprise visitors were present at Blue Hill, Dr. Alexander McCurdy and Mr. Theodore Keller, both retired Westminster Choir College faculty. A former teacher of Barbara Owen, Dr. McCurdy stated that he appreciated the interests and intentions of the OHS. His colleague, a wry contrarian, observed that he had not heard such an organ sound since maybe 1915, and was glad he didn't have to face such instruments on Sunday mornings.

The convention returned to Bangor for the concluding recital at St. John's Roman Catholic Church, preceded by a roast beef dinner in the undercroft of the church. (As the reader may have noted, the convention sustained a certain gastronomic intensity.)

Karel Paukert, assisted by his wife Noriko Fujii, presented the following program on the recently-restored 3-33 (36 ranks) 1860 E. & G. G. Hook: Five miniatures—*La Bata*, Kerll; *Petite Bergère*, and *Air*, anon. 17th-c. Dutch; *Fugue in A Minor*, Cernohorsky; and *Grand Jeu avec le Tonerre*, Corrette; *Fantasy in F Minor*, K. 608, Mozart; *Letters from Saint Paul*, Pinkham; *Andante for four hands*, Gade; *Sortie*, Lefébure-Wély; after intermission, *Toccata and Fugue in F Minor*, Wiedermann; *Lacrimosa*, Lutoslawski; *Ave Maria*, Dupré; *Final in B-Flat*, Franck; and a concluding hymn improvisation. Miss Fujii sang the Pinkham, Lutoslawski, and Dupré, and played in the Gade with Paukert.

Paukert's performances of the Mozart and Wiedermann were simply splendid, supporting fully his reputation as an outstanding performer. The Mozart especially was magnificently rhythmic and alive. Miss Fujii sang very well indeed, and the two works based on traditional Catholic texts were evocative and were appreciated by the large audience.

Certain aspects of the programming seemed inappropriate, however. The opening works, all short and mostly of a novelty nature, might have been included later in the program as contrast. (The Corrette, by the way, was performed with a board stretched across the Posaune-playing pedals.) The Pinkham pieces, performed beautifully with exquisite diction, should perhaps have been excerpted for the audience of townspeople present. The Gade was not sufficiently interesting. The Lefébure-Wély and Franck, both well-played at the conclusion of each half, and both lightweight musically, might have been exciting and considerable fun if played less flippantly. All in all, the program seemed a tantalizing flirtation with the instrument.

The organ stands majestically in the rear gallery of St. John's, the building itself designed by the accomplished church architect Patrick Keeley. The restoration of the organ, completed this spring, was carried out by the Bozeman-

Gibson Company, who replaced missing ranks with copies of the same stops in the large three-manual Hook (also 1860 and a close opus number) in Woburn, Massachusetts, enlarged the pedal division to 27 notes, and installed a Pedal Grand Posaune in space provided for in the original installation. The restoration was undertaken by a committed congregation, not wealthy, but dedicated to the final result. Some of the funding came from organists near and far, responding to a fund drive masterminded by a deft parishioner and one of the church's organists, David Coco, a high-school student.

The program was not only the concluding recital for the OHSers, but the rededication recital of the organ for the

parish as well. The full house of perhaps 1200 soaked up some of the brilliance and weight of the organ's sound, as was clearly evident after the concert when the church was nearly empty. Then, too, OHSers occupied the side aisles, with a lower ceiling, and perhaps didn't hear the same intensity of sound as those sitting in the nave.

Following an old OHS custom, a hymn was sung at each church visited, but only in a few instances can the choice be recalled. Most were standard and familiar, although Earl Miller introduced two Victorian hymns new to everyone: *Fierce was the Storm of Wind*, and *Look Ye Saints the Sight is Glorious*, by the 19th-century Virginia rector and composer Hartley Carmi-

chael. Mercifully, only one hymn was sung in "OHS hymnsing" style in what has become a somewhat tongue-in-cheek tradition, with Sam Walter inimitably presiding at the piano. The hymns have a purpose aside from "making a joyful noise"; they illustrate to all present how each organ functions as a service instrument. It might also be added that the Society's sonorous four-part harmony never fails to delight the host parishioners as well.

The convention ran smoothly with only a minor hitch (buses) on the first day. A varied palette of organ sound and Maine country was offered. The convention booklet was exceptionally well-done this year, containing not only photos and technical information about

the organs visited, but the programs and performers' biographies as well. The booklet was the work of Alan Laufman, William T. Van Pelt III, E. A. Boadway, George Bozeman, Jr., David Coco, and Christin Roy. The convention committee of Brian Franck, chairman, David Coco, Charles Ferguson, John Morningstar, Carlton Russell, John and Linda Shortridge, and Margaret Stone deserves deep thanks. The Maine convention was a delight, and the comment not uncommon, "Best ever."

Next year, the Society meets in Seattle, as distant from Down East Maine as one might go, but a boon to the OHS western contingent. We look forward with happy anticipation.



A trio of organs by George Stevens (left to right): Centre Street Congregational Church, Machias (1867, 2-19); First Baptist Church, Blue Hill (1867, 1-9); Congregational Church, Calais (1873, 2-26).

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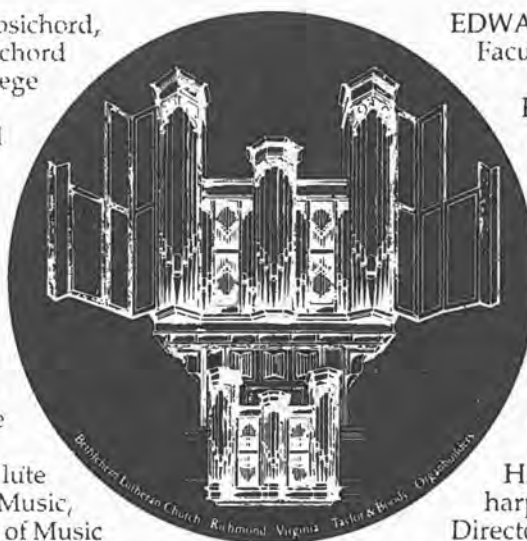
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HARPSICHORD NEWS

Recitals

Brian Allison played this graduate recital at North Texas State University, Denton, on June 21: Ordre 8, François Couperin; Sonata for Oboe and Cembalo, Georg Simon Löhlein; Toccata in F-sharp Minor, Bach; Sonatas in D Minor, A Major, A Minor, G Minor, Carlos Seixas.

The Cleveland Museum of Art presented three events to dedicate its new fortepiano, given to the museum in memory of Arthur Loesser. The maker, Philip Belt, spoke on "A Dream Come True" and led a session on fortepiano maintenance. Malcolm Bilson, Cornell University, lectured on "General Aspects of the Viennese Fortepiano," and played this recital on Dec. 7: Sonatas in G Major, Hob. 40 and E-flat Major, Hob. 52, Haydn; Fantasy in C Major (Book V), C. P. E. Bach; Sonatas in F Major, K. 332, and 533/494, Mozart.

Jerry Brainard presented Bach's Art of Fugue at Alice Tully Hall, New York City, on June 2. Brainard performed the music on both harpsichord and organ while the contrapuncti were danced by the Battery Dance Company.

Sarah Brink played this recital at St. Paul's Chapel, New York City, on May 14: Ordre 6, François Couperin; "French" Suite in B Minor, S. 814, Bach.

Charles S. Brown, North Texas State University, Denton, played this program, "Dance Music for Organ and Harpsichord" as part of "On Hand and Foot, a workshop of baroque keyboard music" at the university on June 24: Tombeau Blancrocher, Louis Couperin; Suite in C, Chambonnières; Suite in A Minor, Froberger; Suite 5 in C, Z. 666, Purcell; Suite in G, S. 816, Bach; organ works by Muffat and Bach completed the program.

Rebecca Burkart played this graduate recital at Ball State University, Muncie, IN on Jan. 16: My Lady Careys Dompe; Wolseys Wilde, Byrd; The Fall of the Leafe, Peerson; La Victoire, Gavotte with Variations, Rameau; Partita in B-flat, S. 825, Bach; Le Tombeau de Stravinsky, Shackelford; Sonatas, K. 239, 238, 119, 120, Scarlatti.

Kay Etheridge played this recital at North Texas State University, Denton, on June 25: Toccata Prima, Aria detta Balletto, Canzona Terza, Frescobaldi; "Italian" Concerto, S. 971, Bach; Ordre 26, François Couperin; Sonatas K. 54 and 96, Scarlatti.

Laurette Goldberg was harpsichordist with The Elizabethan Trio for a concert at the University of Notre Dame, IN on March 28. Solo harpsichord works were Variations on Under the Linden, Sweelinck; New Ground and Round-0 and Suite in G Minor, Purcell. The harpsichord, a 1980 French double, after Blanchet, by Willard Martin.

Bruce Gustafson and Arthur Lawrence played music for two harpsichords and organ at St. Paul's Episcopal Church, La Porte, IN on April 26. The program: Suite in F, Gaspard Le Roux; La d'Héricourt, Balbastre; Chaconne (1980), Lawrence Rackley; Four Little Duets, Wq. 115, C. P. E. Bach. The instruments: French double harpsichords by William Dowd, 1970/80 and Willard Martin, 1980. The same two artists gave two concerts using the same instruments for the Region V Convention of the American Guild of Organists in Toledo, OH on June 17, including the Balbastre, C. P. E. Bach, Rackley, and Le Roux listed above as well as the Con-

certo in A Minor of Johann Ludwig Krebs.

John Hamilton on leave from the University of Oregon at Eugene, has been concertising rather extensively in Europe. He played this program in the Kundenzentrum der Frankfurter Sparkasse von 1822 in Frankfurt-am-Main, Germany, on Feb. 18: Fantasia Cromatica, Sweelinck; Gagliarde 1-5, Cento Partite sopra Passacagli, Frescobaldi; Three Chaconnes, Louis Couperin; Chromatic Fantasy and Fugue, S. 903, Partita in D Major, S. 828, Bach.

Margaret Irwin-Brandon, Mt. Holyoke College, South Hadley, MA, played this program at St. Mary's College, Notre Dame, IN on March 26: Canzona VI, III, Toccata I, II (Book II), Frescobaldi; Fantasia, Morely; Fantasia: Faire Wether, Munday; Fantasia, Farnaby; Fantasia in A Minor, S. 922, Toccata in D Major, S. 912, Bach; Ordre 14, Couperin; Suite V, Forqueray, Harpsichord by Willard Martin, 1980.

Joseph Kimbel played this graduate recital at North Texas State University, Denton, on Aug. 7: Toccata 9 (Book II), Frescobaldi; Amarilli di Julio Romano, Phillips; Loth to Depart, Farnaby; Aria More Palatino, Buxtehude; "English" Suite in G Minor, S. 808, Bach; Sonata "en Modo Dorico," Sonata in C-sharp Minor, Soler; Sonatas, K. 215, 216, 513, Scarlatti.

Igor Kipnis, Sharon Gould, and Linda Skernick played six concerti by Johann Sebastian Bach for one, two, and three harpsichords at the Old Meeting House, Chester, CT on April 5 (using three double harpsichords by Yves Alber Feder) and again at West Redding, CT High School, using two Feder instruments and a Rutkowski & Robinette harpsichord. The program: Concerto in C Minor for two harpsichords, S. 1060 (Gould and Skernick), in A Major, S. 1055 (Kipnis, with Skernick as continuo harpsichordist), in C Minor for two harpsichords, S. 1062 (Kipnis and Gould), in G Minor, S. 1058 (Skernick), in F Minor S. 1056 (Gould), in C Major for Three Harpsichords, S. 1064.

Ton Koopman, harpsichordist and organist from Amsterdam, made his first American tour this past February. Appearances included recitals and classes at the University of Iowa in Iowa City; Central College, Pella, Iowa; McGill University, Montreal; Boston AGO chapter at Old West Church; University of British Columbia at Vancouver, sponsored by Vancouver Society for Early Music and the Canadian Broadcasting Company; All Saints Episcopal Church in Los Angeles; Detroit Institute of the Arts; and the University of Michigan at Ann Arbor. Mr. Koopman is lecturer for harpsichord and early music performance at Amsterdam's Sweelinck Conservatory, internationally known recording artist for Telefunken Records, and conductor of the Musica Antiqua chamber ensemble in Amsterdam. He will return to the United States during February and March of 1982 and again in November, 1982.

Gustav Leonhardt played this harpsichord and fortepiano recital at the Cleveland Museum of Art on April 1: Sefautchi's Farewell, Suite in G Minor; Ground in D Minor, Purcell; Suite in C Minor, Forqueray; Allemande, Courante La De Croissy, L' Affligée, La Française, Les tendres sentiments, Armand-Louis Couperin; La De Caze, La d'Héricourt, La Berville, La Lugeac, Balbastre; Rondo III (4. Sammlung, 1783), C. P. E. Bach; Adagio in B Minor, Mozart. The instrument: harpsichord by

William Dowd, 1962; fortepiano by Philip Belt, 1980. At Southern Methodist University, Dallas, TX, Professor Leonhardt played this program on April 7: Balbastre and A-L Couperin as above; Allemande, Courante, La de Belombre, La Félix, Les Grâces, Duphy; "English" Suite in F Major, S. 809, Bach. The harpsichord, by William Dowd.

Larry Palmer was soloist with members of the SMU Wind Ensemble in a performance of Francis Poulenc's Suite Française on April 23. The harpsichord, a French double by Richard Kingston. Mr. Palmer played this program for the Association of Disciple Musicians national workshop at Chapman College, Orange, CA on July 28: Praeludium, Fugue, and Postludium, Böhm; Suite, Auf Meinen Lieben Gott, Buxtehude; The Fight Between David and Goliath, Kuhnau; Nine Variations on an Original Theme (1961), Neely Bruce; "Chromatic" Fantasy and Fugue, S. 903, Bach. The harpsichord, a Flemish double by Roberts-Brazier, Los Angeles. The artist played this same program for the Live from Studio One series of KERA-FM in Dallas on July 24 using his Dowd French single harpsichord (1979).

Edward Parmentier, University of Michigan, played this program at St. Paul's Episcopal Church, Muskegon, on April 11: Toccata del secondo tono, Merula; Diferencias sobre las Vacas, Cabezon; The Woods So Wild, Gibbons; Fantasia, Farnaby; Fancy, Dowland; Three Grounds, Purcell; Barafostus' Dream, Tompkins; Le Tombeau de Stravinsky, Shackelford; Sonatas, K. 248, 249, 213, 214, Scarlatti; Partita in D Major, S. 828, Bach. He played this same program for the Artists' Series of the Los Angeles Harpsichord Center on May 9 and 10.

Dale Peters, North Texas State University, Denton, played this program for "On Hand and Foot, baroque keyboard workshop" on June 23: Toccata (Chigi MS), Frescobaldi; More Palatino, Sweelinck; Fantasia sopra ut, re, mi, fa, sol, la, Froberger; Suite in B Minor, Zipoli; Prelude and Fugue in E-flat Major, Johann Christoph Bach; Toccata in D Minor, S. 913, J. S. Bach; Solfeggio in C Minor, C. P. E. Bach; Sonata in E Major, op. 5 no 5, Johann Christian Bach.

Virginia Pleasants played an all-Beethoven program in the Purcell Room, London, on April 26: Andante in F Major, Sonata in C Major (op. 2 no. 3), Rondo in G Major, Sonata in C Major (Wo0 51), Rage Over a Lost Penny. Her instrument, a replica by Adam Burnett of a Viennese fortepiano by Michael Rosenberger, circa 1798. Mrs. Pleasants played the same program at Cambridge University on April 24. She was joined by violinist Howard Boatwright at the Conservatory of Vevey, Switzerland on July 13 for three sonatas for violin and harpsichord by J. S. Bach.



Paul Riedo played this graduate recital in the Meadows Museum, Southern Methodist University, Dallas, on April 27: the "Goldberg" Variations, S. 988 (complete), J. S. Bach. The harpsichord: a French double by Richard Kingston.

Naomi Rowley played this program for the Region VI convention of the American Guild of Organists in Milwaukee, WI on June 16: Chaconne in F, Louis Couperin; Two Noels, Corrette; Three Sacred Concertos, opus 17 (for tenor and harpsichord), Hugo Distler; Biblical Sonata IV (Hezekiah), Kuhnau; Nun danket alle Gott (oboe and harpsichord), Christian Tag; Cantata, "Das Wetter Rührt," Telemann. Harpsichords: by Richard Cox of Frenchtown, NJ.

Linda Morgan Stowe was harpsichordist for this program in Kilbourn Hall, Eastman School of Music, Rochester NY on April 7: Sonata in C for flute and continuo, J. S. Bach; Partita in B Minor for oboe and continuo, Telemann; Sonata for Flute, Oboe, Cello, and Harpsichord, Elliott Carter. Harpsichord: by William Dowd.

Gillian Weir played Couperin harpsichord works as the first half of her recital at Queen Elizabeth Hall, London, on March 8: Les Fastes de la grande et ancienne Mxnxtrndxsx, La Ténébreuse, La Bersan, Le Reveil-Matin, Les Baricades Mistérieuses, Le Tic-toc-choc, La Triomphante, Le Rossignol-en-amour, La Pantomime, Sarabande l'Unique, Passacille. The harpsichord: by David Rubio, after Taskin. The second half of her program consisted of Bach organ works.

Other events in London during spring and summer included a recital by Sharon Gould (Purcell Room) on May 11: Suite in G Minor, Chilcot; Sonatas in F-sharp, D, and D Minor, Soler; Sonata in D, Hob XVI/19, Haydn; Partita in E Minor, S. 830, Bach; six recitals comprising the entire Well-Tempered Clavier (played on clavichord, harpsichord, and chamber organ by Colin Tilney) at the Purcell Room (May 18, 19, 20, 21, 22, and 23); David Roblou playing harpsichord and fortepiano at Wigmore Hall on June 4: Overture in G Minor, Telemann; "Italian" Concerto, Bach; Suite in C, Mozart; Sonata 62 in E-flat, Haydn; Sonata in C Minor, op. 13, Pathétique, Beethoven; and George Malcolm's recital at Wigmore Hall on June 11: all-Bach—15 2-part Inventions, "English" Suite in G Minor, 5 Preludes and Fugues (WTC), Partita in D Major (this solo recital followed two Bach Sonata recitals with violinist György Pauk).

Meanwhile, down at Dorking, Susi Jeans presented her Boxhill Music Festival at Cleveland Lodge (June 5-7). At the first concert Lady Jeans and Kate van Trichte played music of J. S. Bach, including the E-Minor Trio Sonata for Pedal Harpsichord, the "Italian" Concerto, and Preludes and Fugues from the WTC. In celebration of the bicentenary of Sir William Herschel's discovery of the planet Uranus, Alexa Fitzclarence, a direct descendant of the scientist, appeared as harpsichordist. Davitt Moroney also played harpsichord on this program, as well as in a program the following day. Later in the summer he gave a class on ornamentation in 17th-century harpsichord music (including unmeasured preludes) for Lady Jeans' summer school at Cleveland Lodge (10-15 August).

Far away, at the Grand Teton Music Festival in Wyoming, Lionel Party served as harpsichordist for the concerts (July 15-August 22), including the opening program, "All in the Family"—music of Telemann, and works by his godson, C. P. E. Bach, as well as J. S. Bach's transcription for solo harpsichord of a Telemann opus.



Competition

The 1982 Erwin Bodky Competition, open to singers and instrumentalists under the age of thirty who perform music composed before 1791, will be held on June 5, 1982, in the Longy School of Music, sponsored by the Cambridge (MA) Society for Early Music. Candidates who are not former Bodky winners should submit an application blank and a tape by Jan. 15. For further information, contact Betty Burroughs, Bodky Award Committee, 9 Park Avenue, Belmont, MA 02178.

SEHKS, 1982

The Southern Historical Keyboard Society will hold its second full conclave at the University of North Carolina, Chapel Hill, on Feb. 11, 12, and 13. For information contact Dr. George Lucktenberg, president of SEHKS, at 207 Beechwood Drive, Spartanburg, SC 29302.

Publications

BACH, quarterly journal of the Riemenschneider Bach Institute, Baldwin-Wallace College, Berea, OH, contains articles about the Bach Solo Violin Sonatas and Partitas in Volume 12, numbers 2 and 3, as well as continuing the publication of facsimiles of the Bach Institute's valuable holdings. Latest in this project (parts 16 and 17) include Contrapuncti 3 through 6 of Die Kunst der Fuge.

Early Music for April 1981, an issue dealing largely with vocal music, presented "The Geography of Florentine Monody: Caccini at home and abroad" by Howard Mayer Brown; Philip Brett's "Homage to Taverner in Byrd's Masses"; "The Vocal Works of Jan Dismas Zelenka" by Jaroslav Buzga; "Another Mass by Hugh Aston?" by Nick Sandon; and, most important for harpsichordists, the second part of Sheridan Germann's definitive study of the harpsichord decorators of Paris, "Monsieur Doublet and his Confrères." In July 1981 **Early Music** offered a fascinating article by Ralph Kirkpatrick, "On Playing the Clavichord," in which the distinguished artist traced his career. Of great interest was Peter Williams' "BWV 565: A Toccata in D minor for Organ by J. S. Bach?" in which yet another sacred cow was let out of the barn.

Features and news items for these pages are always welcome. Please address them to Dr. Larry Palmer, Division of Music, Southern Methodist University, Dallas, TX 75275.

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Here & There

According to a recent news item in the "New York Times," the Communist government of East Germany has made a major policy shift and is now embarking on a program of building new churches, restoring old churches, and honoring historic church leaders. As all tourists who have seen trees growing through the roofless, bombed-out shells of old churches in that country will know, this is a complete change from the former Communist policy. Some thirty historic church landmarks throughout the country are said to be undergoing renovation, among them the cathedral built by Kaiser Wilhelm in East Berlin and St. Nicholas Church in Potsdam.

Gerre Hancock, organist and choir-master at St. Thomas Church in New

York City, has been named a Fellow of the Royal School of Church Music on the English institution's recent honours list.

Don G. Fontana, minister of music at the Crystal Cathedral in Garden Grove, CA for the past seven years, has been named to conduct a program of national workshops and festivals, and seminars for pastors and ministers of music. He will also serve as a consultant for graded choral concepts and service programming. During his tenure at the church, Mr. Fontana administered an extensive music program, which included more than 20 choirs, an artist series, an annual church music conference, and many televised programs.

Nunc Dimittis

Robert V. Woodside died in Chautauqua, NY, in late August at the age of 56. His death from a heart attack occurred during a memorial concert he was playing.

A graduate of the Curtis Institute and of Westminster Choir College, Mr. Woodside held church music positions

in Trenton, Princeton, and Wayne, NJ before becoming a music professor and choirmaster at Valley Forge Military Academy and Junior College in 1955. He left that post in 1971 to accept a teaching position at Chautauqua Music School. A memorial service was held in Chautauqua.

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The Gress-Miles Organ Co. of Princeton, NJ has built a 3-manual and pedal organ of 34 ranks and 44 stops for the First Presbyterian Church, Harrisonburg, VA. The instrument is situated at the front of the church above the floor and is encased in oak. Great, Positiv, and Pedal principals are in the facade and have gilded lips. Electromechanical action with solid-state switching was used, and classic-style voicing was employed, although a few ranks are in 19th-century style. The Great is the lowest manual.

GREAT (I)

Gedektpommer 16' 61 notes
Principal 8' 49 pipes
Rohrflöte 8' 61 pipes
Octave 4' 61 pipes
Rohrflöte 2' 24 pipes
Mixture IV-V 201 pipes
Trompette 8' (SW)

POSITIV (II)

Montre 8' 61 notes
Holzgedeck 8' 61 pipes
Flute Conique 8' (SW)
Principal 4' 61 pipes
Rohrflöte 4' 61 pipes
Octave 2' 61 pipes
Quint 1-1/3' 61 pipes
Scharf III-IV 232 pipes
Cromorne 8' 61 pipes
Tremulant

SWELL (III)

Bourdon 8' 61 pipes
Viole de Gambe 8' 61 pipes
Voix Celeste (TC) 8' 49 pipes
Spitzflöte 4' 61 pipes
Octave Viole 4' 12 pipes
Octave Celeste 4' 49 notes
Nasat (TC) 2-2/3' 49 pipes
Principal 2' 61 pipes
Blockflöte 2' 61 notes
Terz (TC) 1-3/5' 49 pipes
Quintflöte 1-1/3' 12 pipes
Octave 1' 61 notes
Zimbel III 183 pipes
Basson 16' 12 pipes
Trompette 8' 61 pipes
Clairon 4' 12 pipes
Tremulant
Octaves Graves

PEDAL

Acoustic Bass II 32' 32 notes
Subbass 16' 12 pipes
Principal 8' 32 pipes
Rohrgedeck 8' (GT)
Quintflöte 5-1/3' 32 notes
Octave 4' 12 pipes
Schwiegel 2' 12 pipes
Mixture III-IV 116 pipes
Basse de Cornet III 32' 32 notes
Basson 16' (SW)
Trompette 8' (SW)
Cromorne 4' (POS)

COUPLERS

Swell to Great (incl. Octaves Graves)
Swell to Positiv (incl. Octaves Graves)
Positiv to Great
Swell to Pedal
Positiv to Pedal
Great to Pedal

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Music for Organ

by Arthur Lawrence

New Editions of Earlier Music

Even though publishers' prices continue to rise, new editions of organ music continue to be issued. This review is concerned with a few of the many new editions of music composed during the 18th and early 19th centuries. Except as noted, none of these works is known to be available in alternate editions (although miscellaneous movements may appear in anthologies).

William Croft (1678-1727): *Complete Organ Works*, ed. Richard Platt. Oxford University Press, 2 vols., \$8.50 ea. (19, 18 pp.).

This is a valuable edition of thirteen pieces, some with variant versions, written by the student of John Blow who succeeded his master as organist of Westminster Abbey in 1708. Croft was praised by Burney and Hawkins, and his music betrays thorough craftsmanship. His organ works, mostly rather dignified voluntaries of modest length and difficulty, were intended for performance on an organ without pedals. The use of two manuals, however, is occasionally specified.

This edition, the only complete but practical one available, is well-prepared and contains background material as well as critical notes. The composer's original tempo and registration marks are given, but only certain pieces contain them. These are worthwhile works for church and recital use.

Giovanni Battista Pescetti (c.1704-c.1766): *Sonata in C Minor*, ed. Peter Hurford. Oxford University Press, \$3.25 (7 pp.).

This pleasant three-movement work has fast outer movements and an inner moderato one consisting of a melody accompanied by an Alberti bass. All three are binary in form, largely with two-voiced texture. The style seems typical of the early 18th century, and the writing is not difficult. No registrational suggestions are provided; the well-prepared edition is printed on two staves without pedal. This piece, by a composer primarily concerned with opera, will be useful for service or recital. It may be played on a small organ or harpsichord.

Maximilian Stadler (1748-1833): *Three Pieces for Organ*, ed. Franz Haselböck. Verlag Doblinger (Vienna), Diletto Musicale 821, no price given (7 pp.).

These short pieces, two little preludes and a fugue "on the Name of the prematurely deceased composer Franz Schubert," are moderately easy and are printed on two staves. Performance would be possible on a small organ, with or without pedals. The composer, a Benedictine prior who knew Beethoven and was a friend of Haydn and Mozart, wrote in the church style typical of the time. Although they are not outstanding from a musical standpoint, these previously-unpublished works could be useful for service playing.

William Russell (1777-1813): *Six Voluntaries*, ed. Robin Langley. Oxford University Press, 2 vols., \$6.50 ea. (25, 15 pp.).

Written by a short-lived composer praised by Wesley for his "fertile Talent for musical composition," these multi-movement works represent a selection from two sets of twelve voluntaries each, published by the composer in 1805 and 1812 (each volume contains one piece from the first set and two from the second). The style is a curious mixture of the followers of Handel, the late classic, and a foreshadowing of Mendelssohn's generation. Russell was organist at both St. Ann's, Limehouse, and the Foundling Hospital Chapel,

each of which had substantial three-manual organs with low compass (down to GG) but only pull-down pedals. Hence, these pieces have rudimentary pedal parts for modern use, usually notated on the left-hand staff. Some movements could be played on manuals alone, while others require some pedal notes. These voluntaries have, variously, two, three, and four movements.

The edition is carefully prepared and printed well, and there are extensive biographical, performance, and critical notes. The original registrations are included. Although these are not great compositions, they are well-crafted and should be useful both for service and recital. Russell's music is an interesting contribution from a period generally lacking in available organ literature. Performance is possible on a two-manual organ, although three manual colors are occasionally specified. Since these voluntaries are otherwise unavailable, it is too bad that only one-fourth of the original was selected for this modern publication.

Franz Schubert (1797-1828): *Three Fugues*, ed. Otto Biba. Verlag Doblinger, Diletto Musicale 813, no price given (15 pp.).

Found in 1969 among previously-unknown Schubert autographs in the archives of the Vienna Männergesang-Vereines, these pieces were the subject of a feature article in *The Diapason* for November 1978. They are not specified as being organ fugues, but the editor makes a convincing argument that they could not be for any other instrument; they are of only modest difficulty and could be played on virtually any organ. The printing is on two staves with suggested pedal notes for the endings. The excellent forward, in English and German, gives background information on the Austrian organ of the late 18th and early 19th centuries.

These short, minor works by a major composer will be welcome for service use or as a recital group.

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4' Clairon		
Tremulant		
Chimes		
Positif Expressif		
8' Montre		
8' Bourdon		
8' Dulciane		
8' Unda Maris		
4' Prestant		
4' Flute		
2 1/2' Nasard		
2' Doublette		
16' Flute Douce		
8' Montre		
8' Cor de Nuit		
8' Flute Douce		
8' Flute Celeste		
8' Voix Celeste		
8' Viole de Gambe		
8' Flute Celeste		
4' Prestant		
4' Flute a Bec		
2 1/2' Nasard		
2' Octavin		
IV Plein Jeu		
16' Basson		
8' Trompette		
8' Hautbois		
4' Clairon		
Tremulant		
Gallery		
16' Violon		
16' Bourdon		
8' Principal Conique		
8' Flute Ouverte		
8' Gambe		
32' Resultant		
16' Montre		
16' Contre-Bass		
16' Bourdon		
16' Flute Douce		
8' Principal		
8' Montre		
8' Bourdon		
4' Octave		
4' Flute		
4' Cor de Nuit		
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16' Bombarde		
16' Basson		
8' Bombarde		
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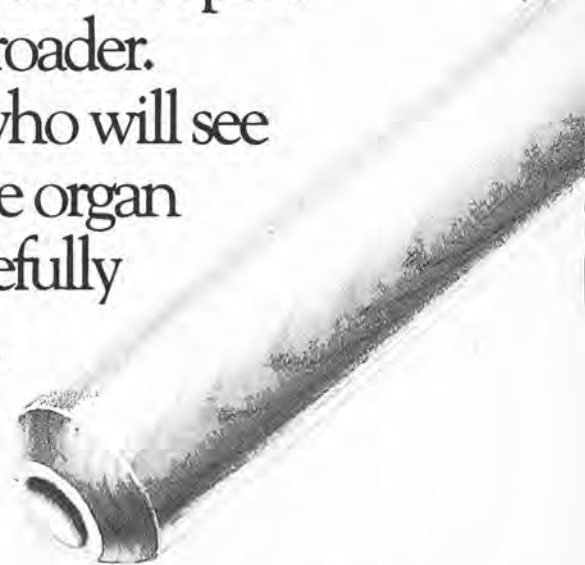
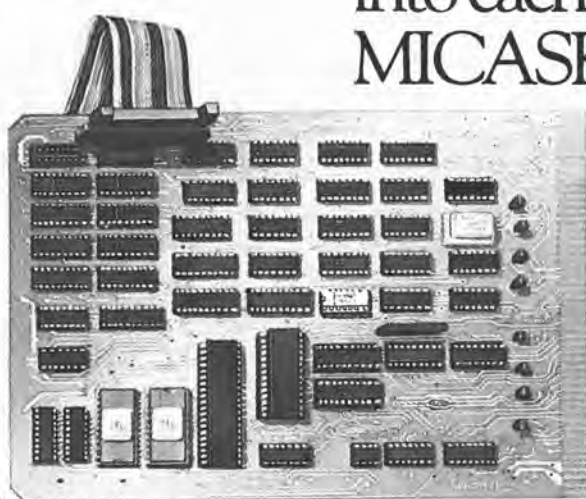
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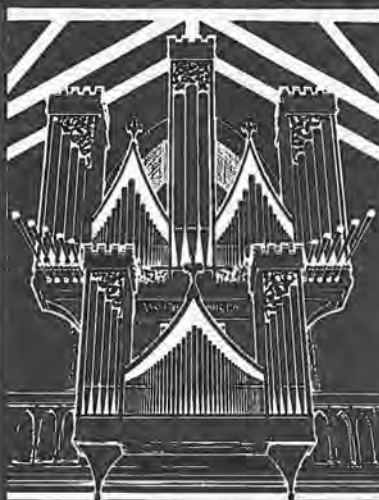
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- f. meet crowd at floor, perform service, preach, play organ while conducting choir and congregation, collect money, and give interviews after dismissing crowd;
- g. demonstrate my organ before and after dedication to all media: TV, Radio, daily, weekly, monthly, and yearly press and to congregation, contributors, fans, and organists;

h. write the reviews on organ, dedication, and my performances for all media mentioned under g.;

i. write a monograph (photos by author).

Your staff should be familiar with my book *The Nicking System of Xaverius Gugelhupf*, 7 volumes DM 36,40 each (10% off per dozen), published by Selbstverlag der Urorgelseinswesenheitsunguts-Inhaltsbewahrungsforschungsgesellschaftenvereinigungsverband E. V.

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P.S. Two:

Since you would be given all plans, data, and particulars to build this organ you would save the money to do that yourself. You might also use all this immeasurably precious information for your future work, which saves you still more money. Lastly you should calculate the propaganda-value to have cooperated with me. It seems therefore proper that you compensate these unique advantages with a lump-sum of say DM 50.000,—towards the Urorgel-etc.-Verband E. V., which, under my presidency, is involved in research, codification, tabulation, and publication of the pre-Ktesibios organs in China and presently concentrates on the Organlandscape of Hsan-Hsen-Hsin, Province of Hson-Hsun during the Ping-Pong Dynasty 4711 B. M. (Before Mao).

Enclosed are money orders for contribution, membership in society, and subscription to journal.

(To be continued)



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Appointments



James Walker has been appointed college organist and instructor of organ at Occidental College in Los Angeles, CA, where he will also serve as chapel organist-choirmaster. He is a graduate of the University of Southern California School of Music and has won several competitions and awards. Mr. Walker will continue as organist at Westwood Presbyterian Church in Los Angeles.



David Higgs has been appointed director of music and organist at Park Avenue Christian Church in New York City, where he succeeds Karen McFarlane. He leaves a similar position at Grace Presbyterian Church in Montclair, NJ, where he served for the past five years. His new duties include the administration of a Sunday concert series on the church's new Holtkamp organ, which will be completed later this year.



Stewart Scharch has been appointed organist and choirmaster of St. Rita Catholic Church in Detroit, MI. He holds a bachelor's degree in organ performance from the University of Wisconsin-Madison and the Master of Church Music degree from the University of Michigan. Mr. Scharch is presently enrolled in the DMA program at the Ann Arbor school, where he is a student of Marilyn Mason.



John Chappell Stowe has been appointed assistant professor of organ at Houghton College in Houghton, NY. For the past year he served in an interim capacity at the same institution, which offers undergraduate degrees with organ majors in the applied and church music areas. His duties will include studio organ teaching and church music courses.

Mr. Stowe earned the B.Mus. degree from Southern Methodist University and the M.Mus. degree from the Eastman School of Music, where he is now a candidate for the D.M.A. degree. He has studied organ with David Lowry, Robert Anderson, and Russell Saunders, and harpsichord with Larry Palmer and Lenora McCroskey. He has held church positions in Dallas and Rochester, and has been a teaching assistant at Eastman. Mr. Stowe holds the performer's certificate from Eastman and was winner of the 1974 Worcester competition and of the 1978 AGO national competition in Seattle. He holds the A.A.G.O. and Ch.M. certificates and is a member of Pi Kappa Lambda. Mr. Stowe concertizes under the representation of Phillip Truckenbrod.



J. William Greene has been appointed instructor of organ at Appalachian State University in Boone, NC for the 1981-82 academic year, replacing H. Max Smith, who is on sabbatical leave. Mr. Greene was an ITT fellow in The Netherlands during 1980-81, where he studied harpsichord with Gustav Leonhardt. He is currently a D.M.A. candidate at the Eastman School of Music, where he studies organ with Russell Saunders and harpsichord with Lenora McCroskey.

Beal Thomas has been appointed organist-choirmaster at Trinity Church-on-the-Green in New Haven, CT. He succeeds Stephen Lohr in that position and comes from Christ Church, Victoria, Ontario.



Linda Morgan Stowe has been appointed instructor in piano and theory at Houghton College, Houghton, NY for the 1981-82 academic year. She holds the B.Mus degree from Southern Methodist University and the M.Mus. degree from the Eastman School of Music. Currently enrolled in the D.M.A. program at Eastman, she has studied organ with Kenneth Whittington, Paul Jenkins, Robert Anderson, and Russell Saunders, and harpsichord with Larry Palmer and Lenora McCroskey. She has been music director at the First United Methodist Church of Canton, TX and for St. George's Episcopal Church, Rochester, NY. A member of Pi Kappa Lambda, she represented the Southeast region in the 1980 AGO competition in Minneapolis.



Samuel John Swartz has been appointed to the faculty of California State University at Northridge as an organ instructor, beginning with the current semester. The institution offers bachelor's and master's degree programs in organ.

A native of Iowa, Mr. Swartz studied at Stanford University, where he earned B.A., M.A., and D.M.A. degrees, studying organ with Thomas Harmon and Herbert Nannery. He studied in Vienna for a year with Herbert Tachezi and spent another year in Cologne as a student of Michael Schneider. He has coached with Marie-Claire Alain, Jean Langlais, André Marchal, and Flor Peeters. After serving for three years as organist and music director at All Saints Episcopal Church in Palo Alto, CA, he became organist of Immanuel Presbyterian Church, Los Angeles, in 1975, a position in which he will continue. In addition to his church and teaching positions, Dr. Swartz maintains an active schedule as a recitalist.



Janice A. Von Fange has recently accepted the position of organist at McFarlin Memorial United Methodist Church in Norman, OK. She holds the Bachelor of Church Music degree in organ from Valparaiso University; first prize in organ performance from the Conservatory at Toulouse, France, where she was a student of Xavier Darasse; and the Master of Music degree in organ performance from Northwestern University. Her other organ teachers have included Philip Gehring, Wolfgang Rübsam, and Richard Enright. Miss Von Fange has also studied harpsichord with Newman Powell, Dorothy Lane, and Roger Goodman.



Dennis Keene has been appointed organist-choirmaster at the Church of the Ascension in New York City, where he succeeds Vernon de Tar. Mr. Keene, a graduate of the Juilliard School, has been assistant organist-choirmaster at St. Bartholomew's Church in the same city for the past two years. His organ teachers have included Mr. de Tar, Owen Brady, Marie-Madeleine Duruflé, André Marchal, and André Isoir.

David A. Damschroder has joined the theory faculty of the University of Michigan in Ann Arbor, where he will teach a four-semester course sequence in score reading, figured bass, and improvisation to organ and theory majors during the 1981-82 year. He will also teach courses in harmony and tonal analysis.

Mr. Damschroder received the M.Mus. degree in organ performance from the Eastman School of Music, where he studied with David Craighead. He recently completed the Ph.D. degree in music theory with Allen Forte at Yale University, where he was an organ student of Charles Krigbaum and Robert Baker.

Francis Grier has been appointed master of the choristers at Christ Church Cathedral in Oxford, England. He succeeds Simon Preston, who is now at London's Westminster Abbey.



J.F. Nordlie Co. of Sioux Falls, SD has completed a 2-manual and pedal organ, Op. 4, for the Lutheran Church in Brandon, SD. The 29-rank instrument has mechanical key and stop action, with a 75 mm windpressure supplied by a wedge-shaped reservoir. The Great division is located at the impost level behind the polished tin Prestant in the facade, while the Swell is directly in front of the console behind shutters, and the Pedal is located behind the main case. The detached console has Gaboon ebony naturals and sharps of satinwood plated with cowbone. Zebra-wood was used for the keydesk and keycheeks. Metal pipes were built by Gebrüder Käs and A.R. Schopp's Sons. The temperament is Kirnberger III. David L. Beyer played the dedication recital on May 3, 1981.

GREAT
(56 notes)

Pommer 16'
Prestant 8'
Rohrflöte 8'
Octave 4'
Quint 2-2/3' (1st draw)
Quint + Terz (2nd draw)
Octave 2'
Mixture IV 1-1/3'
Trumpet 8'

SWELL
(56 notes)

Oak gedackt 8'
Viola 8' (prepared)
Principal 4'
Flute 4'
Gemshorn 2'
Quinte 1-1/3'
Scharf III 2/3'
Krummhorn 8'

PEDAL
(30 notes)

Subbass 16'
Openbass 8'
Choralbass 4'
Choraloctave 2' (1st draw)
Mixture III 2' (2nd draw)
Bassoon 16'
Trumpet 8' (GT)

COUPLERS

Swell to Great
Great to Pedal
Swell to Pedal
General Tremulant
Zimbelstern



Austin Organs, Inc., of Hartford, CT, has completed a new 3-manual and pedal organ, Op. 2633, for Trinity Episcopal Church in Huntington, WV. The 34-rank installation includes preparations for a future Antiphonal division. The instrument is divided on both sides of the chancel, and the facade is comprised of pipes of the Great Principal and Pedal Octave. Area representative William B. Stickel handled contract negotiations.

GREAT

Principal 8' 61 pipes
Metal Bourdon 8' 61 pipes
Octave 4' 61 pipes
Spitzprincipal 2' 61 pipes
Sesquialtera II 122 pipes
Fourniture IV 244 pipes
Trompette 8' (PED)

SWELL

Rohrflöte 8' 61 pipes
Gemshorn 8' 61 pipes
Gemshorn Celeste (TC) 8' 49 pipes
Principal 4' 61 pipes
Flachflöte 2' 61 pipes
Plein Jeu III 183 pipes
Trompette 8' 61 pipes
Clairon 4' 61 pipes
Tremulant

POSITIV

Holzgedeckt 8' 61 pipes
Koppelflöte 4' 61 pipes
Principal 2' 61 pipes
Quinte 1-1/3' 61 pipes
Zimbel III 183 pipes
Krummhorn 8' 61 pipes
Tremulant

PEDAL

Resultant 32' 32 notes
Principal 16' 32 pipes
Rohrgedeckt 16' (SW)
Octave 8' 32 pipes
Rohrflöte 8' (SW)
Choral Bass 4' 32 pipes
Mixture III 96 pipes
Posaune 16' 32 pipes
Trompette 8' (ext.)
Krummhorn 4' (POS)

ANTIPHONAL (prepared)

Gemshorn 8'
Bourdon 8'
Principal 4'
Spitzflöte 4'
Spitzfifteenth 2'
Mixture IV
Trompette 8'

ANTIPHONAL PEDAL (prepared)

Bourdon 16' (ext.)

NEW ORGANS



The Greenwood Organ Co. of Charlotte, NC has completed a 2-manual and pedal organ of 22 ranks for the First United Methodist Church of Cuthbert, GA. The instrument is installed in the center of the choir loft, with exposed Great and Pedal divisions having pipe-work finished in gold. Pitman wind-chests on low pressure were employed. The organ was designed by Norman A. Greenwood of the firm and Faythe Freese, organist-choir director of the church. Robert Rayfield played the dedication recital on April 21.

GREAT

Principal 8' 61 pipes
Hohlfloete 8' (metal) 61 pipes
Dulciana 8' 61 pipes
Prestant 4' 61 pipes
Rohrflöte 4' 61 pipes
Doublette 2' 61 pipes
Mixture III 183 pipes
Cathedral Chimes 21 tubes

SWELL

Bourdon (TC) 16' 49 pipes
Gedeckt 8' (metal) 12 pipes
Salicional 8' 61 pipes
Voix Celeste (TC) 8' 49 pipes
Principal 4' 61 pipes
Gedeckt 4' 12 pipes
Nasard 2-2/3' 61 pipes
Flageolet 2' 61 pipes
Tierce 1-3/5' 61 pipes
Larigot 1-1/3' 61 pipes
Trompette 8' 61 pipes
Krummhorn 4' 61 pipes
Tremolo

PEDAL

Bourdon 16' (metal) 32 pipes
Violone 16' 32 pipes
Octave 8' 32 pipes
Bourdon 8' 12 pipes
Choralbass 4' 12 pipes
Bourdon 4' 12 pipes
Octavin 2' 12 pipes
Double Trompette 16' (SW) 12 pipes
Trompette 8' 32 notes
Claron 4' 32 notes



Martin Ott, St. Louis, MO has completed a 2-manual and pedal organ of 11 ranks for the chapel of Christ Seminary-Seminex in St. Louis. The mechanical-action instrument is encased, with the large pipes of the Subbass placed outside to the right (not in picture). Paul Manz served as the consultant.

MANUAL I

Hohlfloete 8' 56 pipes
Principal 4' 56 pipes
Mixture III 168 pipes

MANUAL II

Holzgedeckt 8' 44 pipes
(1-12 from Hohlfloete)
Blockflöte 4' 56 pipes
Oktavelein 2' 56 pipes
Klein Nasat 1-1/3' 56 pipes

PEDAL

Subbass 16' 32 pipes
Choralbass 4' 32 pipes



Steiner Organs Inc. of Louisville, KY, has built a 2-manual and pedal organ of 11 ranks for the First Presbyterian Church, Fort Thomas, KY. The electro-mechanical-action instrument is centered at the rear of the chancel, with a stained white oak case. A solid-state relay and combination action was employed. Drawknobs are of turned rosewood, with maple pedal keys and manual keys of padouk-elm with ebony caps. All pipework is enclosed except the Principal in the facade and the low octave of the Subbass, which stands behind the case. The windpressure is 75 mm, the tuning is in equal temperament, and the voicing uses high cutups for warmth and strength. Rita Avram Schaffer was the consultant, and Richard Poovey is the organist.

GREAT

Gemshorn (TC) 16' 44 notes
Principal 8' 56 pipes
Rohrflöte 8' 56 notes
Gemshorn 8' 56 notes
Octave 4' 12 pipes
Gemshorn 4' 56 notes
Octave 2' 12 pipes
Mixture II-III 144 pipes
Hautbois-Trompette 8' 56 notes

SWELL

Rohrflöte 8' 24 pipes
Gemshorn 8' 56 pipes
Gemshorn Celeste (TC) 8' 44 pipes
Rohrflöte 4' 44 pipes
Nasat 2-2/3' 56 pipes
Gemshorn 2' 12 pipes
Terz 1-3/5' 56 pipes
Fagotte 16' 56 pipes
Hautbois-Trompette 8' 12 pipes

PEDAL

Subbass 16' 32 pipes
Principal 8' 32 notes
Gemshorn 8' 32 notes
Octave 4' 32 notes
Mixture III 32 notes
Fagotte 16' 32 notes
Trompette 8' 32 notes
Hautbois 4' 32 notes

COUPLERS

Swell to Great
Swell to Pedal
Great to Pedal
Tremulant (entire organ)



McNeil and Campbell of Lompoc, CA have built an Italian-style positive for the University of California at Santa Barbara, Op. 2. The instrument has suspended mechanical action with an extended Italian compass CC-c''', 61

notes; the 30-note pedal is permanently coupled at 16' pitch. The 16' bass octave consists only of the stopped Principale bass and is permanently supercoupled to the 8' octave, in the old Italian manner. The windpressure is 46 mm, with open flues, moderate nicking, and no ears. The keyboards are AGO standard and were taken from an older instrument; they were provided as a concession to practice and continuo needs. The pipework was entirely rebuilt from an older organ and was revoiced in Italian style; the center facade flat is pure tin. Winding is from a single wedge bellows which provides extremely flexible wind. The use of small pallets and channels results in light key action. The temperament is taken from Kirnberger. The instrument was based on studies made of an original Italian organ in the collection of the University of California at Berkeley. Sandra Soderlund played the initial recital.

STOPS

Principale 8'
(extended to 16' in the bass octave)
Ottava 4'
Quintadecima XV 2'
Decimanona XIX 1-1/3'
XXIX + XXXVI 1/2 + 1/4'
Voce Umana 8' (middle c)



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Calendar

(continued from p. 17)

30 OCTOBER

Opus I chamber orch; Trinity Cathedral, Cleveland, OH 8 pm
Robert Edward Smith harpsichord; St Columba Cathedral, Youngstown, OH 8 pm
Singing Boys of Penn; Wesleyan College, Rocky Mount, NC 8 pm

31 OCTOBER

James Dale w/orch; US Naval Academy Chapel, Annapolis, MD 8 pm

1 NOVEMBER

Victoria Missa O Quam gloriosum; Church of the Advent, Boston, MA 11 am
Music for All Saints; St Joseph Cathedral, Hartford, CT 3 pm
Edward Clark; Trinity Episcopal, Tarrifville, CT 4 pm
Evensong; Incarnation Cathedral, Garden City, NY 4 pm
All Saints music; Christ & St Stephens, New York, NY 11 am
Brahms Requiem; St Bartholomews Church, New York, NY 4 pm
Bach Cantata 180; Holy Trinity Lutheran, New York, NY 5 pm
Bart Harris; St Thomas Church, New York, NY 5:15 pm
Badinage; Goodman House, New York, NY 8 pm
Benjamin Van Wye; All Saints Cathedral, Albany, NY 4 pm
James Kibbie; Trinity Cathedral, Trenton, NJ 3:30 pm
+ James Litton; 1st Presbyterian, New Vernon, NJ 5 pm
Baroque choral music; Calvary UCC, Reading, PA 4 pm
Robert Edward Smith, harpsichord; Southminster Presbyterian, Pittsburgh, PA 7 pm
Evensong; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
William Bates; St Philip Cathedral, Atlanta, GA 5 pm
Karel Paukert; Art Museum, Cleveland, OH 2 pm
Fauré Requiem; Fairmount Presbyterian, Cleveland Heights, OH 7 pm
Wilma Jensen; Independent Presbyterian, Birmingham, AL 4 pm

2 NOVEMBER

Fauré Requiem; Church of the Advent, Boston, MA 6:30 pm
Russian Contakion; St Thomas Church, New York, NY 12:10 pm
Robert Edward Smith, harpsichord; Mt Lebanon High School, Pittsburgh, PA 11 am

3 NOVEMBER

Jeffrey Cohan, flute; Christ & St Stephens, New York, NY 8 pm
Robert Southerland Lord; Heinz Chapel, Univ of Pittsburgh, PA 12 noon
Martha Folts, harpsichord; Christ Church, Cincinnati, OH 12:10 pm

4 NOVEMBER

Music of Howells; St Thomas Church, New York, NY 12:10 pm
Trinity Ringers; St Johns Church, Washington, DC 12:10 pm
Robert Edward Smith, harpsichord; St Christophers Episcopal, Gates Mills, OH 8 pm

6 NOVEMBER

Rossini Petite Messe; Bethesda Episcopal, Saratoga Springs, NY 8 pm
Gillian Weir; St Paul Lutheran, Orlando, FL 8 pm
Organ & instruments; Trinity Cathedral, Cleveland, OH 8 pm
Stockholm boys choir; Christ Church Cranbrook, Bloomfield Hills, MI 8:30 pm
James Litton, workshop; Holy Name Cathedral, Chicago, IL 7 pm

7 NOVEMBER

Carl Fudge, organ & harpsichord; Hammond Castle, Gloucester, MA 8 pm
Robert Edward Smith, harpsichord; St Michaels Episcopal, Litchfield, CT 8 pm
Marilyn Keiser, workshop; 1st Methodist, Schenectady, NY 1-3 pm
Episcopal hymnal workshop; St Lukes Church, Evanston, IL 9 am

8 NOVEMBER

Robert Clark; 1st Congregational, Columbus, OH 8 pm
Plainsong Missa de Angelis; Church of the Advent, Boston, MA 11 am
Wayne Leupold; Smith College, Northampton, MA 4 pm
Puccini Messa di Gloria; St Bartholomews Church, New York, NY 4 pm
Bach Cantata 109; Holy Trinity Lutheran, New York, NY 5 pm

Evensong; Trinity Church, Princeton, NJ 4:30 pm
Michael Roush; St Thomas Church, New York, NY 5:15 pm

Marilyn Keiser; 1st Methodist, Schenectady, NY 3 pm

Gillian Weir; Bradley Hills Presbyterian, Bethesda, MD 4 pm

Composer & soprano; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

West Point Choir; St Johns Church, Washington, DC 11 am

Consort; St Philip Cathedral, Atlanta, GA 5 pm

Karel Paukert; Art Museum, Cleveland, OH 2 pm

Early Cleveland sacred music; Church of the Covenant, Cleveland, OH 7:30 pm

Haydn Nelson Mass; Christ Church, Cincinnati, OH 4 pm

John Weaver; Independent Presbyterian, Birmingham, AL 4 pm

9 NOVEMBER

Todd Wilson; Trinity Episcopal, Huntington, WV 8 pm

John D Herr w/orch; Plymouth Church, Shaker Heights, OH 7 pm

10 NOVEMBER

Mozart Requiem; St Thomas Church, New York, NY 7:30 pm

Frederick Grimes, all-Bach; Holy Trinity Lutheran, New York, NY 8 pm

Jeffrey Cohan, flute; Christ & St Stephens, New York, NY 8 pm

+ David Hurd; Emory Univ, Atlanta, GA 8 pm

11 NOVEMBER

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

12 NOVEMBER

Edith Ho; Memorial Church, Harvard Univ, Cambridge, MA 12:10 pm

Carlene Neihart; Grace Church, New York, NY 12 noon

13 NOVEMBER

Renaissance music; Trinity Cathedral, Cleveland, OH 8 pm

McNeil Robinson; Trinity College, Hartford, CT 8:15 pm

14 NOVEMBER

Robert Glasgow; St John the Baptist, Philadelphia, PA 8 pm

Community Choral Celebration; St James Cathedral, Chicago, IL 8 pm

15 NOVEMBER

Missa Tournai; Church of the Advent, Boston, MA 11 am

Music of Vaughan Williams; Christ & St Stephens, New York, NY 11 am

Vaughn Williams Dona Nobis Pacem; St Bartholomews Church, New York, NY 4 pm

John Weaver; St Luke & St Matthew, Brooklyn, NY 4:15 pm

David Higgs; St Patricks Cathedral, New York, NY 4:45 pm

Bach Cantata 115; Holy Trinity Lutheran, New York, NY 5 pm

Carlene Neihart; St Thomas Church, New York, NY 5:15 pm

Judith Hancock; 3rd Presbyterian, Pittsburgh, PA 4 pm

Flute & Piano; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

Evensong; St Johns Church, Washington, DC 5:30 pm

Frances McLaren, piano; 1st Presbyterian, Naples, FL 4:30 pm

Karel Paukert; Art Museum, Cleveland, OH 2 pm

Chamber Arts trio; Christ Church Cranbrook, Bloomfield Hills, MI 4 pm

Robert Shepler & Ted Gibboney; 2nd Presbyterian, Indianapolis, IN 4 pm

Daniel Roth; Independent Presbyterian, Birmingham, AL 4 pm

16 NOVEMBER

David Lasky; Assumption College, Worcester, MA 7:30 pm

Mary Ann Dodd; St Pauls Church, Troy, NY 8 pm

Daniel Roth, workshop; 1st Methodist, Hyattsville, MD 8-10 pm

Wayne Earnest; Resurrection Lutheran, Augusta, GA 8 pm

17 NOVEMBER

Elm Tree Players; Christ & St Stephens, New York, NY 8 pm

Daniel Roth; 1st Methodist, Hyattsville, MD 8 pm

Lawrence DeWitt; Christ Church, Cincinnati, OH 12:10 pm

18 NOVEMBER

Music of Britten & Piccolo; St Thomas Church, New York, NY 12:10 pm

Fred Elder; St Johns Church, Washington DC 12:10 pm

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19 NOVEMBER

Carlene Neihart; St Pauls Chapel, Columbia Univ, New York, NY 12 noon
James Ensemble: Christ & St Stephens, New York, NY 8 pm

20 NOVEMBER

John Shannon; Westminster Presbyterian, Charlottesville, VA 8 pm
Music of Vaughan Williams; Trinity Cathedral, Cleveland, OH 8 pm

21 NOVEMBER

Douglas Marshall, all-Franck; Hammond Castle, Gloucester, MA 8 pm
Robert Gallagher, all-Bach; St Pauls Chapel, Columbia Univ, New York, NY 2 pm

22 NOVEMBER

Warren R. Johnson; St Dominics Church, Portland, ME 4 pm
Restoration Fund concert; Music Hall, Methuen, MA 3 pm
Mozart Coronation Mass; Church of the Advent, Boston, MA 11 am
James David Christie; 1st Congregational, Fairhaven, MA 4 pm
Evensong; Trinity Church, Newport RI 4 pm
Fauré Requiem; St Bartholomews Church, New York, NY 4 pm
Campbell Johnson; St Thomas Church, New York, NY 5:15 pm
Chamber Sound; Christ & St Stephens, New York, NY 8 pm
Mozart Requiem; St James the Less, Scarsdale, NY 8 pm
*Robert Glasgow; All Saints Cathedral, Albany, NY 3 pm
Daniel Roth; Methodist Church, Red Bank, NJ 4 pm
Collegium Musicum; All Saints Church, Princeton, NJ 8 pm
Multi-choir Thanksgiving festival; Presbyterian Church, Bryn Mawr, PA 4 pm
Service of music; St Johns Church, Washington, DC 11 am
Lloyd Davis; Cathedral, Washington, DC 5:15 pm
+Stephen Hamilton; Central Presbyterian, Bristol, VA 8:15 pm
Alan Cook; St Philip Cathedral, Atlanta, GA 5 pm
Karel Paukert; Art Museum, Cleveland, OH 2 pm
Evensong; Trinity Cathedral, Cleveland, OH 5 pm
String quartet; Methodist Church Lakewood, OH 4 pm
George Ritchie; 7th-day Adventist, Kettering, OH 8 pm
Music of Mozart & Pergolesi; 1st Congregational, Columbus, OH 8 pm
Oratorio selections; Zion Lutheran Church, Ann Arbor, MI 4 pm
William Aylesworth; St Pauls Episcopal, La Porte, IN 3 pm
Marianne Webb; Independent Presbyterian, Birmingham, AL 4 pm
*McNeil Robinson; St Paul Cathedral, Peoria, IL 8 pm

24 NOVEMBER

Guy Bovet; St James Episcopal, Richmond, VA 8 pm

25 NOVEMBER

Music of Byrd; St Thomas Church, New York, NY 12:10 pm
Albert Russell; St Johns Church, Washington, DC 12:10 pm

26 NOVEMBER

Music of Candlyn & MacFarlane; St Thomas Church, New York, NY 11 am

27 NOVEMBER

Daune Mahy, Soprano; Trinity Cathedral, Cleveland, OH 8 pm

29 NOVEMBER

Rosalind Mohsen; 1st Baptist, Nashua, NH 7 pm
Byrd Mass for Four Voices; Church of the Advent, Boston, MA 11 am
Advent Procession & carols; St Thomas Church, New York, NY 11 am & 4 pm
Advent lessons & carols; Christ & St Stephens, New York, NY 11 am
Mendelssohn Elijah; St Bartholomews Church, New York, NY 4 pm

Jack W Jones; St Thomas Church, New York, NY 5:15 pm
Choral program; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Terry Farrow; St Philip Cathedral, Atlanta, GA 5 pm
Karel Paukert; Art Museum, Cleveland, OH 2 pm
Procession with carols; Christ Church Cranbrook, Bloomfield Hills, MI 5 pm

30 NOVEMBER

Willan Missa Brevis 12; Church of the Advent, Boston, MA 6:30 pm
*Marilyn Biery; 1st Methodist, Downers Grove, IL 8 pm

UNITED STATES
West of the Mississippi

16 OCTOBER

William Whitehead; St James Methodist, Cedar Rapids, IA 8 pm
Gillian Weir masterclass; Univ of Missouri Conservatory, Kansas City, MO 8 pm
Robert Edward Smith harpsichord; Denver Academy, Denver, CO 8 pm
Antone Godding; Oklahoma City Univ, OK 8:15 pm
Larry Archbold; St Joseph of Arimathea, Berkeley, CA 12:15 pm

17 OCTOBER

William Whitehead masterclass; St James Methodist, Cedar Rapids, IA 9:30 am
Antone Godding, workshop; Oklahoma City Univ, OK 9:30 am-4 pm

18 OCTOBER

William Whitehead masterclass; St Johns Methodist, Davenport, IA 2:30 pm
William Whitehead & Stephen Steely; St Johns Methodist, Davenport, IA 8 pm
Gillian Weir; Grace & Holy Trinity Cathedral, Kansas City, MO 5 pm
Ronald Wyatt; Christ Church Cathedral, New Orleans, LA 4 pm
Robert Edward Smith harpsichord; Church of the Savior, N Platte, NE 4 pm
Berlioz TeDeum; Cathedral, St Paul, MN 8 pm
Handel Israel in Egypt; St Lukes Episcopal, San Antonio, TX 4 pm
Guy Bovet; Pacific Union College, Angwin, CA 8 pm

19 OCTOBER

*David Craighead; Ladue Chapel, St Louis, MO 8 pm
Larry Palmer harpsichord; SMU, Dallas, TX 8:15 pm

20 OCTOBER

Robert Edward Smith harpsichord; All Saints Episcopal, Omaha, NE 8 pm

22 OCTOBER

Robert Edward Smith harpsichord; Iowa Wesleyan College, Mt Pleasant, IA 8 pm

23 OCTOBER

*David Craighead; St Thomas Aquinas Church, Dallas, TX 8:15 pm
Joyce Jones; 1st Congregational, Los Angeles, CA 8 pm
Music trumpets & organ; St Marks Cathedral, Seattle, WA 8 pm
Larry Archbold; St Joseph of Arimathea, Berkeley, CA 12:15 pm

24 OCTOBER

McNeil Jubilee Singers; Chandler Pavilion, Los Angeles, CA 8:30 pm
Mendelssohn Lobgesang; High School, Santa Ana, CA 8:30 pm

25 OCTOBER

Gerre Hancock; 2nd Presbyterian, Little Rock, AR 3 pm
+Charles Benbow; Faith Lutheran, Bellaire, TX 4 pm
*Virgil Fox memorial concert; 1st Presbyterian, Oakland, CA 4 pm
Guy Bovet; Westminster Presbyterian, Des Moines, IA 7:30 pm
Handel Israel in Egypt; Our Lady of the Lake Univ, San Antonio, TX 4 pm
Lee Jessup; Wilshire Presbyterian, Los Angeles, CA 4 pm

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Calendar

(continued from p. 19)

- 26 OCTOBER**
Larry Smith; Central Lutheran, Minneapolis, MN 8 pm
Gerre Hancock workshop; 2nd Presbyterian, Little Rock, AR 9:30-11:30 am
- 27 OCTOBER**
Larry Smith masterclass; Central Lutheran, Minneapolis, MN 10 am
- 30 OCTOBER**
David Craighead; St Mark Lutheran, Salem, OR 8 pm
*Halloween VII; Oklahoma City Univ, OK 8 & 11 pm
Horst Gehann; Pacific Union College, Angwin, CA 8 pm
- 31 OCTOBER**
David Craighead masterclass; St Mark Lutheran, Salem, OR 10-11:30 am, 1-2:30 pm
- 1 NOVEMBER**
John Rose; RLDS Auditorium, Independence, MO 4 pm
Spanish Cathedral music; Christ Church Cathedral, New Orleans, LA 4 pm
David Britton; St James Church, Davis, CA 3 pm
+ David P Dahl; Presbyterian Church, Walnut Creek, CA 4 pm
Robert Glasgow; 1st Methodist, Sepulveda, CA 4:30 pm
- 2 NOVEMBER**
Jonathan Rennert; Texas Christian Univ, Ft Worth, TX 7 pm
*Larry Palmer w/harp; 1st Methodist, Galveston, TX 7:30 pm
- 4 NOVEMBER**
+ Gillian Weir w/orch; Oral Roberts Univ, Tulsa, OK 8 pm
- 6 NOVEMBER**
James Moeser; University Baptist, Minneapolis, MN 8 pm
George Ritchie; Univ of S Dakota, Vermillion, SD 8 pm
*John Rose; Boston Ave Methodist, Tulsa, OK 8 pm
Larry Archbold; St Joseph of Arimathea, Berkeley, CA 12:15 pm
- 7 NOVEMBER**
Thomas Richner, masterclass; Christ Church Methodist, Tucson, AZ 1 pm
Robert Glasgow, masterclass; Presbyterian Church, La Jolla, CA 9 am
- 8 NOVEMBER**
Daniel Roth; Plymouth Congregational, Minneapolis, MN 4 pm
+ Delores Bruch; St Marys, Iowa City, IA 3 pm
Larry Palmer, harpsichord; Westminster Presbyterian, Lincoln, NE 4 pm
Thomas Richner; Christ Church Methodist, Tucson, AZ 4 pm
Terry Nelson, harpsichord; Old Church, Portland, OR 8:30 pm
Philip Keil; St Matthew Episcopal, San Mateo, CA 4 pm
Robert Bates; St Marks Episcopal, Palo Alto, CA 8 pm
Robert Glasgow; Presbyterian Church, La Jolla, CA 4 pm
- 9 NOVEMBER**
Paul Riedo w/brass; St Thomas Aquinas, Dallas, TX 8:15 pm
- 11 NOVEMBER**
Peter Planavsky; Chapel, Assisi Heights, Rochester, MN 8 pm
- 13 NOVEMBER**
Larry Archbold; St Joseph of Arimathea, Berkeley, CA 12:15 pm
- 15 NOVEMBER**
Gerd Zacher; Plymouth Congregational, Minneapolis, MN 4 pm
Festival of canticles; Christ Church Cathedral, New Orleans, LA 4 pm
Brock Burroughs, harpsichord; Old Church, Portland, OR 8:30 pm
- 20 NOVEMBER**

Delbert Disselhorst w/orch; Univ of Iowa, Iowa City, IA 8 pm
Larry Archbold; St Joseph of Arimathea, Berkeley, CA 12:15 pm

22 NOVEMBER
Guy Bovet; Grace & Holy Trinity Cathedral, Kansas City, MO 5 pm

23 NOVEMBER
George Ritchie, lecture; Independence Blvd Christian, Kansas City, MO 8 pm
*Peter Marshall; 1st Community Church, Dallas, TX 8:15 pm

INTERNATIONAL

15 OCTOBER
Allan Moeller; St Pauls Church, Toronto, Ontario, Canada 12:10 pm

18 OCTOBER
Jonathan Rennert; Christ Church Cathedral, Ottawa, Ontario 7:30 pm

19 OCTOBER
David Robinson; St Michaels, Cornhill, London, England 1 pm

21 OCTOBER
Karl Hochreither; Royal Festival Hall, London, England 5:55 pm

22 OCTOBER
Wesley Parrott; St Pauls Church, Toronto, Ontario, Canada 12:10 pm

24 OCTOBER
Gillian Weir w/orch; Guildhall, Swansea, Wales 7:30 pm

28 OCTOBER
Nicholas Danby; Royal Festival Hall, London, England 5:55 pm

29 OCTOBER
Ian Sadler; St Pauls Church, Toronto, Ontario, Canada 12:10 pm

30 OCTOBER
Gillian Weir; St Andrews Wesley Church, Vancouver, BC 8 pm

1 NOVEMBER
Evensong & recital; St Pauls Church, Toronto, Ontario, Canada 7:30 pm
*Gillian Weir; All Saints Cathedral, Edmonton, Alberta, Canada 3 pm

4 NOVEMBER
William Davies; Royal Festival Hall, London, England 5:55 pm

5 NOVEMBER
John Tuttle; St Pauls Church, Toronto, Ontario, Canada 12:10 pm

6 NOVEMBER
Exultate Singers; Holy Trinity Church, Toronto, Ontario, Canada 8 pm

11 NOVEMBER
Cherry Rhodes; Royal Festival Hall, London, England 5:55 pm

12 NOVEMBER
Robin King; St Pauls Church, Toronto, Ontario, Canada 12:10 pm

15 NOVEMBER
Hymn festival; St Pauls Church, Toronto, Ontario, Canada 7:30 pm

19 NOVEMBER
Giles Bryant; St Pauls Church, Toronto, Ontario, Canada 12:10 pm

22 NOVEMBER
Earl Miller; 1st Baptist, Edmonton, Alberta, Canada 3 pm

25 NOVEMBER
James Kibbie; Royal Festival Hall, London, England 5:55 pm

26 NOVEMBER
Ruta Azis; St Pauls Church, Toronto, Ontario, Canada 12:10 pm

29 NOVEMBER
Advent procession & carols; St Pauls Church, Toronto, Ontario, Canada 7:30 pm

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