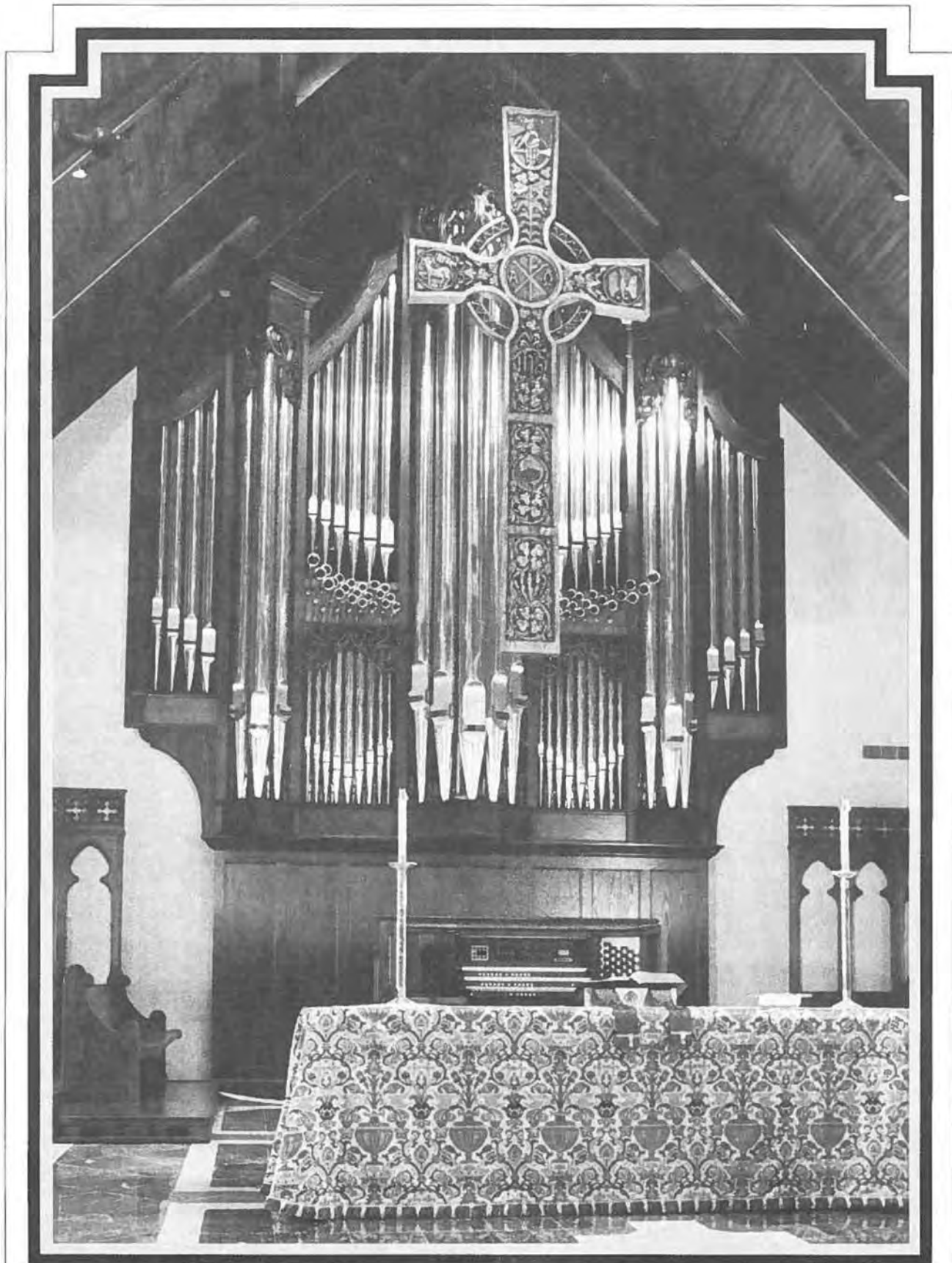


# THE DIAPASON

SEPTEMBER, 1991



First Presbyterian Church, Alton, IL  
Specification on page 14

Recording Reviews

I would like to comment on one aspect of the reviews of new recordings published in THE DIAPASON in 1990 and to provide some information for one of your reviewers.

Technology easily accommodates 75 minutes of music on a compact disc. (My collection includes discs lasting 79:31 [wind concertos], 78:59 [orchestral/choral], 78:31 [brass band], 77:39 [choral], 76:29 [orchestral], 75:43 [opera], 75:05 [organ], for example, and I've read a review of a Birstow organ disc in England lasting just over 80 minutes.) Since CDs normally cost several dollars more than their LP or cassette counterparts, if any, and since the great majority of organ works are short (compared with symphonies, concertos, string quartets, etc.), organists should have a moral obligation to release only CDs of high quantity as well as quality. It would help those who buy discs by mail if the duration of the disc was included as a standard piece of

information at the head of a review—a practice followed by the leading review magazines I've seen. This information is especially desirable for discs on obscure labels.

In his review (December, 1990) of a Czech organ music CD, W. G. Marigold states that the composer Sokola was "totally unfamiliar." Catharine Crozier has had the work concerned, *Passacaglia quasi Toccata on the theme BACH*, in her active repertoire for more than 20 years, and George Markey played it in Sydney in 1977. The composer Milos Sokola was born on 18 April 1913; he studied in Brno and Prague, and his compositions include an opera as well as chamber, orchestral and vocal music; he apparently died in 1976, although I can't confirm this. Four of his organ works are published by Panton, including the above *Passacaglia*, which was composed for the Spring International Orgelwettbewerb of 1966.

Michael Edgeloe  
Lane Cove, Australia

Here & There

The Lincoln, NE Chapter of the AGO has announced the *Lincoln Organ Showcase 1991-92* recital series: September 14, Eugenia Earle, harpsichord, St. Mark's on the Campus Episcopal, 8 pm; October 13, Todd and Anne Wilson, Westminster Presbyterian, 8 pm; November 10, Rosalind Mohnsen, St. Andrews Lutheran, 4 pm; April 5, Sarah Soularue, St. Paul United Methodist, 8 pm; and May 14, Marie-Madeleine Duruflé, First-Plymouth Congregational, 8 pm.

The tenth annual "Church Music Extravaganza!" sponsored by Lindenwood Christian Church takes place September 13-14. Clinicians include Clay Christiansen, John Yarrington, Don Hinshaw, and staff musicians Gary Beard and Chris Nemeč, with sessions in choral techniques, service playing, small church choir, youth and childrens music, vocal pedagogy and a master class by Mr. Christiansen. The weekend opens with a gala concert featuring The Lindenwood Chancel Choir and Orchestra performing Diane Bish's *Morning Has Broken* and Mr. Christiansen will play repertoire for organ and orchestra. For more information or a full brochure, contact Chris Nemeč, workshop chairman, c/o Lindenwood Christian Church, 40 East Parkway So., Memphis, TN 38104; 901/458-1652; fax 901/458-0145.

Reciprocating their 1980 visit to King's College, Cambridge, where they were the first American Choir-in-Residence, the St. Thomas Choir will present the King's College Choir as the first offering in its five-evening concert series, on Tuesday, September 17, at 7:30 pm at St. Thomas Church, New York City. The Choir will sing music of Purcell, Philips, Dering, Blow, Humfrey, Naylor, Stanford, and Mendelssohn. The appearance will be the first in an 11-day tour planned as part of the 500th year celebration of the College, at which the Choir has been a tradition since 1484. The King's College Choir last toured the U.S. in 1985. For information: Phelicia Wingfield, 212/757-7013, ext 393.

The Eastern Iowa Chapter of the OHS will observe the centennial of the William Schuelke organ at St. Boniface Roman Catholic Church in New Vienna, IA with a symposium and recital on September 22, starting at 2 pm. The symposium will deal with Schuelke, his instruments, and the German Romantic

repertoire. The event will conclude with a recital by John Sebolt at 7:30 pm. For information: August Knoll, Box 486, Wheatland, IA 52777; 319/374-1663.

The Willis Bodine Chorale will perform *Spherical Madrigals* by Ross Lee Finney on October 6 in the Rotunda of the Gainesville (FL) Library. Dating from 1965, Finney's work is a cycle of seven songs set to various 17th-century poems, each centered on a theme of circles, orbs, spheres, balls or globes. The concert will also include *Two Madrigal Lovesongs* by Robert H. Young, and unaccompanied choral works of Lockwood, Palestrina, and others. For information: 904/376-2636.

First Presbyterian Church, Evansville, IN, will formally dedicate its new 29-stop Fisk organ, op. 98, on October 20. The dedication service will include a new hymn and chorale prelude commissioned from Roland Leich, Evansville native and professor emeritus of music at Carnegie-Mellon University.

Douglas Reed, professor of organ at the University of Evansville, will play the first dedication concert on October 20. It will include the first performance of a commissioned work by Naji Hakim, organist of the Basilique du Sacre-Coeur in Paris. On October 21, professor Russell Saunders, Eastman School of Music, will conduct an organ masterclass.

Other events in the year-long Dedication Series include a Childrens Introduction to the Pipe Organ on October 13, a Reformation Hymn Festival on October 27, and recitals and masterclasses by Robert Clark on February 23-24, and Robert Glasgow on April 5-6, 1992. Music director Darryl Roland will conclude the series with a recital on May 17.

For more information, please write or call Dr. Darryl Roland, Music Director, First Presbyterian Church, 609 S.E. Second Street, Evansville, IN 47713; 812/423-6297.

The Cercle d'Orgue de Bruxelles announces an International Week of the Organ, to be held in Brussels, Belgium October 20-27, 1991. The event will include solo organ recitals, organ and orchestra concerts, and an organ crawl. Featured artists include Jozef Sluys, organist of St. Michael's Cathedral, Brussels, and Marie-Claire Alain, both playing all-Bach recitals. For further information, the organization may be

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contacted at Domstraat 8, 1602 Vlezenbeek, Belgium; Tel. 532-50-80.

Frederick Grimes, director of music and organist of Holy Trinity Lutheran Church, New York City, has announced the music schedule for 1991-92, including the church's 24th annual series of Bach Vespers. The vespers season will begin on Reformation Sunday, October 27, with Cantata 80, *Ein feste Burg*, and the Orchestral Suite No. 3 in D Major. As a prelude to the regular season, organist Christoph Albrecht of St. Mary's Church, Berlin, Germany, will play a recital at vespers on October 20.

Weekly Bach Vespers are scheduled for Sundays at 5 pm through January 5, and March 22 through April 19, 1992. All-Bach organ recitals take place November 17, December 8 and March 22; a service of Advent Lessons and Carols December 1; Candlelight Carol Services December 22; Festival Christmas Eve services with excerpts from Bach's *Christmas Oratorio*; and motets of Schütz and Bach March 29. The complete schedule of music for the 1991-92 season is available through the church office, 3 W. 65th St., New York, NY 10023.

The American Liszt Society is sponsoring its annual festival at San Francisco State University October 24-26. "Liszt in Italy" is the theme of this year's festival, which will include recit-

als, lecture-demonstrations, and special events featuring the works of Franz Liszt and other composers. A highlight of the festival will be a lecture by Alan Walker, Chairman of the Music Department at McMaster University in Hamilton, Ontario. The entire festival program is available by calling Michael McDermott at 212/758-3700 or fax at 203/637-2174. For more information on the festival: Prof. William Corbett-Jones, 30 Alviso St., San Francisco, CA 94127; 415/587-0398.

The Southeastern Historical Keyboard Society will meet at Agnes Scott College, Decatur, GA, on April 2-4, 1992. Abstracts of papers and proposals for short recitals are requested. Topics should be relevant to the society: early keyboard instruments—the tracker organ, harpsichord, fortepiano, clavichord; their repertoire (including modern materials), performance practices, and aspects of construction and maintenance. Presentations should be no longer than 25 minutes, allowing an additional five minutes for questions and comments from the audience. All proposals should include a short biography or curriculum vita (not a résumé) and a list of audio-visual requirements. Proposals for papers and lecture recitals should also include a one-page abstract of the material to be presented. Proposals for a recital or lecture-recital should include a recital program and a cassette tape of representative performance.

Send all materials, postmarked by November 15, 1991, to Ms. Elaine Funaro, 3 Sylvan Rd., Durham, NC 27701. For further information call 919/493-4706.

## Appointments



Laura Ellis

Laura Ellis has been appointed assistant professor of music and college organist at the University of the Ozarks, Clarksville, AR. Dr. Ellis will teach applied piano and organ, courses in theory and music appreciation, and oversee the university's annual music festival. She holds a DMA in organ performance and the MMus in church music from the University of Kansas, and received the BA in music from Luther College. Her principal teachers include James Higdon, William Kuhlman, Eileen Ness, and Gene Janssen.



Brenda Lynne Leach

Brenda Lynne Leach has been appointed Visiting Lecturer on Ministry at Harvard Divinity School where she teaches the graduate level course, "Church Music in History and Current Practice." She is also on the faculty of Clark University where she teaches music in the context of Cultural Studies and Women's Studies. She has been Director of Music and Creative Arts at Boston's Church of the Covenant since 1990.

Dr. Leach received the DMA and MMus degrees from the Eastman School of Music where she studied with David Craighead. Other teachers have included James Boeringer and Susan Hegberg of Susquehanna University from which she received the BMus, magna cum laude. She has also studied fine arts at Oxford University and the Sorbonne, receiving certificates of attendance from both institutions.

From 1985 to 1989, Dr. Leach lived in Paris where she won the Premier Prix de Virtuosité in the class of Marie-Claire Alain. She continued studies with Daniel Roth and Huguette Dreyfus, and held positions at the American University of Paris and the American Church. Dr. Leach has concertized in the U.S.A., Europe and the Middle East. Several of her performances have been heard on National Public Radio.

Andrew Lumsden has been appointed Organist and Master of the Choristers at Lichfield Cathedral, England, and will assume his new duties there in January, 1992. Shortly after becoming Organist of Lichfield Cathed-



Andrew Lumsden

ral, Mr. Lumsden will travel to the United States for a previously scheduled tour in February.

Since 1988, Mr. Lumsden has been Sub-Organist of Westminster Abbey, London. Prior to that, he served as Assistant Organist of London's Southwark Cathedral. Mr. Lumsden has also served as a chorister at New College and Assistant Organist at Winchester College in Oxford, and has held the Organ Scholarship at St. John's College, Cambridge, where he assisted Dr. George Guest. He has won a number of national organ performance competitions and records on the Guild label.

Lichfield is the only one of England's ancient cathedral buildings with three spires, which are known locally as "the ladies of the vale." The cathedral is named for St. Mary and for St. Chad, the first Bishop of Lichfield appointed in 669. The current cathedral is the third to be built on the site, the first having been constructed in 700.

Andrew Lumsden is represented in North America by Phillip Truckenbrod Concert Artists.

Miller Pipe Organ Company, Louisville, KY, has announced the appointment of Michael J. O'Dea as tonal finishing specialist. Mr. O'Dea, a native of Australia, began his apprenticeship with the organbuilding firm of Roger H. Pogson, Sydney, in 1967, and later worked as voicer with organbuilder Ronald Sharp. During this time, he worked on the planning and design of the Sydney Opera House organ (V/208).

Since coming to the United States in 1976 to attend Portland Bible College, Mr. O'Dea has worked with organbuilder Richard Bond, Portland, OR, and Rodgers Organ Company where he was principal voicer. In 1986, he joined Steiner-Reck, Inc., of Louisville, KY, as organbuilder and voicer. Since July, 1987, Mr. O'Dea has worked freelance, mostly with Rodgers contracts, on voicing and finishing work. In 1990, he completed a major rebuild of the organ in Haddonfield United Methodist Church, Haddonfield, NJ, in conjunction with Phares L. Steiner.

In his new position at Miller Pipe Organ Company, O'Dea will be in charge of voicing and tonal finishing, as well as assisting with other projects. Miller Pipe Organ Company, now in its 16th year, currently provides service to over 300 clients within a 10 state region.

## Here & There

William Bates has written a special review article, "The Haselböck Edition of the Liszt's Organ Works," for the *Journal of the American Liszt Society*, Volume 28, July-December 1990. The article treats in detail the 10-volume edition of the Liszt works, published by Universal (Vienna) beginning in 1985. Also included in the article is an appendix, "The Organ and Harmonium Works of Franz Liszt," listing the works, sources, dates, and editions.



Kevin Birch

In May 1991, the "Stichting Henna Hiemcke Fonds" and the ABN Bank presented organist Kevin Birch in a series of concerts and lectures on historic Dutch organs in The Republic of Suriname, South America. The instruments, imported during the early 19th century, were made by the organbuilders Bätz and Naber & Quellhorst. The concerts, which included *Samenzang* (community singing), were recorded for broadcast on public radio. Mr. Birch earned his Bachelor's degree at New England Conservatory, Boston under Yuko Hayashi, further studied at Sweelinck Conservatorium, Amsterdam under Klaas Bolt, and is presently in the doctoral program at the University of Iowa where he studies with Delores Bruch.

Piet Kee is featured on a new CD recording, *César Franck, Organ Works* (Chandos Records Chan 8891). The disc includes the Chorals II and III, *Cantabile*, *Pièce Héroïque*, *Prelude*, *Fugue and Variation*, and *Andantino in E Major* (arr. Louis Vierne), performed on the Cavallé-Coll organ of the Basilica de Santa María del Coro, San Sebastian, Spain. For information: Koch International 516/938-8080.

David Kinsela has edited a collection of organ works, *Organ Australis*, published by Currency Press, Sydney. The collection includes *Captain Logan's Fancy* by Colin Brumby; *The Bells of Sydney Harbour* by Anne Carr-Boyd; *Three Pieces for Organ* by Nigel Butterley; and *Sacred Site* by Moya Henderson. For information: Joseph Patelson Music House, 212/757-5587; or Australian Book Source, 916/753-1519.

Compositions of Dan Locklair have received premieres and recordings. *Alleluia Dialogues* (a motet for two SATB choirs, a cappella), commissioned by Fourth Presbyterian Church, Chicago (Dr. Morgan Simmons, organist/choir-master), was premiered March 31 at Fourth Church, and has been recorded by the Fourth Church Choir.

*Ayre for the Dance* (for organ) and the final movement of *Fantasy Brings The Day* (for harpsichord) are included in a newly released Gasparo Sampler, Vol. 1, performed by Barbara Harbach.

*The Columbus Madrigals* (three theatrical choral pieces for treble voices) was premiered on June 16 by the Singing Boys of Pennsylvania (Dr. Bernard Schade, music director) in East Stroudsburg, PA. Commissioned by the boy-choir for its tours during the 91-92 season, the 25-minute work has lyrics by Alicia Carpenter. *Stirs the Stars to Sing* (a sinfonia for band) received its world premiere on July 9 at the Brevard Music Center by the Brevard Music Center Symphonic Band (Jamie Hafner, conductor). Movements from *The Breakers Pound* (dance suite for harpsichord) were performed by Elaine Funaro as part of the 1991 Piccolo Spoleto Festival.

The choir of Covenant Presbyterian Church, Charlotte, NC, returned from a concert tour of England and Scotland on July 16. Richard M. Peek directed the choir in music of Viadana, Domen-

ico and Alessandro Scarlatti, Gretchaninoff, Lvovsky, Peter, Peek, Copland, Noehren, and Starer. Featured work was Dr. Peek's *Missa Americana*, scored for flute, recorder, bassoon and percussion. The itinerary included St. Paul's Cathedral in London, Ely Cathedral, York Minster, Durham Cathedral, Holy Trinity Presbyterian in St. Andrews, St. Andrews' and St. George in Edinburgh, and St. Giles Cathedral in Edinburgh.

John Rose has been elected to membership in the Connecticut Academy of Arts and Sciences, the third oldest learned academy in America. The Connecticut Academy was chartered in 1799 and was preceded only by the American Philosophical Society (1769) in Philadelphia and the American Academy of Arts and Sciences (1780) in Boston. The academy's original constitution was signed by Noah Webster and Eli Whitney. Mr. Rose is College Organist of Trinity College in Hartford.

On March 24, James Welch made a series of recordings on the Welte player organ at Scotty's Castle in Death Valley, CA. Located on the north edge of Death Valley National Monument, the Castle was built in the 1920s by Chicago businessman Albert Johnson, in collaboration with gold prospector Walter "Scotty" Scott. The Castle is open 365 days a year, and the organ is played for each of the tours which take place every 15-30 minutes.

Among the various luxuries installed in the Castle (officially "Death Valley Ranch") was a 15-rank Welte player organ, originally intended to be used for silent movies. The organ arrived over the Tonopah and Tidewater Railroad in 1928, but sat outside under a tree near the Castle for many months until the music room was completed. Even then it could not be used until the installation of a diesel generator in 1931. The organ has 1121 pipes, a grand piano, glockenspiel, xylophone, chimes, orchestral bells, bird calls, cymbals, bass drum, wood block, and other toys. In addition to being playable from a 3-manual console, the organ also has a Welte roll player; a number of rolls still exist in storage at the castle. The organ was renovated recently by the Schoenstein Organ Co. of San Francisco, and now is played for tours by means of a digital tape mechanism.

Dr. Welch recorded 45 selections for the park service, ranging from light classics; Gershwin and Cole Porter tunes; Broadway show tunes; and other novelty pieces.



John E. Williams

As a prelude to the morning worship service of the Laurinburg (NC) Presbyterian Church on Sunday, June 9, John E. Williams, the church's retired organist, performed the world premiere of Glaswegian composer Janetta Gould's *Three Solemn Melodies* (St. Anne's Music, 14 Sandend Road, Glasgow G53 7DG, Scotland). The work is dedicated to Williams and is the second of Mrs. Gould's organ works which he has premiered. During the worship service, Williams, who retired at the end of June, 1990, was appointed by the church to the newly created position of Organist Emeritus in recognition of his more than 30 years of service as the church's organist.



Nancy Ypma

Nancy S. Ypma, assistant professor of music and director of music at McKendree College, Lebanon, IL, is the winner of a 1991 Sears-Roebuck Foundation "Teaching Excellence and Campus Leadership Award." The award is presented to top educators at nearly 700 of the nation's leading independent liberal arts colleges and universities as a means of recognizing their outstanding resourcefulness and leadership. Dr. Ypma went to McKendree in the fall of 1988 and has performed in and helped organize the McKendree Fine Arts program. She holds a D.Mus. in organ performance from Northwestern University and is also the Music Director at St. George's Episcopal Church in Belleville, IL.

Westminster Choir College, Princeton, NJ, and Rider College, Lawrenceville, NJ, have entered into an agreement which will lead to their eventual merger. Initially, Westminster and Rider will be affiliated, which means that they will remain two separate legal entities while the necessary governmental approvals for a full merger are completed. At that point, both colleges will merge and Westminster will become a division within Rider College. As part of the affiliation agreement, a small board of trustees, chosen from Rider's board, will be selected. Dr. J. Barton Luedeke, Rider president, will serve as president of both Rider and Westminster. William McGarry, executive vice president at Rider, will serve as Westminster's chief executive officer. When the agreement became effective July 1, Rider assumed the assets and liabilities of Westminster as well as the management responsibility for the institution. The Rider president said Westminster Choir College will remain on its Princeton campus and its name will not change during affiliation.

The Glorae Dei Cantores Schola, a Gregorian chant choir based in Orleans, MA, recently sang at the Festival of Gregorian Chant held in Watou, Belgium May 10-12. Glorae Dei Cantores was the only choir chosen to represent

the United States at this international festival.

Interlochen Center for the Arts is one of 10 organizations in the country recognized as "extraordinary nonprofits" in the new book *Profiles of Excellence: Achieving Success in the Non Profit Sector* (Jossey-Bass Inc., \$22.95). The northern Michigan arts center is the only national organization among 10 in-depth case studies; all others are local, according to authors E.B. Knauff, Renee Berger, and Sandra T. Gray. The studies include a historical society, an education fund, and various social service agencies which represent Michigan, New York City, San Francisco, Seattle, Kansas City, Minneapolis and Atlanta. They reflect the experience of over 1,000 diverse nonprofit groups and are based on five years' research and on-site interviews.

Interlochen Center for the Arts is the umbrella for the Interlochen Arts Camp, America's best known and most successful summer arts program; Interlochen Arts Academy, the nation's premier fine arts high school; and WIAA-FM/WIZY FM, a charter member of National Public Radio. The 1200-acre campus is 16 miles southwest of Traverse City.



St. Casimir's Church, Vilnius, Lithuania

The Allen Organ Company has installed two instruments in Lithuania. On April 18, St. Casimir's Church, Vilnius, became the first Lithuanian church to have an Allen organ installed. The church was built between 1604 and 1609. It was appropriated by Napoleon's army in 1812 for use as a military warehouse. In 1915 the occupying Germans turned St. Casimir's into a Lutheran church. In 1949, the church was closed by the Soviets, who turned it into the Museum of Atheism. The entire inventory of the church, including altar paintings, bells and organ, was destroyed. In 1988, the ownership of the building was returned to the church.

The Church of Mary, Queen of Peace, Klaipeda, was designed by the church's priest, Father Bournaikis, who had previously been an architect. He not only designed the church, but raised the funds and oversaw its construction. When the Communists took power after World War II, they confiscated the property. The building was eventually returned to the church.



The American Boychoir

Under the direction of James Litton, the American Boychoir sang six concerts throughout Taiwan in June as part of the Taipei International Choral Festival, a six-month event. Concerts were given in five cities, and as part of the festival, Mr. Litton presented a lecture-workshop on children's choral training as well as serving as organ soloist on the large Flentrop organ in Taipei. The American Boychoir is made up of students from the American Boychoir School in Princeton, NJ, where 70 boys from 28 states are students in the fourth through eighth grades.

First Presbyterian Church of Atlanta has signed a contract with W. Zimmer & Sons, Inc. of Charlotte, NC, to enlarge and revoice the 1969 Moller organ in the main sanctuary. The instrument will comprise 105 ranks when completed. The first stage of the project will be the addition of a console and enlargement of the gallery organ, which can then be used to support worship services while the main organ is being rebuilt and enlarged. Dedication festivities of the completed instrument are scheduled for the week of May 17, 1992. The organ will be used for the improvisation contests at the AGO national convention in June of 1992.

The American Musical Instrument Society announced that the second bi-annual Nicolas Bessaraboff Prize was awarded in 1991 to two publications judged to be the most distinguished book-length works published in English during the calendar years 1990 or 1991, which best furthered the Society's goal "to promote study of the history, design, and use of musical instruments in all cultures and from all periods." All publications nominated for the award were judged for qualities of originality, soundness of scholarship, clarity of thought, and contribution to the field.

The 1991 Bessaraboff prize was shared by Edmund A. Bowles, *Musical Ensembles in Festival Books 1500-1800*:

*An Iconographical & Documentary Survey* (Ann Arbor: UMI Research Press, 1989) and Martha Maas and Jane McIntosh Snyder, *Stringed Instruments of Ancient Greece* (New Haven: Yale University Press, 1989).

Arne Haslerud, president of Harald Lyche and Company of Drammen, Norway, and Noel Stoutenburg of Editions Lyche-North America have announced that Editions Lyche-North America has been named distributor of the Lyche organ music catalog in the United States and Canada. The Lyche catalog includes compositions of Conrad Baden, Egil Hovland, Ludwig Nielsen, and Knut Nystedt, among others. For information: Editions Lyche-North America, P.O. Box 1623, Barrington, IL 60011-1623.

## Nunc Dimittis

Jesse B. Bookhardt, Jr., organist of the First Presbyterian Church, Orlando, FL, died July 7 in Colorado Springs, CO, at the age of 59.

A native of Orlando and Winter Park, FL, Mr. Bookhardt graduated from Rollins College as a student of Herman Siewert, and served in the armed forces in Korea. He was then appointed organist-choirmaster of Holy Cross Episcopal Church, Stanford. In 1957, he was named organist of First Presbyterian, Orlando. Bookhardt designed and built the organ in the church's Reformation Chapel, as well as building organs for Christ the King Episcopal Church, Orlando, Azalea Park Presbyterian Church, and for his home. He also played the oboe, French horn, accordion and violin. A memorial service took place July 12 with organist Paul Jenkins of Stetson University.

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## Music for Voices and Organ

by James McCray

### Communion music

*Break now the bread of life,  
In remembrance of Him.*

Some churches celebrate communion with every service, and in fact it is a central focus to the gathering; but some observe it only occasionally. Both sides of the question have validity. Those who do it each service take their suggestion that Christians should "do it as often as you can in remembrance of me," while the others believe that to do it only a few times a year heightens the impact and keeps it from becoming a ritual habit that has the potential to lose depth of meaning by overuse.

For those churches where communion is not a weekly observance, only a few basic communion anthems are needed because they can be rotated every year to cover the minimal use; however, for those churches such as Catholic and Lutheran where communion is a regular part of the worship tradition, more anthems (music) are needed to help focus on the sacraments. There are several typical ways to involve music during the communion meal:

1. Have organist play quietly in the background.
2. Have a choir sing several communion hymns, possibly alternating some verses with soloists for variety.
3. Have a special communion anthem (and/or offertory) which is more elaborate than a hymn, and treated as special music.
4. Use some combination of the above with optional additional in-

struments such as flute, oboe, etc.

Whatever the procedure used, there is a definite desire for choirs to have music in their repertoire which can be used for communion. Directors should compile a list of available music from their hymnals and choral libraries for these occasions.

Communion anthems usually have a pensive mood, and tend to be slow, meditative settings. Not all texts used during this time are directly concerned with the traditional communion statements about bread and wine; often appropriate texts draw on more universal themes such as the Latin *Ave verum corpus*, *Agnus Dei*, etc., but generally the music relates directly to the sharing of the elements.

A World Communion Sunday is usually held on the first Sunday in October, and most churches include that day for observance. Some of the churches that do not serve communion as part of the weekly service have alternate communion services once a month at a time other than the normal Sunday service(s). In those churches where it is a regular event, there has been some controversy in recent years regarding the sharing of the same cup by the congregation because of health concerns, but this has never surfaced as a major factor diminishing the process.

Communion is a vital, poignant part of the Christian heritage, and composers have provided an enormous body of literature to enhance it. The music this month focuses on a variety of settings that will be of use for times of communion.

***O sacrum convivium* (O Sacred Feast), Thomas Weelkes (1576-1623). SATB unaccompanied, Randall M. Egan Publisher, no number given, \$1.10 (M-).**

The editor, Steven C. Lance, notes that in the original, an alto part-book was missing and has been recon-

structed. This motet has both a Latin and English text for performance. The modal harmony adds to the austere mood, especially at the ending which feels incomplete by our common practice. There is a minimal use of counterpoint with most areas in a homophonic style. This is delicate, sensitive, Renaissance music.

***In the quiet consecration*, Robert A. Hobby. SATB and organ, Morning Star Music Publishers, MSM-50-8303, \$.75 (E).**

Based on the tune "Kingdom," this simple setting has four verses. The first is mixed choir unison, second unison women, and four mixed unison with a soprano descant; only the unaccompanied third verse has SATB and most of that is in three voices. The music is slow and quiet, with the organ on two staves including registration suggestions.

***As you eat this bread*, Gerhard Krapf. SATB and organ, Roger Dean Publishing Company, HRD 201, \$.85 (M-).**

Krapf, an organist, includes an organ introduction and interlude; the music is soloistic, but easy and based on the thematic material with registration suggestions. The interesting feature of this work is the fast, joyful middle section that interrupts the basic mood of the piece which then returns at the end. The choral writing is fully supported by the accompaniment.

***Four short pieces for the Eucharist*, Leland B. Sateren. SATB unaccompanied, Art Masters Studios Inc. (AMSI), SP 2013, \$.70 (E).**

These four settings span only three pages, with each somewhat different in style from the others. Generally, they have strophic verses and warm harmonies which condense the emotion so that each is immediate in its outreach. Two have brief solo or descant lines. The texts are by Thomas Wersell. This is easy, sensitive music that should be

useful for any choir/situation.

***Communion prayer*, Allen Pote. Unison or two-part mixed with keyboard, Hinshaw Music Inc., HMC-436, \$.50 (E).**

Only the last section is in two parts—the first two areas are mixed unison and unison women making this easy to learn. The accompaniment employs warm harmonies and is an important part of the music, with two staves and pedal indications. This music will be instantly attractive to the singers and the congregation.

***Thy table*, Lord, Samuel S. Wesley, arr. by Austin Lovelace. SATB, organ and flute, Belwin-Mills Publishing Co., GCMR 3482, \$.75 (M).**

The tune is based on "Winscott" with four verses, but only the first is in four parts; other verses include ATB, SA, and unison. The music is easy with the organ doubling the voices, and the flute is used only on the final verse.

***I Come, O Savior, to your table*, Allan S. Jacobson. SATB and keyboard, Augsburg Fortress, 11-2516, \$.95 (M).**

Most of the setting is in unison with only one page for SATB (unaccompanied). The theme remains throughout with some shifting of the accompaniment, but always with the same basic harmony. The music has a freedom to it with repeated, chant-like phrases that flow above the simple keyboard lines. Lovely music.

***O Sacred banquet*, Eugene Butler. SATB unaccompanied, Carl Fischer, CM 8192 \$.70 (M).**

There is some divisi in this longer-than-usual anthem; with the full ranges, harmonies, and basic style, a large choir will be most effective. The music is not difficult, but does use the typical Butler harmonies. It closes with a contrapuntal Alleluia that is quietly meditative. ▶

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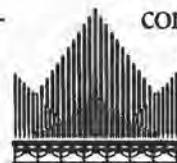
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*O love's redeeming sacrifice* (O Salutaris Hostia), Edward Elgar (1857-1934). SATB and organ, Boosey & Hawkes, B6574, \$.95 (M).

Both English and Latin versions are given for performance. This is one of those wonderful Victorian settings for the church which draws on chromaticism, some sentimentality, and rapidly changing dynamics. The editor, Phillip Brunelle, has given many dynamic-tempo indications to help capture the rubato/romantic spirit of the music. There are brief measures of unaccompanied singing, and the organ has an independent part.

*Communion service* (Rite B), Trevor Webb. Unison or SATB and organ, Novello (Theodore Presser Co.), 29 0638, no price given (M-).

This service includes the Kyrie, Gloria, Sanctus, Benedictus and Agnus Dei movements; each is very brief, usually with the organ doubling the choral parts. It is functional music with various possible performance situations including congregation alone. The music is tuneful and useful for those churches incorporating these movements as part of the communion rite.

*Break now the bread of life*, Gary James. Unison and keyboard, Morning Star Music Publishers, MSM-50-8306, \$.75 (E).

This very easy unison setting has four strophic verses with the melody doubled in the keyboard part that is on two staves. The music is functional, attractive, and easy enough for any small choir.

## Book Reviews

*Victorian Cathedral Music in Theory and Practice*. William J. Gatens. Cambridge, Cambridge University Press,

1986. 227 pages. \$39.50.

Recently, several studies have appeared devoted to the topic of church music of the nineteenth century. Not too many years ago, it was fashionable to regard most of the church music of the nineteenth century as unworthy of serious consideration compared with the study of the styles of the Renaissance and Baroque eras in particular. Perhaps we are now far enough removed from the automatic reaction against the excesses of the nineteenth century to appreciate some of what that era had to offer and not to recoil from all music bearing the stylistic label of "Victorian." Admittedly, there may well be a quantity of musical output that we still think of as weak, overly sentimental, turgid or meretricious, but, as we are reminded in *Victorian Cathedral Music*, there is, on the other hand, a large amount of nineteenth-century church music that deserves our objective attention.

The Gatens study discusses church music from the English Cathedral tradition as practiced in the nineteenth century. Parish use required something different, and for valuable information on that topic, the reader is referred to *Music of the English Parish Church* by Nicholas Temperley, also published by Cambridge.

Nearly half of the Gatens work is devoted to giving the reader the necessary historical background for understanding the various movements and attitudes from the eighteenth century and into the nineteenth century that had a direct bearing on the music written for the liturgical requirements of the day. Among the topics discussed are Neo-Puritanism, Ecclesiology, Calvinism and the Oxford Movement as determining factors that are reflected in the music written for the church. In addition, the morality (ethos) of church music in general is discussed in some detail. This beautifully organized and enlightening history gives the reader the necessary perspective from which

to view the developments that we associate with the term, "Victorian." What emerges from this history is the perception that there was a far from unanimous view regarding the functions and application of both parish and cathedral music during the time under consideration. We sense the tensions that arise from the presentation of different points of view and deeply held principles. The nineteenth century was obviously not a serene time for church music, and this fact brings to mind some of the give-and-take of our own day as many observers sense a similar state of flux in church music, both in this country and abroad.

In setting the stage for a detailed study of the output of his selection of representative composers, the author convincingly argues for what he calls the deplorable state of English church music at the end of the eighteenth century. He then begins to show the changes wrought by the Mozart student, Thomas Attwood (1765-1838), and the influence he had on later composers. Attwood's students, Thomas Walmisley (1814-1856), and John Goss (1800-1880), receive detailed study in a single chapter. They are followed by a chapter devoted to the music of the more Romantic, immensely creative, mercurial and egocentric Samuel Sebastian Wesley (1810-1876).

The productive and aristocratic Sir Frederick Ouseley (1825-1889), with his fondness for some of the favorite features of the time, secondary diminished and dominant seventh chords, is discussed in a separate chapter. It is in this section that Gatens notes that church music composers tended to set the Service music Canticles with greater restraint (usually) than they did the anthem settings which were more likely to receive a more "modern" or subjective treatment. Exceptions to this rule are, however, also noted.

The final chapter is devoted to a discussion of some of the works of John Stainer (1840-1901) and Joseph Barnby

(1838-1896) as representatives of the "High Victorian" style. While neither of these two composers can be considered to be great, Barnby's output seems to have suffered more in the estimation of later generations than that of Stainer whose settings, though certainly uneven in quality, show a sense of craftsmanship and care that suggest investigation into some of his works might be worthwhile.

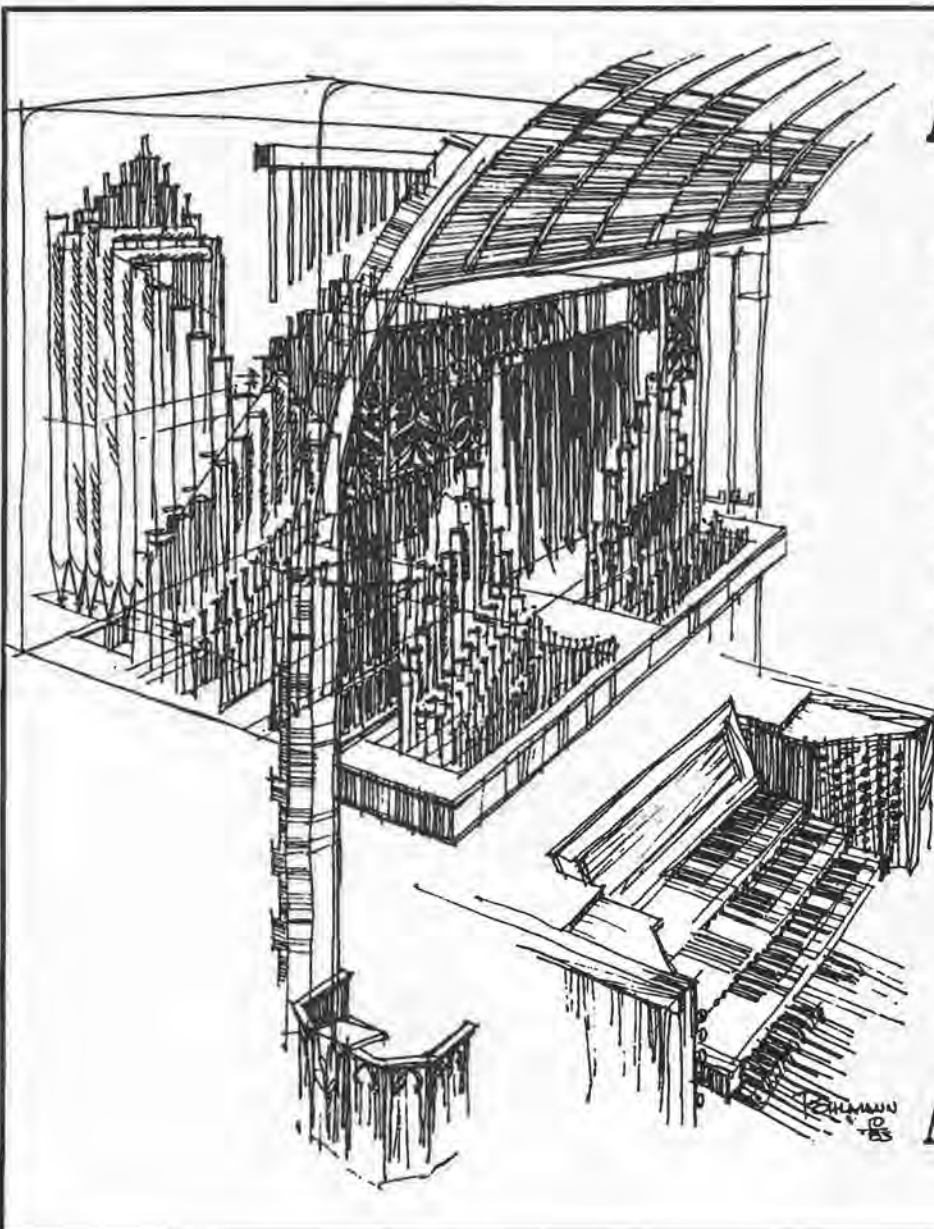
Throughout the entire narrative of this second section, notice is given to the effect of the aesthetic theories on church music propounded by William Crotch (1775-1847) and the musical influences of the Germans, Ludwig Spohr (1784-1859) and Felix Mendelssohn (1809-1847) whose styles are reflected in much English music in general during the nineteenth century.

When Gatens is discussing music, his lucid commentary is accompanied by appropriate musical examples except for the few times that he offers lengthy technical discourse on music that could be made clearer by including a few more examples. This omission is the only weakness in an otherwise well organized and beautifully written study. The author is successful in stating his case and proving his points convincingly, both in the historical overview and in the more technically analytical sections.

The notes and bibliography are extremely useful to anyone seeking further information on the church music of the period. A well set up Index of Compositions and General Index complete this concise but thorough volume. Highly recommended.

*The Volunteer Choir*. Frank Brownstead and Pat McCollum. (Washington, D.C., The Pastoral Press, 1987.) 72 pages. \$5.95.

This little handbook, although written primarily from the standpoint of musicians serving the Roman Catholic Church, will be very useful to those of any denomination. Its very brevity is



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attractive in that the information is presented in concise and very readable form, whether it be the sections on the functions of a choir, choir training techniques (standard, but practical advice here), rehearsal or organization ideas that will be of benefit to anyone, experienced or neophyte, who has to deal with technical or morale issues in a choir. In addition, there is a short section containing practical suggestions for the hiring of a choir director. The ideas presented can easily be adapted to the needs of almost anyone seeking to hire the services of a church musician. Following a short and reasonably up-to-date bibliography of standard sources, there is a highly selective list of suitable repertoire organized by historical periods. This list receives the authors' grading according to the approximate level of difficulty for each item noted. The final section consists of a couple of pages devoted to names and addresses of music publishers. All in all, this slim guide would be a very practical addition to the library of any church musician, no matter what his or her church affiliation or level of experience might be.

—Ronald E. Dean  
Hurley School of Music  
Centenary College  
Shreveport, LA

## New Recordings

Vol. 1, *Music from Trinity Church Wall Street: Choral Music by 20th-Century American Composers*. Hymn of the World's Creator—Louie L. White; Psalm 8—John Corigliano; A New Song—3 Psalms for Chorus—Ulysses S. Kay; Three Motets on Poems of Gerard Manley Hopkins—Ned Rorem; Christ Our Passover—Richard Dirksen; Words of Saint Peter—Richard Felciano; Behold, How Good and How Pleasant—Daniel Pinkham; Chichester Mass—William Albright; O Lord, Support Us—Calvin Hampton; The Lord is King—Lee Hoiby. G 78932, Gothic Records, Box 1576, Tustin, CA 92681. CD \$16.98, Cassette \$8.98, P&H \$1.25.

Vol. 2, *Music from Trinity Church Wall Street: Choral Music of Herbert Howells*. Te Deum (Windsor Service); Benedictus (Windsor Service); Come, My Soul; Coventry Antiphon; Antiphon; Thee Will I Love; Requiem. G 49033, Gothic Records, Box 1576, Tustin, CA 92681. CD \$16.98, Cassette \$8.98, P&H \$1.25.

Larry King was one of the most imaginative and innovative church musicians of our time. All of us deeply regret his untimely death in April, 1990. These two discs testify to the debt we owe this superb musician.

The first disc showcases second generation American composers, those born mainly in the '20s and '30s (with Ulysses Kay, born in 1907, and William Albright, born in 1944, forming the perimeter). The program documents the strong state of American choral music of the mid 20th century.

Louie White's "Hymn of the World" launches things in fine style. This 1961 work begins with a cappella choir and a text adapted from the writings of St. Patrick of Tara and St. Caedmon. Focusing on a recurring phrase, "I arise today," this section forms a splendid preamble to Psalm 150, which suddenly erupts with organ, brass, and percussion accompaniment.

In such a tightly focused program as this, it seems inevitable that one or two works might fall short of the mark. For me, John Corigliano's "Psalm 8" seems like rambling mysticism, while Ulysses Kay's neo-classic "Three Psalms" seem pedantic and uninspired, although both are performed with finesse and finely-tuned elegance. Daniel Pinkham's "Behold, How Good and How Pleasant" displays characteristic astringency. Although Richard Dirksen's "Christ Our Passover" is effective with its big dimensions, repeated hearings unmask an

all too close kinship with epic television music.

On the other hand, much of this sampling reveals marvelous inventiveness and solid craft.

Perhaps first in this category are the provocative "Three Motets" by Ned Rorem. Based on poems by Gerard Manley Hopkins, they reveal an indelible essence—particularly number three which, exploring the text, "Thee, God, I come from, to Thee go," reaches a pitch of Baroque ecstasy with its sweeping scale passage tossed between choral parts and organ. All of this is negotiated with deceptive ease by the Trinity choir.

Another compelling work is the wonderfully evocative "Words of Saint Peter" by Richard Felciano. Here, colorful electronic-like organ punctuations lead ultimately to actual electronic sounds which ethereally expand our concept of the word "light."

William Albright's "Chichester Mass," like many of his works, is extraordinary for its extravagant explorations of color effects. While the Kyrie assumes an almost renaissance-like purity (albeit punctuated with 20th-century acidity), the Benedictus, with its flourishes of scalar patterns hurled forward by driving rhythms, takes on a quasi-baroque quality. In contrast, the Sanctus, with its heterophonic effect oscillating around the tonic, supertonic, and mediant degrees of the scale, maintains

a sense of haunting exoticism. Finally, the hushed effect of the Agnus Dei, achieved through luxurious multi-divisi chords, seems to emerge from some distant primal force.

A similar exoticism pervades Calvin Hampton's "O Word, Support Us," accompanied by pre-recorded vibraphone, glockenspiel, and tubular bells. A setting of the funeral liturgy from the Russian Orthodox Church, the mood is one of quiet resignation, but at the same time, wonderment.

The closing work by Lee Hoiby with its dramatic "state-occasion" character seems on first hearing to be related to the Dirksen work, but the relationship proves superficial. Instead, this work, though grand, is one of subtle intensity and one that ends on a note of reflection. Its conservative tone, yet fresh appeal, serves as a fitting close to a most thoughtfully conceived program.

The notes of neither disc clarify who provides the magnificent organ accompaniments. Perhaps in large measure it is King himself, since he loved to accompany and the credits list James A. Simms as Associate and Principal Conductor. Whoever it is, this person does a masterful job, being sensitively attuned to the choir and exploring the rich resources of Trinity's splendid Aeolian-Skinner.

Listening to the Howells disc brings to mind the words of someone who recently reflected upon the music of

Howells: "The music of Howells reminds me of driving down a heavenly *cul de sac*. It is beautiful, but it goes nowhere," he concluded. Maybe so, but sometimes resting on a quiet *cul de sac* is far more satisfying than barreling down the by-ways of a busy turnpike.

The Trinity choir gives a rare kaleidoscopic view of this somewhat erudite composer, whose acceptance has never equalled that of his more popular contemporaries, Ralph Vaughan Williams and Benjamin Britten. The performance reveals all the characteristics of style that have become Howells' signature: long-breathed, meandering melodies somewhat akin to Gregorian chant; fluid, unsymmetrical rhythms; frequent phrygian-mode twists of melody and harmony; and shadowy, impressionistic weavings of line that eschew any form of overstatement. Throughout, the Trinity choir performs with utter refinement. Their tone is luminous and they sense every dimension of the fragile profundity that is so much a part of the Howells' "affect."

What remains constant on both discs is the phenomenal quality of the choir. They number only twenty, but the sound is one that a chorus of a hundred might envy. Their tone is pure; their diction, impeccable; and they sing with unfettered inspiration.

We are indebted to Larry King, this exemplary church musician, not only for these discs, but for his incalculable



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**Padre Antonio Soler: Fandango & Sonatas.** David Schrader, harpsichord. Cedille CDR 90000 004 (Compact disc, available from Cedille Records, 5432 Ridgewood Ct. #2, Chicago, IL 60615, no price given).

That quintessential keyboard work of Antonio Soler, the flamboyant Fandango, is in all likelihood not the work of that celebrated Padre of the Escorial, according to information recently passed on to me by Iberian specialist Bernard Brauchli. Nevertheless, it has served as title to quite a number of recorded Soler anthologies, and holds a prominent place in this one as well. No matter what its paternity (pardon the pun and the sexism!), it is a startlingly original work, virtually unique among the keyboard repertoire.

One of the first artists to record and regularly perform the Fandango was Igor Kipnis; thus it is not surprising to find Chicago harpsichordist and Kipnis student David Schrader featuring it on his first solo recording. What is surprising is how different, if no less convincing, is the approach taken by the younger performer. While most performers emphasize the fireworks which abound in this feisty and erotic dance, Schrader takes a more intimate view of the work. The technical pyrotechnics are there, to be sure, but never seem to be emphasized purely for their own sake. Thus, we enjoy a performance characterized by attention to detail and subtlety of nuance. Isn't this, after all, a more exciting avenue to seduction?

A delightful selection of Soler's So-

natas makes up the remainder of this recording. Well over one hundred of these wonderful works have been published by Samuel Rubio, and several others not found in the Rubio edition can be found among the volumes edited by Frederic Marvin. (Here is yet another early keyboard treasure still awaiting an integral recording—surely I am not the only one waiting for it?) Soler's sonatas are of two distinct types: single-movement binary works similar to the like-named examples of Domenico Scarlatti, employing similar technical devices but written in a more specifically Iberian harmonic language; and multiple-movement works which are technically simpler and clearly more *galant*, similar in style to his popular and familiar double-keyboard concertos. Schrader wisely avoids the more flamboyant (and oft-recorded) examples, seeking out unfamiliar gems of both types, and rendering them with subtlety, elegance, and grace.

Most of these pieces would work wonderfully on the fortepiano (an instrument which Schrader also plays beautifully), or on the clavichord. Either of these instruments would have provided greater opportunity for subtleties of shading and dynamics. It is hard to complain very loudly, though, when listening to Paul Irvin's sumptuous Italian harpsichord. It possesses a pleasant, warm sound, less dry than many Italian-styled instruments, with a rich singing quality. The recording venue (Chicago's WFMT Studio 1) produces an acoustic which is a bit dry, but Cedille's recording itself is excellent in all other respects.

As a thinking person's introduction to the keyboard music of Padre Antonio Soler (even though the Fandango may be spurious), this disc is warmly recommended.

—David Kelzenberg  
Iowa City, IA

**Sergio Marcianò. Composizioni per organo 1954–1982.** Played by Sergio Marcianò. Eco 695C-698C (4 records). Available from The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184. \$44.00 plus \$2.00 postage per order.


Marcianò, praised on the jacket as the first notable Italian organist-composer since Enrico Bossi, performs his own collected works on three northern Italian organs. The recording was made in 1982/83 and includes a sonata written in 1982 and at that time still unpublished. The works consist of five sonatas ranging in length from about 12½ to just over 23 minutes; two lengthy suites; Fantasia sopra il Lied di Beethoven "Die Himmel rühmen des Ewigen Ehre;" two sets of variations, one of them on the chorale theme of Franck's "Prelude, Chorale and Fugue;" nine shorter liturgical pieces, most of them based on Gregorian melodies; and four short miscellaneous pieces.

My own knowledge of Marcianò and his works is not extensive, limited to having heard a few of the compositions played in recital. On the basis of this set, one can only say that his *oeuvre* is more impressive than that of plenty of better known composers for organ! Unfortunately, the short biographical note (Italian only) is more frustrating than helpful. He was born in Rome, studied various types of music—we are not told where or with whom—and is a priest as well as a musician. He has held various posts as organist and choirmaster in churches in northern and northwestern Italy and is, or was in 1983, professor of organ and organ composition at the conservatory in Alessandria, near Turin. Marcianò, on the basis of remarks in the notes, is probably in his (late) 50s. His playing, the compositions, and a number of titles and references strongly suggest study in Germany or Austria, and his activities as a recitalist appear to have been in the German-speaking

countries and Denmark.

Judgments on music of this scale and this degree of complexity are clearly not possible without study of the scores, and these were not available to me. (Incidentally, the jacket gives precise information about printed versions—all Marcianò's works have been published by Edizioni Carrara/Bergamo or Edizioni Schola/Como.) Marcianò is clearly a "learned" composer. He uses forms like fugue, ricercare, canon, and pascaglia, and his sonatas are definitely traditional in structure. Not surprisingly, there are strong evidences of a fondness for the church modes. Unlike many Italian organ composers, even today, he treats the pedal as a truly independent voice. Apart from two or three early compositions, there is a remarkable homogeneity of style and little sign of change or development. The musical language is, however, quite modern with some violent dissonances. One is reminded of modern German composers like David or Micheelsen. A general and rather silly essay on the box cover, with excellent German and English translations, is not helpful, but a nicely printed booklet, in Italian only, provides extensive musical analyses by Antonio Demonte.

Of the large-scale compositions, I found the expansive second sonata most impressive, with the variations on Franck's chorale theme a close second. The lengthy Psalmen-Suite has, as well as its German title, fragments of the psalms in German as superscripts of the separate movements. One wonders what led to the composition of this work. It has six movements, all of them interesting, but the presumably intended unity of the suite escapes me. The latest composition, the fifth sonata of 1982, is more tightly constructed than its predecessors, but the first movement is rather dry. The Beethoven fantasy is, I think, the least interesting work. It owes too obvious a debt to the virtuoso vari-



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ations of Rinck, Reger, et al.

A good deal of Marciandò's music is technically demanding, but almost all of it deserves study and performance. Organists in Roman Catholic churches will find the short liturgical compositions both useful and attractive. Many movements from the longer works might well be used separately, the slow movement of the fourth sonata for example. This is based on "Stille Nacht" and would make a fine Christmas piece.

Marciandò is clearly an excellent organist. Several movements are for bravura performers, at least at the tempi used here. He makes excellent use of the resources of the three organs used.

All three instruments are the work of V. Mascioni of Bergamo, who is obviously a dominant builder in northern Italy. I have had mixed reactions to his instruments on recordings of works by Bossi, Perosi, and others. Unfortunately, we are not told the date of the organs here, although the booklet contains fairly detailed specifications. They were probably built in the 1960s. The largest of the three, in the cathedral of Brescia, is a three-manual of 64 stops and about 82 ranks, with a pedal division of 16 stops. The second organ, in Varallo Sesia, is a three-manual of 43 stops, and the third, in Barzio, is just five stops smaller. The Barzio organ is used for about half of the total playing time. It stands free in what we may call a northern European box case and is, at least on the recording, the clearest of the three. It is at least somewhat neo-baroque in concept with the three manuals based on principals of different pitch. The only objectionable sound from this organ comes from a very loud and quite raucous Great reed. All three organs are a little harsh in their upper registers; the mixtures seem shrill. Marciandò shows an un-Italian preference for the least Romantic sounds and makes restricted use of strings, tremulant, and the like.

Probably not too many individual organists will want to acquire this set, but it is to be hoped that every music library will add it to its collections. There is a great deal of worthwhile music here, well performed and well recorded. The review copy had minuscule cracks at the beginning of sides 5 and 6, but otherwise both sound and surfaces are very good. Highly recommended!

—W. G. Marigold  
Urbana, IL

**Little Organ Mass, op. 40a, Adrian Cruft. Joad Press. No price listed.**

The composer's writing style is very different from conventional tonality, and borders on 12-tone compositional procedure. There is a great deal of dissonance which may make these pieces inaccessible for the performer and the listener. However, parts of these pieces are worth the extra effort it might take to perform them.

The *Suite* is set in four movements (slow-fast-slow-fast). The manuscript score is difficult to read at times—a barrier to performance. It is very hard to sense any key center in these movements, although the key signature is different for each one. Chord structure is at times massive and at other times very sparse. One might find it difficult to get a handle on this suite.

The *Meditation on the Passion Chorale* is the best composition of the three, an interesting, if austere, treatment of

the chorale tune. This compositional style, however, seems to match the poignancy of the text, and might be very effective for a Holy Week Service.

The movements of the *Little Organ Mass* are entitled *Kyrie*, *Benedictus* and *Agnus Dei*. One gets the feeling that these pieces are based on Gregorian melodies, with the cantus firmus appearing in differing vocal ranges in each of the three movements. The harmonic language recalls that used for the *Suite*.

These pieces are not for everybody; perhaps not for many at all. The *Meditation on the Passion Chorale*, however, is worthy of your investigation.

**A Mighty Fortress, Charles W. Ore. Concordia 97-6061. \$4.00.**

Here is a very unusual treatment of a traditional German chorale. At times, the extreme syncopation makes the setting very joyful and festive, and recalls the rather jazzy syncopation employed

by Martin Luther in the original version of this chorale. At other times, the rhythms and syncopations make you wonder whether you are listening to a "calypso-style" or "cha-cha" parody of this hymn tune. Many of the musical elements of this piece (especially the pianistic repeating sixteenth-note chords) do not translate well to the organ. The demand for one to play alternating sixteenth notes on the highest and lowest notes of the pedalboard (not to mention the descending double-pedal phrase on the last page) may be physically impossible for most. A rather abrupt ending which concludes the most frenzied activity may leave listeners perplexed as to what this piece is trying to say.

—Dennis Schmidt, DMA  
St. Paul's School  
Concord, NH

## New Organ Music

**Petite Suite for Organ, Leon Boëllmann, arranged by Bryan Hesford. Cramer Music (through Boosey & Hawkes) J.B.C. 2067. \$9.00.**

**Eucharistic Suite for Organ, Leon Boëllmann, arranged by Bryan Hesford. Cramer Music (through Boosey & Hawkes) J.B.C. 2022. \$10.00.**

Fans of Boëllmann will enjoy these publications, which are transcribed and arranged from the composer's *Heures Mystiques*, opus 29. The *Petite Suite* is a selection of some of the better-known pieces of the collection, and the *Eucharistic Suite* is a collection of those pieces which bear titles lending themselves to this label. The organist will find music here similar to, and somewhat simpler than, the first and third movements of the *Suite Gothique*. In fact, Bryan Hesford states in his preface that his aim "has been to provide music which has few technical demands." Registration suggestions are given for each piece. The movements would also work well if played separately.

**Suite for Organ, op. 69, Adrian Cruft. Joad Press. No price listed.**

**Meditation on the Passion Chorale, op. 72, Adrian Cruft. Joad Press. No price listed.**



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# San Anselmo Organ Festival

During its seven-year history, the San Anselmo Organ Festival has dedicated itself to shadowed reaches of the organ literature, shining a spotlight on deserving repertory. Music written between Bach's death and the mid-nineteenth century was one recent topic; American composers of the past seventy years another.

This year, July 14-19, an intensive study focused on the music of England during the nineteenth and early twentieth centuries, a topic which might strike some organists as full of longeurs and evening-emptying compositions. Such was not the case! The enthusiasm of the lecturers and performers was infectious. Their high-level presentations captured conference participants and public audiences alike.

Thomas Trotter, Organist to the City of Birmingham, England, opened the festival with a recital at Grace Cathedral, San Francisco, presenting compositions by Stanford, Parry, Bairstow and Elgar. One could hardly have asked for better performances. Accurate, rhythmically flexible, colorful in registration, very idiomatic in delivery, the values of each work were winningly urged on a large audience. Stanford's *Fantasia and Toccata in d minor, Op. 57*, ranks as a noble effort whose harmonic palette is so limited as to restrict its achievement. There is little to dislike here, but as little to engender enthusiasm. Two Chorale Preludes from Op. 186 represented the best of Hubert Parry: *Rockingham* and *Christe, Redemptor Omnium*, gentle, thoughtful and elegant—wise selections. Bairstow's Sonata from 1937 represents the composer at his best, certainly on a par with his finest choral productions. The gentle, moody undulation of the first movement was followed by a toccata which showed some relationship to French style. A subdued fugue beginning with soft strings and working up to a carefully achieved fortissimo with a return to softness defied the usual plan of a more dramatic finale. This left one with a feeling of restlessness, and may explain why the work is not heard more. Elgar's Sonata in G, Op. 28, stands as perhaps the finest organ work of nineteenth-century England. From the very grand and somewhat pompous *Allegro maestoso* to the lively *Allegretto* and the haunting *Andante espressivo*, the work presents a vigorous and energetic design. Once again, the last movement shows a lack of intensity so that the work concluded in a disappointingly modest way.

John Pagett's witty description of the Great Exhibition of 1851 with its fourteen organs formed a splendid launching pad for the rest of the week. The direct influence on organ building of the exhibition was set out in detail, giving a clear picture of the art at the middle of the century. Improved swells, increasing wind pressures, use of pneumatics and continental tonal influences were treated in detail. Henry Willis' rise was dated from the Exhibition.

Barbara Owen gave an intensely researched pair of lectures linking organs and their builders with the composers and performers of the nineteenth century. She pointed out the similarity of English organs at the end of the eighteenth century, the rarity of pedals, and the persistence of meantone tuning beyond the middle of the century. Major developments were improvement of swell shades and bellows, a mechanical combination action [1810], the replace-

ment of the Cornet by the Clarabella, expansion of the swell organ compass from g to c, expansion of the pedal as advised by Mendelssohn and Sigismund Neukomm, and the Barker lever.

Four dozen composers and their music for organ were mentioned with pertinent examples. Particular emphasis was placed on the organ works of Samuel Wesley, whose many compositions are now being issued in good editions. Truly undervalued, Wesley's music will undoubtedly be played more, since it has been stripped of an overlay of editorial goop. His crucial influence as a popularizer of Johann Sebastian Bach was given a thorough description. Owens list of composers of the period seems rather complete—I missed only a mention of George Berg, who wrote and published twenty voluntaries—and although Beckwith, Bennett, and Blewitt, to name a few, should not be taken in large quantity, her useful characterization of Russell, S. S. Wesley, Elizabeth Sterling, and Samuel Witt, Junior, serve as a guide to performers interested in pursuing this charming and useful repertory. Her summary of nineteenth-century registration practice (too extensive to be summarized here), assembled from a number of sources, should be published for the guidance of performers of this repertory.

The Bridge Sextet, a lively chamber ensemble consisting of four mixed soloists and two pianists, performed a well-received program of nineteenth-century English music. Dramatic, virtuosic and comedy songs formed the offering that might have been heard in the parlors of Victorian England. Mimi Ruiz was outstanding in Liza Lehman's song cycle *In a Persian Garden* taken from the *Rubaiyat*. The other singers were first-rate as were the two pianists. Beautiful costumes added much to the effect. The popular four-hand transcription of "The Hebrides Overture" by Mendelssohn and vocal works by Elgar, Vaughan Williams and a *bouquet* of music from Gilbert and Sullivan allowed the outstanding soloists to be heard in turn. The Bridge Sextet, formed in 1983 by alumni and faculty of the San Francisco Conservatory of Music, consists of Mimi Ruiz, soprano; Sara Johnson, mezzo-soprano; Michael Matson, tenor; and Hermann Le Roux, baritone; with Catherine and Anthony Angelo, pianists.

Wayne Leupold treated English romantic performance practice and organ styles in two well-grounded lectures. Leupold mentioned the persistence of the classical style, the increase of power of organs from the 1830s onward, the influence of orchestral transcriptions by Vincent Novello, and his constant registration changing. Of particular interest was Leupold's summary of rhythmic and touch codifications by the theorists Hauptmann, Adam, Guthman, and Lussy. Differences of physical approach to the keyboard as recommended by these writers give clues to architectural designs in music. Lussy's tying of melodic contours to rhythm [ascending requires *accelerando*—descending the opposite] seems to be one of the earliest declarations of free rubato which was to lead so far during the rest of the century. Melodic rubato, the displacement of the melody by a beat fraction [mentioned earlier in Leopold Mozart's *Violinschule*, in 1752] might well give adventurous organists an untried expressive device. The slow triumph of legato over other touches in the course

of the last part of the century was proven by numerous fingering examples. Adelina Patti and Tobias Matthay, recorded in the early twentieth century, gave an indication of the extent to which rhythmic rubato had come to dominate performances of the late nineteenth and early twentieth centuries. Extreme rhythmic stretching in recorded performance by Dawson, Lemare, and Goss-Custard showed the organ being influenced by contemporary vocal styles. Electricity allowed the separation of pipes and consoles, and facilitated having more divisions under expression. One fascinating color transition from the period reflects a perfectly logical but unusual way of categorizing organ tone: gedeckt—flute—diapason—clarinet—trumpet—gamba.

The Reverend William Rhodes, Rector of the Church of the Advent, San Francisco, gave a brief but cogent history of the Oxford movement, pointing out the general deterioration of the established English Church during the nineteenth century, the strong influences of Keeble, Pusey, and Newman, and the influence that their preaching and other activity had on music.

This lecture was paired with that of David Farr, who began by characterizing the bad state of church music in the 1830s, detailed the reforms of Jebb, S. S. Wesley, Hackett, Gore-Ousley, Stainer and Helmore. Wesley's statement that *whatever is brought to God should be as perfect as man can make it* would make a timely message from today's pulpits.

Thomas Trotter's lecture on the English Town Hall Organ Recital showed a fine treatment of the nineteenth-century phenomenon, only partially duplicated in civic organs of America. Willis, Hill, Gray and Davis and others built increasingly larger and more experimental instruments to serve the talents of such major performers as W. T. Best, John Kendrick Pyne, and more recently, George Thalben-Ball. The enormous repertory of these performers was mentioned, as well as some of the peculiar repertory in which they specialized, such as musical storms by Neukomm and Lemmens (which turned out to be a very gentle breeze when Trotter played it for an example). The minor personal eccentricities of Best and Pyne were discussed. First-rate transcriptions by these performers allowed audiences distant from the symphony orchestras of London to hear important music well-performed on the organ. Trotter's evening recital illustrated his lecture with splendid playing. A typical program consisted of solid works by Handel, Wesley, Mendelssohn and Saint-Saëns followed by transcriptions of Berlioz and von Weber, and pleasant trifles by Best, Chauver, and Morandi—an appropriate diet for the growing musical public of the period. Trotter's playing was once again impeccable, expressive and musically compelling.

A tour of three of San Francisco's special organs was arranged for Wednesday of the festival week: the Palace of the Legion of Honor demonstrated by John Fenstermaker; Notre Dame des Victoires by Guy Hayden; and St. Patrick's Catholic Church by Steve Repasky.

Jack Bethards' two lectures on the organs of nineteenth-century England were wonderful examples of hands-on scholarship. He conveyed a great quantity of information about the three periods of organ development he perceives, and grounded this knowledge in a careful summary of influences: the industrial revolution's application of power; increasing precision of finish on the inside and outside of the organs; the

religious revival; the "imperial" attitude; rise of the organ parts industry; fascination with the organ as an advanced machine; and other factors. The organ profited from more expressiveness, easier touch, a full pedal for grandeur, better action and wind. The increasing influence of continental organs on English builders who did more visiting to France and Germany in the second part of the century was noted, along with the beauties and the practical function of English consoles. A revealing set of tapes dedicated to tonal design changes gave liveliness to the lectures.

The decline of the Victorian organ received a careful treatment by Bethards, who differentiated between those holding to earlier high standards, those who did moderate experimentation, and those who chose to cast aside precedent. Lewis, Michelin-Thin, the Wilises and the Harrisons continued some improvements along with many changes in tone color. A particularly enlightening set of tapes illustrating changes in tuba sound were played. Four styles of case making characterized the late period. The excellent acoustical qualities of the town halls were produced by flat ceilings and cove ceilings. Hill, Norman and Beard, John Compton, and Robert Hope-Jones were given major treatment. The latter's career in the United States received a vivid and sympathetic portrayal. His numerous experiments in voicing, action, and console devices were chronicled. Bethards' presentations were greeted with great enthusiasm by the festival participants.

Jonathan Dimmock spoke on the organ works of Elgar, particularly the Sonata in G Major, Op. 28, setting it in the background of its time and the composer's other works. Useful ideas derived from Elgar's employment of rubato for his recordings for HMV over a twenty-year period, with application to the Sonata, were mentioned. The composer's fragments of works were listed although time did not allow further consideration.

Of great interest was the re-creation of a nineteenth-century Evensong Service by Matthew Walsh and the choir of St. Ignatius Church, San Francisco. The officiant was the Reverend William C. Rhodes, assisted by Father Donald Foree. Paul Ellison accompanied the ceremony. The Evensong Service dates from 1549, when the first *Book of Common Prayer* was published in England. And it was from this prayer book that all of the psalms and readings were taken. Music of Parry, Darke, Wood, Garrett, Stainer, Stanford, and Harwood was well performed with the help of fine acoustics.

Colin Andrews discussed English music at the end of the era with a suitable demonstration in the afternoon before a recital with his wife Janette Fishell. Germanic influences such as that of Reinecke and Brahms on Stanford and Hindemith and on a wider range of composers were detailed. Folk music collected and used at the turn of the century influenced a number of composers, particularly Ralph Vaughan Williams in his slender output for organ. Andrews' great love of the music of Herbert Howells was shown in his performance of four Psalm Preludes from Op. 32, which were delivered with impressive rhythmic flexibility and long lines. Their impressionistic qualities, giantism, modal schemes and high level of spirituality were realized in these performances. Major recent composers such as Matthias, Leighton, Patterson, Wills, Williamson, and Tippett were mentioned. Wesley's Organ Duet suffered from nervously fast tempos and imperfect ensemble. Fishell's transcription of "Mars, the Bringer of War" from Holst's *The Planets* was a suitable candidate for the transcriber's art; the impetuous performance made one wish that it might be published.

This proved to be a splendid festival. One looks forward to next year's festival which is to be devoted to the music of Langlais.

—Wyatt Insko  
San Francisco Conservatory of Music



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# In Memoriam Carl Weinrich

1905—1991

Carl Weinrich, emeritus professor of music at Princeton University, died May 31 at the Princeton Medical Center, at the age of 86.

Mr. Weinrich held the post of Director of Music at the University Chapel from 1943 to 1974, and taught at Wellesley College, Vassar College, and Columbia University, as well as Princeton. Weinrich, known also for his many recordings, was one of the first Americans to record the organ music of Bach and other Baroque masters, but was also interested in contemporary music, and edited Schoenberg's Variations on a Recitative.

Born in Paterson, NJ, Weinrich studied organ with Mark Andrews in Montclair and Marcel Dupré in Paris before attending New York University. He graduated in 1927 and was awarded a scholarship at the Curtis Institute, where he studied organ with Lynnwood Farnam and piano with Abram Chasins. In 1943 he was named head of the organ department at Westminster Choir College. During his tenure at Princeton, Mr. Weinrich directed the University Choir and Glee Club. He retired in 1973 and was awarded an honorary doctorate by Westminster.

To a small-town boy smitten with the organ and its music, Carl Weinrich was a part of the fabric of my inspiration. When I was not practicing the instrument which so fascinated me, I was poring over copies of *The Diapason* and *The American Organist* (the old one), absorbing the programs and reviews and Colbert-LaBerge advertisements which pictured Carl and his contemporaries (Nita Akin, Robert Baker, Claire Coci, Richard Ross *et al*) in various dramatic poses, usually at what seemed to me wonderfully complex consoles with mazes of keyboards and stopknobs. I remember particularly a shot of Carl at what I later learned was the Princeton Chapel Skinner. It must have been taken with the photographer standing on top of the console. Carl had one huge hand on a manual, and the other was a blur reaching for one among that maze of stops.

Given this admittedly Romantic background, it is not so surprising that after (and despite) a liberal arts B.A., I chose Princeton for my graduate study in music history, not only because of the presence of Oliver Strunk but—more palpably—because of Carl Weinrich. And I was not disappointed. My association with "Doc" (as the Chapel Choir members affectionately called him) was a precious experience. As he said to us upon hearing of the death of his friend Hugh Porter, quoting Donne, "Any man's death diminishes me"—and I feel diminished." Carl's passing brought me some of that feeling, too.

I sang in the choir for three years (1960–63), and was Carl's assistant for the last two of those. This meant that I not only played the mighty organ of my childhood imaginings and directed the choir during Carl's frequent absences on recital tours, but also acted as his page turner for the major works which, according to long and enviable tradition, were the normal preludes and postludes on Sunday mornings. I learned much from this ringside seat—about Carl's pianistic virtuosity and great accuracy, and his preferences. And his predilection for Bach—with its concomitant lack of enthusiasm for many other styles—emerged not only in his choice of repertoire, but his occasional, typically disciplined presentations of this other music which he clearly felt a well-rounded organist should play. Langlais' *Suite Médiévale* got that treatment one morning. After a note-perfect, convincingly registered performance, he closed the

score and, grinning, whispered to me, "So much for that!"

Carl was a large man, trim from swimming in the university pool, and with tremendous presence. His organ shoes behind the bench were the biggest I'd ever seen. And he would give the pitch for Melchior Franck's "Father, thy Holy Spirit Send" with one hand, seated sideways on the bench and flopping the other hand, like some great bird in flight, as he gave the downbeat to the choir. The opening chord of the Franck was a 4-note chord in B Major, spanning a tenth from tenor B to the D# above middle C—and Carl didn't arpeggiate it, either! He had a deep, resonant bass voice which always sounded as if he were practicing the open throat no doubt urged by his voice teacher. In fact, when I knew him, he seemed to spend what time he wasn't practicing in vocalizing in his office one level down, on the way to the crypt where the choir rehearsed. And "Doc" brought to choral conducting the same power and vigor which characterized his organ playing, not to mention the same high standards of repertoire, in this case focused on the Renaissance and Baroque periods.

In addition to all of this more or less personality-oriented reminiscing, I want to say something about Carl's character. The boys (we'd have to call them "men" today!) loved him for good reason. He set for them a fine example of discipline and achievement; but he took a personal interest in them also, as he and "Tommy" invited them to their home and otherwise befriended them. Even as a graduate student, I benefited from this largesse. I shall never forget how Carl, so conscious of his time that he would sometimes begin recitals early (and never begin anything late), came conscientiously to all of my recitals—a kind of support which was as humbling as it was terrifying when I realized he was there! "Russell, you'd be a better organ man if you hadn't had so much liberal arts," declared he on one occasion. And he knew, having done a B.A. in English himself before totally committing himself to organ playing. . . . But still he came and supported me, as I have tried to do for my own students, even the ones who would be better if they "didn't have so much liberal arts!"

Though we never discussed it, I think Carl was a man whose faith was strong, and who saw his position in the chapel not only as a base for his performing career ("The university has been very good to me"), but also as having a spiritual dimension. And, as it says on John Goss' tomb in St. Paul's, London, it is these human traits which made the man so important to so many, and which will be remembered above and beyond any assessments of Carl's contribution to the history of organ playing.

—Carlton T. Russell  
Wheaton College  
Norton, MA

I first met Carl Weinrich in the fall of 1946. An entering freshman at Princeton University, I had been urged by my first organ teacher, Margaret Dubocq, to study with Mr. Weinrich at all costs, and so I went to see him in his office in the chapel. He was a vigorous and imposing person, and he informed me that I would have to sing in the Chapel Choir if I wanted organ lessons. I told him that I didn't sing! He said that I would learn quickly, and I did.

In the six years that I studied at Princeton I grew tremendously fond of Carl. He was in fact a mentor to me. He was the first great artist I had ever known; his life was exciting and filled with fun and beauty. He was highly regarded as a leading organist of the



Carl Weinrich

world. His concerts and recordings were acclaimed.

In my lessons special attention was placed on fingering, tempo and registration. Fingering was carefully considered from many points of view and written into the score. Accuracy, ease, reliability, smoothness of hand position and coordination with feet were the most important factors that influenced fingering choices. A great deal of analysis, careful consideration, rumination, reflection and rethinking went into this process. The result was uncanny accuracy.

Tempo control was also important. Metronomic indications were written into the music and dated so that one could compare varying performances over the months or years. This was done not so much to achieve consistency as to acquire insight into what a "proper" tempo could be.

Registration was extremely important to Carl. Often much of our lesson time was spent running back and forth from the console out into the nave in order to hear the balance and the effect of a new recipe. His registrations were imaginative and colorful, and, again typically, he kept written records of various performances.

The choir was a tremendously important outlet for Carl. He loved the vocal music of the sixteenth century. Photocopies taken from musicological *Werke* were turned into booklets. I remember especially motets of Victoria and Penitential Psalms of Lassus—but in fact, *ad aequales* music of many composers of that period were performed. Other repertoire included Baroque and Contemporary works. Many extraordinary public performances took place during my six years at Princeton. I remember singing *Les Noces* in New York under Robert Craft. One of the pianists was a member of the Princeton Choir: his name, Charles Rosen. We also sang Stravinsky's *Mass* and *Persephone* as

well as major works by Gabrieli, Lully, Handel and Bach. On one occasion we sang Schönberg's *A Survivor from Warsaw* with the New York Philharmonic under the direction of Dimitri Mitropoulos. At the end of this very complicated atonal work we were supposed to sing a *Sh'ma Yisroeyl* in unison. Stretched in a single line at the back of the orchestra in Carnegie Hall, we managed to come in on the right pitch by passing the tone along the line and by listening to the 2nd trombone at a certain measure. Mitropoulos wanted drama, and he certainly got it. At a signal from him just before our entrance one singer, then two, then four, etc. sprang up, and then we all threw open our black robes to show bare chests! Apparently it made a hit, for we were obliged to sing it again.

Carl was an exciting player. His preludes and postludes thrilled us. Taken from the great literature for the instrument, he chose works by Bach especially, but also included other composers, Baroque and Contemporary. I remember particularly his hair-raising performances of Bach's *Prelude and Fugue in A Minor*, the *Orgelbüchlein*, the six-part *Aus tiefer Noth*, the *Schübler Chorales*, the Buxtehude *Praeludium in E Minor*, the Lübeck *Praeludium in E Major* as well as the Hindemith *Sonata I*, the *Toccata* by Hugh Lamb, the *Ascension Suite* by Messiaen, and the Schönberg *Variations on a Recitative*, which he had edited for the composer. I never heard Carl play Widor or Vierne, although he had played their works earlier and by memory. In later years he returned to some of the Romantic repertoire and included it in his programming.

Carl Weinrich was a noble and generous man as well as a great artist. He will be sorely missed.

—Charles Krigbaum  
Yale University

# The Electro-pneumatic, Slider and Pallet Windchest

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### Introduction

On various occasions we have been asked to describe our unique, electro-pneumatic slider and pallet windchest. Particular emphasis is given to solving the age-old problem of devising a remote key-action system for this chest that is musically responsive over a wide range of wind pressures. We are often asked why would we want to consider such an action with the reliability of the modern day pitman chest system for remote action organs and with the technical advancements that have been made in mechanical key-action instruments. The answer to this question actually goes back beyond the formation of Goulding and Wood Inc., twelve years ago, to the late 1950s when John Goulding and I were both associated with the E.H. Holloway Corporation.

In 1960 John Goulding built the first version of this electro-pneumatic windchest system while with the Holloway Corporation. It was used in a small, one-manual chapel organ and this original chest is still in operation today. The first major organ incorporating these chests was built in 1961. Twenty years later Goulding & Wood Inc. upgraded this organ with solid state switching and extensive tonal modifications. The only changes made to the twenty-year-old slider chests were the new toe boards needed for the new stops. Over the years Goulding and Wood Inc. has made a series of modifications and improvements to the original design, but the basic principles remain intact.

### History

To understand the hows and wherefores by which we developed this reliable and responsive remote-action system for the slider/pallet windchest, one needs to know both the process of development as well as a short history of the evolution of remote-action windchests. It is not our intention to imply that the use of this action is the only valid way to build a fine pipe organ. In fact our adopted procedures exclude us from being competitive in certain situations. We recognize that quality organs have been and are being built that utilize time-proven, electro-pneumatic windchest systems as well as slider-chest instruments utilizing mechanical control actions.

The one aspect of organ construction that is the most unclear in many people's minds is the ability to differentiate between control actions (the energy transfer system from console/key-desk to the windchest), and windchest actions (the mechanism within a windchest that actually controls the admission of air into the organ pipes). There is no physical reason why the key action channels of a pitman chest could not be controlled by mechanical action. In George Ashdown Audsley's famous treatise, *The Art of Organ-Building*<sup>1</sup>, there is a wonderful drawing of Roosevelt's pneumatic style, ventil system windchest. This was a highly acclaimed action at the turn of the century, and continued to be the accepted action system in England long after most American firms had adopted the pitman system. When looking at this drawing, I still remember the initial shock I had when I realized that the primary valves were connected to trackers! Early advertisements by Roosevelt offered the buyer the choice of either tracker action or tubular-pneumatic action with his "pneumatic" ventil windchest.

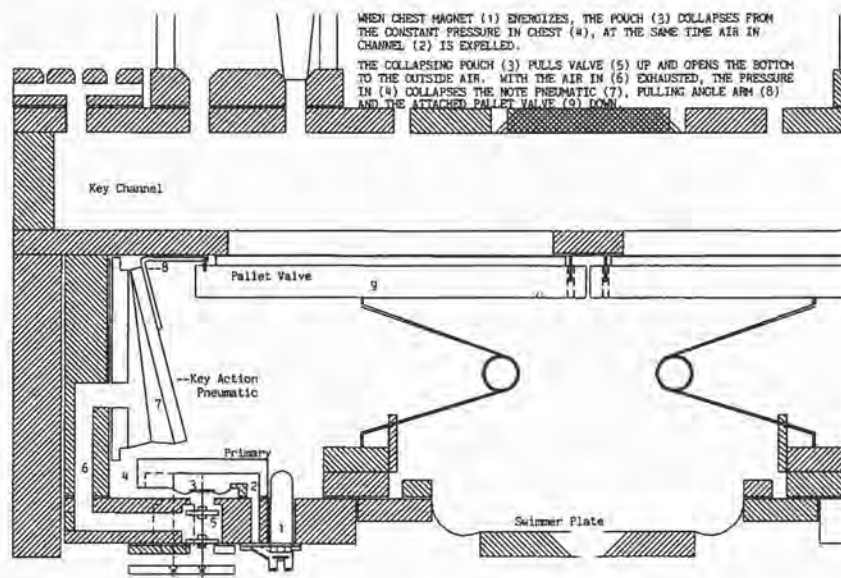
The pitman chest is an outgrowth of the ventil system. It is labeled a "universal" windchest since the admission of air to the pipes is not dependent upon switching on and off the actual air supply that blows the pipes. This air is constantly under the pipes with the "work" of opening the pipe valves relegated to a set of low-energy control channels: namely the key action channels, and the stop action channels. Each pipe valve is connected to both its proper note action and proper stop action channel. Both channels have to be exhausted at the same time for the pipe to play, i.e., the right stop has to be drawn and the right note has to be played for the right pipe to sound.

Both the slider chest and the ventil chest require that the chest be barred or segmented into channels that are air-tight since the operation of the pipes depends upon controlling the actual air that blows the pipes. The slider chest is segmented into note channels with the key action controlling the admission of air to a pipe. The ventil chest is segmented into stop channels with the stop action controlling the air flow to any one stop (with the key action then controlling the proper pipe valve).

The inherent disadvantage of the slider chest is that the action that needs to be the most responsive (the key action) must also do the actual work of admitting the wind to the pipes. These opposing conditions have unnerved many an organ builder over the centuries. Large tonal dispositions, high wind pressures, and remote consoles—all are detrimental to maintaining a responsive key action system on slider chests. For better or worse, the trend in organ building that took place near the beginning of this century emphasized all of these detriments. The ventil windchest was developed to overcome these very problems by assigning the energy control to the stop action system which does not need to be as responsive as the key action. And this, in turn, paved the way for the modern pitman systems which do not have to control any of the actual air flow that blows the pipes.<sup>2</sup>

In spite of these seemingly bad points about the slider chest, there are three positive attributes to the slider chest that are indisputable: 1) Simplicity, 2) Superior air delivery to the pipework, 3) Longevity. The use of a simple, moving slide to control the air into the pipes along with the major advantage of needing only one valve system per note rather than a valve for every pipe makes the slider chest the least complex by far of any windchest system. With only one valve per note, all pipes of the same note speak together and with the same attack characteristics. The "common key channel" allows the flow of air to smooth out after it passes the valve which, in turn, creates a steady and undistorted wind flow into the pipes.

The chest does need to be built to exacting tolerances as the stop slide must move freely while still blocking off the air flow to the pipe, and the builder is constrained to placing pipes according to the matrix (or grid) of the chest, except for those large pipes that are to be offset into cases or elsewhere away from the



A swimmer plate showing the passive "winker," attached tremolo driver, and pantograph springs



Key action "barker lever" pneumatics

main chest. But because of the simplicity of the action, pipework can be placed more compactly on a slider chest.

Convinced that the good attributes of the slider-chest outweigh the inherent action paradox, and likewise convinced that not all the tonal developments of the twentieth century were evil—even if not suited for mechanical action control—we set out to fool Mother Nature and her laws of physics.

### Design considerations

Most of us know what it is like to play on a late nineteenth-century organ that has had its mechanical control action replaced by either external electro-pneumatic or sometimes electromagnetic "pull-down" actions.<sup>3</sup> You can forget all about that workshop you attended where Marie-Claire Alain taught you all the nuances of French ornamentation. You will be lucky to get through *Come to Jesus* in whole notes. External, remote controlled pull down systems simply have too much mass in them to be responsive. And, I think most of us have encountered mechanical action systems that, for one reason or another, cannot be defined as sensitive and responsive.

Whether we as organists or builders want to "fess up" or not, the same laws of physics apply to all energy transfer systems whether they be electromagnetic, electro-pneumatic, or mechanical. Energy is defined as force over distance. Distance is the product of speed and time, and force is the product of mass and acceleration. At some point, builders have to decide what it's going to be—a high force action for quick response, or a light force action for sluggish response—or else devise a power assist system to solve the dilemma. (Most of us know that Cavallé-Coll adopted the barker lever assist to aid his mechanical action control.)

Reducing the effective mass as much as possible is always a good starting place. As others have discovered, placing the pull-down action within the windchest removes the mass of the linkages. There are really only two types of power assists available, an electromagnetic system, or an electro-pneumatic system. We, along with a few other firms, experimented with electric magnets. There is merit in the simplicity of the electromagnetic system, but there is an inherent property of the magnetic valve that we find troublesome. The greatest force is applied just as the circuit is engaged. As the valve opens, the magnet armature is pulled across the pole piece. As this magnetic circuit closes, the force diminishes. This is to say that there is not a constant force applied over the range of travel.

This fact also implies that the speed of the pallet is not constant throughout its range of travel. If the circuit is not powerful enough, the pallet will not become fully opened (particularly when many stops are on) and a condition known as "pallet fade" is encountered.<sup>4</sup> When the circuit is powerful enough to prevent fading, then the pallet will open very quickly. The tonal result is akin to playing mechanical action very hard and fast all the time with the resulting maximum emphasis on pipe articulation (chiff). To be candid, we find it interesting that some present day builders of mechanical action make use of electromagnetic pull-downs for the coupled manuals. It appears to us that the tonal result obtained from the electric action is just the opposite of what the merits of mechanical action are designed to be—unless, of course, it is assumed that when the manuals are coupled, the organist will be pounding the dickens out of the keyboards anyway! The other disadvantage to the electromagnetic approach is that as the number of stops or

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Stop action as seen from top of chest, with slides removed



Bottom of Pedal cantus chest showing single row of primaries and isolated winding system



Table of the chest, one slide inserted without a toe board, and another slide inserted under a 2' Pedal stop



Great pipework and inside of case

Paul Meister



St. Marcelline Church, Schaumburg, IL

the wind pressure is increased, the power of the magnets can be overridden. This places a constraint on both size and wind pressure of any particular windchest.

Thus, we concluded that the electromagnetic procedure has two major constraints: 1) limited power, 2) bad pipe speech characteristics. The alternative was an electro-pneumatic system where 1) there is always a constant force over travel (and, therefore, constant speed) and 2) the power is not affected by wind pressure since the same wind that blows the pipes would also operate the action. The two major obstacles that needed to be overcome were 1) reducing the effective or dynamic mass of the system to insure acceptable response time (repetition rate) and 2) provide a wind regulation system that would allow the pneumatics to be installed within the pallet box without the operation of the action affecting the wind to the pipes.

The enclosed diagram shows our solution for obtaining a responsive key-note action for the slider chest. In many ways, this action can be defined as an *internal, electro-pneumatic barker lever*. To reduce the effective mass of the system, the main motor pneumatic that opens the pallet valve is made half as short as the pallet, but twice as wide. This retains the same square area (thus the same power) but reduces the inertia of the system. In addition, the arm that opens the valve is one-third the length of the pneumatic. This provides a three to one power advantage. The reduction in inertia allows the pneumatic to travel twice the distance as the pallet without hindering response time. There is a pallet rail that prevents the pallets from opening farther than necessary. Since the main pneumatics are wider than the pallets, it is necessary to alternate the pallets from side to side to create enough room for these pneumatics. Thus, the pallet box runs the entire width of the chest. The main pneumatics are controlled by a conventional, electro-pneumatic primary action like those that have been around for some seventy years.

Satisfactory winding has been a topic of concern for organbuilders throughout the ages. Flexible winding, swimmer regulators, and the manner of wind flow within a wind chest, particularly the slider chest, have been the subjects of several lectures given by members of the American Institute of Organbuilders (AIO). While our tonal preference does not lend itself well to flexible winding, we, like several other builders, have been concerned with the tendency of swimmer regulators to over respond to pressure changes which create "bumps" in the wind supply to the pipes. Yet, with action pneumatics *inside* the pallet box, the need for a regulator that responds quickly to wind demands is paramount. To smooth out the aberrations caused by a normal swimmer plate, we developed a unique, passive concussion bellows that is built *into* the actual plate. These plates with pantograph springs are mounted between the opposing primary boards. The result is most satisfying.

Another variation in our construction of the slider chest that varies from standard, modern day practice is the omission of slider seals. We did not like the idea of adding components to the chest that in number has to equal the number of pipes on the chest. We choose to build the table of the chest and the toe boards from special, high-density medite. This material has no grain which makes it dimensionally stable. Likewise, it has a very hard and slick surface. This allows us to maintain so close a tolerance for the stop action slide that slide seals are unnecessary. The small amount of air that does "escape" around the slides helps to smooth and stabilize air flow within the key channel. Thus, this procedure provides two benefits. Conventional, key-channel relief openings, opposite the pallet valves, are also incorporated into this windchest.

With this construction, we are able to operate the stop action slides pneumatically as well. This allows for a more efficient, less expensive, and above all—a more quiet stop action. Another unique feature is that each windchest actually consists of two, completely independent half chests. The stop action is placed between the two halves with a passageway over them. This provides two distinct advantages: 1) Each stop slide is only one-half the length of the chest—this holds friction on the slide to a minimum; 2) Since each half has its own isolated winding system, wind regulation is optimized. This is a particular advantage with a chromatic chest layout where the bass pipes are separated from the treble pipes.

It is our tonal conviction that manual 16' stops can be unified to serve as light, pedal 16' stops without noticeable detriment to pipe speech and with a high degree of economic sense. We always use an electro-pneumatic pouch action in unit chests in order to maintain similar pipe speech characteristics.

#### Summary

Thus it is that Coulding & Wood, Inc. came to design a slider and pallet windchest system *specifically* for remote operation.<sup>5</sup> Solid-state switching and combination action systems have revolutionized the nature and reliability of electric action consoles. By incorporating these developments in electrical signal control, we feel that our system is one of the very few that can match the response

time of a pitman chest while maintaining all the inherent advantages of the slider chest and its common note channel. This system is not affected by chest pressures. The normal range has been from 2½" to 5" (60mm to 130mm) water gauge. Much of this article is devoted to the historical evolution of wind chest systems, but it is from these facts that we came to make the alterations and adaptations to the conventional slider/pallet windchest which in turn has produced this unique and highly successful action system capable of supporting a variety of tonal styles. ■

#### Notes

1. Volume II, page 325, Fig. CCXII; page 327, Fig. CCXIII.
2. Other "universal" wind chest systems include 1) the successful Austin system, 2) the highly complex system developed by Bennett and later employed by Wangerin, and 3) the various electromagnetic, direct-valve systems.
3. Pull-down action refers to the exact nature as to how the pallet valve is opened, i.e., is pulled down. In mechanical systems it may be by a backfall, a push rod, or a direct tracker square arrangement, or transmitted along a roller board to a pull wire or other connecting link.
4. A way to detect this is to hold a note, then add stops one at a time. As more stops are added, the pressure in the channel drops causing out-of-tuneness and other not-so-nice sounds.
5. Lyle Blackinton of El Cajon, CA, has designed a pneumatically operated pallet valve, but with less deviation from standard slider chest construction. His lecture, 1990 AIO Convention.



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### Cover

Robert G. Dial, Springfield, IL, has built a new organ for First Presbyterian Church, Alton, IL. The organ is the final phase of rebuilding the 100-year-old sanctuary which was destroyed by fire in the summer of 1988. The 45-rank instrument is positioned in the center of the chancel. The oak case contains pipes of the Pedale Contrebasse, Prestant and G.O. Montre. The pipe finish is polished zinc with gilded mouths which complement the brass enchanade. Pipe shades and chancel cross which is suspended in front of the organ were carved by Ian Agrell. The action is electro-pneumatic. The movable console has bone naturals and rosewood sharps. Stop controls are Pakkawood. The specification was designed by Robert G. Dial in consultation with Gregory Fletcher, Director of Music. The dedicatory recital on June 2, 1991 featured Christopher Brayne, organist of Bristol Cathedral.

### GRAND ORGUE

16' Cor de Chamois  
8' Montre  
8' Bourdon  
8' Cor de Chamois  
4' Prestant  
4' Flute  
2' Doublette  
IV Fourniture  
8' Trompette  
8' Trompette Royale  
Cloches

### RECIT

8' Flute a Cheminee  
8' Viole de Gambe  
8' Voix Celeste  
4' Prestant  
4' Flute Octaviant  
2' Octavin  
IV Plein Jeu  
16' Basson  
8' Trompette  
8' Basson  
4' Clairon  
Tremblant

### POSITIF EXPRESSIF

8' Bourdon  
8' Flute Douce  
8' Unda Maris  
4' Prestant  
4' Flute a Fuseau  
2 1/2' Nazarde  
2' Flute a Bec  
1 3/4' Tierce  
III Cymbale  
8' Cromorne  
8' Trompette Royale  
Tremblant

### Pedale

32' Bourdon  
16' Contrebasse  
16' Bourdon  
16' Cor de Chamois  
8' Octavebasse  
8' Bourdon  
8' Cor de Chamois  
4' Prestant  
4' Flute Couverte  
IV Fourniture  
32' Contre Bombarde  
16' Bombarde  
16' Basson  
8' Trompette  
8' Trompette Royale  
4' Clairon  
4' Hautbois

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Andover Organ Co., Inc., Methuen, MA, has rebuilt the E.&G.G. Hook organ (op. 123, 1851) for the Cathedral Church of St. John, Providence, RI. The 3-manual 1851 organ for St. John's Church was quite large and complete for its time. The George S. Hutchings firm completely rebuilt the organ in 1894, retaining the old Hook case, bellows and most of its pipes for the gallery organ. A smaller new organ was installed in the north transept and both organs were played from a console in the front using an experimental electro-pneumatic action.

If the original Hook organ had never been changed, it would be admired today for both fine construction and beauty of tone. However, many organists would feel that the organ, although typical of its period, had serious limitations, especially in the Swell and Pedal divisions. A much more complete Swell division was installed by George S. Hutchings in 1894. The aim of the

recent Andover rebuild has been to transform the organ into a versatile instrument for services at the Cathedral while retaining the characteristics of the original Hook organ.

The old Hook case was, of course, saved. The chests, framework, and wind system from the Hutchings rebuild were retained. A new tracker console and key action, two new slider Pedal chests, and an electro-pneumatic stop action have been built and installed.

Almost half of the pipes of the present organ are from the original Hook organ. The Swell strings and three of the reed stops are revoiced from pipework installed by Hutchings. Several other fine ranks of pipes have been gathered from other Hook and Hastings organs which had been broken up for parts. The only rank of pipes which is entirely new is the Pedal 16' Double Trumpet. All of the pipes of the organ have been voiced in the style of the Hook firm during the 1850s and 1860s.

### GREAT

16' Double Open Diapason  
8' Open Diapason  
8' Stopped Diapason  
4' Principal  
4' Wald Flute  
2 1/2' Twelfth  
2' Fifteenth  
1 3/4' Tierce  
III-IV Sesquialtera  
III Mixture  
8' Trumpet

### CHOIR

8' Open Diapason  
8' Dulciana  
8' Stopped Diapason  
4' Principal  
4' Flute  
2' Fifteenth  
1 1/2' Larigot  
8' Clarionet

### SWELL

16' Double Stopped Diapason  
8' Open Diapason  
8' Viol di Gamba  
8' Gamba Celeste  
8' Stopped Diapason  
4' Principal  
4' Night Horn  
2' Piccolo  
III Cornet  
III Mixture  
16' Double Hautboy  
8' Trumpet  
4' Clarion I-II  
Tremolo

### PEDAL

16' Double Open Diapason  
16' Double Dulciana  
16' Double Stopped Diapason  
8' Open Diapason (Bass from D.O.D.)  
8' Stopped Diapason (Ext. D.S.D.)  
4' Principal (Ext. 8' O.D.)  
16' Double Trumpet  
8' Trumpet (Ext. 16' D.T.)



**Guzowski & Steppe Organbuilders, Inc.** of Fort Lauderdale, FL, has recently completed the Phase I renovation of the organ at First United Methodist "Old Stone" Church, Key West, FL, as part of an extensive restoration of this historic church. The instrument was originally built c. 1963 by the Skinner Organ Company of Lake Wales, FL. After E. M. Skinner's retirement, former long-time employees purchased that company's name and employed a number of mechanical and tonal concepts of E. M. Skinner.

The chest work throughout is electro-pneumatic, with unit and pitman (Skinner design) action on 3" w.p. Before the renovation, the pipework was located in the rear of the church with the console and choir located at the front. Phase I of the project included mechanical restoration and moving the instrument to the front position on new cantilevered platforms. Four new stops were added, including a new facade and casework. The casework is in teak veneers and solids. The facade pipes are in gold finish. The new 8' Trompette is large scale with Clicquot style "ring and nut" construction and Cavaillé-Coll style shallots. The new Great 8' Principal necessitated the replacement of the original Great 8' Diapason, now donated to and happily residing in a 1926 E. M. Skinner at Memorial Presbyterian Church in West Palm Beach, FL. Several other additions and a new console are planned for Phase II.

Mr. Warren Canfield is consultant on the project, and Mr. Garth Saunders is chairman of the organ restoration committee. Voicing and tonal finishing were performed under the direction of Walter Guzowski, president of the firm. Facade design by John Steppe.

- GREAT**
- 16' Gemshorn (Ext)
  - 8' Principal (New, 21 pipes in facade)
  - 8' Gemshorn
  - 8' Gedeckt (Sw)
  - 8' Erzähler Celeste
  - 4' Octave
  - 4' Flute (Sw)
  - 2 3/4' Twelfth
  - 2' Fifteenth
  - 1 1/2' Mixture III (New)
  - 8' Trompette (New)
  - Chimes
- SWELL (Expressive)**
- 16' Bourdon (Ext)
  - 8' English Diapason
  - 8' Gedeckt
  - 8' Salicional
  - 8' Voix Celeste
  - 4' Flute (Ext)
  - 2' Flautino (Ext)
  - II Sesquialtera (Preparation, Phase II)
  - 8' Oboe (Preparation, Phase II)
  - Tremolo
- PEDAL**
- 16' Gemshorn (Gt)
  - 16' Lieblich Gedeckt (Sw)
  - 8' Principal (New, 21 pipes in facade)
  - 8' Stillegedeckt (Sw)
  - 5 1/2' Quinte (Sw)
  - 4' Principal (New, ext)
  - 4' Flute (Sw)
  - 16' Basson (Preparation, Sw ext, Phase II)
  - 8' Trompette (Preparation, Gt, Phase II)



**Martin Ott Pipe Organ Co., Inc.**, St. Louis, MO, has built a new organ (Opus 53) for Eden Mennonite Church, Moundridge, KS. Located in an octagonal sanctuary and to the left of the pulpit, this two-manual instrument comprises 18 stops and 21 ranks. The freestanding case, made of red oak and walnut woods, has preparations for three additional stops on the Brustwerk and Pedal divisions. The instrument has mechanical key and stop action, and wind pressures of 68-75 mm. The manual keyboards are covered with grenadill wood and ivory from Africa; the pedalboard is made of oak. Dr. Shirley King, consultant for the project, played the dedicatory recital on October 21, 1990.

- HAUPTWERK**
- 8' Prinzipal (1-5 from Oktavbass)
  - 8' Rohrflöte
  - 4' Oktav
  - 2 3/4' Quinte
  - 2' Nachthorn
  - 1 3/4' Terz (TC)
  - Mixture IV
  - 8' Trompette
- BRUSTWERK**
- 8' Gemshorn (1-5 from Holzgedackt)
  - 8' Holzgedackt
  - 4' Blockflöte
  - 2' Prinzipal
  - 1 1/2' Quinte
  - Scharff III (prepared for)
  - 16' Holzduzian (prepared for)
  - 8' Oboe
  - Tremulant
- PEDAL**
- 16' Subbass
  - 8' Oktavbass
  - 4' Choralbass
  - 16' Fagott
  - 8' Holztrompette (prepared for)

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Lewis & Hitchcock, Inc., Vienna, VA, has built its Opus 267 for St. Andrew's Episcopal Church, College Park, MD. This organ is one of the largest the firm has built recently, and it occupied a major part of the factory for many months. During the voicing, in order to hear the organ as the congregation would, several pews were removed, and the console was located about fifty feet down the nave. A pre-dedication recital was played by Carol Feather Martin, along with a reception for area organists. The organ was dedicated in a Festival Evensong. The choir sang a setting of the 96th Psalm, commissioned for the event by Douglas Major. Fred Bahr played the J.S. Bach "Fantasia & Fugue in G Minor" and the Franck "Pièce Héroïque." Tom Andrew was assistant organist for the service, which included several festive hymn settings. During the service Moody Burt, Rector of the church, gave tribute to Fred Bahr, who served both as church musician and project manager for the

building of the organ.

The console, designed by Fred Bahr, is low-profile to facilitate directing from the console. The stop control is by touches on terraces at either side of the manual keyboards. The touches control LEDs, allowing the combination action to be totally silent. The touches and the natural keys are covered in bone. The manual sharps are of ebony. Pedal naturals are maple and pedal sharps are walnut. The console is of oak, of the same style and finish as the chancel furniture. The organ is installed in chambers on either side of the chancel. New casework projects eighteen inches into the chancel. The facade pipes are of polished tin and polished zinc. Fred Bahr did the cut-up of the pipes. David McCahan and Steve Algire did major parts of the work of building in the factory, assisted by all of the staff. The organ was featured in a Centennial Celebration Music Series, with programs by Dale Krider, David Higgs, the Annapolis Brass, and Fred Bahr.

**GREAT**  
 16' Violone (ch)  
 8' Principal  
 8' Bourdon  
 8' Gemshorn (sw)  
 4' Octave  
 4' Bourdon (12)  
 2½' Nazard (ch)  
 2' Fifteenth  
 1½' Tierce (ch)  
 1½' Mixture II  
 ¾' Scharf II  
 16' Dulzian (ch)  
 8' Krummhorn (ch)  
 8' Bombarde (ped + 17)  
 Chimes  
 Cymbalstern

**SWELL (enclosed)**  
 16' Bourdon (12)  
 8' Diapason  
 8' Rohrflute  
 8' Viola (ch)  
 8' Viola Celeste (ch)  
 8' Gemshorn Celeste II  
 4' Principal  
 4' Spitzflute  
 2' Flute (12)  
 2' Plein Jeu IV  
 16' Bassoon (12)  
 8' Trumpet  
 8' Oboe  
 4' Clarion (12)

**CHOIR (enclosed)**  
 8' Viola  
 8' Viola Celeste  
 8' Gedeckt  
 4' Spillflute  
 2½' Nazard (Larigot)  
 2' Principal  
 1½' Tierce  
 1½' Larigot  
 1' Cymbal III  
 16' Dulzian (12)  
 8' Krummhorn  
 8' Bombarde (ped)

**PEDAL**  
 32' Bourdon (12 electronic)  
 16' Principal (12)  
 16' Subbass  
 16' Bourdon (sw)  
 8' Octave  
 8' Subbass (12)  
 8' Rohrflute (sw)  
 8' Gemshorn (sw)  
 4' Choralbass  
 4' Subbass (12)  
 2½' Grave Mixture II  
 1½' Rauschquint II  
 32' Bombarde (12 electronic)  
 16' Bombarde  
 16' Bassoon (sw)  
 8' Bombarde (12)  
 8' Trumpet (sw)  
 4' Clarion (12)  
 4' Krummhorn (ch)



Range Organ Company, Inc., Mesquite, TX, has built a new organ for the First Baptist Church, Stephenville, TX. The recitalist for the dedication was Dr. Joyce Jones, Baylor University. The instrument has three divisions, Great, Swell, and Pedal with console provisions for a third manual division. Two cantilevered windchests on either side

of the Baptistry house the Great stops and the upper part of the Pedal. The Swell Division and lower Pedal are in chambers directly behind the exposed divisions. The present 30 ranks play from electric slider windchests with the exception of the few borrows and extensions. The pipework is by F.J. Rogers, Ltd., Leeds, England.

**GREAT**  
 8' Principal  
 8' Bourdon  
 8' Octave  
 4' Rohr Flute  
 2½' Nazard  
 2' Spitzflute  
 1½' Tierce  
 IV Mixture  
 8' Cromorne

**SWELL**  
 16' Contra Viola (12 pipes)  
 8' Spillflute  
 8' Viola da Gamba  
 8' Gamba Celeste  
 4' Spitz Principal  
 2' Principal  
 III Mixture  
 16' Cromorne  
 8' Trompette  
 Tremulant

**PEDAL**  
 32' Resultant  
 16' Principal  
 16' Subbass  
 16' Contra Viola (Sw)  
 8' Octave  
 8' Gedackt Bass (12 pipes)  
 4' Choral Bass  
 III Mixture  
 16' Bombarde  
 16' Cromorne (Sw)  
 4' Cromorne (Sw)

## A radio program for the king of instruments

### SEPTEMBER

- #9135 **The Instrument of King's** . . . Stephen Cleobury displays the Harrison organ at Cambridge, England's historic King's College Chapel in music by Alcock, Elgar, Mathias, and Finzi.
- #9136 **Lumsden and Latry** . . . recital performances on the Walker organ at St. Martha's Church, Sarasota, and the Wolff instrument at Christ Church Cathedral, Indianapolis, featuring Alan Lumsden of England and Olivier Latry of France.
- #9137 **And Then She Wrote** . . . as shown by the works of Jeanne Demessieux, Pamela Decker, Stephania Benbow, Susanna van Soldt, and others, women composers past and present have contributed importantly to the organ's repertoire.
- #9138 **From Here and There** . . . five variants on the notion of an "American church organ" as realized by builders from England, Holland, Connecticut, and Illinois featuring regional talents in mostly concert recordings.
- #9139 **Wolfgang Rübsam, Man and Music** . . . the provocative professor from Northwestern University plays works by Buxtehude, Bach, Rheinberger, and Vierne on historic instruments.



PIPEDREAMS is a weekly radio series produced by Minnesota Public Radio and broadcast over stations of the American Public Radio network. For more information, contact your local public radio station, or call APR at 612-338-5000.

# Calendar

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

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

## UNITED STATES East of the Mississippi

**15 SEPTEMBER**  
**Robert English**; Mary Keane Chapel, Enfield, NH 4:30 pm  
**Susan Armstrong**; Congregational, Groveland, MA 3 pm  
**Margaret Kemper**; Cadet Chapel, West Point, NY 3:30 pm

**Cj Sambach**, progressive organ concert; St. Paul's Episcopal, First Presbyterian, First United Methodist, Montrose, PA 3 pm

Evensong, Baroque Solo Cantatas; Wittenberg Univ, Springfield, OH 6:30 pm

**William Albright**; Concordia Univ, Mequon, WI 3:30 pm

**Sue Jones**, carillon; Chicago Botanic Garden, Glencoe, IL 3 pm

**17 SEPTEMBER**  
Kings College Choir, Cambridge; St Thomas, New York, NY 7:30 pm

Constitution Day Carillon recital; Bok Tower Gardens, Lake Wales, FL 3 pm

**John Rose**; Decatur Presbyterian, Decatur, GA 8 pm

**18 SEPTEMBER**  
**Timothy Hughes**; Mem Music Hall, Methuen, MA 8 pm

**Karel Paukert**; Cleveland Museum of Art, Cleveland, OH noon

**20 SEPTEMBER**  
**Stephen Schnurr**; St. Paul's RC, Valparaiso, IN 7:30 pm

**James Higdon**, organ and choral workshop, recital; Wauwatosa Ave United Methodist, Wauwatosa, WI (through September 22)

**Marianne Webb**; Southern Ill Univ, Carbondale, IL 8 pm

**21 SEPTEMBER**  
**Simon Preston**; Spencerville Seventh-Day Adventist, Silver Spring, MD 4 pm (also 22 September)

**Delores Bruch**, workshop; Elmhurst College, Elmhurst, IL 9:30 am and 1:30 pm

**22 SEPTEMBER**  
**Donald Sutherland**; Christ Church, Waverly, RI 4 pm

**James Christie**; SUNY Buffalo, Buffalo, NY 5 pm

**Pierre Cogen**; St Peter Cathedral, Erie, PA 4 pm

**Marilyn Kelsor**, hymn festival; Front Street United Methodist, Burlington, NC

**Robert Delcamp**; St Michael & All Angels, Anniston, AL 4 pm

Evensong, Baroque Solo Cantatas; Wittenberg Univ, Springfield, OH 6:30 pm

**Neal Biggers, Bret Rauscher, Lynne Renne**; Methodist Temple, Evansville, IN 4 pm

**David Schrader and Larry Long**, organ and strings; St James Lutheran, Chicago, IL 4 pm

**Mark Konewko**, carillon; Chicago Botanic Garden, Glencoe, IL 3 pm

New Orleans Symphony Brass Quintet; Christ Church Cathedral, New Orleans, LA 4 pm

**23 SEPTEMBER**  
Jean Langlais Symposium; Duquesne Univ, Pittsburgh, PA (through September 26)

**Pierre Cogen**; St Bernard's RC, Pittsburgh, PA 8 pm

**24 SEPTEMBER**  
**Charles Boyd Tompkins**; Furman Univ, Greenville, SC 8:15 pm

**Frederick Swann**; East 91st Street Christian, Indianapolis, IN 7:30 pm

**25 SEPTEMBER**  
**Kenneth Starr**; Mem Music Hall, Methuen, MA 8 pm

**Karel Paukert**; Cleveland Museum of Art, Cleveland, OH noon

**27 SEPTEMBER**  
**Doreen Rao & James Litton**; American Boy-choir School National Conference of Choral Training, Princeton, NJ (through September 28)

**Simon Preston**; Calvary Church, Charlotte, NC 8 pm

**Quentin Lane**; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

**Cj Sambach**; Presbyterian, LaPorte, IN 9:45 am, 1:15 pm

**28 SEPTEMBER**  
**Susan Armstrong**; Congregational, Housatonic, MA 7 pm

**29 SEPTEMBER**  
**Rosalind Mohnsen**; St Charles RC, Woburn, MA 7:30 pm

**Pierre Cogen**; Second Presbyterian, Baltimore, MD 2:30 pm

Festal Choral Evensong; St John's-Lafayette Square, Washington, DC 5 pm

**Jeannie Klentzie**; Cathedral of St Philip, Atlanta, GA 3:30 pm

Evensong, Baroque Solo Cantatas; Wittenberg Univ, Springfield, OH 6:30 pm

**Huw Lewis**; First Presbyterian, Muskegon, MI 4 pm

**Cj Sambach**; Presbyterian, LaPorte, IN 7:30 pm

**David Craighead**; Fourth Presbyterian, Chicago, IL 6:30 pm

**Tom Reif**, carillon; Chicago Botanic Garden, Glencoe, IL 3 pm

**1 OCTOBER**  
**Anne & Todd Wilson**; Church of the Covenant, Erie, PA 7:30 pm

**2 OCTOBER**  
**Alvar Kalejs**; Mem Music Hall, Methuen, MA 8 pm

**4 OCTOBER**  
**David Hurd**; St James Episcopal, Hyde Park, NY 8 pm

**Peter Hurford**; St Luke's Lutheran, Silver Springs, MD 7:30 pm

**5 OCTOBER**  
**David Hurd**; St James Episcopal, Hyde Park, NY 2 pm

**Cj Sambach**; Second Presbyterian, Newark, NJ 2 pm & 4 pm

**6 OCTOBER**  
**Royal D. Jennings**; Trinity Episcopal, Elmira, NY 4 pm

**Cj Sambach**; Manhasset Congregational, Manhasset, NY 4 pm

**Michael Kleinschmidt**; St Thomas, New York, NY 5:15 pm

**Marc McGinnis**; Crescent Avenue Presbyterian, Plainfield, NJ 5 pm

Peachtree Road United Methodist Chancel Choir; Cathedral of St Philip, Atlanta, GA 3:30 pm

Bodine Chorale; Alachua County Library, Gainesville, FL 1:30 am and 3:30 pm

**Richard Van Auken**, with Evelyn Van Auken, piano; Longwood Gardens, Kennett Square, PA 2:30 pm

**Karel Paukert**; Museum of Art, Cleveland, OH 2 pm

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**Ekkehard Schneck**; First Congregational, Columbus, OH

**Robert Glasgow**; West End United Methodist, Nashville, TN 7 pm

+ **Lynne Davis**; Central United Methodist, Lansing, MI 4 pm

**Byron L. Blackmore**; Our Savior's Lutheran, La Crosse, WI 4 pm

7 OCTOBER

**Marianne Webb**; Univ of Montevallo, Montevallo, AL 8 pm

9 OCTOBER

**Samuel Carabetta**; St John's-Lafayette Square, Washington, DC 12:10 pm

Edward Bok Birthday Carillon Recital; Bok Tower Gardens, Lake Wales, FL 3 pm

11 OCTOBER

**Anita Werling**; First Baptist, Macomb, IL 8 pm

12 OCTOBER

+ **Gerre Hancock**; St Mark's Episcopal, Glen Ellyn, IL 7:30 pm

13 OCTOBER

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

**John Weaver**; Cadet Chapel, West Point, NY 3:30 pm

\***Cj Sambach**; Milton Hershey School, Hershey, PA 3 pm

**Dennis Stewart**; Longwood Gardens, Kennett Square, PA 2:30 pm

+ **E. Rodney Trueblood, Carl L. Anderson, Mark Williams**; First Christian, Elizabeth City, NC 2 pm

**Robert Delcamp**; Cathedral of St Philip, Atlanta, GA 3:30 pm

Festal Choral Evensong; Stephen Schaeffer, organ, Thomas Gibbs, choirmaster; Cathedral Church of the Advent, Birmingham, AL 4 pm

**Karel Paukert**; Museum of Art, Cleveland, OH 2 pm

**Marilyn Kelsner**; Westminster Presbyterian, Dayton, OH 4 pm

**Gillian Weir**; Hartford Mem Baptist, Detroit, MI 8 pm

**Lynne Davis**; Central United Methodist, Pontiac, MI 4 pm

14 OCTOBER

**Peter Hurford**, masterclass; St Thomas, New York, NY

**Marilyn Kelsner**, workshop; Westminster Presbyterian, Dayton, OH

15 OCTOBER

**Peter Hurford**; St Thomas, New York, NY 7:30 pm

**Thomas Murray**; Univ of Alabama, Tuscaloosa, AL 8 pm

**Frederick Swann**; First Baptist, Peoria, IL 7:30 pm

16 OCTOBER

American Boychoir with Boston Symphony; Symphony Hall, Boston, MA 8 pm (also October 19 and 22)

**Marvin Mills**; St John's-Lafayette Square, Washington, DC 12:10 pm

**Thomas Murray**, masterclass; Univ of Alabama, Tuscaloosa, AL

18 OCTOBER

**Michael Murray**; Sacred Heart RC, Fitchburg, MA 8 pm

Bach Motets, The Philadelphia Singers; Holy Trinity, Philadelphia, PA 8 pm

**John Scott**; Christ Lutheran, York, PA 7:30 pm

**John Rose**; Southern Illinois Univ, Carbondale, IL 8 pm

**Stephen Schnurr**; Fourth Presbyterian, Chicago, IL 12:10 pm

19 OCTOBER

**Joan Lippincott**, workshop; Mt Calvary Episcopal, Baltimore, MD 9:30 am

**John Gouwens**, carillon; Culver Academy, Culver, IN 4 pm

**Cj Sambach**; First United Methodist, South Bend, IN 11 am & 2 pm

20 OCTOBER

**Leo Abbott**; Mem Music Hall, Methuen, MA 3 pm

**Christoph Albrecht**; Holy Trinity Lutheran, New York, NY 5 pm

**Sergel Tsatsorin**; St Thomas, New York, NY 5:15 pm

**John Weaver**; Hitchcock Presbyterian, Scarsdale, NY

**Joan Lippincott**; Mt Calvary Episcopal, Baltimore, MD 4 pm

**Cherry Rhodes**; East Liberty Presbyterian, Pittsburgh, PA 8 pm

**Robert Wolfersteig**; Cathedral of St Philip, Atlanta, GA 3:30 pm

**Karel Paukert**; Museum of Art, Cleveland, OH 2 pm

+ **Douglas Reed**; First Presbyterian, Evansville, IN 4 pm

**Cj Sambach**; First United Methodist, South Bend, IN 4 pm

\*Skills Enrichment Workshop; St Matthew Lutheran, Wauwatosa, WI

\***William Aylesworth**, masterclass; J Michael Thompson, psalmody workshop; recital; St John's Lutheran, Wilmette, IL 4 pm

21 OCTOBER

**Russell Saunders**, workshop; First Presbyterian, Evansville, IN 9:30 am

22 OCTOBER

**Robert Glasgow**; Holy Trinity Lutheran, Buffalo, NY 8:15 pm

23 OCTOBER

**Paul Olson**; St John's-Lafayette Square, Washington, DC 12:10 pm

25 OCTOBER

**Gerre & Judith Hancock**; Westwood First Presbyterian, Cincinnati, OH

+ **David Higgs**; Christ United Methodist, Memphis, TN 7:30 pm

Mozart Chamber Music; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

**Cj Sambach**; First Presbyterian, Saginaw, MI 8 pm

**Michael Farris**; St John's Catholic Chapel, Champaign, IL 8 pm

26 OCTOBER

American Boychoir with Boston Symphony; Carnegie Hall, New York, NY 8 pm

**Cherry Rhodes**; Rocketeller Chapel, Univ of Chicago, IL 8 pm

**Frederick Telschow**, RSCM Choral Symposium; Holy Family Episcopal, Park Forest, IL

27 OCTOBER

CONCORA choir concert; South Congregational, New Britain, CT 4 pm

Bach Vespers; Holy Trinity Lutheran, New York, NY 5 pm

**Rafael Ferreyra**; St Thomas, New York, NY 5:15 pm

Athens Choral Society; Cathedral of St Philip, Atlanta, GA 3:30 pm

**Karel Paukert**; Museum of Art, Cleveland, OH 2 pm

**David Higgs**; Christ Episcopal, Warren, OH 4 pm

**John Scott**; Christ Episcopal, Grosse Pointe, MI 4:30 pm

Reformation Hymn Festival; First Presbyterian, Evansville, IN 4 pm

Vivaldi, *Gloria*; Christ Church Cathedral, New Orleans, LA 4 pm

28 OCTOBER

**Murray/Lohuis duo**; St James Episcopal, Richmond, VA 8 pm

29 OCTOBER

**David Hurd**; Lutheran Theological Seminary, Columbia, SC 8:15 pm

30 OCTOBER

**Joseph O'Donnell**; St John's-Lafayette Square, Washington, DC 12:10 pm

**UNITED STATES**  
West of the Mississippi

15 SEPTEMBER

**Delores Bruch**; St Mary's RC, Iowa City, IA 7 pm

**John Weaver**; St Andrew Presbyterian, Denton, TX

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**16 SEPTEMBER**

Chancel Choir Quartet; La Jolla Presbyterian, La Jolla, CA 7:30 pm  
**Hector Olivera**; Balboa Park, San Diego, CA 8 pm

**21 SEPTEMBER**

**Tim Drewes**; First Presbyterian, Port Townsend, WA 7:30 pm

**22 SEPTEMBER**

+ + **John Sebott**; St Boniface RC, New Vienna, IA 7:30 pm  
 Texas Brass Ensemble; St Stephen Presbyterian, Ft Worth, TX 7:30 pm

**24 SEPTEMBER**

**Simon Preston**, choral workshop; Texas Tech School of Music, Lubbock, TX 12:30 pm  
**Simon Preston**; St John's United Methodist, Lubbock, TX 8 pm

**27 SEPTEMBER**

**Catharine Crozier**; Grace & Holy Trinity Cathedral, Kansas City, MO

**29 SEPTEMBER**

**Simon Preston**; Central Presbyterian, Des Moines, IA  
 Men of the Cathedral Choir; Grace Cathedral, San Francisco, CA 5 pm

**1 OCTOBER**

**Carlene Nelhart**; Mid-America Nazarene College, Olathe, KS 7:30 pm

**6 OCTOBER**

**Michel Pinte**; Zion UCC, Hubbard, IA 7 pm  
**Elizabeth & Raymond Chenault**; All Saints Church, Beverly Hills, CA 5 pm

**8 OCTOBER**

**John Weaver**; Texas Christian Univ, Ft Worth, TX 8 pm

**9 OCTOBER**

**Stephen Schnurr**; St John's Lutheran, Des Moines, IA 12 noon

**10 OCTOBER**

**Michel Pinte**; Dordt College, Sioux Center, IA 8 pm

**11 OCTOBER**

**Matthew Dirst**; First Unitarian, St Louis, MO 7:30 pm

**13 OCTOBER**

**Stephen Schnurr**; First United Methodist, Des Moines, IA 4 pm  
**Mary Preston**; Univ of Texas, Austin, TX 4 pm  
 + **Susan Ferré**; St Barnabas Episcopal, Fredericksburg, TX 4 pm  
**Frederick Swann**; Christ Episcopal, San Antonio, TX 4 pm  
 \***Todd & Anne Wilson**; Westminster Presbyterian, Lincoln, NE 8 pm  
**John Fenstermaker**; Grace Cathedral, San Francisco, CA 5 pm

**18 OCTOBER**

**Peter Hurford**; First Congregational, Los Angeles, CA 8 pm

**20 OCTOBER**

**Michel Pinte**; First Congregational, Waterloo, IA 3 pm  
**Lynne Davis**; St Stephen Presbyterian, Ft Worth, TX 7:30 pm  
 \***Thomas Murray**; St Vibiana's RC Cathedral, Los Angeles, CA

**21 OCTOBER**

**Gillian Weir**; St Thomas Aquinas RC, Dallas, TX 8:15 pm

**22 OCTOBER**

**John Scott**; St Mark's Cathedral, Minneapolis, MN 8 pm  
**Michel Pinte**; Univ of Northern Iowa, Cedar Falls, IA 8 pm

**25 OCTOBER**

**John Walker**; Augustana Lutheran, Denver, CO 7:30 pm

**27 OCTOBER**

**Michel Pinte**; Cornell College, Mount Vernon, IA 3 pm

**Carlene Nelhart**; Central Presbyterian, Kansas City, MO 3 pm

**INTERNATIONAL****23 SEPTEMBER**

**Lynne Davis**, masterclass; Jack Singer Concert Hall, Calgary, Alberta 7:30 pm

**24 SEPTEMBER**

**Lynne Davis**; Jack Singer Concert Hall, Calgary, Alberta 8 pm

**27 SEPTEMBER**

**Lynne Davis**; West End Reformed, Edmonton, Alberta 8 pm

**28 SEPTEMBER**

**Joan Lippincott**; Centenary Queens Square United Church, St John, NB, Canada

**30 SEPTEMBER**

**Joan Lippincott**, workshop; Centenary Queens Square United Church, St John, NB, Canada

**13 OCTOBER**

**John William Vandertuin**; St Andrews Presbyterian, Ottawa, Ont, Canada 8 pm

**20 OCTOBER**

**Josef Sluys**; St Michael's Cathedral, Brussels, Belgium

**Catharine Crozier**; Deer Park United Church, Toronto, Ontario, Canada 3 pm

**John Scott**; Westminster United Church, Winnipeg, Manitoba, Canada 8 pm

**21 OCTOBER**

**Hayko Siemens** with Brussels Festival Orchestra; Notre-Dame des Graces, Woluwe-St Pierre, Belgium

**22 OCTOBER**

**Carl Golebiowski** with L'Orchestre de Chambre de Wallonie; Notre Dame de la Cambre, Ixelles, Belgium

**23 OCTOBER**

**Dorothy De Rooij** with string enesemble; Eglise de Beguinage, Brussels, Belgium

**24 OCTOBER**

**Gerhard Doderer** with Capella Lusitania; Saint-Lambert, Woluwe-Saint Lambert, Belgium

**25 OCTOBER**

**Joaquim Simoes da Hora**; St Pierre, Uccles, Belgium

**Catharine Crozier**; Dominion-Chalmers United Church, Ottawa, Ontario, Canada 8 pm

**John Scott**; Knox Metropolitan United Church, Regina, Saskatchewan, Canada 8 pm

**26 OCTOBER**

Organ crawl (six organists); Brussels, Belgium

**27 OCTOBER**

**Marie-Claire Alain**; St Michael's Cathedral, Brussels, Belgium

**29 OCTOBER**

**John Scott**; First-St Andrew's United Church, London, Ontario, Canada 8 pm

**Organ Recitals**

**WILLIAM AYLESWORTH**, with Kurt Hansen, tenor, Fourth Presbyterian Church, Chicago, IL, June 14: *Les Angélus*, op. 57, Vierne; *Sonata Celtica*, op. 153, Stanford.

**DONA LEE BRANDON**, University of California at Davis, May 16: *Prelude für Orgel*, Hensel; Adagio, ma non troppo (*Sonatina for Organ*), Archer; *Präludium und Fuge, d-Moll*, C. Schumann; *Suite IV*, Jacques de la Guerre; *Chorale prelude on 'Wondrous Love'*, McKinney; *Prelude and Fugue in B-flat*, Stirling; *Little Suite for Organ*, Diemer.

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PATICE CAIRE, Cathedral of St. Thomas More, Arlington, VA, April 21: *Grand Choeur alla Haendel, Marche Funèbre et Chant Séraphique, Marche sur un thème de Haendel, Allegretto en si mineur*, op. 19, *Verset: Fantaisie pour orgue*, op. 19, Guillemant; Final (*Symphonie VI*), Vierne; *Allegro vivace (Symphonie V)*, Widor; *Deuxième Suite*, Boëllmann; *Arabesque, Rougier; Prélude et Fugue en si majeur*, Dupré.

ELIZABETH and RAYMOND CHENAU, St. John's Church, Chevy Chase, MD, May 31: *Variations on a Easter Theme*, Rutter; *Sarabande with Variations*, Arnatt; *Canticle, Susa; Requiem Collects*, Pinkham; *Concerto No. 1 for Two Organs*, Blanco; *Toccata for Two, Willis; Evenson, Callahan; The Stars and Stripes Forever*, Sousa, arr. Chenault.

DAVID CRAIGHEAD, First Presbyterian Church, Syracuse, NY, June 19: *Three Gospel Preludes: What a friend we have in Jesus, La cathédrale engloutie, Just as I am*, Bolcom; *Berceuse, Fileuse (Suite Bretonne)*, Dupré; *Second Sonata in D Minor*, op. 60, Reger.

DAVID CULBERT, with Carol Dale, flute, St. James Episcopal Church, Baton Rouge, LA, April 9: *Prelude-Improvisation*, Choveaux; *Chaconne, Improvisation on 'Nearer my God to Thee'*, *Sonata in F-sharp Minor*, op. 140, *Machs mit mir Gott*, op. 65/29, op. 78/13, *Alles ist an Gottes Segen*, op. 65/3, 2, *Dun danket alle Gott*, op. 65/59, Karg-Elert.

MATTHEW DIRST, First Congregational Church, Columbus, OH, February 17: *Battala de 6° tono*, Jiménez; *Canon in A-flat, Sketch in D-flat*, Schumann; *Trio Sonata I in E-flat*, S. 525, Bach; *Bagatelles*, Maros; *Sonata in F Major*, Wq. 70/3, C.P.E. Bach; *Fantasy on 'Hallelujah! Gott zu loben'*, op. 52/3, Reger.

STEVEN EGLER, with Frances Shelly, First-Plymouth Church, Lincoln, NE, April 22: *Sonata in C Major*, Telemann; *Rhapsody for Flute and Organ*, Weaver; *Trois Mouvements*, Alain; *Resurrection, King; Five Pieces for the Musical Clock*, Haydn; *Syrinx*, Debussy; *Four Psalms for Flute and Organ*, Albrecht.

LAURA ELLIS and COLETTE RIPLEY, St. Mary of the Plains College, Dodge City, KS, March 9: *Prelude and Fugue in A Minor*, S. 543, Partita on *Sei gegrüßet*, S. 768, Bach; *Toccata, Andante cantabile, Scherzo (Symphony No. 4)*, Widor; *Méditation, Acclamations (Suite Médiévale)*, Langlais.

JAMES FAIRLEIGH, First Presbyterian Church, Anniston, AL, May 19: *Chaconne in D Minor*, Pachelbel; *Concerto II*, S. 593, Bach; *Fantasia in F Minor*, K. 594, Mozart; *Chorale in A Minor*, Franck; *Suite Gothique*, Boëllmann.

MICHAEL FARRIS, St. Matthew's Episcopal Church, Pacific Palisades, CA, May 5: *Praeludium in E Minor*, Bruhns; *Cantabile, Pièce Héroïque*, Franck; *Variations on a Noël*, op. 20, Dupré; *Praeludium und Fuge*, S. 532, Bach; *Fantasia F Major/Minor*, K. 594, Mozart; *Prelude and Fugue on BACH* (2nd version, 1870), Liszt.

DAVID A. GELL, Trinity Episcopal Church, Santa Barbara, CA, April 7: *Czarna Krowa, Bakfark; Pastorale, Wohlmut; Praeludium*, Novatny; *Praeludium, Prelude and Fugue*, Hummel; *Postludium*, Müller; Three pieces from *Mozaikok*, Hollóssy; *Organodia*, Kodály; *Nun danket alle Gott, Ave Maria, Tu es Petrus, Solemn Prelude, Introduction, Fugue and Magnificat*, Liszt.

JAMES W. GOOD, Duke University, Durham, NC, May 26: *All' Offertorio*, Zipoli; *Concerto II in G Minor*, Camidge; *Schmücke dich, o liebe Seele*, Homilius; *Concerto del Signr. Meck*, Walther; *Duo*, Basse de Cromorne, Caprice (*Suite du deuxième Ton*), Clerambault; *Partita Sei gegrüßet*, S. 768, *Toccata and Fugue in D Minor*, S. 538, Bach.

DAVID HIGGS, First Baptist Church, Asheville, NC, June 18: *Prelude and Fugue in D Major*, S. 532, Bach; *Pièce Héroïque*, Franck; *Pastorale and Toccata*, Conte; *Variations on a Noël*, Dupré; *Andante*, K. 616, Mozart; *Prelude and Fugue on BACH*, Liszt.

JERRY JELSEMA, Our Lady of Mount Carmel Church, Chicago, IL, February 23: *Fantasia in G Major*, Bach; *Sonata*, op. 65, no. 2, Mendelssohn; *Fanfare in D*, Lemmens; *Threnody*, Ferris; *Fanfare for Organ*, Arnatt.

PAUL JENKINS, Methuen Memorial Hall, Methuen, MA, June 19: *Prélude et Fugue en mi bémol majeur*, op. 99/3, Saint-Saëns; *Wir glauben all'*, S. 740, *Prelude and Fugue in D Minor*, S. 539, Bach; *Sonata for Organ*, op. 86, Persichetti; *Prélude et Fugue en ut majeur*, op. 36/3, Dupré; *Arioso*, Fast and Sinister (*Symphony in G Major*), Sowerby.

KAREL PAUKERT, Museum of Art, Cleveland, OH, January 13: *Canzona, All' Elevazione, Al post Comunio, All' Offertorio, Pastorale, Zipoli; Sonata para clarina*, Soler; *Versetti per il Gloria*, Petrali; *Sonata*, Bellini.

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Combination Artisan electronic and Newport pipe organ. 2M, 32-ped, 3 sets oscillators, 4 ranks pipes. Ideal for home. \$17,500 FOB Irvine, CA. Bob Eby 714/551-0669.

## REED ORGANS

For Sale: Lots of reeds and reed organ parts, as well as a 2-manual and pedal Fuhr and Stimmer reed organ in excellent shape. For information call 604/792-1623. Ask for Adrian.

2MP Estey Style K, 2MP with pipetops Styles G & T. List: \$1 and SASE. Reeds, parts; specify requirements with SASE. Phoenix Reed Organ Resurrection, Box 3, Jamaica, VT 05343. 802/874-4173.

2MP Estey with pipe top. Ten stops; 3-16's, 6-8's, 1-4'. Oak case. Blower in separate box. Can also be hand cranked. \$3,000. Tigner, 404/672-4373.

## MISCELLANEOUS FOR SALE

Bargain Opportunity: Used pipework, Giescke reeds, Stinkens flues, complete with slider chests, either mechanical or electric pull-downs. Three divisions: Bombarde, Swell and Choir. Can be heard and played for a limited time by appointment. Preference given to buyers of complete divisions. Send \$5 for list. F. Hanel, 8 Cornhill Cres., London, Ontario, Canada N5V 1N3.

Korg MT1200 Tuner. \$275 (list \$360). Hears A0-C8. Plays C2-B5. Shows pitch, note, octave. Can program calibration, temperament. Korg AT12 Tuner. \$155 (list \$225). Song of the Sea, 47 West St., Bar Harbor, ME 04609. 207/288-5653. Brochures.

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

## MISCELLANEOUS FOR SALE

Wurlitzer, Austin pipes for sale. Also chests, Z-tronics relay, stop actions, percussions, and more. Reasonable. SASE for list. Carlo Annibale, 87 Lowell Rd., Kenmore, NY 14217. 716/874-6104.

Three-rank direct electric chest: 78" x 31 1/2", 42, 61, 42 notes, never used - \$1200.00; 4' Spitzprincipal, 59 scale - \$450.00; 4' Harmonic Flute, 61 scale - \$400.00, 2 1/2 W.P.; out of business sale: tools, elect., leather, reed supplies, punches, etc. 609/641-9422.

Skinner French Horn, new Cymbale mixture, 32 Reiser drawknobs. SASE for list. Raymond Correll, 4685 Buhl Blvd., Uniontown, OH 44685.

Two Wicks relay and switch units. \$200.00 for both. Dennis Reilly, 268 14th St., Fond du Lac, WI 54935. 414/921-6714.

Used pipes: 16' wooden Bourdon c.36 \$50; 8' wooden Melodia c.73 \$100; 8' metal Montre show principals, scale 44, 61 pipes \$500. New equipment: 32 pedal clavier, AGO, walnut trim \$350. Used 1000 German Laukhuff valves. 3-14mm \$1.00 each. Call 419/535-5608; prices are FOB Toledo, Ohio.

10 HP Spencer blower, single phase, three stage, 15 and 10 inch diameter outlets. Best offer. 518/374-1187.

## SERVICES/ SUPPLIES

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For blowers, call 800/433-4614. High efficiency 1 HP - \$1,388, 1 1/2 HP - \$1,471, 2 HP - \$1,487. White Organ Co., 2540 Webster Rd., Lansing, MI 48917.

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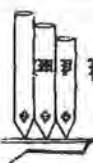
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