

THE DIAPASON

AN INTERNATIONAL MONTHLY DEVOTED TO THE ORGAN, THE HARPSICHORD AND CHURCH MUSIC

Seventy-First Year, No. 6, Whole No. 847

A Scranton Gillette Publication

ISSN 0012-2378

JUNE, 1980

The Organ in Brazil

Part I: Organs to the mid-19th Century

by James B. Welch

Brazil in its colonial period from 1500 to 1822 enjoyed a remarkably high level of culture: churches and courts were replete with musicians, performers, composers, and a variety of musical instruments. The Jesuits brought with them from Europe traditional musical styles, including Gregorian chant and renaissance and baroque forms. Musicians in Brazilian churches, monasteries, and courts were being trained in composition and performance of European music long before the establishment of the European court in Brazil in 1815.¹

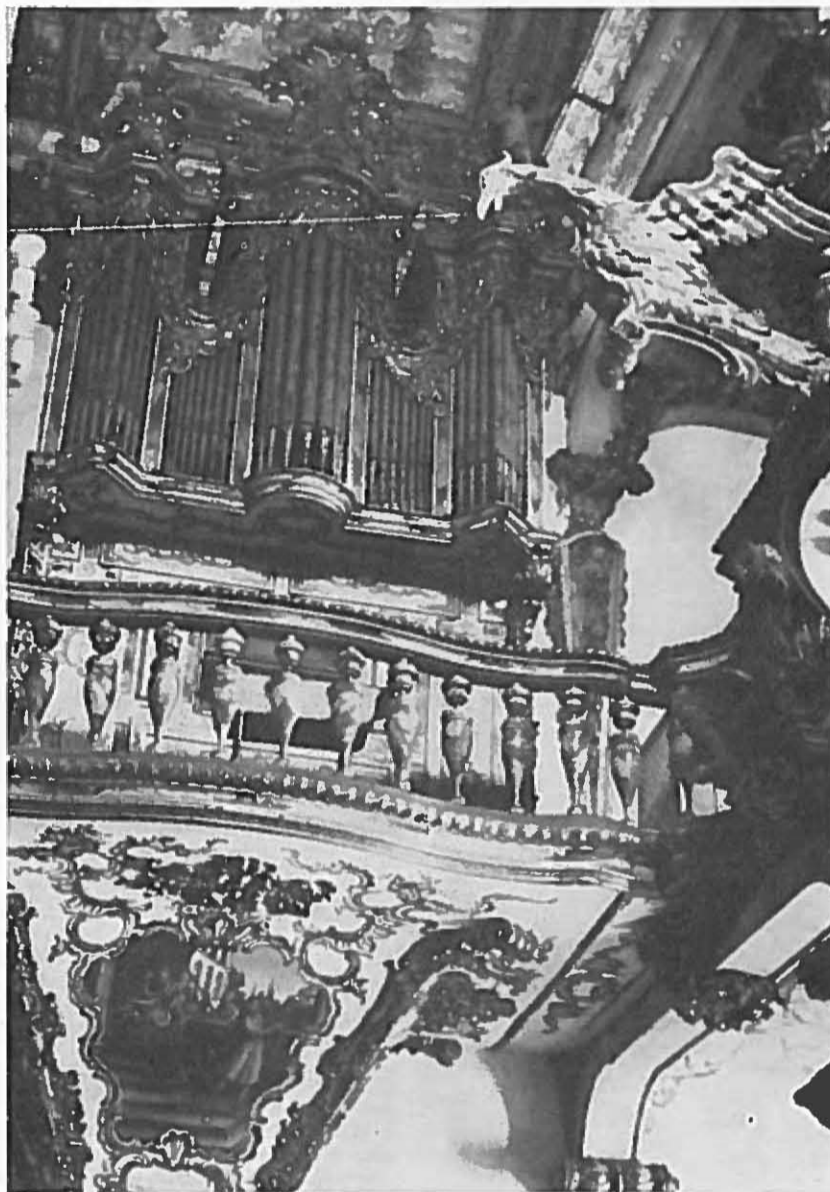
Musically, Brazil remained a colony until the early 20th century, absorbing musical styles from many countries, sacred music dominating. Religious plays accompanied by native instruments had been used at festivals as early as 1553; the Jesuits often used music of the native Indians, replacing original lyrics with Christian texts.

Throughout the 18th century, the Jesuits maintained a music conservatory for the natives; directors included Padre José Maurício and Sigismundo Neukomm, a student of Haydn who arrived in Brazil in 1816. Italian, Spanish, and Portuguese musical companies brought operas and other performances to the Brazilian courts. Various musical societies were established during the reigns of Dom Joao VI (1815-21), Dom Pedro I (1822-31), and Dom Pedro II (1831-1889). After the formation of the Republic in 1889, foreign artists and music became somewhat less important because of Brazil's great nationalistic emphasis.²

Today, however, only traces of this musical heritage remain. The great majority of the historical organs have simply disappeared. The remaining instruments are in poor condition; if playable at all, they have often been rebuilt by unskilled technicians who in many cases have done the instruments irreparable damage.

There is only limited interest in the organ and its music in Brazil today. The instruments from the Baroque period have often been considered unworthy antiques until rebuilt with electro-pneumatic actions; most of the instruments from the Romantic period are collecting dust in churches which have not had organists for decades. Present-day imported European instruments reflect only the tastes of their builders, and even these instruments are allowed to deteriorate.

Angelo Camin, organist of the Teatro Municipal in Sao Paulo, cites a vicious cycle which affects the organ world in Brazil. There are few good instruments, making it difficult for students to learn or for the public to acquire a taste for organ music; few artists are willing to play on inadequate instruments; there are few qualified teachers, composers, performers, organbuilders, and organ technicians, all of whom are necessary to maintain



Tiradentes, Minas Gerais, Igreja de St. Antonio, built by José Antonio dos Santos (see text, page 6).

the high standards and traditions of organ music. Unfortunately there is little hope for great improvement in the near future, because the economy makes prohibitive such luxuries as pipe organs. As an instrument deteriorates, it is rarely repaired or replaced.

Only vague references exist concerning organs in early colonial Brazil, with almost no details as to their origins or characteristics. Records report that as early as 1688 abbots of certain monasteries maintained organs and choirs.³

Many of the earliest instruments were portatives called *realejos*, used by the Benedictine monks to accompany their chants; they are believed to have derived their name from the fact that they were used in royal (*real*) courts. It is assumed that the organs mentioned in sources about early monasteries in Bahia and Rio de Janeiro were *realejos*. They were of baroque design and could be dismantled for ease in transporting.

The following 3-stop *realejo*, probably from the 17th century, was found in the Monastery of Sao Bento in Bahia. The lower-pitched pipes of the Bordaio were stopped wood pipes; the treble pipes were lead. The action was mechanical, the bellows being operated by the organist himself.⁴

Manual (53 notes)
Bordão 4' (probably 8' pitch)
Flauta 4' (actually a principal)
Mixture III

In the chapel at Embú, Sao Paulo, is a small organ with one manual and five stops, based on a Bordaio 4' (probably 8' pitch). No details concerning its builder, origin, or date of construction are known. Camin places the date of its construction in the second half of the 17th century. If correct, it may be the oldest surviving organ in Brazil. Judging by the primitive craftsmanship, it could possibly be of native Brazilian construction. It was recently restored⁵ (see pictures, p. 6).

There are also reports of an instrument in a chapel in Campos, state of Rio de Janeiro, dating from 1730. This organ, most likely built in Europe, was complete with automatic, mechanical figures that played flutes, fifes, clarinets, and violins.⁶

From the middle of the 17th century through the late 19th century in Brazil, there was considerable activity in organ construction by Brazilian builders, located principally in the north-eastern region of the country. The leading figure in this movement was Agostinho Rodrigues Leite (1722-1786), of whose numerous instruments only one survives. His first organ was built for the Monastery of Sao Bento in Olinda, Pernambuco, around 1750. Subsequent organs were built for the Capela de Nossa Senhora da Boa Viagem (ca. 1757); Igreja de Sao Pedro Apóstolo (1760); Igreja do Carmo de Recife (ca. 1766); Bahia Monastery (between 1760 and 1770); Ordem Terceira do Carmo da Bahia (1769); and the Monastery of Sao Bento do Rio de Janeiro (inaugurated 1773), the case and facade of which are still standing. Leite is also said to have constructed instruments for the following churches in Recife: Livramento, Ordem Terceira do Carmo, Sao Pedro, Madre de Deus, Corpo Santo, Santo Antonio, and Capela do Senhor Bom Jesus das Portas.⁷

Concerning the organ built by Leite for the Monastery of Sao Bento in Rio de Janeiro in 1773, there is conflicting information: other sources claim that this organ was built in 1777 in Lisbon. The bottom octave of each rank of this one-manual instrument was made of wood, the remaining pipes of tin and lead. The trumpets were in horizontal position. The clarinet was voiced "like a vox humana." The ensemble was reputed to have been "brilliant, strong, sonorous, and majestic."⁸

Rio de Janeiro:
Mosteiro (Monastery) de São Bento
do Rio de Janeiro
Agostinho Rodrigues Leite 1773 (?)

Manual
Principal 8'
Bordão 8'
Flauta 8'
Gamba 8'
Oitava 4'
Dulcional 4'
Flauta transversa 4'
Quinta 2-2/3'
Flautim 2'
Terça 1 3/5'
Mistura III
Clarinete 4' (8' pitch with 1/2-
Trombeta 4' length resonators?)

Pedal (25 notes)
Baixo 16'
Flauto major 8'

Manual/Pedal
Pedaletes (ventils) for p, mf, and
f
Pedaletes for linguetas (reeds)
Bell

(Continued, page 6)

Unfair at Any Price

Late last year, legislation was introduced in the US Congress to allow two European-built organs to be imported duty-free into this country. One was for a university, the other for a church; the bills were presented in the Senate (H.R. 3317) and in the House of Representatives (H.R. 3755). The European builders in question are both known for high-quality instruments, and there is no question that the institutions will have received fine organs. Certainly no one can question their right to purchase an organ from any source they deem fit, nor should legislation hinder such a purchase. In many ways, one cannot even blame the two, whose names do not matter, for wanting to secure their respective organs at the best possible price, namely, by eliminating the normal duty (estimated at \$7,000-\$9,000 for the one, and \$6,400 for the other).

In various presentations at the hearings, the Department of Commerce opposed one bill, while the Department of State deferred any view, and the Office of Management and Budget had no objection. In general, only testimony favorable to granting the exemptions was presented; the legislators seem to have been persuaded that such exemptions would be fair, since they were told that few, if any, American builders were capable of doing the kind of work desired in these instances — substantial mechanical-action organs. When the word of the proceedings got out early this year, a large number of American organbuilders and related persons protested to various Senators and Representatives.

While the outcome of this legislation is still uncertain, it does seem clear that it is unfair not to accord American organbuilders the same trade protections that are extended in other fields. Many builders are afraid that granting even one exemption for the duty-free importation of foreign-built organs will create a damaging precedent for their own businesses. While it may have been true once that American builders did not have the necessary expertise or experience to build the finest instruments, that is no longer true. Any prospective buyer should have the right to purchase from whom he chooses, but American builders ought not to be penalized by the elimination of normal import duties in these cases. —A.L.

JUNE, 1980

FEATURES

The Organ in Brazil, Part I by James B. Welch	1, 6-7
New Organ for Westwood by Rick Wild	8-9
Organ Historical Society Recognizes Exceptional Instruments by William Van Pelt	12-13

REVIEWS

Music for Voices and Organ by James McCray	4
New Recordings	4

EDITORIAL

LETTER TO THE EDITOR	4
----------------------	---

NEWS

Announcements and Honors	2
Management	3
Appointments	3
New Music at Bloomington	3
Here & There	11-12, 20
Tribute to Arthur Polster	19
Nunc Dimittis	20

NEW ORGANS	14-17
------------	-------

CALENDAR	18-19
----------	-------

CLASSIFIED ADVERTISEMENTS	21-23
---------------------------	-------

Editor & Publisher ARTHUR LAWRENCE

Business Manager DAVID McCAIN

Assistant Editor WESLEY VOS

Contributing Editors LARRY PALMER
Harpsichord

JAMES McCRAY
Choral Music

HUDSON LADD
Carillon

BRUCE GUSTAFSON
Musicology

Foreign Correspondents DALE CARR
Groningen

LAURENCE JENKINS
London

SUSAN FERRE
France

Prices:

1 yr.—\$7.50
2 yrs.—\$13.00
Single Copy—\$1.00

THE DIAPASON
Published Monthly by
Scranton Gillette Communications, Inc.
380 Northwest Highway
Des Plaines, IL 60016
Phone (312) 298-6622

Controlled circulation postage paid
at Rochelle, IL and at Des Plaines, IL.
Publication No. 156480

Routine items for publication must be
received not later than the 1st of the
month to assure insertion in the issue
for the next month. For advertising
copy, the closing date is the 5th.
Materials for review should reach
the office by the 1st of the previous
month. Prospective contributors of
articles should request a style sheet.

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

Announcements and Honors



Roberta Gary has completed a 13-week series of programs broadcast earlier this year on WGUC-FM, Cincinnati, OH, in which she traced the development of the organ from the baroque period to the present. She is pictured above at a Brombaugh organ in Toledo, one of the instruments used in the series. The programs will be rebroadcast in the fall, and a second series is planned.

500 Years of Organ Culture Around the Dollart was the title of a series of organ concerts given the two weeks following Easter in the neighboring provinces of Ostfriesland (West Germany) and Groningen (Holland). Organized by the North German Organ Academy, the festival coincided with the establishment of a new cultural body for "Organ and Music Culture in Groningen and Ostfriesland," and will serve as a model for future joint undertakings. Recitals were given in Rysum (organ of 1457), Uttum (c. 1660), Weener (1710), Hage (1783), Finsterwolde (1808), Farmsum (1829), Bunde (1980), and Nieuwe Schans. Among the performers were Harald Vogel, Klaas Bolt, Tomoko Akatsu, Stef Tuinstra, Holgar Eichorn (cornetto), Cleveland Johnson, Nancy Freitas, and the choir of the Groningse Bachvereniging.

The choir of men, boys, and girls of Trinity Church, Princeton, NJ, will sing in 16 cathedrals, collegiate chapels, and parish churches in England, Holland, and North Germany during a 26-day tour during August. The 50-voice group will sing Evensong at Norwich, Ely, Durham, Carlisle, York, Canterbury, and St. Paul's cathedrals, and will present concerts at Winchester and Canterbury cathedrals and at New College, Oxford, and in Skipwith Parish Church. The tour will include a 5-day residency at York Minster and a full weekend at Canterbury. In Oxford, the choir will make a recording of 20th-century American music for the Abbey label. A week on the continent will include sight-seeing, as well as concerts in Luneburg, Oldeburg, Haarlem, and Rotterdam. Funds for the tour have been raised from a variety of projects over the past two years.

The church organist-music director, James Litton, will conduct the choir. Organists will be Harold Pyscher and Irene Willis.

An all-day Choral Festival featuring choral reading sessions will be held on Aug. 9 at the Sheraton North Shore Inn in Northbrook, IL. Sponsored by the Neil A. Kjos firm, the sessions will last from 9 am to 4 pm. Interested persons may contact the company at 4382 Jutland Drive, San Diego, CA 92117.

The Cathedral Church of St. Philip in Atlanta, GA, was formally consecrated in a service on Mar. 16 at which the Most Reverend and Right Honorable Frederick Donald Coggan, 101st Archbishop of Canterbury, preached. Organist-choirmaster Robert L. Simpson, assistant organist David C. Stills, and guest organist Ron C. Rice provided music ranging from the Renaissance to the 20th century.

All subscribers are urged to send changes of address promptly to the office of The Diapason. Changes must reach us before the 10th of the 2nd month preceding the date of the first issue to be mailed to the new address. The Diapason cannot provide duplicate copies missed because of a subscriber's failure to notify.

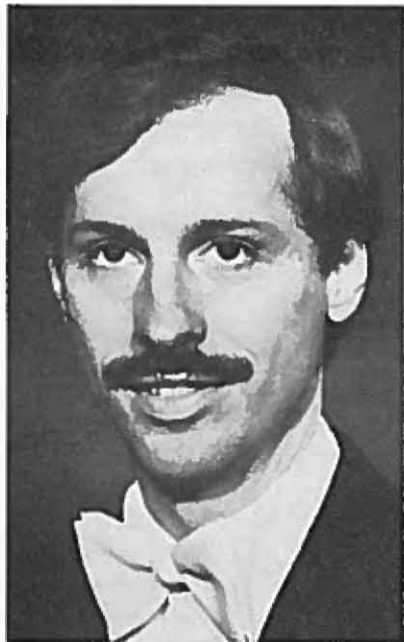
Workshops on Early Music and Chant will be given at Marylhurst College in Portland, OR, Aug. 21-23, when English musicologist Dr. Berry will be in residence. Among works to be studied and performed are the "Missa Cum Jubilo" and the Couperin "Mass for Parishes," the latter to be played by Douglas L. Butler in alternation with sung chant. Further information is available from Dean Applegate, St. Claire's R.C. Church, Portland, OR (503/244-1037).

Frederick Monks, music director of All Saints' Church in Chevy Chase, MD, who suffered an acute heart attack last August, has returned to full-time duties after successful recovery from open-heart surgery in March. Associate organist Tad Cavuoti, music master at London School for Boys in Bethesda, took charge of the church music program during the interim.

Grant Moss, student of George Ritchie at the University of Nebraska-Lincoln, has been named first-place winner in the annual organ competition sponsored by the First Presbyterian Church of Ottumwa, IA, held April 20. Second-place winner was Janette Fishell, student of Wilma Jensen at Indiana University. Judge for the competition in which seven young organists played was James Moeser, who also played a recital for the organ weekend sponsored by the church and the Ottumwa AGO chapter.



Katharine F. Pardee, director of music at Chestnut Street Congregational Church in Worcester, MA, has been awarded a Fulbright-Hays grant to Germany for study with Michael Schneider at the Hochschule für Musik in Cologne, for the 1980-81 academic year. A 1978 magna cum laude graduate of Boston University's School of Music, Miss Pardee was a finalist in the 1978 AGO national competition in Seattle, and in the 1980 Fort Wayne competition. Her teachers have included pianist Julius Chaloff and organists George Faxon and Barclay Wood.



Management

William Charles Beck has joined Artist Recitals Concert Management, according to an announcement by artist representative Ruth Plummer. Organist-choirmaster of St. Francis Episcopal Church, Palos Verdes Estates, CA, Mr. Beck has concertized extensively on the west coast. He won Los Angeles AGO chapter competitions for three consecutive years, was 1969 winner of the Far-Western regional organ playing competition, and competed in Buffalo in 1970. A graduate of Immaculate Heart College in Los Angeles, his organ studies have been with Norman Soreng Wright, Clarence Mader, Frank K. Owen, Ladd Thomas, Marcel Dupré, and André Marchal.

Appointments



James Higdon has been appointed assistant professor of organ at the University of Kansas. He holds the BMus degree from St. Olaf College, the MMus from Northwestern University, and the DMA from the Eastman School of Music. His organ teachers have included Edmund Ladouceur, Robert Kendall, Karel Paukert, and David Craighead. Dr. Higdon leaves the positions of music department chairman at Hiram College (Ohio) and music director at the First Presbyterian Church of Warren, OH.



James W. Kosnik has been appointed chairman of the music department at Villa Maria College, Buffalo, NY, and adjunct professor at Christ the King Graduate Seminar in East Aurora. He received his D.M.A. degree from the Eastman School of Music, where he also earned the Performer's Certificate; he was a student of Russell Saunders. Dr. Kosnik also serves as music director for Nativity R. C. Church in Orchard Park, NY.

New Music at Bloomington



A series of three organ recitals entitled "New Wind for Organ" was presented at Indiana University, Bloomington, Mar. 5, Mar. 16, and Apr. 7 by students of Wilma Jensen. The recitals were planned to give students performance opportunities for the 21 new works written between 1958 and 1979, some still in manuscript, and to expose the audience to new organ compositions. Above are members of the studio (left to right): James Mellichamp, John Gerisi, Nancy Brack, Polly Purcell, Steve Lawson, Susan Stine, Michael Farris, Wilma Jensen, Janette Fishell, Mary Milligan, Lou Carol Fix, David Richardson, Karin Moncrieff, Matt Boatman, and Tom Sterner (not pictured is Nancy Ibberson). Below are (left to right) Wilma Jensen; Gordon Schuster, composer of a new sonata which won the Mader composition competition award; and Paul Lee, who played the new work.

The three programs consisted of the following works: Heiller, *In Festo Corporis Christi* (1959); Stewart, *Prelude for Organ and Tape* (1972); Joachim, *Fantasia* (1967); James H. Tallis, *Sonatina* (pub. 1976); Eben, *Moto Ostinato* (*Sunday Music*, 1958-9); Richard Toensing, *Sounds and Changes II* (1975); Pinkham, *Blessings* (1977), *Miracles for flute and organ* (1978); Sokola, *Passacaglia-Toccata on B-A-C-H* (1966); Stockmeier, *Sonata III* (1970); Shackelford, *Canonic Variations on "Vom Himmel hoch"* (1974); Messiaen, *Méditation V* (1969); Torsten Nilsson, *Magnificat*, (*Seven Improvisations*, 1968); Charles Fussell, *Bits, Pieces, and Portraits* (1979); Albright *Benediction, Melisma, Fanfare* (*Organbook I*, 1967); Gordon Schuster, *Sonata* (1979).



Royal D. Jennings has accepted a position as organist-choirmaster at St. Paul's Episcopal Church in Owego, NY. He leaves the position of organist at Central Park Christian Church, Topeka, KS. Mr. Jennings holds the BME and BMus in organ degrees from Southern Methodist University and the MMus in organ from the University of Redlands. His organ teachers include the late Dora Poteet Barclay, Leslie P. Spelman, and James Moeser. He is a holder of the AAGO certificate.

Donald Harris has been named dean of the University of Hartford's Hartt School of Music, where he succeeds Donald A. Mattran, who will return to teaching. Mr. Harris, a composer, is a graduate of the University of Michigan and has been a member of the Hartt faculty since 1977.



Paul D. Andersen has been named assistant dean of the College of Fine Arts at the University of Southern Mississippi, Hattiesburg. Dr. Andersen also serves as organist-choirmaster of Trinity Episcopal Church, Hattiesburg, and is Mississippi state chairman for the AGO.



John Bodinger, 15, is serving as apprentice organist-choirmaster at St. Paul's Church in San Diego, CA, where he assists Edgar Billups. A chorister at the church since the age of seven, he served as Head Chorister in 1977-78 and has sung treble leads in productions of Menotti's "Amahl," LaMontaine's "Shepherd's Play," and Bernstein's "Chichester Psalms." He began his study of organ at age twelve; since the fall of 1978 he has played portions of all major weekly services at St. Paul's.

Mark Brombaugh has been appointed organist at the First Presbyterian Church in Lansdowne, PA. He will continue as a member of the music faculty at Westminster Choir College, Princeton, NJ, where he teaches organ and harpsichord. Mr. Brombaugh is represented by Buchanan Artists Ltd.

Music for Voices and Organ

by James McCray

Easy Choral Music for Summer Church Choirs

In last month's column, suggestions were made for church choir activities during the summer months. The reviews below continue with that line of thinking; music which could be learned easily and quickly by a variety of voice combinations is discussed.

The number of responses sent to the editor regarding the column on the Mass was very encouraging. It was obvious that these words are being read by many subscribers and for that we are all grateful. During the summer I hope some of you will send me a letter indicating the types of music you would like to have reviewed next year. Any ideas or suggestions for the format of this column will be appreciated. To those who have already written, I say thanks for the letters. I will attend to your requests during the coming months.

Heaven and the Earth Display His Grandeur from "Athalie." Felix Mendelssohn (1809-1847), ed. and arr. by Robert S. Hines; SAB with organ; Elkan-Vogel Inc., 362-03289, 55¢ (E).

In this four-page anthem the voice ranges are limited to an octave and are in a block-chord format. The keyboard also has a chordal organization which could be performed by any accompanist. There are some unison passages and a festive spirit.

Psalm Song. Peter Stapleton; unison, organ with 2 flutes or other melody instruments; G.I.A. Publications, G-2305, 60¢ (E).

The bass line of the keyboard, which may be doubled by a cello, has a thematic line that contrasts with the pulsating chords of the right hand. This instrumental music is repeated three times with varying arrangements of the choral and/or optional instrumental parts above it. The rhythmic flow is a bit dry, each vocal phrase beginning with a triplet and each accompanimental phrase ending with one. The harmony is not dissonant, but has lyrical chords which provide a gentle background for the other voices. The flute parts are on separate lines and are suitable for young players.

Blessed Is The Man. Douglas E. Wagner; two part-choir (any combination) and piano or organ; Beckenhurst Press, BP 1086, 50¢ (E).

This lovely setting begins in unison and moves through several key and tempo changes with only limited two-part singing. The opening verse could be sung by a soloist. The vocal lines are memorable and members of the choir will be singing these melodies on their way home from the rehearsal. Of interest to both adult or youth choirs, this delightful piece is one which will be well received by the performers and the congregation.

Thou, O Lord, Art My Shepherd. Benedetto Marcello (1686-1739); SAB and keyboard; European American Music Corp., EA 425, 45¢ (E).

Edited by Walter Ehret, this pastoral setting of the opening of Psalm 23 has a tranquil flow in 3/8 meter. Each of the three sections is different, yet related to the others. The vo-

cal lines, which have brief melismas and ranges which are quite comfortable, are doubled by the keyboard part on two staves.

Jubilate. Leslie Woodgate; SS with piano; Ascherberg, Hopwood and Crew (Theodore Presser), 0242032-35109, 50¢ (E).

Subtitled "Russian Air," this soprano duet has a quiet, expressive character. There are two verses which receive similar harmonic treatment but have slightly varied vocal and instrumental arrangements. The keyboard part is not difficult and moves through a variety of styles and textures. Wide dynamic ranges are used for this text about nature.

Missa Brevis. Carl Schalk; SATB choir, congregation, and organ; Concordia Publishing House, 97-5394, 75¢ (M—).

There are two movements, Kyrie and Gloria, in this short hymn-mass based on traditional melodies. The Gloria hymn, "All Glory Be To God on High," is well known and it is in this movement that the congregation sings. Schalk suggests that if instruments are available, they may appropriately double the melody or descant in either hymn. Bar lines are not used in the Kyrie, and a chant quality exists with the melody doubled by the organ. The Gloria has four stanzas: stanza 1, men, unison unaccompanied; stanza 2, congregation and organ; stanza 3, SATB choir unaccompanied; stanza 4, congregation with choral descant and organ. This is excellent music.

Noah. Eugene Butler; unison and keyboard; Carl Fischer, CM 8113, 45¢ (E).

Designed for a chorus of young voices, this would work well with a children's group because of the repetitive melodic material. The tempo is fast and rhythmic, with syncopations that children will easily learn and retain. The text tells the story of Noah and the Ark in simple language. The keyboard part is easy and the chorus has an optional divisi ending. A fun piece for a children's choir.

America You Touch Me To My Soul. Barberi Paull; SATB and piano; Alexander Broude Inc., AB 877-7, 60¢ (M).

There is a folk-rock character to this patriotic setting which will appeal to a high school age choir. The choral writing is not difficult but some of the rhythmic and vocal lines will require effort. The harmony is not dissonant but moves through several tonal areas, some with a modal flavor adding to the rock character. There are some divisi areas for the sopranos and the keyboard part will need an average pianist. Sections are repeated with separate endings, giving the work more length.

A Prayer for Choirs. Alice Parker; unison or two parts with electric bass and optional melodic instrument; E. C. Schirmer Music Co., No. 3011, 45¢ (E).

Using an alternating 6/4 and 3/2 pulsation throughout, Parker has created a simple yet clever setting. There are three verses with the third treated as an optional canon for the chorus, or, that line may be played by a melodic instrument. The text asks God to bestow angelic voices on the choirs; the addition of an electric bass in a church service will offer a new timbre in a non-controversial choral work. Try this one!

My Shepherd Will Supply My Need. John Carter; two-part (any vocal combination) with piano; Jenson Publications Inc., 405-13012, 60¢ (E).

The two voice parts follow similar rhythmic patterns with the top voice as theme. The three verses are set to the same melody but the middle one is in a different key. Limited voice ranges are employed above an accompaniment designed chordally and strictly as background for the singing.

Two Psalm Settings. arr. Herbert Fromm; unison and keyboard; transcontinental Music of Alexander Broude Inc., SA 1400, 30¢ (E).

The Psalms used are 92 and 121. These settings are from a collection of Songs and Hymns from the Synagogue for Christian and Jewish Worship, edited by Samuel Adler. Both are very brief and quite simple. The first one only has a range of a 5th. These settings could be sung by a children's chorus, and the accompaniment is also quite easy.

Wondering. Jane Marshall; two-part mixed, handbells, and organ; Agape Publishing Co., RS 7702, 45¢ (E).

Only 8 handbells are used and they play a recurring melodic pattern which is simple. The organ part consists of pulsating chords that are usually in four parts; they change every half measure. The choral lines are also very repetitive, with the men having the most important role. This is an easy anthem which could be learned quickly.

How Blest Are They. Richard Proulx; unison, organ, and flute; Augsburg Publishing House, 11-0654, 35¢ (E).

This setting has considerable charm, yet remains uncomplicated. There are three verses, with an introduction played by the flute. The organ music is chordal and usually doubles the chorus, although there are some brief ornamental passages. The music is delightful and suitable for almost any kind of church choir or even as a vocal solo. Highly recommended.

Serenity. Larry A. Christiansen; SATB and organ/piano; Music Art Publications, (no price given), (E).

The choral texture is homophonic with two verses having a similar treatment. The chords are warm in sound and orchestration, with much of the choral material doubled by the very easy organ part. A quiet and meditative setting of the Whittier poem made famous by the Charles Ives musical setting.

New Recording

La Musique d'Orgue en Europe du Moyen Age a la Renaissance (European Organ Music from the Middle Ages through the Renaissance). Marie-Louise Jaquet at the Kern organ, Saint-Jean Temple, Mulhouse, France. Arion Records (Paris) stereo ARN 38434 (no price listed).

This charming disc contains 21 short pieces ranging from Perotin (died c. 1240) to works of Attaignant (died 1552), all played colorfully but with refinement. Especially attractive are the "Jewish Dance" of Neusiedler, the anonymous "My Lady Careys Dompe," and the chorale "Maria zart" of Schlick. Neither organist nor organ represents the last word in authenticity, but the approach is a very musical and satisfying one; anyone wishing to program such pieces could learn from hearing this record.

The organ is a "reconstitution" by Alfred Kern (1972) of a 1764 J.A. Silbermann which existed in Mulhouse until 1858 but was then altered. In this well-engineered recording it sounds quite splendid.

The record sports quiet surfaces and is handsomely packaged with a brochure which includes an essay "Les Primitifs de l'orgue" (with English translation) and the specification of the instrument. According to the organist, this record is available through the Musical Heritage Society, although it is not listed in the current catalog. — A. L.

Letter to the Editor

I don't know how widespread the custom actually has become, but I have the impression that in some church circles applause has become the "in thing." People who once would have considered it barbarous to clap in a service, no matter what the provocation (or in a concert held in a place of worship), now seem to feel that such applause is a sure sign of spiritual vitality and/or liberation from worn-out inhibitions. But I wonder if there is not still a time to applaud and a time to refrain from applauding. It seems to me that silence after an act or performance or experience may sometimes be the most eloquent response that can be made. Further, such silence can be in itself an aesthetic resource that should not be thoughtlessly trodden under foot. To hear music surge to a towering climax followed by stunned silence is an effect worth fostering — and it is seldom possible in a concert hall. Likewise with music that fades away into sheer nothingness that lasts and lasts.

The matter of obtrusive clapping is an obvious aesthetic problem at an opera or a symphony concert. It is stupid to break into the dramatic/musical continuity by demanding an encore after an affecting death scene or to hold up the works by applauding a spectacular cadenza that is leading inevitably to the conclusion of a concerto. May it not be equally stupid to break into the continuity of the liturgy? Or to dissipate the effect of a skillfully-wrought *diminuendo poco a poco* to *ppp*? A church recital without applause is vastly different in "feel" from a concert-hall recital with applause — and the difference may be worth preserving. I have even heard of a eucharistic service where the people applauded at the end of a cantata — even though the end came at a point between the communion of the "audience" and the communion of the "performers." Does the right to applaud imply a corresponding right to boo?

Sincerely,

George Brandon
Davis, CA

A pipe dream come true.

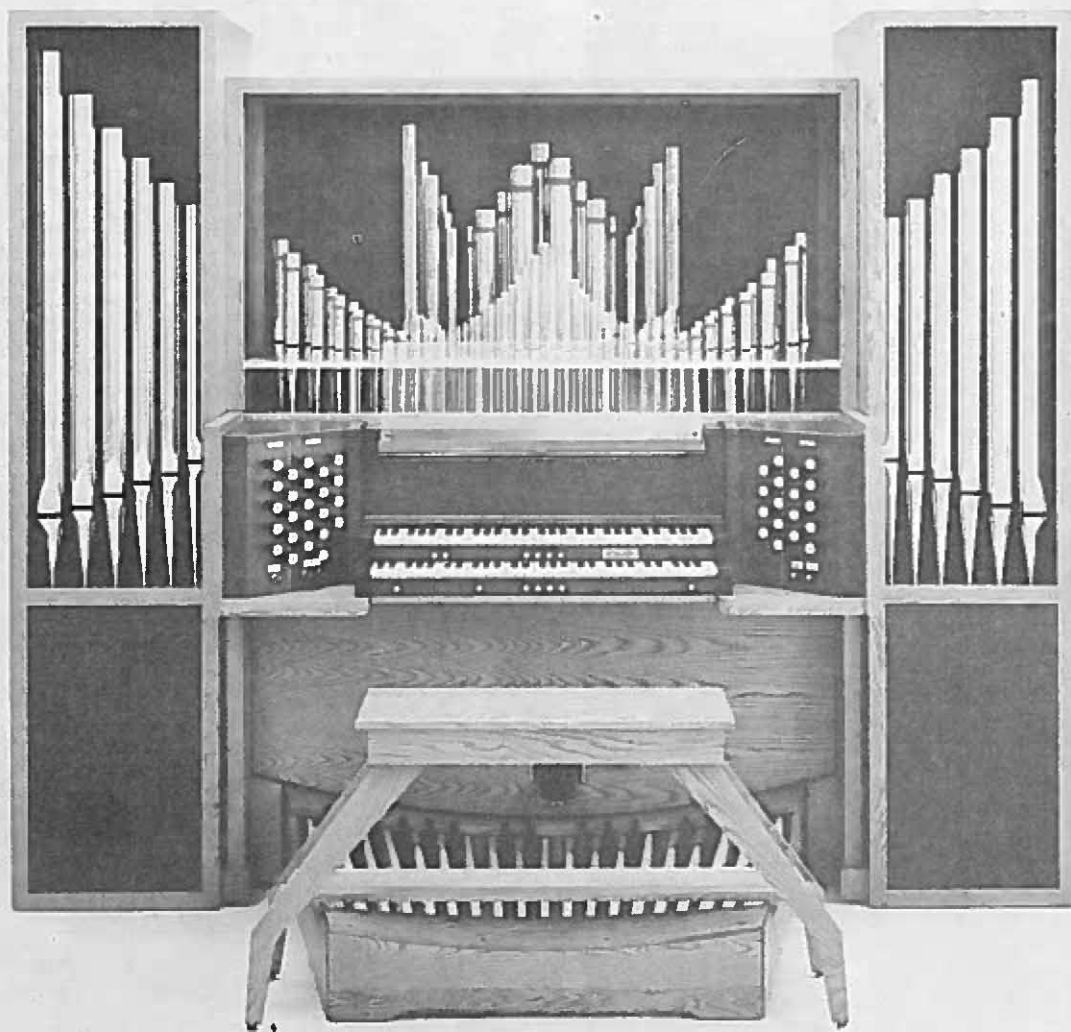
For those that figured the price tag made buying a pipe organ out of the question, Rodgers proudly presents the answer.

Two answers, in fact, The Rodgers 200. And the Rodgers 205.

Both owe a good deal to early 17th and 18th century organ designs, with their emphasis on unity, balance and optimum performance. Both offer such features as lighted drawknobs and wooden keyboards with optional Tracker Touch.

Yet since both combine pipes with electronic voices, neither costs anywhere near what all-pipe organs with the same capabilities would. And their sound is breathtaking.

To prove you're not dreaming, wouldn't you like to learn more about the Rodgers 200 and 205? For a free color brochure, write the Rodgers Organ Company, Marketing Administration, 100 Wilmot Road, Deerfield, Illinois 60015, or phone 800-323-1814 toll free. A member of CBS Musical Instruments, a Division of CBS Inc.



Rodgers Organ Company.

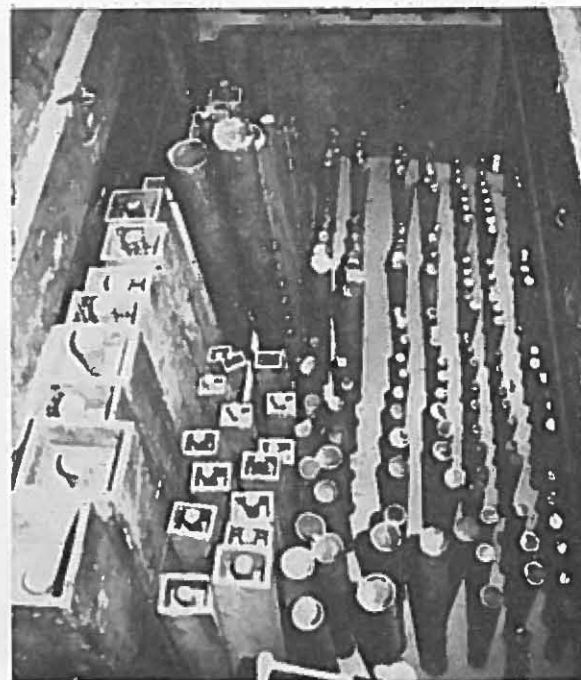
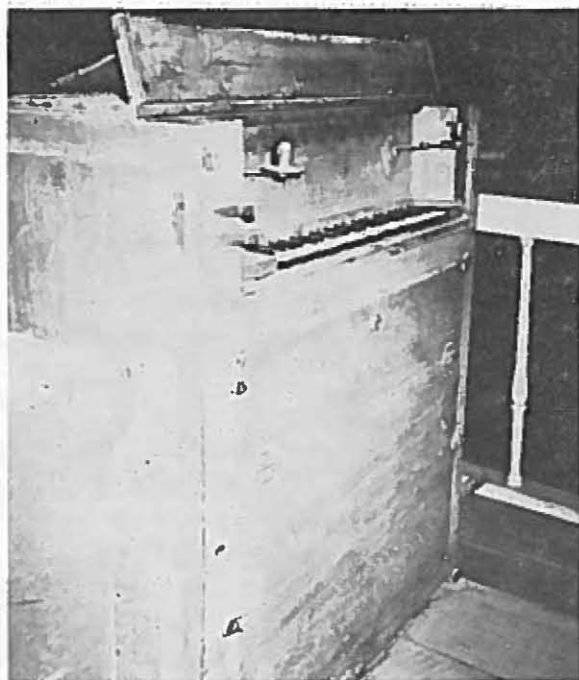
The Organ in Brazil

(continued from p. 1)

This organ, one of the most famous instruments in Brazil, served as an example to later organ builders. It was preserved in its original form until July 1926 when a new electric console built by Johannes Klais of Bonn, Germany, was installed by Gottholdo Budig and Dom Placido de Oliveira, then the organist at the monastery. (Camin makes no mention of Klais in his article, but he states, perhaps mistakenly, that at one point a Steinmeyer organ with two manuals, pedal and 25 stops was installed as one of the rebuilds.) The organ was remodeled in 1939 by Guilherme Berner and Dom Placido de Oliveira, adding a second manual, 15 additional stops, and electro-pneumatic action. The organ was again rebuilt in 1945 by Berner, adding two more manuals for a total of four manuals, as well as various romantic innovations, preserving only the Principal 8' of the original organ.⁹ For specifications of these two latter rebuilds, see the discussion of Guilherme Berner and his work in a later installment.

One of the earliest Brazilian organs is that of the Cathedral of Mariana, Minas Gerais, installed in 1752. There are no references to its apparently Germanic origin nor to its builder. Its 19 stops are divided between two manuals, Hauptwerk and Brustwerk. The case, painted in red, black, and gold, is decorated with Chinese motifs such as pagodas, ships, fishermen, and trees. The facade is almost identical to the organ of the Sé de Faro in Portugal, whose construction has sometimes been mistakenly attributed to Arp Schnitger.

It is possible that the organ at Mariana was built by Johann Hinrich Ulenkamp, a Schnitger apprentice who moved from Germany to Portugal. It is not clear if he ever went to Brazil himself. Joao Henrique Hulemcampo, as he is known in Portuguese, assembled not only the organ in Faro (1716) but also the organs of the Igreja de Sao Francisco (1711) and of the Convento do Carmo (1722), both in Lisbon. He could well have copied the design of the organ of Faro: the similarities include the five-sided central tower with seven flue pipes; two triangular side towers with seven pipes each; four smaller central groups pipes, some of which are false pipes called *conegos*. On each side of the case rests the figure of an angel with partly-opened wings; in the top center is an angel in whose right hand is a trumpet, and in the left, an emblem or shield of Saint Francis; above the other towers two angels point toward the central figure. (In the Faro organ these figures also hold trumpets).¹⁰



Positiv at Embu, São Paulo (left: exterior; right: interior). 5 stops, 1 manual; 17th century. Possibly the oldest surviving organ in Brazil (see text, page 1).

The organ at Mariana is a unique instrument; unfortunately it has been neglected since 1937 and is in a serious state of disrepair. However, the Beckerath Company has been contracted to rebuild the organ, beginning this year.

The one-manual organ of Tiradentes, Minas Gerais, appears to have been built by a José Antonio dos Santos. Containing flue pipes of Portuguese origin, the organ is noted for its colorful case. The date of its construction, 1798, is painted on the outside of the case; the names of the 14 stops are penciled in German, but they do not seem to correspond to the real registers. The organ was recently partially restored¹¹ (see cover photo).

Padre Manoel de Almeida built an organ in the Igreja da Ordem Terceira de Nossa Senhora do Carmo in Diamantina, Minas Gerais, which was inaugurated by Joaquim Emérico Lobo de Mesquita in 1787. This organ was severely damaged by inexperienced technicians.¹²

In Sao Paulo in the Igreja das Chagas do Seráfico Pai Sao Francisco, commonly known as the Igreja da Ordem Terceira de Sao Francisco, is an organ of Italian or possibly Spanish origin, dating from around 1785. Nothing more is known about its builder or origin. Restored in 1970 by José Carlos Rigatto, an organ builder from Sao Paulo, it has one manual and seven stops.¹³

Manual
Bordão 8' ("fixo," always on)
Prestant 4'
Flauta 4'

Nasarda 2-2/3'
Flauta 2'
Principal 1 1/2'
Mistura II

Antonio Paulo da Silva, a Bahian organbuilder, constructed an organ for the "coro de baixo" in the Convento de Nossa Senhora da Lapa in Bahia in 1798. Salvador Francisco Leite (1767-1844), son of Agostinho Rodrigues Leite, specialized in organ repair from 1814 to 1840. He began construction of an organ for the Igreja da Ordem Terceira de Sao Francisco de Bahia but did not complete it. An organ known as the "Orgão do Caraca" (Organ of the Large Face) was built in Minas Gerais by Padre Luiz Boa Vida and inaugurated in 1883. Pipe work from France and Portugal is said to have been used in this "romantic," one-manual organ which is no longer in existence.¹⁴

Several important instruments from the 19th century are found in Salvador, Bahia, an important city on the north-eastern coast of Brazil. Salvador is one of the most colorful of Brazilian cities and has enjoyed a long and rich history since its founding in 1534.

The origin of the organ found in the opulent Igreja Ordem Terceira de Sao Francisco is disputed: it is said to have been built around 1856 by a Carlos Tappe who was most likely a German immigrant. It has one manual and a flat pedalboard. The case is richly painted and decorated to match

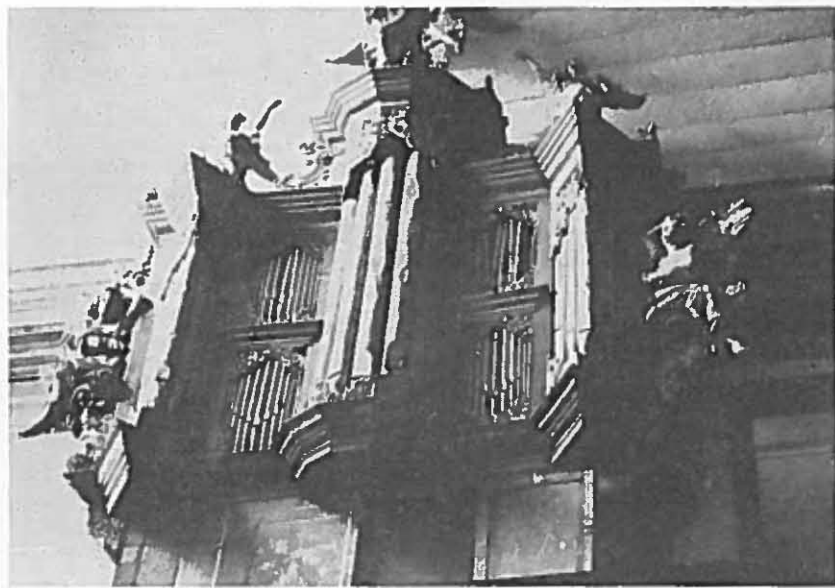
the style of the church's interior, which is almost entirely gold-leafed. Unfortunately the organ is in very poor condition.

Salvador:
Igreja Ordem Terceira de São Francisco
Carlos Tappe, 1856 (?)

Manual
Bordão 8'
Flautado coberto 8'
Flautado grave 8' (16' pitch?)
Principal 4'
Flautado 4'
Fanhoso nasal 3'
Oitava 4'
Flageolet 4'
Doublet 2'
Míxta Triplis (III)
Carillião (?)
Clarin Cromorne 8'

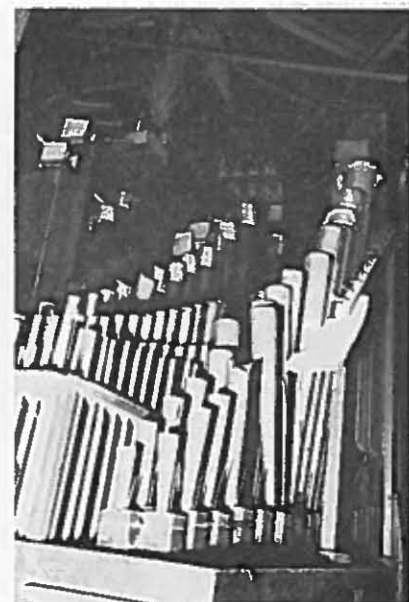
Pedal
Bordão 16'
Principal 8'
Violino 8'
Doublet 4'
Cromorne 16'

The Igreja Nossa Senhora da Conceicao da Praia, which has a commanding view of the Bay of Salvador and is one of the largest and historically most important churches in Salvador, contains another organ built by a German. The nameplate on the organ cites Augustinus Randebrock of Paderbon, Germany, as the builder, and 1868 as the date of construction. It is not clear whether the organ was built in Germany and then imported



Above: Mariana organ, state of Minas Gerais; built by Johann Hinrich Ulenkamp (João Henrique Hulemcampo), 1752. Compare with 1716 organ at Faro, Portugal (right), recently restored by Flentrop.





Igreja Ordem Terceira de São Francisco in Salvador, Bahia. Left: exterior view of church, from 17th century; center: Carlos Tappe organ of 1854; right: detail of pipework (note damaged reed resonators and tuning slides of newspaper). Specification given on p. 6.

or whether Randebröck built the organ in Brazil; the latter is more likely. The most striking features of this instrument are its stop-knob placement to the sides as well as above the manuals, and the full-length resonators for the reeds. The organ is in fair condition, restored in 1977 by José Carlos Rigatto.

Salvador:
Igreja Nossa Senhora da Conceição
da Praia
Augustinus Randebröck,
Paderbon, Germany, 1868

Hauptwerk (Upper Manual)

- Bourdon 16'
- Principal 8'
- Hohlfloete 8'
- Viola di gamba 8'
- Octav 4'
- Quinte 2-2/3'
- Octav 2'
- Mixtur 3 fach
- Trompete 8'

Positiv

- Geigen Principal 8'
- Gedact 8'
- Salicional 8'
- Voix Celeste 8' (II)
- Octav Floete 4'

Pedal

- Subbass 16 fuss
- Principalbass 8'
- Posaune 16'
- Pedal Coppel
- Manual Coppel

The Igreja Nosso Senhor do Bonfim in Salvador is possibly the most famous church in Brazil, due to its status as a "miracle church" and the pilgrimages made by people from all over the country. This church houses the case of a one-manual, 6-stop organ from 1854. It is almost totally destroyed, but shows the characteristics of Spanish or Portuguese construction.¹⁵

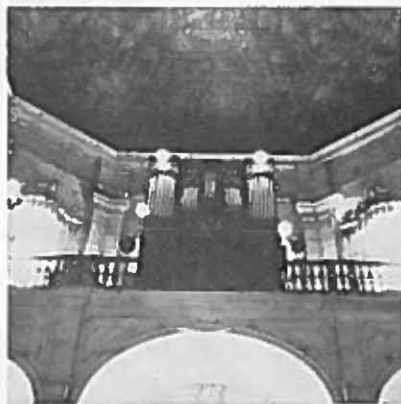
(To be continued)

James B. Welch is university organist and carillonneur at the University of California, Santa Barbara, where he is also lecturer in music. He holds the DMA degree in organ performance from Stanford University, where he served as assistant university organist 1973-77. Dr. Welch is currently dean of the Santa Barbara AGO chapter.

The information in this article was gathered while the author resided in Brazil, 1970-72; while he was on a grant from the Stanford University Committee on Latin American Studies, 1975; and while he was on a concert tour of Brazil in 1979. This installment is the first of a series.

NOTES

- ¹ Santos, Maria Luiza de Queiroz Amâncio, *Origem e Evolução da Música em Portugal e sua influencia no Brasil*. Rio de Janeiro: Imprensa Nacional, Comissão Brasileira dos Centenários de Portugal, 1942; pp. 113-14.
- ² Siqueira, Baptista, *Ernesto Nazareth na Música Brasileira*. Rio de Janeiro: Gráfica Editora Aurora, Ltda., 1967; pp. 130-34.
- ³ Santos, *loc. cit.*
- ⁴ *Ibid.*, pp. 114-16, 121
- ⁵ Camin, Angelo. *A Arte do Orgão no Brasil*. Paper presented at the First Latin American Congress of Organists, Morelia, Michoacan, Mexico, 17 May 1974; pp. 1-2.
- ⁶ Santos, p. 119.
- ⁷ Camin, pp. 1-2.
- ⁸ Santos, pp. 116-118.
- ⁹ *Ibid.*
- ¹⁰ Camin, p. 3.
- ¹¹ *Ibid.*, pp. 3-4.
- ¹² *Ibid.*, p. 4.
- ¹³ *Ibid.*
- ¹⁴ *Ibid.*
- ¹⁵ Information based on data obtained by the author in a visit to Salvador, August 1979.



The Igreja Nossa Senhora da Conceição da Praia, Salvador, Bahia. Above left: view of organ from floor, including painted wooden ceiling; above right: side view of case from adjacent balcony. Below left: exterior of church; center: console of 1868 Randebröck instrument; right: nave from above.



New Organ for Westwood, California

by Rick Wild



Banzhaf organ at Village Lutheran Church

Less than a mile from the point where the Sepulveda Pass crosses the Santa Monica Mountains, the Village Lutheran Church of Westwood, California stands. Thirteen years ago the first hopeful voices were raised with regard to a new pipe organ, and last June the dreams were fulfilled. The organ committee entrusted Winfried Banzhaf of Los Angeles, a man with 25 years of European and American organbuilding experience, with the project. Eighteen months later, his Opus 1 was dedicated.

Village Church chose a classic free-standing tracker instrument and placed it at the front of the nave, next to the lectern and opposite the pulpit. The dry intimate acoustic of the 180-seat room called for an emphasis on chamber, as opposed to heroic, organ sounds and the choice of registers reflects these concerns.

Village Lutheran Church
Westwood, California
Two manual and pedal
14 stops, 17 ranks, 848 pipes

Manual I
(56 notes, 63 mm w.c.)
Gedeckt 8'
Prestant 4'
Nazard 2-2/3'
Gemshorn 2'
Mixtur III 1-1/3'

Manual II
(56 notes, 63 mm w.c.)
Spitzgedeckt 8'
Nachthorn 4'
Principal 2'
Terz 1-3/5'
Zimbel II 1/2'

Pedal
(30 notes, 76 mm w.c.)
Subbass 16'
Spitzpfeife 8'
Gedecktflöte 4'
Trompete 16'

Manualkoppel
Pedalkoppel I
Pedalkoppel II
all couplers operable by drawknob or foot lever

Tremulant (affects both manual divisions)
Zimbelglocken
Equal temperament
Dimensions to AGO standards

The sounds are, to my ear, intriguing and fresh. Manual I, based on the 4' Prestant, is fuller than and not as transparent as Manual II. The Gedeckt is a good foundation, being neither too heavy nor too assertive. The 4' is wide-scaled and mild. The Nazard contributes a lovely liquid quality, and the perky Gemshorn blends well with the other stops. The Mixtur is full and refined. The infrequently encountered Spitzgedeckt possesses some exceptional timbres, with a bass that resembles a softly bowed string, and a mid-range reminiscent of a quiet half-capped flute. The Nachthorn is pure, direct, and intense, speaks very promptly, and works well in combination. The upper manual Principal is narrow and bright as is the sparkling Zimbel. The Terz is wide and easy to listen to. In the pedal, the quinty 16', when reinforced by the broad Spitzpfeife, gives a very substantial bass to the manual divisions. The 4' flute is strong and chuffy, and the reed is characteristically potent.

OUTSTANDING PERFORMERS FOR OUTSTANDING INSTRUMENTS

MARK BROMBAUGH organ, harpsichord
Westminster Choir College, Princeton, N.J.
Organist, Swarthmore Presbyterian Church,
Swarthmore, Penn.

LYNN EDWARDS organ, clavichord
The Westfield Center for Early Keyboard Studies
Co-Director of Music,
First Congregational Church, Westfield, Mass.

YUKO HAYASHI organ
Chairman of the Organ Department,
New England Conservatory of Music
Music Director, Old West Church, Boston

MARGARET IRWIN-BRANDON
harpsichord, organ
Faculty (1979-80), Oberlin College Conservatory of Music

Also representatives for: **HARALD VOGEL**
organ, harpsichord, clavichord
Director of the North German Organ Academy

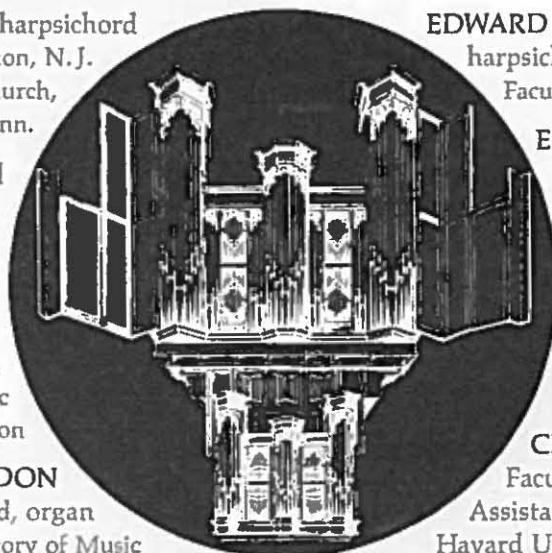
PAUL O'DETTE lute
Director of Early Music, Eastman School of Music
Co-Director of *The Musicians of Swanne Alley*

EDWARD PARMENTIER
harpsichord
Faculty, University of Michigan

EDWARD PEPE organ
The Westfield Center for Early Keyboard Studies
Co-Director of Music,
First Congregational Church, Westfield, Mass.

WILLIAM PORTER organ, harpsichord
Faculty, Oberlin College Conservatory of Music
Organist and Choirmaster,
St. Peter's Episcopal Church, Lakewood, Ohio

CHRISTA RAKICH organ
Faculty, New England Conservatory of Music
Assistant University Organist,
Harvard University



george taylor

Ensembles:
MICHAEL LYNN recorders and Baroque flute
and **EDWARD PARMENTIER** harpsichord

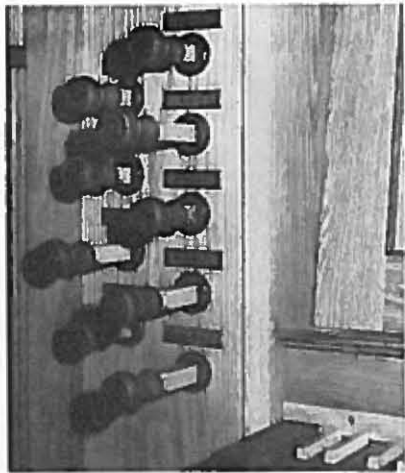
THE MUSICALISCHE COMPAGNEY
THE MUSICIANS OF SWANNE ALLEY
MUSICK FOR THE GENERALL PEACE

Buchanan Artists Ltd.

Chester, Massachusetts 01011

Inquiries invited.

Telephone: (413) 354-7701



Left: Manual II and Pedal drawknobs. Right: Keyboards and nameplate with music rack removed, showing Manual I action.

One of the most distinctive aspects of the instrument is the abundance of wood registers, one-half of the fourteen stops being of wooden construction. These include ordinary stopped flutes, a tapered stopped flute, a quadrangular open flute of extreme dimension, a tapered open wood, and flared wooden reed resonators. Vertical grain Douglas Fir, a native western wood which can still be obtained in large straight-grained clear pieces, was employed for the pipework. Mr. Banzhaf made the wood pipes and the reed, while metal pipework was fabricated by Jacques Stinkens of Holland and Anthony S. Bach of Los Angeles. The pipes are windway-regulated and light nicking was occasionally used.

The solid white oak case assumes elegant proportions in the small sanctuary. It is approximately twelve feet tall, six feet wide, and three feet deep. The lack of ornamental pipe shades reflects the simple interior of Village Church. The two manual divisions share a common windchest and are disposed as a *Vorwerk* and a *Hinterwerk*. A polished 70%-tin facade follows the layout of the chest. Nos. 1-5 are divided in the central tower, nos. 16-56 are arranged in a tierce layout in the two gabled flats. Tuning access is gained through the front, back, and sides of the case.

The wind is steady, being regulated by a swimmer-poppet assembly in the bottom of the windchest. The chests feature dovetailed fir grid frames, sugar pine partitions, and European birch plywood tables. Sliders are graphited poplar, and toeboards are laminated and channelled fir.

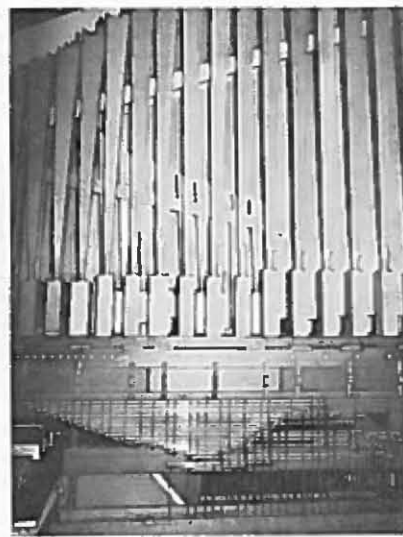
As Village Church was not designed to accommodate a free-standing organ, space limitations necessitated placing the pedal chest to the rear of the organ case, where the former electronic organ console was. The division is chromatically laid out, has a single rise reservoir with curtain valve and speaks both through an archway and through lattice panels in the lower half of the main case.

The tracker action is light, efficient, and responsive, and is not difficult to play when coupled. Poplar, fir, maple, and lignum vitae were all used in the various action parts. No plastic was used anywhere in the organ. The rollers are of aluminum mounted on mortised fir frames. The mechanical drawknobs pull easily without binding with the standard 50 mm. travel.

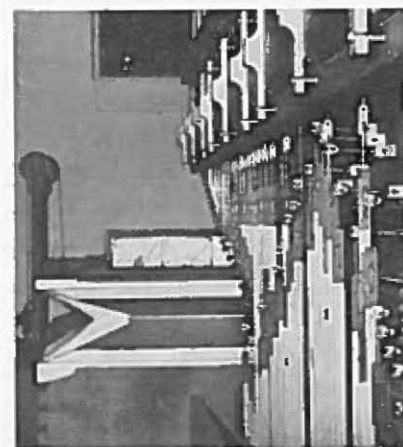
It is pure delight to sit at the keydesk and admire the care, craftsmanship, and attention to detail. The music rack light bathes one in sensuous amber warmth as it shines on the oiled oak woodwork. The Swiss pear turned drawknobs, the carved pear keys and keycheeks are a splendid complement to the oak and to the maple sharps and drawknob shanks. The pedal naturals are maple, and the

sharps are topped with bocote, a highly-figured chocolate tropical wood. The hand-lettered pen & ink pear stop labels calligraphed in an old German Gothic script are both beautiful and distinguished.

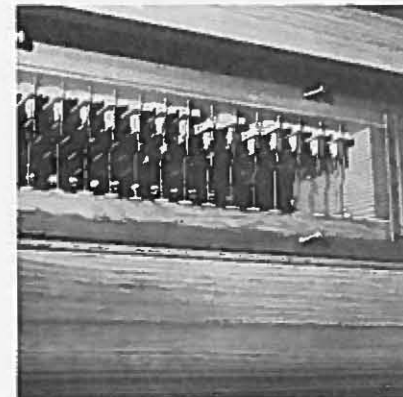
One is left with a strong impression of the solid integrity of the entire design, subtle, yet full of power. The Village Church of Westwood possesses a significant and exciting new organ, and a new American organbuilder has a promising future.



Pedal division, showing Trompette 16, windchest, and rollerboard with fir framework.



Pedal action and regulator with curtain valve.



Manual I windbox with bungboard removed.

Rick Wild, organist for Culver-Palms United Methodist Church in Culver City, CA, is a graduate of UCLA, where he studied organ with Thomas Harmon and Mildred Kammeyer-Barnes. Also an organbuilder, he has completed the Journeyman examination of the American Institute of Organbuilders with a Master Organbuilder score.

Reisner Inc.



AN AMERICAN MANUFACTURING CONCERN

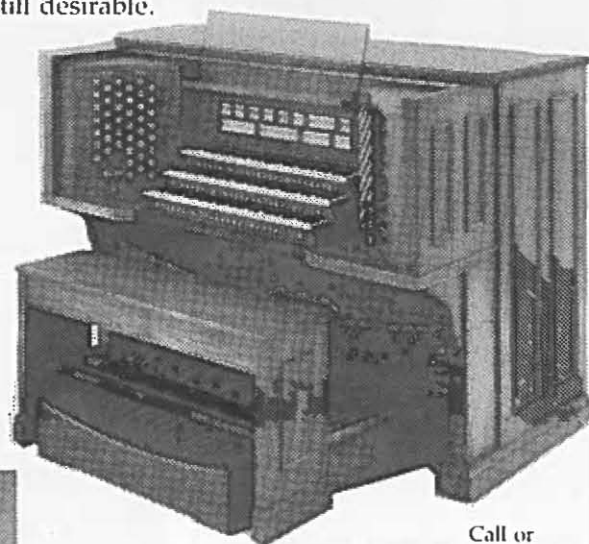
240 N. Prospect Street
Hagerstown, Maryland 21740
(301) 733-2650

RODGERS

THE CLASSIC SERIES, WITH PIPES

Combines the wonder of electronics with the magic of pipes to make possible an infinite new range of tonal possibility.

The perfect solution for church, synagogue, school, concert hall or home where space or financial limitations may be a factor but where pipes are still desirable.



(CLASSIC SERIES
350 SHOWN)

Call or
write for
complete
information.

RODGERS
Organ
Showroom

Telephone (212) 582-0032

Out of town, call collect

154 WEST 57th STREET (at CARNEGIE HALL) NEW YORK, N. Y. 10019
OPEN DAILY from 11 to 5 — Other Times By Appointment

Organ advice from
EDWIN D. NORTHRUP
 B.A., JUR. D.
 2475 LEE BOULEVARD
 CLEVELAND, OHIO 44118
 TEL. (216) 932-4712

A&C ANDOVER
 Box 36 Methuen, Massachusetts 01844
 Mechanical Action Specialists

(306) 523-7247

WALTER A. GUZOWSKI
 PIPE ORGAN SERVICE

Business Home
 1121 E. Commercial Blvd. 1225 S.W. 4th Ct., Apt. B
 Ft. Lauderdale, Fla. 33334 Ft. Lauderdale, Fla. 33312

Fine Hardwood Music Stands . . .
 Early Music Stands makes the finest in
 hardwood music stands, upholstered per-
 formers benches, instrument stands, and
 much more. For your copy of our new 32
 page mail order catalog of chamber
 music furniture, please send
 \$1 (refunded on first order).
Early Music Stands
 Drawer 550, Box 277, Palo Alto, CA 94302

BOZEMAN - GIBSON
 AND COMPANY
 ORGANBUILDERS

Telephone: (603) 463-7407

RFD one (route 107)
 Deerfield, New Hampshire 03037



**Renowned
 for their
 exquisite
 sound...**

**ITEE VERDIN
 COMPANY**

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

"Bell Ringers of America Since 1842"

Here & There



The International J. S. Bach Competition, held every four years, took place in East Germany during May. Pictured in front of the Bach memorial at the Thomaskirche are judges (left to right) Minoru Yoshida (Japan), Gabor Lehotka (Hungary), Leonid Raisman (USSR), E. Mauersberger (East Germany) Wolfgang Schetelich (East Germany), Susi Jeans (England), Johannes-Ernst Köhler (East Germany), Henryk Kloja (Poland), Milan Slechta (Czechoslovakia), Diethard Hollmann (West Germany), Hannes Kästner (organist of the Thomaskirche) and Alois Forer (Austria). Lady Jeans was the first woman invited to be a juror. The first three prizes were awarded to Zsuzsanna Elekes (Hungary), first prize; Jaroslav Tuma (Czechoslovakia), second prize; and Kristiane Köbler (East Germany), third prize. In addition to using the Schuke and Sauer organs in the Thomaskirche, the Silbermann organ at Rötha was also played by contestants.



German organist Arno Schönstedt played the opening recital for the Los Angeles Bach Festival at the First Congregational Church of Los Angeles on March 7. Following other West Coast recitals, he continued his concert tour to Australia and Japan, before returning to Westphalia, where he is organist at Herford's Münster Kirche.



Ray Ferguson, Wayne State University faculty member, played the complete organ works of Brahms on a 1914 E. M. Skinner organ at Central Methodist Church in Detroit, MI. The April 14 program was one of a number of events during the International Brahms Festival sponsored by the Detroit Symphony, Wayne State, and the University of Michigan.



David Hurd, organist at the General Theological Seminary in New York City, was recently commissioned to compose a new hymn tune for the Lutheran congregation of Christ-St. John, West New York, NJ, to honor pastor Ronald R. Miller on the fifth anniversary of his ordination. The new music, to a text by Charles Wesley, was first sung at services on May 18.



Yuko Hayashi played a recital and conducted a masterclass for the Priory in St. Louis, MO, on March 22 and 23, in celebration of the sesquicentennial of the birth of St. Benedict. The program included works by Shoko Maita, Heiller, Buxtehude, Scheidt, Alain, and Bach.

harpsichordist
Robert Edward Smith

pianist
Thomas Richner

vocal ensemble
The Scholars

organist/soprano
Larry Allen & Monica Robinson

organists
Nicholas Danby
Raymond Daveluy
Roberta Gary
Jean-Louis Gil
Robert Glasgow
Jean Guillou
Richard Heschke
David Hurd
Nicolas Kynaston
Huw Lewis
David McVey
Thomas Richner
McNeil Robinson
John Rose
David Sanger
Jozef Sluys
Larry Smith
John Chappell Stowe
Gillian Weir

phillip truckenbrod
 representative for concert artists

Box 14600
 Hartford, Connecticut 06114
 (203) 728-1096

VISSER-ROWLAND

713/688-7346
 2033 JOHANNA B
 HOUSTON 77055

International Society of Organbuilders

McCue & Campbell
 TRACKER & ORGANS
 330 NORTH A ST., LOMPOC, CA.
 93436

Here & There

MICHAEL NEMO, JOHN ROSE, and ROBERT EDWARD SMITH have collaborated as producer, performer, and composer, respectively, in a new Towerhill recording called "An Introduction to the King of Instruments." The album makes use of Mr. Smith's *Variations on an American Folk Tune*.

MAJOR CHORAL WORKS noted in programs received recently at *The Diapason* include the Bach *Passion According to St. John* (Holy Trinity Lutheran Church, New York City, March 23 & 30, Frederick Grimes, director) and the same composer's *St. Matthew Passion* (Texas Bach Choir, San Antonio, March 16. Robert Finster; Westchester NY Baroque Chorus, April 4, D. DeWitt Wasson; La Jolla CA Presbyterian Church, April 27, L. Robert Slusser). Handel was represented by *Belshazzar* (Trinity Cathedral, Cleveland, May 15-17, Daniel Hathaway) and *Messiah* (St. Thomas Church, New York City, March 25, Gerre Hancock; First Presbyterian Church, Burlington, NC, March 30, Robert B. King). Viennese classic works were Mozart's "Coronation" *Mass* (Martha's Vineyard, March 30 & 31, Harold Heeremans) and *Missa in Honorem SS. Trinitatis* (Christ Church, Nashville, April 27, Peter Fyfe), Haydn's *Creation* (Bronx Choral Society, May 8, William Maul), and the Schubert *Mass in G* (Shreveport Boy-choir, in memory of the late Gerald H. Knight; St. Paul's Cathedral, Buffalo, March 30, Anthony Furnivall; St. Clare's Church, Portland, OR, May 18, Douglas L. Butler). Among the 19th-century works performed were Mendelssohn's *Elijah* (Church of the Covenant, Cleveland, March 9, J. Heywood Alexander), the Fauré *Requiem* (El Paso Pro-Musica, April 20, Bruce Nehring), Bruckner's *Te Deum* (Old First Presbyterian Church, San Francisco, April 13, Mark Smith), and the same composer's *Mass in E Minor* (Texas Bach Choir, San Antonio, May 11, Robert Finster). Noye's *Fludde*, the Chester Miracle Play set to music by Benjamin Britten, was directed by James E. Frazier at Trinity Episcopal Church, Hartford, May 16-18, as part of the Connecticut city's Asylum Hill Churches Festival of the Arts.

THOMAS HARMON was organist, with the UCLA Madrigal Singers (Don Weiss, director) in a May 5 concert in memory of Anton Heiller, presented by the Los Angeles AGO chapter at the First Congregational Church of that city. The program: *Concerto in D Minor*, BWV 596, and *Allein Gott*, BWV 662, Bach; *Sonata II, Hindemith*; *Wie schön leuchtet*, Buxtehude; *Introduction and Passacaglia in D Minor*, Reger; *In Festo Corporis Christi*, Heiller. 20th-century choral works with organ were *Sing We Merrily Unto God*, Keith Clark; *These are the Days when Birds Come Back*, Willametta Spencer; *Words of St. Peter* (with electronic tape), Richard Felciano; *Tenebrae factae sunt*, Poulenc; selections from *Deutsches Ordinarium* (1967), Heiller.

JACK H. OSSEWAARDE was the recitalist for the dedication of a new organ on April 27 at Trinity Episcopal Church, Columbus, GA, when he played *Prelude*

and *Fugue in B Minor* and two chorale preludes, Bach; *Cortege and Litanie*, Dupre; three preludes, Lee Hastings Bristol, Jr.; and *Sonata on the 94th Psalm*, Reubke. The preceding service included choral works by Parry and Mr. Ossewaarde. The 4-manual organ was built by Schantz Organ Company in 1962, 1972 & 1980.

A third annual BACH MARATHON was held on March 16 at Chevy Chase Presbyterian Church in Washington, DC. Participating organists were Jane Bourdon, James Dale, Benjamin Dobey, Eileen Guenther, Maureen Jais-Mick, Robert Jones, J. Reilly Lewis, Ernest Ligon, Kenneth Lowenberg, Alvin Lunde, Haig Mardirosian, Marian Ruhl Metson, Sondra Proctor, Frank Richardson, Geoffrey Simon, and Albert Wagner.

MUSIC FOR ORGAN & ORCHESTRA was heard in a resonant surrounding on February 29, when organist Carole Ferry played the large Flentrop organ at St. Mark's Cathedral in Seattle, with the Seattle Philharmonic Orchestra conducted by George Shangrow. In addition to organ solos (Mendelssohn *Sonata III*, Bach *Tocatta and Fugue in F Major*), the program included *Sinfonia* (Cantata 29), Bach; *Concerto in F Major*, Haydn; and *Symphony III in C Minor*, Saint-Saëns.

GORDON TURK was the recitalist for the Southern New Jersey AGO chapter on March 10 at the First Methodist Church of Millville. The instrument was a 95-rank Aeolian-Skinner.

A BACH FESTIVAL was presented by the North Carolina Chamber Players, with three concerts at Christ Church, Raleigh, April 18-20. Keyboard soloists included organists W. David Lynch, Brock W. Downward, and James W. Good; and harpsichordists Brenda Windham, John Ruggero, Anna Briscoe, and James Clyburn. Choral works were sung by the Marshall Singers, conducted by James M. Marshall.

CHERRY RHODES and LADD THOMAS, both members of the faculty at the University of Southern California, Los Angeles, played the opening recital for a four-month series of events celebrating the re-dedication of James Chapel at the Union Theological Seminary in New York City, and the installation of a new 44-rank mechanical-action Holtkamp organ here. Their recital included the premiere of Calvin Hampton's *Concerto for Organ*, commissioned by the Holtkamp Organ Company for the occasion.

Portions of SONGS FOR CELEBRATION, from the Hymnal Series IV of the Episcopal Church, were presented in an inaugural eucharist on Jan. 27 at the Church of the Holy Spirit in Houston, TX. The volume contains 64 songs and a complete setting of communion music for Rite II, described by Alec Wyton as "music for those occasions when the Hymnal 1940 may be too formal." George Mims, editor of the work, directed the choir, instrumentalists, and folk dancers.

**Excellence
in pipe organ building
since 1875**

M. F. Möller

INCORPORATED

Mechanical and Electro-pneumatic Action Organs

Hagerstown, Maryland 21740

Phone: 301 - 733-9000

ASSISTANT MINISTER OF MUSIC

Our church, a two thousand member evangelical Presbyterian congregation led by a staff of seven ministers and seven co-ministers, is conducting a search for an Assistant Minister of Music. This individual would serve as a colleague with our ministers and would have responsibility and commensurate authority as the performing organist-accompanist, administrator of our children's graded choir program and discipler of musicians into church music.

REQUIREMENTS: Preferably an advanced degree in organ with emphasis in sacred music and/or music education; significant and related experience in church music or subordinate position there to; distinguished performing experience highly desirable.

REMUNERATION: Commensurate with education and experience.

Please send resume and salary history in complete confidence to:

SEARCH COMMITTEE FOR AN
ASSISTANT MINISTER OF MUSIC
COLLEGE HILL PRESBYTERIAN CHURCH

5742 Hamilton Ave.
Cincinnati, Ohio 45224

We know more about pipe organs today than we did yesterday.
Just imagine what we've learned in over a half century.

Reuter

Box 486
Lawrence, Kansas 66044
(913) 843-2622

Organ Historical Society Recognizes Exceptional Instruments

by William Van Pelt

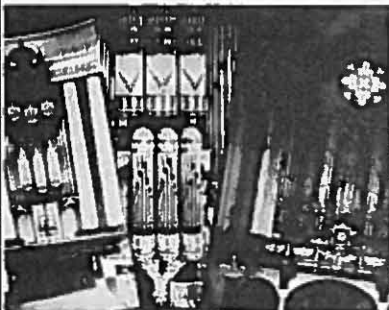


ORGAN BOOKS

KLAIS: THE ORGAN STOPLIST
136 Pages, Illustrated \$17.50
Hard Cover

**BLANCHARD:
ORGANS OF OUR TIME**
231 Pages, Illustrated \$17.50
BOTH FOR \$30.00

KLAIS: THE BAMBOO ORGAN
292 Pages, Illustrated \$30.00



CATHEDRAL ORGAN POSTERS

Berlin — Graz — Trier
16 1/2" x 23 1/2" 3 for \$7.00

All items postpaid when check
accompanies order.
(Ohio residents add 4.5% sales tax)

THE PRAESTANT PRESS
P.O. Box 43
Delaware, Ohio 43015

IT'S OUT!

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

SEND \$4.25 TODAY

ARNDT ORGAN SUPPLY COMPANY
1018 LORENZ DRIVE - BOX 129
ANKENY, IOWA 50021

Delaware

DELAWARE ORGAN COMPANY, INC.
252 Fillmore Ave.
Tonawanda, New York 14150
(716) 692-7791

MEMBER A.P.O.B.A.

PIANO TUNING

Learn Piano Tuning and repair with approved home study course. For details

Write for Free Brochure
Diploma Granted —

**AMERICAN SCHOOL
of PIANO TUNING**

17050 Telfer Dr., Morgan Hill, CA
95037. Dept. M

"This organ built by of in the year has been selected for citation as an instrument of exceptional historic merit, worthy of preservation." So states the inscription on 22 plaques that the Organ Historical Society has placed on as many organs since it began a recognition program for old organs in 1973. Some of the instruments are completely original, rare examples of early American organs in excellent condition; others are essentially intact instruments of historical and musical importance which may or may not be in excellent condition. Besides providing an obvious means of marking some of the nation's important organs as precious, the program also presents an opportunity for the society to speak for important but threatened organs which may not be able to speak for themselves.

One such instance involved the wonderful but recently silent "transcription-style" electropneumatic instrument built in 1915 by the J. W. Steere & Son Organ Co., Op. 673, of four manuals, five divisions, 82 stops, and 60 ranks at Symphony Hall, Springfield, Massachusetts. When the organ was threatened with removal as part of plans for the hall's remodeling (a sad story of altering the acoustics of the nation's only orchestral hall which has been favorably compared with Symphony Hall, Boston), the society presented an Historic Organs Plaque to the City of Springfield. After much turmoil the preservationists lost the battle, the city commenced its remodeling project, and the organ was removed. Some parts of it may be used in erecting a new organ that is planned for the remodeled hall, but it will bear no resemblance to its former self. There is no question of the Steere's excellence as a splendid example of its style. Though the current mode is not sympathetic to such instruments, future generations are not likely to appreciate our destruction of good instruments from the early part of this century. Those generations are certain to regret the compromise of the acoustics at Symphony Hall, Springfield.

Though the plaque failed to save from doom one of four electropneumatic organs cited by the OHS, another plaque applied in 1975 to the 1864 4-manual, 73-register E. & G. G. Hook, Op. 334, at Mechanics Hall in Worcester, Massachusetts, helped tip the scales in favor of the venerable instrument's complete restoration rather than stopgap repair of the electro-

pneumatic pull-down action that replaced the organ's trackers in 1926. A year before the OHS plaque was presented, J. Verner Otterson, then chairman of the Mechanics Association lecture series, announced to an audience assembled to hear the organ before a lecture, "For the first time since 1864 our magnificent E. & G. G. Hook organ has failed us." Sympathetic applause for the organ's long service was spontaneous, and attitudes were instantly riveted toward remedying the instrument's distress. Through the combined educational efforts of the Worcester AGO and the OHS, the organ is now being restored and re-trackerized by Fritz Noack.

Most of the cited organs are in churches and are smaller than the Springfield and Worcester instruments. In New Baltimore, Michigan, the modest but pristine 1905 Hinners stock model tracker of six ranks at St. John Lutheran Church received a plaque in 1978. The plaque has scotched earlier plans to eliminate the only pipe organ anywhere near New Baltimore, and helped the church in its successful effort to have its 1870 edifice listed by the Michigan Historical Commission as a state historic site. Pub-

licity attendant upon the organ's day of glory awakened the community to its treasure, and moved the parishioners at St. Mary's Roman Catholic Church to order a new pipe organ that will replace the electronic substitute currently in use.

Virginia's list of National Historic Landmarks includes the large Norfolk edifice of St. Mary's Roman Catholic Parish which received a plaque in November, 1979, for the three-manual Ferris & Stuart organ built in 1858, the same year the current building was opened. The organ is the largest essentially unaltered organ built in New York City to remain in its original location. The parish, which is almost entirely black and located within a low-income city neighborhood that would be called a ghetto in the North, proudly raised \$15,000 to repair the 3-manual, 36-rank organ. John Ogasapian played an OHS Historic Organ Recital at the plaque presentation, which was made by OHS president The Rev. Culver Mowers. The program was broadcast in March, 1980, by WGH-FM, one of three classical music stations in the state.

Similar happy results have occurred for all of the organs cited by the OHS,

The Organs Which Have Been Recognized

- 1867 John G. Marklove, 2-25
- 1845 Henry Erben, 2-12
- 1852 E. & G. G. Hook, op. 141, 2-22
- 1857 William A. Johnson, op. 235, 1-10
- 1875 Hutchings-Plaisted, Op. 54, 2-16
- 1891 Thomas Dieffenbach, 1-10
- 1824/1841 Henry Erben, 2-16
- 1854 E. & G. G. Hook, op. 171, 3-30
- 1876 E. & G. G. Hook & Hastings, Op. 828, 4-59
- 1883 Hilborne L. Roosevelt, Op. 113, 4-75
- 1864 E. & G. G. Hook, Op. 334, 4-73
- 1847 Richard M. Ferris 3-36
- 1845 unknown, 2-14
- 1831 Thomas Appleton, 1-, rb. 1858
- E. & G. G. Hook, op. 241, 2-14
- 1831 William M. Goodrich, 2-13
- 1915 J. W. Steere & Son, Op. 673, 4-82
- 1905 Hinners, 1-6
- 1858 Ferris & Stuart, 3-38
- 1865 Henry Erben, 1-8
- ca. 1840 unknown, 1-4
- 1879 E. & G. G. Hook & Hastings, op. 950, 3-44
- 1863 E. & G. G. Hook, op. 322, rb. 1902, op. 1959, 4-75

- St. Mark's Church, Candor, N. Y.
- Huguenot Church, Charleston, S. C.
- United Methodist Church, Westville, Ct.
- Community Meeting House, Shrewsbury, Vt.
- North Parish Unitarian Church, Woodstock, Vt.
- Friedens Lutheran Church, Shartlesville, Pa.
- First Chinese Presbyterian Church, New York, N. Y.
- Unitarian Church, Jamaica Plain, Ma.
- St. Joseph's Cathedral, Buffalo, N. Y.
- First Congregational Church, Great Barrington, Ma.
- Mechanics Hall, Worcester, Ma.
- Auditorium, Round Lake, N. Y.
- St. Wendelin's Church, St. Cloud, Mn.
- Centre Street Methodist Church, Nantucket, Ma.
- Second Congregational Church, Nantucket, Ma.
- Symphony Hall, Springfield, Ma.
- St. John Lutheran Church, New Baltimore, Mi.
- St. Mary's Church, Norfolk, Va.
- First Presbyterian Church, Cass City, Mi.
- Hitchcock Museum, Riverson, Ct.
- St. John's Church, Orange, N. J.
- Immaculate Conception Church, Boston, Ma.

A national councillor for the OHS, William Van Pelt also serves as the society's publicity officer. Photographs accompanying this are by Mr. Van Pelt.



Left: a typical OHS Historic Organs Plaque, awarded to the Erben organ at the Huguenot Church in Charleston, SC. Right: keyboard of the 1891 Dieffenbach organ in Shartlesville, PA.



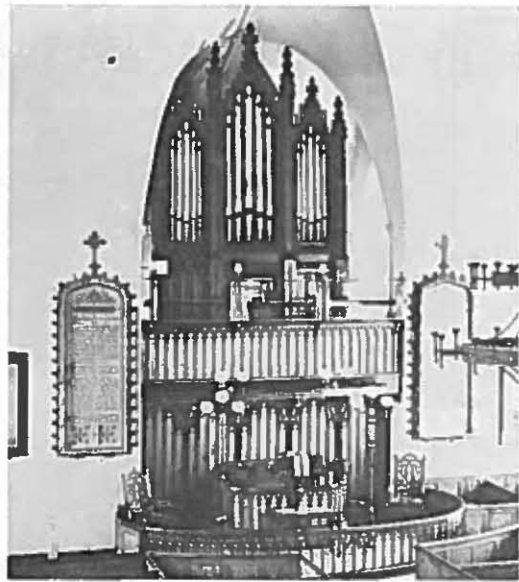
excepting the sad fate of the Springfield instrument. People at the churches of the cited instruments have a new understanding of the organs that many of them had not known to be special. The story of each instrument will eventually appear in the society's quarterly journal, *The Tracker*.

These instruments were selected for recognition by a group of organbuilders, historians, players, and academicians who make up the OHS Historic Organs Committee. It has had three chairmen since its inception: George Bozeman, Jr., 1973-77; The Rev. Culver L. Mowers, 1977-80; and Dana Hull, who accepted appointment early this year following Fr. Mowers' election as OHS national president. The former chairmen currently serve on the committee, which also includes Will O. Headlee of Syracuse, NY, Kim R. Kasling of Collegeville, MN, Robert Newton of Methuen, MA, Barbara Owen of Pigeon Cove, MA, and Robert I. Thomas of St. Louis, MO. These committee members receive nominations for recognition from members of the OHS and non-members. A dozen instruments built between 1902 and 1929 are currently being considered for citation. Among them are two electropneumatic organs; a 1929 Aeolian 4-manual of 146 ranks located at Longwood Gardens, and E. M. Skinner Op. 190 of 1910, which had had only a few additions made at E. M. Skinner's direction and no deletions or alterations in its 4-manual, 55-rank scheme, at Grand Avenue Methodist Church in Kansas City, Missouri.

The committee is considering several instruments located beyond the organ-intensive eastern United States, among them the stunning 1879 John G. Pfeffer tracker of two manuals and 34 ranks at Fort Madison, Iowa. This organ, which is certain to receive a plaque, is typical of the mechanical quality and unique late 19th-century German-American tonality in the organs of Pfeffer, who is only in this decade receiving recognition as one who should be ranked in the first echelon of American organbuilders, along with Tannenberg, Appleton, Erben, Simmons, Skinner, Holtkamp and the brothers Hook. Pfeffer organs were introduced to a large segment of the OHS membership at the 1979 national convention held in St. Louis, and have been the topic of numerous conversations, some research, and a major preservation effort since. The society will soon offer a two-record album of several Pfeffer instruments.

The committee may award a plaque on the basis of an instrument's importance in its community, as in the cases of the Himmers in New Baltimore and a fine 1890 George Jardine 1-8 currently under consideration because it is the oldest unaltered tracker in Richmond, Virginia, a city which once boasted large instruments by the finest 19th-century builders. More frequently, the committee places primary consideration on an instrument's latent musicality, its importance as an example of a builder's work, and its originality. Plaques are presented with as much fanfare as can be mustered, and often in conjunction with a recital sponsored by the OHS.

Nominations of instruments to be considered for recognition by the society may be made to Dana Hull, 1407 E. Stadium, Ann Arbor, Michigan 48104.



Left: 1845 Erben, Huguenot Church, Charleston, SC. Right: 1858 Ferris & Stuart, St. Mary's R.C. Church, Norfolk, VA.

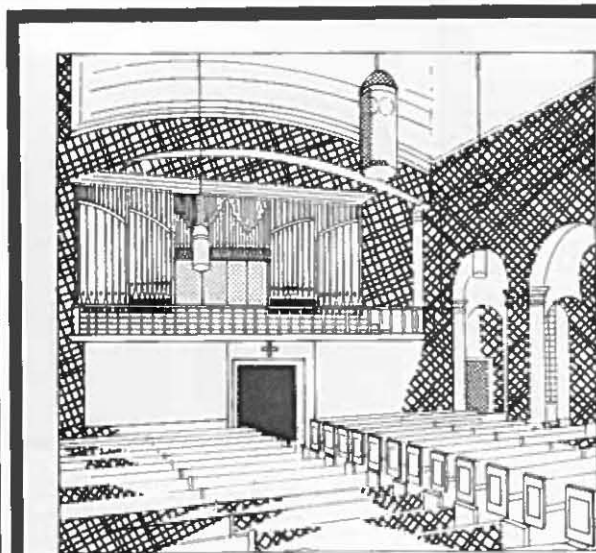


Left: 1824/1841 Erben, First Chinese Presbyterian Church, New York City. Right: 1865 Erben, First Presbyterian Church, Cass City, MI.

Shawhan Pipe Organs
REBUILDING — SERVICE
— NEW ORGANS —
1901 Howell Street
Fort Wayne, Ind. 46808
219-422-8863

Since 1780 **WALCKER**
Walcker Organs
D-7157 Murrhardt

since 1845
Rieger
Rieger Organs
A-6858 Schwarzach Austria



THE CHURCH OF THE HOLY COMMUNION
MEMPHIS, TENNESSEE

THE WICKS ORGAN COMPANY

HIGHLAND, ILLINOIS 62249
Pipe Organ Craftsmen Since 1906

INSTALLATION of
this large two-
manual organ of
forty-one ranks
has just been
completed.

Great	1 1/2' Tierce
16' Pommer	1 1/2' Langot
8' Prinzipal	IV Plen Jeu
8' Bordun	16' Basson-Hautbois
8' Gemshorn	8' Trompette
8' Spritzflöte Celeste II	8' Hautbois
4' Oktave	4' Clarion
4' Koppelflöte	Tremulant
2 1/2' Quinte	
2' Superoktave	PEDAL
2' Blockflöte	16' Prinzipal
1 1/2' Terz TC	16' Bourdon
IV Fourniture	16' Contra Viola
8' Trompette	16' Pommer
8' Rohrschalmel	10 1/2' Grosse Quinte
Tremulant	8' Oktave
Cymbelstern	8' Bourdon
	8' Viola
	4' Choralbass
	4' Bourdon
Swell	IV Fourniture
16' Contra Viola	32' Contra Basson
8' Viola Pomposa	16' Posaine
8' Viola Celeste	16' Basson-Hautbois
8' Rohrflöte	8' Trompette
4' Prinzipal	4' Klarine
4' Flute Harmonique	4' Rohr Schalmel
2 1/2' Nasard	
2' Octavin	

KOPPEJAN
pipe organs
Tracker-organ builder
new organs and restoration
48223 Yale Rd E
Chilliwack, B C
Canada V2P 6H4 Phone (604) 792-1623

We build contemporary
TRACKER ORGANS

Brunzema Organs Inc.

596 Glengarry Crescent South
Post Office Box 219
Fergus, Ontario Canada
N1M 2W8

(519) 843-5450



**Builders of Fine Tracker and
Electro-Pneumatic Pipe Organs**

Inquiries are Cordially Invited

W. Zimmer & Sons

INCORPORATED

Member APOBA

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

McMANIS ORGANS

Incorporated

10th & Garfield

KANSAS CITY, KANSAS

66104

A.P.O.B.A. Member

Casavant Frères Incorporated

a subsidiary of

CASAVANT FRERES LIMITEE

St. Hyacinthe, Quebec, Canada

Complete Pipe Organ Services

new organs rebuilding chimes maintenance

serving

Texas Oklahoma Arkansas Louisiana

offices in Plano and Houston

3402 Blalock #3919

2512 Westridge Drive

Plano, Texas 75075 (214) 422-7337

(713) 460-0119 Houston, Texas

Brandon



England

J. W. WALKER & SONS · LTD

Mechanical Action Organs in the best English tradition.

American Representative: Dennis Klug

2953 Oxford Av., Lakeland, Florida 33803 Telephone: (813) 665-9105



Associated Organ Builders

Architects & Builders of Fine Organs

3419 "C" St. N.E. Auburn, WA 98002
(206) 852-4866

2921 S. 104th Street Omaha, NE 68124
(402) 393-4747

Represented in Canada by Heintzman Piano & Organ Company.



Kimber-Allen, Inc.

Box 4058, C.R.S.

Johnson City, TN 37601

615-282-4473

Quality Organ Components

New Organs



Visser-Rowland Associates,* of Houston, TX, have completed a 2-manual and pedal organ of 24 ranks for the First Lutheran Church of Temple, TX. The mechanical-action instrument is placed in the rear gallery in an oak case, with shutters behind the inverted façade pipes, which are 75% tin. The en chamade reed is a special fractional-length stop devised to give a soft, yet full trumpet sound in a small room. A third, bottom manual is used for coupling.

*Jan Rowland, Pieter Visser, members, American Institute of Organ builders.

HAUPTWERK

Prinzipal 8' (enfaçade) 56 pipes
Rohrflöte 8' 56 pipes
Oktav 4' 56 pipes
Blockflöte 4' 56 pipes
Waldflöte 2' 56 pipes
Sesquialtera (TC) II 88 pipes
Mixture IV 1-1/3' 224 pipes
Trompetregal 8' (enchamade) 56 pipes

SCHWELLWERK/BRUSTWERK

Gedeckt 8' 56 pipes
Gemshorn 4' 56 pipes
Prestant 2' 56 pipes
Larigot 1-1/3' 56 pipes
Scharf IV 1' 224 pipes
Krummhorn 8' 56 pipes
Tremulant

PEDALWERK

Subbass 16' 30 pipes
Prinzipal 8' (enfaçade) 30 pipes
Schalmey 4' 30 pipes

Hauptwerk/Pedal
Brustwerk/Pedal



Schoenstein & Co.* of San Francisco, CA, has completed a 2-manual and pedal organ of 18 ranks for St. Frances of Assisi Church in San Francisco. Founded in 1849, the church is the first Roman Catholic parish in California after the "Mission Era"; the present building dates from 1856. The new electric-action instrument incorporates the case and other portions of an instrument built by the same firm in 1926; four generations of the Schoenstein firm have taken part in the project. The organ was dedicated on March 9 in a concert by Fr. James Aylward, director of the archdiocesan Ministry of Worship, Art, and Music, and Monsignor Robert F. Hayburn.

*Lawrence and Terrence Schoenstein, members, American Institute of Organ builders.

GREAT

Principal 8' 61 pipes
Gedeckflöte (metal) 8' 61 pipes
Dulciana 8' 61 pipes
Octave 4' 61 pipes
Rohrpommer 4' 61 pipes
Super Octave 2' (prepared)
Mixture IV 2' 244 pipes
Chimes

SWELL

Gedeckt (wood) 8' 61 pipes
Gemshorn 8' 61 pipes
Celeste 8' 49 pipes
Prestant 4' 61 pipes
Blockflöte 2' 61 pipes
Schalmey 8' 61 pipes
Tremolo

PEDAL

Principal 16' (prepared)
Subbass 16' 12 pipes (ext. SW)
Octave 8' 32 pipes
Flute 8' (SW)
Choralbass 4' 12 pipes
Fagott 16' 12 pipes (ext. SW)
Regal 4' (prepared)



Gabriel Kney & Co. Ltd., London, Ontario, has built a 3-manual and pedal organ of 33 ranks for Christ Episcopal Church in Charlotte, NC. The instrument has mechanical key action, with electric stop action and solid-state combination action. It is placed in a newly-constructed gallery in a building which previously had an electronic instrument. The manual compass is 58 notes, that of the pedal, 32; 2 manual couplers and 3 pedal couplers are included. A multiple bellows system provides wind at 65 mm. (HW), 60 mm. (SW), and 85 mm. (Ped); the temperament is equal. The tonal design was by Caroline Darr, music director at the church, with voicing by Gabriel Kney. The dedication recital was played by David Lowry, Winthrop College, on Jan. 6.

HAUPTWERK

Praestant 8'
Rohrgedeckt 8'
Oktav 4'
Blockflöte 2'
Mixture IV 1-1/3'
Cornet III
Trompete 8'
Zimbelstern

RUECKPOSITIV

Holzgedeckt 8'
Praestant 4'
Rohrflöte 4'
Oktav 2'
Quint 1-1/3'
Regal 8'
Tremulant

SWELL

Gedeckflöte 8'
Gamba 8'
Celeste (TC) 8'
Prinzipal 4'
Offenflöte 4'
Nasat 2-2/3'
Terz 1-3/5'
Scharf III 1'
Schalmey 8'
Tremulant

PEDAL

Subbass 16'
Prinzipal 8'
Posaune 16'
Trompete 8'

New Organs



Harris Organs* of Whittier, CA, has completed a 1-manual and pedal organ of 5 ranks for St. Michael's Episcopal Church in Anaheim, CA. The church, which seats approximately 100 people, was built in 1876 and is the oldest church building still in use today in Orange County. The manual keyboard has 56 notes, divided treble and bass between tenor B and middle C. The 32-note AGO pedalboard is permanently coupled to the manual. David Harris designed the case and tonal specification; Robert Turner was responsible for the scaling and voicing.

*David C. Harris, member, American Institute of Organbuilders.

BASS

Gedecktbass 8'
Dolce 8'
Prestant 4'
Rohrflöte 4'
Gemshorn 2'

TREBLE

Gedeckflöte 8'
Dolce 8'
Prestant 4'
Rohrflöte 4'
Gemshorn 2'

Tremulant



Martin Ott, St. Louis, MO, has built a 2-manual and pedal organ of 15 ranks for Our Lady of Providence Parish in Grantwood, MO. The instrument has mechanical action and was built as a memorial for the 25th anniversary of the parish. It is situated at the front of the contemporary building, to the left of the altar. The 1-3/5' flute and 1-1/3' principal of the Terzian may be drawn separately. The dedication recital was played March 30 by Marie Kremer, organist of the church.

HAUPTWERK

Rohrflöte 8' 56 pipes
Prinzipal 4' 56 pipes
Flöte 2' 56 pipes
Mixture III-IV 212 pipes
Trompete 8' (horizontal) 56 pipes

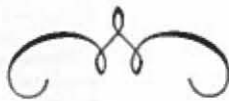
BRUSTWERK
(enclosed)

Holzgedeckt 8' 44 pipes
Blockflöte 4' 56 pipes
Prinzipal 2' 56 pipes
Terzian II 98 pipes
Tremulant

PEDAL

Subbass 16' 32 pipes
Choralbass 4' 32 pipes

3 unison couplers



Beckerath Orgelbau of Hamburg, West Germany, has completed a 2-manual and pedal organ of 20 ranks for the organ studio at the College of Musical Arts, Bowling Green State University, Bowling Green, OH. The studio is in a new \$9 million Musical Arts Center by Richards, Bauer, and Moorhead of Toledo, opened last fall. With an all-brick interior and 20' ceiling, the studio seats 60 and provides excellent acoustics. The instrument has mechanical key and stop action, and

was installed by Christoph Schaeffer and Vernon White, with finishing by Timm Sekopp. The enclosed organ has an attached console, with the Swell in brust position behind glass shutters. Manual keyboard ranges are 56 notes, with 32 notes for the pedalboard.

The instrument was opened on Oct. 19, 20, and 21, 1979, when Professor Vernon Wolcott played the complete Orgelbüchlein of Bach.

GREAT

Principal 8'
Rohrflöte 8'
Octave 4'
Waldflöte 2'
Mixture IV
Trumpet 8'

SWELL

Gedackt 8'
Rohrflöte 4'
Prinzipal 2'
Quinte 1-1/3'
Sesquialtera II
Cromorne 8'

PEDAL

Subbass 16'
Principal 8'
Octave 4'
Fagott 16'

Great/Pedal
Swell/Pedal
Swell/Great
Tremulant

ST. JOHN'S UNIVERSITY, COLLEGEVILLE, MN COLLEGE OF ST. BENEDICT, ST. JOSEPH, MN

B.A. in Liturgical Music, B.A. in Performance, B.M. in Performance (also degrees in Mus. Ed., Composition, Hist. & Lit.). Outstanding facilities, faculty of 20 artist-performers, church musicians, organs by Holtkamp (64 rks), Schlicker, Marrin, Lauckhuff, others. Student church internships, scholarships. Complete co-educational program shared on both campuses. World's largest Benedictine Abbey.

contact: Dr. K. Kasling, Music Dept.
SJU, Collegeville, MN 56321
(612) 363-3372.

Schlicker

SCHLICKER ORGAN CO. INC.

1530 MILITARY ROAD, BUFFALO, N. Y. 14217

♦ SIMPLICITY—ACCESSIBILITY—RELIABILITY—TONAL SUPERIORITY—DURABILITY—QUALITY ♦

AUSTIN ORGANS, INC.
ORGAN ARCHITECTS AND BUILDERS

Since 1893

156 WOODLAND STREET—HARTFORD, CT. 06105 (203) 522-8293
MEMBER: ASSOCIATED PIPE ORGAN BUILDERS OF AMERICA

♦ TONAL SUPERIORITY—DURABILITY—QUALITY—SIMPLICITY—ACCESSIBILITY—RELIABILITY ♦

Top Quality

REED VOICING

12 years reed voicing experience with
2 prominent pipe organ supply houses.

Restoration of old reeds is much overlooked. All old reeds are restored and revoiced with new tongues to your tonal requirements, and guaranteed to perform as well as new reeds.

CHARLES R. OIESEN

Rt. 1, Box 806, Stuarts Draft, Virginia 21477
703-337-3666

robert anderson

SMD FAGO

Southern Methodist University
Dallas, Texas 75275**WILLIAM AYLESWORTH**
D. M.

Evanston, Illinois

ORGAN VIRTUOSO

diane bishSCM International Management —
a division of Suncoast Concert
Management & Prod., Inc. Box 6374
Clearwater, FL 33518 (813) 446-2914**CHARLES BOEHM**TRINITY LUTHERAN CHURCH
Hicksville, N.Y.
NASSAU COMMUNITY COLLEGE
Garden City, N.Y.DOUGLAS L. BUTLER
DOUGLAS L. BUTLER
DOUGLAS L. BUTLER
MUSICIANConcerts, Organ Instruction, Conductor, Consultant
629 S.E. Franklin, #26 / Portland, Oregon 97202
(503) 232-2549**Kurt A. Chione**Cathedral Church of St. James
South Bend, Indiana**Franklin G. Coleman**Organist-Choirmaster
Christ Church Cranbrook
Bloomfield Hills, Michigan, 48013**Harry E. Cooper**Mus. D., F.A.G.O.
RALEIGH, N. CAROLINA**WALLACE M. COURSEN, JR.**F.A.G.O.
CHRIST CHURCH
BLOOMFIELD AND GLEN RIDGE, N.J.**DAVIDSON**Jerry F. Susan L.
School of Music St. Alban's Chapel
Louisiana State University
Baton Rouge**EUGENIA EARLE**Teachers College, Columbia University
Harpichord Recitals
Performance Practice Workshops
15 West 84th Street, New York, N.Y. 10024**GEORGE ESTEVEZ**ch.m.
Chicago Chamber ChoirCHARLOTTE AND WILLIAM
ATKINSONFIRST PRESBYTERIAN CHURCH
2001 El Camino Real
Oceanside, California 92054**Peter J. Basch**P.O. Box 165
Oldwick, New Jersey 08858

Workshops Recitals

ROBERTA BITGOODS.M.D., F.A.G.O., Ch. M.
13 Best View Road
Quaker Hill, Connecticut 06375CHARLES S. BROWN
DMA FAGO CHM
North Texas State University
Denton 76203
St. John's Episcopal Church
Dallas
The Denton Bach Society**WILL CARTER**Church of Saint John the Evangelist
New York City**Robert Clark**School of Music
University of Michigan
Ann Arbor**Jeanne Rizzo Conner**
Organ-HarpsichordBroward Florida
Community College, Atlantic University,
Pompano Beach, Boca Raton,
Florida Florida**MICHAEL CORZINE**School of Music
Florida State University
Tallahassee**JOHN EDWARD COURTER**F.A.G.O.
Recitalist
Berea College Berea, Ky. 40404**DELBERT DISSELHORST**DMA
University of Iowa
Iowa City Iowa**KATHRYN ESKEY**The University of
North Carolina
at Greensboro**EARL EYRICH**Trinity Church
(Episcopal)
Concord, Massachusetts**New Organs**

W. Zimmer & Sons, Inc.* of Pineville, NC, have installed a 2-manual and pedal organ of 31 ranks in St. Patrick's Cathedral, Charlotte, NC. The firm's Op. 261, it has mechanical key action and electro-pneumatic stop action. The solid oak case is free-standing in the gallery. Marilyn Mason, University of Michigan, played the dedication recital on March 30.

*Franz Zimmer, member, American Institute of Organbuilders.

GREAT

Principal 8' 56 pipes
Rohrflöte 8' 56 pipes
Octave 4' 56 pipes
Flachflöte 2' 56 pipes
Cornet II-III (mounted) 156 pipes
Mixture III-IV 1-1/3' 212 pipes
Trompete 8' 56 pipes

SWELL

Gedackt 8' 56 pipes
Gemshorn 8' 44 pipes (1-12 Ged.)
Celeste (TC) 8' 44 pipes
Quintade 4' 56 pipes
Principal 2' 56 pipes
Nasat 1-1/3' 56 pipes
Zimbel III 1' 168 pipes
Chalumeau 16' 56 pipes
Hautbois 8' 56 pipes
Tremolo

PEDAL

Subbass 16' 30 pipes
Octave 8' 30 pipes
Pommer 8' 30 pipes
Choralbass 4' 30 pipes
Rauschpfeife II 60 pipes
Posaune 16' 30 pipes
Schalmel 4' 30 pipes

3 unison couplers



Wicks Organ Co., Highland, IL, has built a 2-manual and pedal organ of 18 ranks for North Trinity Evangelical Lutheran Church in Milwaukee, WI. The enclosed instrument uses direct-electric action and was designed by Prof. Edward Meyer of Dr. Martin Luther College, New Ulm, MN, to fit into an existing gallery space. The organ replaces an earlier instrument in a less successful chancel location.

GREAT

Pommer 16' 61 pipes
Principal 8' 61 pipes
Rohrpommer 8' 12 pipes
Octave 4' 61 pipes
Spillflöte 4' 12 pipesOctave 2' 61 pipes
Blockflöte 2' 12 pipes
Mixture III 183 pipes
Chalumeau 8' 61 pipes
Chimes

SWELL

Holzgedackt 8' 61 pipes
Salicional 8' 61 pipes
Vox Celeste (TC) 8' 49 pipes
Gemshorn 4' 61 pipes
Weitprincipal 2' 61 pipes
Sesquialtera (TC) II 98 pipes
Trumpet 8' 61 pipes
Tremulant

PEDAL

Subbass 16' 32 pipes
Pommer 16' (GT)
Principalbass 8' 32 pipes
Gemshorn 8' 12 pipes
Octave 4' 12 pipes
Chalumeau 16' 12 pipes

Fritzsche Organ Co.* Allentown, PA, has contracted with the First Reformed Church, UCC, in Greensburg, PA, for the building of a new 3-manual and pedal organ of 35 ranks. Some pipes from the present organ will be retained in the new instrument, which will have electro-pneumatic action. The design is by Robert Wuesthoff of the firm, and the instrument is scheduled for completion this year.

*Patricia Hockman, Robert Wuesthoff, members, American Institute of Organbuilders.

GREAT

Quint 16' 61 pipes
Principal 8' 61 pipes
Bordun 8' 61 pipes
Octave 4' 61 pipes
Koppel Flute 4' 61 pipes
Fifteenth 2' 61 pipes
Furniture IV 244 pipes
Chimes

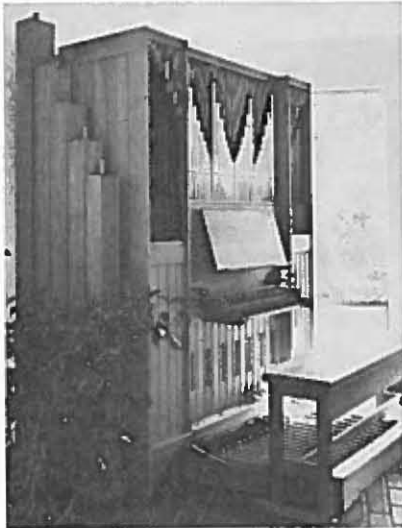
SWELL

Rohr Gedackt 8' 61 pipes
Viola 8' 61 pipes
Viola Celeste 8' 49 pipes
Prestant 4' 61 pipes
Flute Traverso 4' 61 pipes
Flute 2' 61 pipes
Plein Jeu III 183 pipes
Trompette 8' 61 pipes
Oboe 8' 61 pipes
TremulantCHOIR
(enclosed)Gedackt 8' 61 pipes
Erzahler 8' 61 pipes
Erzahler Celeste 8' 49 pipes
Unda Maris 8' 61 pipes
Flute Harmonic 4' 61 pipes
Nazard 2 2/3' 61 pipes
Principal 2' 61 pipes
Terz 1-3/5' 61 pipes
Clarinete 8' 61 pipes
Tremulant

PEDAL

Principal 16' 32 pipes
Sub-bass 16' 32 pipes
Quint 16' 32 notes
Principal 8' 32 pipes
Flute 8' 12 pipes
Choral Bass 4' 32 pipes
Flute 4' 12 pipes
Super Octave 2' 12 pipes
Trumpet 16' 32 pipes
Trumpet 8' 12 pipes
Trumpet 4' 12 pipes

New Organs



Rieger Orgelbau, Schwarzach, Austria, has built a 2-manual and pedal organ of 7 ranks for the residence of Dr. and Mrs. William R. Walton of Kingwood, TX. The mechanical-action instrument is in a case of solid oak, with the lowest 12 reeds and the lowest 35 principals in the façade. The concave pedalboard does not radiate. Either manual may be coupled to the other, and the 4', 2', and 1-1/3' stops may be drawn on either manual, but not on both at the same time. The wind pressure is 45 mm. The installation was made by Kurt Reinhard. Wolfgang Rübsum of Northwestern University played an introductory recital on Nov. 24, 1979.

MANUAL I
Holzgedact 8' 56 pipes
11/1

MANUAL II
Metallgedact 8' 44 pipes (low 12 from I)
Holzregal 8' 56 pipes
1/11

MANUAL I & II
Holzrohrflöte 4' 56 pipes
Principal 2' 56 pipes
Quinte 1-1/3' 56 pipes

PEDAL
Subbass 16' 30 pipes
1/Pd
11/Pd



Schlicker Organ Co., Inc., Buffalo, NY, has completed a 2-manual and pedal organ of 28 ranks for St. John's Evangelical Lutheran Church in Rome, NY. The gallery installation makes use of electric slider chests.

GREAT
Principal 8'
Gedeckt 8'
Octave 4'
Blockflöte 2'
Mixture III-IV
Trompete 8'
Chimes

SWELL
Rohrflöte 8'
Gemshorn 8'
Gemshorn Celeste 8'
Nachthorn 4'
Principal 2'
Sesquialtera II
Scharf III
Krummhorn 8'
Tremolo

PEDAL
Subbass 16'
Principal 8'
Gedeckt 8'
Choralbass 4'
Mixture III
Fagott 16'



Austin Organs, Inc., of Hartford, CT, has recently completed tonal modifications and additions to its Op. no. 2296, in Pompton Reformed Church, Pompton Lakes, NJ. Originally built in 1958, the organ has been expanded from 15 to 24 ranks, while the placement remains at the front and center of the church, directly behind an acoustically-transparent grille-cloth. The display pipes are new pipes in the Great Principal 8' and the Pedal Octave 8'.

GREAT
Principal 8' 61 pipes
Bourdon 8' 61 pipes
Dolce 8' 61 pipes
Octave 4' 61 pipes
Nachthorn 4' 61 pipes
Fifteenth 2' 61 pipes
Mixture IV 244 pipes
Trumpet 8' 61 pipes

SWELL
Rohrflöte 8' 68 pipes
Viola 8' 68 pipes
Viola Celeste 8' 56 pipes
Principal 4' 68 pipes
Koppelflöte 4' 68 pipes
Nasard 2-2/3' 61 pipes
Flautino 2' 61 pipes
Plein Jeu III 183 pipes
Basson 16' 61 notes
Hautbois 8' 68 pipes
Rohrschalmei 4' 68 pipes
Tremulant

PEDAL
Contre Bass 16' (GT) 12 pipes
Gedeckt 16' (SW) 12 pipes
Principal 8' 32 pipes
Gedeckt 8' (SW)
Principal 4' 12 pipes
Nachthorn 4' (GT)
Posaune 16' (GT) 12 pipes
Basson 16' (SW) 12 pipes
Rohrschalmei 4' (SW)

GEORGE FAXON

TRINITY CHURCH
BOSTON

Robert Finster

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

JAMES FREY

HENRY FUSNER

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

John W. Gearhart III

B.A., M.Mus.
St. Paul's Episcopal Church
P.O. Box 8427
Mobile, Alabama 36608

Robert Glasgow

School of Music
University of Michigan
Ann Arbor

Antone Godding

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

LESTER GROOM

Seattle
Seattle Pacific University 98119
1st Presbyterian Church 98104

BRUCE GUSTAFSON

Saint Mary's College
Notre Dame, Indiana

E. LYLE HAGERT

Gethsemane Episcopal Church
Minneapolis, Minnesota 55404

JAMES J. HAMMANN

M.M. - A.A.G.O.
First Baptist Church
The Little Orchestra Society
Toledo, Ohio

DAVID S. HARRIS

Organist and Choirmaster
St. John's Cathedral
Denver

Dr. Richard Hass

The Evangelical Lutheran
Church of St. Luke
Chicago, Illinois

Yuko Hayashi

new england conservatory
old west church
boston

WILL O. HEADLEE

SCHOOL OF MUSIC
SYRACUSE UNIVERSITY
SYRACUSE, NEW YORK 13210

KENT HILL

MSC Music Department
Mansfield, PA 16933

Harry H. Huber

D. Mus.
Kansas Wesleyan University, Emeritus
University Methodist Church
SALINA, KANSAS

FRANK IACINO

St. Andrew's Church
24 Stavebank Rd.
Mississauga, Canada
Recitals Records

ELLEN KURTZ

JACOBSON

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

Laurence Jenkins

London
The Sine Nomine Singers

CHARLES D. JENKS

First Congregational Church
Des Plaines, IL 60016

BRIAN JONES

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

KIM R. KASLING

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

WILLIAM KUHLMAN

Luther College
Decorah, Iowa 52101

George Lamphere

First Congregational Church
St. Joseph, Michigan

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

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

FREDERICK L. MARRIOTT
ORGANIST — CARILLONNEUR
KIRK-IN-THE-HILLS
BLOOMFIELD HILLS, MICH. 48013

Norman McNaughton
Church of St. Frances de Chantal
New York City

WARREN C. MILLER

GRACE CHURCH — SANDUSKY, OHIO
FAIRMONT TEMPLE—BEACHWOOD, OHIO

WILLIAM NESS
ANDREWS UNIVERSITY
Berrien Springs, Michigan
Organ — Church Music

FRANKLIN E. PERKINS

Ph.D.
The Ladue Chapel
The John Burroughs School
St. Louis, Missouri

K. BERNARD SCHADE
S.M.M.
STATE COLLEGE
EAST STROUDSBURG, PA.
Workshops and Lectures
The Kodaly Choral Method

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

Robert W. Smith
Historic First Christian Church
Charlottesville, Virginia

ADOLPH STEUTERMAN
Memphis, Tennessee
Mus. Doc., F.A.G.O.
Southwestern at Memphis, Retired
Calvary Episcopal Church, Emeritus

HUW LEWIS

Recitals

Saint John's Church
50 East Fisher, Detroit, MI 48201

David Lowry

School of Music
Winthrop College
Rock Hill, South Carolina 29733

William MacGowan

Bethesda-by-the-Sea
Palm Beach, Florida

ERNEST MAY

Ph. D.
St. James' Church, Greenfield
University of Massachusetts
Amherst, Mass. 01002

JAMES R. METZLER

TRINITY CHURCH
TOLEDO, OHIO

WILLIAM H. MURRAY

Mus. M F.A.G.O.
Church of the Mediator
Chicago, Ill.

RICHARD M. PEEK

Sac. Mus. Doc.
Covenant Presbyterian Church
1000 E. Morehead Charlotte, N. C.

RECITALS

don rolander
Suncoast Concert Mgmt. & Productions, Inc.
P.O. 6374 • Clearwater • Florida • 33518

Robert Shepher

Organist - Choirmaster
SECOND PRESBYTERIAN CHURCH
Indianapolis, Indiana 46260
Recitals

L. ROBERT SLUSSER

MUS. M., A.A.G.O.
LA JOLLA PRESBYTERIAN CHURCH
LA JOLLA, CALIFORNIA

Carl Staplin

Ph.D., A.A.G.O.
Drake University
First Christian Church
DES MOINES, IOWA

Thomas R. Thomas

Palm Beach
The Royal Poinciana Chapel
Director of Music
The Henry Morrison Flagler
Museum
Organist-in-Residence

Calendar

This calendar covers a two-month period ending Aug. 15. All events are assumed to be organ recitals unless otherwise indicated and are grouped east-west and north-south within each date. Information will not be accepted unless it includes artist name, date, location, and hour. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

UNITED STATES East of the Mississippi

16 JUNE
Sergio Luca, violin; St Johns Episcopal, Detroit, MI 7:30 pm

17 JUNE
David Britton; St Johns Episcopal, Detroit, MI 7:30 pm
Esther Whitaker, soprano; Zion Lutheran, Ann Arbor, MI 4 pm

18 JUNE
Rosalind Mohsen; Music Hall, Methuen, MA 8:30 pm
Michael Rowlands; St Johns Church, Washington, DC 12:10 pm
Bruce Shewitz; Art Museum, Cleveland, OH 12 noon

20 JUNE
James Christie; Choate Rosemary Hall, Wallingford, CT 8 pm

22 JUNE
Roberta Gary; Choate Rosemary Hall, Wallingford, CT 8 pm
Friedmann Winkhofer; St Thomas Church, New York, NY 4 pm
Van Knauss; National Shrine, Washington, DC 7 pm
Linda Bliven; Central Congregational Galesburg, IL 8 pm

23 JUNE
Virgil Fox; Filene Center; Vienna, VA 8:30 pm

25 JUNE
David Carrier; Music Hall, Methuen, MA 8:30 pm
Harold Wills; St Johns Church, Washington, DC 12:10 pm
Karel Paukert; Art Museum, Cleveland, OH 12 noon

27 JUNE
Bernard Lagacé; Choate Rosemary Hall, Wallingford, CT 8pm

28 JUNE
Arthur A Phillips w/orch; Alice Tully Hall, New York, NY 8 pm
Thomas Jones; St Thomas Church, New York, NY 4 pm

29 JUNE
Geoffrey Graham; National Shrine, Washington, DC 7 pm
Cantata Sunday; 2nd Presbyterian, Indianapolis, IN 8:30 & 11 am

1 JULY
John Obetz; Riverside Church, New York, NY 7 pm
Mark Brombaugh, harpsichord; Westminster Choir College, Princeton, NJ 7 pm

2 JULY
Leonard Raver; Music Hall, Methuen, MA 8:30 pm
William Crane; St Johns Church, Washington, DC 12:10 pm

4 JULY
Independence Day gala; St Joseph Cathedral, Hartford, CT 2 pm
Pocono Boy Singers; Resort, Pocono Manor, PA 9 pm

5 JULY
Peggy Kelly Reinburg; Christ Church, Alexandria, VA 5 pm

6 JULY
Dale Willoughby; National Shrine, Washington, DC 3:30 pm
Laurence Carson; National Shrine, Washington, DC 7 pm

9 JULY
Henry Lowe; Music Hall, Methuen, MA 8:30 pm
Albert Russell; St Johns Church, Washington, DC 12:10 pm

10 JULY
Terry Charles, Kirk of Dunedin, FL 8:15 pm

11 JULY
Mark Russakoff; Central Congregational, Galesburg, IL 7:30 pm

12 JULY
Virgil Fox; Auditorium, Ocean Grove, NJ 8 pm
Eldean Krieger; Christ Church, Alexandria, VA 5 pm

13 JULY
Karen A Barr; National Shrine, Washington, DC 7 pm

16 JULY
Almut Rösler; Music Hall, Methuen, MA 8:30 pm
Carole Wysocki, harpsichord; St Johns Church, Washington, DC 12:10 pm

19 JULY
Susan Burkhalter; Christ Church, Alexandria, VA 5 pm

20 JULY
Richard L Elliott III; National Shrine, Washington, DC 7 pm

23 JULY
Leo Abbott; Music Hall, Methuen, MA 8:30 pm
Charles Callahan; St Johns Church, Washington, DC 12:10 pm

26 JULY
Jonathan Dimmock; Christ Church, Alexandria, VA 5pm

27 JULY
Conrad Bernier; National Shrine, Washington, DC 7pm

30 JULY
Eileen Hunt; Music Hall, Methuen, MA 8:30 pm
Jonathan Dimmock; St Johns Church, Washington, DC 12:10 pm

2 AUGUST
William Neil; Christ Church, Alexandria, VA 5 pm

3 AUGUST
Pocono Boy Singers; Arts Center, Bretton Woods, NH 3 pm
Peggy Kelly Reinburg; National Shrine, Washington, DC 7 pm

6 AUGUST
John Walker; Music Hall, Methuen, MA 8:30 pm

9 AUGUST
Mary Fenwick; Christ Church, Alexandria, VA 5 pm

10 AUGUST
Pocono Boy Singers; Ocean Park Assoc, Ocean Park, ME 7:30 pm
Judson Maynard; National Shrine, Washington, DC 7 pm

13 AUGUST
Will Headlee; Music Hall, Methuen, MA 8:30 pm

15 AUGUST
Pocono Boy Singers; State College, Castleton, VT 8 pm

UNITED STATES West of the Mississippi

16 JUNE
Pocono Boy Singers; Christ Episcopal, Denver, CO 7:30 pm
Paul Burton Jones; Holladay Park Church of God, Portland, OR 7:30 pm

21 JUNE
Leupold Murray lecture/recital; Olivet Congregational, St Paul MN 10:30 am

23 JUNE
John Obetz; 1st Presbyterian, Hays, KS 7:30 pm
Marie Claire Alain lecture; Univ Park Methodist, Dallas, TX 10-12, 4-6 pm

24 JUNE
Marie-Claire Alain; Univ Park Methodist, Dallas, TX 8:15 pm

25 JUNE

Marie-Claire Alain lecture; Univ Park Methodist, Dallas, TX 10-12, 4-6 pm
Douglas Butler, new works; Lewis & Clark College, Portland, OR 8 pm

26 JUNE

Marie-Claire Alain lecture; Univ Park Methodist, Dallas, TX 10-12 noon

27 JUNE

Marie-Claire Alain lecture; Univ Park Methodist, Dallas, TX 10-12, 4-6 pm
Grethe Krogh; Grace Lutheran, Eau Claire, WI 8 pm

29 JUNE

Grethe Krogh; U of Iowa, Iowa City, IA 8 pm

2 JULY

Grethe Krogh; Luther College, Decorah, IA 8 pm

6 JULY

Kathleen Thomerson; Wellshire Presbyterian, Denver, CO 5 pm

10 JULY

Douglas Butler; Central Lutheran, Eugene, OR 12 noon

20 JULY

Kathleen Thomerson; Air Force Chapel, Colorado Springs, CO 8 pm

27 JULY

Byron L Blackmore; Emmanuel Lutheran, Cresco, IA 7:30 pm

31 JULY

Douglas Butler; Emmanuel Episcopal, Coos Bay, OR 6 pm
Virgil Fox; Hollywood Bowl, Hollywood, CA 8:30 pm

1 AUGUST

Douglas Butler w/trumpet; Abbey Church, Mt Angel, OR 6 pm

INTERNATIONAL

13 JUNE

Gillian Weir; Brangwyn Hall, Swansea, Wales 7:30 pm

15 JUNE

Gillian Weir; St Michaels Church, Dun Laoghaire, Dublin, Ireland 8:30 pm

17 JUNE

Gillian Weir; Ulster Hall, Belfast N Ireland 7:30 pm

19 JUNE

Lynne Davis; St Louis d'Antin, Paris, France 12 noon

22 JUNE

Gillian Weir; York Univ, England 8 pm

26 JUNE

Gillian Weir, harpsichord; Royal Naval Academy, Greenwich, England 8 pm

1 JULY

Graham Matthews; Cathedral, Sheffield, England, 8 pm

6 JULY

John Searchfield; Dominican Church, Cracow, Poland 8 pm

12 JULY

John Searchfield; Heilsbronnen Kirche, Berlin, W Germany 8 pm

13 JULY

Keith Nash; Tonndorf Church, Hamburg, W Germany 5 pm
Lynne Davis; Chartres Cathedral, Chartres, France 5 pm

17 JULY

Ruth Dominik & Keith Nash; St Jacobi Church, Hamburg, W Germany 8 pm

21 JULY

Keith Nash; Dom, Lübeck, W Germany 8 pm

27 JULY

John Searchfield; St Josephs Anglican, London, England 8 pm

1 AUGUST

John Searchfield; Stadtkirche, Bayreuth, W Germany 8 pm

6 AUGUST

Keith Nash; St Petri Church, Hamburg, W Germany 5:15 pm

Tribute to Arthur Poister

This tribute to Arthur Poister was paid during a concert of the LaLande De Profundis and the Duruflé Requiem at St. Paul's Church, San Diego, California on Sunday, March 23. Edgar Billups, organist-choirmaster and a student of Poister at Syracuse University, conducted the choir and orchestra, and preceded the Requiem with the following:

This afternoon you are hearing works from the pens of two in a long line of distinguished French organists. Michael-Richard de LaLande basked in the splendor of the Sun King's court at Versailles, first as organist and composer of the royal chapel; then, upon the death of Jean-Baptiste Lully, he succeeded Lully as court composer to the fourteenth Louis.

Maurice Duruflé is a contemporary organist, a student of Charles Tournemire and Louis Vierne. As you will shortly hear, scarcely any other composer has such a profound understanding of plainchant and can so enhance and ennoble it harmonically and contrapuntally.

If you will indulge me a moment for a personal note, I would like to mention another great organist. Recently, I learned that my teacher Arthur Poister died at the age of 82.

Arthur Poister studied in Paris with another organist in the great French tradition, Marcel Dupré, who, along with Tournemire and Vierne, had been a student of Charles-Marie Widor. Widor himself was a sixth generation student in a direct line from Johann Sebastian Bach.

It was my privilege to study with Arthur Poister for six years, and like so many great teachers Poister was much more than that. As with so many of his students, he became a friend and like a father to me. I learned so much more than just how to play the organ — what he taught was music and musicianship, not simply how to play an instrument. Many things about life and living were also imparted in my association with Arthur Poister.

Poister was one of a handful of men who brought the great tradition of organ playing to this country which has so influenced and elevated the quality of the American organist as well as the American organ in the 20th century.

It is with these thoughts in mind that I would like to dedicate this performance of the Requiem to Arthur Poister. *Requiem eternam dona eis Domine. Et Lux perpetua luceat eis.*

THE DIAPASON

380 NORTHWEST HIGHWAY • DES PLAINES, IL 60016

Name

Street

City

State Zip

Please allow six weeks for delivery of first issue

NEW SUBSCRIBER

Please begin new subscription

RENEWAL

(Attach to mailing label)

ENCLOSED IS

\$7.50 — 1 year

\$13.00 — 2 years

\$18.50 — 3 years

JONATHAN A. TUUK

Immanuel Lutheran Church
338 North Division Avenue
Grand Rapids, Michigan 49503
Recitals

CLARENCE WATTERS

RECITALS

Trinity College
Hartford, Connecticut

C. GORDON

WEDERTZ

2534 West 118th St.
CHICAGO 60655

DAVID A.

WEHR

Eastern Kentucky University
Richmond, Kentucky

Charles W. Whittaker

Recitals

Fairfax United Methodist Church
10300 Stratford Ave.
Fairfax, VA 22030

DONALD W. WILLIAMS

D.M.A.

Zion Lutheran Church
Concordia College
Ann Arbor, MI

DONALD WILLING

faculty

North Texas State University
Denton

RONALD WYATT

Trinity Church

Galveston

Max Yount

beloit college, wis.

organ harpsichord
composition choir

Lynn

ZEIGLER-DICKSON

Organist
Department of Music
IOWA STATE UNIVERSITY
Ames, Iowa

Gary Zwicky

DMA FAGO

Eastern Illinois University
Charleston

Your Professional Card
could appear in this space

Please write for rates



POCONO BOY SINGERS

STATE COLLEGE, EAST STROUDSBURG, PENNSYLVANIA 18301

K. BERNARD SCHADE, FOUNDER AND MUSICAL DIRECTOR

Gruenstein Award Sponsor

CHICAGO CLUB OF WOMEN ORGANISTS

Ellen Lofberg, President

Founded 1928

RAYMOND & ELIZABETH CHENAULT

All Saints Episcopal Church, Atlanta 30308

Exclusive Management

Roberta Bailey Artists International
171 Newbury Street, Boston 02116

West Coast: 6900 Santa Monica Blvd., Los Angeles 90038

LARRY PALMER

Harpichord — Organ

Southern Methodist University

Organist-Chorleader

Saint Luke's Episcopal Church

Dallas, Texas

ROGER GOODMAN

HARPSICHORDIST, TEACHER
RECITALS, MASTER CLASSES
RESIDENCIES
1247 Judson, Evanston, Ill. 60202

VICTOR HILL

Harpichord and Organ

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

LYNNE DAVIS

International
Recitalist

FIRST PRIZE
ST. ALBANS
1975



10, rue Pierre et Marie Curie
92140 Clamart
FRANCE

DAVID GOODING

THE TEMPLE

CLEVELAND OHIO, 44106

CAROL TETI



Indiana University of Pennsylvania
Department of Music
Indiana, Pa. 15701

LAWRENCE ROBINSON

VIRGINIA COMMONWEALTH UNIVERSITY

RICHMOND, VIRGINIA

DAVID HEWLETT MARSHALL BUSH

Central Square The Conservatory of Music Winchester, New Hampshire
N.G.C.S.A.

JOHN HOLTZ

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

MARILYN MASON

CHAIRMAN, DEPARTMENT OF ORGAN

UNIVERSITY OF MICHIGAN

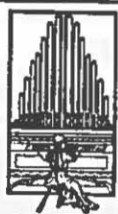
ANN ARBOR

"Miss Mason played with austerity and reserve, demonstrating anew her extraordinary facility . . ." Des Moines Register, October 5, 1964

THOMAS MURRAY

ST. PAUL'S CATHEDRAL

BOSTON 02111



DAVID ROTHE,

Organist

California State University, Chico

St. John's Episcopal Church, Chico

Recitals

P.O. Box 203

Forest Ranch

California 95942

Workshops

(916) 345-2985

895-6128



Nunc Dimittis



Louis J. Schoenstein, eldest member of a five-generation organbuilding family originating in Germany, died May 15 in his native San Francisco. He was 95.

Mr. Schoenstein apprenticed with his father Felix, who encouraged a love for music, then worked with Ernest M. Skinner, assisting with the finishing of such notable New York installations as City College, St. Bartholomew's, St. John the Divine, and Tompkin Ave. Presbyterian Churches. He retired in 1962 after working in and managing the family firm of Felix F. Schoenstein & Sons for 64 years. His book "Memoirs of a San Francisco Organ Builder" was published in his 93rd year.

Mr. Schoenstein was an honorary member of the San Francisco AGO

chapter. The factory building he designed for the firm was recognized as a San Francisco Historical Landmark and is listed in the National Register of Historical Places. He is survived by 9 children, 37 grandchildren, and 26 great-grandchildren.

Paul K. McKnight died April 27 at his home in Roanoke, VA, at the age of 66. He had retired in 1978 as minister of music and organist at the First Presbyterian Church of Roanoke, but served until his death as organist of Northview Methodist Church. A native of Sharon, PA, he had come to the Presbyterian position in 1952 from Elmira, NY. Mr. McKnight was a graduate of Westminster College and received his master's degree from the School of Sacred Music at Union Theological Seminary in New York City, where he also served as assistant organist for the Brick Presbyterian Church. He was a former dean of the Roanoke Chapter, AGO.

Christhard Mahrenholz, German organist and musicologist, died March 15 in Hanover, West Germany. He was 79.

Born Aug. 11, 1900, near Göttingen, he studied organ with Alfred Ahlborn and received his Ph.D. from the University of Leipzig in 1923. He held several positions in church music associations, and co-founded and edited the periodical "Musik und Kirche." He was a lecturer at the University of Göttingen. Dr. Mahrenholz wrote books on Scheidt, Luther and church music, organ registration, and pipe scaling; he edited treatises of Adlung and Dom Bedos, and music of Crüger and Scheidt.

Here & There

The Worcester AGO had a BACH BIRTHDAY BASH on Mar. 21, in honor of JSB at 295. Held at Trinity Lutheran Church, it consisted of *Cantata 207* ("Birthday") conducted by Henry Hokans, and organ works played by Katharine Pardee, followed by an "After-Party" at the Worcester Historical Museum. Proceeds went to the 1983 regional convention account.

THOMAS FOSTER conducted the choirs of All Saints' Church and Beverly Hills Presbyterian Church in a recent concert devoted to works of Ralph Vaughan Williams. The Beverly Hills, CA, event, with orchestra included *Te Deum*, *O taste and see*, *O clap your hands*, *Shepherds of the Delectable Mountains*, 3 *Vocalises* for soprano and clarinet, *Serenade to Music*, and 5 *Mystical Songs*.

A TRIBUTE TO HEALEY WILLAN was given Feb. 10 by the Ottawa Centre R.C.C.O. at St. Barnabas' Anglican Church. The form of the mass closely resembled that over which the composer presided during his years at the Church of St. Mary Magdalene in Toronto. With the Cathedral Singers of Ottawa conducted by Frances Macdonnell, and organists Gerald Bales, Elizabeth Harwood, Gordon Johnston, and Marion Miller, the following music was heard: *Missa Brevis IV*; *Hail, Gladdening Light*; *I beheld her, beautiful as a dove*; *Rise up, my love, my fair one*; *O Sacred Feast*; *O How Sweet, O Lord*; Gregorian propers (arr. Willan); organ preludes on hymn tunes; *Final Jubilate* (organ).

DIANE BISH, senior organist at Coral Ridge Presbyterian Church in Ft. Lauderdale, FL, recently recorded a double-record album for the Phillips label at the Münster in Freiburg, West Germany, which houses four organs playable simultaneously or separately.

STEPHEN HAMILTON will play the world premiere of the *Concerto for Organ, Strings, and Percussion* by American composer Kenton Coe on July 4 at the Cathedral of Saint-Bertrand-de-Comminges, France. Mr. Hamilton, chairman of the fine arts division at Virginia Intermont College, will replace the indisposed Jean-Patrice Brosse, who commissioned the work. The organ is a recently-restored 3-manual Cavallé-Coll.

LOUISE NATALE ended a tradition at the Riverside Church in New York City on Easter Day, when she sang her farewell performance of Weinberger's solo cantata *The Way to Emmaus*, accompanied by Frederick Swann. The performance of this work had been a 22-year custom at the church.

STEPHEN J. ORTLIEP directed the Young Singers of Callanwolde in the initial performance of English composer Peter Swan's *Voices of Today* on April 16 at the centennial celebration of Sacred Heart Church in Atlanta, GA. Scored for trebles, percussion, piano, and handbells, the composition resulted from a visit to Newcastle, England, by the Young Singers in 1977, and is dedicated to President Carter and the Friendship Force, under whose auspices the visit took place.

MUSIC FOR ORGAN AND INSTRUMENTS was a program presented in Sioux Falls, SD, on Feb. 14 by the South Dakota AGO chapter, at the 1st Presbyterian Church. Various members and students played works by Stanley, Krol, Dupré, Busarow, Saint-Saëns, Vivaldi, Weaver, Grandjany, Gabrieli, Bonelli, and Nellybel; the instruments involved were flute, trombone, cello, clarinet, horn, trumpet, harp, and brass ensemble. The chapter also sponsored eleven organ recitals in various churches during March.

ORGANS BY

Gabriel Kney

137 FALCON STREET, LONDON, ONTARIO, CANADA. N5W4Z2

CLASSIFIED ADVERTISEMENTS

Classified advertising rates: per word \$.20 minimum charge, \$2.50; box number, additional \$1.00. Replies to box numbers should be sent c/o The Diapason, 380 Northwest Highway, Des Plaines, IL 60016.

POSITIONS AVAILABLE

EXPERIENCED CABINETMAKER FOR CONSOLE and windchest department. Pleasant working conditions. Send resume to: Cannarsa Organs, Inc., Rt. 22, Duncansville, PA 16635.

ASSISTANT MINISTER OF MUSIC

Our church, a two thousand member evangelical Presbyterian congregation led by a staff of seven ministers and seven co-ministers, is conducting a search for an Assistant Minister of Music. This individual would serve as a colleague with our ministers and would have responsibility and commensurate authority as the performing organist-accompanist, administrator of our children's graded choir program and discipler of musicians into church music.

REQUIREMENTS: Preferably an advanced degree in organ with emphasis in sacred music and/or music education; significant and related experience in church music in a similar or subordinate position there to; distinguished performing experience highly desirable. **REMUNERATION:** Commensurate with education and experience.

Please send resume and salary history in complete confidence to:

SEARCH COMMITTEE FOR AN ASSISTANT MINISTER OF MUSIC
57 Hamilton Ave.
Cincinnati, OH 45224

EXPERIENCED INDIVIDUAL -TO WORK IN METAL pipe shop. Contact Klug & Schumacher, 3604 Waterfield Parkway, Lakeland, FL 33801. (813) 665-4802.

L. W. BLACKINTON AND ASSOCIATES has openings for craftsmen with experience in wood-working and slider chest construction. Trainee positions available. 380 Front St., El Cajon, CA 92020.

AMERICAN INSTITUTE OF ORGANBUILDERS Employee Clearing House. Employers and prospects are invited to send enquiries and resumes. Complete AIO apprenticeship guide, \$2.00. Roy Redman, 2742 Avenue H, Fort Worth, TX 76105.

STEINER ORGANS HAS OPENING FOR EXPERIENCED organbuilder, shop and installation. Write or call Phares Steiner or Gottfried Reck, 1138 Garvin Place, P.O. Box 895, Louisville, KY 40201. Phone (502) 583-5032.

POSITIONS AVAILABLE

ORGANBUILDER, EXPERIENCED, TO HEAD shop for leading firm in Northeast. Salary \$15,000/year or higher, plus all benefits. Minimum 5 years experience in woodworking. Send resume. Address K-2 THE DIAPASON.

TRACKER FIRM HAS OPENINGS FOR TRAINEE and experienced organ builders, pipemakers, voicers, cabinetmakers. Send resume or call. A. David Moore & Company, North Pomfret, VT 05053. (802) 457-3914.

THE POSITION OF ORGANIST FOR THE CATHOLIC Diocese of Peoria and for St. Mary's Cathedral in Peoria will be open September 1st. Sharing in a creative program of liturgies at the Cathedral and instruction of Parish musicians in the Diocese would be the basis of the job description. Apply: Rev. Patrick W. Collins, Ph.D., Director of the Office of Christian Worship and Music, 2902 West Heading Av., Peoria, IL 61604. Home: (309) 692-9152, Office: (309) 673-0348.

NOT JUST ONE, BUT TWO (REPEAT: TWO) positions available! We need one person with experience in new and rebuilt mechanical-action organs, and another person as an apprentice/trainee. James R. McFarland, 114 N. George St., Millersville, PA 17551. (717) 872-6897.

WANTED—PIPE ORGANS

AM INTERESTED IN THE PURCHASE OF USED, 4-manual, Aeolian-Skinner or Ernest M. Skinner organ of 50-80 ranks. Prefer complete instrument. Send specifications and information. Address D-5 THE DIAPASON.

WANTED—THEATRE ORGANS

THEATRE PIPE ORGAN OR PARTS. WRITE: 9005 S.E. 82nd Street, Portland, OR 97266. (503) 771-8823.

WANTED—MISCELLANEOUS

CLARKE STANDARD ORGAN ROLLS, XR SERIES and player. P. Doering, 183 E. Evelyn, Mt. View, CA 94041.

PIPES 13-20 OF 8' BOURDON OR STOPPED Diapason. H. Crandall, Box 71, Ellison Bay, WI 54210.

MUSIC ROLLS FOR A WURLITZER R-J SERIES player pipe organ. H. Kemp., Box 128, East Rochester, NY 14445.

WE WILL PAY \$1.60 PER POUND FOR SPOTTED metal pipes or scrap delivered or shipped prepaid to our Gloucester workshop. Fair prices also for good common metal and tin. C. B. Fisk, Inc., Cape Ann Industrial Park, Box 28, Gloucester, MA 01930. (617) 283-1909.

MUSIC ROLLS FOR AEOLIAN DUO-ART, Welte and Skinner Automatic Pipe Organ Players. J. V. Macartney, 406 Haverford Ave., Norberth, PA 19072.

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

MISCELLANEOUS

GRADUATE STUDENTS: STUMPED FOR A THE-SIS topic? Authentic Byzantine organ manuscripts found under the Hippodrome in Istanbul. Including such hits of 1000 A.D. as AXOTE CVL MQPLZ. Covered by strange dark substance. Address F-2 THE DIAPASON.

FOR SALE: ORGANBUILDING AND SERVICE business in East. Excellent staff and reputation in both electrical and mechanical instruments. Present owner and tech director willing to remain. Principals only. Address A-3 THE DIAPASON.

THE DIAPASON IS INTERESTED IN PRODUCING as complete as possible a listing of all organ builders (firms and individuals), trade manufacturers and suppliers, service persons and others currently engaged, as their primary occupation, in the organ trade. Request questionnaire from THE DIAPASON, 380 Northwest Highway, Des Plaines, IL 60016.

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

ANNOUNCEMENTS

VISITING SINGERS ARE WELCOME TO JOIN the Cathedral choir for services during the summer months. Informal rehearsal of Merbecke and Hymns each Sunday, half-hour prior to the service at 10:30 am. Choir is R.S.C.M. affiliate. Cathedral of the Holy Trinity, 31 des Jardins, Quebec, P.Q. Canada. Oldest Anglican Cathedral outside of the British Isles!

ORGANIZATIONS

THE VIRGIL FOX SOCIETY INVITES YOUR membership. As a subscriber you will receive Dr. Fox's concert schedule, (available only through the Society), a quarterly newsletter, photos, record information, etc. The yearly fee is \$8. The VFS, 88 Chestnut St., Brooklyn, NY 11208.

RECORDINGS

VIRTUOSO PERFORMANCES RECORDED ON Welte Organ Rolls in Germany. Re-performed on a 1929 Welte-Tripp organ. Featured at 1976 AGO convention, now available in stereo. Includes many 19th century favorites; Poet and Peasant Overture, Lemmens Storm, Dance Macabre, etc. Played by Farnam, Gigout, Eddy, Goss-Custard and E. H. Lemare. Two Dolby stereo cassettes \$15 postpaid in U.S. Welte Recordings, 292 Shawmut Av., Boston, MA 02118.

ORGAN RECORDS BY MAIL TO RECEIVE OUR periodic announcements write: Phillip Truckenbrod, Box 14600, Hartford, CT 06114.

PUBLICATIONS

TUNING TABLES FOR HISTORIC TEMPERAMENTS. Beat rates for fifths and thirds. 45 tables, brief introduction. \$4.50 pp. Rodney Myrvaagnes. Harpsichord Maker, 55 Mercer St., New York, NY 10013.

PUBLICATIONS

HAVE YOU A RELATIVE OR A FRIEND WHOM you think might like to see a copy of THE DIAPASON? If you have, send name and address to THE DIAPASON, Dept. C, 380 Northwest, Des Plaines, IL 60016. A complimentary copy will be sent by return post.

CLASSIFIED ADS BY 1ST-CLASS MAIL? IF YOU are interested in subscribing to a new monthly newsletter of organ and harpsichord related classified ads delivered to you by 1st class mail, please write E-5, THE DIAPASON.

HARPSICHORDS

HARPSICHORDS, CLAVICHORDS, SPINETs, fortepianos as semi-kits and fully finished instruments. Send 50¢ for brochure. Or start from scratch. \$1 for catalog of parts. Plans. The Instrument Workshop, 318 N. 36, Seattle, WA 98103.

PRECISION FULL SIZE PATTERNS OF HISTORIC French, Flemish, and Italian Harpsichords, from \$25 in paper. Send \$2 for illustrated catalog to R. K. Lee, 353D School St., Watertown, MA 02172.

KEITH HILL FRENCH DOUBLE CASE AND ACTION from Hubbard kit. Mark Brombaugh, 55 N. Lansdowne Av., Lansdowne, PA 19050. (215) 626-1361.

HARPSICHORD: 2-MANUAL ZUCKERMAN. Good tone and appearance. Dulcken trestle stand. Mikes, records well. \$4,000. Novie Green, 4 East Harvard St., Orlando, FL 32804. (305) 898-0529.

CLAVICHORD, 1978, FIVE OCTAVE. \$600, FIRM. Toledo, OH. (313) 856-5688.

MAGNAMUSIC DISTRIBUTORS, INC., SHARON, CT 06069 is proud to offer a very special harpsichord. A Neupert Model Bach which is acoustically amplified. Perfect for Orchestral or Church use. Please write for further information and price quotation or call (203) 364-6431.

HARPSICHORDS, CLAVICHORDS, FORTEPIANOS. Custom instruments and kits. Write for free brochure. Zuckerman Harpsichords Inc., Box 121-D, Stonington, CT 06378.

HARPSICHORDS, CABINET ORGANS, PORTATIVE Organs, Clavichords. We make historically derived instruments to your specification. For further information, please write: Paul F. Martin, Organs and Harpsichords, 680 King Street West, Toronto, Ontario, Canada, M5V 1N3.

FLOWER YOUR HARPSICHORD SOUNDBOARD with authentic decorations. Ruckers-type birds, bees, flowers, \$35. Early 18th C. French, \$40. Full-size layout and complete instruction manual. Shirley Mathews, 401 South St., Freeport, ME 04032.

BURTON HARPSICHORDS, SPINETs, AND clavichords—Professional instruments in kit form, from \$195. For brochure write Burton Harpsichords, 727 "R" St., P.O. Box 80222D, Lincoln, NE 68501.

FINE ORGAN LEATHERS SINCE 1800
BEVINGTONS AND SONS OF LONDON

THROUGH OUR
U. S. OF A. AGENTS

COLKIT MFG. COMPANY
252 FILLMORE AVE.
TONAWANDA, N.Y. 14150

ORGAN SUPPLY INDUSTRIES

INCORPORATED

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

QUALITY PIPE ORGAN SUPPLIES

TRACKER-TOOL
SUPPLY CO.

tools and supplies
For ORGAN BUILDERS

799 West Water Street, Taunton, Massachusetts 02780

WANT A PRACTICE ORGAN?

PEMBROKE PIPE ORGAN (in kit form)

Send stamp for brochure

THE ORGAN LOFT

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

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

ELECTRIC EXPRESSIVE PERCUSSIONS

For Pipe or Electronic Organs

Operates from under key contacts. Full concert instruments, marimbas, vibraharpes, orchestral bells, xylophones, and pianos, in 2' and 4' stops. Only manufacturer of such instruments in USA.

Call collect (217-422-3247) for order acceptance or write

dii DECATUR
INSTRUMENTS
INCORPORATED

Decatur Instruments, 1014 E. Olive Street, Decatur, Illinois 62526.



Pipe
Organ
Builders

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

CLASSIFIED ADVERTISEMENTS

Classified advertising rates: per word \$.20 minimum charge, \$.50; box number, additional \$1.00. Replies to box numbers should be sent c/o The Diapason, 380 Northwest Highway, Des Plaines, IL 60016.

HARPSICHOIDS

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

HARPSICHOIDS, CLAVICHORDS BY NEUPERT, world's finest, oldest maker. Catalogs on request, Magnamusic, Sharon, CT 06069.

HARPSICHOIDS, CLAVICHORDS, MOZART PIANOS by Neupert, sale or rental. Financing available. Write or call Wally Pollee, 1955 West John Beers Rd., Stevensville, MI 49127.

SPERRHAKE HARPSICHOIDS AND CLAVICHORDS. Excellent, dependable, beautiful. Robert S. Taylor, 8710 Garfield St., Bethesda, MD 20834.

YES A. FEDER HARPSICHOID MAKER, PROFESSIONAL Workshop devoted to clavichords and harpsichords. Custom Made, finished, voiced and regulated. Also authorized agent for full line Zuckerman historically derived kits at reasonable prices. Advice and trouble-shooting for kit builders. North Chestnut Hill, Killingworth, CT 06417.

FLEMISH SINGLE, CUSTOM BUILT IN HOLLAND, 1978. GG (BB)-d", 8', 4", buff. Stand. Asking \$3500. D. Amine, OC Box 313, Oberlin, OH 44074. (216) 775-5580.

HARPSICHOID: ZUCKERMANN "SIX-FOOT" model. Beautifully constructed, walnut case. Excellent condition. Reasonable. J. Perdue, 608 Lynwood, Nashville, TN 37205. (615) 298-4485.

HARPSICHOIDS, PEDAL HARPSICHOIDS, clavichords custom made. Jan H. Albarde, 14 Princess St., Elora, Ont., Canada N0B 1S0.

FORTEPIANOS

FORTEPIANO FOR SALE: HUGH GOUGH, 1963, walnut. \$6,000 or best offer. Music Department, UC Berkeley, 94720. (415) 842-2678.

SENSATIONAL ALL NEW VIENNESE FORTEPIANO kit project by Philip Belt, America's most experienced maker of early piano replicas. Write for free input brochure. 26 Stanton St., Pawcatuck, CT 06379.

FOR SALE—PIPE ORGANS

19-RANK MOLLER ORGAN WITH ADDITIONS. May be played at First Presbyterian Church, Orangeburg, SC. Buyer to remove by July 4. (803) 534-0088 or (803) 536-2068 at night.

ONE MANUAL, 3-RANK VAN DAALEN POSITIF organ. Excellent condition. Contact: Marie Matetich, 2622 4th Av. West, Hibbing, MN 55746.

4-MANUAL CASAVANT PIPE ORGAN, 52-RANKS, 1928, complete with carved oak facade. Presently in storage. John D. Lyon, 40141 8-Mile Rd., Northville, MI 48167.

I-MANUAL, 3-RANK POSITIV: 8' GEDECKT, 4' ROHRFLUTE, 2' Principal; divided stops, modern case, price \$8500. J. Rubottom, 2444 W. Oak, #228, Denton, TX 76201.

FOR SALE—PIPE ORGANS

7-STOP TRACKER, 2-MANUALS AND PEDAL, TO be completed Fall 1980 by M. L. Bigelow & Co. Organbuilders, 1240 West Center, Provo, UT 84601. (801) 377-2150.

3-MANUAL, 27-RANK AUSTIN, 1902. CONSOLE 1940. Presently in use. Asking price, \$10,000. May be inspected by appointment. First Presbyterian Church, P.O. Box 191, Auburn, AL 36830. (205) 887-5571.

1957 WICKS UNIT PIPE ORGAN, 4 RANKS (Cornopean, Diapason, Gedecht, Dulciana). Very good original condition, \$3,500. Evenings (717) 326-6231.

3-MANUAL 49-RANK ANGELL, 1965. FOR SALE to highest written bid. Available Spring 1981. Contact Director of Music, The Presbyterian Church, Rye, NY 10580. (814) 967-0842.

3-MANUAL, 17 RANK 1922 ROBERT MORTON high pressure church organ. \$3,000 or best offer. Available starting in June. Bill Vaughan, 639 Fifth Av., San Francisco, CA 94118. (415) 751-0450; after 5 p.m. Monday through Friday (415) 751-0999.

1905, 22-RANK HOOK & HASTINGS FOR SALE 2 manuals, 19 stops. Still in use. Bids due by August 18, 1980. Purchaser to remove Fall of 1980. For specifications write: James Jorrard, c/o Snyder Church, 226 Laura Street, Jacksonville, FL 32202.

13-RANK ESTEY, EXCELLENT PIPEWORK, 76 pipe facade, immediate removal, \$2500 or best offer. W. Harris, 1255 Henderson Drive, Ogden, UT 84004. (801) 621-6713.

NEW I-MANUAL AND PEDAL SELF-CONTAINED tracker action pipe organ. 3 registers, classic voicing, Holzgedackt 8', Rohrflote 4' Prinzipal 2'. 56 note manual in ebony and white beech, divided for bass and treble. 30 note attached pedal. Drawknobs in rosewood, 3 each bass and treble. Contemporary oak encasement. \$15,000. F.O.B. Ruhland Organ Company, 7715 Marlborough Avenue, Cleveland, OH 44129.

CASAVANT 2-MANUAL ELECTRO-PNEUMATIC pipe organ. 7 stops, swell enclosed, oak console, oak case. 7' high x 6' deep x 7' wide. Organ restored and warranted. For information: A. Koppejan, 48223 Yale Rd. E., Chilliwack, BC Canada V2P 6H4. (604) 792-1623.

1973 MILLER PIPE ORGAN, 31 RANKS, 2-MANUAL drawknob console with solid state combination action of 22 pistons. Available immediately. Write for price and specifications: P.O. Box 25271, Oklahoma City, OK 73125.

CATHEDRAL ORGAN: 2-MANUAL AND PEDAL, 24 stop, 21 rank Reuter, 1926, including 16' pedal Open Diapason, double expression, console, bench, blower, dummy facade pipes. Will consider best offer. Bids received until November 1, 1980. Buyer to remove completely approximately March-April 1981. For detailed specifications write: Msgr. Antony Leifeld, Cathedral of the Holy Trinity, 605 N. State St., New Ulm, MN 56073. (507) 354-4158.

FOR SALE—PIPE ORGANS

KIMBALL, 2-MANUAL, 12 RANKS, IN RELATIVELY good order. Organ is in local church and is available now. All traps and percussions missing as are four ranks. \$10,000 firm. Purchaser to remove. Contact: Siedle Organ Co., 1621 McMillen Road, Pittsburgh, PA 15241. (412) 221-5484.

4-MANUAL CASAVANT PIPE ORGAN, 56 STOPS, 63 ranks, built 1922. Console overhauled 1963. Available September 1980. Contact Mrs. E. Domke, St. Andrew's United Church, 117 Bloor Street E., Toronto, Ontario Canada, M4W 1A9. (416) 929-0811.

ANTIQUÉ HINNERS ONE-MANUAL TRACKER, 3-ranks. W.P. 3", now playing. Most reasonable offer accepted. Buyer to dismantle and remove. Contact: Ascension Lutheran Church, 300 Silver Lane, McKees Rocks, PA 15136.

SMALL TRACKER STANDARD MODELS RANGING from \$7,500 to \$35,000. Contact Klug & Schumacher, 3604 Waterfield Parkway, Lakeland, FL 33801. (813) 665-4802.

13-RANK 1910 HARRY HALL ORGAN. BUYER TO remove in Summer 1980 at date to be arranged. Fair condition. In regular church use. \$2,000. Write: First Congregational Church, Old Lyme, CT 06371, or call W. Burt, (203) 434-9632.

3-MANUAL REUTER PIPE ORGAN, 29 STOPS, 20 ranks, 48 years old. Available after May 30, 1980. For further information, please call (414) 567-5375.

MEDIAEVAL PORTATIVES £675 EX WORKS. For list of other organs suitable for early music, send two dollars. Noel Mander, St. Peter's Organ Works, London E2, England.

WURLITZER 2-MANUAL, 8-RANK, WALNUT console. New organ purchase mandates sale by Buffalo church. Chimes only percussion. Best offer. Delaware Organ Co., Inc., Tonawanda, NY 14150. (716) 692-7791.

4-RANK GUENTHER CHURCH ORGAN. BEAUTIFUL roll-top walnut console, few damaged pipes, 2/3 playing. \$500 or ? Oregon (503) 771-8823.

IMPORTANT BRITISH ORGAN FOR SALE DUE to site redevelopment. Built by Norman and Beard in 1910, 3-manuals, 40 speaking stops; with magnificent organ case. Available Fall 1980. Can be seen and tried. Address E-3 THE DIAPASON.

FILCHER/MOLLER PIPE ORGAN, 15-RANKS with Moller 3-manual walnut console. 16' pedal Bourdon. Best offer, Jack Kyle, Box 133, Minter City, MS 38944. (601) 658-4652.

E. M. SKINNER, FOUR MANUAL, AVAILABLE this summer in Washington, D.C. area. Purchaser to remove. For details contact: E. H. Holloway Corp., 823 Massachusetts Av., Indianapolis, IN 46204. (317) 637-2029.

1925, 2-MANUAL, 10-RANK BARTON ORGAN. Available February 28, 1981 to highest bidder. Buyer to remove. Contact: Tom Springmann, c/o Trinity Lutheran Church, 2035 Geneva Street, Racine, WI 53402. (414) 637-4616.

FOR SALE—PIPE ORGANS

2-MANUAL, 18-RANK ORGAN BY E. M. SKINNER, Inc. One of the last instruments finished by Ernest Skinner (1952). Buyer to remove; available January 1, 1981. Best offer considered. Contact Walter Ackerman, 159 Fern Hill Road, Watertown, CT 06795.

13-RANK WICKS, 1950. CURRENTLY IN USE, available late Fall 1980. Some mechanical work will be necessary. Demonstration, interviews can be arranged through the church office. Best offer Pulten Memorial Baptist Church, 1801 Hillsborough St., Raleigh, NC 27605. (919) 828-0897.

2-MANUAL, 11-RANK PIPE ORGAN REBUILT BY Stannke Organ Co. in mid-1950's. Has unit Flute, V.D.O., Celeste, Vox, Clarinet, Chimes and usual church ranks. Console has 50 tabs including 11 couplers, 1-hp Spencer Orgoblo. For more information, call or write: Central Baptist Church, 1901, 12th St., Moline, IL 61265. (309) 762-0550.

THEATRE ORGANS

WURLITZER, 9 RANKS, COMPLETE TOY counter installed in original condition. To be sold to highest bidder. SASE for specifications. John Griesinger, 2021 Sunset Blvd., Steubenville, OH 43952. (614) 283-3511.

3-MANUAL, 14-RANK WURLITZER PIPE ORGAN, Number 1780, 235 special. Prime condition. Serious buyers only. Specifications on request. Mrs. John Klein, 700 W. Third St., Muscatine, IA 52761. (319) 263-6648.

ESTEY THEATRE ORGAN, 5 RANKS WITH TOYS, percussion. Completely restored, ready for installation. For details contact: E. H. Holloway Corp., 823 Massachusetts Av., Indianapolis, IN 46204. (317) 637-2029.

REED ORGANS

PACKARD REED ORGAN. 10 STOPS. CABINET excellent condition. Make an offer. Contact: Paul Honey, Spencer, NY 14883.

REED ORGANS REBUILT, REPAIRED, FOR sale: 2-manual and pedal Estey's, Vocalion. Ned Phoenix, Reed Organ Service, Townshend, VT 05353.

WURLITZER REED ORGAN. 2-MANUAL, 25- note pedal, \$750 or best offer. F.O.B. St. Olaf Lutheran Church, Austin, MN 55912. H. Belknap (507) 433-8857.

2-MANUAL AND PEDAL, 10-RANK ESTEY reed organ (1923). Complete with false pipe top. Oak case. Excellent condition. L. D. Porter, 325 Creston Av., Kalamazoo, MI 49001. Phone after 5 p.m. or weekends: (616) 381-6426.

REED ORGAN REPAIRING — REEDS RE- tongueued, John White, 2416 Irving South, Minneapolis, MN 55405. (612) 377-1950.

TWO MANUAL AND PEDAL (30-NOTES) MA- son and Hamlin reed organ, with separate blower. \$1,000 or good offer. Johnson Organ Co., Box 1228, Fargo, ND 58107. (701) 237-0477.

HARVEY & ZIMMER
Tracker Organ Designers and Builders
P.O. Box 222128 Dallas, Texas 75222
214/846-3493


voicing — tonal improvement
rebuilding — service — additions
DURHAM
Tallahassee, Florida
32304
P.O. Box 2125 — (904) 575-2001

Slider seals for slider chests.
Verschueren B.V.
Pipe Organ Builders
Heythuysen (L.)
The Netherlands

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

NEW ORGANS - RESTORATIONS
TUNING & MAINTENANCE
RAYMOND GARNER & CO.
Mechanical-Action Pipe Organ Specialists
P.O. Box 478 Telephone
Crestline, CA 92325 (714) 338-3751

SCHOENSTEIN & CO.
EST. 1877
SAN FRANCISCO


Your personal wishes
are in good hands
Jacques Stinkens
Organ pipe makers B.V.
ZEIST
Holland

Klug & Schumacher
PIPE ORGAN CRAFTSMEN
3604 Waterfield Parkway
Lakeland, FL 33801 • (813) 665-4802
Mechanical Organs

BERKSHIRE ORGAN COMPANY INC.
68 SO. BOULEVARD, WEST SPRINGFIELD, MASSACHUSETTS
Area Code 413-734-3311, 736-1079
Member: American Institute of Organbuilders
International Society of Organbuilders

REPAIRING TUNING ADDITIONS
R. W. KURTZ ORGAN CO.
CONSULTANT SPECIALISTS ON PIPE ORGAN REBUILDING
P. O. Box 32, Woodstown, N. J. 08098 • 609 / 769-2883

Sherwood Organ Company Inc.
85 Longdale Avenue
White Plains, New York 10607
(914) 946-7990 (212) 582-4240
Service — Mechanical and Tonal Rebuilding — New Organs

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

Gress-Wiles ORGAN COMPANY, INC. WASHINGTON ROAD PRINCETON, NEW JERSEY 08540

CLASSIFIED ADVERTISEMENTS

Classified advertising rates: per word \$.20 minimum charge, \$2.50; box number, additional \$1.00. Replies to box numbers should be sent c/o The Diapason, 380 Northwest Highway, Des Plaines, IL 60016.

REED ORGANS

"THE ORGANIQUE", MIDWEST LARGEST dealer of antique church and parlor reed organs in walnut, oak and cherry woods, in all styles, makes, dates. Have outstanding selection of pre-Civil War rosewood melodians. We buy old, nonworking reed organs, melodians, crank organs, parts and cases. Need melodian stools. Let us repair and restore your family heirloom completely. SASE for personal service or detailed listing. Contact: David Nestander, "The Organique", c/o Regina-Victoriana Antiques, 401 S. Main St., Morton, IL 61550. (309) 263-8276 or (309) 343-2398.

FOR SALE—ELECTRONIC ORGANS

RODGERS TRIO, 3-MANUAL ORGAN, SELF-contained speakers. Additional speakers available. Asking \$7,000. Wm. Murray, Chicago, IL (312) 239-7781.

ALLEN 2-MANUAL CUSTOM ANALOG ORGAN with pedals. AGO specifications. Includes main and antiphonal divisions for front-church and rear-church separation, plus en chamade speakers. \$7500 or best offer. Can be seen and played at St. Paul's Lutheran Church, San Diego, CA. Contact Mr. Franklin J. Stein, (714) 270-9428.

SAVILLE CUSTOM ELECTRONIC ORGAN. AGO specifications, 2-manual, 32 pedal, 31 independent ranks, 4 channels-duplexed, 128 speakers, 1967. Being replaced by pipe instrument. Asking \$8000. Direct inquiries to Cross-Roads Presbyterian Church, Haymaker and Ramsey Roads, Monroeville, PA 15146. (412) 372-2226.

ALLEN ORGAN, SHERATON MODEL #20,000. Two keyboards, 25 pedals, cherry wood, bench, two speakers. W. Charboneau, 39 Corbin Rd., Hamden, CT 06514. (203) 288-3973.

RODGERS 220 CAMBRIDGE, 2-MANUAL AND pedalboard, AGO specifications. Please reply: Stephen Oakford, P.O. Box 419, Coronado, CA 92118, or call collect (714) 435-5925.

ALLEN CONN CHURCH, THEATRE ORGANS. 350 grand pianos. Largest selection in USA over 1500. Victor, 300 N.W. 54th St., Miami, FL 33127. (305) 751-7502.

CONN SPINET 2-MANUAL, WALNUT, WITH bench cushion, sheet music. Like new, easy to move. \$295 or best offer. (312) 944-7491.

FOR SALE—MISCELLANEOUS

SMALL SIZE MOLLER CONSOLE, 2-MANUAL, 35 stops with complete couplers and combination action. Four rank duplex chest. Both currently in use: very reasonable. (312) 769-0578.

180 REISNER 601 3/4" CHEST MAGNETS, 150 ohm, new, \$1.25. E. E. Goetz, 1346 Mulberry Av., Upland, CA 91786. (714) 985-1731.

FOR SALE—MISCELLANEOUS

8' COR ANGLAIS, 73 PIPES, 20" WIND PRESSURE, Casavani, \$800. For information on these and other pipes, write: John D. Lyon, 40167 B Mile Rd., Northville, MI 48167.

MISCELLANEOUS ORGAN PARTS AND SUPPLIES, valves, springs, tremolos, etc. Send SASE to: Walters Organ Co., 2027 Palmridge Way, Orlando, FL 32809.

AUSTIN 8' OPEN DIAPASON, 8' MELODIA; 8' Aeoline; 8' Dulciana; 4' Harmonic Flute; fan action tremolo; one Wicks blower, 1 hp. Terrell Paulk, "Rebel Hall", West Point, GA 31833. (401) 884-1319.

THEATRE ORGAN PIPES AND PARTS, MANY hard to find. Write: J. Miller, 954 Rutherford Lane, West Palm Beach, FL 33406.

WAREHOUSE CLEARANCE OF CHESTS, PIPES, etc. Wurlitzer and other builders. Priced to sell. Send SASE to Jeff Weiler, Traer, IA 50675.

YOU REMOVE. 8-MOVEMENT SWELL MOTORS; Orgoglo standard, 7 inch, 1750 rpm, for 1/2 hp. After 7 (515) 277-6788.

1927 MOLLER 3-MANUAL CONSOLE, OAK, with pedal board, real ivory, like new. Best offer, plus shipping. Methodist Church, Saranac Lake, NY 12983. (518) 891-3473.

PRICED LOW, READY TO GO: SKINNER switch stack, 9 switches, \$50; Reisner switch stack, 6 switches, \$40; Moller unit chest, 35 top notes, \$50. Moller top-note pedal chest, 33 to 44, \$40; Electropneumatic relay, 61 notes, wired to 5 Moller switches, \$100; Moller organ bench, \$25; Moller flute chest, 53 notes, \$60; Moller top note chest, 24 notes, 30" long, \$40; Moller chest, 20 notes, 35" long, \$40; Moller chest, 4 notes, 24" long, \$30; Moller bass chest, 10 notes, 6' long, needs re-leathering and magnets, \$35; Moller pedalboard, 32 notes, under-key contacts, wired, \$50; Reisner chest, 4 notes, 19" long, \$30; New electronic pedalboard, 25 notes, \$50; Moller Gedeckt, \$60; Moller Harmonic Flute, metal, \$60; Deagan chime keyboard, 21 notes, \$25. Maas chime keyboard, 25 notes, \$30. T. H. Sheehan, 1306 East 40th Street, Savannah, GA 31404.

111 RANK MOLLER CYMBEL 1/2', 1963 VINTAGE in 80% tin, no nicking, \$400; Austin 16' Fagotto resonators 1-12, \$250; Moller 8' Oboe Horn, \$300; 16' Pedal Bourdon, 32 pipes and chest, \$1000; 4' Flute Traverse, Reuter 1963, \$200; Other items. Send SASE for list: Sipe, 7307 Fenton Dr., Dallas, TX 75231.

TWO MANUAL IVORY KEYBOARDS, COMPLETE with or without coupler slides, and modern pedalboard, walnut frame. All in excellent condition. Write Dale Connor, 154 N. Artisan, Williamsport, MD 21795.

FOR SALE—MISC.

LARGE VARIETY OF CONSOLES AND CONSOLE parts. Priced for immediate sale. SASE: Luth Organ Company, 317 Record Street, Mantato, MN 56001. (507) 388-8864.

USED PIPES AND REASONABLY PRICED USED electronic organs by Allen, Conn, Baldwin, Hammond and Gulbransen. Send SASE for list to Cannarsa Organs, Inc., Rt. 22, Duncenville, PA 16635.

WURLITZER MARIMBA COMPLETE, \$1600. Wurlitzer tuned Sleigh Bells, re-leathered, excellent, \$1000. Address D-2 THE DIAPASON.

2-MANUAL CASAVANT DRAWKNOB CONSOLE. 50's vintage: oak exterior, walnut interior. Beautiful condition. Best offer. For details, write: John Werner, 26316 Falmouth Dr., Warren, MI 48089.

OVERSTOCKED — MUST SELL LARGE INVENTORY of used pipe organ parts: Consoles, wind-chests, facade pipes, rectifiers, relays, swell boxes, shades, engines, pedal bourdon pipes, blowers, reservoirs, Peterson tuners, cable, chime actions, wipers, plastic tubing, console shells, tremolos. Send SASE for priced inventory to: Rivé Pipe Organ Co., Inc., 811 Focis St., Metairie, LA 70005.

USED PIPES, CHESTS, CONSOLES AND MISCELLANEOUS equipment in good condition. Write: Box 2061, Knoxville, TN 37901.

WAREHOUSE CLEARANCE SALE: LARGEST inventory of pipes and various other components, some new, some old. Various makes. Send SASE for list. W. J. Froehlich, 446 Grove St., Westfield, NJ 07090.

MAKE OFFER, ALL OR PART, PILCHER ORGAN pipes, circa 1920. Excellent condition. Must sell quickly. 17 ranks including Bourdon 16', Violin Diapason 16', gold display Open Diapason (they do speak), Octave, Melodia, Harmonic Flute — many more. Write for complete list. 1611 Fulton, Shreveport, LA 71103. (318) 636-3270.

1942 WICKS 6-RANK, 36-STOP CONSOLE. BEST offer. Box 201, Kenney, IL 61749.

WURLITZER, UNIQUE OAK 3-MANUAL church console. Straight tripper action stoprail. 59 stops. 65 feet 1400-conductor uncut cable. Original relay available. Orgobla: 7 1/2 hp, 2-phase, 12", 2400 cfm. (914) 949-9010.

SERVICES & SUPPLIES

ORGAN SERVICEMEN: WE RELEATHER ANY type action, pouches, pneumatic or any other organ component. Write: C. F. Snyder, P.O. Box 322, Lewisburg, PA 17837.

FOR SALE—MISC.

SWISS RENAISSANCE POSITIVE ORGAN plans by Dr. Cecil Adkins. Write for description to R. K. Lee, 353-D School St., Watertown, MA 02172.

AUSTIN CONSOLES OF ANY SIZE OR VINTAGE bought, sold, or modified by factory trained technician. Auchincloss Service, P.O. Box 5262, Poughkeepsie, NY 12602. (914) 236-7154.

NEW, SPOTTED AND COMMON METAL ORGAN pipes. Repair work and mitering on flue and reed pipes of all sizes. Hupalo Organ Pipe Company, 107 Harlan Street, Manchester, CT 06040.

CUSTOM-BUILT SLIDER CHESTS AND WOOD pipes. Klug & Schumacher, 3604 Waterfield Parkway, Lakeland, FL 33801.

NEW ORGAN PIPES, EXCELLENT WORKMANSHIP and expertly voiced. Formerly supervisor of Aeolian Skinner pipeshop. Hans Rother, German Organ Pipecraft, 34 Standard St., Mattapan, MA 02126.

RECOVERING ANY TYPE OF POUCHES, PNEUMATICS and primaries in leather. Reservoirs re-leathered also. Write: Eric Brugger Releathering Service, 1034 East 29th St., Erie, PA 16504.

USED REVOICED CLASSIC PIPEWORK. VARIOUS registers offered for one-half price of new pipework. We will also revoice your romantic pipes on a time and materials basis. Contact: Schneider Orgelbau, Box 484, Decatur, IL 62525. (217) 688-2412.

USED CHESTS AND PIPES. CHESTS CUSTOM designed and manufactured. Write us for prices and delivery. Omaha Pipe Organ Supply, Elmwood Park Station, Box 6483, Omaha, NB 68106.

NEW SILENT BLOWERS FROM \$300; ELECTRIC action valves, \$2.50 ea.; Aluminum and Spotted Metal pipes. Write or call for information and quotations. Justin Matters, 15 E. Elizabeth St., St. Paul, MN 55107. (612) 338-3289.

LEARN TO DENICK PIPES. RODNEY LESLIE Degner, Box 201, Kenney, IL 61749. Call: (217) 944-2454.

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

NEW PITMAN, VENTIL, OR DIRECT-ELECTRIC windchests built to your specifications, excellent workmanship, 60 to 90 day delivery. Also approximately 25 ranks of used pipes in good condition. Oliver Organ Company, 633 Bergen Street, Brooklyn, NY 11238. (212) 622-6400.

DEAGAN
Chime Co.
2023 Eastern Ave.
Cincinnati, O. 45202
(513) 221-8600

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

Jim Henry
PIPE ORGANS
Restorations, Design, Service
1052 Roanoke Road
Cleveland Heights, Ohio 44121
(216) 382-9396

Quality • Craftsmanship • Integrity
J. William Herndon, Jr.
Pipe Organ Maintenance and Restoration
P. O. Box 362 Toledo, Ohio 43691
Phone: (419) 241-8822

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

M. J. Benzera & Co.
Additions—Rebuilding
Tuning—Repairs
35 Bathpage Road
Hicksville, L.I., NY 11801
516-881-1220

REISNER INC.
Jack K. Miller
Vice President
240 North Prospect Street
Hagerstown, Md 21740 301 733 2660

FOR SALE: Used organ parts. Many of antique value. Send \$1.00 for complete list.
Wicks Organ Company
Highland, Illinois 62249
(618) 654-2191

TELLERS ORGAN
Company, Inc.
COMPLETE ORGAN SERVICE
SINCE 1906
P.O. BOX 1383
Erie, Pa. 16512 Ph. 456-5306

Robert Copeland
10134 BUCHANAN ROAD
PITTSBURGH, PA. 15226
242-9286
Pipe Organ Repair - All Makes

CYMBELSTERN
are available again . . .
GEISLER & COMPANY
3629 Lyndale Place
Fort Worth, TX 76133

DO IT YOURSELF PIPE ORGAN KITS
Custom specifications for church or residence, complete or parts, full instructions by established organ builders.
COLKIT MFG. CO.
252 Fillmore Ave., Tonawanda, N.Y. 14150

PIPES
BELFAST CITY ORGAN PIPE WORKS
Offer
Top Grade Workmanship
Dispatch to Dates
Let Us Quote You
COOLBERG ST., BELFAST 12, NORTHERN IRELAND

Stephan Schumacher
4700 EUPEN / Belgium
Peculiar
Mechanical Organ Parts

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

Murtagh - McFarlane Artists, Inc.

127 Fairmount Avenue

Hackensack, New Jersey 07601

201-342-7507



Marie-Claire Alain*



George Baker



Robert Baker



Guy Bovet*



David Craighead



Catharine Crozier



Susan Ferré



Gerre Hancock



Judith Hancock



Clyde Holloway



Peter Hurford*



Francis Jackson



Marilyn Keiser



Susan Landale*



Joan Lippincott



Marilyn Mason



James Moeser



Martin Neary



Peter Planyavsky*



Simon Preston



Michael Radulescu*



George Ritchie



Daniel Roth



René Saorgin



Michael Schneider



Donald Sutherland



Frederick Swann



Ladd Thomas



John Weaver



William Whitehead



Gordon & Grady Wilson



Heinz Wunderlich*



Gerd Zacher

*European Artists Available Season 1980-1981