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The New Organ in Chicago's Orchestra Hall

by Arthur Lawrence

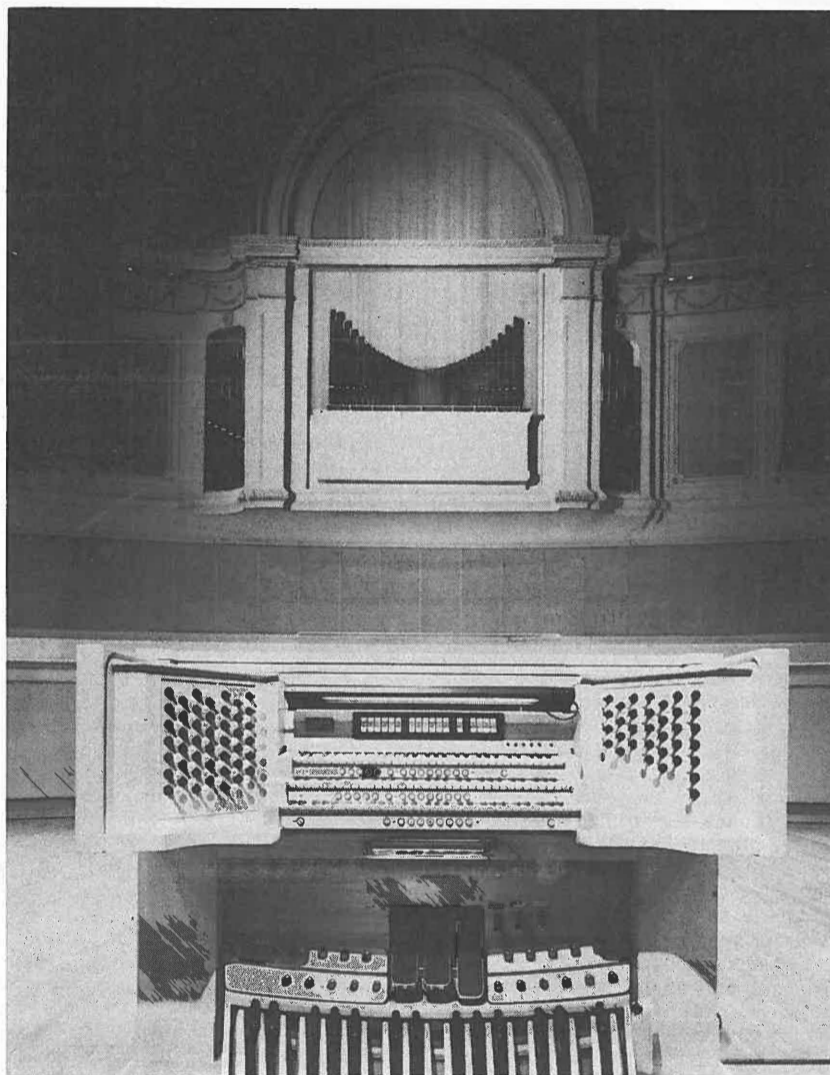
A signal event for musical life in Chicago occurred on Dec. 7, when a new pipe organ was dedicated in Orchestra Hall, home of the Chicago Symphony Orchestra. The hall has functioned for more than a decade without a real organ, but the planning of the new instrument was not without considerable controversy. Since the planned purchase of an expensive non-organ was announced, perhaps inadvertently, early in 1978, the reality of an organ with pipes late in 1981 is a cause for celebration. The occasion of Frederick Swann playing a new Möller organ with the orchestra that many consider the world's finest was, then, no ordinary event.

The Original Organ

Founded in 1891 by Theodore Thomas, the Chicago Symphony Orchestra (CSO) has had as its successive music directors Frederick Stock, Désiré Defauw, Artur Rodzinski, Rafael Kubelik, Fritz Reiner, Jean Martinon, and, currently, Sir Georg Solti. Its permanent home since 1904 has been Orchestra Hall, which originally contained a 4-manual Lyon & Healy organ of 56 stops, an electric-action instrument given as "new" no. 164 ("old" no. 1417) on the firm's opus list. Since the installation date of 1904 predates the founding of *The Diapason*, this organ does not figure in our files, although it is mentioned in later years. A new 4-manual console was furnished by Austin in 1921, and the late Edward Eigenschenk advertised himself as the official organist in 1930. A page-one article in the issue for March 1935 drew attention to a popular series of organ recitals at Orchestra Hall, calling the organ "the last work of Lyon & Healy when they engaged in organ building" (a claim which conflicts with the opus list). The instrument must have eventually fallen on bad days, for most of it was removed in 1966, when the interior of the hall was renovated (the entombed 32' wooden pedal pipes had to be sawed into pieces to make way for the present instrument). The large case pipes, their mouths completely filled with paint, remained until this past year.

The "Atrocity"

On Feb. 9, 1978, an article by music critic Karen Monson, published in the *Chicago Daily News* under the title "New electronic organ to grace Orchestra Hall," announced that an electronic organ to be built by A. N. Shaw of Ontario, Canada, for a cost of \$250,000 would be installed by late 1980 or early 1981. Members of the committee deciding on that instrument were identified as Margaret Hillis, director of the Chicago Symphony Chorus; Mary Sauer, official CSO pianist who also plays organ in lieu of an official organist; and Edward Mondello, organist at the Uni-



The new Möller organ in Chicago's Orchestra Hall, showing main console and central facade.

versity of Chicago. The *Daily News* ceased publication a short time later, and the contents of the article could not be authenticated; officials at the CSO refused to make any comment. Because the veracity of the announcement could not be determined, this editor declined to republish the article, although it did appear elsewhere.

Needless to say, the article elicited a storm of protest from organists all over the country. My Orchestra Hall file grew fat with angry letters to the editor, and the Chicago-area AGO chapters were vocal in drawing attention to what was termed an "atrocity." The extent to which indignant letters heaped on the orchestra's management forced a change may never be known, for no official comment was forthcoming, nor was the "atrocity" explained. However, early in 1979, The Orchestral Association announced that it had "signed a purchase agreement with M. P. Möller, Inc., Hagerstown, Md., for the manufacture and installation of a pipe organ for Orchestra Hall."

The New Organ

Möller's Opus 11427 has 45 speaking stops, 74 ranks, and 4054 pipes, housed in 23' high walled chambers behind three speaking façades (the cover photograph shows only the central one). The Swell is beneath the Great on the right, the unenclosed Choir (actually a Positive) is elevated in the center, and the Bombarde is on the left, with the Pedal divided on both sides. A transparent scrim behind each set of visible pipes obscures everything behind it when front-lighted but allows easy tonal egress.

The instrument is controlled by two consoles of bleached white oak, one of normal 3-manual design, the other having 56 manual keys only to control the Choir division. Both movable consoles are attached via cables which can be plugged into outlets at several places on the newly-enlarged stage and are normally stored below stage level. The instrument was designed by Henry

Beard, with tonal direction by Donald Gillett and installation by Gustav Fabry & Sons. Representing The Orchestral Association in consultation were chairman William Brown, Miss Hillis, Miss Sauer, Leo Heim, Paul R. Judy, Thomas Weisflog, and Thomas Willis. The organ is a gift from the family of the late Mrs. Harold C. Brown, a long-time governing member of the association.

The Dedication

The opening concert was well-designed to display the organ as an obbligato instrument, an accompanying one, a solo one, and an instrument with orchestra: *Sinfonias to Cantata 35, Parts I and II*, Bach; *Ode for St. Cecilia's Day*, Handel; *Sonata I in F Minor*, Mendelssohn; *Benedictus (Missa brevis Sancti Joannis de Deo)*, Haydn; *Concerto in G Minor for Organ, Timpani, and Strings*, Poulenc; *Symphony for Organ and Orchestra*, Copland. Leonard Slatkin, conductor (replacing the ailing Erich Leinsdorf); Lucia Popp, soprano; Frederick Swann, organist.

Frederick Swann acquitted himself with aplomb throughout the program—he was the one person involved in every piece, playing alternately from the two consoles and from various locations. The effect of the two sinfonias which gave the public the first sound of the new organ was undermined by ensemble problems, but the Handel ode was very pleasing, even if the CSO is not a paradigm of stylistic authenticity in earlier music (one goes to hear any large, major symphony orchestra for what it plays best: the literature of the late 19th and early 20th centuries). Here and in the Haydn, Miss Popp's coloratura combined with the Choir division to produce ravishing effects. Mr. Swann played the Mendelssohn sonata by memory, flawlessly; if the registration was more varied than might normally be the case, it was probably done in the successful effort to display many solo stops. The Flute Harmonique of the Bombarde division was notable in the second movement, as was the Swell Hautbois in the third. The flaw in this organ as solo instrument without orchestra is that the hall does not have outstanding acoustics; the organ sound is clear but without much resonance (it should be noted that the CSO normally makes its recordings in other buildings).

Admirable though the first half of the concert was, the organ really came into its own in the second half, when it was shown in its primary role as soloist with orchestra. The Poulenc concerto, which has become a classic in its own day, received a first-rate performance from organist, timpanist, and orchestra alike; the 32' Bourdon and celestes enriched the soft passages, and the larger ensembles projected the forte ones. The Copland symphony, seldom heard

(Continued, page 9)

Several different articles in this issue warrant your attention. The installation of a large new pipe organ in a concert hall anywhere in our country is of note, and many will find the account of the new Orchestra Hall organ of interest. According to some, this home of the world-famous Chicago Symphony Orchestra nearly succumbed to speakers rather than pipes. Even without controversy, however, it is an important installation.

New music is often formidable just on the basis of its appearance, especially if non-conventional notation is employed. With that thought in mind, an explanation of some of the notational and compositional techniques in the music of Ligeti should be of value to those who might play this repertoire.

Drawing the line between the serious and the humorous is often a problem; from time to time there are complaints if anything at all amusing is published. However, something written tongue-in-cheek often has as valuable a lesson to relate as a more serious-appearing account. Wouldn't you like to know about the AEoline?

—A.L.

Announcements

Robert Clark has been named to the panel of judges for this year's Grand Prix de Chartres organ performance competition in the French city. Mr. Clark, who is chairman of the organ department at Arizona State University in Tempe, will spend the month of September in Europe, to judge the competition and to perform.

The formation of the Reed Organ Society of America has been announced by James H. Richards of Waco, TX, Arthur H. Sanders of Deansboro, NY, and Mr. & Mrs. D. A. Williams of Clarksboro, NJ. Information on the non-profit, educational organization may be obtained from the Williams at 281 Green Terrace, Clarksboro, NJ 08020

The 1st International Contemporary Keyboard Music Festival has been announced by the University of Hartford's Hartt School of Music for July 19-23, as an expansion of the 10 year-old Contemporary Organ Music Festival. Chairmen for the 1982 event are Luiz de Moura Castro and John Holtz, of the piano and organ faculties. It will be designed for the professional artist, composer, theorist, teacher, and serious college student, with areas of interest for organists, pianists, and harpsichordists.

Guest lecturers will include composer Morton Feldman, pianist David Borge, harpsichordist Eugenia Earle, organist Werner Jacob, and composer Martin Gumbel. Masterclasses and workshops will be conducted by organist John Obetz and composers Daniel Pinkham and Elliott Schwartz. Participating Hartt faculty members will be Edward E. Clark, Harmon Lewis, Mr. Holtz, and Mr. Moura Castro. Further information is available from either of the chairmen at the Hartt School of Music, 200 Bloomfield Ave., West Hartford, CT 06117.

The 7th Bamboo Organ Festival has been announced for Feb. 11-18 at St. Joseph's Parish Church of Las Piñas, Metro Manila, the Philippines. To celebrate the 250th anniversary of the birth of Haydn, his "Great" Organ Mass, "Little" Organ Mass, Salve Regina, Te Deum, and Organ Concerto No. 2 will be performed, along with works of Caldara, Guilmant, Handel, Mozart, C.P.E. Bach, and others. Visiting organists will be Lionel Rogg, Markku Ketola, and Seiji Kubota. Also participating will be American conductors Miles Morgan and Vincent Gomez, as well as instrumentalists, soloists, and choral groups.

Organist Robert Anderson and oboist Georg Otto Klapproth, who have performed together in Europe, will be available for joint recitals during the period Oct. 15-30, 1982. Dr. Anderson is chairman of the organ department at Southern Methodist University in Dallas, while Mr. Klapproth has been a soloist with many European orchestras and co-founded a new music ensemble in Cologne. Booking information for their programs is available from Howard Ross, Inc., Concert Management.

For the 1982 Chartres international organ competition, one of the required pieces is Claude Ballif's *Apostrophes and Jubilations*. The piece is distributed in the US exclusively by Theodore Presser Co., Bryn Mawr, PA 19010, and should be ordered from Presser dealers rather than from the French publisher.

The Episcopal church of St. Luke in the Fields in New York City's Greenwich Village, destroyed by fire last March, has begun the work of reconstruction. A new 2/25 Casavant organ of mechanical action was lost in the blaze, but the church has signed a contract with the same firm for another similar instrument.

Peter Fennema, associate organist of All Saints Episcopal Church in Pasadena, CA, has been named winner of the 1981 western regional AGO national organ playing competition. A native of Madison, WI, he is currently a student of Cherry Rhodes at the University of Southern California. As winner of the regional competition, Mr. Fennema became the first recipient of the David Lennox Smith Memorial Fund Award.

The second study tour of the *Gesellschaft der Orgelfreunde* (the German organ society) to the US will take place Sept. 15—Oct. 2. A group of 30 organbuilders, organists, and friends of the organ will travel from the San Francisco area through California, Oregon, and Washington, to Seattle. For the two-week program a large number of events have been scheduled, including lectures and visits to some 35 organs: historic American instruments (Hook, Kilgen, Odell, Hook & Hastings, Harris, Skinner, etc.) and modern organs from the US and Canada (Abbott & Sieker, Bigelow, Bond, Brombaugh, Casavant, Coulter, Fritts & Richards, Holtkamp, Noack, Rosales, Wilhelm, etc.) and Europe (Ahrend, Beckerath, Flentrop, Metzler). Among those scheduled to play concerts or demonstrations are Peter Alexander Stadtmüller (Mainz), Lawrence Moe (University of California, Berkeley), and David Dahl (Pacific Lutheran University, Tacoma).

Further information is available from Uwe Pape, Prinz-Handjery-Strasse 26 a, 1000 Berlin 37, West Germany.

A Festival of Early Music has been announced for Feb. 5-7 at Mount St. Mary's College in Los Angeles, CA. Concerts, exhibits, lectures, and demonstrations will cover one thousand years of Western music. The festival, the first of its kind in Southern California, will mark the debut of Philharmonia, an orchestra whose members play 18th century music on period instruments; soprano Judith Nelson will appear with them. Featured soloists include organist David Britton and harpsichordist Edward Parmentier. Further information is available from the Southern California Early Music Society, 6000 Sunset Blvd., Suite 209, Los Angeles, CA 90010; phone (213) 506-6161.

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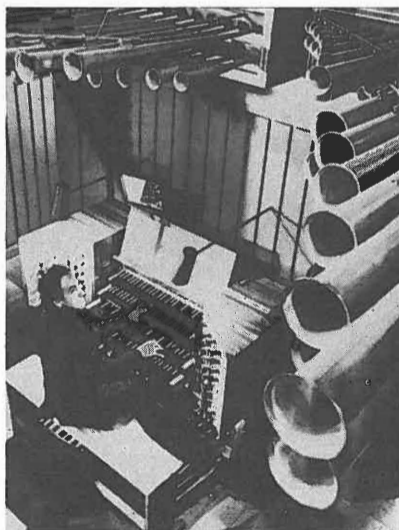
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Jean Guillou, noted French performer and composer who is organist of the Church of Saint-Eustache in Paris, has been named winner of the 1982 International Performer of Year award, presented annually by the New York City AGO chapter. Mr. Guillou will be presented in performance at award ceremonies at the Riverside Church on June 1. He is the fourth recipient of the award, and the second non-American, following England's Gillian Weir last year. To coincide with his trip for the award, the artist is accepting a limited number of concert bookings on this continent in late May and early June. Mr. Guillou appears under the management of Phillip Truckenbrod.

Gillian Weir has been elected president of England's Incorporated Association of Organists (IAO), becoming the first woman to hold the position. Her first act as president was to extend a hearty welcome to her many North American friends to visit England in conjunction with the IAO's next congress, to be held in Oxford Aug. 22-28. With the theme "Organ and Friends," the congress will feature lectures, recitals, and other events, including a week-long series of workshops by Jean Guillou on improvisation. Non-musical events are also planned, and housing will be at Oxford University College. Further details are available from Philip Brereton 18 Duffins Close, Rochdale, Lancs., England.

New Organs



Visser-Rowland Associates' of Houston, TX, have completed a 3-manual and pedal organ of 25 stops and 36 ranks for Faith Lutheran Church in Bellaire, TX. The instrument has mechanical key action and electric stop action, with capture combination action. The rear gallery installation has four cases, all of clear lacquered oak. Front pipes are of 70% tin and copper, while interior pipes are of common metal and wood. The wooden bottom octave of the Prinzipal 16' is located behind the case. Gently flexible wind is provided from a single bellows via wooden wind lines, and the tuning is in equal temperament. The organ was designed by Pieter A. Visser, with construction supervised by Patrick Quigley and voicing by Thomas Turner. Charles Benbow played the dedication recital.

*Pieter A. Visser, Jan Rowland, Thomas Turner, and Patrick Quigley, members, American Institute of Organbuilders.

HAUPTWERK

Prinzipal 8' 56 pipes
Rohrflöte 8' 56 pipes
Oktav 4' 56 pipes
Koppelflöte 4' 56 pipes
Waldflöte 2' 56 pipes
Mixture IV 224 pipes
Trompete 8' 56 pipes

BRUSTWERK (enclosed)

Holzgedeckt 8' 56 pipes
Prinzipal 4' 56 pipes
Spitzflöte 4' 56 pipes
Oktav 2' 56 pipes
Sesquialter II 112 pipes
Mixture IV 224 pipes
Rohrschalmei 8' 56 pipes
Tremulant

RÜCKPOSITIV

Gedackt 8' 56 pipes
Kleinflöte 4' 56 pipes
Prinzipal 2' 56 pipes
Larigot 1-1/3' 56 pipes
Kleinmixture III 168 pipes
Krummhorn 8' 56 pipes
Tremulant

PEDAL

Prinzipal 16' 30 pipes
Oktav 8' 30 pipes
Choralbass 4' 30 pipes
Mixture III 90 pipes
Posaune 16' 30 pipes

COUPLERS

HW/P
BW/P
RP/P
BW/HW
RP/HW

Zimbelstern
(programmable)

The Johnson Organ Co.' of Fargo, ND, has built a 1-manual and pedal organ of 8 ranks for Dilworth Lutheran Church (ALC) in Dilworth, MN. It is the first tracker-action instrument built by the firm. The façade contains polished aluminum pipes from the Spitzflöte, and the case is made of red rotary oak. The manual keyboards have rosewood naturals and hard maple sharps. The pedal stop, located at the left side of the case, uses electric action. The manual stops divide at tenor B/middle c. (Photograph at right.)

*Lance E. Johnson, member, American Institute of Organbuilders.

MANUAL

Spitzflöte 8' 54 pipes
Dulciane 8' 54 pipes
Oktav 4' 54 pipes
Flautino 2' 54 pipes
Mixture III 162 pipes
Zimbelstern

PEDAL

Gedacktbass 16' 30 pipes
Manual to Pedal



W. Zimmer & Sons' of Charlotte, NC, have installed a 2-manual and pedal organ of 25 stops and 33 ranks in Ascension Lutheran Church/Lutheran Seminary Chapel, Philadelphia, PA. The flexibility of electric slider chests with a movable console were deemed important for the multiple uses of the recently-renovated chancel. The façade pipes of the Pedal Principal are of polished electrolytic zinc. The tonal design was by Franz Zimmer of the firm and John Becker of the LCA Church Music and Arts Dept. The dedication recital was played by John Rose.

*Franz J. Zimmer, member, American Institute of Organbuilders.

GREAT

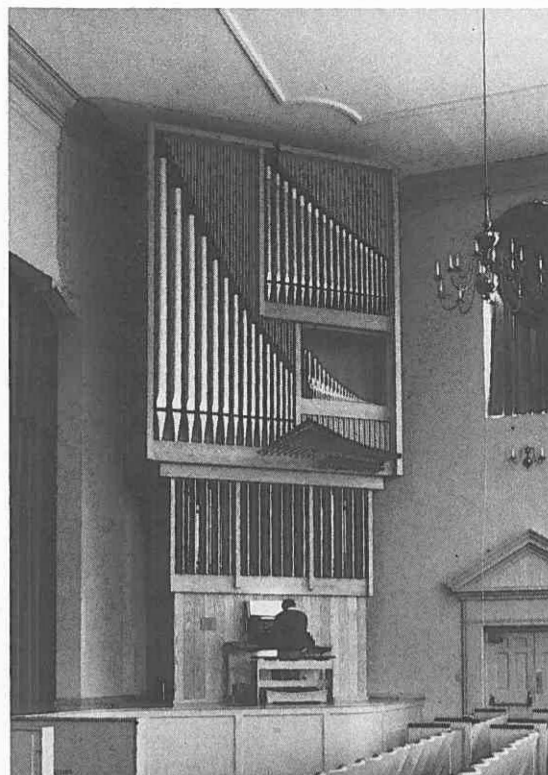
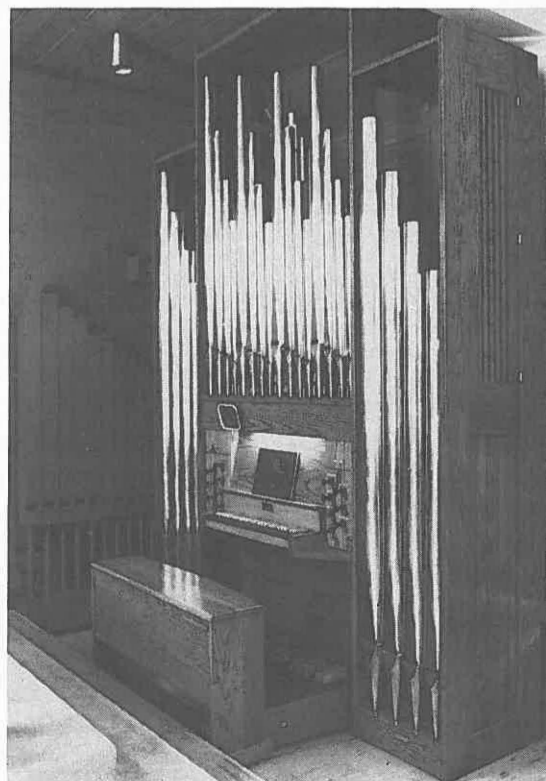
Principal 8' 61 pipes
Gedackt 8' 61 pipes
Gemshorn 8' 61 pipes
Octave 4' 61 pipes
Koppelflöte 4' 61 pipes
Waldflöte 2' 61 pipes
Sesquialter II (TC) 98 pipes
Mixture III-IV 1-1/3' 220 pipes
Trompete 8' 61 pipes

SWELL

Rohrflöte 8' 61 pipes
Gamba 8' 61 pipes
Celeste 8' (TC) 49 pipes
Hohlfloete 4' 61 pipes
Nasat 2-2/3' 61 pipes
Prinzipal 2' 61 pipes
Scharff III 1' 183 pipes
Dulzian 16' 61 pipes
Hautbois 8' 61 pipes
Tremolo

PEDAL

Principal 16' 32 pipes
Subbass 16' 32 pipes
Octave 8' 32 pipes
Pommer 8' 32 pipes
Choralbass 4' 32 pipes
Mixture III 2' 96 pipes
Fagott 16' 32 pipes
Schalmei 4' 32 pipes



The Holtkamp Organ Co.' of Cleveland, OH, has built a 3-manual and pedal organ of 25 stops and 37 ranks for Brown Chapel at Arkansas College, Batesville, AR. The instrument, given by John W. and Bernice S. M. Edwards, has mechanical key action and electric stop action with solid-state capture combination action. It stands at a 45° angle in the right front corner of the newly-redecorated chapel, with the Swell directly above the attached console, surmounted by the Solo with projecting Fanfara pipes on the right and the Pedal on the left. The Great is at the top. The case is of oak, while the manual naturals are of plumwood, with palisander sharps. The dedication recital was played by Michael Corzine, who served as consultant.

*Walter Holtkamp, member, American Institute of Organbuilders.

GREAT

Principal 8' 61 pipes
Pommer 8' 61 pipes
Octave 4' 61 pipes
Open Flute 4' 61 pipes
Superoctave 2' 61 pipes
Sesquialtera II 122 pipes
Mixture IV 1-1/3' 244 pipes
Trumpet 8' 61 pipes

SWELL

Gamba 8' 61 pipes
Copula 8' 61 pipes
Prinzipal 4' 61 pipes
Rohrflöte 4' 61 pipes
Doublette 2' 61 pipes
Larigot 1-1/3' 61 pipes
Scharf III 1/2' 183 pipes
Cromorne 16' 61 pipes
Fagott 8' 61 pipes
Tremolo

SOLO

Cornet V (TF) 165 pipes
Fanfara 8' 56 pipes

PEDAL

Principal 16' 32 pipes
Octave 8' 32 pipes
Flute 8' 32 pipes
Choralbass 4' 32 pipes
Rauschwerk III 2' 96 pipes
Posaune 16' 32 pipes

COUPLERS

Great to Pedal
Swell to Pedal
Solo to Pedal
Swell to Great
Solo to Great

The Hendrickson Organ Co.' of St. Peter, MN, has completed a 2-manual and pedal organ of 14 ranks for Holy Spirit Catholic Church in Virginia, MN. The mechanical-action instrument is housed in oak case-work which stands at the rear of the choir platform on the main floor. The Swell is in Brust position above the music rack. John Ferguson played the dedication recital on June 7, 1981.

*Charles Hendrickson, David Engen, members, American Institute of Organbuilders.

GREAT

Spitzprestant 8' 56 pipes
Gedackt 8' 56 pipes
Octave 4' 56 pipes
Waldflöte 2' 56 pipes
Mixture III 1-1/3' 168 pipes

SWELL

Gemshorn 8' 56 pipes
Spillflöte 4' 56 pipes
Prinzipal 2' 56 pipes
Schalmei 8' 56 pipes

PEDAL

Subbass 16' 32 pipes
Prestant 8' 20 pipes
Nachthorn 4' 32 pipes

Music for Voices and Organ

by James McCray

Music for Voices and Brass

Brass instruments bring excitement to a church service because they add exhilaration, strength, and celebration to most anthems. Often, their role is secondary, so that they function as a countermelody to the choir or organ, but occasionally the music for a brass ensemble with chorus is more than accompaniment.

In choosing music, be attentive to the difficulty of the instrumental parts, as well as for the concerns of the choir. It is prudent to contract the brass players prior to extensive rehearsals teaching the choir its music. Then, one can be certain that the choir's efforts will result in a "completely" satisfying performance. Morale suffers when instrumentalists are brought in for the final rehearsal(s) and they are unable to play on a level equal to the singers. To avoid this problem, competent instrumentalists should be used and the conductor should have one rehearsal with them before the joint rehearsal with the choir. This saves considerable time for everyone and avoids serious conflicts being resolved in front of a large group.

A significant portion of the joint rehearsal should be spent on balance. Be certain that you are well acquainted with the special acoustical peculiarities of your sanctuary, so that, in placing the added instrumentalists, they can be seen and heard without overpowering the singers. If they are to be used antiphonally, then they must be in an area with direct visibility to the conductor. Great distance apart will require entrance anticipation, because of the delay of sound.

If the brass ensemble is a group that has worked together as a separate performing group, rather than individuals

brought together for this special performance, then it is highly recommended that it be invited to play the offertory or in some other special place during the service. The players would have additional repertoire and this gives them a greater involvement. Encouraging their identity as something other than merely accompanimental is desirable, and it brings yet another dimension to the worship service.

Find or write an obbligato part for one of the hymns and have the brass players join the congregation on it; that, too, enhances the character of the service for the congregation. By using the brass at several places throughout the service, it increases unity and, at the same time, gives the players more responsibility, so that they do not feel "used." To come and perform only one work is usually less satisfying to brass players. Most would prefer to be involved in several capacities throughout the entire service.

The music reviewed this month uses various combinations of brass instruments and voices. One new work by Normand Lockwood for trumpet and organ without voices is included at the end.

Sing We Merrily (introit). John Marsh; SATB, organ, and 3 trumpets; Oxford University Press, A 328, \$1.10 (M-).

Although the cost seems high for a four-page work, this is a delightful composition. The voices and instruments are treated antiphonally, so that the chorus sings unaccompanied. The organ provides a chordal background for the trumpets, which play fanfare flourishes. The piece is too brief for a regular anthem but is excellent as an introit.

Psalm 135 (anthem-processional). Charles Ives (1874-1954); SSAATTBB with organ, trumpet, trombone, tympani, tenor and bass drums; Merion Music (Theodore Presser Co.), 342-40115, \$1.75 (D).

Edited by the Ives scholar John Kirkpatrick, this setting will require a large and sophisticated choir for effective performance. The editorial notes are meticulous in explaining the background and interpretation of Ives' manuscripts. The organ is used to double most of the choral parts and registration suggestions are given. As with most of Ives' music, there are rhythmic complexities and unusual harmonic movements. Twenty-one verses are set with some repetitive material. The brass play rhythms and lines similar to the vocal parts, emphasizing the melody. A considerable amount of preparation will be required by the choir, but the brass parts are relatively easy.

Gospel Processional (Alleluia). Robert M. Huttmacher; SATB, organ, congregation, and brass quartet (2 trumpets, 2 trombones); G.I.A. Publications, G-2450, \$.50 (E).

There is only one page of music of seven measures for the entire work; the other pages contain an optional organ accompaniment which is very elaborate, the music for the brass choir, and the transposed parts for B^b trumpets. The congregation's music is a melodic, melismatic alleluia. The choir sings in four-part block chords. The work is designed as a lengthy processional; each new timbre (organ, brass, congregation), added at various points, gives an additive layer-effect to the sound. This is

simple, functional, yet effective, music.

All Glory to the Risen Christ. Brent Pierce; SATB with 2 trumpets and 2 trombones; Jenson Publications, 427-01044, \$.85 (M).

The individual brass parts are included with the choral score for this joyful, contrapuntal Easter anthem. At times the men sing in unison, giving a three-part texture to the chorus. The music is dance-like in character, with good ranges for all parts. Pierce moves through several keys while maintaining a traditional harmonic palette. This would be useful for most church choirs wanting a jubilant, yet not difficult, anthem.

O Clap Your Hands. Leonard Van Camp; SSA, SATB, and brass quintet (or keyboard); Mark Foster Music Co., MF 165, \$.45 (M+).

Designed for high school festivals as an exciting closing concert work, this calls for three trumpets and two trombones and needs good players. There are, perhaps, too many short sections within the work, yet that permits the divergent groups to work together easier, so that if it is performed spatially, as recommended, the performers have numerous opportunities to regroup. With long sections, it is easy for one group to rush or slow down momentarily, causing a breakdown in the performance. Here, there are many fermatas, which permit the groups to "catch-up." The choirs also have some hand-clapping of easy rhythms.

The Song of Simeon. Alice Parker; SATB with brass quartet (or keyboard); Hinshaw Music Co., HMC-376, \$.60 (M+).

Parker's technical craft is in evidence in this fugal setting of the famous text from Luke. The tempo is slow, with the brass functioning as an independent part. At times the counterpoint between the choir and brass is exceptionally polished, as the modal lines unfold. The harmony is not dissonant, as the lines flow into overlapping combinations. The composer's sense of vocal phrasing is most effective, and this piece is recommended to good high school or church choirs.

The Lord is in This Place. Lloyd Pfautsch; SATB, organ, congregation, reader, and brass choir (3 trumpets, 2 trombones); Abingdon Press, APM-963, \$.75 (M-).

If you are looking for a sure winner, then order this anthem! It is one that will probably have requests for repeat performances each year. The music is not difficult, but will be very appealing to the choir. The middle section combines four familiar melodies into a contrapuntal fabric that will impress and excite everyone. Pfautsch uses the tunes of *Tis the gift to be simple*, *What a friend we have in Jesus*, *Nobody knows the trouble I've seen*, and *How firm a foundation* to form an unaccompanied section in which each part (SATB) has one of the melodies; these themes simultaneously combine into a beautifully sensitive texture. There are speaking parts for the minister, choir, and congregation, which may be reproduced in the bulletin, and the congregation also has one singing area. The brass music is not difficult but adds to the spirit of the work.

Praise the Sovereign God. Arr. David Peninger; SATB and brass choir (3 trumpets, 3 trombones) and/or organ; New Music Co., NMA-132, \$.50 (M-).

The choral parts are easy, often in unison. The brass parts frequently consist of consecutive major triads, giving a majestic, fanfare quality to the music. This general anthem is simple enough to be learned in one rehearsal and will provide a festive spirit for both large and small church choirs.

Let Everything that hath Breath. Vaclav Nelhybel; SATB and brass quartet (2 trumpets, 2 trombones); European American Music Corp., B-357, \$.40 (M).

The brass and choral music combine two ideas; one is a long, flowing melismatic line, and the other is one of short, rhythmic bursts which punctuate those lines. The harmonies used are simple without dissonances. This is the first movement in Nelhybel's four-movement setting of *Psalm 150*. The second movement is for unaccompanied chorus, the third for SATB and two trumpets, and the last movement is also for choir and brass quartet. Each is published separately by European American.

The Heavens Declare Thy Glory (children's choir). Arr. Barbara Owen; unison, organ, and 2 optional trumpets; Choristers Guild, A-261, \$.60 (M-).

Transposed trumpet parts are included with the choral score; their music is played with the keyboard in between the choral phrases, so the children will not have to sing over them. The melody is tuneful and memorable, so it will be easily grasped by the children. If no trumpets are available, their music is included in brackets in the organ score.

Gabriel's Message Does Away. Carl Schalk; SATB and brass quartet (2 trumpets, 2 trombones); Concordia Publishing House, 98-2337, \$.50 (M-).

The *Carol for Easter* is a modal, four-part block chord setting that has five verses, with the first and last having the same setting. The brass parts are included with the score, and their music is also in a homophonic style. Most of their material is played between the verses. An easy church anthem for Easter.

At the Lamb's High Feast We Sing (Easter anthem). Eugene Englert; SATB and organ, with 2 optional trumpets and timpani; Alexander Broude Inc., CP 167, \$.75 (M).

The anthem has six verses, each set differently; two are for men and women alone. There is an error in the final verse, in which the text is written beneath the trumpet parts, in addition to the chorus. The music is very joyous, with ranges suitable to most church choirs. The choral parts are on two staves, so that the tenors read in bass clef.

Three Chorale Voluntaries for Trumpet and Organ. Normand Lockwood; Wilshorn Music (Hope), no. 363, \$3.50 (M-).

The chorales used are *Es ist genug*, *Aus meines Herzens Grunde* and *Ein feste Burg*. The movements are brief, two or three pages each, with the transposed trumpet part included in a detachable score. The chorales are easily recognizable, with the harmonies having a mixture of traditional and modern chords. The organ music has registration suggestions and is quite easy; the trumpet music will require a performer with a good range, especially in *Ein feste Burg*. Lovely music suitable for many occasions.

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Quaker Festival at Whittier College

Concerts, services, workshops, panel discussions, and a film were included in a week-long Quaker Festival at Whittier College in Whittier, California, Nov. 29—Dec. 6. As an expression of the Quaker heritage not only of the college but also of the Whittier community, the festival featured performances at Whittier College, the First Friends Church, and the Whittwood Theatre. Guest artists were organist Catharine Crozier, composer Ned Rorem, author Jessamyn West, and actor Peter Mark Richman. The opening event was *The Whittier Service* by John La Montaine, performed by the choir of the First Friends Church, Eugene Riddle, conductor. Scored for choir, strings, brass ensemble, guitar, and organ, this work is based on hymns by John Greenleaf Whittier. In this performance, the musical settings were alternated with other selections from Whittier's writings, read by minister Klane Robison of the church, forming a unified service of music and poetry.

A featured work was *A Quaker Reader* by Ned Rorem, given two performances by Catharine Crozier on the organ of the college's chapel. This set of eleven pieces is based on passages from the collection of historic Quaker writings, *The Quaker Reader* by Jessamyn West. Both the composer and the author were present to hear Miss Crozier's performances, which were the first to be presented with the related readings, narrated by Mr. Richman.

Other works by Mr. Rorem were heard in a concert which included his *Cycle of Holy Songs* for soprano and piano, *In Time of Pestilence* for chorus, and movements selected from *Day Music* and *Night Music* for violin and piano. Student performances of vocal

solos and ensemble works formed the basis for critiques by the composer during a workshop the following day.

In a dialogue planned to acquaint a lay audience with the organ profession, organists Crozier and Orpha Ochse described the education and work of the organist. An introduction to the structure of the instrument and comments on its use in *A Quaker Reader* completed the event, entitled "The Performer's Perspective." It was balanced with a lecture, "The Composer's Perspective," given by Mr. Rorem, who commented on the status of the composer in modern society, as well as on his own artistic position.

Mr. Rorem was joined by Southern California composers Rayner Brown,

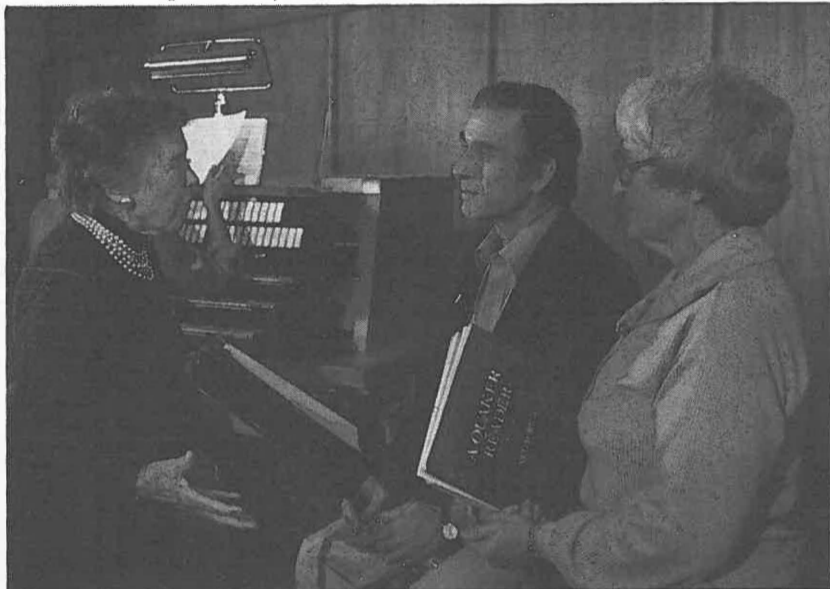
Pia Gilbert, John La Montaine, and William Schmidt in a panel discussion focused on the education of the composer and on factors that influence the composer's development. Widely differing viewpoints of the panel, as well as questions from the audience, yielded a stimulating discussion. Also thought-provoking was the exchange of ideas on "The Church and the Arts in the 20th Century," with panel members La Montaine, Ochse, Rorem, West, Klane Robison, and Richard Wood. The position of the church in giving encouragement and support to creative artists, problems related to artistic standards in church music, and the changing relationship of the church and the arts were themes explored by the panel.

Other festival events included a showing of the film *Friendly Persuasion*, a filming of the TV show "On Campus," and interviews with guest artists.

—Whittier College Press Relations



(Left to right) Actress Dorothy McGuire attends Quaker Feast, served by students Anoosh Dayani and Angela Robledo.



(Left to right) Author Jessamyn West, actor Peter Mark Richman, and professor Orpha Ochse in rehearsal for the television program "On Campus," taped at Whittier College during the Quaker Festival week.

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Gabriel Verschragen, Belgian organist, composer, and director of the Royal

Conservatory in Ghent, died on Nov. 13, 1981. He was 62.

Born in Eksaarde, near Ghent, in 1919, he studied with Flor Peeters at the Lemmens Institute in Mechelen. In 1944 he became the organist of St. Bavon Cathedral in Ghent and in 1950 was appointed professor at the Royal Conservatory there. He assumed the directorship of the same institution in 1968.

Gabriel Verschragen concertized widely in Europe and in the US. Of his organ works, which are neo-modal in style, the Concerto with strings, a Partita on *Veni Creator*, and the Toccata in B are the best-known. As an organist, he was noted for the synthesis of French and German-style playing, particularly in the works of Bach, Franck, Reger, and Messiaen; his recordings were released on the Supraphone, Christophorus, and Alpha labels. Among his distinguished students are Johan Huys, Jozef Sluys, and Karel Paukert. He is survived by his wife Marieke and five children.

Three music publishers, Oxford University Press, Theodore Presser Co., and Novello & Co., Ltd., have agreed on a settlement with a state college in Virginia and the chairman of its music department, ending a suit in which the publishers claimed copyright infringement of five Christmas songs. Pursuant to the settlement, the defendants acknowledged innocent infringement and agreed to pay for damages and attorney legal fees, as well as to refrain from any further such photocopying. The Attorney General of the state issued an advisory bulletin to caution Virginia schools against the unauthorized photocopying of copyrighted works that do not fall within the "fair use" exceptions of the current copyright law.

The Consulate General of the Netherlands has announced that Johannes Orgebouw B.V., a Dutch manufacturer of electronic instruments, has begun production of an electronic acoustical en-

hancement system designed to simulate "cathedral acoustics" in less-reverberant settings. Although the system, called "Johannus Akoestiek," is intended for use with the firm's "classical organ," it can apparently be adapted to other uses, including voice reproduction.

A graduate program with emphasis in organ pedagogy will be initiated at Whittier College, Whittier, CA during the 1982-83 academic year. Under the direction of Orpha Ochse, professor of music, and Catharine Crozier, artist-in-residence, the program will include intensive study of organ pedagogy, organ literature and performance, as well as courses in research methods and organ design. Graduates will receive the M.A. degree in Education and will also qualify for the California Community College teaching credential. Further information may be obtained from Dr. Orpha Ochse, Dept. of Music, Whittier College, Whittier, CA 90608.

Robert Finster directed the Texas Bach Choir in performances of Handel's *Israel in Egypt* on Oct. 18 and 25. The concerts took place at St. Luke's Episcopal Church and at Our Lady of the Lake University, both in San Antonio.

Grace Episcopal Church, Utica, NY, celebrated the 100th anniversary of the founding of its choir of men and boys with special services on Oct. 11. Two new compositions have been dedicated to the choir in its centennial year, a setting of the Holy Eucharist, Rite Two, by Thomas Matthews, and *Jubilate* by Alastair Cassels-Brown. Mark C. Johnson is the current organist-choirmaster.

A "Bach-buster"—24 hours of recorded music by J. S. Bach—was broadcast by West Virginia Public Radio on Sept. 12, as a fund-raising project for the station. Among guests on the program were Francis John Kosowicz, state AGO chairman, and Miss Delight St. John-Brainerd, Kenawha Valley chapter member.

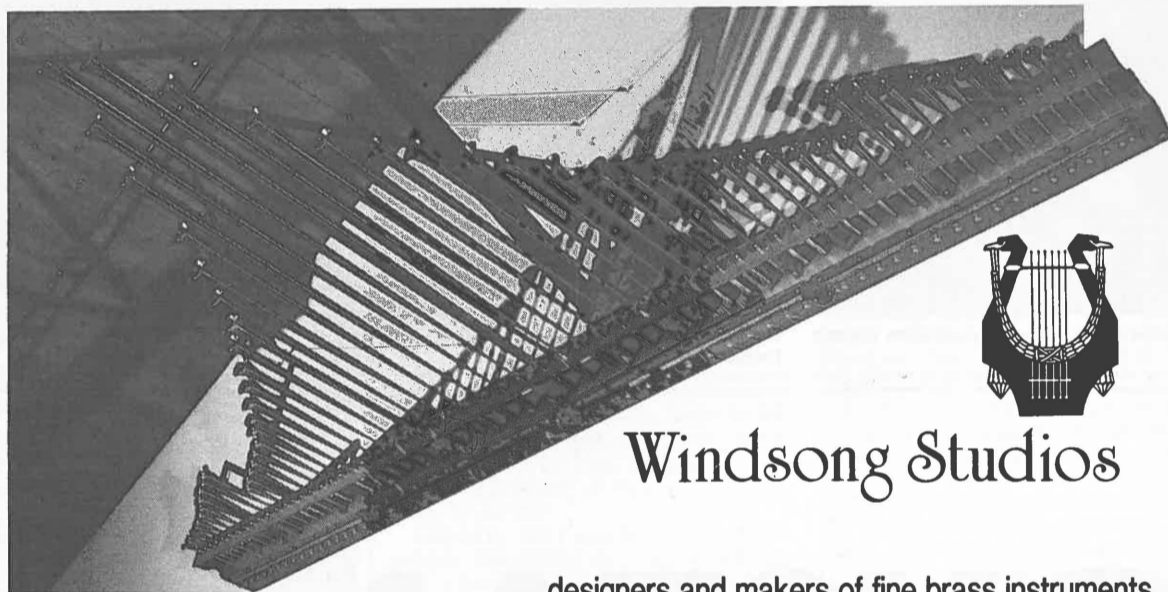
A Victorian Evening of choral and organ works by S. S. Wesley, Mendelssohn, Rheinberger, and Parry was sponsored by the Pacific Southwest OHS chapter on Sept. 13. Sharon Bailey was the organist and Richard Silbereis the conductor for the program, which took place at the Church of the Angels in Pasadena, CA, using the Frank Roosevelt organ op. 433 of 1889.

Robert Kenneth Duerr was one of twelve young conductors chosen to study with Leonard Bernstein, Seiji Ozawa, Gunther Schuller, and others this past summer at the Berkshire Music Center in Massachusetts. Mr. Duerr, the former organist-choirmaster of All Saints Church in Pasadena, was the winner of the 1976 AGO national organ playing competition in Boston, and is now the conductor of the Pasadena Chamber Orchestra in California. He was pictured in a *New York Times* feature on the Tanglewood conducting seminar.

Prudence Curtis recently played a recital at the United Methodist Church in Ketchikan, Alaska, which included "La Creature," the second part of Jacques Charpentier's *Livre d'Orgue*. She presented the New York premiere of this work at the Riverside Church a year ago.

Pierce Getz, organ professor at Lebanon Valley College in Annville, PA, recently played a recital on the one-manual, six-stop Conrad Doll organ of 1807 at Peace Church in Shiremanstown, PA. The program of music by Pachelbel, Buxtehude, Handel, Sweelinck, Frescobaldi, Pergolesi, Langlais, and Hewitt was played in commemoration of the 300th anniversary of the founding of the state of Pennsylvania.

A Virgil Fox Memorial Concert was presented Oct. 25 by the San Francisco AGO chapter at the First Presbyterian Church of Oakland, CA. Members performed organ works by Bach, Fauré, and Duruflé, as well as the Bach cantata "God's Time is Best."



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AN ANNOUNCEMENT

The Allen Organ Company is pleased to announce the appointment of Lawrence Phelps as Director of Advanced Custom Organs. In accepting this appointment, it is Larry's intention to continue to provide the same personal service and help with your organ design projects that he has for the past 30 years. From time to time he will be writing in this space about organ design and his work with us. The following is the first of these messages.

"Many who know me for my pioneering efforts on behalf of traditional concepts of the organ are unaware that during the years following my designing and supervising the installation of two new instruments for The First Church of Christ, Scientist in Boston (1949-1953), I served for a time as Director of the Advanced Custom Division of the Allen Organ Company. At that time the Allen system was capable of creating a wide range of tone colors and the firm was ready to branch out into the construction of significant custom designed instruments. I was pleased to be of assistance in launching that program.

"You will be better acquainted with what I have done since then through my work as Artistic Director and President of Casavant Freres until 1972 and the work of my own firm. Among the nearly 800 organs I have designed and produced are about 60 classically oriented, encased instruments with mechanical key action including the two largest yet built in North America - the 74-stop organ done in 1971 with Casavant for the R.C. Cathedral in Providence and the 70-stop instrument completed for Oral Roberts University in Tulsa, built by my firm in Erie. The 20-stop organ for Grace Lutheran Church in Paris, Illinois, completed last year, is my last instrument in this form.

"In May I visited the Allen facilities for the first time since the firm converted its method of producing organ tones from the analog individual note oscillators I knew so well to the modern digital computer techniques the firm has used for the past ten years. In a startling demonstration I was introduced to not only the remarkable scope and flexibility of the current standard models, but in addition learned how digital computer principles can be used to custom build an entire organ from "scratch," just as I have done with pipe organs through the years. This impressed me to the extent that I agreed to serve as a consultant to the firm to see how closely we can realize traditional ideals in the tonal design of computer organs.

"In the months since then, working closely with Allen personnel, I have come to see what they saw when they converted to digital techniques ten years ago. That is, digital methods offer virtually unlimited potential for creating traditional tone and for expanding the tonal resources of the organ in ways that are not otherwise practical today.

"From what I have experienced in working with this system, I feel that the time has clearly come when we must stop thinking of the Allen organ as only a low cost substitute for a pipe organ. We must begin to recognize that it is a truly viable alternative to making an organ with pipes, an alternative that has considerable advantage in some circumstances over what can be accomplished through conventional, more limited means. I like working with it because it allows me to scale an individual organ with the same assurance of success that I did with pipes. Also I can develop sounds virtually instantaneously, controlling every harmonic, without waiting days for new pipes to be made in order to evaluate results. As a matter of fact, there are some things that I have wanted to do that seem practical with this system and really impractical with pipes. I believe you will like it because of its responsiveness and the very wide tonal pallet you can use and enjoy at costs more in proportion to the value of music in our lives than the present costs of realizing your dreams with pipes.

"I invite my many friends around the world to write to me concerning their problems and questions."

Lawrence I. Phelps

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Here and There



Jane Schatkin Hettrick

Jane Schatkin Hettrick has been promoted to the rank of associate professor with tenure at Rider College in Lawrenceville, NJ. She has also been granted a sabbatical leave for the current year, during which time she is editing 18th-century symphonies for publication in *The Symphony: 1720-1840* series. Dr. Hettrick is the author of numerous works, including an article on Arnolt Schlick which appeared in *The Diapason*, Nov. 1980. Her critical edition of Salieri's *Concerto in C for Organ and Orchestra* has recently been published by Doblinger (Vienna).

The music publishers Boosey & Hawkes have moved certain departments, effective this past month. Music sales, customer service/music, music warehouse, order department, and shipping and receiving are now located at 200 Smith St., Farmingdale, NY 11735, phone (516) 752-1122. The rental and performance dept. remains at 24 W. 57th St., NYC, while the instrument sales and customer service depts. are now at 55 Marcus Drive, Melville, NY 11747, phone (516) 420-1400 or (800) 645-9582.



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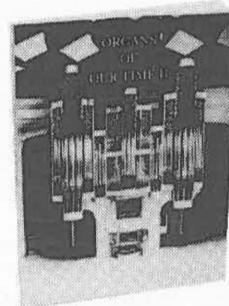
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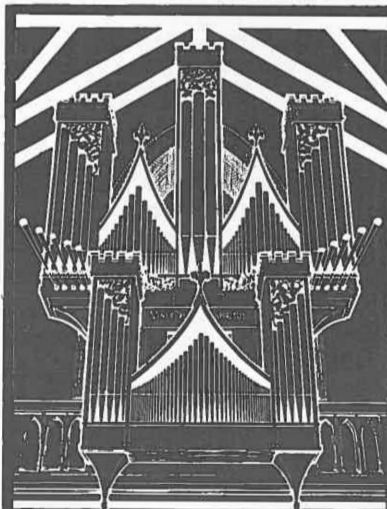
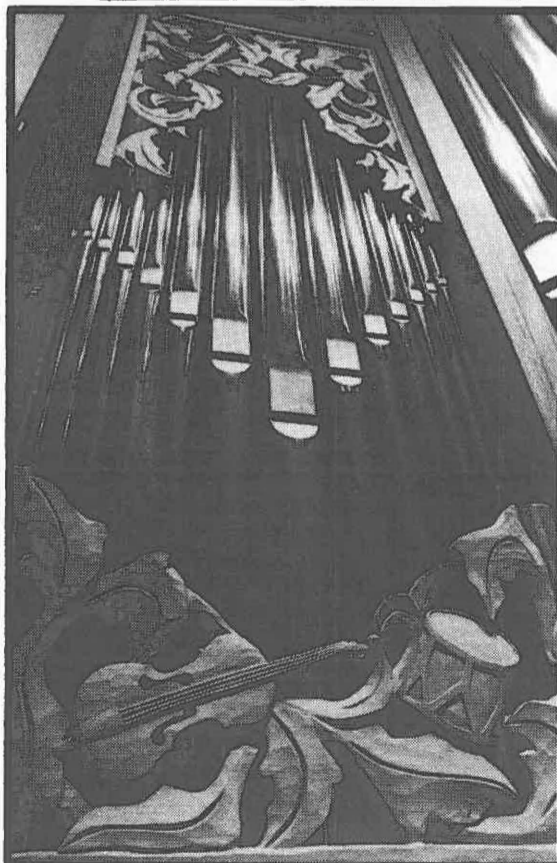
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Brombaugh organ. September 1981.



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Orchestra Hall

(Continued from p. 1)

in its original version with organ because of the lack of organs in concert halls, treats the instrument more as an ensemble player than a solo one, yet the organ must be able to cut through a huge orchestra in places. Here, the generous scaling of the Bombarde division was a definite plus, for the organ matched the orchestra in volume without having to resort to high-pitched mixtures in order to be heard. One might wish only that the Bombarde reeds had more fundamental, yet they are effective, and the conclusion to the program was thrilling. Listening to this work, I was aware that I was hearing something relatively few are accorded: a large pipe organ designed to work with a large orchestra, playing music which cannot otherwise be performed.

M. P. Möller is not the only builder in this country which could have produced this organ successfully—several others might have done it just as well, albeit with different details. However, the organ is a definite success as an instrument to go with the orchestra, and everyone who hears it should be pleased that it is the real thing. Will those other famous halls which house American orchestras but no genuine organ profit from this example?

Orchestra Hall Chicago, Illinois

Möller Opus 11427 1981

GREAT (II)

Gemshorn 16' 61 pipes
Principal 8' 61 pipes
Bourdon 8' 61 pipes
Gemshorn 8' 12 pipes
Octave 4' 61 pipes
Flachflöte 4' 61 pipes
Super Octave 2' 61 pipes
Fourniture III-IV 215 pipes
Scharf III-IV 214 pipes
Kontra Trompete 16' 12 pipes
Trompete 8' 61 pipes

BOMBARDE (I)

(enclosed)
Spitzprinzipal 8' 61 pipes
Flute Harmonique 8' 61 pipes
Viola Pomposa 8' 61 pipes
Viola Celeste 8' 61 pipes
Flute Celeste II 8' 110 pipes
Octave 4' 61 pipes
Grandes Harmoniques III-V 250 pipes
Grande Plein Jeu III-V 244 pipes
Bombarde 16' 12 pipes
Trompette Harmonique 8' 61 pipes
Clairon Harmonique 4' 61 pipes
Tremolo

CHOIR (I)

(unenclosed)

Holzgedeckt 8' 56 pipes
Gemshorn 8' (GT)
Principal 4' 56 pipes
Koppelflöte 4' 56 pipes
Waldflöte 2' 56 pipes
Mixture III-IV 187 pipes
(Choir also playable from separate continuo keyboard)

SWELL (III)

Rohrbass 16' 12 pipes
Rohrflöte 8' 61 pipes
Viole de Gambe 8' 61 pipes
Viole Celeste 8' 61 pipes
Principal 4' 61 pipes
Spillflöte 4' 61 pipes
Nazard 2-2/3' 61 pipes
Blockflöte 2' 61 pipes
Tierce 1-3/5' 61 pipes
Plein Jeu III-IV 221 pipes
Cymbale III-IV 208 pipes
Basson 16' 61 pipes
Trompette 8' 61 pipes
Hautbois 8' 12 pipes
Clairon 4' 61 pipes
Tremolo

PEDAL

Contra Bourdon 32' 12 pipes
Principal 16' 32 pipes
Sub Bass 16' 32 pipes
Gemshorn 16' (GT)
Rohrbass 16' (SW)
Gemshorn Quinte 10-2/3' (GT)
Octave 8' 32 pipes
Gedeckt 8' 32 pipes
Gemshorn 8' (GT)
Rohrflöte 8' (SW)
Quinte 5-1/3' (GT)

Choralbass 4' 32 pipes
Gedeckt 4' 12 pipes
Grand Cornet IV (32') 128 pipes
Cornet IV (16') 48 pipes
Grave Mixture III 96 pipes
Mixture III 36 pipes
Acuta III 36 pipes
Contra Bombarde 32' 12 pipes
Bombarde 16' 32 pipes
Kontra Trompete 16' (GT)
Basson 16' (SW)
Posaune 8' 12 pipes
Trompete 8' (GT)
Clairon 4' 12 pipes
Hautbois 4' (SW)

COUPLERS

Great to Pedal 8'
Swell to Pedal 8', 4'
Bombarde to Pedal 8', 4'
Choir to Pedal 8'

Swell to Great 16', 8', 4'
Bombarde to Great 8', 4'
Choir to Great 8'

Great to Bombarde 8'
Swell to Bombarde 16', 8', 4'
Choir to Swell 8'

Great Unison Off
Swell Unison Off
Swell to Swell 16', 4'
Bombarde Unison Off
Bombarde to Bombarde 16', 4'
Choir Unison Off

8 pistons to each division
10 general Pistons

Organs for the "Big Five": How They Rate

How do the five American orchestras generally regarded as being the leading ones in the country fare when it comes to organs? Here is the situation on the organs in their regular halls:

The Boston Symphony Orchestra (Symphony Hall): 84-rank Aeolian-Skinner, 1949; in use.

The Chicago Symphony Orchestra (Orchestra Hall) 74-rank Möller, 1981; in use.

The Cleveland Orchestra (Severance Hall): 92-rank Skinner, 1930; said to be operable but effectively unusable, because of shell later built in front of it.

The New York Philharmonic (Avery Fisher Hall, Lincoln Center): currently has no organ; the 98-rank Aeolian-Skinner of 1961 was removed when the hall was later renovated.

The Philadelphia Orchestra (Philadelphia Academy of Music): 69-rank Aeolian-Skinner, 1960; in use.

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Avant-Garde Techniques in the Organ Works of György Ligeti

by Glenda Collins

György Ligeti's three organ works, *Volumina* (1962/66), and the *Two Etudes*: "Harmonies," "Coulée" (1969), are significant contributions to the contemporary organ repertoire, using the language of the new music of the post-1945 generation of composers. The combined effect of new sound materials and concepts, such as tone clusters, sound mass, micropolyphonie, fixed time segments, graphic notation, and aleatoric freedom, produces in these pieces a character which does not seem to relate either to the compositional practices or the aesthetic attitudes of the past.

The tonal possibilities of the organ for the music of the avant-garde are many. The organ is able to sustain tone indefinitely. This capability makes the organ the perfect sound-mass instrument. Effects may be achieved on the organ that cannot be created any other way.

The particular sound space provided by the room in which an organ is located creates a unique experience in each situation. Depending on the acoustics, the music may fill the space densely and provide reverberations that enhance the music. The idea that all creation is constantly in motion is emphasized when one listens to an organ, and the entire space is saturated with sound.

György Ligeti was born May 28, 1923, in the provincial town of Dicsös-martin, Transylvania, outside the borders of Hungary as we know it today and included in present-day Romania.¹ From 1950 until 1956, the year of the Hungarian uprising, the young musician taught at the Conservatory in Budapest and during that time wrote a theory textbook which is still widely used.²

New ideas relating to the nature of sound and the many different ways in which a composer can act on sound occupied Ligeti's mind from the early 1950s. After the Hungarian uprising, Ligeti's critical study of the theory and practice of serial technique caused him to conclude that serialism was leading to the disappearance of clear-cut intervals and rhythms.³ He decided to concentrate exclusively on the creation of the sound itself, since it was the conclusion of serial technique.

In 1960, the revolutionary composer wrote an article entitled "Tendencies in Contemporary Composition" in which he frankly said that serialism as employed by composers in the 1950s had become obsolete. He decided that clusters of sound were nothing more than musical groups played simultaneously instead of successively. The colliding intervals created the tone color when enough musical cells combined.⁴

General stylistic features of Ligeti's music include a beginning and ending with a long, sustained tone followed by a lack of caesura, to give the illusion that what is heard is only an excerpt from a larger whole that continues to flow on. The interweaving of coloration, density, external volume, and internal texture of the sound causes the shape of the music to derive from subtle changes in tone color, dynamics, densities, and similar elements. He was the first composer to use the term "micropolyphonie" to describe this process.⁵ This is a type of cluster-chord technique. He also creates a thick texture by superimposing different rhythms, especially those which have no duple classification, such as triplets and quintuplets.⁶

Etude No. 1, entitled "Harmonies," uses two treble-clef staves to indicate specific pitches contained in each cluster. There is no meter signature, and no time value is given to the notes; however, the bar lines are shown. One pitch at a time moves and is notated with a white note (Ex. 1). Black notes without stems indicate the sustained notes. "Harmonies" takes advantage of the sustaining capability of the organ to create a virtually motionless stream of sound. Movement is camouflaged by the intermittent change of individual cluster tones. Although conventional notation is used, the piece is still an etude in chord clusters produced by all ten fingers, except toward the end, where the cluster is thinned to three notes, and a low pedal note is added. Both hands play on the same manual and produce a unified sound with no registrational contrast. Continuous legato and pale registration create a veiled movement with a total lack of tension. The absence of melodic character, harmonic tension, and rhythmic momentum, together with the restrained dynamic level and tone color, are reminiscent of the impressionistic style of Debussy.

To alleviate the wide stretches of the hands required in playing the clusters, an analytical performing score has been made, whereby only four notes for each hand are played, instead of the original five. The top note in the left hand and the lowest note in the right hand in the original score are played an octave lower than originally written, using a 4' manual to pedal coupler. The original right-hand part is notated one octave lower in the performing score, eliminating the necessity of leger lines. The first cluster of the original score is compared with that of the performing score (Ex. 2). The performing score indicates only the movement of individual notes from the first cluster to a new cluster. Measures 1-8 of the performing score are seen in Example 3. As each cluster is changed, the new sonority is realized, to serve the performer as a check point for re-orientation. A black note in parentheses indicates the pitch of the note which is about to be moved, and the resulting new pitch is indicated by a whole note.

Observation of the clusters on the performing score reveals an interesting use of wedge shapes throughout the piece. By notating only the upper and lower notes of each cluster, the general contour of the wedges is revealed. Example 4 charts the shapes encountered through the motion of the outer voices of each hand in the original score. Tracking only the notes played by the pedal (those originally the inner or adjacent notes between right and left hand), the wedge shape can be illustrated in a simplified version (Ex. 5). The pitches shown are indicated as the pedal part. Three pedal points occur; they are indicated by brackets.

Based on the type of wedge shape, four distinct sections can be identified. Each wedge shape is represented by a symbol, comprised of a letter within a square. "A" denotes an expanding wedge, "B" represents a contracting wedge, and "C" shows a stationary wedge. The form of "Harmonies" can be recognized by the type of wedge present. Four sections are apparent and may be understood best by examining Example 5. "A" = measures 1-41 (expanding); "B" + "C" = measures 42-113 (contracting-stationary); "A" +

Example 1. Ligeti, *Etude No. 1*, "Harmonies," measures 1-6.

Rubato, sempre legatissimo

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Example 2. Ligeti, *Etude No. 1*, "Harmonies," comparison of original and performing scores, measure 1.

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Example 3. Ligeti, *Etude No. 1*, "Harmonies," performing score, movement of individual notes, measures 1-8.

Rubato, sempre legatissimo

R.H. 8va-----sempre

György Ligeti (1967)

Example 4. Ligeti, *Etude No. 1*, "Harmonies," wedge outline of outer voices of each hand, measures 1-231.

8va

m. 1-41

8va

m. 42-113

8va

m. 114-186

8va

m. 187-231

"C" + "B" + "C" = measures 114-186 (expanding—stationary—contracting—stationary); and "B" + "C" = measures 187-231 (contracting). "Harmonies" concludes by reducing the ten-note clusters to a three-note cluster knot and by adding one low-pitched pedal note. Therefore, the macroform (overall shape) of the piece can be said to be a contracting wedge.

Etude No. 2, "Coulée," also indicates exact pitches of moving clusters by traditional notes on two treble clefs for the manuals and a bass clef for the pedal. Although there is no meter signature, all manual notes are indicated as eighth notes and pedal notes as whole notes. After each group of sixteen eighth notes, a bar line is suggested by a vertical dotted line for orientation (Ex. 6). At first glance, "Coulée" does not appear to be

a cluster composition. Each hand is involved with playing arpeggiated groups. During the course of the piece, the rhythmic clusters of two, three, four, or five pitches are arranged in varying rhythm groups of two, three, four, or five. Ligeti is careful not to allow any of the rhythm groups to coincide and thereby produces a beehive-like texture (Ex. 7). Since the composer indicates precise pitch and rhythmic relations, only the interpretative aspect is left to the performer.

The indication "Prestissimo, sempre legato" signifies that this etude is to be played in a manner resembling a tone-painting of the title "Coulée." The word is derived from a French verb meaning to rush or to flow (e.g., a person's hands flow over the keyboard).

Example 5. Ligeti, *Etude No. 1, "Harmonies,"* performing score, outline of inner voices, measures 1-231.

Example 6. Ligeti, *Etude No. 2, "Coulée,"* measures 1-2.

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Example 7. Ligeti, *Etude No. 2, "Coulée,"* measures 53-54.

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Example 8. Ligeti, *Etude No. 2, "Coulée,"* performing score.

The continuous motion of this etude is in sharp contrast to the suspended chord clusters of "Harmonies." The continuity of activity must be maintained evenly, with legato. The "correct" tempo can be measured if the composition is played within the duration of three and one-half minutes. The continuous motion stops abruptly at the end, suggesting that although the sound is being torn off, the effect still continues. Dynamic level remains unchanged until toward the end, when a gradual diminuendo is caused by the registrants cancelling stops—from the lowest pitches upward. The pedal is not presented at the beginning of the piece; it becomes audible only gradually from measure fourteen, and then only in the background. Midway through the piece, the pedal notes become equal in volume to the manual sound, only to diminish again by the subtraction of stops and then to cease to exist altogether at the end.

The elements of repose and tension are evident; these in turn dictate the form of the piece. Repose is implied by a lack of varying pitches and rhythmic activity. Tension is created by the addition of varying pitches and by rhythmic density, resulting from the superimposition of differing rhythmic groups. Since the note grouping does not coincide, rhythmic clusters cause a continuous non-metric flow. The listener is still able to discern the constant shift of pitch.

"Micropolyphonie," a term invented by Ligeti, is especially evident in this composition where the movement of individual clusters is specifically dictated by individual pitch. The resulting cluster counterpoint is easier to determine visually than by representation of a graph or a vertical arrangement of pitches.

The piece is to be played on two different manuals with contrasting registration. The choice of the registration is left to the performer, varying from quiet to sharp and powerful. Several successful registrations used by acquaintances of Ligeti are included with the remarks.⁷ My performing score makes clear the relationship of pitch and rhythm groups (Ex. 9).

The organ works of György Ligeti utilize the perfect instrument for exploitation of the sound-mass. The effect heard is one result of the evolution of sound exploration by 20th-century composers and is not revolutionary in nature. The graphic notation used in *Volumina* produces aleatoric clusters, but the conventional notation used in the *Two Etudes* produces a similar aural effect. Graphic notation is an alternate way of indicating movement and direction found in conventional notation. A selective tonal band results from use of the conventional style and does not utilize every note in the spectrum of sound.

Opposite extremes of motion are produced by the *Two Etudes*. "Harmonies" presents a sustained, motionless idea which contrasts with the animation of all details in "Coulée." New material (e.g., clusters) in these three compositions is handled in traditional ways. There are no musical themes, but there are elemental ideas of repetition and of increasing or decreasing activity.

György Ligeti has succeeded in challenging young composers for the organ to explore the full capabilities of the instrument in a new and exciting manner. The stage has been set for the 21st century of new techniques.

NOTES

¹Nicolas Slonimsky, *Baker's Biographical Dictionary of Musicians*, 6th ed. (New York: Schirmer Books, 1978), 1015.

²Louis Christensen, "Ligeti's Literature," *NUMUS-WEST* (1) (1972), 22.

³John Vinton, *Dictionary of Contemporary Music* (New York: E. P. Dutton, 1974), 425.

⁴Louis Christensen, "Introduction to the Music of György Ligeti," *NUMUS-WEST* (1) (1972), 6.

⁵David Cope, *New Music Composition* (New York: Schirmer Books, 1977), 237.

⁶*Ibid.*, 226.

⁷György Ligeti, "Spielweisungen," *Two Etudes for Organ* (Mainz: B. Schott, 1969), 5.

Glenda Collins is an organist who currently teaches on the faculty of East Texas Baptist College in Marshall, Texas.

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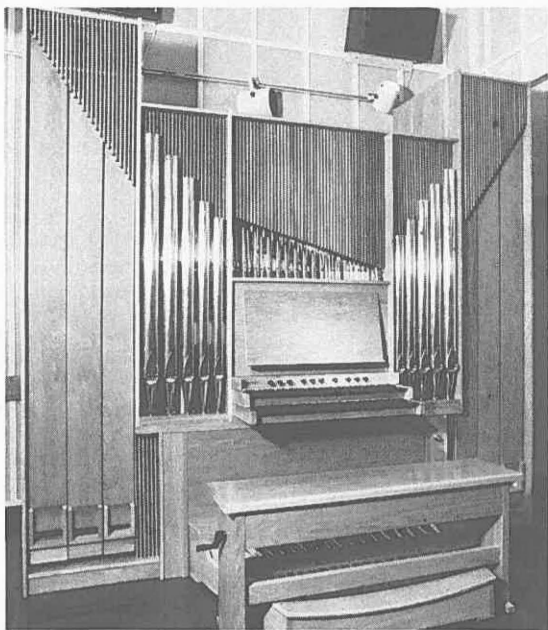
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New Organs



Roy Redman of Ft. Worth, TX, has completed three new mechanical-action practice organs for the Conservatory of Music at the University of Missouri—Kansas City. Pictured above is the largest of the three, a 2-manual and pedal instrument of seven stops, with keyboard ranges of 61 notes for the manuals and 32 notes for the pedal. The other organs have three and five stops. The organ instructors are James Evans and John Obetz.

Roy Redman, member, American Institute of Organbuilders.



Bozeman-Gibson and Co. of Deerfield, NH, have completed a 2-manual and pedal house organ having mechanical action for David Hurd. The instrument, located in the living room of Mr. Hurd's apartment at General Seminary in New York City, speaks on 3-1/2" wind pressure and is tuned in Werckmeister II temperament. The blower and wedge bellows are located in the base of the case, which is made of walnut, with carved oak pipes. The manuals have no stop action; the pedal stop and two couplers are engaged by the use of foot controls. The pedalboard is flat.

David Gibson, member, American Institute of Organbuilders.



Tim Henry of Cleveland Heights, OH, has built a 2-manual and pedal organ of 12 ranks for Watkins Chapel in Epworth-Euclid Methodist Church, Cleveland, OH. The electric-action unit organ, his firm's op. 4, incorporates some ranks and other materials from the original instrument, Möller no. 5084 (1928), with a new console and solid oak case of contemporary design, in a rear-gallery location. The temperament is Kirnberger III, altered. The organ was dedicated on March 29, 1981, with a program of solo organ works and music for organ with instruments and voices.

Tim Henry, member, American Institute of Organbuilders.

	MANUAL I
Chimney Flute 4'	56 pipes
	MANUAL II
Metalgedeckt 8'	56 pipes
	PEDAL
Woodgedeckt 8'	30 pipes
	COUPLERS
II to I	
I to Pedal	



Charles M. Ruggles of Cleveland, Ohio, has built a 2-manual and pedal organ, Op. 6, of 18 ranks for St. John's Lutheran Church, Highland Heights, Ohio. The rear-gallery installation features a case of Honduras mahogany with a hand-rubbed oiled finish and pipes of Malaysian jelutong. The pipes of the Great and Pedal stand at the impost level, with a Brust division behind moveable shutters below. The instrument has mechanical key and stop action, with suspended action for both manuals. The metal pipes, built by Jacques Stinkens, are of tin/lead alloy; stopped flue pipes have soldered caps, while open flue pipes are cone tuned. The wind pressure is 75 mm. Robert Schneider, organ committee chairman, played the dedication recital.

Charles M. Ruggles, member, American Institute of Organbuilders.



Chapline Organs of Philadelphia, PA, have built a 2-manual and pedal organ of 11 ranks for St. Alban's Episcopal Church, Reading, PA. The instrument has mechanical key action and electric stop action, and stands on the main floor directly behind the pulpit.

Joseph Chapline, member, American Institute of Organbuilders.

	MANUAL I
Gedackt 8'	56 pipes
Principal 4'	56 pipes
Gemshorn 2'	56 pipes
Mixture II-III	142 pipes
	MANUAL II (enclosed)
Quintade 8'	56 pipes
Rohrflöte 4'	56 pipes
Quinte 1-1/3'	56 pipes
Sesquialtera II (TC)	88 pipes
	PEDAL
Subbass 16'	30 pipes
Flöte 8'	12 pipes
	COUPLERS
II/I	
II/Ped	
I/Ped	

	GREAT
Principal 8'	56 pipes
Chimney Flute 8'	56 pipes
Octave 4'	56 pipes
Octave 2'	56 pipes
Mixture IV	224 pipes
Trumpet 8'	56 pipes
	BRUSTWERK
Gedackt 8'	56 pipes
Flute 4'	56 pipes
Nazard 2-2/3'	56 pipes
Gemshorn 2'	56 pipes
Tierce 1-3/5'	56 pipes
Larigot 1-1/3'	56 pipes
Sifflet 1'	56 pipes
	PEDAL
Subbass 16'	30 pipes
Octave 8'	20 pipes
Trumpet 8' (GT)	
	COUPLERS
Great to Pedal	
Brustwerk to Pedal	
Brustwerk to Great	
Tremulant to entire organ	

ANALYSIS

Gedackt 16' 97 pipes*
 Gemshorn 8' 73 pipes
 Rohrflöte 8' 61 pipes*
 Prestant 4' 73 pipes
 Traverse Flute 4' 85 pipes*
 Nazard 2-2/3' 68 pipes*
 Tierce 1-3/5' 56 pipes*
 Mixture III-IV 1-1/3' 220 pipes
 Oboe 16' 85 pipes (73*)
 *pipes revolved from previous organ

MANUAL I

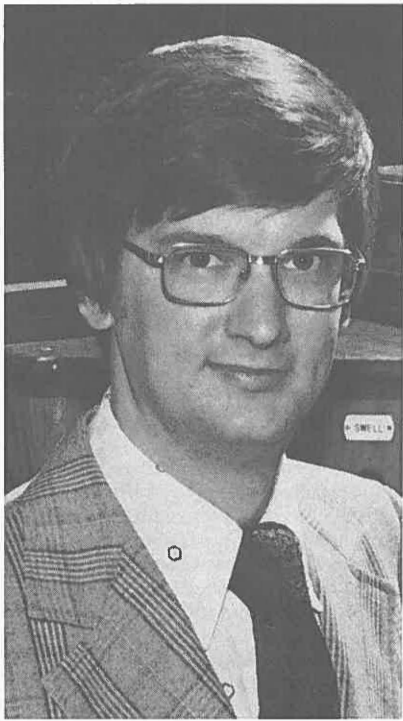
Gedackt 16'
 Gemshorn 8'
 Rohrflöte 8'
 Prestant 4'
 Gedackt 4'
 Nazard 2-2/3'
 Flute Octaviante 2'
 Tierce 1-3/5'
 Mixture III-IV 1-1/3'
 Oboe 8'

MANUAL II

Gemshorn 8'
 Gedackt 8'
 Gemshorn 4'
 Traverse Flute 4'
 Nazard 2-2/3'
 Gedackt 2'
 Prestant 2'
 Tierce 1-3/5'
 Larigot 1-1/3'
 Piccolo 1'
 Oboe 16'
 Oboe 8'

PEDAL

Gedackt 16'
 Gemshorn 8'
 Gedackt 8'
 Prestant 4'
 Rohrflöte 4'
 Nazard 2-2/3'
 Gemshorn 2'
 Oboe 16'
 Oboe 8'
 Oboe 4'
 Glockencymbal (prepared)



Craig J. Cramer

Appointments

Craig J. Cramer has been appointed university organist and instructor of music at the University of Notre Dame, Notre Dame, IN. His responsibilities in the position include teaching organ students at the undergraduate and graduate levels, as well as teaching organ literature and music history.

Mr. Cramer is a magna cum laude graduate of Westminster Choir College where he was awarded first prize in the annual Alexander McCurdy Scholarship competition in 1972. He received the M. Mus. degree and the Performer's Certificate in Organ from the Eastman School of Music, where he is presently a candidate for the D.M.A. degree. In 1980 he

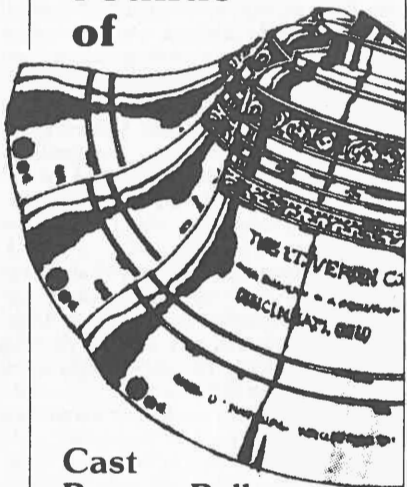
was winner of the national playing competition in Fort Wayne. Mr. Cramer has been an organ student of Robert Clippinger, William Hays, Russell Saunders, and the late André Marchal.

Kent Hill, music faculty member at Mansfield State College in Mansfield, PA, for the past 14 years, has been elected to serve as acting chairman of the music department at Mansfield State during the current academic year. Dr. Hill, who teaches organ, piano, theory, church music, harpsichord, choral music, and eurhythmics, will serve as chairman during the sabbatical leave of Edwin Zdzinski.



Kent Hill

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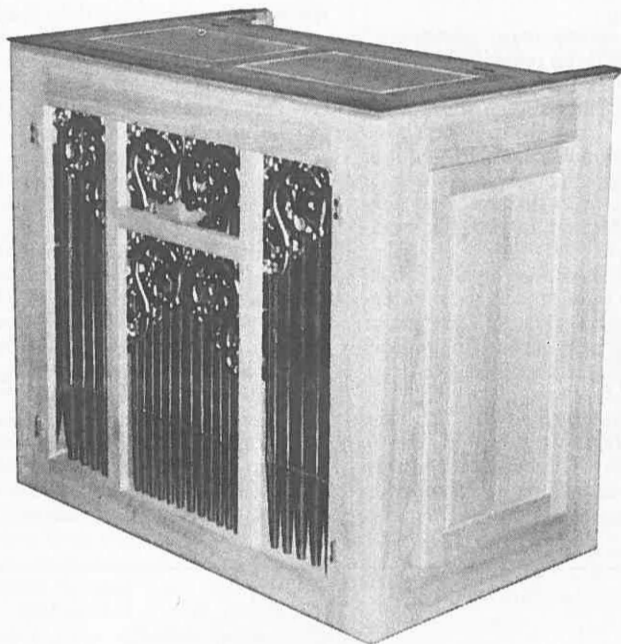


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8' Trompete	61 Pipes
Manual II	
8' Gemshorn	49 Pipes
4' Nachthorn	61 Pipes
2' Spitzoktav	24 Pipes
1 1/3' Quint	61 Pipes
8' Trompete	
Tremolo	
Pedal	
16' Subbass	12 Pipes
8' Gedeckt	
4' Choralbass	
8' Trompete	
Couplers	
Great to Pedal	Swell to Great 4'
Swell to Pedal	Swell to Swell 16'
Swell to Great 16'	Swell Unison
Swell to Great 8'	Swell to Swell 4'

In Memoriam: Roy Perry (1906-1978); the Aeolian-Skinner organ in the First Presbyterian Church, Kilgore, Texas. Neal Campbell, organist: *Salve Regina* (Symphonie II), Widor; *Allegro giocoso* (Sonata in E-flat), Bairstow; *Prelude on "Iam sol recedit igneus,"* Simonds. James Lynn Culp, organist: *Sonata de Primo Tono*, Lidon; *Nun komm der Heiden Heiland*, Bach; *Aria*, Callahan; *Ach bleib mit deiner Gnade*, Op. 87, no. 1, Karg-Elert. Stephen Farrow, organist: *God of Grace and God of Glory*, Manz; *In dir ist Freude*, Nolte; *A Solemn Melody*, Davies; *Noël X*, Grand Jeu et Duo, Daquin; *Benedictus*, Reger. William Teague, organist: *Roulade*, Bingham; *Prelude and Fugue in E-flat*, Bach. ACA-6810/13, 2 stereo discs (from the church, P.O. Box 1216, Kilgore, Tx), \$15 postpaid.

Issued as a memorial to the late Mr. Perry, who was organist of the Kilgore church 1932-1972, this is an "album of music, most of which was often been associated with him, as recorded by his colleagues and friends." Not only is it a sympathetic and fitting memorial, it is also a fine anthology of the sounds to be heard from one of G. Donald Harrison's representative "American classic" organs (opus 1173, it was built in 1949 and enlarged slightly in 1966; it has three manuals and nearly eighty ranks). The bulk of the music played is probably less than first-rate, but it fits the instrument well and shows it off effectively.

The performances are all competent and stylistically at one with the organ. The impressionistic sounds of the Simonds "Iam sol recedit" as played by Mr. Campbell are especially lovely, and Mr. Farrow's use of the famous *Trompette-en-Chamade* (pictured in the late Mr. Barnes' well-known book) in the Manz piece is striking, as is the same player's use of lush registrations in the Davies "Solemn Melody."

The jacket includes interesting photographs of Harrison, Perry, and the organ, and there are notes on the organ, organists, and music, as well as the stolist. The recorded sound is satisfactory and the stereo quality unremarkable; the review copy had slight surface noises at the beginnings of three of the sides, as well as a bump pressed into one surface. Nevertheless, the overall effect

is good, and this album should be of considerable interest to anyone enamoured of Harrison's best work, expressed through Perry's design.

The Aeolian Skinner Organ, John Obetz, organist. Reger: *Fantasy on Wacht auf* (Op. 52/2), *Benedictus* (Op. 59/9), *Toccata in D Minor* (Op. 59/5); *Langlais: Incantation pour un jour saint, Trois paraphrases grégoriennes.* Lyrichord stereo LLST 7353, \$7.98.

This record stands in complete contrast to the preceding and the organ on which it was played is a different kind of Aeolian-Skinner: built in 1959, after Harrison's death, it is quite large (nine divisions, 110 ranks) and brilliant. John Obetz plays brilliantly, too, so the organist and instrument (RLDS Auditorium, Independence, MO) are well-matched. The pacing and registrations are excellent, and everything combines to produce very satisfying renditions. It does not sound like Reger on a Germanic instrument nor like Langlais at Ste-Clotilde, of course, but, simply as music, it is convincing.

Although there are many moments of quiet beauty, it is the power of the large ensemble sounds that I find the most arresting here. The *Langlais Incantation* is particularly dramatic in effect. Fine engineering and a reasonable amount of resonance assist the sound, which is well-pressed on quiet surfaces. The jacket notes are a bit sketchy, but the specification is given.

This record should be in the collection of anyone interested in the big Reger works, the early pieces of Langlais, or an important American instrument and player.

French Organ Music of the 17th Century. André Isoir at the J. G. König organ in Angers. Clément de Bourges: Fantaisie; Charles Racquet: Fantaisie; Etienne Richard: Prelude in D Minor;

Joseph Thomelin: Duo; Joseph de la Barre: Sarabande; Henri du Mont: Prelude no. 10 in D Minor, Pavanne in D Minor; anonymous: Fantaisie, Ave Maris Stella; François Roberday: Fugue and Caprice no. 1 in G Minor, Fugue and Caprice no. 3 in C Minor, Fugue no. 10 in G Minor, Fugue no. 12 in D Major. MHS stereo 4121 (from Musical Heritage Society, 14 Park Rd., Tinton Falls, NJ 07724), \$7.75.

Despite the appearance of the title listings, which seem to be an abstract anthology, this is quite an exciting record, one which makes "old music" come alive. Instead of giving us the dry performances which all too often are all that music of this period receives, André Isoir manages to breathe real life into these pieces, all of which date from before the birth of J. S. Bach. The works vary in mood and interest, of course, but none is dull, and the Racquet *Fantaisie* (by the composer of Mersenne fame) builds to a climax of rhythmic frenzy. Also of more than passing interest to modern ears are the Roberday pieces, several of which appear to contain thematic material later used by Bach.

The recording is well engineered, and the modern König organ, identified only as being "in Angers," sounds successively sweet and brilliant, with a slightly unequal temperament. At one point, a charming *rossignol* is heard. Isoir's playing here is some of the best he has committed to disc.

Michael Murray at Saint-Ouen de Rouen. Purcell: Trumpet Tune; Mendelssohn: Sonata II in C Minor; Brahms: Lo, a Rose is Blooming; Vienne: Allegro maestoso (Third Symphony); Widor: Adagio (Sixth Symphony). Telarc stereo 5022, \$7.98.

In addition to being a specialist in the late romantic French repertoire, Michael Murray plays the standard literature very well also; as the last pupil of Marcel Dupré, it seems appropriate for him to

record some of this music on the great Cavallé-Coll of which Dupré's father was for many years the *titulaire*. Only the Vienne postdates the organ, since this instrument was a late work of its builder (1890), but all the music heard here fits the organ well, including the *Trumpet Tune and Air*, played in a style more symphonic than baroque. In fact, all these renditions are characterized by breadth and gravity in a way which suits this grand organ in its equally-impressive acoustical setting—all Saint-Ouen lacks to be a great cathedral is the bishop. Although each piece displays some facet of wonderful sound, the Widor *Adagio* is especially lovely; its Wagneresque harmonies combine particularly well with the *fin de siècle* registers of the organ.

The recorded sound is excellent, and the relatively short playing surfaces (17:07 and 17:38) permit the remarkable fidelity for which Telarc is noted. Joseph Dzeda contributed good program notes, and the specification of the instrument is included.

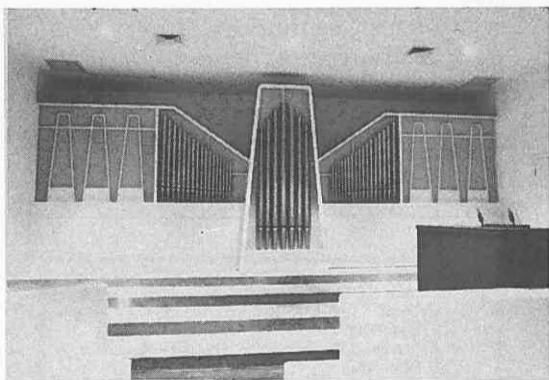
Poulenc: Concerto in G Minor for organ, timpani, and strings; Franck: Grande pièce symphonique. Roger Nyquist, organist; orchestra conducted by Lynn Shurtleff. Orion stereo ORS 79346, \$7.98.

This is one of those recordings in which the music is of the highest quality and the engineering is good, but the performances, although accurate technically, are, at best, routine. The organs (2/20 Schantz at Santa Clara Mission for the Poulenc, 3[4?]/70 Schantz at Carroll College for the Franck, each of which has merit on its own), acoustical settings, and registrations are all inappropriate for these French works, in which the sonority is so important. Although the specifications are given, the bulk of space on the jacket is devoted to excerpted testimonials regarding "this nationally known organ virtuoso and recording artist."

For interpretations more at home stylistically with the music, seek out Duruflé/Prêtre for the Poulenc (Angel S-35953) and Thomas Murray for the Franck (formerly on the Sheffield label, now TownHall S-11).

—Arthur Lawrence

New Organ



The Delaware Organ Co. of Tonawanda, NY, has completed a 2-manual and pedal organ of 10 ranks for the newly-constructed St. Daniel's Church of Scottsdale, AZ. The casework contains pipes of the Principal 8' and Octave 4' and was designed to follow the lines of the contemporary bell tower. The instrument is placed in the choir area near the main altar, in keeping with current liturgical trends.

ANALYSIS

Subbourdon 16' 36 pipes (12-36 under expression)
 Lieblich Gedeckt 16' 12 actions (1-12 Subbourdon with double mouths)
 Principal 8' 85 pipes
 Gemshorn Celeste 8' (TC) 49 pipes (under expression)
 Octave 4' 61 pipes
 Gemshorn 4' 49 pipes (under expression)
 Rohrflöte 2' 61 pipes (under expression)
 Mixture III 1' 183 pipes (1-12 repeat for 1-1/3')
 Trompète 8' 73 pipes (under expression)
 Trumpet 16' (1/2L) 12 pipes

Principal 8'
 Bourdon 8'
 Gemshorn 8'
 Octave 4'
 Rohrflöte 4'
 Twelfth 2-2/3'
 Super Octave 2'
 Mixture III 1-1/3'
 Trompète 8'

GREAT
 (61 notes)

Gedeckt 8'
 Gemshorn 8'
 Gemshorn Celeste 8'
 Principal 4'
 Bourdon 4'
 Rohrflöte 2'
 Quintflöte 1-1/3'
 Mixture III 1'
 Trompète 8'
 Trompète 4'
 Tremulant

SWELL
 (61 notes)

Subbass 16'
 Lieblich Gedeckt 16'
 Principal 8'
 Bourdon 8'
 Choral Bass 4'
 Gemshorn 4'
 Octave 2'
 Rauschpfeife II
 Trumpet 16'
 Trompète 8'

PEDAL
 (32 notes)

Here and There

Dan Locklair, music instructor at Hartwick College in Oneonta, NY, and church musician at Binghamton's First Presbyterian Church, was recently awarded the Doctor of Musical Arts degree by the Eastman School of Music. Among many compositions recently performed of his is the choral cycle *On Cats*, sung by the Gregg Smith Singers at the Charles Ives Center for American Music.

Kim Kasling, of St. John's University, gave a concert tour of Finland, Poland, Austria, and Hungary this past summer. His longest stay was in Hungary, where he gathered material on the historic organs of that country.

British organist **Jonathan Rennert**, music director at St. Michael's Cornhill in London (where his predecessors include William Boyce and Harold Darke), toured the U.S. and Canada for six weeks this past fall. His recitals included a large percentage of music by British composers, and he gave a week-long course on English church music at Texas Christian University.

Kathryn Johnson recently played a dedication recital on the newly-installed eight-stop mechanical-action organ in the home of Dr. and Mrs. John Bradfield of Dallas, TX, built by Robert L. Sipe. After a program of works by Bach, Pachelbel, Brahms, and Lenele, the Bradfields treated their guests to a sumptuous meal patterned after the banquet given to organists J. S. Bach, J. C. Kuhnau, and Johann Rolle on May 3, 1716, after dedication recitals on the then-new organ in the Liebfrauenkirche in Halle, Brandenburg.

The AEoline

A Stop from a Quieter Time

by Earl L. Miller

There is a story, perhaps apocryphal, concerning the regulating of an extremely quiet stop in a large pipe organ. Some attribute the anecdote to Ernest M. Skinner, and the actual organ seems to change with the passing of time. The punch line is both delightful and, to a great extent, fact.

The story goes something like this. The builder was at the console of a large electro-pneumatic organ at the front of a church, listening to the various stops of an antiphonal division, some distance from the console. He played a note on an AEoline (it could have been an Erzähler or a Dolcissimo) and yelled at the top of his lungs to the voicer, high up in the rear of the building, "Is that thing speaking?" From the distant attic came a faint "Yes!" The builder replied, "Well, make it softer."

The story loses a little when put into print, but the point is well made. There was a time in the not-too-distant past when organbuilding resulted in producing such extremes through all-inclusive specifications and liberal distribution of pipework throughout the building.

At the 1981 national convention of the Organ Historical Society, held in northern Maine, this writer had the opportunity to demonstrate a small tracker-action instrument built by George S. Hutchings in 1884, typical of that period. Of its thirteen stops, four are diapasons, five are flutes, one is a reed, and two are somewhere between string and principal tone (Dolcissimo and AEoline). The Swell Violin Diapason serves as a string and principal.

The Dolcissimo is unenclosed and, when drawn, is audible. It was used to accompany a little piece featuring the Swell flutes, one at a time, as solo stops. However, as was demonstrated in the program, the AEoline was so quiet that it was hardly audible with the Swell shades wide open.

In fact, to demonstrate what must be one of the quietest examples of this stop, the large audience had to become totally silent. When the shades were closed, one might as well have played without the blower on. It was like being part of a gathering of two thousand-plus people listening to a lute concert in Washington Cathedral. You know something is going on because you can see it taking place, but aside from an occasional note here and there—when the wind changes—there is nothing to hear except the aesthetic aura of the experience.

The demonstration of the AEoline was done in fun, but after the program, I began to wonder just why these stops were ever developed, and why we still occasionally see them today.

The few people I know who are versed in this kind of thing could not recall when the AEoline first appeared. Forty years ago that statement might have prompted months of correspondence with an editor, but now it is sufficient to say that this quiet little string (or is it the softest member of the principal chorus?) is probably the product of the 1860s. It seems to appear more on the smaller instruments and in rural areas. Perhaps builders of the last century knew it couldn't be heard over the noise of horse-drawn wagons in the bustling cities.

The name is curious, because it is derived from the Greek name "Aeolus," god of the winds. He lived in Aeolia, and his chief claim to fame was presenting to Ulysses (on his return from Ithaca) all the adverse winds tied in bags. One could possibly draw an allusion to this godly act and that of putting all of the "adverse" stops in enclosures (possibly up in the ceiling) where they are less apt to do damage!

Alas, Ulysses' companions opened the bags out of curiosity and our hero of many unplanned travels was driven off his course. Can that ever be applied to the production of some organ designs!

What is curious is that, according to the link between the Greek god and our stop under discussion, the AEoline might better describe something laid out horizontally on the west wall on fifty inches of wind, suitable for the arriv-

al of a bishop: AEoline Mirabilis, AEoline Pontificale, or the AEoline d'Armageddon, with warning lights and its own safety switch.

Stevens Irwin, who seems to have catalogued every known organ stop, describes our stop as "One of the softest strings in the organ . . . sometimes on the pedals, perhaps on the Echo Pedal division." When is the last time that pedal division was encountered? "It is delicate and refined in tone, not at all keen or thin." It isn't audible, either. "It is not orchestral in sound and never reaches the volume of the Ethereal Violin," which Irwin describes as having a dynamic range of about piano. So, we know more of what the AEoline is not than what it is.

Since so little is written about the AEoline (Audsley dismissed it as "suitable for the Chamber organ"), I thought it might be interesting, with tongue-in-cheek to some extent, to present several hypotheses for the reason that the AEoline ever appeared. In addition, I should like to make several critical comments concerning the justifications made for the inclusion of AEolines in organs as late as this very decade.

It's impossible to document a primary purpose for a builder of the 1880s for including this stop, but he could be a forerunner of the modern organ "re-builder" (and tonal layout changer), who conceived the AEoline as the perfect stop to be cut down to create a Larigot 80 years later. How many old Swell organs, "restored" (but not in the sense of the OHS guidelines), now read 8', 8', 4', 2', 1-1/3'? The Diapason 8' is moved up an octave, the Flute 4' goes up to 2', and the AEoline is robbed of three-quarters of its body and is "just the right scale" for a 1-1/3' stop. Perhaps the 19th-century builder foresaw the future. ("Ah, that useless 'soft stop' is just the place for a bright piece of upper-work some day.")

Another modern-day use of the AEoline is to tune it sharp (or flat) to produce the Celeste missing from most of the smaller instruments of that era. It seldom works, the AEoline being only slightly louder than the hum of a blower in most cases, and no match in volume or harmonic quality for the string in that division. In addition, the two newly-celestial ranks, usually racked next to each other, fight more often than undulate.

Organ students are often told "AEolines are included to accompany communion." If the Hutchings AEoline was a typical example of the stop, you wouldn't hear it over the shuffling of feet. I would guess that, with the Swell box closed, the chewing of communion bread would drown out the sweet melodies coming from within the box. This brings up the argument: why play music that is not to be heard?

Another suggestion is that the stop provides the proper level of volume for music played during the "Silent Prayer." Not wishing to dwell on the term "silent," we'll simply add that the organ blower is often melodious enough to provide that musical function, and adding the tremulant to the simple murmurings of the blower and other extraneous noises from the organ would be far more interesting to those who are not, in fact, taking part in the "Silent Prayer." Why add a musical mosquito-like drone of the AEoline to the pure rhythm of a slightly worn bearing on the blower and the distant, drum-like pounding of the tremolo?

It seems to me, aside from the highly unlikely forethought of our great 19th-century builders in providing us with pipe metal to make Larigots, we may have missed the really practical purpose

for this stop. Perhaps the builders of these stops were providing us with a means of truly presenting fine music for our congregations.

I think it is very possible that the AEoline (like its namesake, Aeolus, who tried to contain all of the adversities) was placed in the organ for the benefit of the organist. It made it possible for the church musician to practice the postlude during the sermon, and thus let all of the winds blow forth at the conclusion of the hour. This would at least bear some connection to the ancient Greek derivation!

All of this is in fun, but there is a postscript. In today's organs, when every stop must count because of the rising costs of construction, would it not be

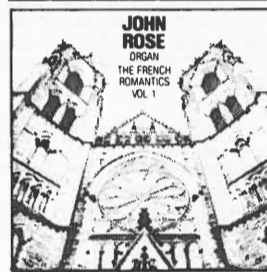
wise to consider what is necessary and what is not? I am not prescribing stark, cold instruments for the American musical tradition, but, rather, care in the use of valuable pipe metal. A supportive string or diapason in a well-constructed Swell box can serve communions, "silent prayers," and "quiet moments" of the service just as well as the nearly inaudible stops. The only difference is that the organist will have to practice before the eleventh hour, rather than depending on the AEoline and the sermon.

In defense of the AEolines of the last century: leave them alone! They were part of another era's tonal conception and are of a type requiring great patience on the part of the voicer. They were stops built for a quieter time in our history. Perhaps some day we will return to that level of quiet when the AEoline, Dolcissimo, and Dulciana will again be heard. As an experiment, try playing a melody/accompaniment piece using the Dulciana as the solo stop, accompanied by the AEoline. Your ears may hear more than they have ever heard before.

Earl Miller is music director of the Church of the Epiphany, Danville, Virginia.

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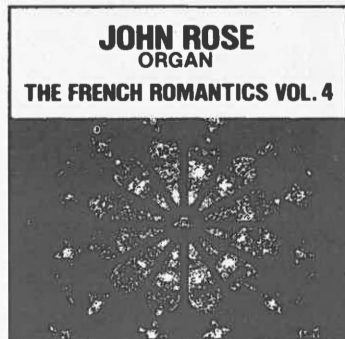
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RAYMOND MARTIN, Agnes Scott College, Decatur, GA, Sept. 22 (for restoration of Austin organ Op. 2035, 1940): Toccata and Fugue in D Minor, *Schmücke dich*, Bach; Fugue on B-A-C-H, Schumann; *Requiescat in Pace*, Sowerby; *Grand pièce symphonique*, Franck.

C. RALPH MILLS, Bland Street United Methodist Church, Bluefield, WV, Sept. 27: Concerto II in B-flat, Handel; *If Thou but Suffer, When in the Hour of Utmost Need*, Prelude and Fugue in C, Bach; *Carillon, Berceuse*, Vierne; Prelude, Fugue, and Variation, Franck; Finale (Symphony VI), Widor (Möller organ).

JAMES MOESER, Plymouth Congregational Church, Lawrence, KS, Sept. 30: *Suite du premier ton*, Clérambault; Toccata and Fugue in F Major, Bach; *Grand pièce symphonique*, Franck (Reuter organ).

KARL E. MOYER, Millersville State College, Millersville, PA, Sept. 2 (for the 100th anniversary of the Hook & Hastings organ): Offertory (Convent Mass), Couperin; Fugue on B-A-C-H, no. 5, Schumann; Scherzo (Sonata V), Guilmant; *Claire de Lune*, Karg-Elert; Prelude and Fugue in G, Bach; Toccata on a Theme of Gerre Hancock, Moyer; Adagio and Allegro in F Minor, Mozart; Rhapsody for Alto Saxophone and Organ, Creston (with John W. Colangelo).

CARLENE NEIHART, Central Presbyterian Church, Kansas City, MO, Oct. 11: Rigaudon, Campre; Fantasy and Fugue in G Minor, Buxtehude; Gigue, de la Guerre; Prelude in D Flat, Smith; Solera Toccata, Rogers; Toccata and Fugue in D Minor, Bach; *Pièce Héroque*, Franck; Three Tone Poems, Weaver; The Ninety-fourth Psalm, Reubke (Austin organ).

DAVID PALMER, Aeolian Town Hall, London, Ontario, Oct. 4: *Choral II*, Franck; *Naiades, Clair de Lune, Carillon de Westminster*, Vierne.

RICHARD PARRIGAN, San Antonio College, San Antonio, TX, Sept. 21 & 22: *Concerto del Sigr. Meck*, Walther; Sonata I, Bach; Prelude and Fugue in C Minor, Bach; Sonata, White; Variations on *America*, Ives; Final (Symphony I), Vierne (Reuter organ).

KAREL PAUKERT, Museum of Art, Cleveland, OH, Nov. 22 (in memory of Gabriel Verschraegen): Fantasy and Fugue in G Minor, Bach; Passacaglia, *Placare*, Toccata, Verschraegen; *Consolation*, Liszt (Holtkamp organ).

JOHN DAVID PETERSON, Memphis State University, Memphis, TN, Oct. 26: Prelude and Fugue in A Minor, Prelude and Fugue in E Minor, Bach; Toccata XI, Bergamasca, Frescobaldi; *Advice which the hours of darkness give, The leaves on the trees spoke*, Finney; *Water-nymphs, The Bells of Hinckley*, Vierne.

WILLIAM PETERSON, Pomona College, Claremont, CA, Oct. 23: Praeludium in G

Minor, Buxtehude; *Fundamentum organandi magistri Conradi Paumanns*, Paumann; *Mein junges Leben*, Echo Fantasia, Psalm 36, Sweelinck; *Komm Gott Schöpfer*, Sonata VI, Fantasy and Fugue in C Minor, Bach (Beckerath organ).

DOUGLAS RAFTER, Cadet Chapel, West Point, NY, Sept. 20: *Variations de Concert*, Bonnet; *Dialogue du Premier ton*, Clérambault; Toccata and Fugue in D Minor, Bach; Sketches in F Minor and D-flat, Op. 58, Schumann; *Pièce Héroque*, Franck; Three Mystical Moments, Young; To the Setting Sun, Edmundson; Fantasy and Fugue on B-A-C-H, Liszt.

McNEIL ROBINSON, Trinity College, Hartford, CT, Nov. 13: Prelude and Fugue in D Major, Sonata V, Bach; *Hommage à Messiaen*, Allegro (Sonata), Robinson; *Carillon, Souvenir*, Dupré; *Choral III*, Franck; improvisation on submitted themes (Austin organ).

JOHN ROSE, Trinity United Methodist Church, Grand Rapids, MI, Oct. 11: *La Romanesca*, Valente; Prelude and Fugue in A Minor, Bach; *Prélude*, Pierné; *Pièce Héroque*, Franck; *Clair de lune*, Toccata, Vierne; Symphony V, Widor (Casavant organ).

ROBERT E. SCOGGIN, Chapel of Our Lady of Lourdes, Rochester, MN, Oct. 4 (dedication of Lurth organ): Prelude on Easter Alleluia, Rowley; Prelude on the Doxology, Manz; Now Thank We all, Jesu Joy of Man's Desiring, Toccata and Fugue in D Minor, Bach; Sonatas in F and D, Mozart; Adagio in G Minor, Albinoni; Trumpet Tune, Powell; Folk Tune, Whitlock; Rondo for Flute Stop, Rinck; Finale, Franck; Allegro vivace (Symphony I), Vierne; Ave Marie, Guilmant; Te Deum, Langlais.

RICHARD W. SLATER, Episcopal Church of SS. Peter & Paul, El Centro, CA, Sept. 13: *Paeon*, Leighton; Evening Hymn, Voluntary on the 100th Psalm Tune, Purcell; Vision of the Church Eternal, Messiaen; *O God, have mercy*, (St. Paul), Mendelssohn; *Récit de tierce en taille*, Grigny; *Dank sei dir Herr*, Handel; *Carillon de Westminster*, Vierne. Stephen Allen Smith, bass-baritone, assisted.

GEORGE STAUFFER, St. Paul's Chapel, Columbia University, New York City, Oct. 24: Prelude in C Minor, Trio Sonata VI, Prelude and Fugue in A Minor, Six "Schübler" Chorales, Passacaglia and Fugue in C Minor, Bach (Aeolian-Skinner organ).

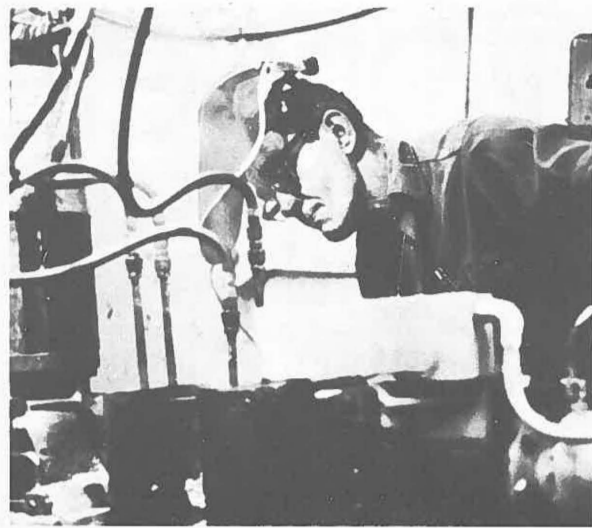
D. DEWITT WASSON, Grace Church, Ridge-wood, NJ, Sept. 19: Sonata in D Minor, Guilmant; Magnificat I, Dupré; Sonata II, Ore; Four Casual Brevities, Leach; Toccata, Jongen; God of Heaven and Earth, Introduction and Passacaglia, Reger.

VERNON WOLCOTT, Bowling Green State University, Bowling Green, OH, Sept. 30: Prelude and Fugue in D Minor, Bach; Andante in F, Mozart; Prelude and Fugue in A Major, Bach; *Méditations I, VIII*, Messiaen; *Prélude, Fugue et Variation, Final*, Franck.

Here & There



Paul Manz (left) was honored on Sept. 27, 1981, for his 40 years of music ministry in the church and his 35 years of service to Mount Olive Lutheran Church in Minneapolis, where he is Cantor. Among the day-long activities was the presentation of a portrait bust in bronze by Minnesota sculptor Paul Granlund (right), a gift of the congregation.



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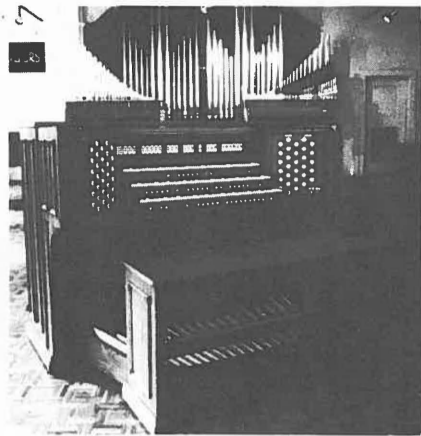
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Seventy-nine registrants attended the four-day Congress of the Guild of Carillonners in North America, held in Rochester, MN June 23-26. Host Dean Robinson and the staff of the Mayo Clinic worked to produce a program which included a diversity of events.

A new keyboard pedal standard was adopted from a design by Richard Strauss. Milford Myhre presented a carillon class by closed-circuit television, and the carillon film planned for presentation the previous year was shown by Ronald Beach.

Solo recitals were played by Richard Gegner, Janet Dundore, and Richard Watson, and three joint recitals containing duets were played by Todd Fair and Arie Abbenes, Ronald Barnes and Richard Strauss, and Linda Walker and her Indiana University students. In addition, successful recitals for GCNA advancement were played by Dorothy Rohrbach and Robin Austin.

Papers presented were by John Harvey (slides of his year's study in Holland), Margo Halsted (the Leuven Carillon), Alan Berry (change ringing), Andrea McCrady (medical aspects of carillon playing), Russ Borud (recording the carillon), André Lehr (carillons of Jerusalem), and Arie Abbenes (carillons of Portugal).

There were various non carillon-related activities: a trip to the Winona chime, visits to Maywood and the Mayo Clinic Library, an organ recital by Linda Walker, and a program at the Unitarian-Universalist Church. Social activities included a banquet, and evening of conversation at Dean Robinson's house, and two Verdin-sponsored meals: a pizza supper and a champagne box lunch.

Steve Knight, Samford University carillonneur, played a recital for the national convention of the National Federation of Music Clubs on April 23. He also played the carillon for the regional AGO convention in Birmingham on July 22 and was featured on a TV feature called "Facing the Crowd" on which he discussed and played the instrument.

The I.T. Verdin Company of Cincinnati has purchased St. Paul's Catholic Church in the Pendleton district of the Ohio city, with plans to convert the historic building into a museum and showcase of religious arts. Of interest to bell enthusiasts will be a display of bells, a history of tower clocks, and a carillon. Artists will have displays of stained glass, wood and metal work, stonemasonry, and embroidery. The project is expected to be opened in about two years.

Marquette University celebrated its centennial with a special concert on Sept. 20, when Gordon Slater was the invited carillonneur. He played solo works and accompanied a singer, a poetry reader, and the university chorus. Jererzy Bojanowski composed a carillon piece, "Meditation," in memory of Mary C. Owan, donor of the carillon.

On March 29, James B. Lawson played a recital at New York City's Riverside Church as part of the International Congress on Women in Music, sponsored by New York University. Included were pieces by van Appledorn, Lorenz, Pierce, Warner, van der Weel, Halsted, and Whipple.

Roy Redman

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A Conference of Music by Women was held at the Santa Barbara campus of the University of California on the weekend of April 11-12. Among the many types of music—electronic, vocal, chamber, and solo works—featured were half-hour carillon recitals by Margo Halsted and David Hunsberger. Compositions heard were by Diemer, Miller, van der Weel, Halsted, van Appledorn, Leahy, and Cooke.

John Harvey, carillonneur at the University of Wisconsin-Madison, traveled to Cleveland Sept. 18-20 at the invitation of the Church of the Savior (Methodist). For the three-day program, he presented a slide show on bells and carillons, gave a day of lessons to fourteen students mostly of high-school age, and presented a carillon recital after Sunday services.

Milford Myhre toured four campuses in California last May, when he played and taught at the University of California at Riverside, Santa Barbara, and Berkeley, and at Stanford University. At Riverside, he joined Margo Halsted in demonstrating the carillon for the Southern California chapter of the Music Library Association.

Two new recordings of carillon music have been released. "The Texas Tech Carillon" includes a wide variety of music played by Judson Maynard: the selections range from a college fight song and a country/western medley to Mary Jeanne van Appledorn's "Suite for Carillon," the 1980 first prize winner of the International Carillon Competition in Dijon. The 10-inch disc may be ordered from the player at 4925 49th St., Lubbock, TX 79414 for \$5.75.

"Seven Biblical Sketches" of Johan Franco, performed by Milford Myhre, alternate Biblical readings by Orlin Corey with movements from the 1977-78 composition. The record is available from Major Recording Co., P.O. Box 2072, Waynesboro, VA 22980 for \$6.00.

The 20th annual International Carillon Festival was held for nine days in June at Springfield, IL, funded in part by a grant from the Illinois Arts Council. Performers were Arie Abbenes, Albert Gerken, William De Turk, Raymond Keldermans, Todd Fair, Peter Langberg, Jacques Lannoy, James Rogers, and Karel Keldermans, representing The Netherlands, France, Denmark, and the United States.

Margo Halsted gave a paper for the national convention of the College Music Society in Cincinnati on Oct. 18. She spoke on "The Carillon on the College and University Campus."

Heather Spry has been reappointed university carillonneur at the University of Toronto, following the resignation of Robert Donnell.

Raymond Keldermans was honored with a reception at the Mechelen City Hall following his Aug. 17 recital at the Church of Our Lady in the Belgian city. He was presented with a Michiels bell inscribed "Honorary Member Carillon School Mechelen."

Ronald Barnes has been selected as the composer to write the first GCNA commissioned work. The selection of a composer is planned as an annual event.

Timothy Hurd has been appointed Carillon Scholar at the Bok Tower in Florida for the current six-month period.

Calendar

This calendar runs from the 15th of the month of issue through the following month. The deadline is the 10th of the preceding month (Jan. 10 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped within each date north-south and east-west. * = AGO chapter event, ** = RCCO centre event, + = new organ dedication, ++ = OHS event. Information cannot be accepted unless it specifies artist name, date, location, and hour in writing. Multiple listings should be in chronological order; please do not send duplicate listings. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

UNITED STATES East of the Mississippi

15 JANUARY
Martin Luther King commemoration; Trinity Cathedral, Cleveland, OH 8 pm
Marilyn Keiser; Emory Univ, Atlanta, GA 8:15 pm
Terry Charles; Kirk of Dunedin, FL 8:15 pm

16 JANUARY
Marilyn Keiser, masterclass; Emory Univ, Atlanta, GA am
Terry Charles; Kirk of Dunedin, FL 8:15 pm

17 JANUARY
Willan Missa Maria Magdalena; Church of the Advent, Boston, MA 11 am
De la Rue Missa l'Homme armé; St Ignatius Church, New York, NY 11 am
Haydn Therese Mass; St Bartholomews Church, New York, NY 4 pm
Bach Cantata 117; Holy Trinity Lutheran, New York, NY 5 pm
Randall Atcheson; St Thomas Church, New York, NY 5:15 pm
Boychoir of Harlem; Methodist Church, Red Bank, NJ 4 pm
Music of Mozart; Good Shepherd Lutheran, Lancaster, PA 8:15 & 11 am
Bradford T Winters; 1st Presbyterian, Lancaster, PA 7 pm
Allan Moeller; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Robert Baker; 1st Presbyterian, Naples, FL 4:30 pm
Roberta Peters, soprano; 1st Presbyterian, Ft Lauderdale, FL 8 pm
Marilou Kratzenstein; Art Museum, Cleveland, OH 2 pm
Timothy Wissler; Canterbury Methodist, Birmingham, AL 2:30 pm
Bruce Rasmussen; Our Lady of Mt Carmel, Chicago, IL 3 pm

18 JANUARY
German lieder festival; St Pauls Chapel, New York, NY 12:10 pm
Wayne N Earnest; Columbia College, Columbia, SC 8 pm

19 JANUARY
Caecilian Chamber Ensemble; Trinity Church, New York, NY 12:45 pm
Janus Ensemble; Christ & St Stephens, New York, NY 8 pm
Tavner Delcamp, piano; Christ Church, Cincinnati, OH 12:10 pm

20 JANUARY
Music of Palestrina; St Thomas Church, New York, NY 12:10 pm
Sondra Proctor; St Johns Church, Washington, DC 12:10 pm

21 JANUARY
Sally Fortino, harpsichord; St Pauls Chapel, New York, NY 12:10 pm
Jenneke Barton, mezzo; Christ & St Stephens, New York, NY 9 pm

22 JANUARY
Harold Cheney, harpsichord; St Johns Lutheran, Allentown, PA 8 pm
Bruce Stevens; Westminster Presbyterian, Charlottesville, VA 8 pm
Cathedral choir; Trinity Cathedral, Cleveland, OH 8 pm

24 JANUARY
Walton Missa Brevis; Church of the Advent, Boston, MA 11 am
Debra Huddleston; St Joseph Cathedral, Hartford, CT 3 pm
Ockeghem Missa Au travail; St Ignatius Church, New York, NY 11 am
North-South Consonance; Christ & St Stephens, New York, NY 3 pm
Walton Belshazzars Feast; St Bartholomews Church, New York, NY 4 pm
Bach Cantata 72; Holy Trinity Lutheran, New York, NY 5 pm

Joseph B Smith; Holy Trinity Chapel, New York, NY 5 pm
Renee Barrick; St Thomas Church, New York, NY 5:15 pm
Wayne Bradford; Sacred Heart Cathedral, Newark, NJ 3:30 pm
Berlioz Childhood of Christ; 1st Presbyterian, Wilkes-Barre, PA 4 pm
Music of Mozart; Good Shepherd Lutheran, Lancaster, PA 8:15 & 11 am
David Witten, piano; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Festival of Organ Music; St Johns Church, Washington, DC 12:30 pm
Robert R Wolfersteig; St Philip Cathedral, Atlanta, GA 5 pm
Karel Paukert; Art Museum, Cleveland, OH 2 pm
Bach Singet dem Herrn; Trinity Cathedral, Cleveland, OH 5 pm
John Obetz; 2nd Presbyterian, Portsmouth, OH 3:30 pm
Early Interval; 1st Congregational, Columbus, OH 8 pm
David E Eicher; St Pauls Episcopal, La Porte, IN 3 pm
Vivaldi Gloria "Sing-Along"; Univ of Chicago, IL 4 pm

25 JANUARY
German lieder festival; St Pauls Chapel, New York, NY 12:10 pm
William Bates; Indiana Univ, Bloomington, IN 8 pm

26 JANUARY
Roxanne Wruble, piano; Trinity Church, New York, NY 12:45 pm
Res Musica; Christ & St Stephens, New York, NY 8 pm

27 JANUARY
Music of Harwood & Stanford; St Thomas Church, New York, NY 12:10 pm
Douglas Major w/trumpet; St Johns Church, Washington, DC 12:10 pm

28 JANUARY
Flute & piano; St Pauls Chapel, New York, NY 12:10 pm
Gennarelli-King duo; Christ & St Stephens, New York, NY 8 pm

29 JANUARY
Gerhardt & Suhrstedt, pianists; Church of the Advent, Boston, MA 8 pm
Court of Frederick the Great; Trinity Cathedral, Cleveland, OH 8 pm
James Kibbie; Metropolitan Methodist, Detroit, MI 8 pm

31 JANUARY
A Gabrieli Missa Brevis; Church of the Advent, Boston, MA 11 am
Charles Huddleston Heaton; Trinity Church, Boston, MA 8 pm
Evensong; Trinity Episcopal, Torrville, CT 4 pm
Richard Coffey; South Church, New Britain, CT 4 pm
Music of Purcell; Christ & St Stephens, New York, NY 10:50 am
Goudimel Missa Audi filia; St Ignatius Church, New York, NY 11 am
Beethoven Mass in C; St Bartholomews Church, New York, NY 4 pm
Bach Mass in A; Holy Trinity Lutheran, New York, NY 5 pm
Karen A Barr; St Thomas Church, New York, NY 5:15 pm
Barbara Bogatin, cello; Christ & St Stephens, New York, NY 6 pm
Sue Rosen, soprano; Central Presbyterian, Huntington, NY 4 pm
Glen Kirchoff, harpsichord; St James the Less, Scarsdale, NY 4 pm
Jeffrey Walker; Presbyterian Church, Bryn Mawr, PA 4 pm
David H Binkley; Presbyterian Church, Camp Hill, PA 7:30 pm
Music of Mozart; Good Shepherd Lutheran, Lancaster, PA 8:15 & 11 am
Richard Alexander; Trinity Lutheran, Lancaster, PA 5 pm
Duke Thompson, piano; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Robert Glasgow; 1st Presbyterian, Harrisonburg, VA 3 pm
Ken Kradin; St Philip Cathedral, Atlanta, GA 5 pm
Kenneth Axelson; 1st Presbyterian, Naples, FL 4:30 pm
Karel Paukert; Art Museum, Cleveland, OH 2 pm
John D Herr, harpsichord; Fairmount Presbyterian, Cleveland Heights, OH 4 pm
Marsha Foxgrover; 7th-day Adventist, Kettering, OH 8 pm
Mendelsson Elijah; Zion Lutheran, Ann Arbor, MI 4 pm

1 FEBRUARY
Robert Edward Smith, harpsichord; 1st Presbyterian, Lancaster, PA 8 pm
(Continued overleaf)

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KARYL LOUWENAR

Harpichordist
The Florida State University
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Tallahassee, FL 32306

Calendar

(Continued from p. 19)

Robert Glasgow, masterclass; 1st Presbyterian, Harrisonburg, VA 8 pm
Frederick Swann, workshop; Northside Dr Baptist, Atlanta, GA 10:30 am

2 FEBRUARY

Britten concert; St Thomas Church, New York, NY 7:30 pm
Thomas Murray; 1st Baptist, Clinton, SC 8:15 pm
Frederick Swann; Northside Dr Baptist, Atlanta GA; workshop 10:30 am, recital 8:15 pm
Carolyn Hagner, harpsichord; Christ Church, Cincinnati, OH 12:10 pm

3 FEBRUARY

Music of Hassler; St Thomas Church, New York, NY 12:10 pm
Robert Edward Smith, harpsichord; Lutheran Seminary, Philadelphia, PA 8 pm
Albert Russell; St Johns Church, Washington, DC 12:10 pm
Thomas Murray, lecture; 1st Baptist, Clinton, SC 10 am

4 FEBRUARY

Russell Patterson; St Pauls Chapel, Columbia Univ, New York, NY 12 noon

5 FEBRUARY

Walker Cunningham; Trinity Cathedral, Cleveland, OH 8 pm
Robert Edward Smith, harpsichord; Univ of Tennessee, Knoxville, TN 8:15 pm
Simon Estes, bass; Coral Ridge Presbyterian, Ft Lauderdale, FL 8 pm

7 FEBRUARY

Schubert Mass in G; Church of the Advent, Boston, MA 11 am
Trumpets & organ; Trinity Church, Newport, RI 4 pm
Lassus Missa Quinti Toni; St Ignatius Church, New York, NY 11 am
Handel Samson; St Bartholomews Church, New York, NY 4 pm
Bach Cantata 150; Holy Trinity Lutheran, New York, NY 5 pm
Roger Troeger; St Thomas Church, New York, NY 5:15 pm
James Bigham; Sacred Heart Cathedral, Newark, NJ 3:30 pm
Omni Brass Quintet; West Side Presbyterian, Ridgewood, NJ 4 pm
Richard Bouchett; Trinity Cathedral, Trenton, NJ 3:30 pm
Noel Lester, piano; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Barbara Salter; St Philip Cathedral, Atlanta, GA 5 pm
Richard Enright; Art Museum, Cleveland, OH 2 pm
Richard Benedum & Julane Rodgers; 7th-day Adventist, Kettering, OH 8 pm
Schubert Mass in G; St Paul & the Redeemer, Chicago, IL 4 pm
Robert Edward Smith, harpsichord; Independent Presbyterian, Birmingham, AL 4 pm
Marilyn Mason; Church of the Ascension, Montgomery, AL 4 pm

8 FEBRUARY

Herbert Burtis w/orch; Methodist Church, Red Bank, NJ 8 pm
*Conducting from the console; Grace Lutheran, Lancaster, PA 7:30 pm

9 FEBRUARY

Herbert Burtis w/orch; Methodist Church, Red Bank, NJ 8 pm
Robert Edward Smith, harpsichord; Tift College, Forsyth, GA 8 pm
Concordia Choir; 1st Presbyterian, Ft Wayne, IN 8 pm

10 FEBRUARY

Music of Sowerby; St Thomas Church, New York, NY 12:10 pm
J Franklin Clark; St Johns Church, Washington, DC 12:10 pm

11 FEBRUARY

Catherine Burrell; St Pauls Chapel, Columbia Univ, New York, NY 12 noon
Robert Edward Smith, harpsichord; W Carolina Univ, Cullowhee, NC 8 pm
Charles W Thompson; St Lukes Cathedral, Orlando, FL noon

12 FEBRUARY

Clinton Miller w/brass; St Johns Lutheran, Allentown, PA 8 pm
James S Darling; Westminster Presbyterian, Charlottesville, VA 8 pm
Robert Edward Smith, harpsichord; N Greenville College, Tigerville, SC 8 pm
American Boychoir; Coral Ridge Presbyterian, Ft Lauderdale, FL 8 pm
Dance Center Co; Trinity Cathedral, Cleveland, OH 8 pm

13 FEBRUARY

Catharine Crozier, masterclass; Rollins College, Winter Park, FL 10 am

14 FEBRUARY

Plainsong Missa Dominicalis; Church of the Advent, Boston, MA 11 am
Haydn Missa Brevis; St Ignatius Church, New York, NY 11 am
Stravinsky Mass, Symphony of Psalms; St Bartholomews Church, New York, NY 4 pm
Music of Tye & Byrd; St Thomas Church, New York, NY 4 pm
Bach Cantata 181; Holy Trinity Lutheran, New York, NY 5 pm
+Richard Heschke; Village Lutheran, Bronxville, NY 4 pm
Garden State Band; Sacred Heart Cathedral, Newark, NJ 3:30 pm
Cj Sambach; St Peters Episcopal, Freehold, NJ 4 pm
Gerald Mummert; 1st Presbyterian, Lancaster, PA 7pm
Susan Landale; Bradley Hills Presbyterian, Bethesda, MD 4 pm
Herbert Dimmock & Keith Nash, 2 organs; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
*Robert Edward Smith; harpsichord; Spirit Square, Charlotte, NC 4 pm
Robbe Delcamp; St Philip Cathedral, Atlanta, GA 5 pm
Catharine Crozier; Rollins College, Winter Park, FL 4 pm
American Boychoir; 1st Presbyterian, Naples, FL 4:30 pm
Karel Paukert; Art Museum, Cleveland, OH 2 pm
August Humer; 1st Congregational, Columbus, OH 4 pm
Concordia Choir; Zion Lutheran, Ann Arbor, MI 8:30 pm

15 FEBRUARY

Simon Preston; Trinity Church, New York, NY; workshop 9:30 am, recital 8 pm

16 FEBRUARY

Ann Wilson, harpsichord; Incarnation Cathedral, Garden City, NY 8 pm
*Robert Edward Smith, harpsichord; Greene Methodist, Roanoke, VA 8 pm
Flute & jazz piano; Christ Church, Cincinnati, OH 12:10 pm

17 FEBRUARY

Music of Shepherd; St Thomas Church, New York NY 12:10 pm
Michael Parrish; St Johns Church, Washington, DC 12:10 pm

18 FEBRUARY

Craig Campbell; St Pauls Chapel, Columbia Univ, New York, NY 12 noon
McNeil Robinson; Virginia Intermont College, Bristol, VA 8 pm

19 FEBRUARY

James Kalal, guitar; Trinity Cathedral, Cleveland, OH 8 pm
*Robert Glasgow, masterclass; 2nd Presbyterian, Knoxville, TN 8:30 am
Marianne Webb; Southern Illinois Univ, Carbondale, IL 8 pm

20 FEBRUARY

*Robert Glasgow, masterclass; Church St Methodist, Knoxville, TN 8:30 am

21 FEBRUARY

Dufay Missa Se la face ay pale; Church of the Advent, Boston, MA 11 am
Rosalind Mohnsen; Holy Family Church, Rockland, MA 7:30 pm
Byrd Mass for 3 Voices; St Ignatius Church, New York, NY 11 am
Brahms Alto Rhapsody, Song of Destiny; St Bartholomews Church, New York, NY 4 pm
Bach Cantata 127; Holy Trinity Lutheran, New York, NY 5 pm
Jankowski Sehnsuchten; Holy Trinity Chapel, New York, NY 5 pm
Thomas Jones; St Thomas Church, New York, NY 5:15 pm
Haydn Mass in Time of War; Church of the Ascension, New York, NY 8 pm
Kenneth P Loiacono; Central Presbyterian, Huntington, NY 4 pm
Cj Sambach; Sacred Heart Cathedral, Newark NJ 3:30 pm
Sacred Harmony Singers; Good Shepherd Lutheran, Lancaster, PA 8 pm
James Dale, Dupré Stations; Naval Academy, Annapolis, MD 3 pm
Brunello Players; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Washington Camerata; St Thomas More Cathedral, Arlington, VA 7:30 pm
Karel Paukert; Art Museum, Cleveland, OH 2 pm
Durufle Requiem; 7th-day Adventist, Dayton, OH 8 pm
Fauré Requiem; 1st Presbyterian, Nashville, TN 8 pm
Leon Nelson; 1st Presbyterian, Deerfield, IL 4:30 pm
Keith Rasmussen; Our Lady of Mt Carmel, Chicago, IL 3 pm

24 FEBRUARY

Plainsong Missa Penitentialis; Church of the Advent, Boston, MA 6:30 pm
Winfred Johnson; Trinity Church, Newport, RI 12:15 pm

Music of Allegri & Bairstow; St Thomas Church, New York, NY 12:10 pm
 Plainsong Missa XVIII; St Ignatius Church, New York, NY 6 pm
 *David Craighead; Plymouth Church, Shaker Heights, OH 8 pm

25 FEBRUARY
 Gregory D'Agostine; St Pauls Chapel, Columbia Univ, New York, NY 12 noon

26 FEBRUARY
 Clarence Watters birthday recital; Trinity College, Hartford, CT 8:15 pm
 Haydn Theresa Mass; National Shrine, Washington, DC 8:30 pm
 Roger Wagner Chorale; Coral Ridge Presbyterian, Ft Lauderdale, FL 8 pm
 Choir & orchestra; Trinity Cathedral, Cleveland, OH 8 pm
 Huw Lewis; St Johns Episcopal, Detroit, MI 12:10 pm
 Vocal duo; Metropolitan Methodist, Detroit, MI 8 pm
 *Robert Anderson; 1st Presbyterian, Laurel, MS 7:30 pm

27 FEBRUARY
 Judith & Gerre Hancock; National City Christian, Washington, DC 7 pm
 Robert Anderson, masterclass; 1st Presbyterian, Laurel, MS 10 am

28 FEBRUARY
 Palestrina Missa Brevis; Church of the Advent, Boston, MA 11 am
 Organ & choir; Trinity Episcopal, Tariffville, CT 4 pm
 Plainchant Missa XIV; St Ignatius Church, New York, NY 11 am
 Marilyn Mason; Riverside Church, New York, NY 2:30 pm
 + David Higgs; Park Ave Christian, New York, NY 2:30 pm
 Mozart Requiem; St Bartholomews Church, New York, NY 4 pm
 Robert Lebar; St Thomas Church, New York, NY 5:125 pm
 "Celebrate Life"; Presbyterian Church, Bryn Mawr, PA 4 pm
 Music for 2 guitars; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
 Bach Choir; St Philip Cathedral, Atlanta, GA 5 pm
 *Michael Corzine; St Lukes Episcopal, Ft Myers, FL 4 pm
 Marianne Mastics, piano; 1st Presbyterian, Naples, FL 4:30 pm
 Evensong; Trinity Cathedral, Cleveland, OH 5 pm
 Mozart Requiem; Church of the Covenant, Cleveland, OH 7:30 pm
 Martha Folts; 7th-day Adventist, Kettering, OH 8 pm
 Ars Musica; St Johns Episcopal, Detroit, MI 3 pm
 Boyd Jones; 2nd Presbyterian, Indianapolis, IN 4 pm
 Charles W Thompson; St Michaels Episcopal, Barrington, IL 3:30 pm
 Music for the Passion; Trinity Episcopal, Wheaton, IL 3 pm
 Augustana College Choir; Grace Lutheran, Glen Ellyn IL 7 pm

West of the Mississippi

17 JANUARY
 Catharine Crozier; Plymouth Congregational, Minneapolis, MN 4 pm
 Pratts Falls & Tomfoolery; 1st Methodist, Perry, IA 3 pm
 Robert Clark; Gammage Center, Ariz State Univ, Tempe, AZ 7 pm
 Marge Halsted & Leslie Wood, carillon; Univ of Calif, Riverside, CA 4 pm

18 JANUARY
 Robert Cavarra; 1st Methodist, Laramie, WY 7:30 pm

19 JANUARY
 *Catharine Crozier; 1st Methodist, Houston, TX 8 pm

22 JANUARY
 Charles S Brown, lecture; Univ of Nebraska, Lincoln, NE 2:30 pm

24 JANUARY
 Charles S Brown; Univ of Nebraska, Lincoln, NE 8 pm
 Marvel Jensen, organ & harpsichord; 1st Baptist, Santa Ana, CA 7:30 pm

31 JANUARY
 Thomas Harmon; Wilshire Methodist, Los Angeles, CA 4 pm
 Ray Gibbs, baritone; Presbyterian Church, La Jolla, CA 4 pm

1 FEBRUARY
 Larry Palmer; Caruth Aud, Southern Methodist Univ, Dallas, TX 8:15 pm
 Marianne Webb; Southwestern Baptist Seminary, Ft Worth, TX 8:15 pm

2 FEBRUARY
 *Edwin Day; Trinity Episcopal, Tulsa, OK 8 pm

3 FEBRUARY
 Westminster Choir; 1st Presbyterian, Oceanside, CA 8 pm

5 FEBRUARY
 *Carlene Neihart; Asbury Methodist, El Paso, TX 8 pm
 Wilma Jensen; 1st Congregational, Los Angeles, CA 8 pm

6 FEBRUARY
 *Carlene Neihart, workshop; Asbury Methodist, El Paso, TX 9:30 am
 Wilma Jensen, masterclass; 1st Methodist, Bakersfield, CA 10 am
 David Britton; Mt St Marys College, Los Angeles, CA 4 pm

7 FEBRUARY
 Larry Palmer, harpsichord; Concordia College, St Paul, MN 8 pm
 Carl Staplin; Drake Univ, Des Moines, IA 3 pm
 Organ & instruments; Christ Church Cathedral, New Orleans, LA 4 pm
 Robert Glasgow; St Johns Cathedral, Denver, CO 4 pm
 *John Pagett; University Presbyterian, Fresno, CA 3 pm
 Wilma Jensen; 1st Methodist, Bakersfield, CA 4 pm
 Edward Parmentier, harpsichord; Mt St Marys College, Los Angeles, CA 5 pm
 David Britton w/chorus; Mt St Marys College, Los Angeles, CA 7:30 pm
 Compline; All Saints Church, Beverly Hills, CA 9 pm

8 FEBRUARY
 Kim Kasling; St Thomas Aquinas, Dallas, TX 8:15 pm
 *Robert Parris; Presbyterian Church, Pasadena, CA 8:15 pm

9 FEBRUARY
 Delbert Disselhorst; St Matthews Episcopal, Lincoln, NE 8 pm

14 FEBRUARY
 *Kings Singers; Highland Park Methodist, Dallas TX, 4 pm
 Clyde Holloway; St Pauls Methodist, Houston, TX 3 pm
 Martin Haselböck; Pacific Union College, Angwin, CA 8 pm
 San Diego Sinfonietta; Presbyterian Church, La Jolla, CA 4 pm

(Continued overleaf)

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Calendar

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- 15 FEBRUARY
 Gerre Hancock; 1st Baptist, Corpus Christi, TX 8 pm
- 16 FEBRUARY
 Frederick Swann; Mormon Tabernacle, Salt Lake City, UT 8 pm
- 20 FEBRUARY
 Organ w/instruments; Green Lake 7th-day Adventist, Seattle, WA 4 pm
- 21 FEBRUARY
 David Stinson; 1st Methodist, Perry, IA 3 pm
 Donald Sutherland & Phyllis Bryn-Julson; RLDS Auditorium, Independence, MO 4 pm
 Texas Bach Choir; St Lukes Episcopal, San Antonio, TX 4 pm
 Carillon recital; Univ of Calif, Riverside, CA 4 pm

- 24 FEBRUARY
 Alta Grasmick; Church of Our Savior, North Platte, NE 12 noon
- 27 FEBRUARY
 Martin Haselböck; Grace & Holy Trinity Cathedral, Kansas City, MO; lecture 9 am, masterclass 1:30 pm
 Lawrence Moe; Mt St Marys College, Los Angeles, CA 8 pm
- 28 FEBRUARY
 Handel Samson; Plymouth Congregational, Minneapolis, MN 4 pm
 Martin Haselböck; Grace & Holy Trinity Cathedral, Kansas City, MO 5 pm
 Vicki Stump; Nichols Hills Methodist, Oklahoma City, OK 7:30 pm
 Texas Bach Choir; Our Lady of the Lake Univ, San Antonio, TX 4 pm

INTERNATIONAL

- 17 JANUARY
 Evensong; St Pauls Church, Toronto, Canada 7:30 pm
 David Palmer; Univ of Alberta, Edmonton, Canada 3 pm
- 21 JANUARY
 Ronald Jordan; St Pauls Church, Toronto, Canada 12:10 pm
- 22 JANUARY
 David Palmer; Grace Presbyterian, Calgary, Alberta 8 pm
- 23 JANUARY
 Gillian Weir; Royal Northern College, Manchester, England 7:30 pm
- 24 JANUARY
 Gillian Weir; Rugby School, Rugby, England 8 pm

Festival service; St Pauls Church, Toronto, Canada 11 am
 David Palmer; Knox-Metropolitan United, Regina, Saskatchewan 8 pm

- 25 JANUARY
 Gillian Weir; St Peters Church, Stoke-on-Trent, England 8 pm
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 Robert Robinson; St Pauls Church, Toronto, Canada 12:10 pm
- 29 JANUARY
 Lynne Davis; St Thomas d'Aquin, Paris, France 9 pm
- 30 JANUARY
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- 4 FEBRUARY
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- 8 FEBRUARY
 Gillian Weir, harpsichord; Arts Center Recital Hall, Hong Kong 8 pm
- 9 FEBRUARY
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- 11 FEBRUARY
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- 12 FEBRUARY
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 Stowe, John Chappell, ° to Houghton College. Oct 15
 Stowe, Linda Morgan, ° to Houghton College. Oct 15
 Strickland, Thomas C., ° to assistant, St. Bartholomew's, New York City. Nov 10
 Swartz, Samuel John, ° to California State University, Northridge. Oct 15
 Terry, Carole R., ° to Howard Ross management. Jul 17
 Thomas, Beal, to Trinity Church-on-the-Green, New Haven, CT. Oct 15
 Vollendorf, Joanne, ° to St. Olaf College. Nov 10
 Fon Fange, Janice A., ° to McFarlin Methodist, Norman, OK. Oct 15
 Walker, James, ° to Occidental College. Oct 15
 Webb, Richard, ° to San Francisco State University. Nov 10
 Welsh, Wilmer Hayden, to music director, Davidson College. Apr 23
 ° = photograph

Organ Stoplists

American
 Immanuel Presbyterian, Milwaukee, WI (restoration of E & G. G. Hook & Hastings). 3/60, ° Jun 3
Anonymous
 Peninsula Covenant, Redwood City, CA. 3/64, ° Dec 20
Austin
 St. John's United Church of Christ, Catonsville, MD. 3/38, ° Dec 12
 Central Presbyterian, Fort Smith, AR. 2/27, ° Jan 20
 Trinity Episcopal, Huntington, WV. 3/34, ° Oct 16
 St. Peter's Episcopal, Phoenixville, PA. 2/23, ° Apr 1, 18
 Grace & Holy Trinity Episcopal, Richmond, VA. 4/52, ° Feb 20
 Central United Methodist, Spartanburg, SC. 3/31, ° Jun 16
 St. Andrew's Episcopal, Staten Island, NY. 7-rank addition, ° Jul 12
Bedient
 St. Mark's-on-the-Campus Episcopal, Lincoln, NE. 2/16 tracker, ° † Aug 10
Berkshire
 Church of St. Mary Our Mother, Horseheads, NY. 3/27, ° Nov 16
Blackinton
 San Rafael Community Church, Rancho Bernardo, CA. 2/31, ° Sep 1, 14
Blakely
 Trinity Church, Abbeville, SC (restoration of Baker). 1/7 tracker, ° Jun 3
Bond
 St. Thera's R.C., Federal Way, WA. 2/12

tracker, ° Nov 16
 Resurrection Lutheran, Portland, OR. 2/15 tracker, ° Jun 16
Brombaugh
 Fairchild Chapel, Oberlin College, Oberlin, OH. 2/17 tracker, ° † Dec 1, 18
Casavant
 1st Presbyterian, Davenport, IA. 3/43, ° Jan 18
 Concert Hall, Victorian Arts Centre, Melbourne, Australia. 4/84 tracker, ° Apr 7
Dobson
 Lake City Union Church, Lake City, IA. 2/31 tracker, ° Jul 12
Dunand
 St. Eustache, Paris, France. 5/158 tracker/electric, ° † Mar 1, 15
Garner
 St. John's Episcopal, San Bernardino, CA (restoration of Stuart). 2/26 tracker, ° Aug 16
Goodwin
 Donald Olson residence, Mt. Baldy Village, CA. 2/4 tracker, ° Sep 1, 11
Greenwood
 1st United Methodist, Cuthbert, GA. 2/22, ° Oct 16
 St. Paul's Episcopal, Meridian, MS. 4-rank addition, Aug 15
Gress-Miles
 Chapel of the Good Shepherd, Bishop Whipple Schools, Faribault, MN. 2/26, ° Jan 18
 1st Presbyterian, Harrisonburg, VA. 3/84, ° Oct 10
 1st Church of Christ, Congregational, Sufield, CT. 3/51 tracker, ° Apr 1, 18
 Webster Groves Presbyterian, Webster Groves, MO. 4/54, ° Dec 12
Hendrickson
 1st Lutheran, St. Peter, MN. 2/44 tracker, ° Sep 10
Holtkamp
 Zion Lutheran, Anoka, MN. 3/35, ° Sep 10
 University of Montevallo, Montevallo, AL. 3/60, ° Jul 24
 Bethlehem Lutheran, Mankato, MN. 2/31 tracker, ° Aug 15
 Lakeside United Methodist, Pine Bluff, AR. 2/34 tracker, ° Nov 16
 Wingate College, Wingate, NC. 3/38, ° Jan 20
Hoyer
 Faith Lutheran, Bentonville, AR. 2/4 unit, ° Jan 18
Johnson
 Our Savior's Lutheran, Moorhead, MN. 2/21, ° Sep 1, 10
Kern
 St. Thomas, Strasbourg, France (restoration of J. A. Silbermann). 3/54 tracker, ° † May 10
King
 1st United Methodist, Cleburne, TX. 2/19, ° Jul 24
 All Saints' Parish Day School chapel, Fort Worth, TX. 2/16 tracker, ° Sep 11
Klais
 Ohio Wesleyan University, Delaware, OH. 3/82 tracker, ° † Feb 14
Kney
 Grace & Holy Trinity Cathedral, Kansas City, MO. 4/71 tracker, ° Jul 12
Koppejan
 Emmanuel Christian Reformed, Calgary, Alberta. 2/26, ° Dec 20
Mann & Trupiano
 Brandon Parish Church, Burrowsville, VA (restoration of Erben). 1/3 tracker, ° Jun 2
McManis
 2nd Baptist, Springfield, MO. 2/22, ° Sep 1, 14
McNeil & Campbell
 University of California, Santa Barbara, CA. 1/7 tracker, ° Oct 16
Miller
 Calvary Lutheran, Louisville, KY. 2/20, ° Jun 16
Newcomer
 St. Thomas More Cathedral, Alexandria, VA. 3/51, ° Dec 20
Noack
 Beckley Presbyterian, Beckley, WV. 3/46

tracker, ° † Jul 1, 11
Nordlie
 Lutheran Church, Brandon, SD. 2/29 tracker, ° Oct 16
 Daniel L. Mueller residence, Tyndall, SD. 2/7 tracker, ° Aug 14
Ott
 Christ Seminary-Seminex, St. Louis, MO. 2/11 tracker, ° Oct 16
Pilzecker
 Grace Episcopal, Sandusky, OH. 3/65 tracker, ° Nov 7
Puget
 Pauliac Museum, Paris, France. 3/50 pneumatic, ° † Jul 16
Redman
 Grace Lutheran, Arlington, TX. 2/27 tracker, ° Sep 14
 Reedy Chapel AME, Galveston, TX (restoration of E. & G. G. Hook & Hastings). 2/16 tracker, ° Jun 2
 Obetz studio, RLDS Auditorium, Independence, MO. 2/3 tracker, ° Aug 14
Rosales
 Grace Episcopal, Glendora, CA. 2/27, ° Jun 16
Ruffati
 St. Paul's Lutheran, Orlando, FL. 5/83, ° Jan 20
Ruggles
 David Mulbury residence, Cincinnati, OH. 2/5 tracker, ° Sep 10
Schoenstein
 Star of the Sea R.C., San Francisco, CA. 2/28, ° Sep 11
Schudi
 Central Christian, Texarkana, TX. 2/16 tracker, ° Apr 1, 18
Sipe
 1st United Presbyterian, Las Cruces, NM. 2/35 tracker, ° Jul 12
Spilker
 University of Victoria, British Columbia, Canada (restoration of Mayer). 2/35 tracker, ° Aug 16
Steiner
 Trinity Lutheran, Eau Claire, WI. 2/28 tracker, ° Aug 14
 1st Presbyterian, Fort Thomas KY. 2/11, ° Oct 16
 Trinity Lutheran, Greenville, SC. 2/29 tracker, ° Apr 1, 18
Stuart
 Trinity Lutheran, Chelmsford, MA. 2/11 tracker, ° Aug 14
Taylor & Boody
 Westminster Presbyterian, Charlottesville, VA. 2/22 tracker, ° † Jan 16
Visser-Rowland
 St. Anne's Catholic, Houston, TX. 3/51 tracker, ° Nov 12
Wahl
 St. Paul's Episcopal, La Porte, IN (restoration of Steer & Turner). 2/24 tracker, ° Jul 19
Wicks
 St. Adalbert Basilica, Grand Rapids, MI. 3/72, ° Dec 12
 1st Presbyterian, Maitland, FL. 3/41, ° Jan 18
 St. John's Episcopal, Montgomery, AL. 3/37, ° Feb 20
 Trinity Evangelical Lutheran, Waukesha, WI. 2/22, ° Apr 1, 18
 Ascension Lutheran, Wichita, KA. 2/24, ° Jun 16
 Immanuel Lutheran, Youngstown, OH. 2/15, ° Aug 15
Wilhelm
 1st Presbyterian, Wooster, OH. 3/54 tracker, ° Nov 12
Wolff
 Trinity Episcopal Cathedral, Davenport, IA. 3/51 tracker, ° † Feb 18
 McGill University, Montreal, Canada. 3/51 tracker, ° † Aug 1, 6
Zimmer
 St. John's Lutheran, Orange, CA. 3/46, ° Sep 1, 14
 ° = photograph or line drawing
 † = feature article
 all organs = electric action unless otherwise indicated
 (See p. 22 for obituaries, honors)

Murtagh-McFarlane Artists, Inc.

3269 West 30th Street

Cleveland, Ohio 44109

(216) 398-3990



David Craighead



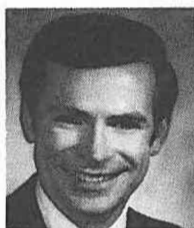
Catharine Crozier



Gerre Hancock



Judith Hancock



Clyde Holloway



Peter Hurford



Marilyn Keiser



Susan Landale



Joan Lippincott



Marilyn Mason



James Moeser



Martin Neary



Simon Preston



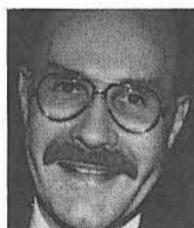
George Ritchie



Daniel Roth



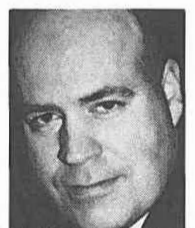
Donald Sutherland



Frederick Swann



Ladd Thomas



John Weaver



Heinz Wunderlich

European Artists Season 1981-82

Through May



Guy Bovet

March



Peter Planyavsky

Available Season 1982-1983

October - Martin Neary

November - Peter Hurford

March - Heinz Wunderlich

April/early May - Simon Preston

DUO RECITALS

Phyllis Bryn-Julson, soprano — Donald Sutherland, organ

Marianne Weaver, flute — John Weaver, organ

Pierre D'Archangeau, violin — Marilyn Mason, organ/Harpsichord