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St. Mary's Church
New Haven, Connecticut

Story on page 2

Volunteers Salvage Important Hook Organ

Never is the Organ Historical Society's reason for existence more eloquently argued as when George and Elias Hook speak to us through their monumental opus 576, built in 1871 for St. Alphonsus Church, New York City. This grand instrument is the object of the largest relocation and retrackerization project undertaken in the United States in this century, and the OHS and its members have been primarily responsible for the instrument's salvation.

Comprised of fifty-five ranks, this three manual instrument has been played by Dudley Buck, Clarence Eddy, Horatio Parker, Alexandre Guilmant, and countless other luminaries of the late 19th and early 20th centuries. In 1969, it was used by Jack Fisher in the final recital of the OHS New York City convention, having been made playable for that convention by Lawrence Trupiano and Anthony Baglivi who releathered the electropneumatic pull-down and stop actions that Hook & Hastings substituted for the mechanical action in 1925. In the early 1970s the organ's centennial was celebrated with a series of six recitals sponsored by the OHS. During that series, Rollin Smith played a Franck recital with joint sponsorship of the OHS and the Belgian Embassy, and recorded the works for the Repertoire Recording Society.

St. Alphonsus Church, literally a city block long, was built in 1869 to a design by Francis Hempler, who also designed the organ case and requested that it be constructed in Germany, along with the altar and other church furnishings. The fine building served a parish that had been founded by the Redemptorists in 1849. The parish was absorbed by another in 1980, and the church closed soon after. Word of its closing sparked inquiries about the organ from many sectors across the country, but its immense size (40 feet tall, 25 feet wide, and 15 feet deep) eliminated many potential sites for its relocation. St. Mary's Parish in New Haven, CT pursued the organ, but before its new home could be confirmed, the organ had to be removed from St. Alphonsus or be sold for scrap.

The OHS marshaled its forces and members who were experienced organ technicians and builders agreed to assist in the removal for no remuneration or for a small fee to be paid by the Archdiocese of New York. Two trucks were

required to haul the parts of the organ to storage in Connecticut at an old mill building. A crew of six to fifteen workers removed the organ in about three weeks of long days during July 1980.

Though the organ was in decrepit condition by the time of its removal, with its releathered pneumatics having again decayed in the caustic New York City air, the removal crew gave the organ a final "blast" before dismantling it. It was that sound of riveting intensity and vast fullness that sustained the workers during the exhausting days of its removal.

Dismantling the monstrous case from St. Alphonsus Church was a massive and sometimes harrowing task. Having been built of American black walnut and chestnut by European artisans, it was erected in New York by carpenters rather than organbuilders. The carpenters nailed the case together in 1871, making removal, over a century later, most difficult and time consuming. Many of the workers scaled its heights countless times to lash ropes and chains to sections of the case that were then drawn apart, gently but firmly, using a chainfall mounted to one or more ceiling beams located about 70 feet above the floor of the massive church. Perched atop the highest towers, volunteer workers expended vast patience and took personal risks to prevent unnecessary damage to the case as they lashed and pried the hand-carved angels-with-trumpets from their lofty perches and removed the many small pieces of carved and gold-leafed "gingerbread" that adorned the instrument.

Eventually, the Knights of Columbus acquired the organ for St. Mary's, and a consortium of organbuilders was engaged to perform the reinstallation work.

The Knights of Columbus was founded at this church a century ago, and the organization has renovated the building for the centennial. Floors throughout the building have been covered with imported Padouk (which resembles light rosewood), walls have been painted and stencilled, the original pews of walnut and chestnut have been stripped and refinished, ornaments and statuary have been polychromed, gold leaf has been applied to appropriate surfaces, hundreds of other details have been made perfect, and the stunning organ now adorns the church in its gal-

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lery at the rear. The Knights have not only preserved a fine building, they've done it in grand style, and have provided a new home for a landmark among pipe organs.

It was determined to build a new tracker action of wood for the instrument, which was still on its original slider windchests, but not to construct a replica of the original action because funds were not available, and the space in St. Mary's gallery dictated an attached console rather than the detached, reversed console that was originally installed in 1871 and replaced by Hook & Hastings with an electropneumatic console in 1925.

A new console in the style of the three-manual Hook, opus 553 of 1870, located at the First Unitarian Church in Woburn, MA was constructed of walnut by Brunner & Heller of Marietta, PA to the design of Philip Beaudry. Richard Hedgebeth of the Stuart Organ Co. constructed action parts; William Betts & Co. of Winsted, CT cleaned pipes and made repairs to the case, which was stripped of brown paint. Electropneumatic slider motors were constructed to order by Organ Supply Industries. The organ was first played in St. Mary's in March 1982, when the Great division alone was completed in time for the anniversary of the founding of the Knights.

Though the photograph of the organ (see cover) as it appears in New Haven gives only a hint of its grandeur, it was taken before any of the gingerbread was reconditioned and installed.

In re-erecting the case, it has been

screwed together as most 19th-century American organbuilders would have done. If it ever must be moved again, the job will be less difficult.

The pipes of the organ remain as they were when installed in 1871. At an unknown date, the Great Fifteenth had been moved to the Swell Mixture, lowering the mixture's pitch. In its place, on the Great chest, a rank of old pipes had been installed. In the restoration of the organ, the Fifteenth was returned to the Great, the spurious pipes were discarded, and the Swell Mixture was returned to its original pitch and scaling, using two ranks of replacement pipes made for the purpose. Most of the organ is now tuned by collars.

The facade pipes, silver-leafed on their bodies and gold-leafed on their mouths in 1871, had later been painted gold. At St. Mary's they are now painted rose red and stencilled in gold to match the color scheme in the chancel apse.

According to Lawrence Trupiano, the tremendous sound of the organ is original. It has large pipe scales, wide flues, widely opened toes, and large holes in the windchest tables. "Even though it has a typical specification for an organ of its number of ranks from that period, it is the only organ extant from that period that sounds like it does. Its voicing is completely original," said Trupiano.

Stop nomenclature on the new console drawknobs is engraved in the style found on other Hook organs of the era, using stop names as they are inscribed on the pipes themselves. In some in-

St. Mary's Church □ New Haven, Connecticut

George & Elias Hook □ Opus 576 □ 1871 □ Rebuilt: 1982

3 Manuals □ 55 Ranks

GREAT	SWELL	SOLO
16' Double Op. Diap ⁿ	16' Bourdon	16' Lieblich Gedackt
8' Op. Diap ⁿ	8' Op. Diap ⁿ	8' Geigen Principal
8' Viol d'Amour	8' St ^d Diap ⁿ	8' Melodia
8' Viola da Gamba	8' Salicional	8' St ^d Diap ⁿ
8' Doppel Flöte	8' Quintadena	8' Dulciana
4' Principal	4' Principal	4' Flute d'Amour
4' Flute Harmonique	4' Violin	4' Fugara
2-2/3' Twelfth	4' Flauto Traverso	2' Piccolo (sic)
2' Fifteenth	2-2/3' Twelfth	8' Clarionet (sic)
IV Mixture	2' Fifteenth	Tremulant
IV Acuta	V Mixture	
16' Double Trumpet	8' Cornopean	
8' Trumpet	8' Oboe	
4' Clarion	8' Vox Humana	
	4' Clarion	COMBINATION ACTION
	Tremulant	Operated by eight toe studs.
PEDAL	COUPLERS	
16' Double Op. Diap ⁿ	(Electric action pistons in the lower manual keyslip operate the couplers.)	
16' Violone	Swell to Great	
16' Bourdon	Solo to Great	
10-2/3' Quint	Swell to Pedal	
8' Principal	Great to Pedal	
8' Violoncello	Solo to Pedal	
16' Trombone		
Bellows Signal		

Contributing to the installation of this organ were: Lawrence Trupiano (Mann & Trupiano), project supervisor; Alan Laufman (Organ Clearing House), business manager; Philip Beaudry; William Betts & Co.; Brunner & Heller; Richard Hamar; Richard Hedgebeth (Stuart Organ Co.); James R. McFarland; Organ Supply Industries; Nicholas Renouf; John Sutton.



Illustration from dust jacket of book.

ON Cavallé-Coll AND THE Musicians

A Review by Michael Murray

Comprising more than 1,500 pages of letters, contracts, drawings, photographs, press reports, and exposition, *Cavallé-Coll and the Musicians* by Fenner Douglass is a magnificent contribution to our knowledge of the great builder.

The book is particularly praiseworthy for its excellent translations, well-planned index, attractive typography, and apt illustrations, and is, in the highest sense of the word, scholarly.

By this I mean that Professor Douglass has not only given a full and accurate account of the first thirty years of activity—doing so mainly in Cavallé-Coll's own words as drawn from hitherto unpublished company archives, and with splendid introductory chapters that aid us in putting these primary sources in context—but has shown the scholar's fine discrimination, balance, and critical acumen. Confronted with a veritable mountain of material, he selected those documents which most tellingly portray the years in which the revolutionary ideas and inventions first took shape, fashioning a comprehensive source book on which future researchers will build.

He was led to this task by the discovery of a cache of documents in private hands—sixteen bound volumes of let-

ters, indexes, and contracts, and dozens of unbound letters, monographs, and drafts belonging to the widow of a government organ expert, Jean Lapresté, who had amassed the material with the help of Cavallé-Coll's heirs. Douglass moved self and family to Paris, studied the documents at length, arranged for their photocopying, and won grants from Oberlin College and the Mary Duke Biddle Foundation that provided for transcription and translation.

Although fluent in French, Douglass sought the help of the Duke University Translation Center and of Professor Charles Ferguson of Colby College in making the translations not only accurate but idiomatic; and a comparison of the originals with the English counterparts shows how skillfully and faithfully this difficult work has been done. We are given not merely the bare bones of the words and phrases, but also the accompanying nuances of tone, mood, and intention that add life and color, so to speak, conveying thought in its fullness.

One may note that the art of the translator consists in paraphrase, that the English equivalent of *Ja vais très bien* is not *I am going well* but *I'm fine*, and that the challenge is to render the French thought and all its overtones as

***Cavallé-Coll and the Musicians* by Fenner Douglass. Raleigh: The Sunbury Press, 1980. 2 vols., 1,534 pp., illus., \$78.00.**

if they had been conceived in English. As Jacques Barzun explains, "A rough way to define true translating would be to say that a certain sentence in a foreign language contained, over and above its cargo of information, eleven additional points or features—an alliteration, a play on words, a rhythmical halt, an allusion to a famous poem, a colloquial turn, a long learned word where a short common one was expected, and so on. The able translator, noting these points, will try to reproduce somewhere in his version each element or effect in his own language. Not until he has exhausted its resources . . . will he consider the original sentence to have been carried over, that is, translated."¹ Such was the task here performed so expertly.

Hence, what emerges is a picture of Cavallé-Coll showing details shaded in that we previously saw only in outline. We already knew the scope of his accomplishments and the depth of his genius, not to mention his seminal influence on contemporary composers. We knew of his debt to Rossini, who brought him to Paris and got him his start, and of the incredible combination of talents—of musical instinct combined with the skills of carpenter, metallurgist, plumber, architect, draftsman, acoustician, businessman. We even knew something of the kindly nature and generosity that sent young Widor and Guilmant to Brussels, where Lemmens turned them, and through them an entire school of organ playing, toward the classical dis-

ciplines and Bach. We knew Cavallé-Coll to be unsurpassed as the mechanical engineer whose inventions overcame centuries-old problems of steady wind at reliable pressures, stable tuning for reeds, and ease in changing stops and coupling manuals, and we knew him to be the champion of Barker's device and of harmonic pipes.

All of this was known fact, but remote and cold and tied to distant times now dimly understood. Thanks to Professor Douglass, we may now come to know as well the look and voice of this warm, articulate, congenial artist, who enjoyed a sense of humor and a gift for friendship, who dealt diplomatically and shrewdly with the clergy and government officials that were his chief customers, and who won the loyalty of his two hundred workmen both to his person and to his ideals of craftsmanship and beauty.

We read, for example, in an 1840 letter to a prospective client, that "it is very easy to increase profits while offering low prices, by economizing on the quality of the materials to be used. Perhaps that is one of the reasons for the difference you found between our prices and those of our competitors . . . we are not dealing with abstract quantities, but rather with a work of art the value of which depends mainly on the care and talent with which it is created . . . the knowledge and honesty of the craftsman who creates it . . ."²

Or again, describing visits to foreign

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Michael Murray has recorded a dozen albums for Telarc, most recently the Saint-Saëns "Organ" Symphony with Ormandy and the Philadelphia Orchestra, the Poulenc Concerto with Shaw and the Atlanta Symphony, and a solo album of French repertory at Symphony Hall, Boston.

FOURTH INTERNATIONAL KEYBOARD INSTITUTE AT THE UNIVERSITY OF MICHIGAN

Participants in the Fourth International Keyboard Institute at the University of Michigan spent July 19-August 6 on the beautiful North Campus. Daily lectures were supplemented with evening recitals by university faculty and guests.

Michele Johns' lecture on "Music for Organ and Instruments" included en-

semble performance. Barbara Owen lectured on "The Organ Music of Nicolaus Bruhns," "The Organ Music of Georg Böhm," and "The Registration of Bach's Chorale Preludes." Carol Teti discussed "Early Italian Music for Keyboard," and Edith Borroff spoke on "Organ Music of the 17th Century." Laurence Jenkins provided insights on "Music Study in England," and "The Art of the Reviewer." Searle Wright's "Introduction to Improvisation" gave those attending the opportunity to try

Participants at University of Michigan Institute



Robert Glasgow at the console of the organ in Marilyn Masons' studio.

the basics of improvisation in a class setting. Gale Kramer discussed and demonstrated examples from the "Leipzig" chorales of Bach and the hymns of Titelouze. Linton Powell spoke on "Early Spanish Music for Keyboard," and pieces by several Spanish composers were performed.

A three-week series of masterclasses led by Robert Glasgow focused on music of Schumann and Mendelssohn, music of Franck, and music of Brahms. Marilyn Mason concentrated on several compositions of Buxtehude and, in addition, considered a major work of Bach each day during the second week, as well as

music from the French classic era during the third week. The entire institute was under her general coordination.

Fifty-three composers were represented in thirteen public recitals. Programs included early North German music for organ, Spanish music for harpsichord and organ, the "Leipzig" chorals of Bach, three concertos for organ and orchestra, and music from the 19th and 20th century.

Guest organists heard in recital included: Ann Parks, Carol Teti, Joseph Galema, David Palmer, Michele Johns, Linton Powell, Huw Lewis, and James Kibbie.

◀ Cavaillé-Coll

organists and builders: "In Haarlem, I had a letter of recommendation to the organist, Monsieur Schumann, who, as it turns out, would make a better *Schumacker* (shoemaker). After I had coaxed him quite a bit he told me to give the blowers three florins, and I could hear the organ. He would not let me see the instrument, telling me on the one hand that he didn't have the keys, yet on the other hand that it was he who tuned the organ. So I asked him if he could teach me his method of tuning an organ without going inside."³

Or again: "I met a fellow builder. Monsieur Bätz [and] spent a profitable day with this good man [whose shop uses] very fine oak. What magnificent wood! After visiting his shop, we went to the church to see a 16' organ, built by him not long ago. It is well built and laid out for easy maintenance, speaks well, and has well-voiced reeds and foundations. Nothing new in the way of inventions, but it's like an old organ, well built and quite fine."⁴

Or again: "The organ in [Fribourg] Cathedral . . . succeeded in hurting my ears. Here the components, the arrangement of the organ, the construction of the pipes, everything corresponds to the tone of the instrument. In other words, everything was horribly managed. Packing crates are better made than the wooden pipes. Gutters are better soldered than the tin pipes. I say tin, but perhaps I give the builder too much credit, because ordinary zinc is much purer than his metal."⁵

Or again: "Now for a bit of news from our family. Father is still well . . . Mother is well . . . As soon as he was on his feet, my older brother took to his heels again. Perhaps you saw him on his way to Madrid to accompany some important lady. I suspect he will return when there are new heartaches to soothe and new debts to pay. And finally, myself: thank Heaven I am still healthy and can bear all the responsibilities and all the worries of my family . . . My worthy uncle in Montpellier is pleading poverty. We are already rearing his daughter, but this is not enough; we must help him and all his family. My brother left his daughter to board with us; and we are to assume all other responsibilities for her . . . However that may be, I cannot complain too much about business. A considerable amount of work has come in; and provided this continues, I hope to succeed in earning a morsel of bread for me and mine."⁶

We thus read of the minutiae of daily life in all their mundane and highly

revealing detail, noting that Cavaillé-Coll was as courteous as he was forthright in chiding railway companies that made his deliveries late, utility companies that bungled the installation of new gas lights in his workshops, and town councils slow to pay for organs completed months previously.

But always the ideals predominate—not ideals disembodied and vague, but given concrete reality by his skill and knowledge: "The quality of tone and the uniformity of timbre, volume, and power of the pipes all depend on the proportion between length and diameter, the quality and density of the metal, and especially the precise control of the thickness of the metal and its relation to diameter."

"Since organ-building has been our family's craft for over a century, tradition as well as experience enables us to determine the best relation between thickness and diameter. We have set it at one-hundredth the diameter, and we have made tools that enable us to measure it precisely, without guesswork."⁷

And finally, refuting the idea that beauty of tone is separable from excellence of mechanism: "This comment would be perfectly accurate if it were possible to conceive of tonal perfection apart from the mechanism, but this can-

not be: if the tone is modified by the shape and proportions of the pipes, its very life depends upon the mechanical elements. For this reason, I first set about perfecting the mechanism . . . Until the present time no builder, in my opinion, made better pipes, flue or reed, than the famous Clicquot . . . But just as a good instrument played by a person without talent does not produce beautiful sounds, so the best pipes fitted to an imperfect mechanism will never produce all the tonal beauty of which they are capable."⁸

Although Cavaillé-Coll's own letters and contracts make up the bulk of the book (most of them untranslated), Professor Douglass has written as background eleven chapters of exposition detailing the relationships with Franck, Lemmens, Lefébure-Wély, Danjou, Barker, Fétis, and other musicians, critics, and builders. We learn about the influence on Cavaillé-Coll of the classical organs he had known as a youth, of his father, of Abbey and Walcker, of the

Beethoven-Berlioz orchestra, and of the Bach esthetics brought to Paris by Hesse and Lemmens, and we are given an account of some of the most important organs, including St. Denis, the Madeleine, St. Vincent-de-Paul, and St. Clotilde.

As the author states, *Cavaillé-Coll and the Musicians* is a beginning. The dossiers belonging to Madame Lapresté form but a part of the extant documents, others having passed from Cavaillé-Coll's successor, Mutin, to the Pleyel company and thence to Swiss builder Jean Eckert, and still others lying buried in church and government archives. To our good fortune, moreover, not all Cavaillé-Coll organs have been rebuilt. Some of his best remain as he left them and may yet be studied by scholars, musicians, builders.

But this admirable book is a fine beginning indeed, and Professor Douglass has rendered a service to all who respect integrity, craftsmanship, loveliness.

NOTES

1. Barzun, J., and Graff, H.F., *The Modern Researcher*, 3rd ed. New York, Harcourt, Brace, Jovanovich, 1977, p. 274.
2. *Cavaillé-Coll and the Musicians*, p. 183.
3. *Ibid.*, p. 207

4. *Ibid.*, pp. 207-208.
5. *Ibid.*, p. 206.
6. *Ibid.*, p. 340.
7. *Ibid.*, p. 153.
8. *Ibid.*, p. 58.



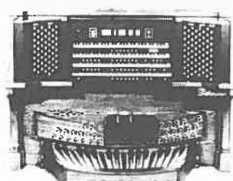
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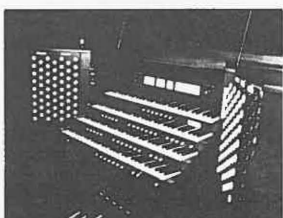
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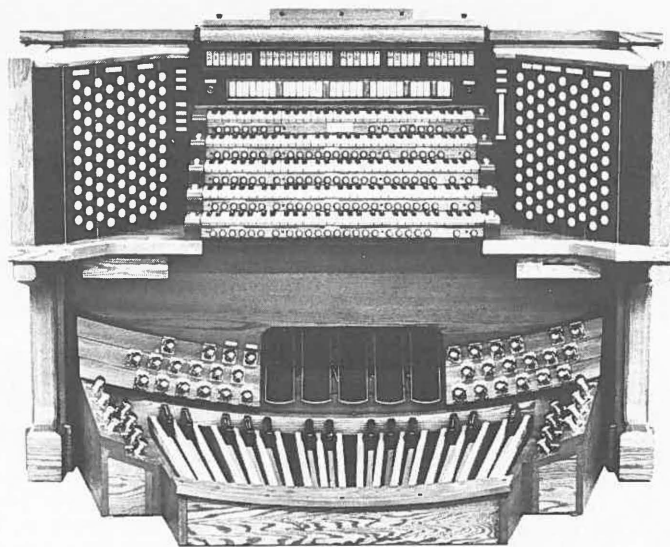
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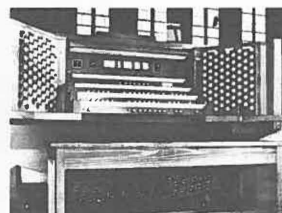
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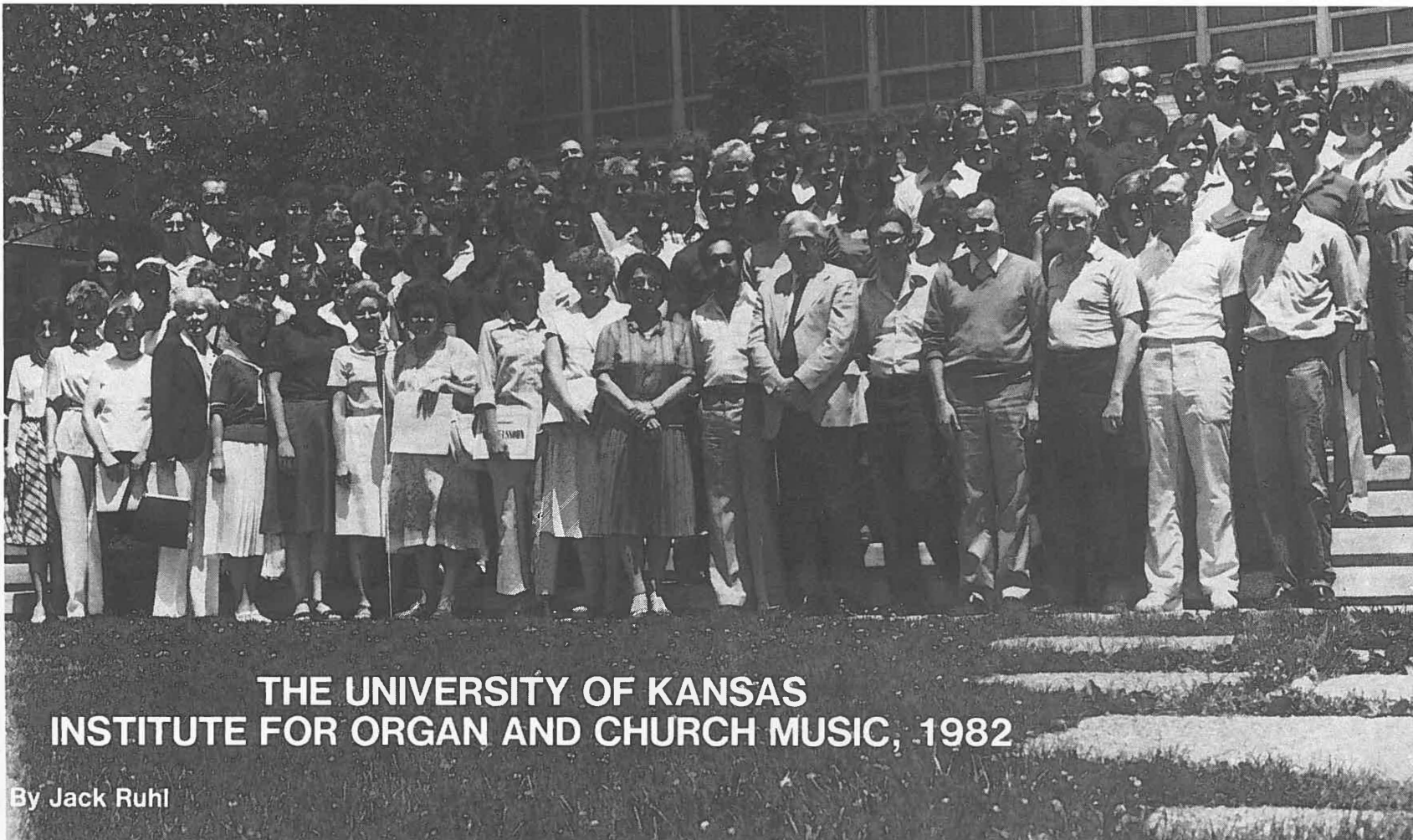
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THE UNIVERSITY OF KANSAS INSTITUTE FOR ORGAN AND CHURCH MUSIC, 1982

By Jack Ruhl

The annual Institute for Organ and Church Music sponsored by the School of Fine Arts at the University of Kansas took place from June 13th through the 18th. Though it is difficult to repeat success, this annual Institute continues to provide one of the finest summer educational opportunities available to church musicians in this country. Over a hundred people attended this year—the most ever. The large number of prominent teachers and performers who attended indicates the excellent reputation which the Institute has earned.

Those who arrived in Lawrence, Kansas, on Sunday, June 1 took advantage of two pre-institute events. Albert Gerken, University Carillonneur, played a recital on the World War II Memorial Carillon and conducted tours of the campanile. Ivan Battle, gifted graduate student at the University of Kansas, played a doctoral recital on the impressive Reuter Organ at Plymouth Congregational Church.

The schedules for Monday and Tues-

day were strenuous. The registrants were taken by bus on Monday to Topeka, Kansas, and on Tuesday to Kansas City, Missouri. The effort was well spent, for the days were packed with an array of master classes and public musical performances. Monday in Topeka began with the first of five daily organ master classes with the great performer and teacher, Marie-Claire Alain. Each class dealt with the music of a specific composer; Monday was Buxtehude day. The attractive Wolff mechanical-action organ in St. David's Episcopal Church was an appropriate instrument on which to perform Buxtehude's music. It also served well for James Moeser's afternoon lecture-demonstration, "Phrasing and Articulation in Early Music: Influences of Old Fingering." Moeser's performances of Sweelinck works were wonderfully refreshing, full of rhythmic vitality, and sufficiently impressive to inspire those attending the Institute to take a new look at these works.

At the sleepy time of the afternoon

(3:30—5:00 P.M.), Gerre Hancock from St. Thomas' Church, New York City, did a lecture-demonstration on improvisation. In his frequent participation in this Institute, he has shown an ability to share his practical and interesting approach to improvisation in worship services. He has also shown an ability to keep audiences awake during the afternoon slump with his disarming humor, charm, quick mind, and endless energy.

Early Tuesday morning the Institute convened in the sanctuary of Kansas City's Grace and Holy Trinity Cathedral. A 1981 Gabriel Kney mechanical action organ in the rear gallery was the instrument of the day, and Madame Alain's master class dealt with the organ works of J. S. Bach. As in her other classes during the week, she began with a brief lecture, then worked with participants from the Institute, addressing her remarks alternately to the performing organist and to the class. After a break for lunch, Peter Picerno, a graduate student at the University of Kansas, played a doctoral recital on the Gabriel Kney organ. Gerre Hancock held an open rehearsal of the Girls' Choir and Boy's

Choir from Grace and Holy Trinity Cathedral in preparation for the festival choral evensong scheduled for Thursday evening.

After a delicious dinner served in the dining hall of Grace Cathedral in Topeka, the day ended with a choral evensong sung by the Cathedral Choir directed by Myles Criss, organist-choirmaster. The high level of musical excellence displayed by Criss as organist-choirmaster and by the Cathedral Choir could serve as a model for church musicians in many cities considerably larger than Topeka, Kansas. The choral evensong was followed by an organ recital played on the 1978 Schantz organ by James Higdon from the organ faculty of the University of Kansas. Playing music by french composers, Raison, Alain, Tournemire, and Vierne, recitalist Higdon displayed enviable technique and musicianship, coupled with flair, spontaneity, and musical excitement.

Tuesday ended with an eclectic, artistically-performed recital by Madame Alain on the Gabriel Kney instrument. This was one of the events on the 1982

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Jack Ruhl is the Staff Organist and Church Theater Manager at First Presbyterian Church, Fort Wayne, Indiana.



Right: Marie-Claire Alain studies score. Below: Gerre Hancock directs the choir of Grace and Holy Trinity Cathedral.



Cathedral Artist Series, and it attracted a large, enthusiastic audience.

The Institute gathered Wednesday morning in Swarthout Recital Hall on the U.K. campus for Madame Alain's master class on the organ works of Mendelssohn. Anyone who may have thought that Madame Alain's expertise was limited to early organ works and to those of her brother had to be impressed by her understanding of Mendelssohn's works and her scholarly approach to their registration and performance. In the afternoon Gerre Hancock conducted another session on the art of improvisation and conducted another choral workshop with children's voices. As if that weren't enough, Hancock was the featured organ recitalist the same evening at Plymouth Congregational Church. A large, demanding program, including three movements improvised on submitted themes, it also included one of the most artistic performances of the (Franck) *A Minor Chorale* this writer has ever heard, and a hair-raising, virtuoso performance of the Reger *Fantasia and Fugue on "BACH."*

On Thursday morning, registrants gathered again in Swarthout Recital Hall with musical scores and note pads on their laps, for Marie-Claire Alain's master class on the organ works of Franck. This session alone was worth the cost of attending this Institute. Thursday afternoon included another session on improvisation by Gerre Hancock and his workshop with children's voices. Thursday evening's festival evensong featured Hancock as organist-choirmaster, and the choir of Grace and Holy Trinity Cathedral, Kansas City, whose director, John Schaefer, served as organ accompanist. The service in the intimate Trinity Episcopal Church of Lawrence used the choral music which Gerre Hancock had rehearsed in his workshops earlier in the week.

On Friday, the final day of the Institute, Marie Claire Alain conducted an enlightening master class on the works of her brother, Jehan Alain. In the afternoon James Moeser did a lecture-demonstration on the *Grande Piece Symphonique* of Cesar Franck. At eight o'clock that evening, Madame Alain ended the Institute with an elegant recital played in Plymouth Congregational Church of Lawrence, consisting of works by Bruhns, Boehm, Pachelbel, Buxtehude, and J. S. Bach. This recital provided a fascinating contrast to Madame Alain's earlier performance in the spacious Kansas City Episcopal Cathedral. Her two public recitals proved her ability to display real artistry on contrasting instruments in contrasting acoustical environments, and in spacious and intimate settings. It seemed right to end the week watching this grand artist perform in a room where everyone could feel close to her. She sat at the Reuter console in the elevated front choir and organ loft in a summery dress, appearing to play quietly and magnificently for herself after five long days of teaching and performing. It was a privilege for the audience to witness this deeply personal and intimate performance.

Most church musicians find it necessary to "re-charge their musical batteries" as frequently as time and money allow. The ever-improving national and regional AGO conventions provide opportunities for such experiences; but there is no denying the professional benefits which can be derived also by attending such well-conceived and well-executed educational events as the U.K. Institute. If the National AGO ever decides to grant awards to members of the organ and choral professions for achievements of special merit, as other professional organizations do, surely people like James Moeser and James Higdon of the U.K. faculty should be considered as recipients of such an award for their success in producing such superb educational events as their Institute provides. ■

Music for Voices and Organ

by James McCray

Music for Women's Choirs

Most churches have mixed choirs for adults and youth, children's groups, and many have a men's chorus, but women's choirs seem to be less popular. The public schools, however, usually have at least one women's choir at the secondary level. What happens to the women between high school and church? Why is the drop-out rate so accelerated for the women?

One possible answer for this dilemma is that choir directors do not encourage women's choirs. When the opportunity exists, women's ensembles flourish but they need a stronger sense of respectability from choral directors so that they lose that image of being second-rate. In our community we have an SATB civic chorale typical of most large towns, and we also have a very active community women's choir and a fine female barbershop ensemble. Given the opportunity, the women sing.

For years our university has had a women's chorus which lacked motivation, image and involvement. Its normal population was about 25 voices, but last year it was decided to place more emphasis on that choir. With a minimal amount of advertising and recruitment it doubled to more than 50 voices and produced some concerts of high quality.

The point is that there are many excellent female singers available, and it is unfortunate that more emphasis is not placed on this type of group. Composers in our century have continued to employ the beautiful sounds produced by women's choirs, and the repertoire of significant literature has grown steadily. It is appropriate for them to sing in two parts. Balance is often easier because second sopranos can usually sing either S or A so that there is more flexibility for the conductor.

Choir directors are urged to rediscover the women's choir and to develop these groups in churches. Since the music and the singers seem to be available, it is unfortunate that more opportunities do not exist to tap this special musical resource. They will create a dignified beauty that is destined to be inspirational for most congregations.

Those pieces reviewed this month are for various combinations of women's voices. All are recent publications, and they have varying difficulty levels.

Spiritual Songs: Hymns and Folksongs of Early America. Helen Fjerstad, Unison and SA choirs with keyboard, Schmitt, Hall & McCreary Co., No. 9155, \$1.50 (M).

The collection contains 16 settings with some organized into medleys; several have optional use of violin, recorder, flute and oboe. The works are categorized into the following: Early New England Psalm Tunes, Moravian Hymns, Shaker Tunes, Spiritual Folksongs, Negro Spirituals and Mormon Hymns. All are easy with limited voice ranges. The keyboard is on two staves with some settings having brief instrumental introductions. These works could be sight-read and learned quickly by any average women's chorus. They would be suitable for both church and school use.

Communion Service. John Erickson, Unison or Two-part choir and organ, Agape of Hope Publishers, JM 4078, 80¢ (E).

Useful for both Catholic and Protestant services, this tender setting of various I.C.E.T. texts has a warmth and effectiveness uncommon to music designed for similar purposes. All of the movements are brief with places for the congregation, minister and a leader to participate. There are nine movements, including *Lord, Have Mercy, Gloria, Acclamations, Dismissal* and others. The organ is on two staves, the ranges are limited and most of the settings are in unison. This also could be sung by a mixed choir and is music that is highly recommended for church choirs.

Loving Shepherd of Thy Sheep. Raymond Haan, SA and organ, Art Masters Studios Inc., AMSI #420, 55¢ (E).

There is an optional part so that this could be performed SAB if desired. The music is flowing and has three verses with the same theme for each. The organ is on two staves but has registration suggestions. There is a brief interlude for an optional C melody instrument. Very simple music.

O Quam Tristis Et Afflicta (O How Mournful). Giovanni Pergolesi (1710-36), SSA and organ/piano, Theodore Presser Co., 312-41362, 55¢ (M—).

Taken from his famous women's chorus setting of *Stabat Mater*, this four-page movement has been arranged by Walter Ehret for performance with both Latin or English text. The chorus is homophonic with a low tessitura for the alto. The keyboard is easy and more suitable for piano. Expression marks have been abundantly added for this late Baroque work.

Honor! Honor! arr. James Laster, SSAA and keyboard, Augsburg Publishing House, 11-0582, 70¢ (M).

This may be described as an earthy (bluesey) spiritual that is certain to be a hit with the singers and listeners. The keyboard has a walking bass line that is jazzy in style, and then Laster adds a Basie-like right hand part. There are some "pop" style characteristics for the singers and the harmony often employs jazz-styled chords. A fun setting that will require good solid singers, especially sopranos with upper-register vocal ranges.

Psalm 100. Douglas Coombes, SA and piano, Lindsay Music of Theodore Presser Co., 85¢ (M).

This is the first movement of a five movement work titled *Maia Canticles*. Only two of the movements by this British composer are for women's voices. The music is exciting with a good driving rhythmic character from both the voices and piano. Mild dissonances are used with a relatively high tessitura for the alto which could be strengthened by some second sopranos. The keyboard is at times busy and adds to the dramatic personality of the piece. The vocal and keyboard music are separate and equal in identity. Excellent music and highly recommended for both church and school ensembles.

Alleluia Round. William Boyce, Arr. by Richard Proulx, Three Equal Voices, organ, flute, two horns or trombone and bass, G.I.A. Publications, G-2494, 70¢ (M—).

This three-voice canon is set over an eight measure ground bass. Only the word alleluia is used for text and the vocal canon has three different sections which sustains interest. The instrumental parts add character and counterpoint to the singing. A simple, happy arrangement.

Ave Maria. Lois Land, SSA unaccompanied, Plymouth Music Co, SC-214, 50¢ (M).

The three parts are not designated SSA and may fit a variety of voice combinations, but all are in treble clef. Full vocal ranges are used in this chant-like setting that only has a Latin text. The rhythms are notated with dotted bar-lines separating them into measure areas to emphasize the flowing, liquid character. The music is modal, sensitive, and not particularly difficult.

Come Now, My Dearest Jewel. Thomas Weelkes (1575-1623), SSA unaccompanied, Shawnee Press, Inc., B-479, 65¢ (E).

In this secular ballata with a fa la area, the music is typical of late 16th-century English madrigals. The music is predominantly chordal, tastefully edited by Rod Walker and useful for high school women's choirs.

Clap Your Hands. Michael Jochen, SA with keyboard, Alexander Broude Inc. (ABI), CP 165, 60¢ (M—)

The SA parts may be performed by TB or mixed, and the keyboard is on two staves. This is a fast and rhythmically syncopated anthem that is mostly in unison. Two parts are used on the last verse which closes the piece quietly with whispering and soft hand claps. The music is fun and would be useful for young choirs, especially junior high school level.

Alleluia. Sam Batt Owens, SA and handbells, G.I.A. Publications, G-2430, 45¢ (E).

Handbells are used throughout with very little part singing. The style is modal and gentle with a limited vocal range. It might be possible to use this as a processional with the singers carrying in most of the bells. The second page has more handbell involvement which could prove awkward in a processional, but by then the singers could be in place so that bells on tables could be used. A calm and attractive setting that could be sung by any type of women's choir.

Trumpet Gloria. Guillaume Dufay (1400-74), SA with trumpets or SA/SA, Mark Foster Music Company, MF 124, 70¢ (M—).

The trumpets may be substituted with organ or krummhorns; their part is an antiphonal statement which could be sung by two other voices. The vocal lines are a canon which offer an effective counterpoint to the instrumental lines. This should be performed with spatial considerations so that the various performing groups are placed throughout the church or hall. This work is very effective and causes more problems for the conductor than the singers. It is highly recommended for both school or church choirs and is certain to be well received by singers and audience.

OHS Newsletters Provide Regional Organ History

Documentation of organ history in specific regions of the United States is published in the newsletters of several chapters of the Organ Historical Society. These mini-journals generally contain well-researched information which is rarely available from any other single source and provide the known history of various vintage instruments to those interested in historic American organs.

The activities of the Tannenberg Chapter of the OHS take place in eastern Pennsylvania, an area rich in organ history. Much of the information available concerning organs in this area is published in their publication, *The Dieffenbuch*, available at five dollars per year. Interested persons should contact James R. McFarland, 114 N. George St., Millersville, PA 17551.

The Chicago-Midwest Chapter publishes *The Stopt Diapason*, an illustrated bimonthly edited by Susan Friesen. The articles contained in this journal deal with the organs in the Chicago area, Illinois, and surrounding states. Available at eight dollars per year, *The Stopt Diapason* may be ordered from Julie E. Stephens, 520 W. 47th St., Western Springs, IL 60558.

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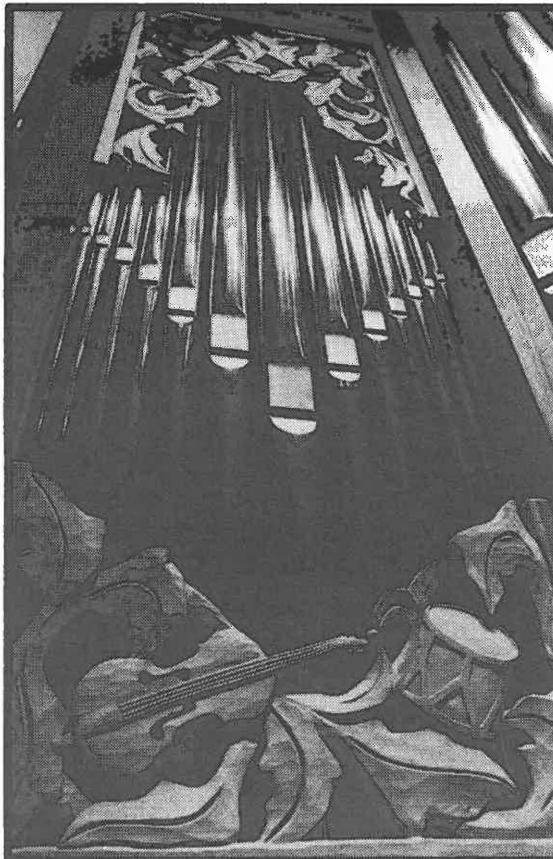
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Here & There

Kjell Johnsen played the world premiere of his "Shulamite Suite for Organ and Narrator" as part of a recital of Scandinavian organ music at Central Lutheran Church, Minneapolis, MN. The work was commissioned by the Twin Cities Chapter of the AGO as part of the "Scandinavia Today" celebrations. It was also supported, in part, by a grant from the Norwegian government.

Mr. Johnsen is a native of Skein, Norway. He studied at the Oslo Conservatory with Arild Sandvold, in Munich with Karl Richter, and in Paris with Jean Langlais. He made his debut in Oslo in 1970 and has since performed throughout central Europe, Scandinavia, and England. He has won several important awards for performance and for recordings. His recording of the complete organ works of Bach is in progress, and he continues to be active as a composer.



Vaclav Nehlybel's "Metamorphosis" for piccolo, trumpet and organ was performed by the Atlanta New Music Ensemble on Sept. 25 and 26 at Emory University, Atlanta, GA.

Robert Anderson, head of the organ department of Southern Methodist University's School of Arts, Dallas, TX made an extensive summer recital tour of Japan and Europe. In addition to recitals and masterclasses in several Japanese cities, he performed in Finland, Germany, Belgium, and France.

The Fifth International Choral Festival was held in the U.S. in September and October. Thirteen university choruses totalling 500 singers from 11 countries joined forces for four gala concerts in New Haven, CT, New York City, Washington, DC, and Philadelphia. Additional concerts were held at 86 universities, colleges, and schools in 11 states. Major support was furnished by several foundations, as well as the American Choral Directors Association, performing centers, and institutions.

With the October, 1982 issue of the Schwann Record and Tape Guide, the company completes 33 years of publication. Current monthly editions contain more than 7,000 titles and more than 1,700 composers in the classical section.

Ten complete Bach cantatas, other arias and duets, as well as concerti and sonatas will be performed in a five-concert subscription series at the Metropolitan Museum of Art, New York City, beginning on December 17. A number of prominent soloists will be heard as will the Bach Aria Group under Samuel Baron and the Musica Sacra Chorus and Orchestra under Richard Westenburg. For more information contact The Metropolitan Museum of Art, Concerts & Lectures Dept., Fifth Ave at 82nd St., New York 10028.

The 60th annual meeting of the Marietta, Ohio, Bach Society was held on July 30 at Cislter Terrace, home of the late Thomas Cislter, founder of the society. The program was announced in traditional manner with chorales played by a brass choir.

From the organ compositions the chorale prelude "Jesus Christ, Our Saviour" and the Fantasia in G were played by Sarah Buchert. The Fugue in C was played by David Erwin. From the Art of Fugue, the Canon at the Twelfth was played by Barbara Beittel. Marjorie Parker played Air from the Suite in D on solo violin.

Selections from the cantatas and oratorios were performed by choir and instrumentalists. The traditional closing numbers of the program, in observance of the death anniversary of Bach, were his melody "Come, Sweet Death," played on solo flute by Carleton Speratti, and Bach's last composition, "Before Thy Throne I Now Appear," played by Lillian E. Cislter.

Calvin Hampton, director of music at the parish of Calvary, Holy Communion, and St. George's, New York City, will begin the ninth season of organ recitals at midnight on Friday, Oct. 1 at Calvary Church. As in the past the program will be repeated each Friday night of the month. The program changes on the first Friday of each month from October through May and includes music of the standard organ repertoire as well as new works by Mr. Hampton. Admission to the concerts is free.

The Play of Daniel will be given two performances by a cast of 16 singers and five instrumentalists in the Medieval Court of the Metropolitan Museum of Art, New York City, on the evening of Nov. 1. These will be fully staged productions with a new transcription of the music by Andrea von Ramm and will feature the New York debut of the Boston Camerata under the direction of Joel Cohen. For further information on other performances of Renaissance and Baroque music at the Museum, phone: 212/570-3949.

Appointments



Clay Christiansen has been appointed as a fourth Tabernacle organist at the historic Mormon Tabernacle, Salt Lake City, UT. He joins Robert Cundick, Roy M. Darley, and John Longhurst. Mr. Christiansen will share in presenting daily organ recitals in the Tabernacle and will be specifically assigned as an accompanist for the Mormon Youth Symphony and Chorus.

Mr. Christiansen has been organist and choirmaster of St. Mark's Episcopal Cathedral, Salt Lake City, for the past ten years and has also served five years as organist for Congregation Kol Ami. He received the BA from Brigham Young University, where he studied with J.J. Keeler, and the master's degree from the University of Utah, where he studied with Alexander Schreiner.

Mr. Christiansen is a native of Emery, Utah. He is married to the former Diana Francom, and they have nine children.



of Music, where he studies with Paul-Martin Maki. He holds a BA in English and Classical Languages from Fordham University, where he served as university organist.

The apprenticeship program at Trinity Church was inaugurated in 1980 to provide a one or two year period of training and practical experience.

Donald A. Busarow has been named to replace John W. Williams as director of the Wittenburg University Choir, Springfield, OH. Williams has accepted a position as associate professor and director of choral activities at Butler University, Indianapolis, IN.

Dr. Busarow has had numerous compositions published, including six harmonizations in "The Lutheran Book of Worship." A graduate of Concordia Teachers College, River Forest, IL, he earned the master's degree at the Cleveland Institute of Music and the doctorate at Michigan State University.

John Hirten has been appointed apprentice in church music at Trinity Church, Wall Street, New York City. A native of California, he is pursuing a master's degree at the Manhattan School



David Spicer has been appointed director of music at the First Presbyterian Church, Lincoln, NE, where he is responsible for a multiple choir program including vocal and handbell choirs. He is also serving in a part-time position on the faculty of Nebraska Wesleyan University in Lincoln as conductor of the university orchestra.

Mr. Spicer comes to Lincoln from the Wayne Presbyterian Church, Wayne, PA, where he served since 1967. In a special service on July 18, a new trompette-en-chamade stop was dedicated in recognition of his tenure at the Wayne church.

Dean Billmeyer has been appointed assistant professor of music at the University of Minnesota, where he will take over the duties of Heinrich Fleischer who has retired. Mr. Billmeyer is a graduate of the Eastman School of Music and of Southern Methodist University, where he studied with David Craighead, Robert Anderson, and Michael Radulescu.

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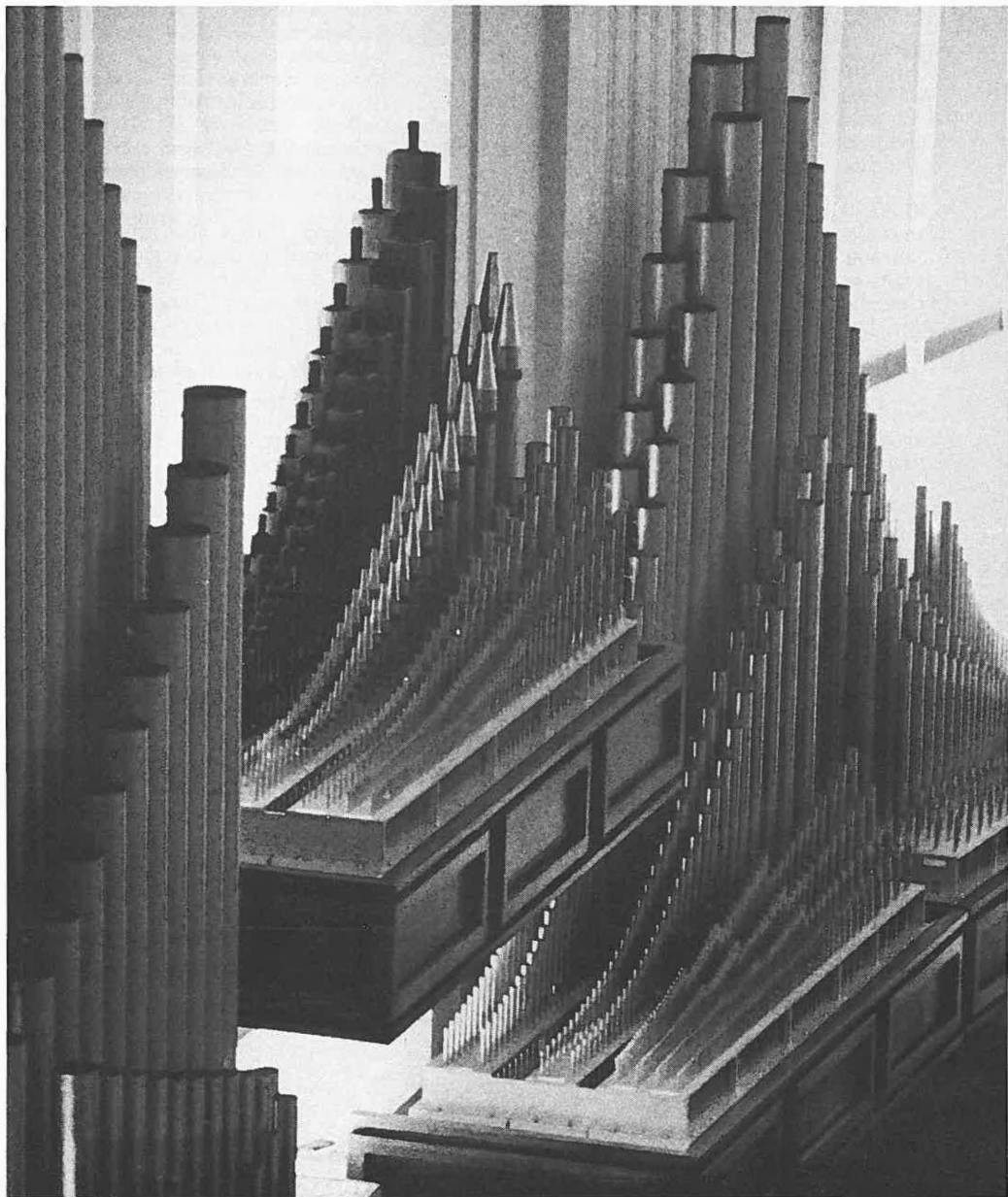
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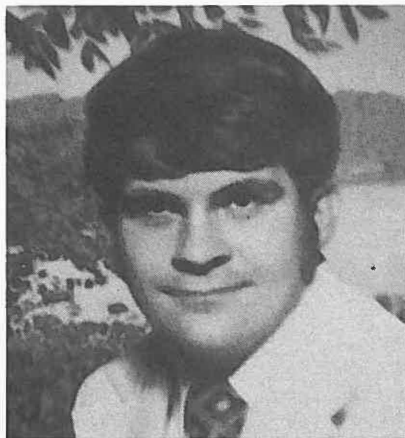
Appointments



William A. Payn has been appointed to the faculty of Bucknell University, Lewisburg, PA where he will be chapel music director and organist. He has previously held church music posts in

Pennsylvania, New Jersey, and Ohio.

Dr. Payn received the BMus from Westminster Choir College, Princeton, NJ, and the MMus and the DMA from West Virginia University. He has studied with George Markey and Alec Wyton and harpsichord with Barton Hudson. In 1980 he performed the *Jongen Symphonie Concertante* with the Pittsburgh Symphony. He has published a number of compositions and is also active in the American Guild of English Handbell Ringers.



Warren Apple has been appointed instructor of organ in the Music Department of Mitchell College in Statesville, NC. He received his MM and DMA degrees from the Eastman School of Music where he was a student of Russell Saunders. His BM degree is from the North Carolina School of the Arts where he was a student of John Mueller. Additional studies have been with Anton Heiller and Isold Ahlgrim at the Vienna Hochschule für Musik and privately with Arthur Poister.

Richard Slater has been appointed organist-choirmaster at the Church of the Ascension, Sierra Madre, CA. He has served at St. Mark's Episcopal Church, Glendale, for 16 years and has also held posts in La Crescenta, Burbank and Los Angeles.

He has published more than 40 choral and organ works, and is past dean of the Pasadena Chapter of the AGO. Currently a doctoral student at the University of Southern California, he completed the master's degree at California State, Los Angeles.

Schuyler Robinson has been appointed to the faculty of the University of Kentucky, Lexington, where he will teach organ, harpsichord, and related courses. Dr. Robinson taught previously at the Warren Wilson College, Swannanoa, NC, where he was chairman of the music department and college organist. He was also organist-choirmaster at St. James Episcopal Church, Hendersonville, NC.

Dr. Robinson earned the BMus at Illinois Wesleyan University, the MMus at the University of Michigan, and the DMA at the University of Illinois. He has studied with Lillian McCord, Robert Glasgow, Jerald Hamilton, and Michael Schneider.

Nunc Dimittis

Hans Vigeland died on August 17 in Tryon, NC. He was 64. He had been in charge of music at the Tryon Presbyterian Church from Nov., 1979 to Oct., 1981.

After attending the Juilliard School and the School of Sacred Music at Union Theological Seminary, where he studied organ with Clarence Dickinson and Hugh Porter, he studied conducting with Serge Koussevitzky, Pierre Monteux, and Joseph Krips. During World War II he was bandmaster in the 103rd

Retirement

Regina Holmén Fryxell was honored on May 2 at Faith Lutheran Church, Moline, IL on the occasion of her retirement as organist. A graduate of Augustana College and the Juilliard School of Music, Mrs. Fryxell also studied in Europe and with Leo Sowerby. She has held positions as organist at churches in New York City, Washington, DC, Davenport, IA and Rock Island and Moline, IL. She also taught at Augustana College and Knox College.

Ten years of research and creative effort resulted in her contributions to the *Service Book & Hymnal II*, published in 1958. She also assisted in the production of *Intros and Graduals*.

After serving as organist at the Constituting Convention of the Lutheran Church in America in 1962, she was a member of the LCA Commission on Worship, and has been a leader in many church music conferences. Her numerous compositions have appeared from several publishers. She has been active in the AGO, the Hymn Society of America, and the Lutheran Society for Worship, Music and Arts.

David Berger was honored on June 20, 1982, at his retirement as organist and choir director from Hope Lutheran

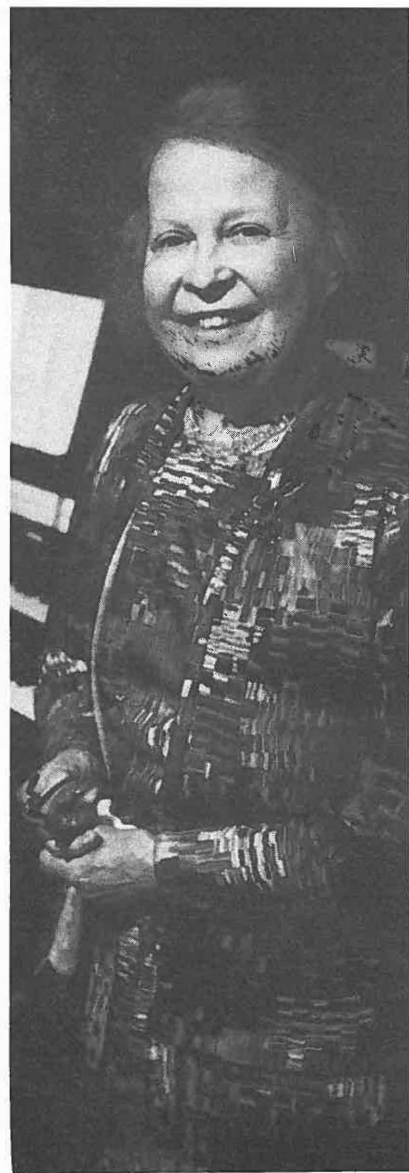


Church, Rochester, NY. David Craighead played a brief pre-service recital and was joined by trumpeter Dennis Fleisher. Mr. Berger received the BM from the Eastman School of Music in

Anne Parks has recently been appointed minister of music at First Presbyterian Church, Durham, NC. For the past nine years she has served as assistant and associate professor of music at the University of Michigan, Dearborn. She is an active recitalist and her published articles and reviews have appeared in *The Diapason*.

Larry Reynolds has been appointed director of the newly established choir school at House of Hope Presbyterian Church, St. Paul, MN. He will also serve as assistant to Nancy Lancaster, music coordinator and organist.

Mr. Reynolds comes to St. Paul from Calvary Episcopal Church, Rochester, MN. He has studied at the University of Michigan, Ann Arbor, and the Royal School of Church Music, Croydon, England.



1930 and later completed the MM in musicology, also at Eastman. He studied with Harold Gleason and with Marcel Dupré at the American School, Fontainebleau, France.

Mr. Berger has served as organist and choirmaster at several churches in the Rochester area. For several years he was organist at the George Eastman House, playing concerts twice every Sunday. He also taught for two years at Wheaton College, Wheaton, IL. He has been active in the AGO and twice served as Dean of the Rochester Chapter.

George Faxon and James Christie have joined the organ faculty of the Boston Conservatory, Boston, MA. Mr. Faxon has served as organist and choirmaster at a number of important Boston churches, including the Church of the Advent, St. Paul's Cathedral, and Trinity Church in Copley Square. Since 1979 he has been artist in residence and assistant organist at the Old South Church. Mr. Faxon has appeared as a recitalist in several programs at Symphony Hall, Boston, under the auspices of the Boston Symphony.

In 1979 James Christie was the first American to win first prize in the Sixth Annual Organ Competition in Bruges, Belgium. He received the BMus from Oberlin Conservatory and the MMus as well as the Artist Diploma from the New England Conservatory. He has also studied in Paris and has given five concert tours of Europe. His most recent recording is of the Mahler Eighth Symphony with the Boston Symphony under Seiji Ozawa.

Englewood School for Boys, Barrington School for Girls, and Carnegie School of Music in Englewood. He had been associate manager of the Buffalo Philharmonic Orchestra and was active in the AGO.

An article by Hans Vigeland entitled "A Summer Reminiscence," describes events surrounding the Sherwood School, Kellogg Terrace, and several organs in and around Great Barrington, MA. It appeared in the Nov., 1976 issue of THE DIAPASON.

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Honors

David E. Lamb, organist and choir-master of Grace Church, Rutherford, NJ has been awarded a Fulbright Scholarship for study in the United Kingdom during the 1982-83 academic year. Mr. Lamb has also been appointed organ scholar of the Cathedral Church of St. Peter and St. Wilfrid, Ripon, North Yorkshire, England, where he will study with and assist Ronald Perrin, organist and master of the choristers. He will be part of the faculty of the Cathedral Choir School during the year.

Mr. Lamb holds the master's degree, with highest honors, from Peabody Conservatory, Baltimore, MD where he studied with Arthur Rhea.

Carlene Neihart has been chosen by the National Endowment for the Arts to be an artist giving organ recitals with the Arts America program overseas under the auspices of the American Embassies. This past summer she played nine concerts in nine different cities in the Netherlands. This was part of the 200 Years of Dutch-United States Relationships celebration.

Cynthia Bellinger Sajnovsky, assistant professor at the University of Guam, has been awarded her third grant from the National Endowment for the Arts. The grant supports a series of organ concerts to be held at the Lutheran Church of Guam. Dr. Sajnovsky was a student of William Maul and Howard Kelsey. She received the PhD in performance practices at Washington University, St. Louis, MO.

Announcements

A joint degree program between the School of Music and the Graduate School of Business Administration, University of Michigan, Ann Arbor, was announced in September. The new program will lead to the conferring of two degrees: master of business administration and master of music in arts administration. It will begin with the fall term of 1983.

Positions as orchestra manager, arts council director, arts center director, and development officer are examples of administrative careers in arts administration for which this new program will serve as preparation. For further information: U-M, Information Services, 6008 Fleming Administration Building, Ann Arbor, MI 48109.

The Church Music International Choral Festival will be held on March 18-20, 1983, at St. Mary's Cathedral, Limerick, Ireland. Concerts and competitions in several different categories are planned. Write: Kevin Imbusch, Shannon Airport Development Co., 590 Fifth Ave., New York, NY 10036.

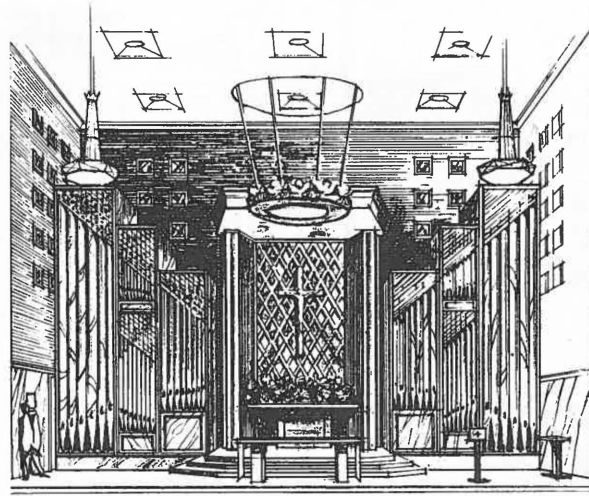
George Bozeman, Jr. and David V. Gibson have announced that they have dissolved their mutual interests in the Bozeman-Gibson organbuilding firm, in favor of establishing separate businesses.

Formed as a partnership in 1971, and later incorporated, the last organ to bear the name Bozeman-Gibson will be Opus 24, being completed for the State University of New York at Stony Brook.

George Bozeman, Jr. will operate under the name George Bozeman, Jr. & Company, Inc., Organbuilders, and will assume the responsibility of obligations and warranties extended by the defunct Bozeman-Gibson firm.

David V. Gibson will engage in the building and restoration of organs under his own name.

In their simultaneously released announcements, both Messrs. Bozeman and Gibson credit their study of the organs of Gottfried Silbermann as the basis of the organs which they will build. Their respective establishments will be located in Deerfield, NH.



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IV	Mixture
8'	Trompette
Swell	
8'	Rohrflöte
8'	Viole
8'	Viox Celeste TC
4'	Klein Principal
2 2/3'	Nazard
2'	Gemshorn
1 3/4'	Tierce TC
8'	Trompette
4'	Clairon
	Tremolo
Pedal	
16'	Contrabass
16'	Pommer
8'	Principalbass
8'	Pommer
4'	Choralbass
2'	Octavin
16'	Posaune
4'	Klarine

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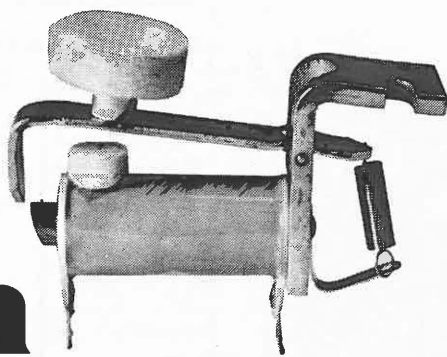
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THE ORGANIC COOK

It would approach cliché to state that the pipe organ is the most sublime, complete expression of any culture at any given time. It is a formidable amalgam of raw materials, as well as a witness to the technologies and social conditions required to transform those materials into an instrument capable of giving expression to music and being responsive to the artistic demands of the musicians who play it. It is at once adornment and edification, voice and machine, sacred and profane. Ideally, it is profoundly satisfying to the eye, the ear, and the touch.

Less often remarked upon but equally true is the fact that organs sound like the people who build (or built) them, and contain mechanical systems which reflect directly the mentality of the culture from which they spring. One only has to listen a few moments to the throaty German organ, the transparent tip-of-the-tongue Italian *positivo*, the sinusy French Grand Jeu to understand the first statement. To comprehend the second would require cultural/psychological analyses and descriptions of instruments for which there is no room in this article.

From my experiences in working in organ restorations for eight years in as many countries, I have formed another idea which I would like to present here; a sort of nascent hypothesis, as Haendel's Balthazar declares, "Worthy of you . . . and me!" I invite the reader to treat the following material as lightly or seriously as he or she wishes.

Escoffier, the famous chef, once said "tell me what you eat, and I'll tell you who you are." The truth behind that declaration, that we are what we eat, is not only self-evident as a banal physiological observation, but has profound consequences as regards our psychic, emotional, and affective make-up. Furthermore, whatever we then *do* is directly related to our alimentation.

The point is this, fellow organ builders: *Your organs are what you eat!* The temptation to digress at this moment to a tirade on modern man's eating habits is great, as is the temptation to impart portent to a rather superficial corollary, i.e.: Organ committees, beware—you'll get what you serve come installation time! But a consciousness-raising session about organ installations and parish hospitality is not my object. I prefer to remain on a less-conscious level, so to speak, and deal directly with the history of the pipe organ, as told by the alimentary canal.

We have all considered at one time or another, the Art of the Organ as relates to vision, touch, and hearing. Are our mouths and noses to be left out? Just as the organ is a coherent, rational expression of a culture, so is its cuisine—or lack of it. Relating the two is merely an aid to understanding the culture in its entirety. I have allowed myself some levity in presenting this idea because I feel that both organ lofts and kitchens are so much the poorer without it.

We'll begin predictably enough with the Dutch-German Protestant organ of the 18th century. It has been, since Lutheran times The People's Instrument, a social being, primarily designed for congregational singing, more often than not bought by the parishioners from a builder in the area (and most definitely of the same brand of religion) decorated by a painter of the area, maintained and appreciated by those good folk who sing with it. And what do those good folk eat day in and day out? They eat *potatoes!* . . . many, many potatoes! Think a moment about the potato: it is humble, yet capable of noble preparation. It is nourishing, universally available and eminently storable, versatile, and self-effacing. In short, the Protestant Pipe Organ, the Potato Organ, is simply built, strongly built, even to play (after a manner) in those hard winters. As accompaniment to congregational singing, it is the boiled potato; yet it can elaborate and adorn the chorale themes as people leave and enter the church, like the elaboration of the potato with vinegar, oil, and herbs in a potato salad; and it can rise to concert status, edifying, satisfying, provocative—sliced potatoes, fried carefully and lovingly, fussed over for hours, eagerly awaited, as browning-potato-smells waft like the notes of *Allein Gott* over the garden and house.

From there one can consider two related cultures, Hapsburg Austria, and Hapsburg Spain. First, to Spain. There, vast awesome cathedrals are filled with the sound of grave, pious principals, mysterious and vaguely oily, like the saffron-tinted rice of a Paëlla. Yet at

any moment the Trompeta de Batalla may scream out—that surprise bite of raw garlic in the Ensalada that is the Iberian organ. The description is dramatic because the organ is dramatic, forever in dialog with itself, a cornucopia of contrasts, alternating even on the same keyboard between the spicy and the bland, the bitter and the sweet, much as a Spanish dinner may include garlicky salad, bland rice, spicy sausages, pungent tomato sauces, white bread, fruity wines, sugary sweet custards, and cognac in your coffee if the preceding hadn't already finished you off. At the organ, hollow flutes provide foundation for snarky cornetas whose tones meander in the atmosphere like so many mussels, squids, and shrimps simmering in a Zarazuela. To sit at the keyboard of a high-Baroque Spanish cathedral organ, with its flabbergasting array of pipe stops, toy stops; wind vents, batalla appels, echo-box pedals, keyboard-changing levers and tremolos is to participate in that same feeling of chaotic plenitude of Spain's restaurants, where dozens of sea food appetizers are spread out on the bar, barrels of sheries are stacked by the wall, and wines, salads, sea-creatures, vegetables, meats, sausages, custards, fruits, nuts, and breads are spread out on a table in the middle of the dining room, and abundant portions of foods as diverse or uniform as you wish follow one after another. It all seems to be right there at your fingertips, much as the lightness of the key action, and the close placement of stop knobs, both due to the proximity of the windchests, on the organic side of our discussion, belie the fact that the pipes are hither and yon, some even 20 ft. above the player.

Ach—it's a different kettle of molten pipe metal in Austria! The garden-variety church organ-on-the-Danube sounds basically Germanic.* It is simply scaled, having usually one basic Principal scale which runs all through the organ to the mixtures; it rarely contains reed stops, seldom has more than two divisions, and ignores the use of third-sounding ranks. Principals, mixtures, wooden flutes: the basic meat-and-bread organ—what else? Weiner Schnitzel and Knödeln. Yet, mounting the organ loft, one sees on close inspection that all is not as simple as it sounds from below.

More often than not, the Rückpositiv is not a rückpositiv at all, but contains the keyboards on its topside, making it a Kneepositiv. The Hauptwerk, still the main division, is thus a Rück-Hauptwerk, whose key action descends from the chest and rollerboard under the floorboards (trackers, not levers) and up through the Kneepositiv to the keyboard. The action is thus much heavier and clumsier than its Italian or Spanish cousins, involving work for the player somewhat comparable to the work required on the part of the stomach in the

*There are a number of Italian influences in the Austrian organ mostly in terms of construction, to which I won't devote space. It must also be said that the hardy, ingenious Alpine Austrians have invented, from time to time and place to place, isolated, idiosyncratic, utterly individual devices in organs too numerous to mention.

or, someone's in the kitchen with Arp.

by Susan Tattershall-Petherbridge

digestion of Wiener Schnitzel. One assumes that this nearly universal disposition of the organ divisions (and I should mention here that the organ itself, especially in smaller installations, is often in a secondary balcony, a few feet above the choir balcony, which is high in the rear of the church) serves as an aid to observing the movements of the priest during Mass, and perhaps leading the singers and/or an orchestra situated in the first balcony. Yet, to mystify matters further, I know of one such instrument so constructed and containing a humble pedal division which has the disadvantage that, to reach the pedals, one must sit so low that one cannot see the altar nor the first balcony, and to observe said altar and balcony, one must sit so high that it is impossible to reach the pedals.

Upon examination, the weiner schnitzel and knödel are not so simple either! A schnitzel is cut, pounded to within 7 millimeters of extinction, breaded and then fried in deep fat. The knödel: Ach, Lieber Gott, Sei Doch Nicht Böse, as an old ex-chorale-player friend of mine says, here follows what may be the saddest episode in the history of the wheat berry. The wheat grain is stripped, bleached and made into white bread. The bread is thereupon shorn of its crust, sliced, cubed, and dried. The cubes are then soaked in milk and a little egg. The resulting guck is formed into balls, dropped into boiling water, and served with gravy. [In another country called Texas, a popular dish is "biscuits and gravy," but I leave the connection open to any scholar who may wish to pursue the subject of co-influences between Texas and Austria.] Suffice to say here in delineating this cultural phenomenon of bread and organs that in both cases rather complicated, enervating, and time-consuming means have been employed both in the organ and in the kitchen, to produce relatively elementary sensory effects.

South of the Alps an entirely different circumstance occurs: the Italian *positivo*, the ubiquitous Italian *positivo*, now nearly as common as potatoes, thanks to the Italian Organ Mafia and the dozens of organophiles eager to buy them (which admittedly probably saves them), and willing to undertake a smuggling adventure. One knows it anywhere: concise, clean, coherent, infinitely pleasing to the touch and to the ear, even its inner mechanisms a delight to the eye, a tour-de-force of Latin virtuosity, proof *positivo* that good things come in small packages. Purity of materials, consummate craftsmanship, ingenious use of space. Pure lead pipes inside, pure tin in the façade, iron mechanisms, and all the rest of wood. Who else but the civilisation that invented pasta (or if you believe that Marco Polo brought it from China, the civilisation that glorified and refined pasta) could have created such an instrument?

Take 100 grammes of flour to each large fresh egg. A little manual dexterity and, pronto! Noodles! Satisfying and wonderful on its own (the standard Principale 8), marvellous with oil and garlic (add the Voce Umana), divine with pesto (remove Voce Umana, add the Flauta in Duodecima), at home with elements as diverse as clams, cream, bacon, tomato, and walnuts (just try any and all possible Ripieno combinations), and sublime as just a part of a multi-course feast (add violins, oboes, flutes, drums, cellos, etc.). The *positivo's* very characteristic tone color, like the taste of *Tagliatelle al dente*, renders it a sufficient solo dish, uh, instrument, yet permits it unlimited use as a concerto instrument, the ultimate staple in the kitchen of music history.

I might here interject a breather, as the last subject has certainly evoked some potent gustatory responses from many readers: the English Organ. Frankly, I am not at all familiar with the English Organ in England, and have only a very small experience with its

American heir. From this admittedly skeletal acquaintance, I have been able to deduce this much as regards its relations with English cooking: I have an encyclopaedic Italian cookbook, in its Spanish edition, containing 5,000 recipes, many of which are grouped as "such-and-such a thing" (cauliflower, beans, chicken) "à la . . ." When such a grouping occurs it is interesting to note that "à la Français" usually involves a cream sauce, "à la Española" usually fries the thing in oil and garlic, "à la Italiano" usually includes a refined tomato or Marsala sauce, "à la Hungaria" stews said thing in lots of paprika; and without exception, when a recipe reads "à la Inglesa" it says "Boil. Serve with butter." I sort of intuit that just such a motto might be given the English organ: "Give it Air. Play it."

Our discussion take us to France, with whose cuisine and music we are perhaps most familiar. Many, many parallels can be observed, but perhaps the most outstanding parallel is the pervasive *bien-entendu* nature of both cuisine and organ culture. The disposition and composition of an organ, according to its size, is as predictable and standardized as the procession of courses in a French meal, depending on its size. One would no more implant a 6-rank cornet in a Positif, omitting a Cornet in the Grand Orgue and adding a few extra 2' Flutes here and there than one would serve the meat first, the *pommes frites* with the cheese course, the *pâté* last, and coffee between wines. It just *doesn't* happen that way. Culturally predetermined events are the order of the day organistically and gastronomically. Within those parameters lies room for very refined, subtle variation.

Behind those events lies the second main parallel, that of the exquisiteness of technique and the refinement of processes used by organ builder and cook. Assiduous care is taken about the manufacture of glues used, about the provenance of wood and metal and the curing of hides. The builder controls every tiny part of the manufacture of an instrument. Thus, too, the care and stuffing of geese is the domain of the cook who produces that simple-looking square of *pâté de foie gras* that you enjoy. He or she will use *only* wines he has tested, fruits and vegetables he has bought fresh that day from a merchant he knows and trusts, meat from animals whose eating habits and grazing lands he knows, and has had butchered to his specifications. A Cartesian thoroughness, sequentiality, and logic, a Catholic seriousness, and a latin obdurance pervade cuisine and organ building alike; and, honestly, to push the parallel into the 19th century, isn't a Voix Celeste by Aristide Cavallé-Coll as close to *La Tarte à la Crème* as you can get?

In conclusion, let's grapple with the American organ, which I really feel can only be judged fairly some many years from now. What we have at the moment is the polar opposite of the orderly French organ—the Big Mac organ—the Burger King of Instruments. What immediately impresses a European visitor to the States is the feeling of utter cultural chaos that reigns. He gets off the plane; and there are big people and small people, emaciated young secretaries and obese beings, blacks, blonds, Mexicans, Japanese all milling around. He may be invited out, and his host ask him, "Well, shall we go Chinese tonight? Do you prefer Italian? or Hungarian? or Sushi? or Tacos?"—Only in America! The parade of various sorts of cuisines along our city streets, each more or less authentic as the immediate neighborhood exiges, reminds me of stop lists from current American organs: I'm looking at one right now where Spitzgedeckt, Italian Principal 2', and a Voix Celeste share the same manual! Another has a "Great" division containing a Koppelflöte, and a Fourniture! Another has a Montre (with a Haskell

bass!) teamed with a Gedeckt, Rohrflöte and Cromorne. Here's the American version of the cornet décomposé: Gedeckt, Rohrflöte, Nasard, Principal 2', Tierce. Arp, Aristide, and Father Smith would contract the same terminal apoplexy upon seeing such a bastardization of beautiful traditions, as Brillat-Savarin would if invited out to Denny's!

Inside, what passes for organ building is all too often a mélange of imported and industrially-made parts screwed together, pinched together, sprayed together. Plastic, aluminum, plywood and felt vie for attention; the ultimate in the degradation of organic materials, and the attempt to ennoble materials that cannot, intrinsically, be ennobled. It all seems a sort of salad bar, at one of those plastic-Tiffany-and-plants restaurants. One fears that turning the organ on will produce a perky "Hi!" I'm your organ today! I've got some REEELLY WOUNDERFUL sounds for you; would you like a little drinky before the page turner ar-

rives?" In fact, the "little drinky" before dinner is something analogous to the organ situation in the United States: with organ committees composed primarily of businessmen trying to get the "most" for their dollar ("most" being interpreted, unfortunately as *quantity*) and with the unkind acoustics a builder nearly always has to contend with, he feels defeated before he has started, much like the cook sitting down to a carefully prepared 5-course dinner with guests who have already numbed their taste buds with gin, vodka, whiskey, and tequila.

Perhaps in any case, the reader has found some food for thought in this humble essay. I would like to leave the subject feeling that if it has not inspired organ builders, organists, and organ committeemen to cook up a more solid cultural base from which to proceed, it may at least have inspired someone to cook up a better potato. ■

Susan Tattershall-Petherbridge has apprenticed in organ building with several United States and European builders. Presently she

is living in Texas and is engaged in the restoration of several Mexican organs.



Consol designed by Philip Beaudry and executed in black walnut by Brunner & Heller.

Hook Organ

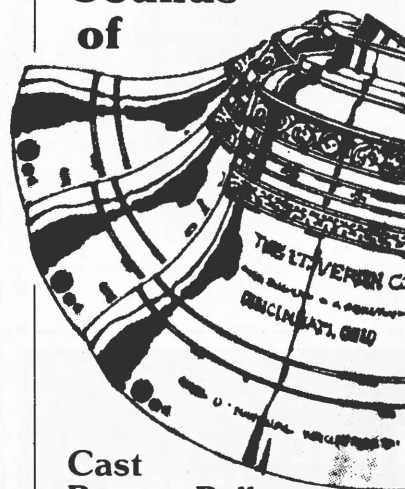
◀ Page 2

stances, these stop names do not agree with a contemporary stoplist, though they have synonymous meanings (i.e., the Great 4' open metal Principal is called "Principal" on the pipes and on the stopknobs of the new console, though it may have been engraved "Octave" on the 1871 stopknobs).

The manual action is reasonably light, considering the 18" length of the windchest pallet valves. Relief pallets are used in the bass octave of the Swell chest, and during reconstruction of the organ, vacuum release pneumatics were added to the Great chest from CC to C-37.

A dedication concert is to be performed by Thomas Murray at 8 p.m., Friday, December 3rd, 1982.

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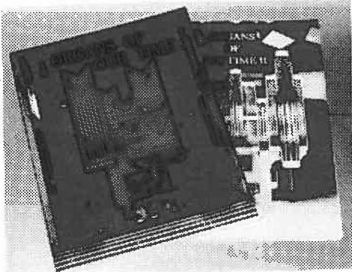
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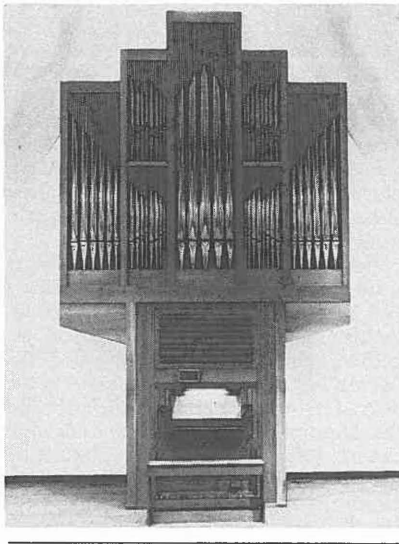
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New Organs



Brunzema Organs, Fergus, Ontario, Canada has built an 18-stop, 2-manual and pedal mechanical action organ for Central College, Pella, IA. Casework is natural white oak; keyboards are of rosewood with ebony sharps. Davis L. Folkerts, chairman of the music department of Central College, collaborated with Gerhard Brunzema in the design of the instrument. Located in a new chapel of striking contemporary design, the organ will be the focus of an "organ weekend" on October 16-17, 1982, with Klass Bolt, organist of St. Bavo, Haarlem, The Netherlands.

HAUPTWERK		BRUSTWERK	
8'	Prestant	8'	Gedackt
8'	Schwebung	4'	Rohrflöte
8'	Hohlflöte	2'	Prinzipal
4'	Octave	1-1/3'	Quinte
2-2/3'	Nasat	16'	Rankett
2'	Waldflöte		
1-3/5'	Terz		
IV	Mixtur		
8'	Trompete	16'	PEDAL
	Tremulant	8'	Subbass
		4'	Oktave
		8'	Oktave
		8'	Trompete

Brunzema Organs has also built for Central College a 1-manual, 4-stop organ for use as a continuo instrument. The compass is C to d³, and the wind pressure is 2 1/2 inches.

8'	Gedeckt
4'	Flöte
2'	Principal
1 1/3'	Quinte

Wm. D. Miller, Cleveland, MO* has completed a 2-manual and pedal organ of 14 ranks for the Church of St. Teresa, Hutchinson, KS. The electric-action organ incorporates some of the pipework from the church's ca. 1920 Kilgen instrument as originally installed, with some ranks rescaled and voiced.

*Wm. D. Miller, member, American Institute of Organbuilders.

GREAT	
8'	Open Diapason 61
8'	Hohlflöte 61
8'	Dulciana 61
4'	Octave 61
4'	Blockflöte 12

2'	Super Octave 12
III	Mixture* 183
	Chimes
SWELL	
16'	Bourdon 12
8'	Rohrflöte 61
8'	Viol d'Orchestra 61
8'	Voix Celeste (TC) 49
4'	Geigen Octave 61
4'	Stopped Flute 12
2-2/3'	Nasat 61
2'	Piccolo 12
1-1/3'	Larigot 12
1'	Siff flute —
8'	Fagot* 61
4'	Clarion* 12
	Tremolo

PEDAL	
16'	Subbass 32
8'	Open Diapason —
8'	Bassflute 12
8'	Dolce —
4'	Choralbass —
III	Mixture —
8'	Fagot —
4'	Clarion —

COUPLERS

Swell to Swell: 16', U. off, 4'
Great to Great: 16', U. off, 4'
Swell to Great: 16', 8', 4'
Great to Pedal
Swell to Pedal

*New ranks of pipes

Rebuilt Organ

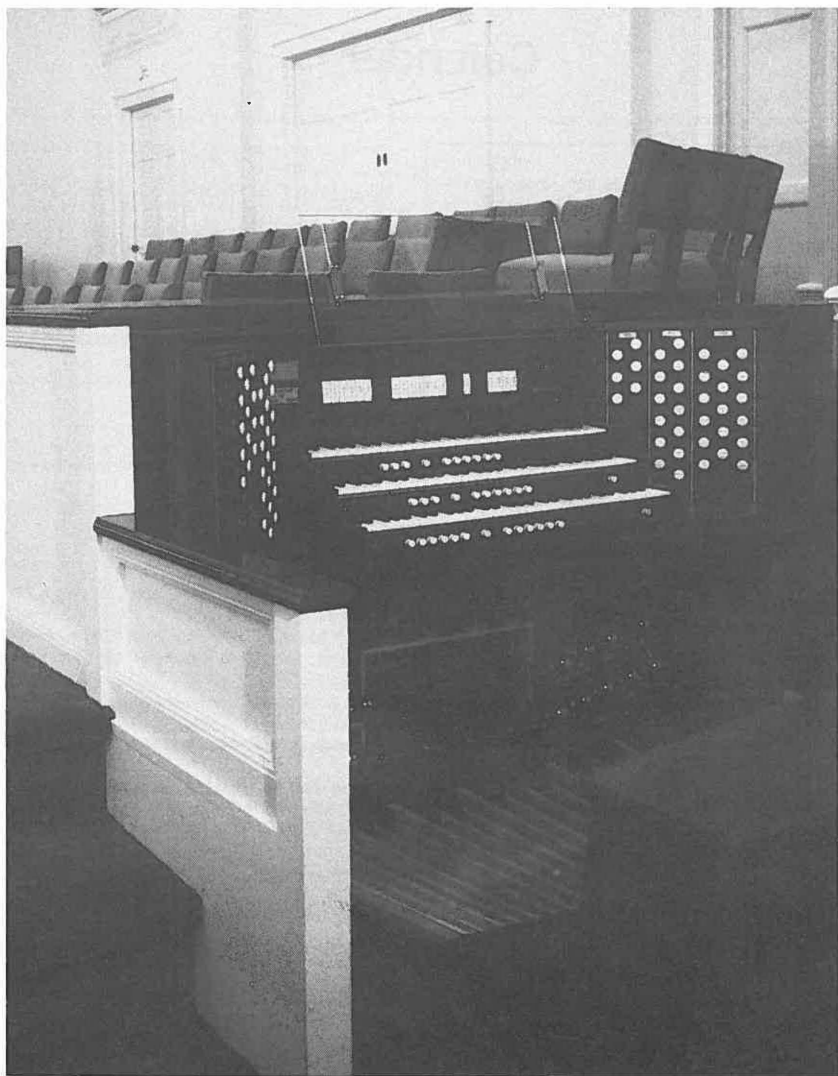
Roy Redman, Ft. Worth, TX has rebuilt and expanded a Hook & Hastings organ, Op. 2058, 1905 for St. Matthew United Church of Christ, New Orleans, LA. Key action is mechanical and stop action is electro-pneumatic. The manuals are 61-note with a new 32-note AGO pedalboard. A new case of

oak with walnut accents was designed by Frank Friemel. Most of the original pipework has been retained. The instrument was originally built for the Central Christian Church of Dallas, TX and later moved to the Episcopal Church of Eastland, TX.

GREAT	
8'	Diapason
8'	Rohrflute
4'	Octave
4'	Waldflute
2'	Fifteenth
IV	Mixture
8'	Trumpet
	Chimes
SWELL	
16'	Bourdon
8'	Diapason
8'	Gedeckt
8'	Salicional
8'	Celeste
4'	Harmonic Flute
4'	Geigen
2-2/3'	Twelfth
2'	Fifteenth
1-3/5'	Seventeenth
8'	Oboe
	Tremolo
PEDAL	
16'	Bourdon
8'	Diapason
4'	Octave
16'	Trombone



THE DIAPASON



Wm. D. Miller, Cleveland, MO* has built a 3-manual and pedal organ of 42 ranks for the Second Baptist Church, Liberty, MO. The electric-action organ incorporates some pipes and other materials from the 1927 Wicks instrument originally installed in the church. David Lowe, University of Alabama at Huntsville, played the dedicatory recital on October 4, 1981.

*Wm. D. Miller, member, American Institute of Organbuilders.

GREAT	
8' Principal	61
8' Doppie Flute	61
8' Gambe	61
4' Octave	61
4' Concert Flute	12
2' Principal*	61
IV Mixture (12,15,19,22)*	244
8' Trompet*	61
4' Clarion*	12
Zimbelstern (prepared)	—

SWELL	
16' Gedeckt	61
8' Stopped Flute	61
8' Quint	61
8' Viol d'Orchestra	61
8' Aeoline	61
8' Celeste	49
4' Principal	61
4' Violin	12
4' Flute	12
2-2/3' Nazat*	61
2' Block Flute	61
1-3/5' Terz*	61
III Mixture	183
8' Schalmey	61
8' Oboe	61
4' Schalmey	12
Tremolo	—

The Fritzsche Organ Co., Allentown, PA* has completed a 2-manual organ for St. Mark's Evangelical Lutheran Church, Nescopeck, PA. The entire 1928 Moller organ has been retained for use as a Swell division. A new Great division, cantilevered from the chancel

GREAT		SWELL	
8' Principal	61	8' Gedeckt	61
8' Flute	61	8' Salicional	61
8' Dolce	61	8' Vox Celeste (TC)	49
4' Octave	61	4' Flute	61
2' Fifteenth	61	2-2/3' Nazard	61
III Plein Jeu	183	2' Flute	61
Chimes	—	8' Hautbois	61
		Tremulant	—

CHOIR	
8' Violin Diapason	61
8' Rohr Flute*	61
8' Salicional	61
8' Dolce	61
8' Dolce Celeste	49
4' Hohl Flute	61
4' Octave	12
2' Nachthorn*	61
1-1/3' Larigot*	61
1' Siff flute*	12
8' Krummhorn	61
Harp	—
Chimes	—
Tremolo	—

ECHO	
8' Gedeckt	61
8' Muted Viol	61
8' Celeste	49
4' Fern Flute	12
8' Trumpet (prepared)	—

PEDAL	
32' Resultant	—
16' Open Diapason	32
16' Subbass	32
16' Lieblich Gedeckt	—
8' Principal	32
8' Flute	—
8' Quint	—
4' Choral Bass	12
4' Hohlflute	—
III Mixture	—
16' Posaune	12
8' Trompet	32
4' Schalmey	—

*New ranks of pipes.

wall, has been added. The instrument's action is electro-pneumatic. A dedicatory recital was played by Richard Van Auken on April 25, 1982.

*Robert O. Wuesthoff, member, American Institute of Organbuilders.

PEDAL	
16' Bourdon	32
16' Lieblich Gedeckt	—
8' Principal	32
8' Flute	—
4' Octave	—
2' Super Octave	—

artist recitals

TALENT AGENCY

- WILLIAM CHARLES BECK**, *organist*
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- CHARLES BENBOW**, *organist, harpsichordist*
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- DAVID BRITTON**, *organist, pedal harpsichordist, lecturer, consultant*
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California Institute of Technology, Pasadena, CA
Delos Records
- CHARLES S. BROWN**, *organist, harpsichordist*
Faculty: North Texas State University
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- MARSHA FOXGROVER**, *organist*
Faculty: Rockford College
Organist, First Evangelical Covenant Church, Rockford, Illinois
- JANET KRELLWITZ**, *organist*
Faculty: Azusa Pacific University, CA
Organist/Director, First Presbyterian Church, Garden Grove, CA
- WAYNE LEUPOLD**, *organist, lecturer, musicologist*
Editor, The Organist's Companion, The Romantic Organ Literature Series,
The Romantic Sacred Choral Literature Series
- JOHN METZ**, *harpsichordist*
Assistant Professor of Music, Arizona State University
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- ROBERT PARRIS**, *organist, composer*
Faculty: Mercer University, Macon, Georgia
- MARY PRESTON**, *organist*
Organist, University Park United Methodist Church, Dallas, Texas
- ROBERT PRICHARD**, *organist, harpsichordist*
Faculty: Long Beach Community College, Long Beach, CA
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harpsichord, organ

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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 OCTOBER

Ernst-Erich Stender; Trinity College, Hartford CT 8:15 pm
Sandra Soderlund; Virginia Intermont College, Bristol, VA 8:15 pm
+Haig Mardrosian; St Leo's, Fairfax, VA 8 pm
Terry Charles; Kirk of Dunedin, Dunedin, FL 8:15 pm
Robert Edward Smith, harpsichord; Wittenberg Univ, Springfield, OH 8 pm

16 OCTOBER

Russell Saunders, masterclass; Virginia Intermont College, Bristol, VA 9:30 am

17 OCTOBER

Gerald F McGee; Cathedral of St Luke, Portland, ME 4 pm
Gregorian Missa Marialis; Church of the Advent, Boston, MA 11 am
Evensong: Causton Magnificat & Nunc dimittis, Tomkins Responses; Church of the Advent, Boston, MA 6:30 pm
*Mendelssohn complete organ works; St Johns Church, Stamford, CT 3 pm
James Litton; Trinity Church, Southport, CT
*Todd Wilson; St Marys Episcopal, Staten Island, New York, NY 6 pm
Charles Callahan; Madison Ave Presbyterian, New York, NY 4 pm
Music of Ayleward & Naylor; St Thomas Church, New York, NY 4 pm
Robert Gallagher; St Thomas Church, New York, NY 5:15 pm
Music of Howells; Christ & St Stephens, New York, NY 10:50 am
Choral concert; St Johns Church, Washington, D.C. 2:30 pm
Haig Mardrosian; Pilgrim Lutheran, Bethesda, MD 8 pm
Donald Sutherland, Phyllis Bryn-Julson; Westminster Presbyterian, Alexandria, VA 7:30 pm
David Craighead; Christ United Methodist, Greensboro, NC 4 pm
Martin Neary; First United Methodist, Brevard, NC 3 pm
Ann Labounsky, with choir & brass; Berkeley Hills Lutheran, Pittsburgh, PA 7:30 pm
Heinz Lohmann; Cleveland Museum, Cleveland, OH 2 pm
+James R. Metzler; Trinity Episcopal, Toledo, OH 5 pm
Roberta Gary; Western Michigan Univ, Kalamazoo, MI 3 pm
Robert Edward Smith, harpsichord; First Presbyterian, Ft Wayne, IN 8 pm
Lynn Brant, Pat Gibbons, duo-piano; Park Ridge Community Church, Park Ridge, IL 3:30 pm
Wilma Jensen; Holy Communion Lutheran, Racine, WI 7 pm
Leonora Mila, piano; Christ Church Cathedral, New Orleans, LA 4 pm

18 OCTOBER

*AGO Members Recital; First Lutheran, Paris, IL 4:30 pm

19 OCTOBER

Chamber music; Cathedral of the Incarnation, Garden City, NY 8 pm
Dan Locklair; Wake Forest Univ, Winston-Salem, NC 8 pm

20 OCTOBER

Music of Bairstow; St Thomas Church, New York, NY 12:10 pm
Eileen Morris Guenther; St Johns Church, Washington, D.C. 12:10 pm

21 OCTOBER

Theresa Musto; Duquesne Univ, Pittsburgh, PA 12:30 pm

22 OCTOBER

Thomas Murray; Church of the Advent, Boston, MA 8 pm

James Litton, workshop (through Oct 23); Trinity Church, Toledo, OH
Gillian Weir; Ohio Wesleyan Univ, Delaware, OH 8:15 pm
John Bryant; Moody Bible Institute, Chicago, IL 8 pm

23 OCTOBER

John Weaver, with Chamber Music Society of Lincoln Center; Kennedy Center, Washington, D.C. 8:30 pm
+Gustav Leonhardt; North Presbyterian, Cincinnati, OH

24 OCTOBER

Cook, Missa Brevis; Church of the Advent, Boston, MA 11 am
Richard Coffey, with choir; South Congregational-First Baptist, New Britain, CT 7:30 pm
Music of Leighton, Mathias & Dirksen; St Thomas Church, New York, NY 4 pm
William Aitken; St Thomas Church, New York, NY 5:15 pm
John Weaver, with Chamber Music Society of Lincoln Center; Alice Tully Hall, New York, NY 5 pm (also Oct 25, 26)
John L. Wilson; United Methodist Church, Red Bank, NJ 4 pm
Robert N. Roth; Ascension Lutheran, Towson, MD 4 pm
Wayne Earnest, Reformation service; Newberry College, Newberry, SC 7:30 pm
*Gillian Weir; Calvary Episcopal, Pittsburgh, PA 8 pm
Thomas Richner; Church of the Savior, Canton, OH 4 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
David Higgs; First Congregational, Columbus, OH 8 pm
Elijah; Fairmount Church, Cleveland Heights, OH 7 pm
Hampton Barker, Sr.; Cathedral of St Philip, Atlanta, GA 5 pm

25 OCTOBER

*Paul-Martin Maki; Episcopal Church of the Epiphany, New York, NY
*Gillian Weir, masterclass; Calvary Episcopal, Pittsburgh, PA 10 am

26 OCTOBER

*Martin Neary; Christ Church, Grosse Pointe, MI 8 pm
Frederick Swann; First Presbyterian, Columbus, GA

27 OCTOBER

Music of Noble; St Thomas Church, New York, NY 12:10 pm
*Gillian Weir; Sacred Heart Cathedral, Newark, NJ 8 pm
Michael Lindstrom; St Johns Church, Washington, D.C. 12:10 pm
George Kent, Edward Tarr Brass Ensemble; Cleveland Museum, Cleveland, OH 8:30 pm

28 OCTOBER

Nancy Watson; Duquesne Univ, Pittsburgh, PA 12:30 pm

29 OCTOBER

James Dale; U.S. Naval Academy, Annapolis, MD 8 pm

30 OCTOBER

Herman D Taylor; Dillard Univ, New Orleans, LA 7:30 pm
Robert DeCormier, New York Choral Society; Carnegie Hall, New York, NY 8 pm
John Rose, masterclass; Trinity Lutheran, Morris Plains, NJ 9 am
Festival Singers of Atlanta; Emory Univ, Atlanta, GA 8:15 pm
Martin Neary, masterclass; Westminster Presbyterian, Springfield, IL 2 pm

31 OCTOBER

Willan, Missa Brevis No. 12; Church of the Advent, Boston, MA 11 am
McNeil Robinson; Christ Episcopal, Manhasset, NY 3 pm
Wesley Parrott; Madison Ave Presbyterian, New York, NY 4 pm
Music of Gibbons, Barnard & Weelkes; St Thomas Church, New York, NY 4 pm
William Osborne; St Thomas Church, New York, NY 5:15 pm
Music of Howells; Christ & St Stephens, New York, NY 10:50 am
John Rose; Trinity Lutheran, Morris Plains, NJ 4 pm
Choral concert; St David's, Baltimore, MD 2 pm
Peter Hurford; Mercy Hospital, Pittsburgh, PA 3 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Sandy Land; Cathedral of St Philip, Atlanta, GA 5 pm
Hymn Festival; First Presbyterian, Evansville, IN 4 pm

Elizabethan Evensong, Anthems; Church of St Paul & the Redeemer, Chicago, IL 4 pm
Martin Neary; Westminster Presbyterian, Springfield, IL 4 pm
Samuel Porter; First Presbyterian, Greenville, MS
Bess Hieronymous; Christ Church Cathedral, New Orleans, LA 4 pm

1 NOVEMBER
Mozart Requiem, with orchestra; Church of the Advent, Boston, MA 6:30 pm
Music of Williams, Bullock; St Thomas Church, New York, NY 6 pm
Edmund Shay; First Baptist, Clinton, SC 8:15 pm

2 NOVEMBER
*Gillian Weir; St James Episcopal, Richmond, VA 8 pm
Peter Stukane; St Marks, Philadelphia, PA 12:10 pm
Robert Parris, all Sowerby; All Saints Church, Atlanta, GA 8:15 pm

3 NOVEMBER
Julie Vidrick Brown; St John's Church, Washington, DC 12:10 pm
Music of Stanford; St Thomas Church, New York, NY 12:10 pm
Gillian Weir, masterclass; Virginia Commonwealth Univ, Richmond, VA 10 am

4 NOVEMBER
George Ritchie; St Joseph College, Hartford, CT
New York Baroque Consort; Christ & St Stephen's, New York, NY 7:30 pm
Harpsichord Festival; Florida State Univ, Tallahassee (through Nov. 6)
Brett Edler; Duquesne Univ, Pittsburgh, PA 12:30 pm

5 NOVEMBER
Gustav Leonhardt, harpsichord; Florida State Univ, Tallahassee, FL
Ann Labounsky, workshop; Point Park College, Pittsburgh, PA
Gillian Weir; Plymouth Congregational, Lansing, MI 8 pm

6 NOVEMBER
US Naval Academy Glee Club; US Naval Academy, Annapolis, MD 8 pm

7 NOVEMBER
South Church Choral Society; South Congregational-First Baptist, New Britain, CT 7:30 pm
David Higgs; Park Ave Christian, New York, NY 2:30 pm

Music of Smith, Bairstow; St Thomas Church, New York, NY 4 pm
Quentin Lane; St Thomas Church, New York, NY 5:15 pm
Dudley Oakes; Trinity Cathedral, Trenton, NJ 3:30 pm

Robert Simpson; West Side Presbyterian, Ridge-wood, NJ 4 pm
Kenneth L Axelson; First Presbyterian, Naples, FL 4:30 pm

Robert & Eloise Wolfersteing, voice & organ; Cathedral of St Philip, Atlanta, GA 5 pm
Jerome Butera; Our Savior Lutheran, Norwood Park, IL 3:30 pm
Delbert Disselhorst; Illinois College, Jacksonville, IL 8 pm

Music for voice, harp & organ; Christ Church Cathedral, New Orleans, LA 4 pm
Douglas Tester; St Marks, Philadelphia, PA 12:10 pm

Certon, Messe Sus le pont d'Avignon; Church of the Advent, Boston, MA 11 am
*Gillian Weir; All Saints Cathedral, Albany, NY 8 pm

*George Ritchie; First Presbyterian, Buffalo, NY
Evensong for All Saints; Cathedral of the Incarna-tion, Garden City, NY 4 pm

Robert Munns, with soprano; St David's, Balti-more, MD 4 pm
*David Hurd; First Presbyterian, Charlotte, NC 7 pm

William Albright; Christ Church, Pensacola, FL
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Barbara MacGregor; The Church In Aurora, Auro-ra, OH 7:30 pm
Thomas Murray; Independent Presbyterian, Bir-mingham, AL 4 pm

Becky Bruick; Gruenstein Winner Recital, St. Paul's Church, Chicago, IL, 3:30 pm
Delbert Disselhorst; Illinois College, Jacksonville, IL 8 pm

8 NOVEMBER
*Catharine Crozier; North Carolina School of the Arts, Winston-Salem, NC

*Peter DuBois; Johnson Memorial United Method-ist, Huntington, WV 8 pm

*Gillian Weir, masterclass; Emory Univ, Atlanta, GA 7:30 pm

9 NOVEMBER
Judith Hancock, with ensemble & chorus; St Tho-mas, New York, NY 7:30 pm

*Douglas Tester; St Mark's Episcopal, Philadel-phia, PA 12:05 pm
*Gillian Weir; Emory Univ, Atlanta, GA 8 pm

Robert Parris, with choirs; Mercer Univ, Macon, GA 8 pm
John W. Barker, lecture on 19thc. sacred choral music; St Thomas Aquinas, Madison, WI 7:30 pm

10 NOVEMBER
Music of Noble, Candlyn; St Thomas Church, New York, NY 12:10 pm
Scott Reiss, recorder; St John's Church, Washing-ton, DC 12:10 pm

Randall Mullin; W Virginia Wesleyan Univ, Buck-hannon, WV 8 pm

11 NOVEMBER
Ray Sprout; Duquesne Univ, Pittsburgh, PA 12:30 pm

12 NOVEMBER
Todd Wilson; Davidson College, Davidson, NC 8:15 pm

13 NOVEMBER
Cj Sambach; First United Methodist, Penn Yan, NY 7:30 pm

*Carol Teti, workshop; Duquesne Univ, Pitts-burgh, PA 2 pm

14 NOVEMBER
Gregorian Missa De Angelis; Church of the Ad-vent, Boston, MA 11 am
Kent Hill; First Congregational, Fairport, NY 7 pm

Music of Rose, Howells, Harris; St Thomas Church, New York, NY 4 pm
Larry Jamison; St Thomas Church, New York, NY 5:15 pm

Cj Sambach; Park Presbyterian, Newark, NY 4 pm

Mozart Masses K 275 & K 220, with orchestra; Madison Ave Presbyterian, New York, NY 4 pm

Fenner Douglas; Chevy Chase Presbyterian, Washington, DC 3:30 pm
Nancy Hoffman, Frances McLaren, duo piano, First Presbyterian, Naples, FL 4:30 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Sherwin Bachman; Cathedral of St Philip, Atlanta, GA 5 pm

Peter Hurford; Independent Presbyterian, Bir-mingham, AL 4 pm

*Choirs of St Mark's, Peter Crisafulli, cond; St Mark's Episcopal, Evanston, IL 4 pm

McNeil Robinson; Plymouth Congregational, Min-neapolis, MN 4 pm

15 NOVEMBER
Delbert Disselhorst; St John's Lutheran, Ft Wayne, IN 8 pm

16 NOVEMBER
Gillian Weir; Christ Church, Bradenton, FL 8 pm
*Joan Gurniak; St Mark's Episcopal, Philadelphia, PA 12:05 pm

Samuel Porter; Belmont College, Nashville, TN

17 NOVEMBER
Music of Murchie; St Thomas Church, New York, NY 12:10 pm

Peggy Kelley Reinberg; St John's Church, Wash-ington, DC 12:10 pm

18 NOVEMBER
Gary Guyon; Duquesne Univ, Pittsburgh, PA 12:30 pm

19 NOVEMBER
Venetian Festival; Bethesda Episcopal, Saratoga Springs, NY 8:15 pm

Peter Hurford; St Luke Lutheran, Silver Spring, MD

21 NOVEMBER
Schubert, Mass in C, with orchestra; Church of the Advent, Boston, MA 11 am

Bach, Cantata 150, Thompson, Peaceable King-dom; St James the Less, Scarsdale, NY 8 pm

Music of Tomkins, Farrant, Tye; St Thomas Church, New York, NY 4 pm
Thomas Baugh; St Thomas Church, New York, NY 5:15 pm

Peter Hurford; Park Ave Christian, New York, NY 2:30 pm

Elizabeth Gearhart Farr; United Methodist, Red Bank, NJ 4 pm
Cj Sambach; Union Presbyterian, Carney's Point, NJ 7 pm

Randall Mullin; St Paul's, Washington, DC 7 pm
Laraine Olson Waters; Bradley Hills Presbyterian, Bethesda, MD 4 pm

David Billings, with soprano; St Paul's Monastery, Southside, PA 8 pm

Daniel & Mary Simpson; Ascension Lutheran, Towson, MD 4 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

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Calendar

G Dene Barnard; First Congregational, Columbus, OH 8 pm
 + Donald Williams, with brass; Resurrection Lutheran, Saginaw, MI 3 pm
 Larry Smith; Independent Presbyterian, Birmingham, AL 4 pm
 Jerome Butera; Park Ridge Community Church, Park Ridge, IL 3:30 pm
 William Teague; Christ Church Cathedral, New Orleans, LA 4 pm

UNITED STATES
 West of the Mississippi

16 OCTOBER
 Robert Anderson; RLDS Auditorium, Independence, MO 8 pm
 Los Angeles Master Chorale, Roger Wagner, cond; Chandler Pavilion, Los Angeles, CA 3 pm

23 NOVEMBER
 *Paul Danilewski; St Mark's Episcopal, Philadelphia, PA 12:05 pm
 David Hurd; Trinity Cathedral, Miami, FL 8 pm

17 OCTOBER
 Sacred Music Festival; Countryside United Methodist, Topeka, KS 4 pm
 Texas Bach Choir, Robert Finster; St Lukes Episcopal, San Antonio, TX 4 pm
 Los Angeles Master Chorale, Roger Wagner, cond; Chandler Pavilion, Los Angeles, CA 7:30 pm
 Ernst-Ulrich von Kameke; Mt St Mary's College, Los Angeles, CA 3 pm

24 NOVEMBER
 Music of Fauré; St Thomas Church, New York, NY 12:10 pm
 Albert Russell; St John's Church, Washington, DC 12:10 pm
 Hymn Festival; Fairmount Presbyterian, Cleveland Heights, OH 8 pm

18 OCTOBER
 Robert Anderson; Caruth Auditorium, SMU, Dallas, TX 8:15 pm

25 NOVEMBER
 Music of Candlyn, Brahms; St Thomas Church, New York, NY 11 am

22 OCTOBER
 *John Obetz; St Thomas Aquinas, Dallas, TX 8:15 pm
 Martha Schuster; St. Mark's Cathedral, Seattle, WA

28 NOVEMBER
 Vaughan Williams, Mass in G Minor; Church of the Advent, Boston, MA 11 am
 Music of Palestrina, Byrd, Weelkes; St Thomas Church, New York, NY 4 pm
 Keith Linney; St Thomas Church, New York, NY 5:15 pm
 Mark Hutchison; Trinity-by-the-Cove Episcopal, Naples, FL 5 pm
 Diane Bish; Calvary Episcopal, Pittsburgh, PA
 Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

24 OCTOBER
 *McNeil Robinson; Trinity Lutheran, Morehead, MN 4 pm
 Carlene Neihart; Presbyterian Convocation, Central Presbyterian, Kansas City, MO 3 pm
 *John Obetz; Univ Methodist, Austin, TX 8 pm
 Martin Neary; Grace Cathedral, San Francisco, CA 5 pm
 Cherry Rhodes; Trinity Lutheran, Reseda, CA 8 pm

J. Marcus Ritchie; Cathedral of St Philip, Atlanta, GA 5 pm
 Festival of Lessons & Carols; All Saints Episcopal, Warner Robins, GA 9:00, 11:15 am
 Douglas Reed; Bethel United Church of Christ, Evansville, IN 4 pm CST
 Todd Wilson; Independent Presbyterian, Birmingham, AL 4 pm

25 OCTOBER
 McNeil Robinson, masterclass; Concordia College, Morehead, MN 10 am

29 NOVEMBER
 Darke, Mass in F; Church of the Advent, Boston, MA 11 am
 David Buice, organ-harpsichord; Emory Univ, Atlanta, GA 8:15 pm

26 OCTOBER
 *Philip Gehring, hymn festival; Univ Park United Methodist, Dallas, TX 8:15 pm

30 NOVEMBER
 *Esther Wideman; St Mark's Episcopal, Philadelphia, PA 12:05 pm

29 OCTOBER
 *Richard Heschke; Grace Lutheran, Lincoln, NE 8 pm
 Larry Palmer, harpsichord (lecture-recital); SMU, Dallas, TX 7:30 pm

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*Gillian Weir, with orchestra; Plymouth Congregational, Seattle, WA 8 pm

31 OCTOBER

George Ritchie; Zion Lutheran, Imperial, NE 3 pm

James Moeser; Second Presbyterian, Little Rock, AR 3 pm

*Gillian Weir, with orchestra; Plymouth Congregational, Seattle, WA 8 pm

Huw Lewis; Christ-of-Ascension Episcopal, Paradise Valley, AZ 4 pm

1 NOVEMBER

James Moeser, workshop; Second Presbyterian, Little Rock, AR

*Donald Sutherland, Phyllis Bryn-Julson; First United Methodist, Glendale, CA 8:15 pm

5 NOVEMBER

William Beck, James Walker, organ duo; First Congregational, Los Angeles, CA 8 pm

7 NOVEMBER

Peter Hurford; Grace & Holy Trinity Cathedral, Kansas City, MO 5 pm

*Donald Sutherland, Phyllis Bryn-Julson; La Jolla Presbyterian, La Jolla, CA 4 pm

Fauré Requiem; St. Philip the Apostle, Pasadena, CA 3 pm

8 NOVEMBER

Peter Hurford; Baylor Univ, Waco, TX

Paul Riedo, with brass; St Thomas Aquinas Church, Dallas, TX 8:15 pm

9 NOVEMBER

Peter Hurford, masterclass; Baylor Univ, Waco, TX

+Cherry Rhodes; Univ of Texas, San Antonio, TX 7:30 pm

10 NOVEMBER

Cherry Rhodes, masterclass; Univ of Texas, San Antonio, TX 10 am-12 pm

12 NOVEMBER

Peter Hurford, First United Methodist, Palo Alto, CA 8:15 pm

Gillian Weir; Crystal Cathedral, Garden Grove, CA 8 pm

14 NOVEMBER

Robert Clark; First Presbyterian, Oceanside, CA 4 pm

15 NOVEMBER

*Larry Smith; Trinity Presbyterian; St Louis, MO 8 pm

James Litton, workshop (through 16); First Presbyterian, Fresno, CA

21 NOVEMBER

+Robert Anderson; St Mark's School, Dallas, TX 8:15 pm

29 NOVEMBER

*Leonard Raver, with ensemble; Southern Methodist Univ, Dallas, TX 8:15 pm

INTERNATIONAL

17 OCTOBER

Kei Koito; Robertson-Wesley United Church, Edmonton, Alberta 3 pm

18 OCTOBER

Frank Iacino; Casa Loma, Toronto, Ontario 8 pm

21 OCTOBER

Robert Edward Smith, harpsichord; Univ of Guelph, Guelph, Ontario 12 noon

Sandra Wells, cello; St Paul's, Toronto, Ontario 12:10 pm

23 OCTOBER

Monteverdi Vespers (1610); T. Woolard Harris, cond; St Georges United Church, Toronto, Ontario 8 pm

28 OCTOBER

Matthew Larkin; St Paul's, Toronto, Ontario 12:10 pm

4 NOVEMBER

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

11 NOVEMBER

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

14 NOVEMBER

Dianne Ferguson; All Saints Cathedral, Edmonton, Alberta

18 NOVEMBER

Harry Jansen; St Paul's, Toronto, Ontario 12:10 pm

25 NOVEMBER

Heather Spry; St Paul's, Toronto, Ontario 12:10 pm

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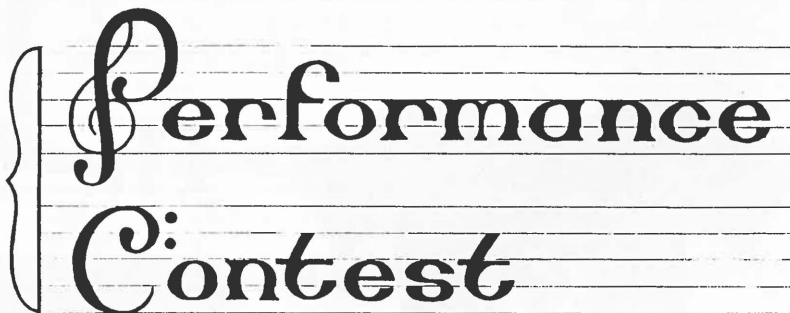
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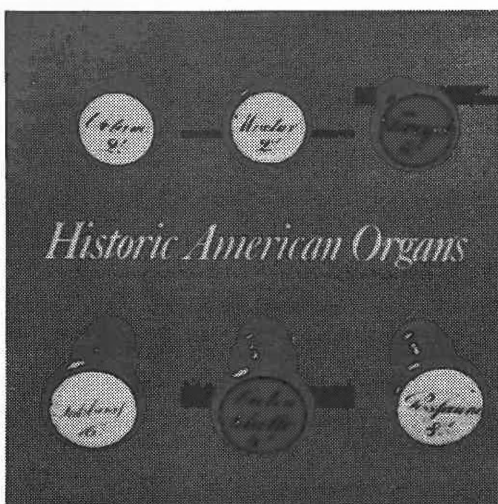
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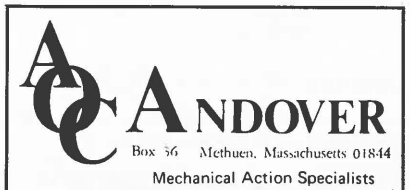
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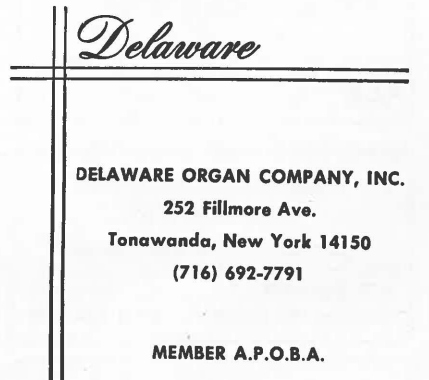
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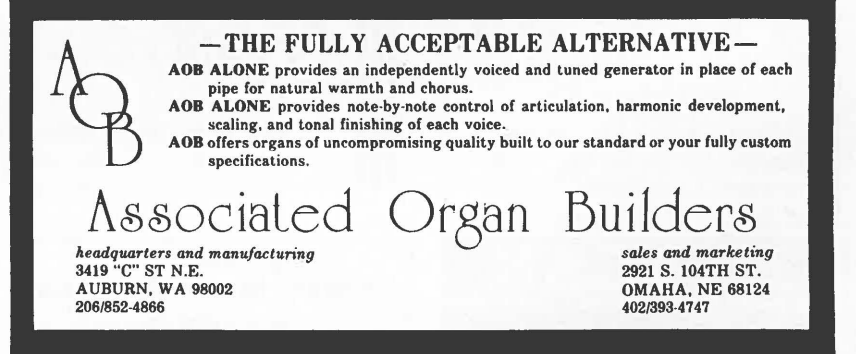


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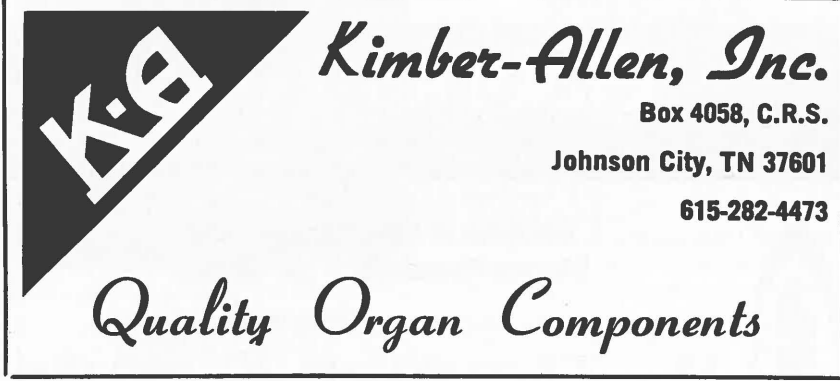
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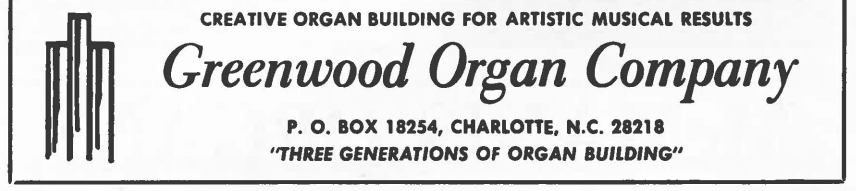
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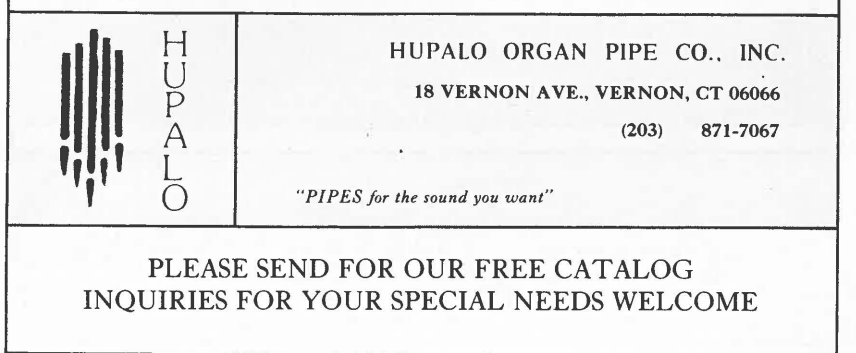


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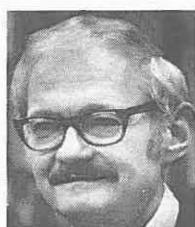
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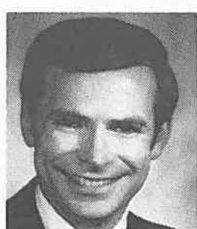
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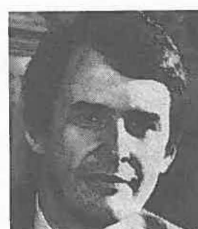
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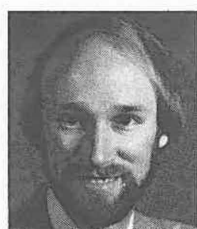
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Peter Planyavsky



Simon Preston



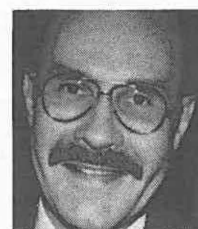
George Ritchie



Daniel Roth



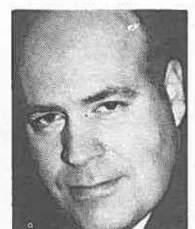
Donald Sutherland



Frederick Swann



Ladd Thomas



John Weaver



Heinz Wunderlich

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