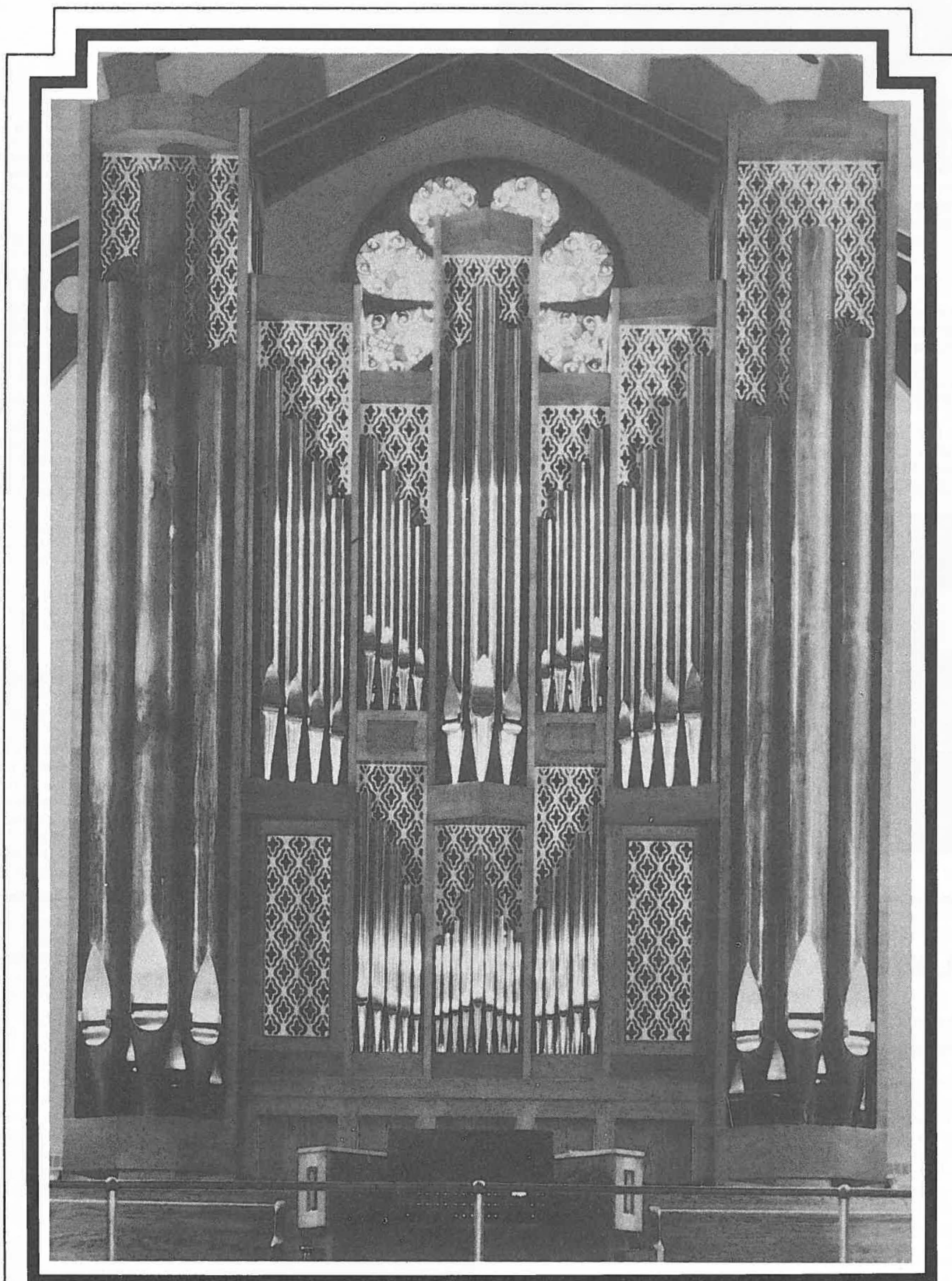


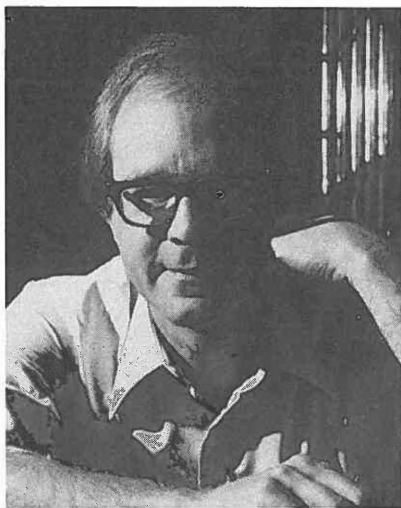
THE DIAPASON

APRIL 1983



Third Reformed Church, Holland Michigan
Specification on page 3

Accent on keyboard playing at International Institute in Early Music



James Weaver



Edward Parmentier

Jordan College of Fine Arts of Butler University will offer an International Institute in Early Music (July 16-29), concentrating on Renaissance and Baroque music. The program is planned in cooperation with the Festival Music Society's (Indianapolis) summer concert series and will feature a guest faculty of many renowned artists performing on the F.M.S. series.

The intensive two-week study program will focus on performance aspects of early music. The first week, July 16-22, will focus on music from the Renaissance era with the second week, July 23-29, featuring music from the Baroque era.

The faculty for the Institute includes members of the Landini Consort, the Smithsonian Chamber Players, Ben Bechtel, Max van Egmond, Robert

Greenlee, Edward Parmentier, and Igor Kipnis.

The Institute will feature lectures on such topics as "Historical Survey of Renaissance and Baroque Music," "Comparison of the Art Forms of the Renaissance and Baroque," "Costuming for Renaissance and Baroque Groups," and "Instrument Building and Maintenance."

Keyboard performers will discover much to interest them during the Institute, particularly during the "Baroque Week" of July 23-29. Leading off the week is James Weaver, harpsichordist, fortepianist, and founding director of the Smithsonian Chamber Players, with his master class on Saturday, July 23rd, and performance with the Chamber Players on Sunday, July 24th.

Edward Parmentier will give a two-part master class on Friday, July 29th. In the first part of his class, students will be invited to perform and be critiqued on harpsichord repertoire. The second part will deal with positiv organ repertoire and technique.

Igor Kipnis will present a special day-long post-institute master class on Saturday, July 30th, and will be available for private lessons.

For those keyboardists wishing to expand their horizons to include the Renaissance keyboard, the Institute offers teachers and performers Ben Bechtel and Robert Greenlee, who will be active throughout both weeks of the Institute. Peter Syrus, keyboard specialist with the Landini Consort will also be teaching July 21st and 22nd. Mr. Bechtel founded the Early Music Consort in the 1970's and the ensemble Baroque Unlimited in 1980. He performs and



Igor Kipnis and friend

Letter to the Editor

"Restoration" Opposed

The impending restoration of the Cavallé-Coll gallery organ of the Basilique St.-Denis (near Paris) should be of interest to those concerned in the preservation of historic organs.

This organ is world-renown as the instrument which marked the beginning of Aristide Cavallé-Coll's career as the revolutionary organbuilder of the 19th-century; indeed, its dedication in 1841 may be said to be the birthdate of the modern organ. It is impossible to underestimate the significance of this instrument.

The organ was reconditioned in 1901 by Charles Mutin, Cavallé-Coll's successor. Some stops were replaced (notably several free-reeds), the Pédale division rebuilt to modern C-f compass (originally FF-f°), and an electric blow-

er provided. Since then, however, the organ has suffered terrible neglect, and has been unplayable since 1977.

In a meeting held 15 October, 1982, the *Commission Supérieure des Monuments Historiques* voted to restore the St.-Denis organ, entrusting the work to the organbuilding firm Danion-Gonzales. Furthermore, it was decided that the restoration attempt to entirely reconstitute the original disposition, except that the C-f Pédale compass be retained.

This decision has been cause of the utmost concern on the part of *L'Association Aristide Cavallé-Coll*, an organization whose purpose is "to obtain respect for the organs of A. Cavallé-Coll and contribute to a better knowledge of his work." For one, the firm Danion-Gonzales is notorious for its unsympathetic modernizations of many

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teaches Medieval, Renaissance, and Baroque music for keyboard, winds, and viola da gamba. While emphasizing solo and choral singing, Robert Greenlee of Bowdoin College is at home as well with early keyboard instruments which he studied with Mildred Andrews and Anthony Newman.

Two hours of undergraduate or graduate credit is available at no extra fee through Jordan College of Fine Arts, Butler University, to anyone participat-

ing for the full two weeks. Alternative arrangements for participation range from one-day programs to the full two-week session.

Registration deadline for full-time or evening-weekend participation is June 16, 1983. The Institute director is Ray Pankratz. Requests for further information or application forms can be obtained by writing: I.I.E.M., Jordan College of Fine Arts, 4600 Sunset Av., Indianapolis, IN 46208. (317) 283-9231

historic organs, several Cavallé-Colls among them, often erroneously billed as "restorations"; Auch, Beauvais, and Quimper Cathedrals, La Madeleine, St.-Vincent-de-Paul, and the Trocadéro in Paris (recently moved to Lyon) are among the numerous examples. Even when the instructions are simply and specifically to restore the organ to playing condition, results are unfortunate, with insufficient wind, raised pressures, poorly regulated mechanisms and even the nicking removed from some flue pipes.

Furthermore, the proposal to reconstitute the original 1841 disposition seems dangerous, indeed, when the sound of the missing stops is lost forever, to be reconstructed from imagination only. One such attempt, Haerpfers "restoration" of Cavallé-Coll's opus one at Notre-Dame-de-Lorette, Paris, resulted in an entirely new organ, with none of the original instrument remaining save the Positif case and about half the old pipework.

Guided by such grim precedent, *L'Association A. Cavallé-Coll* fears the worst, and has prepared a petition to be

sent to Monsieur Jack Lang, Minister of Culture, in Paris. This petition suggests that it would be wisest simply to return the organ to playing condition, leaving it in the state that Mutin left it in 1901, and not tamper any further. It further requests that the granting of the contract be restudied, in consultation with a greater number of persons directly concerned and capable of positive contribution to a new project. Finally, it asks that the contract be given to a builder experienced in the scrupulous restoration of 19th-century instruments.

Further information regarding this matter may be obtained from: *Association Aristide Cavaille-Coll*, 5 rue Roquepine, 75008 Paris, France. Concerns or suggestions may be directed to: M. Jack Lang, Ministre de Culture, 3 rue de Valois, 75042 Paris, France.

Petitions regarding this matter are being sought by the AACC and may be obtained from me upon request, including a self-addressed, stamped envelope.

Timothy J. Tikker
Membre Actif, AACC
1750 Hilyard, #7
Eugene, OR 97401

Cover:

Third Reformed Church, Holland Michigan

Robert L. Sipe has completed installation of a three manual, mechanical action organ for the Third Reformed Church in Holland, MI. The new organ replaces an electro-pneumatic instrument that was installed in 1928.

The new organ is located in the rear gallery of the church. The instrument's detached console and the casework are of solid oak. The stop jams, stopknobs and music rack are of rosewood. The 58-note keyboard's naturals are of gra-

nadilla, and the sharps are ivory capped. The stop action is electric and accommodates a solid-state combination action. The exposed principal pipes of the pedal division are of burnished copper.

The specification was prepared by Mr. Sipe, in collaboration with Robert J. Rietberg, organist of the church and a member of the music faculty of Hope College.

Gerre Hancock played the dedicatory recital in November, 1982.

GREAT
 16' Bourdon
 8' Principal
 8' Gedeckt
 4' Octave
 2' Super Octave
 IV-V Mixture
 8' Trompete
 Tremulant

SWELL
 8' Gemshorn
 8' Gemshorn Celeste
 8' Rohrflöte
 4' Spitzflöte
 4' Principal
 2' Blockflöte
 II Sesquialtera
 IV Mixture
 16' Basson
 8' Hautbois
 Tremulant

POSITIV
 8' Holzgedeckt
 8' Flute Conique
 4' Principal
 4' Spillflöte
 2' Octave
 1-1/3' Larigot
 IV Scharf
 8' Cromorne
 Tremulant

PEDAL
 16' Principal
 8' Octave
 4' Choralbass
 IV Mixture
 16' Posaune

COUPLERS
 Swell to Great
 Positiv To Great
 Swell to Positiv
 Great to Pedal
 Swell to Pedal
 Positiv to Pedal

IMPORTANT NOTICE

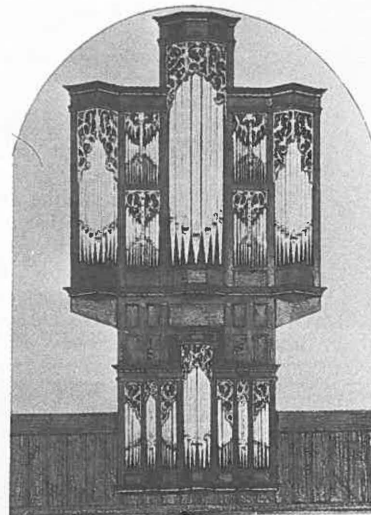
Effective immediately, the closing date for all materials to be published in THE DIAPASON is the first (1st) day of the preceding month, for the next month's issue (June 1st for the July issue, etc.).

Our earlier closing date is applicable to all materials, advertisements and news items, and has been established in order to allow us sufficient time in which to produce each issue of this magazine.

THE DIAPASON

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For information, write or call:

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Oberlin College Conservatory of Music
Oberlin, Ohio 44074
(216) 775-8200

Here & There



During the late Fall of 1982, Arno Schoenstedt made a recital tour of California, playing recitals at UCLA, the

Pasadena Presbyterian Church, the Zion Lutheran Church in San Francisco, St. John's Lutheran Church in Sacramento, and the First Lutheran Church of Long Beach.

For his recently completed recordings of the complete Distler organ works, Mr. Schoenstedt has received the "Schallplatten-Preis der Deutschen Musikkritik."

During November of 1983, Arno Schoenstedt will again be making a recital tour of the United States and will be available for additional engagements. Information regarding Mr. Schoenstedt's recitals can be obtained from his agent, Ruth Plummer.

Address inquiries to Ruth Plummer, Executive Director, Artist Recitals Talent Agency, 2525 Hyperion Av., Los Angeles, CA 90027, or telephone (213) 665-3014.

A concert by the Waverly Consort at Alice Tully Hall in New York City on February 24 and 26 included Carissimi's oratorio *Historia de Ezechia* as well as arias, duets and choruses from his *Jephte*. Excerpts from operas of Scarlatti, Pergolesi, and Rossi, together with instrumental music by Corelli and Frescobaldi rounded out the program.

The Frederick Chorale, a 36-voice chamber chorus from Frederick, Maryland, sang Ginastera's *Lamentations of Jeremiah* at the Washington Cathedral, Washington, DC on March 6. The group is conducted by Nancy Roblin.

Myron Leet conducted a performance of Randall Thompson's *Mass of the Holy Spirit* at the First Presbyterian Church, Wilkes-Barre, Pennsylvania, on February 6. Vaughan Williams' *Festival Te Deum* and his *Magnificat* for women's voices, and the *Hundredth Psalm* were also sung by the choir.

The Texas Bach Choir, under the direction of Robert Finster, performed Mozart's *Coronation Mass* (KV 317) and the *Solemn Vespers* (KV 339) on February 6 at St. Luke's Episcopal Church, San Antonio, Texas.

Catharine Crozier was awarded the University Citation to Alumni by the University of Rochester on April 26, 1983. Her citation praises her as "an outstanding leader among organists the world over" and it notes that she is widely acclaimed "as a virtuoso, a teacher, and a scholar."

In conjunction with the award, she delivered a lecture on "Wegweiser: an instruction book which may have been used by Bach," the subject of some of her most recent research.

Southern Californians who aren't otherwise involved in music might give some consideration to an invitation from the Crystal Cathedral's Music Ministry to join one of their many choirs, handbell choirs or instrumental groups. For further information, call the church's Music Ministry office at (714) 971-4150.

The Crystal Cathedral is located at the corner of Chapman and Lewis in Garden Grove, CA.

Competition Announced

The 1983 International Organ Performance Competition was announced by the University of Michigan. Marilyn Mason, Chairman of the Organ Faculty notes that this is the only such competition open to all regardless of nationality or age.

June 1, 1983 is the deadline for elimination round tapes. The semi-finals will be in Ann Arbor on October 15, 1983 as will the finals on October 19, 1983. The final round will include a commissioned work to be announced. For application

forms write: James Kibbie, University of Michigan School of Music, Ann Arbor, Michigan 48109.

The Competition semi-finals and finals will be held at the same time as the University's 23rd Annual Conference on Organ Music, October 16-19, 1983. Guests will include Professor Ernst Leitner of the Mozarteum in Salzburg and Professor Uwe Droszella of the Hochschule in Nuremberg. For information write to James Kibbie as above.

Appointments



Lenora McCroskey has been named assistant professor of music at North Texas State University. Her responsibilities

will include teaching harpsichord and organ students, and directing the vocal ensemble of the *collegium musicum*.

McCroskey holds two degrees from Stetson University, where she studied organ with Paul Jenkins. Her masters degree in musicology is from Harvard, and her doctorate in performance and literature is from the Eastman School, where she was a pupil of Russell Saunders. Dr. McCroskey also spent a year in Amsterdam studying harpsichord with Gustav Leonhardt, and has had additional harpsichord study with David Fuller and Louis Bagger.

Prior to her present appointment, Dr. McCroskey served on the faculties of the Eastman School, the Longy School of Music, and Stetson University, and was assistant organist and choirmaster in the Memorial Church at Harvard University.

Michael Rudd has been appointed Director of Music Ministry and Organist at the First United Methodist Church of Lake Charles, LA. He leaves a similar position at Starmount Presbyterian Church, Greensboro, NC.

At his new position, Dr. Rudd will direct two adult choirs, youth, bell and children's choirs, and will be responsible for presenting organ recitals and oratorios.

After attendance at several other schools, Dr. Rudd received his M.M. in organ from Louisiana State University, and in 1967 was awarded the Ph.D. in musicology, the latter being the first doctorate to be awarded in music at LSU.

Rudd has made two study-tours throughout Europe and has presented several workshops and recitals in the



United States. Three of his articles on contemporary organ literature have appeared in *The Diapason*.

Douglas L. Butler has been appointed organist and choirmaster at the Lafayette United Methodist Church, Lafayette, CA. Mr. Butler will direct an adult choir and present concerts at the church whose services have been described as being in the "Methodist-Anglican" tradition.

In addition to his work at the Lafayette Church, Mr. Butler is employed as Church Secretary at the Calvary Presbyterian Church in San Francisco, and is the Musical Director of the cabaret review, "I Hate Music", a program which features the music of Leonard Bernstein and others, at the 1177 Club, located near Grace Cathedral in San Francisco.

Douglas L. Butler is represented by Artist Recitals Talent Agency of Los Angeles.

Gary McKercher has been appointed Director of Music at Immanuel Presbyterian Church, Los Angeles. McKercher will lead the 55-voice Cathedral Choir

in weekly worship services and will also serve as director for the church's "Music at Immanuel" 1982-83 concert series.

A native of Iowa, McKercher is a graduate of Luther College, Iowa, and California State University, Fullerton. He also studied conducting and voice at Cambridge University, England, where he was associated with Sir David Willcocks and baritone John Carol Case.

McKercher taught and performed for several years at Doane College, Nebraska, before entering the University of Southern California, where he is presently pursuing doctoral studies in choral music.

The Immanuel Cathedral Choir, in addition to performing concerts with guest artists such as Alice Parker and Dave Brubeck, has performed at the western regional convention of the American Choral Directors Association in 1982, the annual Christmas Eve Music Program at the Los Angeles Music Center, at the Hollywood Bowl Easter Sunrise Service, and recently completed a three-week European concert tour.

Nunc Dimittis

Sterling C. Marshall died on January 19, 1983 at the age of seventy-five, in San Diego, CA.

Mr. Marshall graduated from the University of Nebraska where he majored in organ. He took advanced study in organ with Albert Riemenschneider, and studied choral conducting with H.W. Gilbert.

His musical career began in 1927 when he was appointed organist at the Church of the Holy Trinity, Lincoln, NE. In other positions he served as choirmaster and organist at St. John's Church, Norristown, PA, St. Luke's Ca-

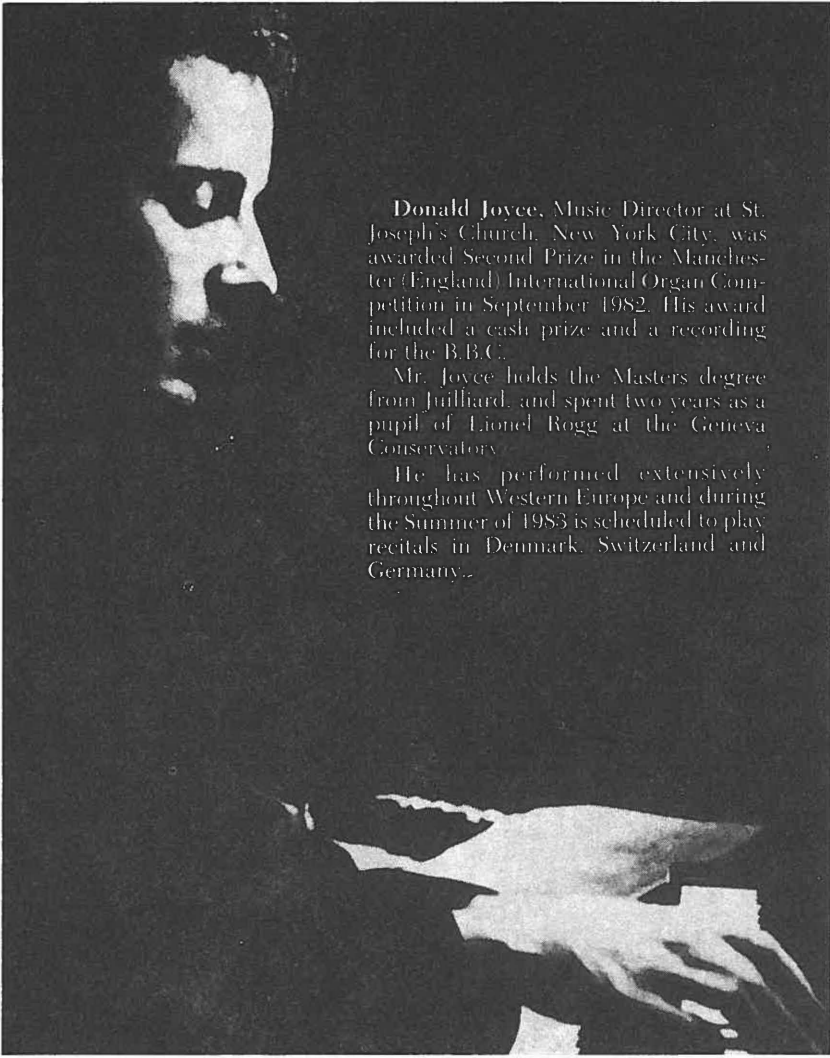
thedral in the Panama Canal Zone, and St. Mark's Church in Philadelphia, PA. His last position as a musician was at the Del Ray United Methodist Church in Alexandria, VA. Concurrent with his musical career, Mr. Marshall was employed in several positions with the Federal Government, from which he retired in 1973.

Upon retirement, Mr. Marshall resided in Key West, FL until July, 1975 when he moved to San Diego.

Mr. Marshall was a member of Phi Mu Alpha (Sinfonia), and of the American Guild of Organists.

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Honors



Donald Joyce, Music Director at St. Joseph's Church, New York City, was awarded Second Prize in the Manchester (England) International Organ Competition in September 1982. His award included a cash prize and a recording for the B.B.C.

Mr. Joyce holds the Masters degree from Juilliard, and spent two years as a pupil of Lionel Rogg at the Geneva Conservatory.

He has performed extensively throughout Western Europe and during the Summer of 1983 is scheduled to play recitals in Denmark, Switzerland and Germany.



Stephen M. Distad of Rochester, MN has recently been awarded first place in the National Music Teachers' Association Central Region organ competition at the University of Iowa.

Stephen is a sophomore majoring in church music and performance at Drake University where he is a student of Carl Staplin. His former studies have been with the Reverend Robert Scoggin of Rochester, MN.

Fred Burgomaster has been awarded the Winston Churchill Traveling Fellowship by the English Speaking Union of the United States. The field of award changes each year, allowing people employed in a wide range of occupations to apply. The 1983 requirements were for U.S. citizens who were full-time choral conductors of serious, traditional repertoire, who had attained a Masters degree and had a minimum of ten years of experience in the field.

The fellowships offer Americans of "leadership potential, professional ability, and proven capability" an opportunity to travel and observe work in their field in Commonwealth countries, and enabling them to exchange ideas and

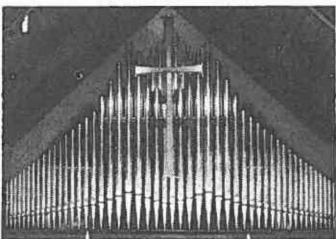
broaden their experience in their sphere of work.

Dr. Burgomaster is the organist and choirmaster of Christ Church Cathedral in Indianapolis, Indiana.

Pamela Mock of Whitehouse, OH was the winner of the Ninth Annual Organ Competition held at Bowling Green State University on February 26, 1983. She will receive a \$1,000 scholarship to the College of Music at Bowling Green.

At present, a high school senior, Ms. Mock is an organist at Community of Christ Lutheran Church, Whitehouse, OH.

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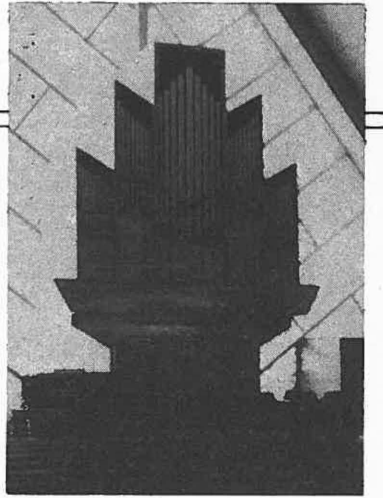
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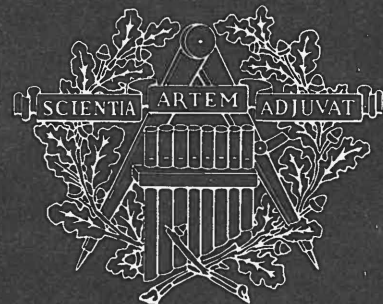
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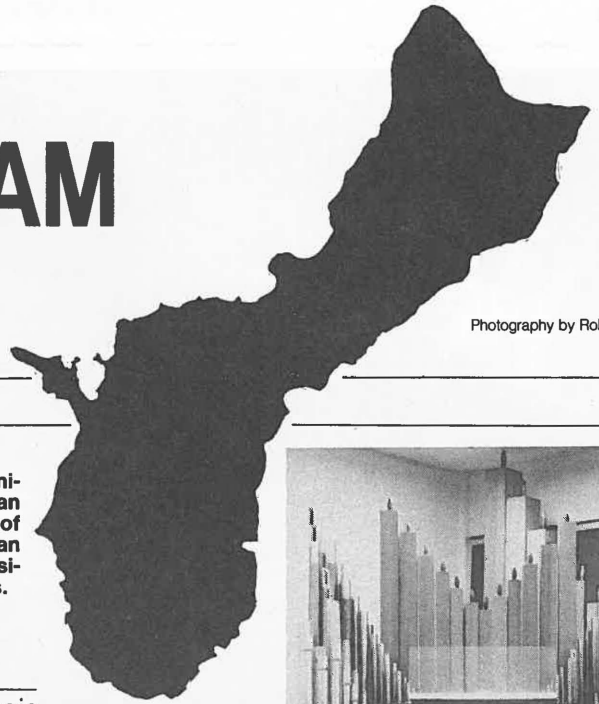
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PIPE ORGANS ON GUAM

Cynthia Bellinger Sajnovsky

Photography by Robert M. Sajnovsky



I had just sounded the final cadence of a Bach trio sonata and was thinking of running through it once more in preparation for an up-coming concert, when a voice behind me queried, "What kind of piano is this?" I turned and greeted a smiling young man in his twenties who hailed from one of the Micronesian islands of the Trust Territory. I briefly explained the sound production of the pipe organ and gave him a concert series poster to take home. After he left, I pondered the incident in the quiet of the church.

While it may be true that, "music is the universal language," the pipe organ as an instrument is not universally known. Indeed, one of the most popular aspects of my annual concert series on Guam is a brief introduction to the music, composers, and the organ itself. Audiences have been enthusiastic and curious about the instrument and its literature, as the pipe organ is not a common sight in this Pacific locale.

The tropical island of Guam rests approximately 1400 south of Japan, 1200 miles east of the Philippines, and 5000 miles west of San Francisco. Cheered by tradewinds and blue skies during the dry season, and revitalized by the rains and humidity of the wet season, Guam is a part of the Marianas Islands. But, unlike the other islands in the chain, it is a territory of the United States with strategic military importance. Guam's location in the Pacific has rendered it subject not only to the ravages of typhoons, but also to the effects of various wars and military occupations.

The history of the pipe organ on Guam is notably a brief account. Until the recent advent of concrete construction, pipe organs could not be safely housed or adequately maintained in buildings made of bamboo and thatched palm, and vulnerable to the elements of weather.

The first pipe organ on this island was located in Agana, the capital of Guam. The Gaiety Theatre was known as the "House of Good Pictures," and a ten cent admission charge in the 1930's entitled patrons to an evening's enjoyment of newsreels and a silent feature film accompanied with organ music. Herbert Johnston, theatre organist during the years 1931-1935, recalled that the most popular films were mysteries and westerns which played for three to four nights.

The one manual theatre organ was powered by a generator and had pedals which commanded various sound effects. Two "boxes" contained the timbres necessary for appropriate theatre music: snare drum, castenets, cymbals, woodblocks, cow bell, as well as wooden and metal pipes for flute and string colors. Music rolls could also be used with the instrument, after the fashion of a player piano. The origin of the theatre organ is unclear; moreover, its disappearance is an unsolved mystery.

This three rank organ, although small and recognizably a "stock model" product of the Wicks Organ Company, plays an important role in the musical life of Guam. In addition to its use by the island's Lutheran congregation, being one of only two publicly accessible organs on Guam it is frequently used for recitals.

The Lutheran Church of Guam

Wicks Organ Company □ Highland, Illinois

1975

GREAT

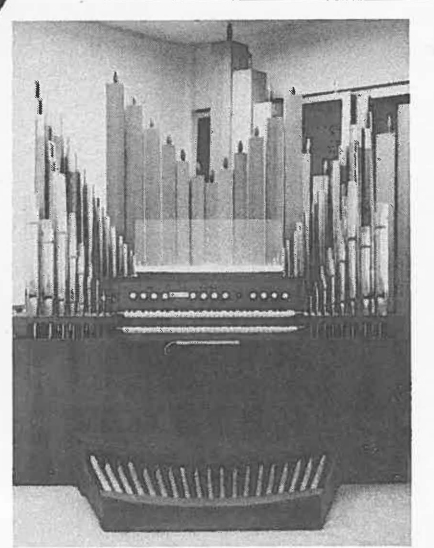
8' Gedeckt
8' Gemshorn
4' Prinzipal
2' Praestant

CHOIR

8' Gemshorn
4' Koppel Flote
2' Block Flote
1-1/3' Spitz Quint

PEDAL

16' Sub Bass
8' Bourdon
4' Choral Bass
2' Gemshorn



pearance is an unsolved mystery. Mr. Johnston remarked that his performances gradually decreased and finally ended with the increasing demand for movies with sound. He believes the instrument may have fallen into disuse, and was perhaps ruined by the humid weather.

Guam's Catholic cathedral, Dulce Nombre de Maria, was originally constructed in 1669 from wood and palm thatch in the heart of Agana. Although the site of the cathedral has remained unchanged, the structure itself has been fashioned anew many times. Fire, typhoons, earthquake, and war have destroyed the buildings erected in the course of time.

In 1935, however, the cathedral was strengthened, restored, and readied for the construction of a pipe organ. The Right Reverend Angel Olano (b. 1891 in Spain) became Bishop of the Agana Diocese and requested Jose Loinez, a Spanish organbuilder, to replace a small reed organ with a new pipe organ for the cathedral. Felixberto C. Flores, current Bishop of the Agana Diocese, sang in the cathedral choir after the organ was installed by Loinez. He remembered this first church pipe organ in the Western Pacific as appearing very large with a full pedalboard and two manuals. Bishop Flores remarked that the appeal of the organ's Spanish tonal design was vivified by the accomplished service playing and weekly recitals of Father Santiago, a Capuchin friar.

The organ was placed in the rear loft of the cathedral, with the choir. Frank P. Cruz, current organist, also sang in the cathedral choir, and often studied informally with Father Santiago. Mr. Cruz noted the organ's visual beauty and its "very nice rich tone" which filled the resonant church. He also remembers the occasions when the instrument had to be pumped by young men in the choir when electrical power

outages occurred.

Tragically, the organ so carefully constructed, maintained, and beloved by Guamanians was destroyed on July 8, 1944 when the U.S. Navy felt obliged to bomb the island in order to defeat Japanese occupation forces. Of the thirty-one churches and chapels on Guam, only four remained following World War II. The cathedral was one of the casualties.

Rebuilt in 1958, the reverberant Dulce Nombre de Maria Cathedral was furnished with an electronic organ. However, with the talent and efforts of Father Julio Espinosa, organ builder, Bishop Flores is planning to have a modest-size pipe organ once again grace the loft of the church. Funds are being set aside and the initial stages of design are underway.

In 1975, the Lutheran Church of Guam in Anigua took receipt of a pipe organ shipped from the Wicks Organ Company of Highland, Illinois. John E. Sperling, tonal director of the company, related the historical background of this instrument to me in a letter: "In regard to the history of this instrument, when Reverend Lawrence H. Roller was the Pastor, he inquired about getting a pipe organ in 1970. After much discussion in Guam the organ was finally purchased in 1975, and shipped the same year. It was crated here and shipped via truck to San Francisco and then via steamship to Guam".

The Reverend John Fischer arrived on Guam in December 1976 to become pastor of the only Lutheran church on the island. He was delighted to find that the pipe organ was being used and well-maintained. The two manual instrument is located to the left of the altar, which faces the glittering marine colors of Agana Bay. The pipe work is unenclosed and its three ranks offer a delicate, clear sound.

The organ is primarily used for church services and is played by Mrs. Jeanette Perry and Mrs. Judy Fischer. I also have had the pleasure of performing organ concerts on this charming instrument. Prior to obtaining the Wicks organ, the church relied on the use of a piano for services; however, Reverend Fischer recalls one outdoor service in which a pre-World War II military field

reed organ was used.

Guam, destined to be an important center of Micronesia, has also become the sole home of the "King of Instruments" in the islands of the Western Pacific. One man in particular is responsible for the survival and growth of the pipe organ on Guam: Father Julio Espinosa.

Father Julio arrived in Guam on the Feast of St. Augustine, August 28, 1974 by invitation of Bishop Felixberto Flores. His vocation as a priest has included accompanying many services on electronic organs in addition to all the duties of an Assistant Pastor. He was born in 1944 in Burgos, Spain, and attended seminary schools maintained by the Order of St. Augustine in villages near his home. At the age of fifteen he began to study piano, harmonium and organ in seminary school, as well as achieving a sound foundation in math and science, and the humanities. He was ordained in Spain in 1969, and began working with organs "full blast" in Manila in 1970, his first assignment. He played for church services and undertook the repair of the eighty-five year old organ at the Church of San Sebastian.

Repairing organs was never a conscious goal for Father Julio. His occupation as a pipe organ tuner and the repairman began "little by little." He began repairing organs simply because of the need to have a working, playable instrument, and learned about organ repair by fixing familiar things and progressing to more complex problems gradually. He explains, "You see a pipe, the glue is completely dry, and the pieces are coming apart, and so you glue it the same way as it was. I have books and encyclopedias where everything is described and I respect what was done. It's very interesting, and it's a challenge." Father Julio has repaired both pipe and electronic organs, and the highlight of his restoration projects was repairing the forty-five rank organ in the reverberant San Augustine Church in Manila.

The ultimate challenge Father Julio desired was yet to come: to build an organ. Using his seminary studies as a foundation and enormous amounts of study, research and repair experience, Father Julio began constructing his first

Cynthia Bellinger Sajnovsky received her Ph.D. in Performance Practices at Washington University, St. Louis, in which city she was also the organist for the Second Baptist Church, 1973-1979.

Dr. Sajnovsky is Assistant Professor of Music at the University of Guam where her husband, Robert, is Associate Professor of Art. The couple live aboard their 42-foot yacht, "POKOJ" in Apra Harbor, Guam.

Cynthia Sajnovsky has received three consecutive grants from the National Endowment for the Arts for the performance of organ recitals on Guam.



Guam, a possession of the United States is located in the far west Pacific Ocean, at an approximate equal distance between Japan and Australia. Best known to Americans for its large Naval base, the island is about eight miles wide and 30 miles high. The population of Guam is 106,000 people, assorted livestock, birds, and three pipe organs.

pipe organ as a project on Guam in 1976. During the initial stages of construction, he met Dr. and Mrs. Sinforoso Tolentino who asked if it would be possible to have an organ built for their home. Father Julio was delighted and agreed. With the encouragement and help of the Tolentino family, his workshop rapidly filled with growing numbers of pipes and supplies. For four years the Tolentino's witnessed his incredible amount of single-handed efforts and perseverance.

The organ was dedicated on December 23, 1980 at a party in the spacious music room of the Tolentino home. Bishop Flores blessed the instrument, and organists Lloyd Stone, Father Julio, and myself performed. The two manual organ has a rich, full sound.

The organ case and console are custom made of hard Philippine narra wood, a colorful red and beige grained wood. Some additional electrical work needs to be accomplished, and the addition of delicate gold leaf trim will provide the finishing touches to the organ. Visually striking, the beautiful organ is a cherished part of the Tolentino home. Their feelings of gratitude and respect for Father Julio are engraved on a brass plaque affixed to the console: *In appreciation: Reverend Father Julio Espinosa, O.A.R. Architect and Builder of this Pipe Organ and His Brother Priests Who Helped in Many Ways.*

Residence of
Dr. and Mrs. Sinforoso Tolentino

Fr. Julio Espinosa
Guam □ 1980

GREAT

- 8' Horn Diapason
- 8' Melodia
- 8' Stopped Diapason
- 8' Dulciana
- 4' Octave
- 4' Concert Flute
- II Mixture
- 8' Cornopean
- Tremolo

SWELL

- 8' Aeoline
- 8' Viol Celeste
- 4' Flute
- 4' Violina
- 8' Oboe Horn
- 8' Clarinette
- 8' Vox Humana

PEDAL

- 16' Subbass
- 8' Violin Diapason
- 8' Stopped Diapason
- 8' Cornopean
- 8' Clarinette

Shortly after the dedication of the Tolentino family's pipe organ, Father Julio was approached by the Pastor of



St. Joseph Church □ Inarajan, Guam

Fr. Julio Espinosa □ 1982

Fr. Julio Espinosa, the self-taught and only resident organ builder on Guam has built this instrument from used pipe-work ordered from the United States. Screening is installed in front of the facade pipes to provide some protection from wasps that might otherwise build their nests inside the organ cases. When completed, the facade pipes will be gold-leafed and the organ will have an en chamade Trumpet.

GREAT

- 8' Diapason
- 8' Melodia
- 8' Flute
- 8' Dulciana
- 4' Octave
- 4' Concert Flute
- 2-2/3' Nasard
- 2' Super Octave
- 1-3/5' Tierce
- 8' Trumpette
- Swell to Great

SWELL

- 8' Principal Flute
- 8' Clarabella
- 8' Viol Celeste (II)
- 4' Stopped Flute
- 4' Violina
- 8' Oboe
- 8' Vox Humana
- Tremolo

PEDAL

- 16' Bourdon
- 8' Violin Diapason
- 8' Stopped Diapason
- 8' Violon Cello
- 4' Principal
- Great to Pedal
- Swell to Pedal

St. Joseph Church, Inarajan, a village parish in the more traditional, southern part of Guam. The parish council decided their church should have a pipe organ. One of the oldest of twenty-five Catholic churches on Guam, services at St. Joseph Church were played by Bernabe Paulino on a one manual reed organ in the 1930's. Later, other musicians played services on piano and electronic organs. By March 1981, electrical supplies and pipes were ordered. Father Thomas Devine, Pastor, remarked, "The Gothic structure of the church cries out for a pipe organ." He had originally thought of having a small bamboo organ built for the chapel of Inarajan's reconstructed ancient Chamorro village, Lanchon Antigo. But this idea gave way to designing a large organ for the parish church. Father Devine enthusiastically describes Father Julio as a "designer, architect, electrician, and really, a one-man band".

Father Julio decided to place the organ above the narthex for more choir space and better sound projection. A great deal of structural carpentry was undertaken before the construction of the organ could begin. Mr. Ignacio Tainmanglo, a senior citizen and Lanchon Antigo employee, was responsible for most of this carpentry work, as well as the cabinetry for the organ itself.

The organ was dedicated on April 29, 1982 at a special evening service, and blessed by Bishop Flores. When fully completed, the organ will be under dynamic expression and will offer twenty-two ranks, including Trumpets en chamade. Elegant gold leaf will decorate exposed pipes and a plaque in appreciation of Father Julio's work is to be displayed on the console.

The cabinetry of the Inarajan organ is also made of narra wood, and the pipes are enclosed and screened for protection from incorrigible mud wasps. The church interior, cooled by natural breezes, is white with brown trim and green supporting pillars. Moveable pews can be used for services and concerts alike. The visual and acoustic effect of the new pipe organ is delightful and

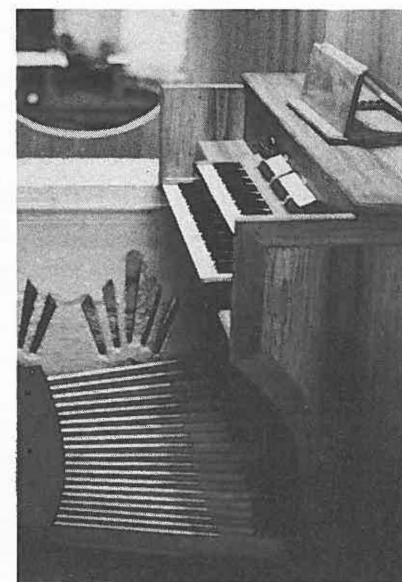
pleasing. The strength and grace of the organ's design is completely suited to the architecture. Parish organists Bill Paulino and Judy Flores have a powerful and colorful instrument to command for church services. In addition, Father Devine would like to see the instrument used for regularly scheduled concerts.

Both the Tolentino and Inarajan organs are comprised of used pipes ordered from supply houses. Stops, keyboards, pedalboards, generators and electrical supplies were purchased new. Occasionally, used pipes arrive damaged, or ranks fall short of the required tonal compass needed. In these instances, Father Julio has built pipes to complete the range. Some of the pipes are fashioned from bamboo, which he has carefully and painstakingly treated, cut, and carved. Father Julio remarked that measurements for bamboo pipes can be obtained, but that the difficulty lies in exactly duplicating these proportions in the naturally irregular bamboo. He has also made pipes from metal, but far prefers making wooden pipes because, "It's very fast and I can cut exact measurements".

Building an organ on Guam is no easy task. Physical distance from suppliers and companies makes for time-consuming and expensive shipping costs. The lack of knowledgeable assistance in the organ construction process necessarily results in a slower-paced completion. Since nearly all tasks involved in the construction of a pipe organ on Guam must be performed personally by Father Julio, who is also the pastor of the Church of Maina, another village, the process is unhurried, sometimes tedious, and always very much a labor of love.

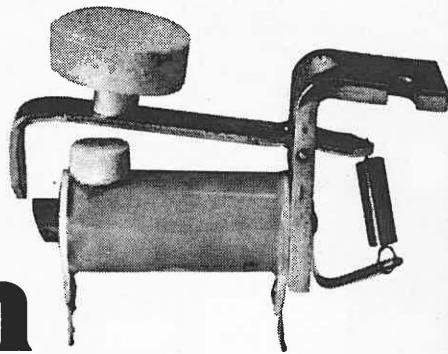
Father Julio's devotion and dedication to organ building is apparent in his work, and his professional approach yields instruments of which Guam can be proud. Sharing his work with others gives Father Julio great pleasure and satisfaction, "The best thing for me, or the most enjoyable part, is when it is finished, it is going to attract so many people for the church, for the concert, or just for enjoyment; the building [St. Joseph Church] has something new now, and it is a big attraction".

The people of Guam are indeed attracted by the pipe organ. Many members of my audiences have never seen, much less heard a pipe organ before attending one of my concerts. Attentive and curious, groups gather around the organ at a concert's end to examine the instrument and ask questions. With Father Julio active on Guam, and interest in the organ increasing, the future of the instrument on island appears bright. Almost certainly the "King of Instruments" will flourish here, and more people will become acquainted with the majestic and powerful music of the pipe organ. ■



The two manual console of the organ at St. Joseph Church was crafted of attractively-grained Philippine narra wood by Fr. Julio Espinosa. Curiously, the console is located behind one of the two cases of the instrument. The Pedal division's stop keys, difficult to see in this photograph, are of black plastic.

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Organ Music

Paul Ben-Haim. Prelude for Organ. Tel Aviv: Israeli Music Publications (Theodore Presser Co., sole selling agent), 1977. 3 pp., \$5.50.

Karel Salomon. Invention for Organ. Tel Aviv: Israeli Music Publications (Theodore Presser Co., sole selling agent), 1977. 3 pp., \$5.50.

These pieces are similar in effect, both being slow and reflective. Quasitonal, both work well on organ; the Ben-Haim includes general registrations. Each is relatively easy. The first work was composed in 1966, the second in 1954. These will be effective service pieces.

John Ferguson. Behold a Host: Three Norwegian Folk-Hymn Preludes. Minneapolis: Augsburg Publishing House, 1982. 5 pp., \$3.00.

These three short pieces, which began as improvised introductions to the hymns on which they are based, are charming, attractive works. Unlike most improvisatory works, they do not leave one with the feeling that one could have written equally effective pieces oneself, given the chance. Despite occasional double pedal parts of a drone-like nature, this is easy music to play, and registrations are given. The three are In Heaven Above (I Himmelen, I Himmelen), Behold a Host (Den store hvide Flok) and My Heart is Longing (Princess Eugenie). They could be used as service music, as hymn introductions or as a recital filler. Highly recommended to anyone looking for something different, yet simple.

Johann Ludwig Krebs. Collected Works for organ and solo instrument. Edited by Hugh McLean. Borough Green, Kent: Novello (Theodore Presser Co., sole selling agent), 1981. xxii, 82 pp., \$33.00.

This is an excellent, if expensive, edition of five fantasias and fifteen choral preludes for melody instrument and organ, by Bach's student J.L. Krebs (1713-1780). Trumpet in C, flute, oboe, horn in F and oboe d'amore are all suggested for at least one piece, and parts are included with the organ score. There are extensive historical notes, including sources, and two facsimiles are reproduced. Some of these pieces are available in other editions (Biggs, Tarr), but this is the only complete edition available. These fine pieces deserve

wider use, both for service and recital, and are highly recommended.

Calvin Hampton. Suite No. 2. Melville, N.Y.: Belwin-Mills (A McAfee Music Publication), 1982. 17 pp., \$3.00.

This is an effective and well-created suite, by an experienced organist who knows his instrument well. The three movements are Solemn Procession, Lullaby and Trumpet Tunes. General registrations are given, and the level of difficulty is only moderate. The work would make a nice concert set but the individual movements can serve other purposes, such as a festival processional for the first, a quiet prelude for the second, and a wedding piece for the last. The music is idiomatic and is highly recommended.

Jack Hawes. For a Festive Occasion. Croydon, England: The Royal School of Church Music, 1982. 8 pp., \$2.02.

This allegro giocoso, moderately difficult, centers around the key of G and would make an excellent processional for some grand occasion, or, alternately, a fine recital piece. General registrations are given. There are just enough color chords in this piece to make it interesting without making it unapproachable. It is one of a continuing series of worthwhile publications from the RSCM.

International Collection of Nineteenth Century Hymn Tune Preludes. Compiled and edited by Barbara Owen. Melville, NY.: Belwin-Mills (A McAfee Music Publication), 1982. 32 pp., \$3.50.

This useful collection of moderately-difficult works features one selection from each of eight European countries, plus the United States. The composers represented are Loret, Attrup, Best, Gigout, Rinck, Pomper, Liszt, Stanford and Whiting. General registrations are given, but it is not clear to what extent the pieces have been edited, extracted or abbreviated. Several of the pieces may be played without pedal. The tunes which serve as foundations for the compositions are O Filii et Filiae, Austrian Hymn, Hanover, Adeste Fideles, Innsbruck, Ein Feste Burg, In Dulci Jubilo, Song 22 and Duke Street. These will be good for service use.

C. Hubert H. Parry. Organ Album, book 2. Borough Green, Kent: Novello (Theodore Presser Co., sole selling agent), 1982. 35 pp., \$4.75.

This volume contains two large-scale works, *Toccata and Fugue* ("The Wanderer") and *Chorale Fantasia on an Old English Tune* ("When I survey the Wondrous Cross"); a companion book 1 holds the *Fantasia and Fugue in G*, *Chorale Fantasia on "The Old Hundredth"* and *Elegy*. The typography suggests that they are reprints of earlier issues, but the layout is clean and clear, with general registrations given. The music is pretty much what one would expect from the composer of "I was glad": rather Victorian, somewhat chromatic, at times virtuosic, frequently very grand and often quite beautiful. The tune of "When I survey" is not the one well-known in this country, but the piece makes a nice, introspective prelude nevertheless. The other two are more for festive occasions or recitals. Here is some worthy music, not well known, which could stand greater exposure.

McNeil Robinson. Dismas Variations. Bryn Mawr, Pa.: Theodore Presser Co., 1982. 24 pp., \$6.00.

This large and difficult work, dedicated to Vincent Persichetti, was composed in 1980. It requires a substantial

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three-manual organ, for which registrations are specified. An arresting motive outlining the tritone is the basis for the piece, which is thirteen minutes in length. For those who can master the notes, this will be a fine recital work.

Antonio Salieri. Concerto per l'organo. Edited by Jane Schatkin Hettrick. Vienna; Doblinger, 1981 (Diletto Musicale 829). 45 pp., DM 829.

This handsomely-engraved score includes a preface, editorial and performance notes in English and German, as well as critical revisions. The scoring of the two-movement work is for two oboes, two horns, timpani, strings and solo organ. The writing is not unlike that of the Haydn concerti, albeit less profound; the music would appear to be typical of the late eighteenth century and has been carefully edited. Parts are presumably available. No pedal use is indicated and the work will not be difficult for those used to Viennese-classic keyboard style, although there is a written cadenza for the first movement.

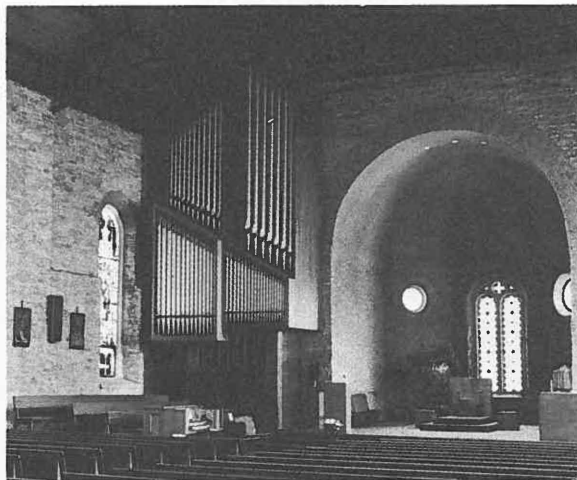
Gaetano Valerj. Dodici Sonate (1785). Edited by Claudia Termini. Milan: Edizioni Suvini Zerboni, 1981. 24 pp., \$19.00.

These twelve single-movement sonatas were the first published work of an Italian composer too obscure to find a place in today's standard dictionaries. This edition, taken from a print in the Civico Museo library of Bologna, gives no information about the composer or the instrument(s) for which he wrote his music. It appears to be faithful to the original, containing few editorial emendations, and has few obvious errors. Only the first and last sonatas have pedal parts; the remaining ten could be played either on organ or harpsichord, although the original registrations for organ are given. Only one of the pieces is not in binary form, and none betray the hand of a first-class composer. Several of the less spirited movements, however, could be pleasant if lovingly played, but the collection in general seems insignificant. The level of difficulty is equal to that of most late eighteenth-century keyboard sonatas having scale passages in the right hand and Alberti basses in the left.

Lyric Pieces by American Composers. Compiled and edited by Darwin Wolford. Delaware Water Gap, Pa.: Harold Flammer, 1982. 33 pp., \$4.50.

Here are ten pieces by Clay Christiansen, Ivan Frazier, Frederick Freeman, John Longhurst, Laurence Lyon, Leroy J. Robertson and Darwin Wolford, all relatively easy and none more than five pages in length. The biographical notes reveal that all the composers except Canadian Freeman have been students of Alexander Schreiner or have been associated with the University of Utah. The general style may be deduced by some of the titles: "Idyll," "Plaintive Air," "Elegaic Romance," etc.—these are mostly reflective works of an improvisatory nature. General registrations are given. Suitable for service use.

—Arthur Lawrence



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SWELL
8' Rohrflöte
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8' Gemshorn Celeste TC
4' Klein Principal
4' Nachthorn
2 1/2' Nasat
2' Weit Principal
1 1/2' Terz TC
8' Trompete
8' Oboe
Tremulant

PEDAL
16' Principalbass
16' Subbass
8' Oktavbass
8' Bordun
4' Choralbass
16' Fagott

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New Organs

In 1977 the Greenwood Organ Company, Charlotte, NC built and installed a two manual organ in the Mount Vernon Baptist Church, Durham, NC. In November 1981 the organ, along with the church building, was destroyed by fire.

After rebuilding the church building, the Greenwood Company was again chosen to install a new instrument which was completed in September, 1982.

The electro-pneumatic action instrument is completely inclosed.

GREAT

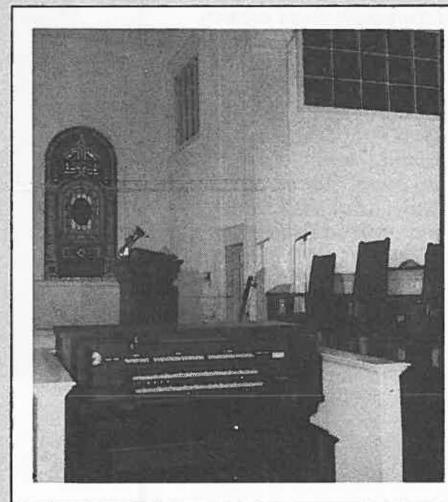
8' Principal
8' Gedeckt (SW)
4' Praestant
4' Gedeckt (SW)
2' Doublette
III Mixture
8' Trompette
Cathedral Chimes

SWELL

16' Bourdon (TC)
8' Gedeckt
8' Salicional
8' Voix Celeste (TC)
4' Principal
4' Gedeckt
2-2/3' Nazard
2' Flageolet
1-1/3' Larigot
8' Oboe (Syn.)
8' Krummhorn (Copper)
Tremolo

PEDAL

16' Bourdon
16' Lieblich Gedeckt (prep.)
8' Bourdon



A high vaulted ceiling in an L-shaped nave presented a problem in locating a new organ in Trinity Methodist Church, Grand Island, NY. The solution, recommended by the Delaware Organ Company of Tonawanda, NY, was to mount the new organ on a platform above and behind the choir with the instrument directed toward the chancel and the

sound reflected toward each of the two sections of the nave.

The action of this 12 rank instrument is electro-mechanical. The casework was designed and executed by the Delaware Organ Company. The dedicatory recital was played by Roy Clare, Director of Music at Central Presbyterian Church, Buffalo, NY.

GREAT

8' Principal
8' Hohlflöte
4' Octave
2' Schwegel
II Mixture (1-1/3')

SWELL

16' Lieblichflöte
8' Gedeckt
8' Viola
4' Waldflöte
2' Weitprincipal
8' Trompete
Tremulant

PEDAL

16' Subbass
16' Lieblichflöte
10-2/3' Bassquinte
8' Bourdon
4' Choral Bass
4' Flute
8' Trompete



The Italian organbuilding firm of Tamburini has built a 9-stop mechanical action organ for the home of Marc P. Launay of Montreal, Quebec. The specification of the instrument was designed by Massimo Rossi, Professor of Organology at the University of Montreal.

Built with traditional materials and tonally characteristic of the Northern Italian Classic organs, this instrument's 524 pipes are voiced on 46 millimeters of pressure provided by two large tabled bellows located immediately adjacent to the slider windchests. The only metal parts used in the action are those most subject to wear or distortion.

The cypress case stands 8' 2" high and is 6' 7" wide and 4' 5" deep. The

56-note keyboards are of rosewood with bone shapes. Manual II is provided with a suspended action. The compass of the pedalboard is 32 notes.

Both manuals share a common stopped wood bass for their 8' flutes, the material of this octave coming from the valley of Cadore where the Cremona violinmakers have been obtaining their wood for several centuries.

The Flûte à fuseau and the Cromorne, both *en façade* are crafted of almost pure tin. The 4' Principal (Praestant) is made of lead-rich hammered alloy.

The organ, ordered in October, 1980, was installed in Montreal in June, 1982.

MANUAL I

8' Flûte à cheminée
4' Praestant
2' Doublette
II Sesquialtera

PEDAL

8' Basse bouchée

MANUAL II

8' Bourdon
4' Flûte à fuseau
1-1/3' Quinte (Decimanona)
8' Cromorne

COUPLERS

II to I
I to Pedal
II to Pedal

Tremblant à vent perdu

Restored Organs



St. Joseph's Roman Catholic Cathedral, Manchester, NH, is the location of a one manual and pedal E. & G.C. Hook (Opus 500, 1869) recently restored by the Andover Organ Company of Methuen, MA.

The Hook organ is located in a large side chapel which seats approximately 150 people and is used primarily for weekday services.

The organ was originally built for the First Universalist Church of Orange, MA, and was moved to Manchester in the early part of this century.

Although small, this organ meets the needs of the chapel and for this reason it was determined to retain it indefinitely and have it restored.

The case is walnut, covered with fake-grain oak paint and the console is of mahogany. All manual pipes are enclosed in the swell box and the shutters are operated by a hook-down pedal.

The manual compass of the mechanical-action instrument is 58 notes, and the pedal compass is 25 notes.

MANUAL

- 8' Open Diapason
- 8' Stopped Diapason Treble
- 8' Stopped Diapason Bass
- 8' Dulciana
- 4' Principal
- 4' Flute
- II Mixture (15, 19)

PEDAL

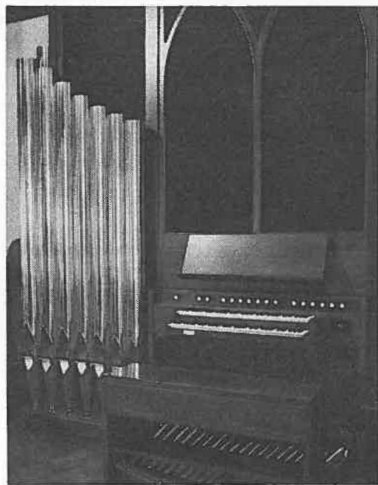
- 16' Sub Bass
- Manual to Pedal Coupler

DEPARTMENT OF FAIRNESS AND ACCURACY

Specification Correction

As published in the November 1982 issue of *The Diapason*, the specification of the six rank encased organ built for the Episcopal Church of St. John the Baptist, Capitola, CA by Schoenstein & Co. of San Francisco gave an incorrect pitch for one stop, and completely omitted another. The correct specification is shown below.

Tonally a one manual organ, this electro-pneumatic instrument is provided with a second, duplex, manual which provides flexibility to the organ without resorting to unification.



- ### MANUAL
- 8' Schöngedeckt
 - 8' Gemshorn
 - 4' Prestant
 - 2' Blockflöte
 - 1-1/3' Larigot (A.A.)
 - 8' Hautbois Tremulant

DUPLEX MANUAL (Upper)

(Same as above)

- ### PEDAL
- 16' Bourdon
 - Coupler: Manual
 - Coupler: Duplex Manual

Electronic Organ Installation

The Allen Organ Company has installed a three manual, 74-stop instrument in The Cathedral of St. Mary of the Assumption (RC), Fall River, MA.

The building, a monumental granite edifice of eleventh century Gothic design, was completed in 1855 and is noted for its beautifully carved wood-

work.

The speakers of the Allen instrument are located behind the façade pipes of the cathedral's previous Kilgen organ. Additional speakers are located in the chancel area.

The Music Director of St. Mary's Cathedral is Mr. Glenn Giuttari.

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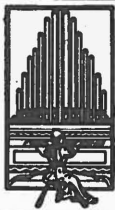
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Calendar

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

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

UNITED STATES East of the Mississippi

15 APRIL

* Gerre Hancock; St John's Parish, Waterbury, CT
* Gillian Weir; Oak Park United Church, Oak Park, IL 8 pm

16 APRIL

William Albright; United Methodist, Red Bank, NJ 3 pm
Bach Society of Baltimore; Corpus Christi Church, Bolton Hill, MD 8 pm
+ Todd Wilson; St John's Episcopal, Hampton, VA 7 pm
Frederick Swann, workshop; Christ Church Cathedral, New Orleans, LA

17 APRIL

Victoria, *Missa O quam gloriosum*; Church of the Advent, Boston, MA 11 am
* James Moeser; Trinity Methodist, Albany, NY
David Craighead; Park Central Presbyterian, Syracuse, NY 8 pm
Walter Hilse; The Presbyterian Church, Rye, NY 4 pm
James Litton; St Bartholomew's, New York, NY 4 pm
Donald Joyce, Poulenc Organ Concerto; Holy Trinity Chapel, New York, NY 5 pm
Reginald Lunt; St Thomas, New York, NY
Dufay, *Missa Se la face ay pale*; St Ignatius, New York, NY 11 am
Bruce Neswick; Christ & St Stephen's, New York, NY 1 pm
William Albright; United Methodist, Red Bank, NJ 4 pm
US Naval Academy Chapel Choir; St John's Church, Washington, DC 11 am
Fred Gramann; Bradley Hills Presbyterian, Bethesda, MD 4 pm
David Hurd; Union Baptist, Baltimore, MD 4 pm
Bach Society of Baltimore; Our Lady of Perpetual Help, Woodlawn, MD 8 pm
+ Todd Wilson; St John's Episcopal, Hampton, VA 7 pm
* Judith Hancock; Good Shepherd Lutheran, Lancaster, PA 8 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Roberta Gary; North Presbyterian, Cincinnati, OH 4 pm
McNeil Robinson; Seventh-Day Adventist, Kettering, OH 8 pm
Gillian Weir; Immanuel Lutheran, Grand Rapids, MI 4 pm
Children's Choir Concert; Second Presbyterian, Indianapolis, IN 8 pm
Frederick Swann; Christ Church Cathedral, New Orleans, LA 4 pm

18 APRIL

* Gillian Weir, masterclass; Immanuel Lutheran, Grand Rapids, MI 8 pm

19 APRIL

* John Obetz; Ginter Park Presbyterian, Richmond, VA 8 pm
* Gene Paul Strayer; First Unitarian, Philadelphia, PA 12:05 pm
Frederick Swann; D.H. Clark residence, Monroe, LA 8 pm

20 APRIL

Philip Crozier; St John's Church, Washington, DC 12:10 pm
Clyde Holloway; First Presbyterian, Philadelphia, PA
* Gillian Weir, masterclass; Second Presbyterian, Baltimore, MD 8 pm

21 APRIL

Edward Parmentier, harpsichord; Old West Church, Boston, MA 8 pm
Renee Barrick; St Paul's Chapel, Columbia Univ, New York, NY 12 noon
Bruce Gustafson & Arthur Lawrence, duo-harpsichord; Univ of Delaware, Newark, DE
Marilyn Keiser; First Presbyterian, Dalton, GA 8 pm
Guy Bovet (with masterclass); Eastern Illinois Univ, Charleston, IL (also 22 April).

22 APRIL

* Gillian Weir; Cathedral of Mary our Queen, Baltimore, MD 8 pm
Frederick Swann; Key Biscayne Presbyterian, Key Biscayne, FL 8 pm
Berlioz, *Te Deum*, with orchestra; Christ Church, Cincinnati, OH 8 pm
David Hurd; Metropolitan Methodist Church, Detroit, MI 8 pm
* Cherry Rhodes; St Paul's Episcopal, Milwaukee, WI 8 pm

23 APRIL

* McNeil Robinson, masterclass, First United Methodist, Schenectady, NY 1 pm
Joan Lippincott; First Congregational, Westfield, MA 8 pm
James Litton, Children's Choir Workshop; St Paul's Church, Clifton, NJ (through 24 April)
Liszt, Brahms, Beethoven, *Symphony 9*, with orchestra; US Naval Academy, Annapolis, MD 3 pm

24 APRIL

McNeil Robinson; First United Methodist, Schenectady, NY 7:30 pm
* Eileen Hunt; St Mark's, New Canaan, CT 3 pm
Monteverdi, *Missa Tu es pastor ovium*; St Ignatius, New York, NY 11 am
Cj Sambach; St Andrew's Lutheran, West Hempstead, NY 7 pm
Catharine Crozier; St Bartholomew's, New York, NY 4 pm
Jerry A. Hohnbaum; St Thomas, New York, NY
Univ of Maryland Chorale; St Margaret's Episcopal, Washington, DC 5 pm
Children's Choir Festival; First Presbyterian, Naples, FL 4:30 pm
John Rose; Third Presbyterian, Pittsburgh, PA 4 pm
Frederick Swann; Northside United Methodist, Atlanta, GA 5 pm
Florence Hiatt; Cathedral of St Philip, Atlanta, GA 5 pm
Rossini, *Messe Solennelle*; All Saints Church, Atlanta, GA 3 pm
Todd & Anne Wilson; Cleveland Museum of Art, Cleveland, OH 2 pm
Handbell Concert; Church of the Covenant, Cleveland, OH 4 pm
Christoph Albrecht; First Congregational, Columbus, OH 8 pm
Greg Funfgeld; Fourth Presbyterian, Chicago, IL 6:30 pm
W. Thomas Jones; Rockefeller Chapel, Chicago, IL 8 pm
Nancy Lancaster; House of Hope Presbyterian, St Paul MN 4 pm
Simon Preston; Grace & Holy Trinity Cathedral, Kansas City, MO 5 pm

25 APRIL

Mendelssohn, *St Paul*; Princeton Theological Seminary, Princeton, NJ 7:30 pm
John Rose; Central Christian, Warren, OH 8 pm

26 APRIL

* Roger Allen; First Unitarian, Philadelphia, PA 12:05 pm
Competition Winner; First Presbyterian, Ft Wayne, IN 8 pm

27 APRIL

Albert Russell; St John's Church, Washington, DC 12:10 pm

28 APRIL

David Shuler, with trumpet; St Paul's Chapel, Columbia Univ, New York, NY 12 noon

29 APRIL

Clarence Watters; Trinity College, Hartford, CT 8:15 pm
Thomas Richner; First Church of Christ, Scientist, Montclair, NJ 8 pm
* John Rose; First Lutheran, Jamestown, NY 8 pm
Leo Abbott; St John's Lutheran, Allentown, PA 8 pm

30 APRIL

New York Choral Society; Carnegie Hall, New York, NY 8 pm

1 MAY

Handbell Festival; Greenlawn Presbyterian, Huntington, NY 4 pm
Philip Crozier; St Thomas Church, New York, NY
Bruce Gustafson, Arthur Lawrence, duo-harpsichord; Church of the Good Shepherd, New York, NY 7:30 pm
Bach, *Cantata 66*; Christ & St Stephen's, New York, NY 10:40 am
Josquin, *Missa de Beata Virgine*; St Ignatius, New York, NY 11 am
Joanne Rodland, with orchestra; West Side Presbyterian, Ridgewood, NJ 8 pm
Catherine Burrell, with choir; St Peter's, Morristown, NJ 4:30 pm
James Carmichael; First Presbyterian, Burlington, NC 5 pm
Jeffrey Weiss; First Presbyterian, Naples, FL 4:30

pm
Sue Mitchell Wallace; Southside Baptist, Birmingham, AL 2:30 pm
Simon Preston; Plymouth Congregational, Minneapolis, MN
Sam Batt Owens, with English Horn; Christ Church Cathedral, New Orleans, LA 4 pm

3 MAY
Rollin Smith; Holy Trinity Lutheran, New York, NY 8 pm
Simon Preston; Trinity Episcopal, Toledo, OH 8 pm

4 MAY
Karel Paukert; Cleveland Museum, Cleveland, OH 12 noon

5 MAY
* James Moeser; Wesleyan Univ, Lincoln, NE 8 pm

6 MAY
Carl Gilmer; St Paul's Cathedral, Buffalo, NY 12:30 pm
Wm. Flynn, *Daniel*; Chevy Chase Presbyterian, Washington, DC 8 pm (also 7 May)
Simon Preston; St James Episcopal, Birmingham, MI
* Michael Radelescu; Northwestern Univ, Evanston, IL

7 MAY
Britten, *Noye's Fludde*; Druid Hills Presbyterian, Atlanta, GA 8 pm (also 8 May)
* Michael Radelescu, workshop; Northwestern Univ, Evanston, IL

8 MAY
Irene Feddern; Cathedral of St Philip, Atlanta, GA 5 pm
Simon Preston; Seventh-Day Adventist, Kettering, OH 8 pm
Kathryn Burdette; St Thomas Church, New York, NY
Lassus, *Missa Frère Thibault*; St Ignatius, New York, NY 11 am

10 MAY
* Gerre Hancock; Northside Drive Baptist, Atlanta, GA 8 pm
* Roberta Gary; Univ of Louisville, Louisville, KY 8 pm

11 MAY
National Chorale Soloists; St Peter's Church, New York, NY
Robert Fritz; St John's Church, Washington, DC 12:10 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 12 noon
Simon Preston; Cleveland Museum, Cleveland, OH 8:30 pm

12 MAY
Terry Charles; Kirk of Dunedin, Dunedin, FL 8:15 pm (also 13, 14 May)

13 MAY
* Simon Preston; SS Peter & Paul, Sandusky, OH 8 pm
William Albright; Christ Church, Cincinnati, OH 8 pm

15 MAY
John Rose; First Congregational, Waterbury, CT 4 pm
John F. Schuder; St Thomas Church, New York, NY
Palestrina, *Missa O Rex Gloriam*; St Ignatius, New York, NY 11 am
Haydn, *The Creation*; Central Presbyterian, Huntington, NY 4 pm
Peter A. Brown, with strings; Trinity Lutheran, Lancaster, PA 5 pm
D. Byron Arneson; Church of the Covenant, Cleveland, OH 7:30 pm
William Wright; First Congregational, Columbus, OH 8 pm
Robert Shepfer; Second Presbyterian, Indianapolis, IN 8 pm
* David Schrader, with brass; St Joseph Convent Chapel, Milwaukee, WI 8 pm
Bach Week in Evanston; St Luke's Episcopal, Evanston, IL (through 22 May)
Mozart, *Mass In C Minor*; Fourth Presbyterian, Chicago, IL 6:30 pm
Marcus St. Julien; Christ Church Cathedral, New Orleans, LA 4 pm

17 MAY
Simon Preston; St John's Church, Savannah, GA
Martha Folts, Harpsichord; Christ Church, Cincinnati, OH 12:10 pm
Frederick Swann; Central Reformed, Grand Rapids, MI

18 MAY
Albert Russell; St John's Church, Washington, DC 12:10 pm
Karel Paukert; Cleveland Museum, Cleveland, OH

12 noon
19 MAY
Simon Preston; Grace Episcopal, Charleston, SC
Honegger, *King David*; St James Cathedral, Chicago, IL 7 pm

20 MAY
Jeff Seekins; St Paul's Cathedral, Buffalo, NY 12:30 pm

22 MAY
Frederick Hohman; Trinity Episcopal, Hartford, CT 4 pm
Kodaly, *Missa Brevis*; St James the Less, Scarsdale, NY 10 am
Brumel, *Missa L'homme armé*; St Ignatius, New York, NY 11 am
Vaughan Williams, *Mass In G Minor*; Madison Ave Presbyterian, New York, NY 4 pm
Choral Concert, Mozart, Ives, Duruflé; Park Avenue Christian, New York, NY 2:30 pm
Haydn, *Missa Brevis in F*; Christ & St Stephen's, New York, NY 10:40 am
Simon Preston; Trinity Cathedral, Miami, FL
Don Williams; Cathedral of St Philip, Atlanta, GA 5 pm
Concentus Musicus Chicago; Grace Episcopal, Oak Park, IL 8 pm
U of M Chamber Singers; House of Hope Presbyterian, St Paul, MN 4 pm

24 MAY
* David Craighead; Trinity Church, New York, NY 8 pm
Concentus Musicus Chicago; Church of the Ascension, Chicago, IL 8 pm

25 MAY
James Catlette, with flute; St John's Church, Washington, DC 12:10 pm
Bruce Shewitz; Cleveland Museum, Cleveland, OH 12 noon

29 MAY
Byrd, *Mass for Five Voices*; St Ignatius, New York, NY 11 am
Arthur Lawrence; St. Paul's Episcopal, La Porte, IN 3 pm

31 MAY
Myron Munday; All Saints Church, Atlanta, GA 8:15 pm
Ernie Hoffman; Christ Church, Cincinnati, OH 12:10 pm

UNITED STATES
West of the Mississippi

15 APRIL
* Robert Glasgow; All Souls Episcopal, Oklahoma City, OK 8 pm
* Larry Smith; St Philip Presbyterian, Houston, TX 8 pm
Simon Preston; Crystal Cathedral, Garden Grove, CA 8 pm
Michael Radelescu; First Congregational, Los Angeles, CA 8 pm
Bach, *B Minor Mass*; Chandler Pavilion, Los Angeles, CA 8:30 pm

16 APRIL
* Robert Glasgow, workshop; All Souls Episcopal, Oklahoma City, OK 10 am

17 APRIL
Simon Preston; Grace Cathedral, San Francisco, CA 5 pm
Mendelssohn, *Elijah*; La Jolla Presbyterian, La Jolla, CA 7:30 pm
Ex Indigo Singers; St Philip the Apostle, Pasadena, CA 3 pm
Theodore Johnson; St Cross Episcopal, Hermosa Beach, CA 4 pm
Samuel Swartz; Immanuel Presbyterian, Los Angeles, CA 4 pm

18 APRIL
* Larry Smith; First Presbyterian, Fort Worth, TX 8 pm
Simon Preston; Pacific Union College, Angwin, CA

21 APRIL
* Todd Wilson, First Presbyterian, Dallas, TX 8 pm

22 APRIL
* Simon Preston; St John's Cathedral, Denver, CO 8 pm

24 APRIL
* Larry Smith; University Christian, Des Moines, IA 3 pm

25 APRIL
Simon Preston; First United Methodist, Lubbock, TX 8 pm

26 APRIL
Randal McGlade, harpsichord; SMU, Dallas, TX 8:15 pm

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Calendar

27 APRIL
Simon Preston; Trinity Univ, San Antonio, TX 8 pm
* Christa Rakich; St Mark's Cathedral, Seattle, WA
* Janet Krellwitz; First Presbyterian, Garden Grove, CA 8 pm
* Christa Rakich; St Mark's, Seattle, WA

16 MAY
* James B. Welch; First Presbyterian, Santa Barbara, CA 8 pm

30 APRIL
* Christa Rakich, masterclass; St Mark's Cathedral, Seattle, WA

17 MAY
Bach, *Mass In B Minor*; Beethoven Hall, San Antonio, TX 6 pm

1 MAY
Nicholas Danby; St Bede's Menlo Park, CA 8 pm
Basil Frison; Civic Aud, San Gabriel, CA
Kathleen Keller, with brass; First United Methodist, Burbank, CA 4 pm

22 MAY
David Spicer, with choir; First Presbyterian, Lincoln, NE 3:45 pm
Gustav Leonhardt, harpsichord; SMU, Dallas, TX 8:15 pm
Handel, *Samson*; University Park United Methodist, Dallas, TX 8 pm
Martin Kehe; Church of Our Savior, San Gabriel, CA

INTERNATIONAL

6 MAY
* Todd Wilson; First United Methodist, Casper, WY 7:30 pm
Michael Murray; First Congregational, Los Angeles, CA 8 pm

20 APRIL
Gillian Weir; Wrekin College, England 7:30 pm

7 MAY
Donald Krehbiel; SMU, Dallas, TX 8:15 pm

21 APRIL
T. Woolard Harris; St Paul's, Toronto, Ontario, Canada 12:10 pm

8 MAY
Carlene Neihart; Lexena Methodist, Lexena, KS 4 pm
Todd Wilson; Grace Episcopal, Colorado Springs, CO 4 pm

23 APRIL
* Marilyn Mason, masterclass; Central Presbyterian, Hamilton, Ontario, Canada 10 am
* Marilyn Mason; Wellington Square United Church, Burlington, Ontario, Canada 7:30 pm

11 MAY
+Frederick Swann; Highland Park Presbyterian, Dallas, TX 7 pm

24 APRIL
* Gordon Stewart; Robertson-Wesley United Church, Edmonton, Alberta, Canada 3 pm

13 MAY
Britten, *Noye's Fluydde*; St John's Cathedral, Denver, CO 8 pm (also 14 May)

28 APRIL
Thomas R. Jones; St Paul's, Toronto, Ontario, Canada 12:10 pm

15 MAY
Mary Preston, Kathryn Johnson, duo-organ; Northaven United Methodist, Dallas, TX 7:30 pm
Jelil Romano; St Cross Episcopal, Hermosa Beach, CA 4 pm
John Pagett; First Congregational, Berkeley, CA 11:30 am

15 MAY
Simon Preston; Roy Thomson Hall, Toronto, Ontario, Canada

17 MAY
Marilyn Mason; First-St Andrew's United Church, London, Ontario, Canada

29 MAY
Verdi, *Requiem*; Roy Thomson Hall, Toronto, Ontario, Canada

Please remember that our new closing date for all materials to be published in The Diapason is the first (1st) day of the preceding month, for the next month's issue (June 1st for the July issue, etc.).

Summer Institutes, Workshops and Conferences are listed on page 16 of this issue.



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Music for Handbells

By Leon Nelson

NEW PUBLICATIONS

Animato, Cynthia Dobrinski; Agape, Code No. 59, \$1.00. (M)

Although a minor mode on an original melody might seem to be uninteresting, this short piece (58 measures) is appealing and well-written throughout. It is written for three octaves of bells and has three contrasting sections using the original theme, ending with unusual flair—a quarter note chord with the bass bells table dampened.

Cymbalum, William A. Payn; Agape, Code No. 74, \$1.25. (D)

Here is another piece in the minor mode from a composer who has given us such gems as "Prisms" and "Genesis." The piece can be used with 3, 4 or 5 octaves. I would strongly suggest a handbell choir with expert technique and reading ability. This is a precision piece and is very demanding, but the final result should be extremely rewarding.

A Gaelic Melody, Hal H. Hopson; Agape, Code No. 553, \$1.00 (E+)

An easy, moving piece written for 4 octaves, on a familiar theme, ("Morning Has Broken"). The entire composition is free and lilting with a counter melody that is a nice complement to the hymn-tune. Recommended for all libraries.

Seventeen Handbell Processions, Al Zabel; Code No. 1029, \$3.00. (E)

A handbell choir in procession can and should be a visual and aural inspiration for a worshipping congregation. Memorizing hymns is no simple task for most ringers, however, many tunes do have a rather simple structure around which a bell procession can be constructed. Such is the case with the tunes in this collection written for three octaves. Some have very simple patterns of chords; others are a little more complex. These processions are intended to supplement the organ accompaniment. The arrangements provide a brilliant addition to the worship experience.

Edelweiss, (From "The Sound of Music") Arranged by John F. Wilson, Edited by David L. Weck. Agape, Code No. 57, \$1.50. (M-)

Written for three octaves of bells, this familiar tune is treated in a delightful manner. The rhythmic structure is extremely effective in keeping the piece alive and moving. Nice concert material.

Triumphal March, Nicholas Jacques Lemmens, Arranged by Robert Ivey. Agape, Code No. 1049, \$1.50. (4 to 5 octaves). (M+)

From another in the field of handbell methods and music comes a lovely setting of a not-so-familiar piece. It is bright and catchy, and tends to sound familiar by the time the piece is finished. There are lots of dotted rhythms and luscious chords that make this arrangement a masterpiece.

There Is A Fountain, Lowell Mason, Arranged by Thomas C. Flynn, Agape, Code No. 1050, \$1.00. (E+)

This old Gospel song by Lowell Mason is set for two octaves in a simple, workable arrangement that would be ideal for beginning or small groups.

American Overture, Donald E. Alured, Agape, Code No. 796, (M+)

Another winner from Mr. Allured based on *America, God of Our Fathers*, and *Battle Hymn*, puts forth a nice, fairly uncomplicated rendition of the three hymn tunes. I detect distant strains of Ives in "America"; a delightful change from the ordinary. Some very helpful performance notes are mentioned on the inside cover.

Bell Book and Ringer, (A Manual for Handbell Ringers) By Martha Lynn Thompson, Harold Flammer, Inc., HL-5144, \$2.50.

Here is a great piece of informative literature for ringer and teacher alike. Included are comprehensive chapters on the history of handbell ringing, change ringing, terms related to handbells, care and maintenance, publishers of handbell music, bell manufacturers and more. The 46 page booklet is well worth the investment. A copy should be available for reference in every music library.

Joyful Praise, Hal H. Hopson, Agape, Code No. 800, \$.75. (M-)

Are you looking for a piece that sounds great but doesn't take forever to learn? *Joyful Praise* is one of those pieces. It projects the feeling that it is more difficult than it really is. The ABA form carries with it a very lilting octave melody in 3/4 time. Emphasis is on the first beat of each measure. Even though this piece has been on the market a little while, I just discovered it not too long ago, so it is new to me. I highly recommend this piece for three or four octave choirs.

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Contact: The Westfield Center for Early Keyboard Studies, 19 Broad St., Westfield, MA 01085.

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June 6-10. See listing in March 1983 issue.

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June 6-10. See listing in March 1983 issue.

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June 6-September 16. See listing in March 1983 issue.

Boxhill Music Festival, England

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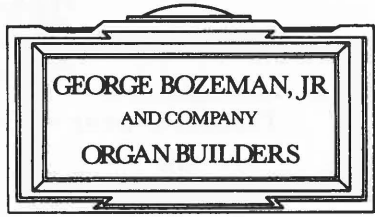
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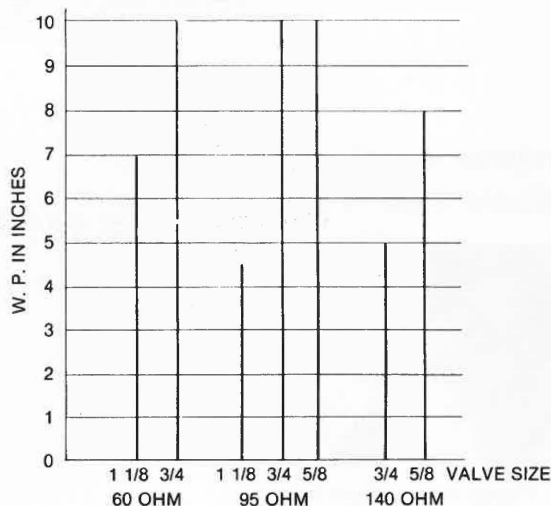
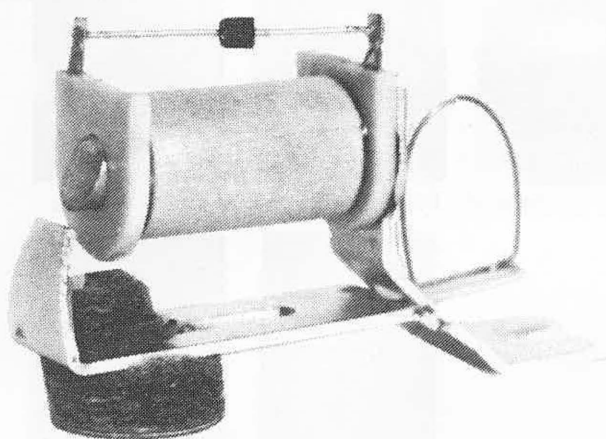
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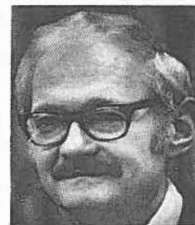
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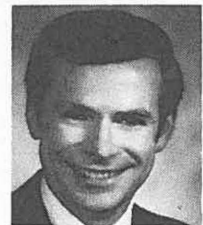
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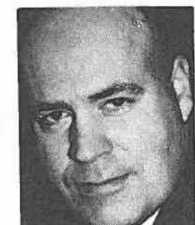
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