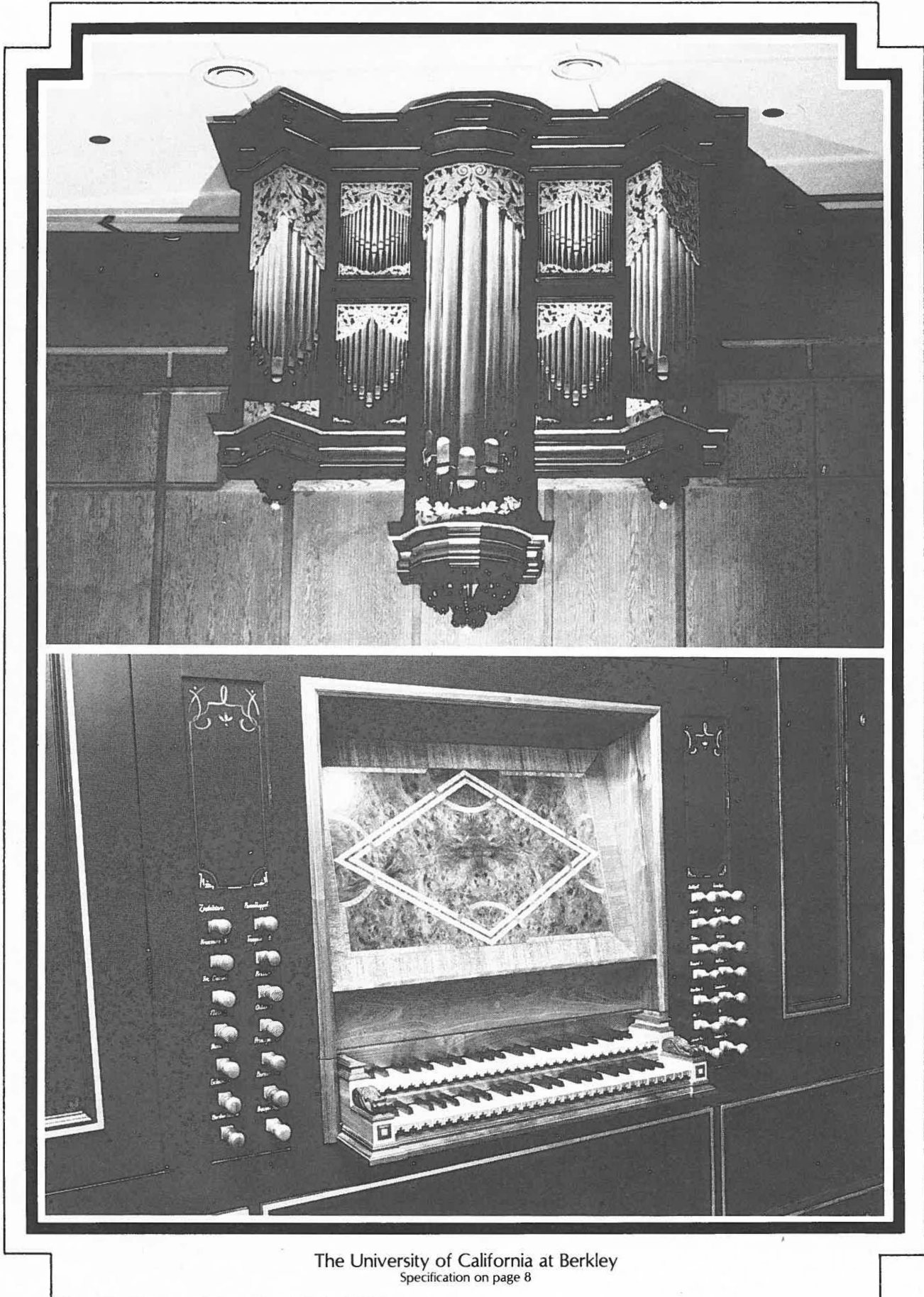


THE DIAPASON

DECEMBER, 1983



The University of California at Berkeley
Specification on page 8

Editorial

To reach the age of 74 is no mean feat. And yet the mere fact of existence for that amount of time, worthy as it may be, is not in itself quite so remarkable. Rather, it is the achievements, growth, development, and survival against odds that cause the years to attain greater significance. In 1909, S.E. Gruenstein took a chance by bringing to life a rather specialized journal for a very select clientele. As the organ world grew, so did THE DIAPASON, with the result that the magazine *did* fulfill its intended mission, was able to reach its audience, and was perceived as a credible publication.

The profession and the journal have seen both good years and bad. In the recent past, several external factors have adversely affected the success of the operation here: the acquisition by a non-music publishing house; the move from downtown Chicago to a northwest suburb; and the change over to computerized typesetting and offset printing. Nothing seems to have undermined the strength of the magazine more than the painfully late publication schedule of the last two years. (Had enough good news?)

Perhaps during this time you have considered cancelling your subscription or withdrawing your advertising. No doubt, you would have had good reason to do so. I find it actually somewhat surprising that so many have remained faithful and patient beyond reasonable limits. Perhaps the answer lies somewhere in the rich heritage of the magazine, the many years of service to the organ world, both reflecting the activities of the profession as well as lending direction to the philosophies and trends in the building, performing, and composing for the organ. Perhaps also, there is a sense that THE DIAPASON is greater than either its owners or its staff and can transcend the limitations of either.

Contrary to some rumors, THE DIAPASON is *not* on its deathbed. The editorial staff is making every effort to correct the publication schedule, with the result that: the September issue was only (!) one month late; the October issue was mailed on the last days of that month; November was actually mailed in the middle of its month; and the present issue was mailed early in December. We are narrowing the gap.

THE DIAPASON has every intention of continuing operation for this year, for the next several years, and beyond! As we enter our 75th year, everything may not be rosy, but there are signs of hope, most notably the concerted effort by those involved in every phase of the pro-

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Official Journal of the American Institute of Organbuilders

THE DIAPASON

THE DIAPASON

A Monthly Journal devoted to the Organ

S. E. GRUENSTEIN, EDITOR

CHICAGO DECEMBER 1, 1909

Subscription rate, 50 cents a year, in advance. Single copies, 5 cents. Advertising rates on application.

Address all communications to THE DIAPASON, Room 55, Auditorium Building, Chicago. Telephone: Harrison 973.

To Churches and Organists.

If you contemplate the installation of a pipe organ or the reconstruction of one already in place, write to The Diapason for sample copies. If you know of others who are planning to purchase organs, send us their names and addresses. It may be the means of giving information of value. The Diapason stands ready to give any assistance of this kind which it may be within its power to render.

MISSION OF THE DIAPASON

With the modesty becoming its youth, but with the enthusiasm and hope which should go with that condition, THE DIAPASON makes its first appearance and bespeaks for itself as much assistance and indulgence as children demand. So far as our knowledge extends and the results of inquiry indicate, THE DIAPASON is as novel as it is new. There is no other publication devoting its pages exclusively to the construction of the organ and to those whose life work is the creation of the kist o' whistles—the grandest of musical instruments.

As every trade has its periodicals it seems only reasonable to suppose that so honorable a profession as that of the organ builder should have a medium for the exchange of news and a forum for the discussion of questions which arise in his work. THE DIAPASON therefore sees no further need of justifying its existence. It will endeavor to prove from month to month that it is fulfilling its mission effectively.

How large, how useful and how influential the publication shall be will depend in a large measure on the support it receives and on the possibilities it is able to unearth in this previously unexplored field. At any rate, it has been planned to make a modest beginning. The endeavor of the editor is to keep the editorial columns free from bias and filled with as much accurate and interesting information as can be obtained.

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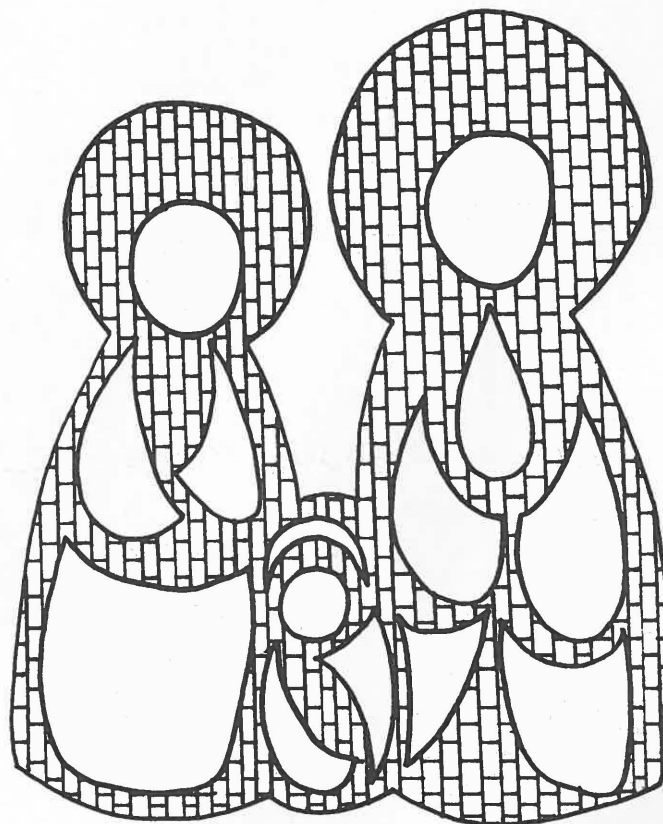
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duction process to get and stay on schedule.

The facsimile of the December, 1909 issue reproduced in column one of this page includes S.E. Gruenstein's thoughts on the "mission" of THE DIAPASON: that

the journal was to be a medium for the exchange of news and discussion of questions relating to the organ world. May it continue to fulfill that mission, to grow and improve, and to serve our noble profession.

*Season's
Greetings
from the
Staff of
The Diapason*



Here and There

The Institute of Sacred Music and the Lutheran Ministry of Yale University sponsored a series of events commemorating the 500th anniversary of the birth of Martin Luther. The celebration included lectures by Steven Ozment of Harvard University, George Lindbeck, John Stroup, Paul Holmer, and John W. Cook of Yale; a symposium on *Luther: Reformer of Culture*; Reformation Vespers by the Battell Choir, Fenno Heath, Director; and a concluding Eucharist on the anniversary of Luther's baptism, John Vannorsdall, Preacher and Celebrant.

On Sunday, October 30, the Westchester Baroque Chorus gave a concert of music by Johannes Brahms and J.S. Bach at the North Yonkers Community Church, Hastings-on-Hudson, NY. Dr. Doris Appleby, professor at Marymount College, was the contralto soloist in Brahms' *Rhapsody*. Selections from part II of Bach's *Mass in B Minor* concluded the program.

The Westchester Baroque Chorus was conducted and accompanied by D. DeWitt Wasson, founder of the group, who had just returned from playing 50 concerts in Europe in four months.

Lloyd Pfautsch was the featured guest at the Westminster Presbyterian Church, Springfield, IL, for a "Lloyd Pfautsch Weekend" November 5 and 6. The schedule included rehearsals, choral reading sessions, choral master classes, Sunday morning worship ser-

Robert Noehren has joined the concert management of Murtaugh/McFarlane Artists, Cleveland, Ohio. A resident of San Diego, he has had a long and distinguished career as concert artist, teacher and organ builder. His contribution to the world of organ music won him the first International Performer of the Year Award presented by the New York City chapter of the AGO.

From 1949 to 1975 Dr. Noehren was professor of music and university organist at the University of Michigan. As a recitalist, he has performed extensively throughout the United States and Europe. He has made numerous recordings (on the Lyrichord, Orion and Delos labels), one of which won the coveted French Grand Prix du Disque.

He has also made careful studies of historic European organs and incorporated his findings into the designs of the instruments that he built. He has authored many articles for professional journals (including *THE DIAPASON*), has written a number of compositions, and has edited works for the organ.

vices, and culminated with a concert presented by the combined choirs of Westminster Presbyterian and First Christian Churches.

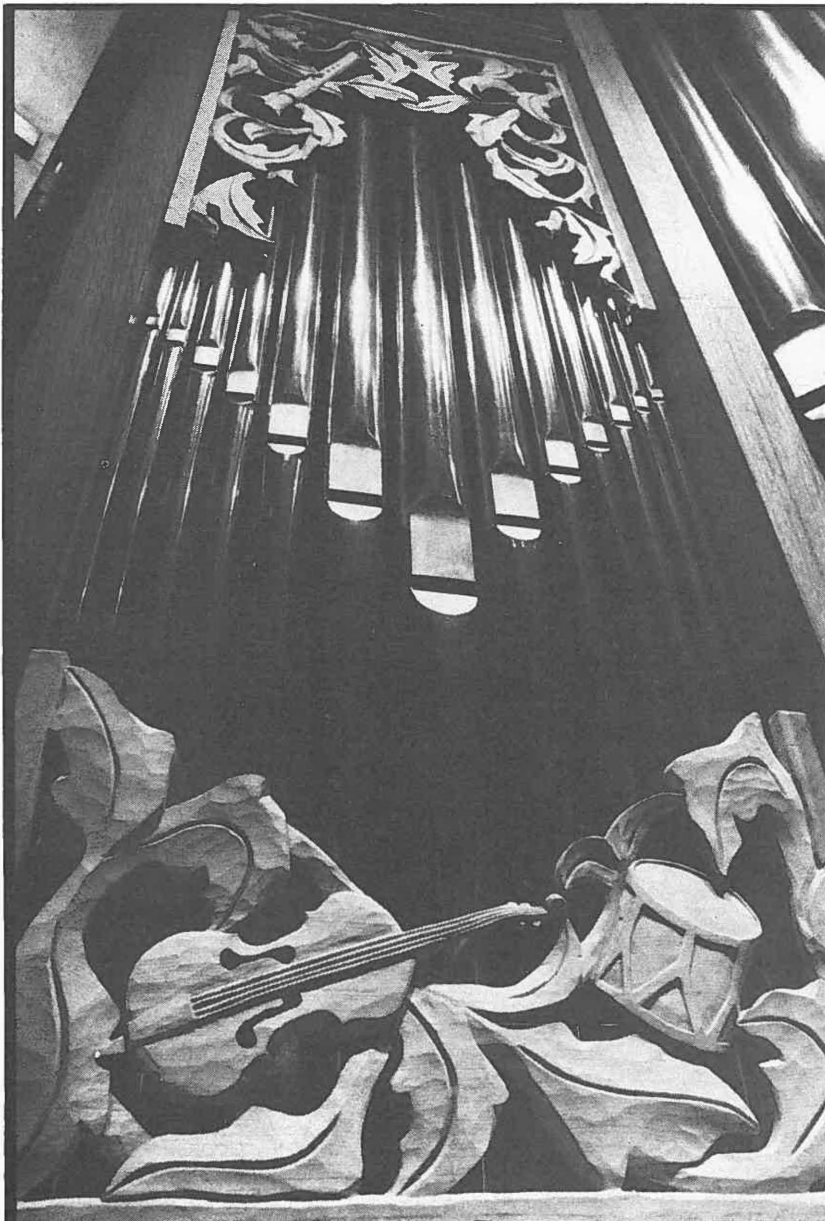
Dr. Pfautsch is Professor of Sacred Music and Director of Choral Activities at Southern Methodist University, Dallas. A recipient of numerous commissions, he has over 200 compositions and arrangements in print and has received an ASCAP award every year since 1961.



Honored

Brett Wolgast was the recipient of the National Sterling Achievement Award of Mu Phi Epsilon. The annual award is given to the outstanding senior member of the year, based on scholarship, professional activities, and Mu Phi Epsilon involvement, and campus activities. The award was announced at the National Convention, held this past August in Wichita, Kansas.

Mr. Wolgast, is a member of the Mu Mu Chapter and currently a graduate student at Kansas State University. In 1982 he won the AGO National Competition in Washington, D.C., and is currently conducting a two-year recital tour under the guidance of Murtagh/McFarlane Artists Management. He studies organ with Mary Ellen Sutton and piano with Robert Edwards.



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House of Hope Organ Institute

Martha Folts

The House of Hope Presbyterian Church in St. Paul, Minnesota, presented Luigi Tagliavini, renowned organist, harpsichordist and musicologist; Robert Cornell, an associate of C.B. Fisk, Inc.; and Manuel Rosales of Rosales Organ Builders, Inc., Los Angeles as the three leaders of the Organ Institute sponsored by the church from July 31 to August 5, 1983. The activities of the week were centered around the church's four-manual and pedal mechanical-action organ built by Charles Fisk and dedicated in 1979. Thomas and Nancy Lancaster, directors of music for the church, and Larry Reynolds, director of its new choir school, organized the event.

Professor Tagliavini gave a series of lectures and demonstrations each morning about the music of Frescobaldi and 17th-century Italian organ and harpsichord performance practice. He began with a discussion of the toccata, tracing its early history and use by lutenists as improvised "warm-up" compositions. He stressed that Frescobaldi's notated toccatas are to be approached in the spirit of the toccata, as a free, un-metered, improvised style. Two notation systems for Italian toccatas were discussed: The two-staff system using 8 lines for the treble and 6 lines for the bass, indicating an idiomatic conception for the keyboard alone; and the "partitura" or open score type of notation, which indicated a less idiomatic conception with possible realizations for instrumental ensemble or for keyboard alone. Frescobaldi's toccatas were written using the two-staff notation, and consequently, the music lies well under the hands in comparison to keyboard realizations of toccatas composed in the open notation.

In treating the subject of organ registration Tagliavini illustrated the evolution toward a more historical approach by demonstrating examples of registration chosen by three prominent pedagogues of our century: Bonnet, Bossi, and Dupré. Playing from each of their editions an elevation toccata from the *Messa delli Apostoli*, Tagliavini discussed their choices of registration showing where their musical intuition or reasoning was insufficiently informed by historical practice. He then demonstrated a registration which is inspired by the early organs, and the historical practice. Choosing two 8' stops on one division, one principal and another soft stop which he drew only part-way out (possible only on mechanical stop-action) to create a slightly beating effect, he demonstrated the style of the "voce humana," a stop unique to the early Italian organ. A soft 8' stop beating slightly out-of-tune against an 8' principal creates a human voice vibrato effect, the authentic registration for the elevation toccatas. The Italian principal 8' was a narrow-scaled and light-sounding stop, and one which blended well in this "voce humana" combination. It also blended well with a flute 4'. Such a principal is unique in tone quality and is not found anywhere else. It is not reproducible on the North German or Dutch style organs. He showed that we are thus always in the position of simulating this registration as best we can when we play outside of Italy.

Professor Tagliavini devoted much time to the preface to Frescobaldi's two books of Toccatas, retranslating it for us and correcting the errors made by Pierre Pidoux in his translation for the Bärenreiter edition. The new edition of Frescobaldi's music published by Zerboni and edited by Darbellay does not provide a new English translation of this preface. Tagliavini provided a wealth of background insights for a deeper understanding of the instructions in the preface. A few of the explanations and corrections he offered for the nine points of the preface are as follows:

- 1) The toccatas are to be played in a metrically free and unmeasured way, designed to imitate the "new madrigale style" in which the music serves the words, in contrast to the previous style where the music was strictly metrical, not expressing the meanings of the words. The "new style" gives license for expressivity. To illustrate the free madrigale style Frescobaldi provided a keyboard intabulation of a madrigale by Monteverdi in his Second Book of Toccatas.
- 2) Pidoux's use of the word "ornament" in the second point of the preface is incorrect. The Italian word means "emotion" ("affetto" in Italian). The music is to be played expressively and freely, and not in a virtuoso way.
- 3) Points four and eight refer to two kinds of expressive pauses to be made in the music: (a) a pause just prior to either a new affettuoso passage, setting it off, or (b) a pause on a dissonance to allow it to be emphasized.
- 4) Point three of the preface is a statement for harpsichordists, and refers to the problem of keeping the decaying sound of the harpsichord sounding through the use of arpeggiating and restriking suspended chords and tied-over harmonies and dissonances. Mr. Tagliavini referred to an article of his translated into English in the July 1983 issue of *Early Music* which is a detailed exposition of this keyboard practice.
- 5) The word "staccato" is incorrect in Pidoux's translation of point seven. The word means "dotted" and implies an expressive effect. Tagliavini referred to m. 7 of Toccata III (Book I) where the right hand has 8ths and the left hand has 16ths. The 16th notes are to be played in a slightly lombardic manner, expressively. The lombardic rhythm is like an ornament. In addition, the single dotted note in m. 5 of Toccata III (Book I) is believed by Tagliavini to indicate a fermata on that specific chord, marking a pause before beginning the next affettuoso passage.

A very profitable session was spent on the subject of temperament and tuning. Professor Tagliavini's explanation of the evolution of Pythagorean tuning to the meantone system through the intermediate contributions of Arnould of Zwolle (1440), Fogliano, and Zarlino was most enlightening and the clearest presentation of the subject this writer has heard to date.



Thomas Lancaster, Luigi Tagliavini, Nancy Lancaster

Concerning the subject of early Italian fingering, Tagliavini traced the history from prior to Buchner through Diruta's contributions to those of Alessandro Scarlatti. His preference seems to be to adapt the fingering models of Diruta to the music of Frescobaldi as much as possible. However, he admitted that they do not work in every case. Diruta's fingerings, as given in his treatise, *Il Transilvano* . . . are:

Right Hand: (Beginning on the down beat) 234343434 ascending
(Beginning on the down beat) 432323232 descending

Left Hand: (Beginning on the down beat) 4323232 ascending
(Beginning on the down beat) 2323234 descending

Tagliavini also explained that with Buchner, fingers 2 and 4 in both hands were considered "good fingers" or the fingers which were used on "good" or accented notes in a passage. The fingerings of Diruta observe this principle. He further explained the reasonings behind Diruta's choice of fingerings as expressed in *Il Transilvano*. There is question as to how much of this actually applies to Frescobaldi's music. Tagliavini believes that Frescobaldi was influenced by the Neapolitan composers, and that their influence came from Spain. It is not even clear if Frescobaldi has the same predilection for fingers 2 and 4 as "good" fingers for the accented notes. He did say that the basic fingering for Frescobaldi's music is the use of fingers 2, 3, and 4. An exception to the "good fingers on good notes" rule is the lombardic rhythm which may be played: 3 4 3 4 upward in the right hand.

Professor Tagliavini traced the history and circumstances for Bach's transcriptions of Vivaldi's concertos. One interesting fact is the recent discovery of the actual manuscript which Bach used for his transcription of Vivaldi's Concerto in C Major. The MS, found in Scherwen, Germany, is missing some basso continuo parts. Only the continuo for the tutti sections exists in this MS. Thus, Bach rewrote a bass part to make up for the missing material. The MS which people have been aware of in our time is the Turin MS with all of the parts available—a complete score. Musicologists did not know of the Scherwen MS until recently. Mr. Tagliavini made the point that this is one case where Bach re-composed the music of Vivaldi, but out of necessity, and that generally Bach did not alter Vivaldi's original score in the making of the transcriptions. By comparing the Turin MS and Bach's organ version we were able to hear the differences.

J.G. Walther, on the other hand, in his transcribing of concerti of Albinoni, Taglietti, Torelli, Gentili, Meck, and others, was given to re-writing the concerto scores for the organ, holding a more critical attitude, trying to improve upon the original music. Tagliavini demonstrated this by comparing the original orchestral version of the first movement of the F Major Concerto of Albinoni with Walther's organ version. This revealed Walther's method of re-composing which was to add new material and extend the given material.

Recent research reveals that both Bach and Walther were commissioned to do these transcriptions, and that they were not done for purposes of study as in the case of Bach's copying the music of de Gringny, Frescobaldi and Couperin. The questions were asked, "was Vivaldi serious? Were Bach's transcriptions in humor? Can musicologists often be too serious?"

Out of a thoroughly informative and satisfying week of study with Mr. Tagliavini, whose mastery of his subject and the English language is extraordinary, and whose warm and gracious personality made him approachable and enjoyable, my only regret is that he did not perform more of the music of Frescobaldi during his lectures in order to demonstrate more of the style characteristics of which he spoke. Mr. Tagliavini's playing in itself would have taught us a great deal.

The activity on Tuesday through Thursday afternoons included presentations by Mr. Cornell and Mr. Rosales primarily on the subject of the "search for the Bach Organ". On Tuesday afternoon Mr. Cornell spoke philosophically about the curious

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climate for building and playing organs in this country at this time. He commented upon the dichotomy of a throw-away world, clouded by the threat of annihilation by the bomb, while at the same time some organ builders are planning and building organs to last 300 years. He also remarked about the present confidence of the public in the quality of materials and workmanship of the past, noting the recent phenomenon of preservation and reproduction of antiques—not only organs, but automobiles, and furniture and other things as well. He discussed the sociological view that in times of confidence buildings are built with stone and other materials to last, whereas in times of low confidence buildings are built with cheaper materials—wood, sticks, straw, ie. temporary housing. He is hoping that this tendency to build organs to last, to build with quality materials is an indication of a shift of our society out of a period of low confidence into a new era of confidence.

Mr. Rosales and Mr. Cornell narrated a slide presentation about the trip of Charles Fisk, Mr. Rosales, Harald Vogel and others to East Germany in January, 1982 in order to learn about the organs which would have formed the aesthetic of the 18th century "Bach organ". We were shown details of case work, pipe construction, winding and mechanical layouts, and even glockenspiels of instruments by Fritzsche, Compenius, Gottfried Silbermann, Hildebrandt and others. Mr. Rosales' commentary provided clear and vivid descriptions of the instruments, pointing out significant features.

The 1982 trip was part of a larger research project for Charles Fisk: that of planning and building a new organ for Stanford University's Memorial Church. The new organ is to be patterned after some of the models seen in East Germany, particularly inspired by Silbermann, in an attempt to create an organ singularly appropriate for the works of Bach and earlier composers. Mr. Cornell presented the rationale for and the description of the Stanford organ, citing some of its unique features. One feature is that the instrument will have the possibility of two temperaments: meantone (2/3 comma) and a well-temperament, developed by Fisk. This will be accomplished by building a 17-note octave allowing for two pipes for each of the black notes of the keyboard. The extra set of pipes will be used for one of the temperaments, allowing for a system of pure fifths for the well-temperament, and with a shifting mechanism, providing wind for the other set of pentatonic pipes to provide tempered fifths for the meantone temperament.

Another feature of the organ will be that the pedal division will contain fewer independent ranks (unlike the North German organs), and will borrow most heavily from the Great division as did the Silbermann instruments.

Mr. Rosales, head of his own company in Los Angeles, has functioned as a consultant for the Stanford University project over the past 10 years. He was given the task of seeking a builder for the new organ. The decision was made to keep intact the chapel's Murray Harris organ, a 19th-century instrument, with the view to restore it in the future. A builder was sought to create a new instrument which would not overlap in function the existing instrument. This provided freedom to explore a building style of an earlier era, and allow the instrument to be more specifically for the earlier music.

Mr. Tagliavini's organ recital opened the institute on Sunday night. His program represented a survey of Italian organ music from Frescobaldi (1583-1643) through Pasquini, Alessandro Scarlatti, Domenico Scarlatti, and Vivaldi to Ottorino Respighi (1879-1936). Tagliavini's thorough understanding of the musical styles of his country, and his elegant technique and energetic, expressive interpretations worked together to transformed the boldly-voiced Germanic instrument into an effective medium for the Italian repertoire.

On Wednesday evening the House of Hope choir, directed by Thomas Lancaster and accompanied on the organ by Nancy Lancaster, performed Anton Dvorak's little-known Mass in D Major. Scored for mixed chorus, four soloists and organ, the work was composed for the consecration of a new chapel in Luzany, Czechoslovakia in 1887. The work was well-executed by the choir, soloists and Mrs. Lancaster. The good ensemble and balance between voices and organ revealed the Fisk organ to be excellent in an accompanying role.

Thursday evening featured seven of the thirty-four participants of the Institute in a recital, performing works of Frescobaldi, Cabanilles, de Grigny, J.S. Bach and Rheinberger on the Fisk organ. The performers were Ruth Tweeten, Martha Folts, Karen Eshelman, Charles Tompkins, Virginia Vance, James Callahan and David Tryggstad.

Michael Barone of Minnesota Public Radio was narrator on a trip to see some of the other fine instruments in the area. The itinerary included visits to the Church of the Maternity of the Blessed Virgin (Casavant, 1977, 18 stops), Jehovah Lutheran Church (van Daalen, 1982, 33 stops), Hennepin Avenue United Methodist Church (Sipe, 1980, 43 stops), Christ Presbyterian Church (Wilhelm, 1983, 38 stops). Hill House, mansion of James J. Hill, transportation pioneer and builder of the Great Northern Railroad, has a well-preserved two manual and pedal George Hutchings organ built in 1889. The Schubert Club Instrument Museum in Landmark Center was another interesting visit, displaying a number of early pianos and other keyboard instruments. Mr. Tagliavini played on a piano with a fine example of the light, facile Viennese action.

It seems rare in our time that an individual church is the sponsoring agent for such a remarkable organ institute. The House of Hope Presbyterian Church in St. Paul is blessed with many contributing factors which make this kind of venture successful. These include a strong combination of excellent facilities, willing and organized church members, and an energetic, supportive, capable administrative team and minister, as well as financial resources. Rev. Calvin W. Didier, the senior pastor, is vitally interested in the musical arts and gave his support and encouragement to the institute. In addition, without the support of the Session of the church, the institute could not have happened. The experienced and mature team of Nancy and Thomas Lancaster applied their administrative and musical gifts, assisted by Larry Reynolds. The church also used funds from its Elsa J. and Malcolm McMillan Ministry of Music endowment fund. Additional funding came from the Minnesota Humanities Commission (in cooperation with the National Endowment for the Humanities and Minnesota Legislature). The church's music committee and others were gracious hosts, even providing two evening meals for the institute.

It is encouraging and refreshing to see one church's nourishment of musical artists and "art music" through their sponsorship of such a stimulating, reasonably priced, well-organized institute. Heretofore, such ventures have been the nearly exclusive province of academic institutions. It is hoped that other churches will take inspiration from this successful ministry of the House of Hope.

Martha Folts, organist and harpsichordist, teaches at Miami University in Oxford, Ohio and is Assistant Minister of Music at North Presbyterian Church in Cincinnati. She plays recitals frequently in this country, featuring music for harpsichord and tracker organs. She has recorded for the Musical Heritage Society and the Delos labels.

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Music for Voices and Organ

By James McCray

THE CHRISTMAS SEASON: PART II

This is a continuation of the article which appeared in September. All of the music reviewed is appropriate for the Christmas season. As with part one, variety of literature is stressed so that all types of choirs and levels of performance ability are addressed.

A VIRGIN MOST PURE. Alan Hall, SATB and organ, Basil Ramsey of Alexander Broude Inc., 1086, \$1.20 (M).

This is an anthem which looks easy on the surface, but has a challenge that is not immediately apparent. The individual vocal lines are easy with the men's music in bass clef on one staff for most of the piece. The rhythmic connections will be difficult to manage because the chorus moves in one kind of lilting flow and the organ in another. Together, when worked out, they provide a charming setting for this ancient text. There are seven verses with numbers 2, 4 and 6 primarily for a two-part treble group and optional organ. With a memorable melody and easy, but interesting organ part, this should be a useful addition to the season.

CELEBRATING CHRISTMAS IN SONG. ed. Eugene Navias, SATB or unison with organ, Unitarian Universalist Association, No. 1890, \$1.00 (E).

Most of the music is by Leo Collins. The carols may be sung in unison with accompaniment or, in some cases, as a four-part unaccompanied setting. They are quite easy and, at times, somewhat in the harmonic character of the Alfred Burt Carols which have become a Christmas tradition. These settings could be performed by any type of choir and are attractive in their simplicity.

MAGNIFICAT. Michael Haydn, SSA and organ/piano, Schirmer, 10911, \$1.25 (M-).

Michael Haydn, Franz Joseph's younger brother, wrote a considerable amount of three-part music. Originally sung by boys' voices, it is highly appropriate for today's women's choirs. He has numerous mass settings and other sacred music with chamber orchestra which is lovely and recommended for directors seeking quality music for their women's ensemble.

This version has been edited by Reinhard Pauly and is 17 pages in length. There are brief solo passages for all three voice areas. The music is primarily homophonic for the choir and both Latin and English texts are provided for performance. The music is charming and could be sung by an average high school choir.

CHRISTMAS SONG. Dina Ody, Unison and piano, Son-Key Inc., MA-001, .50 (E).

Designed for children's voices, this simple anthem has three verses and an alleluia refrain. The melody is easy to sing with a simple limited range, and will be learned quickly. The accompaniment is simple with full chords in modal shifts employed in the alleluia areas. The verses have a type of alberti-bass background. It is a sure winner for children.

ST. AUGUSTINE'S MAGNIFICAT AND NUNC DIMITTIS. Herbert Howells, SATB and organ, Novello, No. 29 0528 00, \$2.60 (D).

Howells has numerous settings of the canticles; this one dates from 1980 and has a duration of 9 minutes. The music is a mixture of polyphonic and homophonic textures with various melismas for both textual emphasis and musical line. There is a brief soprano solo and one phrase for small chorus. As is typical of British settings, the Gloria Patri has a thematic linkage with both movements. Here both settings are similar, not identical as is sometimes the case, with some orchestration changes. This music will require a sophisticated and solid adult choir, and would also serve as a fine concert piece for a university ensemble.

PRAYER TO JESUS. Ned Rorem, SATB unaccompanied, Boosey and Hawkes, 6096, .55 (M).

The text is by Gerald M. Hopkins and is evocative. Rorem's homophonic three-page setting is quietly strong and does not dominate the words. The ranges are comfortable for all voices and each line is primarily diatonic. There are mild dissonances which develop, but they are approached linearly for the singers so that they should not be difficult. The music is beautiful and suitable for most average church choirs.

LET ALL THAT ARE TO MIRTH INCLINED. Sam Batt Owens, SATB, C instrument, small percussion, G.I.A. Publications, G-2612 (M).

There are no meter signatures yet each measure changes. This seemingly could be a problem for some choirs, but by keeping the eighth note constant the music flows in a natural pattern for the words. The choral parts are written on two staves with the tenors in the bass clef. One area has alternate texts for Christmas or Epiphany. The melody instrument, which could be a flute, oboe or recorder, has a jaunty tune which is heard with the choir and as a solo. The percussion includes a hand drum, triangle and finger cymbal. The music is not difficult and has some repetitive areas, but there is a joy to the setting which makes it appealing to singer and listener. It is fast and dance-like and should be a hit with everyone.

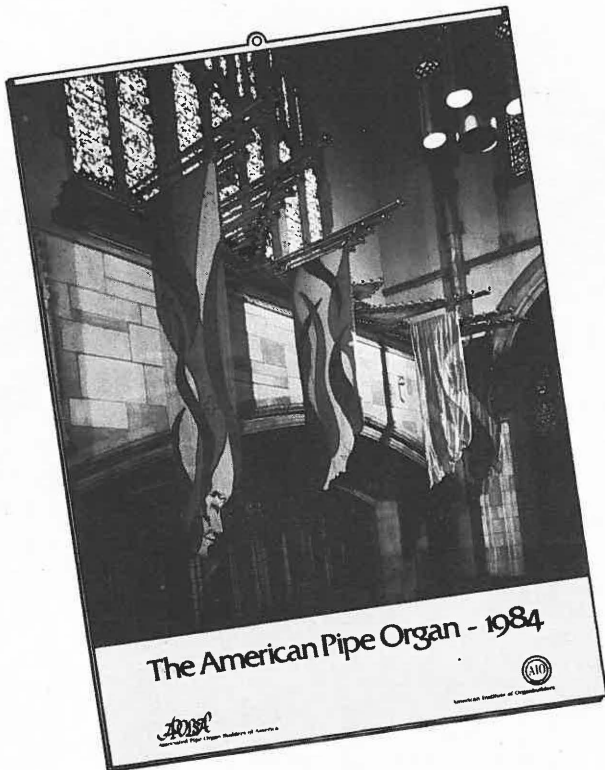
THE SHEPHERD'S STORY. Alan MacMillan, Unison and piano, Paraclete Press Inc. (Orleans, MA 02653), PPM 08302, .60 (M-).

This is subtitled an anthem for unison youth choir and has the vocal range of a ninth. The music moves in shifting meters of 7, 8, 9 and 12 which makes it mildly tricky, but the melody is usually doubled in the piano. There is a story so each textual area has a dramatic character with frequent changes of dynamics to accommodate the words. This is a fine anthem and, although not published with one of the major companies, deserving of performance. Order it direct from the address listed above.

O CHILDE SWEET. Grant Fletcher. SATB with optional organ, Neil Kjos Publisher, GC 112, .60 (M-).

The organ merely doubles the vocal lines so this could be sung unaccompanied. The text is from the 14th century and has some early pronunciations so Fletcher has provided an alternate modern version which may be substituted for words such as mete (meek). The music is, at times, chromatic and has repetitive material.

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CHRISTMASTIDE. No editor given. SATB with organ, Oxford University Press, 0 19 353090, \$5.00 (M).

This collection contains twelve carols previously published as individual compositions. The composers/arrangers include John Rutter, Philip Ledger, David Willcocks, Bryan Kelly and other Britishers who have been active at Oxford University Press. Some are suitable for unaccompanied singing and most of the twelve are for SATB. Familiar texts such as *Adam Lay Ybounden*, *Holly and the Ivy*, *Hush! my dear, lie still*, and *We Three Kings* are used. The music has quality and a reasonable variety. This is a good collection that could be used by most church choirs and a bargain at the price.

MAGNIFICAT. Antonio Caldara (1670-1736), SATB, Alto solo and orchestra, Barenreiter, BA 3518, no price given (M+).

In this scholarly edition by Christoph Wolff, the preface is provided in German and English. This score contains all of the orchestra parts on individual lines. The orchestra calls for four trumpets, strings, basso continuo (organ) and timpani. Their parts are not difficult. The alto solo has melismatic passages with long lines. There are also brief solo passages for other voices, but the alto is more extensive in scope and difficulty. The choral parts are not difficult. This is a fine work and one which J.S. Bach kept in his library. Only a Latin text is given for performance. Useful for church or concert situations.

SHEPHERDS, PIPE YOUR MELODY. Richard Slater, SA, piano and piccolo, National Music Publishers, WHC-111, 45 (E).

The choral writing is easy and was designed for children's voices. The piccolo could be played on flute but the piccolo, sounding an octave higher, would be particularly effective with young voices. It is at times busy, with ornamentation. The keyboard music is not difficult but requires a good player with reasonable skill. Much of the anthem is in unison with a repeated melody in various keys. The modulations transpire quickly in the instrumental interludes. A fun children's work that is fast and happy. It would be a good opener or closer for a concert.

New Recordings

Church Music of William Byrd. Mass for Four Voices, Eight Motets. Advent Recording, 30 Brimmer St., Boston, MA 02108. USA \$10.50, Canada \$11.50 postpaid.

The distinguished choral program at Church of the Advent, Boston is represented by this recording made in 1982. The recording celebrates the centennial of the church building (1883) and the sesquicentennial of the Oxford Movement (1833). Directing an SATB choir of seventeen singers with female sopranos and male altos, Edith Ho creates warmth of tone rather than vibrato, faultless intonation, and superb diction. Although there is no choral chant in this recording, the choir is clearly aware of the values held in common between that style and Byrd's polyphony.

Jacket notes by Nicholas Altenbernd are informative and to the point. Complete texts and translations are furnished.

Edgar Tinel: Missa in Honorem Beatae Mariae Virginis de Lourdes, Op. 41. Joseph Rheinberger: Mass in E-flat, Op. 109 for Double Choir. Spectrum SR-169. (no price listed)

Rediscovery of Gregorian Chant in the second half of the 19th century involved scholars and performers such as Peter Wagner, Edgar Tinel, and members of the Benedictine Order. Many treatises, facsimiles, and transcriptions were produced. Eventually, the *Liber Usualis* was published and functioned as the handbook for parish musicians until the mid-1960's and the reforms of the Second Vatican Council.

It is less widely known that the rediscovery of chant also inspired original composition. Tinel's Mass (1905) is an attempt to combine the "Palestrina style" with a romantic musical language. The five movements of the Ordinary are set for SATBarB a cappella. The Kyrie has three sub-movements, and there are chant intonations for both the Gloria and the Credo. A cyclic "motto" is used throughout the mass. The tenor part often lies in a high register and sometimes functions as a second alto.

Rheinberger's Mass dates from approximately the same time as the Tinel and is also a cappella. However, Rhein-

berger is more overtly romantic; the Kyrie is one continuous movement, there are no intonations, and chromatic harmony is much more in evidence.

Arthur Sjögren and the Pro Arte Chamber Singers of Connecticut are to be commended for their excellent performance and for making available a recording of these two important late 19th-century choral works.

Music from House of Hope Presbyterian Church, St. Paul, MN. Near: Missa Canticum Caritatis. Judy Schubert, soprano; Thomas Lancaster, conductor; House of Hope Choir and Orchestra. J.P. David: Partita on "Es ist ein Schnitter, heisst der Tod," Nancy Lancaster, organist. House of Hope Presbyterian Church, Record No. H0H101. (no price listed)

Gerald Near's Mass was composed to commemorate the International Year of Disabled Persons (1981). The Latin Ordinary is amplified by English biblical texts and by excerpts from several British poets. One is reminded of the medieval troping procedure.

Side 2 has a first-rate performance by Nancy Lancaster of the David partita. The large 1979 Fisk organ is used to good advantage.

Noëls. (Organ and choral noels) McGill University Records, 555 Sherbrooke Street West, Montreal, Quebec, Canada, H3A 1E3. Record No. 82014. \$8.98 (Canadian); postage and handling \$2.50 for the first disc, \$.50 for each additional disc.

Organ noels by Daquin, Lebègue and Dandrieu share this recording with choral noels sung by the McGill Chamber Singers. The excellent choral arrangements were made by Donald Patriquin in 1982. John Grew plays the 38-stop 3-manual instrument by Hellmuth Wolff at Redpath Hall, McGill University, and the Chamber Singers are directed by Fred Stoltzfus.

The organ is appropriately French in design and sound, the performances are idiomatic, and the recorded sound is good. Complete texts and translations of all the noels are furnished. This album would make a fine Christmas gift for organists and choral conductors.

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16'	Fagott	32 Pipes



Exterior view of San Pier Maggiore, Pistoia, Italy



Current state of the Tronci console at San Pier Maggiore

Umberto Pineschi, President of the Italian Organ Academy in Pistoia, has written to express his grave concern about an important organ there. The 3-manual, 2-pedalboard, 65-stop instrument at San Pier Maggiore was built by Benedetto Tronci around 1815 and is now in desperate need of restoration. Readers of THE DIAPASON will remember Rudolph Kremer's fascinating account of organs and organ restoration in this area (September, 1980, pp. 1 & 6; see also Delores Bruch's report on the 1982 Academy—December, 1982, pp. 3 & 21).

Mr. Pineschi has furnished THE DIAPASON with an extensive update on the

Academy's restoration activities which will be published in these pages in the coming months.

Readers interested in supporting the San Pier Maggiore restoration campaign should write to the following (three copies of the same letter):

Signor Sandro Pertini, Presidente della Repubblica Italiana, Palazzo del Quirinale, Roma (Rome, Italy)
Ministero ai Beni Culturali ed Ambientali, Divisione Antichità e Belle Arti, Roma (Rome, Italy)
Redazione (Editorial Office) di "Qui Touring", via Scarsellini 17, 20161 Milano (Milan, Italy)

New Organ

Cover:

The Greg Harrold Organ Builders of Los Angeles, California has built a new organ for the Music Department of the University of California at Berkely. The instrument is located in the rear gallery of the Alfred Hertz Memorial Hall of Music.

Though not a copy of an old one, the organ is built in the style of those constructed around 1700 in Ostfriesland, a section of Northern Germany near the Dutch border. Greg Harrold was responsible for the design, voicing and tuning; Brad McCarty made the keyboards, the ornate music rack, and worked on the action, case and painting; the shades were carved by Neil Pappone, who also worked on the bellows; Dominique Sardell laid the gold leaf, constructed the ornaments under the towers, worked on action parts and painted designs on the case; Rick Wild made the steel action parts.

The case is painted dark green and the moldings are decorated with stripes of Persian red and gold leaf. The carved shades are basswood finished with shellac. Because of limited space, the music desk is placed on the back of the instrument. The music rack is inlaid with elm burl, satinwood and Honduras mahogany. The keys are covered with bone and ebony. Gold leaf covers the sculptured fronts of the naturals and vermilion is painted underneath. The tuning is well-tempered with five narrow fifths and the remaining ones pure. The wind pressure is 85 millimeters. The action is mechanical.

The instrument will be heard in a recital played by Lawrence Moe at the AGO National Convention in June of 1984.

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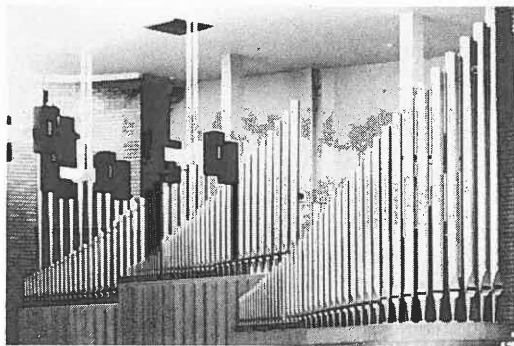
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Saint Alban's Winner Announced

The St. Alban's International Organ Competition was won this year by a young Englishman, Kevin Bowyer, a native of Southend-on-Sea. The field of candidates in the finals of the competition was, as usual, limited to three, the eliminations having been held the previous two days. The other finalists were Tomoko Katori from Japan and Patricia Snyder from the U.S.A.

Kevin Bowyer, 22, studied organ from the age of 12, bypassing piano study entirely. He attended the Royal Academy of Music in London and studied with Douglas Hawkridge and later Christopher Bowers-Broadbent. His current teacher is David Sanger, himself a former St. Alban's winner.

The winner of the competition receives, among other things, a recital at the Royal Festival Hall in London, and Bowyer will be heard there on February 15, 1984. Meanwhile he is engaged in two recital series in London: at St. Mary-at-Hill he is playing the six trio sonatas of Bach along with other trio works of Couperin and Telemann; and, at St. Pancras Church he is performing



the entire symphonies of Widor and Dupré, along with the Dupré preludes and fugues.

Visitors who will be in London and who wish to hear Mr. Bowyer should write to him c/o St. Peter's Vicarage, Mount Park Road, London W5 2RU, England, for information.

Laurence Jenkins

Winners

Terry W. York of New Orleans, Louisiana, was the winner of a hymn search sponsored by the Arlington Presbyterian Church of Jacksonville, Florida as part of the church's 30th anniversary. The hymn, "The Peace That God Alone Can Give," sung to the tune of *Melita*, was one of 80 submitted by authors and composers from throughout the United States, Canada and South America.

York, a candidate for the Doctor of Musical Arts degree at New Orleans Baptist Seminary, will receive \$300 and share royalties with the Arlington church which will hold the copyright.

Judges for the contest were John Fandel, Manhattan College, and former poetry editor of *Commonweal*; Dr. Robert Fort, Stetson University, and organist-choirmaster at First Presbyterian Church, DeLand, Florida; the Rev. Edwin W. Albright, Jr., general presbyter

of Suwannee Presbytery; and Deedie Simmons, congregational representative.

Eugene H. Bonham's hymn, "We love your Church, O Jesus Christ," was chosen by the Mayflower Congregational Church as the winner of its 25th Anniversary Hymn Contest. Selected from over fifty entries from the United States and Canada, it was first sung on September 25 at the morning Celebration service. Mr. Bonham is an ordained United Methodist pastor who has served churches in Northern Illinois and Oklahoma. He received his B. Mus. from Knox College in Galesburg, IL and did graduate work as a voice major at the Juilliard School. He earned the Master of Divinity degree from Garrett Seminary in Evanston, IL. Three volumes of his hymn descants have been published by Abingdon Press.

Here and There

More than a thousand people jammed San Francisco's Grace Cathedral on September 11 for the seventh annual E. Power Biggs Memorial Concert. Cathedral organist John Fenstermaker led a dozen of the Bay Area's prominent organists (including Richard Purvis, Ralph Hooper, Herbert Nanney, and Michael Secour) in a program of familiar masterpieces, accompanied by brass and timpani players from the San Francisco Symphony.

On Sunday, November 13, a plaque was unveiled in the Choir Room of The Memorial Church of Harvard University in honor of the University Organists and Choirmasters from 1862, including Archibald T. Davison and G. Wallace Woodworth. The Choir sang anthems arranged by Davison and Woodworth. A plaque was also unveiled dedicated to the memory of Edward Caldwell Moore, Preacher to the University from 1905 to 1928.

The Presbyterian Association of Musicians has announced the establishment of a fund in memory of the late Erik Routley. Its goal will be to permanently endow a faculty position in Congrega-

tional Song at the association's annual summer conferences on music and worship at Montreat, NC.

Further information on this planned endowment can be obtained from John Weaver, president-elect of the Association, at 921 Madison Avenue, New York, NY 10021.

A Festival Evensong Service in Thanksgiving for the life and work of Dr. Alexander McCurdy was held at St. Bartholomew's Church, New York, on October 16. The late Dr. McCurdy had been head of the organ department at the Curtis Institute in Philadelphia Institute and Westminster Choir College in Princeton. He was also organist and choirmaster of Philadelphia's First Presbyterian Church.

The Evensong, part of St. Bartholomew's Great Music Series, was planned by New York City area McCurdy students including Donald McDonald, John Weaver, William Whitehead, Hedley Yost, George Markey and James Litton. The combined choirs of St. Bartholomew's, St. Mark's, New Canaan, CT, Fifth Avenue Presbyterian, Madison Avenue Presbyterian, Christ Church Methodist and Church of the Holy Communion participated in the service.

APPOINTMENTS

Royal Dwight Jennings was recently named Organist and Choirmaster of Trinity Episcopal Church, Elmira, NY. He holds degrees from Southern Methodist University, Dallas, and the University of Redlands, Redlands, CA. He received the Associate certificate from the AGO, and has done postgraduate work at the University of Kansas, Lawrence.

similar position at St. Luke Lutheran Church (LCA), also in Chicago.

Peter Fyfe has been named University Organist at Vanderbilt University. Mr Fyfe continues as teacher of organ at the Blair School of Music, a position he has held since its opening in 1964, and as organist and choirmaster at Christ Episcopal Church, Nashville, TN.



Larry Long has been appointed Director of Music at Resurrection Lutheran Church (LCA), Chicago. In addition to organ playing, he will direct the adult choir as well as supervise a children's choir. Mr. Long is a former student of Philip Gehring at Valparaiso University, and Robert Anderson at Southern Methodist University. Previous to his appointment to Resurrection, he held a



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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 (November 1st for the December issue, etc.).

Appointments



Kirstin Synnestvedt has been appointed organist and choir director at Redeemer Lutheran Church in Highland Park, IL. Her duties will include directing the adult choir and a bell choir, as well as playing the church's new 23-rank tracker organ built by Martin Ott. She will continue her private teaching and her concert work in voice and organ. Dr. Synnestvedt holds degrees from Juilliard, Syracuse University, and the University of Iowa. She is past president and life board member of the Chicago Club of Women Organists.



David Burton Brown has been appointed Director of Music Ministries of Belle Meade United Methodist Church, Nashville, TN, where he will coordinate a graded choir program, administer an annual concert series, and serve as organist and choir director.

Mr. Brown has served previous churches in Reading, PA, and Carmel, IN. He holds both the Bachelor and Master's degrees from Westminster Choir College, and is a doctoral candidate at Indiana University, where he studies with Robert Rayfield.

Malcolm Johns celebrated his 50th anniversary as a church organist on October 1. A special service took place at Christ Church, Detroit, MI, where he has served for the last ten years. The choir for the service was made up of present and former choir members of Christ Church, the Grosse Pointe Memorial Church, and the Wayne State University Choral Union. In addition to his church positions, Dr. Johns has taught in the Detroit public schools and at Wayne State University.

Theodore Presser will now represent the catalogue of the Associated Board of the Royal Schools of Music. The Board was founded by the Royal Academy of Music and the Royal College of Music in 1899 to act as an examining body to improve standards of English musical education.

The Board's publishing department

was started in 1921, and one of its early editors was Sir Donald Tovey, whose respected editions of the Beethoven piano sonatas and the Bach preludes and fugues still highlight its catalogue. New editions of Handel, W.F. Bach, Haydn, and Beethoven are planned, as well as a series of neglected instrumental works of the 18th and 19th centuries. In addition,

the Board has commissioned new works from many noted contemporary British composers including Gordon Jacob, Michael Head, Alan Richardson, Joseph Horowitz, Richard Stoker, Stephen Dodgson, Sebastian Forbes, Bryan Kelly, Terence Greaves, Christopher Brown, and Timothy Baxter.

To celebrate the hundredth anniversary of the founding of *The Etude*, Theodore Presser Company has published a special facsimile edition of Volume I, Number 1 of the legendary magazine.

With an initial capitalization of only \$250, music educator Theodore Presser began the magazine in October 1883 in order to keep American music teachers informed of the latest developments in the world of music. Although it was primarily focused on the piano, the magazine became a more general forum for the musical community with feature articles and regular columns by many important musical personalities of its day.

The organ was not overlooked in *The Etude* which featured regular articles and columns concerning the instrument, as well as organ music regularly published in the magazine.

Changing economics and demographics led to the end of what was for a long time a unique magazine. The last issue to be published was that of May/June, 1957.

The facsimile edition of the first issue of *The Etude* is available through retail sheet music dealers.



The sixth annual Northwest Bach Festival will be held January 11-15 in Spokane, WA. The festival, which rates as the only original-instruments Bach festival in the United States, is produced by Connoisseur Concerts under the direction of Beverly Biggs and David Dutton.

The festival's resident baroque orchestra, The Petite Band, will be featured along with the Connoisseur Concerts Bach Choir directed by Richard Sparks. Ancillary events include pre-concert lectures on baroque instruments; choral and vocal workshops; and a series of symposia on The Early Music Movement, The Function of Music Criticism, and J.S. Bach. British editor Nicholas Kenyon, formerly of the staff of the New Yorker, and American scholar and radio producer Ross Duffin will be featured participants.

Tour package information is available from Connoisseur Concerts, West 905 Riverside, Suite 516, Spokane, WA 99201 (Telephone 509-747-6443).

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Rebuilt Organs

Brunner and Heller Organbuilders, of Silver Spring, PA, recently rebuilt a Jardine and Son organ from 1869 for the chapel at York Hospital, York, PA. The instrument is a variant of the "No. 1 ORGAN" listed in the 1869 Jardine *Descriptive Circular and Price List* as a three rank instrument costing \$700.

The instrument was located through the Organ Clearing House. The case, in

black walnut, had been altered many years ago, and old photographs and other historic references were used to duplicate the original fretwork and case pipes. The pipework had also been altered in the past, leading to the decision to augment the stop list rather than attempt tonal restoration.

The dedicatory recital was played by Karl Moyer.

MANUAL—61 notes (C compass)

- 8' Stopped Diapason Treble (TF) °
- 8' Stopped Diapason Bass °
- 8' Gamba (TF)
- 4' Octave °
- 4' Clarionet Flute (TF)
- 2' Fifteenth

PEDAL

- 16' Subbass
- Coupler
- ° Original Pipes

The Andover Organ Company has refurbished and relocated an organ built circa 1850 by J.D. and J. Whitney of Fitchburg, MA, for Houghton College of Houghton, New York. Originally a single manual instrument, the organ was enlarged in 1963 by Andover with the addition of a second manual and a pull-down pedalboard of 30 notes.

The Whitney/Andover organ will function as a studio and practice instrument as well as for the accompaniment of chamber recitals. Barbara Owen consulted on the project.

The dedication of the organ was held on April 28, 1983 with recitals by John Chappell Stowe, Houghton College organist.

MANUAL I

- 8' Open Diapason
- 8' Dulciana
- 8' Stopped Diapason Treble
- 8' Stopped Diapason Bass
- 4' Principal
- 2' Fifteenth TC

MANUAL II

- 8' Regal
- Pedal permanently coupled to Manual I



New Organ

J.C. Taylor, Organbuilder, of Appleton, Wisconsin, has completed a new organ for the 1852 East Side Moravian Church at Heritage Hill State Park, Greenbay, Wisconsin.

The compass is 56 notes, divided at middle C. The case is made from black walnut with gilt pipe shades. The facade

is of polished tin, the Gedackt of maple, and the remaining pipework of spotted metal. The keyboard has bone naturals and ebony sharps. The stop knobs are of cocobolo with bone faces.

The tracker action instrument is built in a style appropriate to the mid 19th century. Modern materials were used only where desirable for reliability.

MANUAL

- 8' Prinzipal (1-12 common)
- 8' Gedackt (1-12 common)
- 4' Oktave
- 4' Rohrflöte
- 2' Super Oktave
- Mixtur II-III (1½' on half hitch)
- Sesquialtera II (middle C, 2½' on half hitch)



New Organs

The Hendrickson Organ Co. of St. Peter, Minnesota has installed a new 18-stop, 29-rank tracker organ in St. John's Lutheran Church of Kasson, Minnesota. The organ was designed by Merrill N. Davis of Rochester, Minnesota, who also played the dedication recital.

The case is in red oak, the keyboards in boxwood and ebony, and the drawknobs are turned rosewood. The facade pipes are drawn from the Prestant 16' and Octave 8' of the Grand Organ. Both key and stop action are mechanical with all drawknobs on the left side of the manuals. A tremblant doux in the French style is available for the Grand Organ, while a normal speed tremulant is included in the Swell. The organ uses suspended action, Chaumont temperament, and semi-flexible wind.

GRAND ORGAN

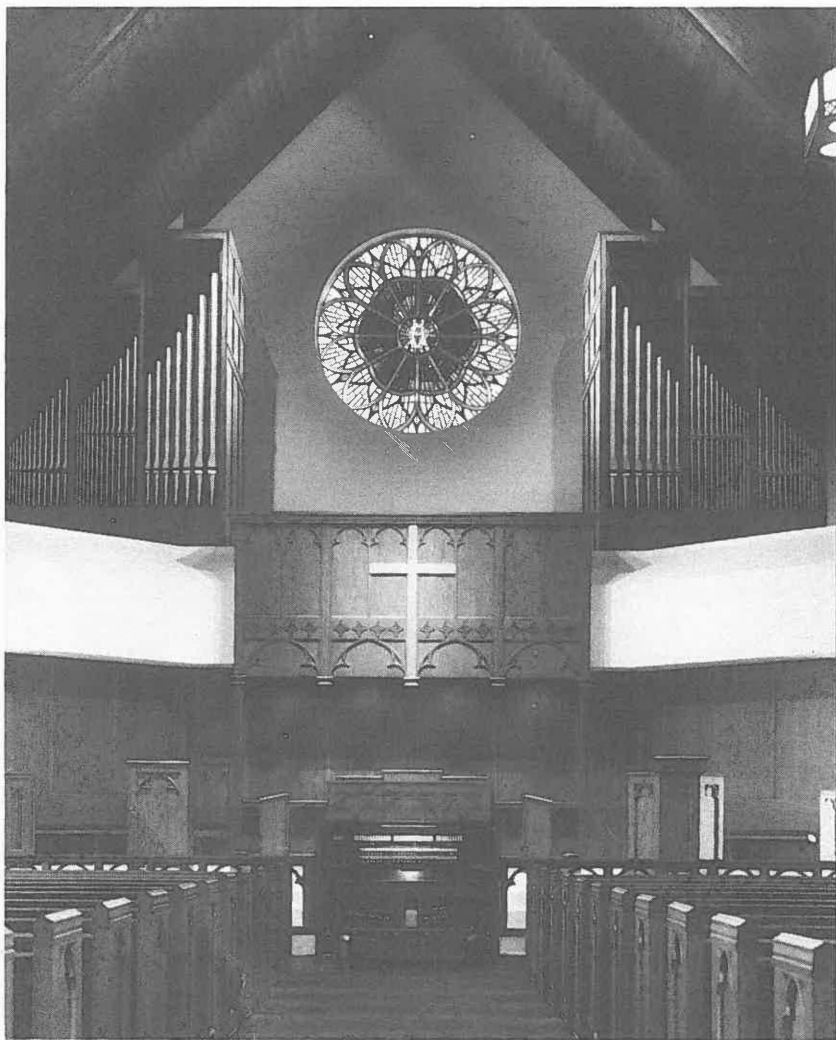
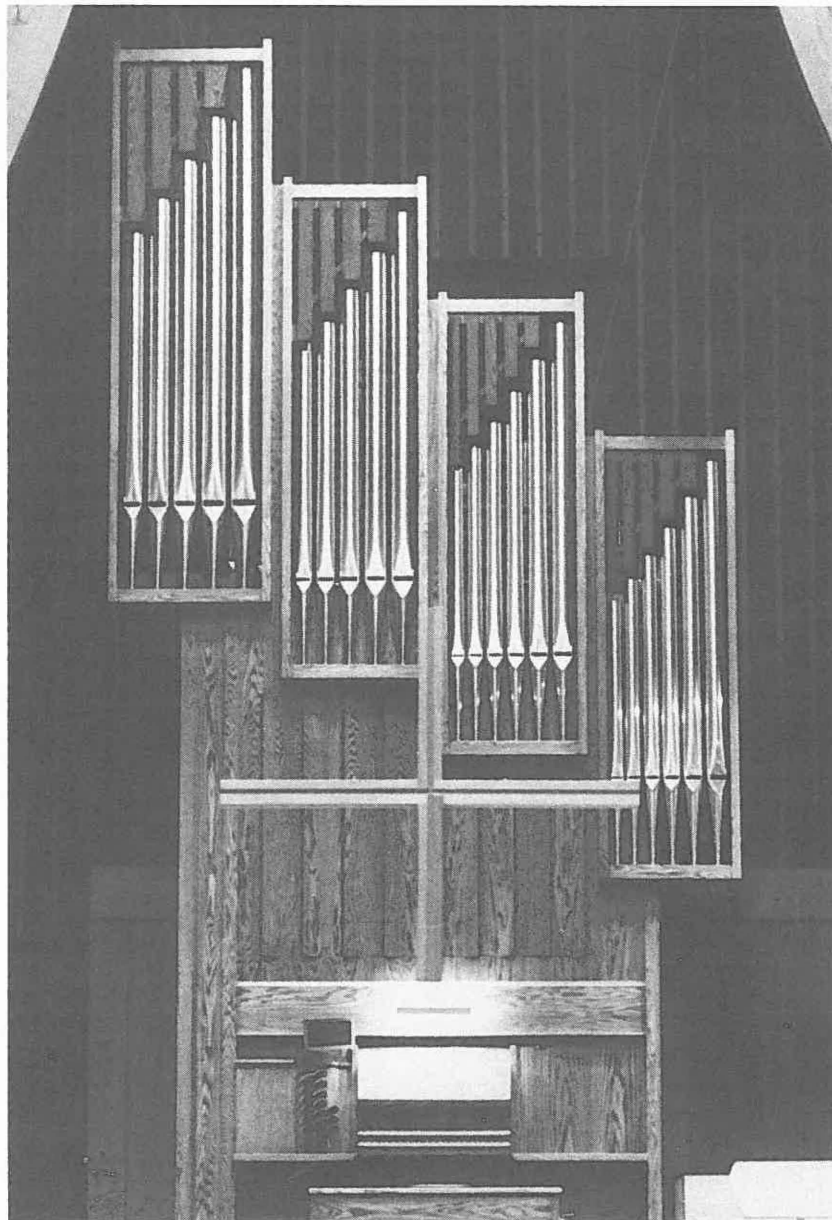
- 16' Prestant
- 8' Octave
- 8' Bourdon
- 4' Octave
- Sesquialter III
- $\frac{3}{4}$ ' None
- Mixture V-VII
- Cornet IV
- 8' Trumpet
- Tremblant doux

SWELL

- 8' Gemshorn
- 8' Celeste
- 4' Spillflöte
- 2' Principal
- 1 $\frac{1}{2}$ ' Quint
- 8' Musette
- Tremulant

PEDAL

- 16' Subbass
- 8' Spitzprestant
- 16' Fagott



Gress-Miles Organ Company, Inc., of Princeton, New Jersey, has completed a new organ for the Church of the Ascension, Houston, Texas.

The organ, of two manuals and 24 ranks, utilizes electromechanical action with solid state switching. The pipes in the twin facades are from the Great and Pedal Principals.

GREAT

- | | |
|------------------------|-----------|
| 16' Rohrgedeckt | 61 notes |
| 8' Principal | 49 pipes |
| 8' Rohrfloete | 61 pipes |
| 8' Gemshorn | (Swell) |
| 8' Gemshorn Celeste TC | (Swell) |
| 4' Octave | 61 pipes |
| 2' Rohrpfeife | 24 pipes |
| Mixture IV-V | 201 pipes |
| 8' Trompette | (Swell) |

PEDAL

- | | |
|-------------------------------|-----------|
| 32' Acoustic Bass II | 32 notes |
| 16' Subbass | 12 pipes |
| 8' Principal | 32 pipes |
| 8' Rohrgedeckt (Great) | |
| 5 $\frac{1}{2}$ ' Quintfloete | 32 notes |
| 4' Octave | 12 pipes |
| 2' Schwiegel | 12 pipes |
| Mixture III-IV | 116 pipes |
| 32' Basse de Cornet III | 32 notes |
| 16' Bombarde | 12 pipes |
| 8' Trompette (Swell) | |
| 4' Clairon (Swell) | |

SWELL

- | | |
|-------------------------------|-----------|
| 8' Holzgedeckt | 61 pipes |
| 8' Gemshorn | 61 notes |
| 8' Gemshorn Celeste TC | 49 pipes |
| 4' Spitzfloete | 61 pipes |
| 4' Octave Celeste | 49 notes |
| 2 $\frac{1}{2}$ ' Nasat TC | 49 pipes |
| 2' Octave | 61 pipes |
| 1 $\frac{1}{2}$ ' Terz TC | 49 pipes |
| 1 $\frac{1}{2}$ ' Quintfloete | 12 pipes |
| 1' Superoctave | 61 notes |
| Scharf III-IV | 232 pipes |
| 8' Trompette | 61 pipes |
| 4' Clairon | 12 pipes |
| Tremulant | |
| Octave Graves | |

COUPLERS

- Swell to Great (includes Octave Graves)
- Swell to Pedal
- Great to Pedal

Organ Recitals

DAVID BURTON BROWN, First Baptist Church, Indianapolis, IN, November 13: *Te Deum*, Langlais; *Sonata VI in G Major*, S. 530, Bach; *Cortège et Litanie*, Dupré; *Very Broadly* (from *Symphony in G Major*), Sowerby; *Herzlich tut mich erfreuen, O Gott, du frommer Gott*, Brahms; *Symphony II: Scherzo*, Allegro, Vierne.

JAMES RUSSELL BROWN, Harvard University Memorial Church, Cambridge, MA, February 17: *Fantasia in G Major*, S. 572, *Sonata IV in E Minor*, S. 528, Bach; *Communion (Les oiseaux et les sources)*, Messiaen; *Jig for the Feet (Totentanz)*, Albright; *Postlude pour l'office de Complies*, Alain; *Fugue sur le nom d'Alain*, Op. 148, Persichetti; *Choral No. 3 in A Minor*, Franck.

G.E. CHUBB, Trinity Memorial Church, Montreal, Quebec, October 9: *Sonata III in G*, Rheinberger; *Poèmes d'Automne: Lied des Chrysanthèmes, Matin Provençal*, Bonnet; *Pensée d'Automne*, Jongen; *Comes Autumn Time*, Sowerby; *Marche Triomphale*, Karg-Elert.

DAVID CRAIGHEAD, Emmanuel Episcopal Church, LaGrange, IL, Nov. 14: *Sonata III in A Major*, Mendelssohn; *Livre d'Orgue: Plein jeu, Tierce en taille, Basse de Trompette, Recit, Grand Jeu*, duMage; *Sonata IV in E Minor*, S. 528, Bach; *Nun freut euch, lieben Christen g'mein*, Buxtehude; *Variants for Organ*, Cooper.

WALTER W. DAVIS, St. Bartholomew's Church, Brighton, England, August 13: *Introduction and Trumpet Tune*, Boyce; *Dorian Toccata*, Bach; *Pastorale*, Franck; *Suite, Air with Variations*, Sowerby; *Chorale, Cantilena and Finale*, Webber; *Berceuse*, Vierne; *Esquisses Byzantines: Rosace, Tu es Petra*, Mulet.

MELVIN D. DICKINSON, University of Louisville, Louisville, KY, June 7: *Prelude and Fugue in A Minor*, S. 551, Bach; *Cantio*

Sacra on "Warum betrübst du dich, mein Herz," Scheidt; *Recit de Tierce en taille*, Grigny; *Partita on "Veni Creator Spiritus,"* Schröder; *Prelude and Fugue in E Major*, Op. 99, No. 1, Saint-Saëns; *O Lamm Gottes, unschuldig*, S. 656, *Herr Jesu Christ, dich zu uns wend*, S. 655, *Jesus Christus, unser Heiland*, S. 665, *Prelude and Fugue in A Minor*, S. 543, Bach.

DAVID HERMAN, Drake University, Des Moines, IA, Sept. 18: *Saraband*, Howells; *Prelude and Fugue in C Minor*, S. 546, Bach; *Au jô deu de pubelle, Quand Jesus naquit à Noel*, Balbastre; *Noel Poitevin, Noel de Sain-tonge*, Dandrieu; *Fugue in A-flat Minor, O Welt, ich muss dich lassen, Es ist ein Ros-entsprungen*, Brahms; *Song of David*, Op. 148, Persichetti; *Choral No. 3 in A Minor*, Franck.

LLOYD HOLZGRAF, First Congregational Church, Los Angeles, CA, October 2: *Fantasia in E-flat*, Saint-Saëns; *Adagio from the First Sonata*, Mendelssohn; *Toccata in F*, Bach; *Andante in F*, Lefebure-Wely; *The Fourth of July*, Hewitt; *Sketch in D-flat*, Schumann; *Marche Religieuse ("Lift up Your Heads")*, Guilman.

ESTHER JOHNSON, St. John's Lutheran Church, Sacramento, CA, Sept. 18: *Prædium und Fuge in C*, Krebs; *Choral mit Variationen: "Meinen Jesum lass ich nicht,"* Walther; *Fantasia in C*, Op. 16, Franck; *Sonata in C Minor*, Pescetti; *Two Chorale Preludes: "Built on the Rock the Church must stand," "O Jesu Christ, Thou Font of Grace,"* Janacek; *Koncertni Etuda*, Vrana.

ROBERT BURNS KING, Instituto Gregoriano de Lisboa, Lisbon, Portugal, June 23: *Suite Médiévale*, Langlais; *Allegro*, Carvalho; *Giga*, Seixas; *Sonata do 1º Tom*, Lidon; *Mortify us by Thy Grace (Cantata 22)*, Bach; *Toccata and Fugue in D Minor*, S. 565, Bach; *A Quaker Reader: There is a Spirit, A secret power, No darkness at all*, Rorem; *Symphony No. 5 in F Major: Adagio, Toccata*, Widor.

WILLIAM OSBORNE, Denison University, September 18: (with instrumental assistants) *The King of Instruments*, Albright; *De Profundis*, Op. 71 (1946), Read; *Sonata for Clarinet and Organ* (1970), Brown; *Psalm Settings: Be not far from me; Hear me when I call; Hear my voice; The Lord is my rock*, Nelhybel; *Five for Organ and Marimba* (1975), Roberts.

RICHARD PARRIGAN, San Antonio College, San Antonio, TX, Sept. 15: *Prelude, Fugue and Chaconne*, Buxtehude; *Four chorale preludes on "Vom Himmel hoch da komm ich her,"* Bach, Marpur, Karg-Elert, Pepping; *Concerto in A minor*, S. 593 (after Vivaldi), Bach; *Pièce Héroïque*, Franck; *Fugue in A-flat Minor*, Brahms; *Sonata II*, Hindemith; *Tu es Petra*, Mulet.

KAREL PAUKERT, Cleveland Museum of Art, Cleveland, OH, June 1: *Fantasia and Fugue in G Minor*, S. 542, *Prelude and Fugue in G Major*, S. 541, Bach; *Nebbiolina* (1980) Donald Erb; *Deuxième fantaisie*, Alain; *Magnificat* (1968), Torsten Nilsson; *Prelude, Fugue, et Variation*, Op. 18, Franck; *Prelude and Fugue in B Major*, Op. 7, No. 2, Dupré.

PETER PLANYAVSKY, Cleveland Museum of Art, Cleveland, OH, Sept. 28: *Prelude and Fugue in G Minor*, Brahms; *Prelude and Fugue in A-flat Major*, Hummel; *Tanz-Toccata*, Heiller; *Toccata in C Major*, Schmidt; *Trois Pièces*, Pierné; *Sonata No. 2 in C Minor*, Mendelssohn-Bartholdy; *Trio in C Minor*, S. 585, *Toccata and Fugue in F Major*, S. 540, Bach; *Improvisation on a submitted theme*.

WILLIAM JAMES ROSS, Alamo Heights Presbyterian Church, San Antonio, TX, August 5: *Concerto in D Minor after Vivaldi*, Bach; *Prelude*, Op. 51, Vierne; *Fantasia and Fugue in C Minor*, S. 537, Bach; *Andantino*, Op. 51, Vierne; *Sonata I*, Hindemith; *Canon in C Major*, Op. 56, Schumann; *Fantasia and Fugue in G Minor*, S. 542, Bach.

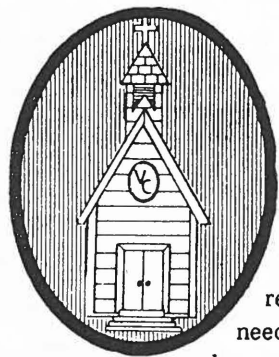
DANIEL ROTH, First Presbyterian Church, Lancaster, PA, October 3: *Prelude and Fugue in E-flat*, *Sonata 2 in C Minor*, Bach; *Cantabile, Pièce Héroïque*, Franck; *Intermezzo, Adagio*, Vierne; *Les Corps Glorieux: Le Combat de la Mort et de la Vie*, Messiaen; *Evocation de la Pentecôte, Final Te Deum*, Roth.

JOHN SIDERIUS, St. Peter's Anglican Church, Brockville, Ontario, October 18: *Fanfare*, Lang; *Voluntary I*, Blow; *Tuba Tune in D*, Lang; *Fantasia*, Mozart; *Prelude and Fugue in A Minor*, Bach; *Suite du Deuxième Ton*, Clérambault; *Allegro Vivace (Symphony 5)*, Widor; *Antiphon III, Prelude and Fugue in B Major*, Dupré.

FREDERICK SWANN, Ryerson United Church, Vancouver, B.C., Nov. 11: *Sonata in F Minor*, Op. 65, No. 1, Mendelssohn; *Recit de Tierce en taille*, Couperin; *Basse et dessus de Trompette*, Clérambault; *Dialogue*, Grigny; *Eoen Song*, LaMontaine; *Moto Ostinato*, Eben; *With tender joy, Up, up my heart with gladness, Now God be praised, Heavenwards He ascended*, Pepping; *Final (Symphony VI)*, Widor.

ANNE WILSON, First United Church, Oak Park, IL, October 2 (Gruenstein Award Recital): *Prelude and Fugue in B Minor*, Bach; *Pavan*, Gibbons; *Cornet Voluntary*, Berg; *Toccata settima*, Rossi; *Choral No. 3 in A Minor*, Franck; *Prelude on the Introit for Epiphany, Fugue on the Carillon Theme of Soissons Cathedral*, Duruflé; *Naiades*, Vierne; *Toccata*, Guillon.

VERNON WOLCOTT, Bowling Green State University, Bowling Green, OH, Sept. 10: *Six Schübler Chorales*, S. 645-650, *Prelude and Fugue in F Minor*, S. 534, *O Lamm Gottes, unschuldig*, S. 656, *Nun danket Alle Gott*, S. 657, *Von Gott will ich nicht lassen*, S. 658, *Jesus Christus, unser Heiland*, S. 666, *Vor deinen Thron tret' ich hiermit*, S. 668, *Toccata and Fugue in D Minor*, S. 538, Bach.



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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.

Lawrence DeWitt; Cathedral of St Philip, Atlanta, GA 5 pm

2 JANUARY
Carolyn Haury, with trumpet; West Side Presbyterian, Ridgewood, NJ 4 pm

4 JANUARY
Cj Sambach; St John's Church, Washington, DC 12:10 pm

6 JANUARY
Menotti, Amahl; St Bartholomew's, New York, NY 8:30 pm (also Jan. 7, 8: times vary)

7 JANUARY
Messiaen, Quartet for the End of Time; St John the Divine, New York, NY 4 pm

8 JANUARY
William Tortolano, with ensemble; Madison Ave Presbyterian, New York, NY 4 pm

Nancianne Parella; Holy Trinity Lutheran, New York, NY 5 pm
Elizabeth Boggs, harpsichord. Trinity Cathedral, Trenton, NJ 3:30 pm

Haydn Festival; Lutheran Church of the Good Shepherd, Lancaster, PA (also Jan. 15, 22, 29)
Brink Bush; Cathedral of St Philip, Atlanta, GA 5 pm

John Paul, harpsichord; Christ Church Cathedral, New Orleans, LA 4 pm

11 JANUARY
"Church Music Explosion"; Coral Ridge Presbyterian, Ft Lauderdale, FL (through 15 Jan.)

12 JANUARY
Terry Charles; Kirk of Dunedin, Dunedin, FL 8:15 pm (also Jan. 13, 14)

13 JANUARY
Robert Anderson; Glenn Memorial United Methodist, Atlanta, GA 8:15 pm

14 JANUARY
Robert Anderson, workshop; Glenn Memorial United Methodist, Atlanta, GA 10 am
Josquin, M. de Beata Virgine; St Luke's, Evanston, IL 7:30 pm

15 JANUARY
John Winter; St Bartholomew's, New York, NY 4 pm

John A. Davis, Jr. Holy Trinity Lutheran, New York, NY 5 pm
Donald Ingram, with bass; Trinity Cathedral, Trenton, NJ 3:30 pm

John Weaver; First Presbyterian, Naples, FL
Atlanta Bach Choir; St James' Episcopal, Marietta, GA 5 pm

Josquin M. de Beata Virgine; Quigley North Seminary Chapel, Chicago, IL 3 pm
Paul Manz, Hymn Festival; Jehovah Lutheran Church, St Paul, MN 4 pm

18 JANUARY
Barbara Thomson; St John's Church, Washington, DC 12:10 pm

20 JANUARY
Herndon Spillman; Trinity College, Hartford, CT 8:15 pm

22 JANUARY
Bernstein, Chichester Psalms; St Bartholomew's, New York, NY 4 pm

C. Allison Salley; Holy Trinity Lutheran, New York, NY 5 pm

Cj Sambach; Christ Church, Summit, NJ 4:30 pm
Larry Palmer, harpsichord; Cleveland Museum, Cleveland, OH 4 pm

Evensong; Christ Church, Cincinnati, OH 5 pm
Ray Utterback; Cathedral of St Philip, Atlanta, GA 5 pm

Gerre Hancock; Oberlin Conservatory, Oberlin, OH 8 pm
John Obetz; First Presbyterian, Ft Wayne, IN 8 pm

**UNITED STATES
East of the Mississippi**

15 DECEMBER
Cj Sambach; First United Methodist, Morristown, NJ 12:15 pm
Benjamin Van Wye; Old Dominion Episcopal, Virginia Beach, VA 7:30 pm

18 DECEMBER
Lessons & Carols; Church of St James the Less, Scarsdale, NY

Lessons & Carols; Cathedral of the Incarnation, Garden City, NY 4 pm

David McK. Williams, *Pageant of the Holy Nativity*; St Bartholomew's New York, NY 4 pm

Advent Music of Schütz; Christ & St Stephen's, New York, NY 10:40 am

Carol Service; Holy Trinity Lutheran, New York, NY 5:00, 7:30 pm

Carol Service; United Methodist, Red Bank, NJ 4 pm

Lessons & Carols; St John's Church, Washington, DC 11 am

Lessons & Carols Festival; Cathedral of St Thomas More, Arlington, VA 7:30 pm

Choral Concert; First Presbyterian, Ft Lauderdale, FL 9:30, 11 am

Choir & Brass; Bryn Mawr Presbyterian, Bryn Mawr, PA 4 pm

Buxtehude concert; Trinity Cathedral, Cleveland, OH 1 pm

Lessons & Carols; Christ Church, Cincinnati, OH 5 pm

St-Saëns, *Christmas Oratorio*; Park Ridge Community Church, Park Ridge, IL 10:30 am

Christmas Choral Concert; Independent Presbyterian, Birmingham, AL 4 pm

20 DECEMBER
Britten, *Ceremony of Carols*; Christ Church, Cincinnati, OH 12:10 pm

21 DECEMBER
Respighi, *Laud to the Nativity*; Calvary Church, Memphis, TN 12:05 pm

24 DECEMBER
Saint-Saëns, *Christmas Oratorio*; Fairmount Presbyterian, Cleveland Heights, OH 10:30 pm

Britten, *Ceremony of Carols*; Calvary Church, Memphis, TN 10:30 pm

Lessons & Carols; Independent Presbyterian, Birmingham, AL 4 & 6 pm

25 DECEMBER
Nancianne Parrella; Holy Trinity Lutheran, New York, NY 5 pm

31 DECEMBER
Boar's Head & Yule Log; Christ Church, Cincinnati, OH 5 pm (also Jan 1 2:45 & 5 pm)

1 JANUARY
Frederick Grimes; Holy Trinity Lutheran, New York, NY 5 pm

Mark Adams; St Patrick's Cathedral, New York, NY 4:45 pm

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Larry Smith; All Saints Episcopal, Atlanta, GA 8:15 pm

23 JANUARY

Albert Russell; St John's Church, Washington, DC 12:10 pm
Gerre Hancock workshop; Oberlin Conservatory, Oberlin, OH 10 am-12 pm, 2-4 pm

27 JANUARY

Brubeck, Copland, Musica Sacra; Avery Fisher Hall, New York, NY 7:30 pm
Terry Charles; St Paul Lutheran, Orlando, FL 8 pm
Gerre Hancock; Christ Church, Grosse Pointe Farms, MI 8 pm

28 JANUARY

Gould premiere, Stravinsky, Mozart; Carnegie Hall, New York, NY 8 pm
Marilyn Keiser, workshop; Cathedral of St James, Chicago, IL

29 JANUARY

Harriette Slack Richardson; First Congregational, Manchester, VT 4 pm
Edward A. Hansen; Holy Trinity Lutheran, New York, NY 5 pm
Two-Choir Concert; Chevy Chase Presbyterian, Washington, DC 3:30 pm
John Foark; Cathedral of St Philip, Atlanta, GA 5 pm
Atlanta Bach Choir; Northside United Methodist, Atlanta, GA 5 pm
Machaut concert; Trinity Cathedral, Cleveland, OH 1 pm
John Obetz; First Presbyterian, Ft Wayne, IN 8 pm
Charles Callahan; Christ Church Cathedral, New Orleans, LA 4 pm
Herndon Spillman; St Charles Church, Grand Coteau, LA 3 pm

31 JANUARY

Donald Williams; Concordia College, Ann Arbor, MI 8 pm

UNITED STATES West of the Mississippi

16 DECEMBER

Richard Purvis; St Brigid's Roman Catholic, San Francisco, CA 8 pm

17 DECEMBER

Choral Concert; Grace Cathedral, San Francisco, CA 4 pm (also 18 Dec)

18 DECEMBER

Lessons & Carols; St John's Cathedral, Denver, CO 5 pm
Dale Peters, with choir; Tyler Street United Methodist, Dallas, TX 7 pm

19 DECEMBER

Neoclassic Jazz Orchestra; First-Plymouth Congregational Lincoln, NE 8 pm

31 DECEMBER

Dallas Bach Society; St Thomas Aquinas, Dallas, TX 10 pm
John Renke; Grace Cathedral, San Francisco, CA 10 pm

6 JANUARY

William Vaughan; St Brigid's, San Francisco, CA 8 pm

10 JANUARY

Brad Norris, with early instruments; St John's Cathedral, Denver, CO 12:10 pm

11 JANUARY

Marian McNabe; St John's Church, Washington, DC 12:10 pm

14 JANUARY

*Robert Glasgow, masterclass; Grace Cathedral, San Francisco, CA 10 am
Robert Glasgow; St Ignatius Church, San Francisco, CA
Larry Palmer, David Williams, duo-harpsichords; Harpsichord Center, Los Angeles, CA 9 pm

15 JANUARY

Boar's Head & Yule Log; First Presbyterian, Lincoln, NE 4 pm
*Robert Glasgow; Trinity Church, San Francisco, CA
Larry Palmer, David Williams, duo-harpsichords; Harpsichord Center, Los Angeles, CA 2 pm

16 JANUARY

*Marilyn Mason; Country Club Christian Church, Kansas City, MO

17 JANUARY

Marilyn Mason, Pierre D'Archangeau, organ, violin; University of Kansas, Lawrence, KS

18 JANUARY

Marilyn Mason, masterclass; Univ of Kansas, Lawrence, KS

20 JANUARY

*Calvin Hampton; Lovers Lane United Methodist, Dallas, TX 8:15 pm
Marilyn Mason; San Antonio College, San Antonio, TX

24 JANUARY

Robert Anderson; Boston Ave United Methodist, Tulsa, OK 8 pm

29 JANUARY

Brad Norris; St John's Cathedral, Denver, CO 4 pm
George Ritchie; Montview Presbyterian, Denver, CO
*Peter Hurford; Bates Recital Hall Univ of Texas, Austin, TX 4 pm

INTERNATIONAL

5 JANUARY

Eric Robertson; St Paul's Toronto, Ontario, Canada 12:10 pm

12 JANUARY

Karen Epp; St Paul's, Toronto, Ontario, Canada 12:10 pm

19 JANUARY

Heather Spry & Barry Peters, organ duo; St Paul's, Toronto, Ontario, Canada 12:10 pm

26 JANUARY

Catherine Palmer, with soprano & tenor; St Paul's, Toronto, Ontario, Canada 12:10 pm

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Charleston**Organ Recitals**WALTER GRAHAM BYRUM, Southeastern Baptist Theological Seminary, Wake Forest, NC, Apr. 21: *Partita on 'Jesu, meine Freude'*, Walther; *Récit de Cornet, Dialogue sur les Grands jeux (Parish Mass)*, Couperin; *Fugue in E-flat Major*, Bach; *Sarabande, Voluntary, Bingham*; *Two Chorale Preludes, Walcha*; *Prelude & Fugue in E-flat Major*, Saint-Saëns.DeWITT WASSON, Pound Ridge Community Church, Pound Ridge, NY, Apr. 24: *Variations on 'America'*, Ives; *Iam sol recedit igneus*, Simonds; *Choral Improvisations on 'Beatitudo'*, Leon Verrees, *Resurrection*, Larry King; *Bring a Torch, Jeanette, Isabella*, Keith Chapman; *Mit Freuden zart*, David Schack; *Herr Gott, dich loben all*, Kevin Norris; *Gott sei gelobet*, Charles Ore; *Fanfares to the Tongues of Fire*, Larry King; *Four Casual Brevities*, Rowland Leach; *Toccata in G*, John Weaver.SUSAN DICKERSON, First Presbyterian, Ft. Wayne, IN, Apr. 26 (National Organ Playing Competition Winner's Recital): *Prelude & Fugue in C Major*, BWV 547, *Sonata in E-flat Major*, BWV 525, Bach; *Fantasia in F Minor*, K 608, Mozart; *Le Verbe (La Nativité)*, Messiaen; *Scherzo (Symphony 2)*, *Adagio (Symphony 3)*, *Final (Symphony 6)*, Vierne.CALVERT JOHNSON, Parkview Baptist, Tulsa, OK, May 1: *Prelude & Fugue in A*, BWV 536, Bach; *Selections from Mass for the Convents*, Couperin; *Selections from Il Transilvano*, Diruta; *Canzona 'La Spiritata'*, Gabrieli; *D'ou vient cela*, Cabezon; *Tiento de Registro Alto de 1° tono*, de Peraza; *Batalla Famosa*, anon.; *O Welt, ich muss dich lassen*, Schmücke dich, *Herzlich tut mich erfreuen*, *Fugue in A-flat Minor*, Brahms; *Sonata*, Bellini; *Scherzo*, Gigout.WESLEY PARROTT, St. Mary's Episcopal, Kinston, NC, May 10: *Toccata, Adagio & Fugue in C Major*, Bach; *Cantilène (Suite Brève)*, Langlais; *Prelude & Fugue in G Minor*, Dupré; *Four Variations on 'Unter der Linden grüne'*, Sweelinck; *Prelude, Fugue & Variation*, Franck; *Sketch in D-flat Major*, Schumann; *Final (Symphony 1)*, Vierne.CALVERT SHENK, Metropolitan Museum of Art, New York, NY, May 17: *Voluntary for a double organ*, anon.; *Two Verses*, Blow; *Voluntary in C Minor*, Greene; *Pastorale*, Bach; *Voluntary in A Major*, Russell; *Fantasia*, Blair Sanderson; *Prelude & Fugue in A Minor*, Charles Wesley; *Voluntary in F Major*, Samuel Wesley; *Andante in E Minor*, *Choral Song & Fugue*, Samuel Sebastian Wesley.**Here & There**

On Friday and Saturday, October 7th and 8th, 1983, Austin Organs, Inc. hosted a representative's seminar in Hartford, Connecticut. All Austin representatives were present coming to Hartford from all over the country.

The keynote speaker, following the Friday night dinner, was Kenneth Krueger, Western Regional Vice President of Group Sales, for Massachusetts Mutual Life Insurance Company. His topic was, "Selling-Planning-Organizing-Doing". Speakers at the day-long meeting, on Saturday, October 8th, were Charles L. Neill, New Jersey representative, along with David A. J. Broome, Vice President and Tonal Director, Alfred Isaacson, Design Engi-

neer and Frederick L. Mitchell, Vice President, all of the Austin Hartford staff. Donald B. Austin, President, was moderator for the meetings.

John Rose, organist, demonstrated the Austin organ at the Trinity College Chapel, in Hartford, on Saturday afternoon, for all representatives and staff in attendance.

As in past years, Organa Europae has announced that their calendar is now available. The 1984 edition includes 13 color photos of organs from eight European countries. For information, write to Organa Europae, B.P. 16, F-88101 Saint-Die, France.

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2-MANUAL & PEDAL, 10 RANK WANGERIN PIPE organ, \$7,000. Buyer to remove June, 1984. Contact: Mark Schroeter, Immanuel Lutheran Church, 525 West Main St., Waupun, WI 53963. 414/324-5254.

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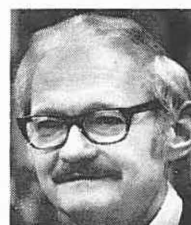
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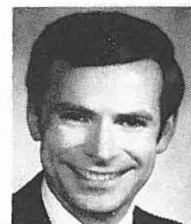
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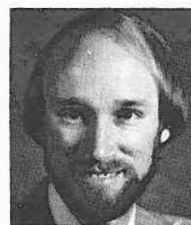
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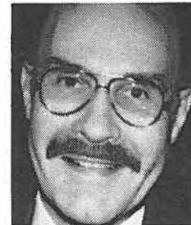
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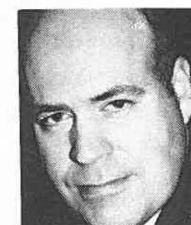
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