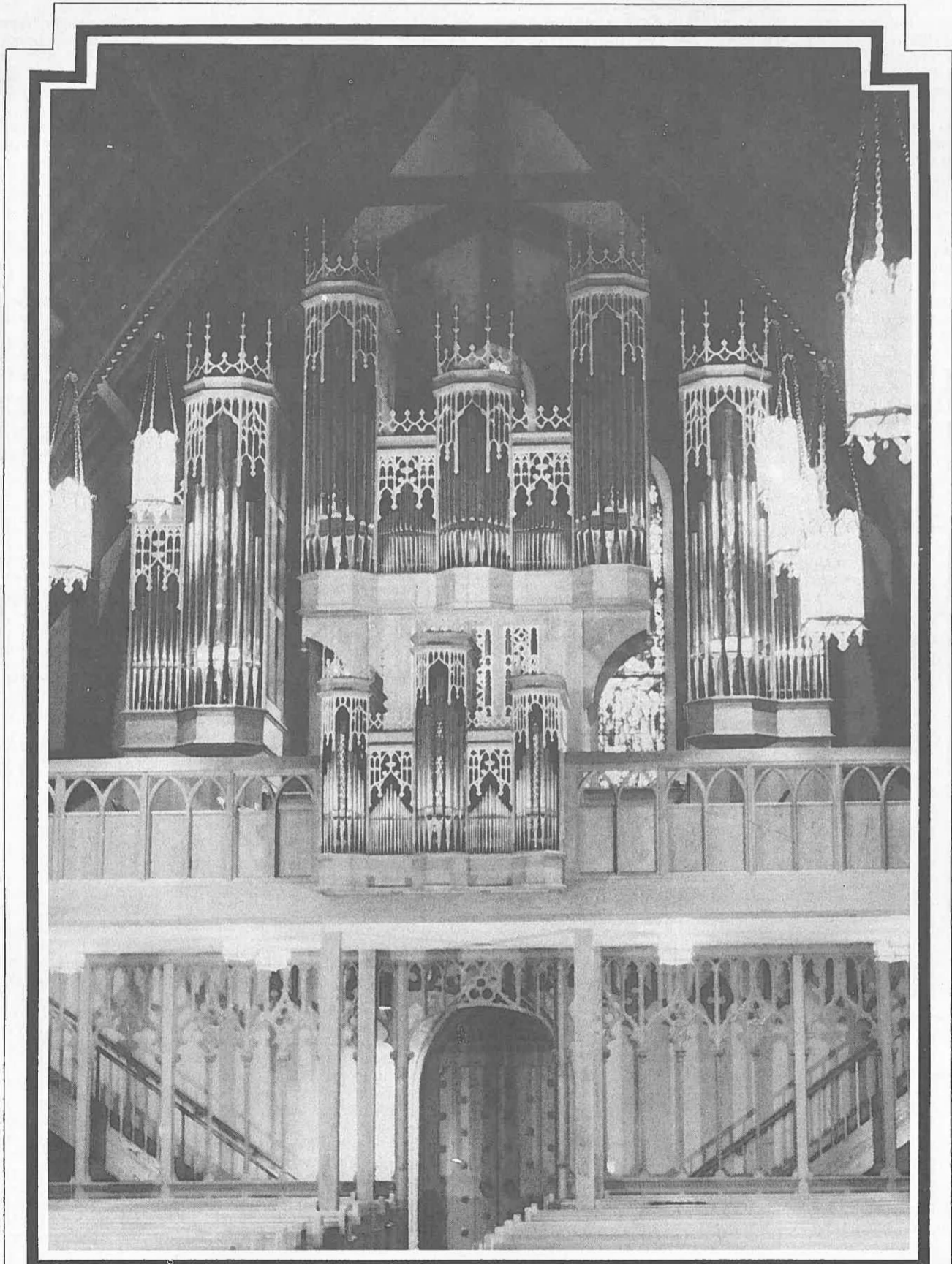


# THE DIAPASON

AUGUST, 1984



The Cathedral Church of St. John, Wilmington, DE  
Specification on page 10

## Robert Glasgow at Illinois College

Illinois College in Jacksonville, IL was the site of a recital and masterclass by Robert Glasgow on April 1-2, 1984. These events carried with them strong personal associations for many Jacksonville residents since Glasgow had taught for several years at MacMurray College, Jacksonville, before assuming his current position at the University of Michigan, Ann Arbor. Illinois College organist Rudy Zuiderveld arranged a masterclass which drew students and teachers from Illinois, Indiana, Iowa, and Michigan.

The events took place in Rammelkamp Chapel on the Illinois College campus, using the 1979 Holtkamp mechanical-action organ. Glasgow's program consisted of *Fantasy & Fugue in G Minor*, Bach; *Premiere Prelude, Deuxieme Prelude, Choral Dorian*, and *Litanies*, Alain; *Symphonie Romane*, Widor; and *Carillon de Westminster*, Vierne. Particularly outstanding was Dr. Glasgow's performance of Widor's *Symphonie Romane*, which he dedicated to the memory of his teacher, Harold Gleason. The symphony unfolded in the manner of a grand improvisation, revealing Glasgow's appreciation of the long, sweeping lines which characterize this music.

The masterclass dealt with German and French Romantic music. Performers included Robert Kattke, Illinois College; Dawn Banovitz, David Henning, and Tim Meier, University of Iowa; John Balka, Michigan; Sara Johnson, University of Evansville; Kathy King, MacMurray College; Dawn Griffith and Charlotte Cook, Western Illinois University; Jane Schmidt, Southern Illinois University-Edwardsville; Mary Hummel, University of Illinois; and Charles Wherry, Blackburn College.

In his opening remarks, Glasgow stressed the importance of "performance practice" for 19th- and 20th-century Romantic music. Among the many musical ideas which Dr. Glasgow discussed, two emerged as perhaps the most important: *rhythm* and *timing*.

Pieces discussed and played included Franck's *Prelude, Fugue & Variation*, Brahms' *O Welt ich muss dich lassen*, Vierne's *Postlude (24 Pieces in Free Style)*, Brahms' *Fugue in A-flat Minor* and *O Traurigkeit* fugue, Vierne's *Adagio (Third Symphony)*, and Franck's *Pièce Héroïque*.

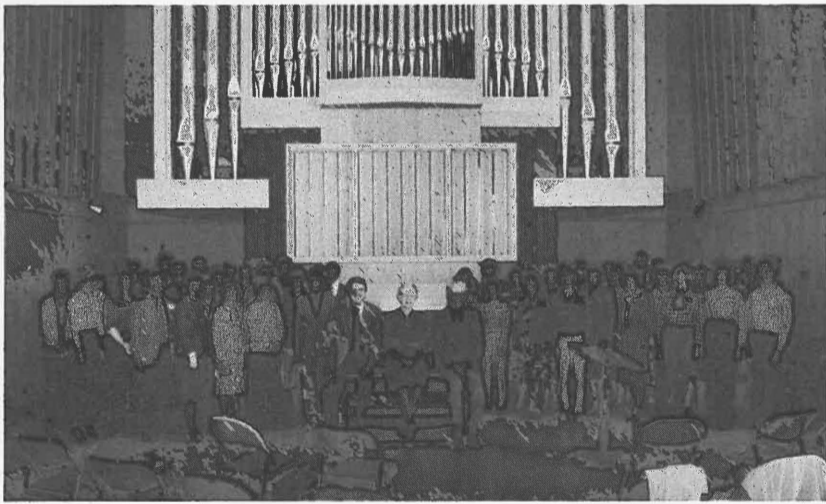
During the class Dr. Glasgow made several comments on general musicianship. Among these were the importance of piano study for the performer's preparation of 19th-century virtuosic music. He pointed out that one's approach to the organ and its music should not be different from one's approach to other music; indeed, a good way to gain a perspective on our own musicianship and communication of musical ideas, other than careful listening to ourselves, is to invite a conductor, singer, or pianist to listen to us and to ask for their opinions. Observing and listening to performers of other musical instruments are guides to achieving musical goals on the organ as well.

Glasgow also stressed the importance of a balance between personal intuition and abstract analysis as bases for interpretation and performance. He cited the importance of spontaneity in performance, and the value of the music sounding as if it were unfolding in an uncalculated manner.

At the conclusion of the day, we heard Ruth Bellatti, a Jacksonville resident, recount the circumstances surrounding the acquisition of the Holtkamp organ at Illinois College and the G. Donald Harrison Aeolian-Skinner organ at MacMurray College. Jay Peterson, MacMurray College organist, then played mini-recitals on the Bosch organ at Trinity Episcopal Church, a Martin Ott portativ, and the Aeolian-Skinner at MacMurray College.

—Douglas Reed

Douglas Reed is Associate Professor of Music and University Organist at the University of Evansville.



Participants at the Glasgow Masterclass, Illinois College. Seated at the organ: Rudy Zuiderveld, Ruth Bellatti, Robert Glasgow.

## SEHKS Fourth Annual Conclave

The Southeastern Historical Keyboard Society's fourth annual conclave (9-12 February 1984) was a beautifully balanced program of scholarly papers and concerts on early instruments, held in the historic setting of Colonial Williamsburg, Virginia. Even the elements rose to the occasion by offering a taste of spring weather. The opening concert by the English instrument-maker and keyboardist Derek Adlam was played on a clavichord by Carl Fudge after Shiedmayer (1796) and a fortepiano by R. J. Regier after Walter (ca. 1790). The first part consisted of clavichord music by Froberger, J. S. Bach, and C. P. E. Bach, ending with the latter's "Farewell to the Silbermann Clavichord" and D. E. von Grothuss' delightful "Joy on Receiving the Silbermann Clavichord." Turning to

the fortepiano for the second half, Adlam offered the three-part ricercar from Bach's *Musical Offering*, pieces by C. P. E. Bach and a Haydn group including the C Minor Sonata and the F Minor Variations. Adlam is a gentle and thoughtful player who never forces the instruments beyond their capabilities and offers a subtle palette of touches and articulations.

On Friday morning Peter Williams, director of the Russell Collection of Harpsichords and Clavichords at the University of Edinburgh, ruminated on "Harpsichord, Organ, or Pianoforte?" Williams prepared the audience for his provocative concert that evening in which he played works of J. S. Bach and Haydn in a fascinating round-robin of the three aforementioned instruments.

## THE DIAPASON

A Scranton Gillette Publication

Seventy-fifth Year, No. 8, Whole No. 897  
Established in 1909

AUGUST, 1984  
ISSN 0012-2378

An International Monthly Devoted to the Organ, the Harpsichord and Church Music  
Official Journal of the American Institute of Organbuilders

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THE DIAPASON (ISSN 0012-2378) is published monthly by Scranton Gillette Communications, Inc., 380 Northwest Highway, Des Plaines, IL 60016. Phone (312) 298-6622.

Subscriptions: 1 yr. \$10; 2 yr. \$18; 3 yr. \$26 (United States and U.S. possessions). Foreign subscriptions: 1 yr. \$16; 2 yr. \$30; 3 yr. \$44. Single copies: \$2 (U.S.A.); \$5 (foreign).

Back issues over one year old are available only from The Organ Historical Society, Inc., P.O. Box 26811, Richmond, VA 23261, which can supply information on availabilities and prices.

Second-class postage paid at Des Plaines, IL, and additional mailing offices. POSTMASTER: Send address changes to THE DIAPASON, 380 Northwest Highway, Des Plaines, IL 60016.

Routine items for publication must be received not later than the 1st of the month to assure insertion in the issue for the next month. For advertising copy, the closing date is the 1st. Prospective contributors of articles should request a style sheet. Unsolicited reviews cannot be accepted.

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

Shirley Mathews then offered an examination of late eighteenth-century articulation entitled "Choppy, no ligato." Citing examples of music in which the articulation was clearly indicated, she demonstrated how it could be applied to unmarked music. Her summation was the application of these devices to her performance of the Haydn F Minor Variations.

In the afternoon Martin Tittle presented "An Unusual Meantone: Roger North's Tuning of 1726," which was demonstrated by harpsichordist Michele Johns. Derek Adlam closed the session with a presentation of "Early keyboard instrument revival from the 1880s." A late start prevented a full presentation of this fascinating subject, and one hopes that he will have time to do an article to quell our frustrations.

A pleasant walk to the Governor's Palace brought us to Williamsburg's collection of instruments which was presented by its conservator, Peter Redstone, and played by Thomas Marshall, Annie Loud, Herbert Watson and Patrick Gainer. The last morning found us in the Wren Chapel where James Darling presented a delightful program of music connected with Colonial Williamsburg. Organ, fortepiano, strings, and voice charmed us with works of Handel, Schroeter, Shield, and William Jackson of Exeter.

After a splendid banquet at the Williamsburg Lodge, Owen Jander treated us to a lively slide show which traced the history of "Charles Fisk's Opus 72 for Wellesley College." The closing lecture by Randall Love consisted of an analysis and fine performance of "Opus 31, #1 in G Major by Beethoven: A dark horse sonata."

The honor of closing the conclave was given to George Lucktenberg, founder of the society. Playing a fortepiano by Thomas McCobb and assisted by Irene Grau, pianist, and Annie Loud and Louise Foreman, violin and 'cello, Lucktenberg treated us to rare music of C. P. E. Bach, Mendelssohn, Chopin, Beethoven, von Weber, and Haydn. Although the music ranged over a period of 100 years, Lucktenberg demonstrated how fine the instrument was for later music. Haydn's jocular C Major Trio (Hob. XV/27) brought the house (or rather Bruton Parish Church) down in a surge of unbridled energy.

Last, but not least, were the handsome exhibitions including work of 20 exciting builders. The favored instrument was the fortepiano; and one was able to play all the instruments as well as chat with the builders. All in all, this conclave was not only informative and exhilarating, but there was a constant feeling of joy and enthusiasm which set it apart from other conferences.

—Stoddard Lincoln



## Ottumwa Organ Competition Winners

The 1984 National Undergraduate Organ Competition of the First Presbyterian Church, Ottumwa, IA, was won by Lynn Trapp, a student of Marianne Webb at Southern Illinois University, Carbondale, IL. Trapp received the first prize award of \$600, and will be invited back to perform on the Organ Series in November.

Second place award of \$300 went to Jim Lueers, a student of James Higdon at the University of Kansas, Lawrence, KS. The other finalists were Tandy Beckett, Lawrence, KS; Roberta Mong, Bowling Green, OH; and Duane Philgreen, Des Moines, IA.

The competition was begun in 1973 to reflect the mission and scope of the congregation, inspired in part by the installation of the new organ in 1970 by the Tellers company. The final rounds are now part of an "Organ Weekend" with a featured guest organist performing a recital, giving a masterclass, and judging the competition along with two other judges.

This year's judges included Dr. Davis Folkerts, Dr. Joan Ringerwole, and Dr. Anita Werling. Previous winners of the competition include:

1973 Rick Morgan, Drake University  
1974 Gwen Adams, University of Kansas



Dr. Anita Werling, James Lueers, Dr. Joan Ringerwole, Lynn Trapp, and Dr. Davis Folkerts.

1975 Dennis Bergin, Wichita State University

1976 Jeffery Brillhart, Drake University

1977 Ivan Battle, University of North Carolina

1978 Joseph Kimbel, Susquehanna University

1979 Larry Schipull, Drake University

1980 Grant Moss, University of Nebraska

1981 Susan Stine, Indiana University

1982 Joel Martinson, North Texas State University

1983 Mark Steinbach, University of Kansas

## San Antonio Winners Announced

Contestants from Rice University, Texas Christian University, the University of Texas at Austin, Southern Methodist University, Sam Houston State University, the University of Houston, and North Texas State University participated in the 14th Annual Pipe Organ Competition of the First Presbyterian Church, San Antonio, TX, on April 7.

Winners of the Graduate Division were: Maria Moshinsky-Wagner, Rice University, first place (\$1,250); Matthew Dirst, Southern Methodist University, second place (\$750); and Patrick Allen, North Texas State University, third place (\$500).

The Undergraduate Division winners included: Sheree L. Sagin, Southern Methodist University, first place (\$900); Monte Maxwell, Texas Christian University, second place (\$500); and Kevin C. Jones, Southern Methodist University, third place (\$300).

Judges for the competition included Marilyn Mason of the University of Michigan and Robert Stigall of Queen's College, Charlotte, NC.



Patrick Allen, Maria Moshinsky-Wagner, Matthew Dirst.



Robert Stigall, judge; Sheree L. Sagin; Monte Maxwell; Kevin C. Jones; Marilyn Mason, judge.

The Milwaukee Symphony Orchestra's third annual American Composers Festival will be a "Celebration of American Sacred Music." Music Director Lukas Foss announced that the festival, to be held September 30-October 3, will be the first of its kind by a major orchestra.

The Celebration of American Sacred Music will encompass a variety of musical genres. Performances will include gospel singing; choral, big band, orchestral, and chamber music; and symposia with distinguished composers and religious leaders. The festival's five programs—each taking place at different sites, which may include churches, temples, local colleges, and the Performing Arts Center—will feature contemporary music inspired by all religious faiths as well as liturgical music. Composers as

diverse as Duke Ellington, Charles Ives, George Rochberg, Alan Hovhaness, Gian Carlo Menotti, and Sister Theophane Hytrek will be among the 30 or more composers represented.

World premieres are slated for a newly revised work of David Del Tredici for chorus and orchestra, *The Last Gospel* (1984), and John Corigliano's "Genesis" from *Creations* (1971).

An ad hoc advisory committee has been formed to assist the Milwaukee Symphony in planning the programs, performing sites, and the symposia. The council consists of Rembert Weakland, Roman Catholic Archbishop of Milwaukee; Rabbi Barry Silberg, Congregation Emanu-El B'ne Jeshurun; Robert Wilch, Bishop of the Lutheran Church in America; and William Gaskell, Episcopal Bishop of Milwaukee.

The Oude Meester Festival Five will be presented under the auspices of the Cape Organ Guild January 11-19, 1985. Four competitions will be held with prizes totaling R3500.

The Oude Meester Competition in Organ Performance (mainly Bach) carries a first prize of R1000, second and third prizes of R500 and R250, the SAMRO (South African Music Rights Organisation) trophy and a Cape Town recital. The Hans Kramer Handel Competition has a first prize of R250, a full set of Handel concertos for the runner-up, plus a Sunday night concerto performance for the winner with the Cape Town Symphony Orchestra.

SAMRO Scarlatti Sonata Competition has R500 for the winner with two runners-up prizes of R250. The Cape Organ Guild Competition in organ composition seeks a set of three pieces recognizing the spirit of the three great keyboard composers (Bach, Handel, and Scarlatti) whose tercentenary is being celebrated.

Festival events will be held mainly in Baxter Concert Hall on the grounds of the University of Cape Town. Further details, as well as entry forms, are available from Shirley Gie, The Festival Organiser, P.O. Box 3329, Cape Town, 8000, South Africa. Completed entries must be received in Cape Town by October 1.

Scarritt College, a graduate school for church music and Christian education, has announced its first Undergraduate Organ Competition to be held November 10. The first national Choral Conducting Competition is being held during the same weekend at Scarritt. Tapes for both competitions must be received no later than October 12. Information on both events can be obtained by writing: Church Music Department, Scarritt College, 1008 19th Avenue South, Nashville, TN 37203.

The music of Douglas E. Wagner was featured at the second annual "Meet the Composer Weekend" at the First United Methodist Church, Brevard, NC. Wagner rehearsed the choral and handbell groups on Saturday, March 17, and conducted the choirs in a concert of his music on Sunday.

The fiftieth birthday of the Möller organ at St. John's Episcopal Church, Marcellus, NY, was celebrated May 6 with a Gala Golden Anniversary Concert. Performers included Noel Heinze and John Schickling, organists; the St. John's Choir and the Cayuga College Choir directed by Janet Correll; a brass ensemble and harp. Composers represented were Martin Shaw, Ned Rorem, Handel, Jongen, Saint-Saëns, Karg-Elert, Mendelssohn, John Schickling, Mulet, Messiaen, Dudley Buck and Marcel Grandjany. Birthday greetings from the AGO, the New York State Council of Churches, the Onondaga County Cultural Resources Council, County Executive John Mulroy, Washington National Cathedral, the Bishop of the Central New York Diocese and the Möller Organ Company were read during the concert and displayed at the reception. Möller also provided copies of the original contract and architectural plans. The Mayor of Marcellus issued a formal proclamation marking the date as "St. John's Church Organ Day."

Dr. Joyce Shupe Kull's study of J. S. Bach's *Clavier-Ubung, III*, has received the 1984 Chancellor's Dissertation Award in the Arts and Humanities from

the University of Colorado. It is the first D.M.A. dissertation at CU to receive this honor. The dissertation, *Johann Sebastian Bach's Clavier-Ubung III: Some Stylistic and Performance Problems in the Prelude and Fugue in E-flat Major and the Larger Chorale Preludes*, is a comprehensive study of the work presenting the author's findings as well as a compendium of relevant primary and secondary sources.

In May, 1983, Kull received the D.M.A. in organ performance and literature from CU. She has appeared at the Milwaukee regional convention of the AGO, at the U.S. Air Force Academy, and as lecturer at the Boulder Bach Festival. Her organ teachers were Everett Hilty and Don A. Vollstedt.

On the fourth of July, Douglas Major offered his annual all-American organ recital at Washington Cathedral. The program featured works by Brubeck, Barber, Arnatt, Sowerby, Buck, Bolcom, Wehr, and Sousa. Following the recital the Washington Ringing Society attempted a full peal, "Plain Bob Major," on the ten-bell ring in the cathedral's tower.

The University of Louisville School of Music has announced the University of Louisville Grawemeyer Award for Music Composition. Beginning in 1985, the University plans to offer an annual international prize in recognition of outstanding achievement by a composer in a large music genre: choral, orchestral, chamber, song-cycle, dance, opera, musical theater, extended solo work, etc. The 1985 award, to be granted for a work premiered during either 1983 or 1984, will be one hundred fifty thousand dollars (\$150,000).

The Grawemeyer Music Award Committee invites the submission of scores from outstanding composers throughout the world. Although the award will be based primarily on the single work submitted for the competition, the composer's total achievement will be considered in the jury's decision.

Deadline for entries is January 10, 1985; the winner will be announced in the spring. Entry forms and further information may be obtained from: Grawemeyer Music Award Committee, School of Music, University of Louisville, Louisville, KY 40292.

The August and September schedule for the program *Pipedreams*, distributed by American Public Radio has been announced. Interested listeners should inquire of their local non-commercial radio station concerning local broadcasts.

8/6: Our American Heritage—an appreciative look at America's organ-building past with William van Pelt of the OHS.

8/13: The Sound of History—music and instruments from the 16th and 17th centuries.

8/20: Concertos for Organ—works by Bixi, Walther, Micheelsen, Stanley, and Langlais.

8/27: Recital by Dr. Frank Speller on the 4/97 Visser-Rowland at the University of Texas, Austin.

9/3: Recital by Finnish organist Markku Ketola on the Robert Sipe organ at Luther College, Decorah, IA.

9/10: 1983 Lahti Festival, Finland at the Church of the Cross. Veikko Virtanen organ of 4 manuals, 52 stops.

9/17: Lahti Festival, Church of the Cross and St. John's Church, Helsinki.

9/24: Lahti Festival—all improvisation concert.

## Appointments



**Michele Johns**

Michele Johns has been appointed Director of Music and Organist of the Epworth United Methodist Church, Toledo, OH. She will direct the seven choirs and the Artist Concert Series of the church. Dr. Johns leaves the First Congregational Church of Ann Arbor, MI, where she initiated an annual Lenten Concert Series and provided the leadership which resulted in the selection of a 3-manual Karl Wilhelm organ, soon to be installed in the church. During the past year, Johns served as a sabbatical replacement for Marilyn Mason at the University of Michigan.

Hal Hopson has been appointed associate professor of music and resident composer at Scarritt College, Nashville,

TN. Hopson is currently head of the Church Music Department at Westminster Choir College, Princeton, NJ. A composer with over 500 works to his credit, he also has served at several Presbyterian and Disciples of Christ churches in Nashville, Ashland, KY, and Baltimore, MD. Hopson holds degrees from Baylor University and Southern Baptist Theological Seminary, and has done postgraduate study at Southern Methodist University, the University of Erlangen (Germany), and the Peabody Conservatory in Baltimore.

Richard W. Slater, a former Dean of the Pasadena AGO Chapter and organist/choir director of Ascension Episcopal Church, Sierra Madre, CA, has been appointed organist for Temple Beth Torah (A Reform Congregation), Sepulveda, CA. Slater recently received honorable mention for his "Quick Sand Years," the fifth of *Six Songs for Men's Chorus and Harp*, in a competition sponsored by the Conductor's Club of New York.

Austin Organs, Inc., of Hartford, CT, has announced the appointments of representatives for the following areas:

Randolph Thrift of Winston-Salem, NC, as the area representative for North and South Carolina, and the southern part of Virginia;

Frank Kieran of Irvine, CA, for southern California;

Ronald Pearson of Tulsa, OK, for Oklahoma;

Stuart S. Biza of South Newfane, VT, for New Hampshire and Vermont; and

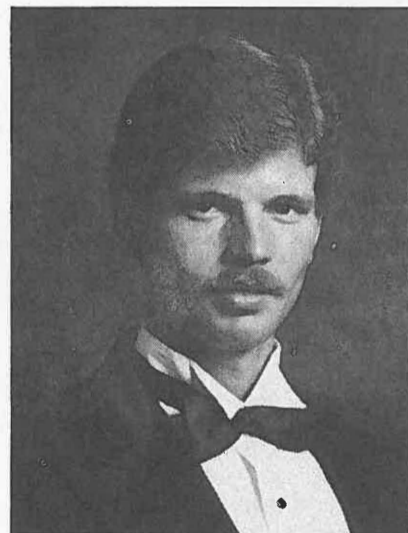
Donald Pole and Ronald Kingham of Chatham, Ontario, d/b/a/ Pole & Kingham for southern Ontario.



**Janet Krellwitz**

Frederick Swann, director of music at the Crystal Cathedral, Garden Grove, CA, has announced a reorganization of staff positions and the appointment of two new music associates to the Cathedral's music department. Swann continues as director of music and organist, and Mark Thallander remains as music ministry executive associate. David Leestma has become music director for the festival of concerts division.

New appointments include Dr. Janet Krellwitz, who will share choral and organ duties with Swann and also will direct the handbell program of the church. She holds degrees from the American Conservatory of Music in Chicago and Teacher's College, Colum-



**Bryan Beavers**

bia. She taught at Nyack College (NY) and was organist/choirmaster at the Evangelical Lutheran Church of the Good Shepherd, Pearl River, NY. Since moving to California in 1981, Krellwitz has been organist/choirmaster at the First Presbyterian Church, Garden Grove, and professor of music at Azusa Pacific University. She is represented by Artist Recitals in Los Angeles.

Bryan Beavers joins the staff as administrator of the school and youth programs at the Cathedral. He leaves positions as organist of the First Congregational Church, Long Beach, and director of choral music for the Anaheim Union High School District. Beavers is a graduate of California State University at Long Beach.

## Awards

Schuyler Robinson has received a fellowship grant from the National Endowment for the Arts. Robinson, professor of organ at the University of Kentucky, received the award along with fellow faculty member Vincent DiMartino, to present a series of organ-trumpet recitals and workshops. Their concerts across the United States will feature new compositions to be commissioned by the duo as well as works by American composers.

Robinson joined the UK music faculty in 1982 after 13 years as college organist and music chairman at Warren Wilson College in North Carolina. He has performed extensively in the southern and eastern states and given several concert tours of England and Germany.

James Moeser, Dean of the School of Fine Arts at the University of Kansas, will be the first Carl and Ruth Althaus Distinguished Professor of Organ at the University. The professorship was established with the KU Endowment Association in 1983 by Mr. and Mrs. Althaus, Lawrence, KA, residents whose interest in organ and in KU led them to endow this chair.

Moeser came to KU as university organist and chairman of the organ department in 1964. He was appointed Dean of the School of Fine Arts in 1975. A former Fulbright fellow, Dr. Moeser studied with Michael Schneider, Marcel Dupré, E. William Doty, and Marilyn Mason. Moeser is represented by Murtagh/McFarlane Artists.

## Nunc Dimittis

Carl Durst, 74, died on April 16 in Erie, PA, of a heart attack. An organ-builder since 1925, he succeeded his father as president of Organ Supply Corporation in 1955, his tenure lasting until 1971 when the firm became Organ Supply Industries, Inc.

A former vice-president of the Pipe Organ Builders Association of America, he pioneered the improvement of pitman windchests and consulted with many major American organbuilders on development of the action for low wind pressure use.

## Appeal from St. James' Church, Piccadilly

Followers of the history of English churches and organs cannot fail to know the distinguished past of St. James' Church, Piccadilly. This edifice, designed and built by Sir Christopher Wren, was begun on April 3, 1676 and completed on July 13, 1684. There has been a succession of important English clerics who have served as vicars of St. James'. The most notable were Archbishop Tenison, first rector of the parish (1685-1692), and Archbishop Temple, rector from 1914-1918. The poet William Blake was baptized in the church, and references are made to the church and its congregation in the works of Evelyn, Defoe, and Vanbrugh.

The church was almost destroyed in World War II. Luckily, the organ case, as well as the church's chief artistic treasures, a font and a reredos carved by Grinling Gibbons, had been protected and escaped damage. Considered one of the historically most important in England, the organ case was built to house the original organ by Renatus Harris in 1685. James II had commissioned the

organ for his Roman Catholic chapel in the Royal Palace at Whitehall. The instrument was moved to St James' in 1691, the work carried out by "Father" Smith. Only some of the original pipework survived alterations of 1852, 1917, and war damage of 1940. When the organ was reinstated in 1954, the console was moved to the lower gallery.

The organ has now failed and an appeal has been launched to raise the funds for a new instrument, incorporating pipework of the original Harris instrument, housed entirely in the original casework, and carried out by the firm of Frobenius & Sons of Copenhagen. Tonal design was worked out in consultation with Frobenius by Timothy Bond, then organist of the church. The project is being pursued with dedication by Bond's successor, Ivor Bolton. A leaflet outlining the history of the organ and the new plans may be obtained from the Vicar: The Rev'd. Donald Reeves, St. James' Church, 197 Piccadilly, London W1V 9LF.

—Laurence Jenkins

Organbuilders Steiner-Reck, Inc. have relocated within Louisville, KY to 415 E. Woodbine Street, 40208; telephones (502) 634-3636, 3637.

Renovation of an existing single-story duplex building was planned by partners Phares Steiner and Gottfried Reck in consultation with architect Jasper Ward (Louisville). Extensive insulation, heating and cooling, increase of ceiling height to 27 feet in the area planned for

casework assembly, and re-partitioning provide efficient and comfortable utilization of approximately 5000 square feet of floor space. Architect Ward's design for the heightened assembly area combines skylighting with useful wintertime solar heat gain.

Opus 70, a tracker organ (for First United Methodist Church, Chesterton, IN) now under construction, will be their first from the new shop.

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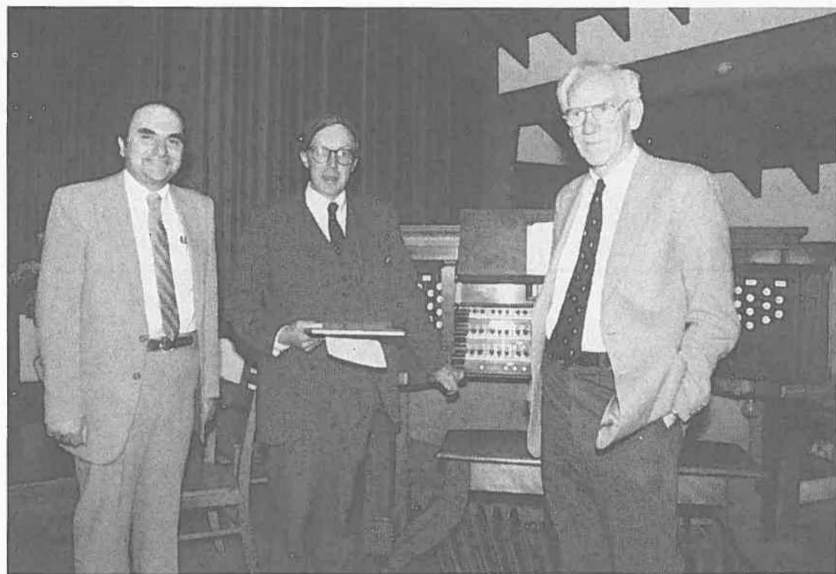
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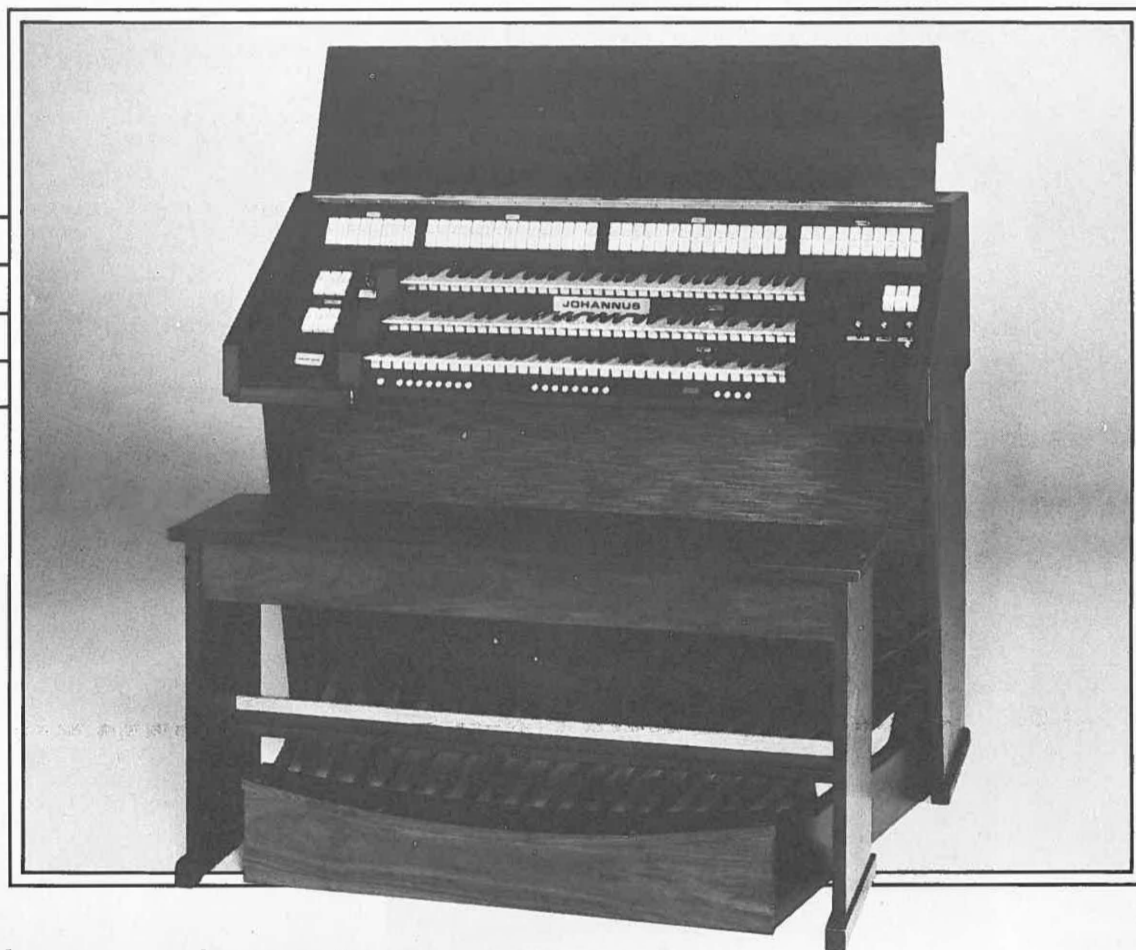
## Organ Completed

Brooks School, North Andover, MA, held a celebration for the completion of the organ in its Ashburn Chapel. The instrument is the oldest of the G. Donald Harrison "American Classic" designs still located in its original building.

Installed in 1938, and designed by then head of the math department and school organist, Edward Flint, the organ was planned to include a Great Principal 8' and Swell Viola Celeste 8' (which were never found on Harrison's small American Classic organs), but funds were not available for their inclusion at

the time. In the fall of 1983, monies were provided to have the Andover Organ Company build these two ranks in the Harrison style.

The April 28 celebration included the presentation of a Historic Organ Plaque from the OHS by Barbara Owen, and a recital by John Ogasapian. Present at the concert was Dr. J. Michael Harrison, professor at M.I.T. and son of G. Donald Harrison. Earl L. Miller, chairman of the Historic Organ Recital Committee of the OHS, currently serves as the school's chapel music director.



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This remarkable sound can be found in the Johannus Opus 240, shown here, and in a full range of models, at an equally remarkable price. For example, the 3-manual, non-unified Johannus 240 is actually priced lower than competitive 2-manual, unified organs. And besides offering 45 distinct speaking stops, the 240 is fully voiceable — like all Johannus organs.

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# Pistoia and Its Historical Organs

Part III (Conclusion)

Umberto Pineschi

**O**rgani da monache or "nun organs" were so called because their keyboard was not on the front of the instrument, but rather behind it and inside the gallery (since the nun organist was not supposed to be seen by the people in the church). Two such instruments may be found in the Pistoia area. One is at the church of Santa Caterina in San Marcello Pistoiese, built by Domenico Francesco Cacioli of Lucca (1730), and another is in the Della Madre Cecilia, Popiglio, built by Giosuè Agati (1823). The latter is a small organ, but extremely beautiful.

The organ at San Marcello is remarkable for its elegant case, carved and gilded in an exquisite way. Very likely altered in the 1800s, it was badly damaged in 1966 by someone (now deceased) who should have called himself an "organspoiler" instead of an organ-builder. This instrument, of 14 manual stops and a Contrabbassi in the Pedal, is in need of complete restoration.

The same culprit also damaged a rather large and beautiful organ in the parish church of Cutigliano, built by Filippo Tronci in 1823. A small instrument built by his grandfather, Battani of Bertinoro, Romagna, still exists in the small church of Rivoreta, not far from Cutigliano. Two other organs complete this list: one built by Pietro Agati (1782) for the church of Mammiano, is somewhat playable; another, built by Filippo Tronci (1834), is disassembled and half-eaten by woodworm. It has been heaped, haphazardly, in a balcony at the parish church of Prunetta for at least 20 years.

Although the story of these organs is rather sad, it is nevertheless possible to imagine the splendid opportunities these venerable instruments would offer if they were in perfect order. For now, that remains only a fantastic dream.

In the village of San Michele di Vignole, a few miles south of Pistoia, a new parish church was built. Hidden among the rubbish in the gallery of the old abandoned church is an organ built by Pietro Agati (1797). This is a pity, as it is a fine example of the typical Pistoian style, with colorful stops and the characteristic prospect of pipes: a single flat with a central spire and two side wings. This was perhaps one of the first façades to have been made this way, a style which became the most usual for the Pistoian school. While retaining a flat façade, the visual effect of rounded towers was achieved through a garland-like movement of the pipe mouths, thus imitating the Hermans organ (Spirito Santo). The organ of San Michele di Vignole, when properly restored, would be

an ideal instrument on which to perform the Pistoian literature, especially works by Giuseppe Gerhardeschi.

## San Michele di Vignole

- 8' Principale (S & B)
- 4' Ottava (S & B)
- 2' Decimaquinta
- II XIX-XXII
- II XXVI-XXIX
- 1' Flautino nei Bassi
- 2<sup>2</sup>/<sub>3</sub>' Nasardo Soprani
- 8' Flauto in Selva (S & B)
- 1<sup>1</sup>/<sub>2</sub>' Nasardo Bassi
- 8' Trombe (S & B)°
- 4' Clarone Bassi°
- 16' Bombarda Soprani°
- 4' Violoncello Bassi°
- 8' Masetto [sic] Soprani°
- 8' Voce Angelica Soprani
- III Cornetto nei Soprani (2<sup>2</sup>/<sub>3</sub>', 2', 1<sup>1</sup>/<sub>2</sub>')°

16' Contrabbassi (Pedal)

Accessories: Timpano (4 pipes), Tirapieno, Polisire (adjustable combination), Terza Mano (treble coupler).

Manual compass: 47 notes (C-d<sup>'''</sup>, short first octave); pedalboard of 17 keys (C-e), not original. Bassi and Soprani divide between f' and f-sharp'. Spring chest.

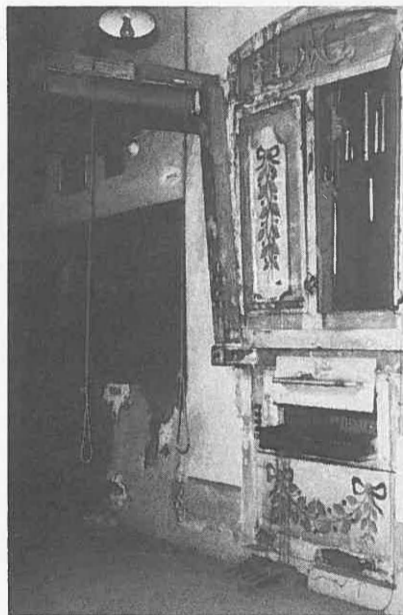
Restored by Filippo Tronci in 1877, and by Carlo Paoli in 1893.

° Reed stop.

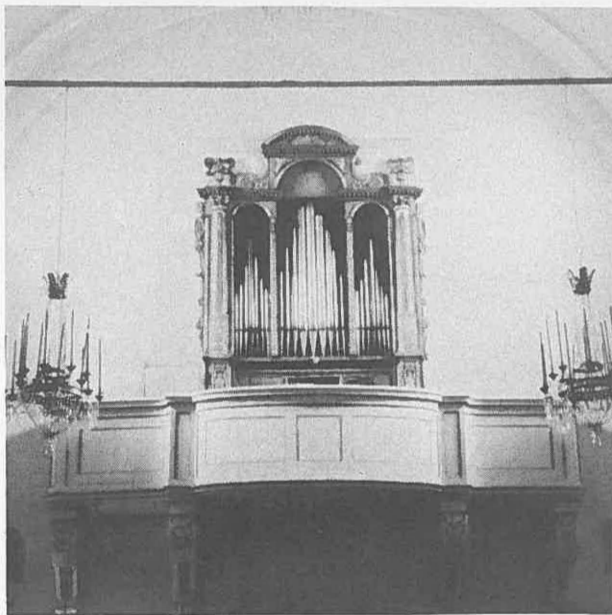
The small village of Montagnana is situated in the mountains northwest of Pistoia. One wonders how this village could afford to have an organ in its church. However, this very poor community has not only provided its church with an organ, but with a large and rich one. The contract ("Relazione") for the organ is complete in its details, including the price: 500 Tuscan scudi of seven lire each—a great deal of money in 1859 when the organ was built by Luigi and Cesare Tronci. I was astonished to find that the instrument still corresponds to the Relazione, except the place prepared for two extra stops. These were never added. A drawing of the wooden prospect completes the Relazione.

## Montagnana

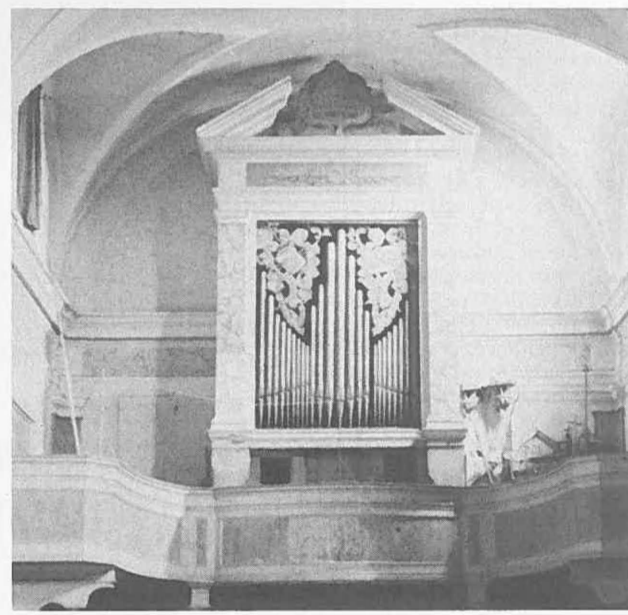
- 8' Principale (S & B)
- 4' Ottava (S & B)
- 2' Decimaquinta
- II Due di Ripieno (XIX-XXII)
- II Due di Ripieno (XXVI-XXIX)
- 8' Voce Angelica Soprani
- 4' Flauto in VIII (S & B)
- II Cornettone Bassi (1<sup>1</sup>/<sub>2</sub>', 1<sup>1</sup>/<sub>2</sub>')°
- 8' Flauto in Selva
- 8' Fagotto Bassi
- 8' Trombe Soprane
- 4' Clarone Bassi
- 16' Bombardi Soprani
- III Cornetto Soprani (4', 2<sup>2</sup>/<sub>3</sub>', 1<sup>1</sup>/<sub>2</sub>')°



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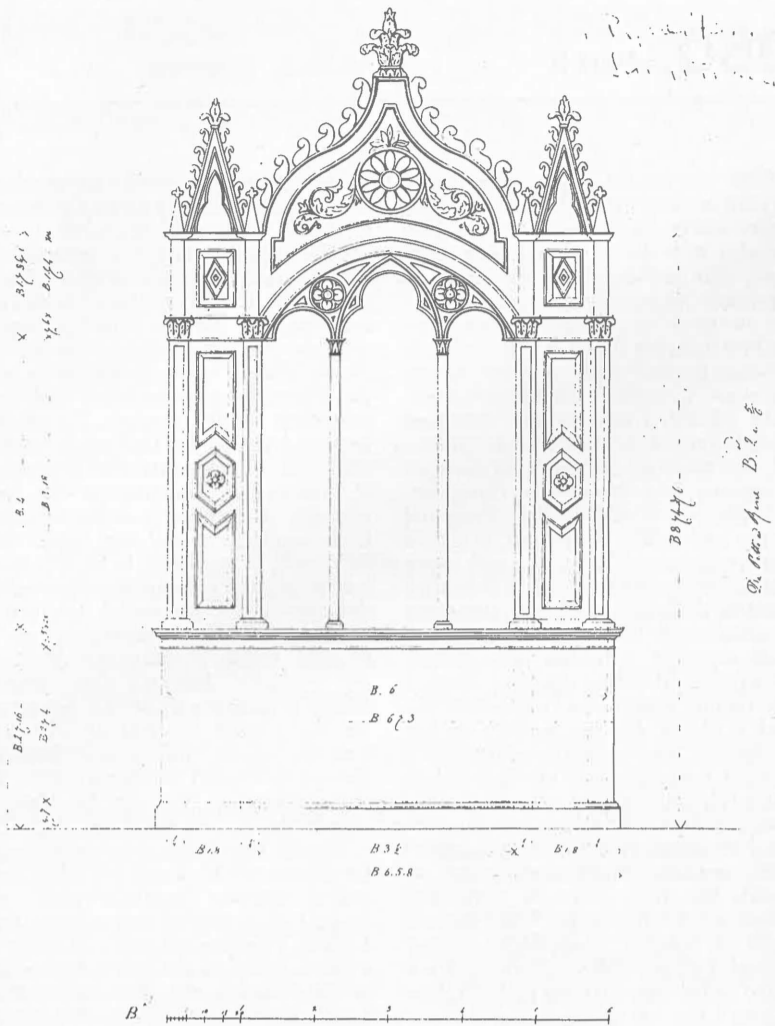
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Montagnana drawing

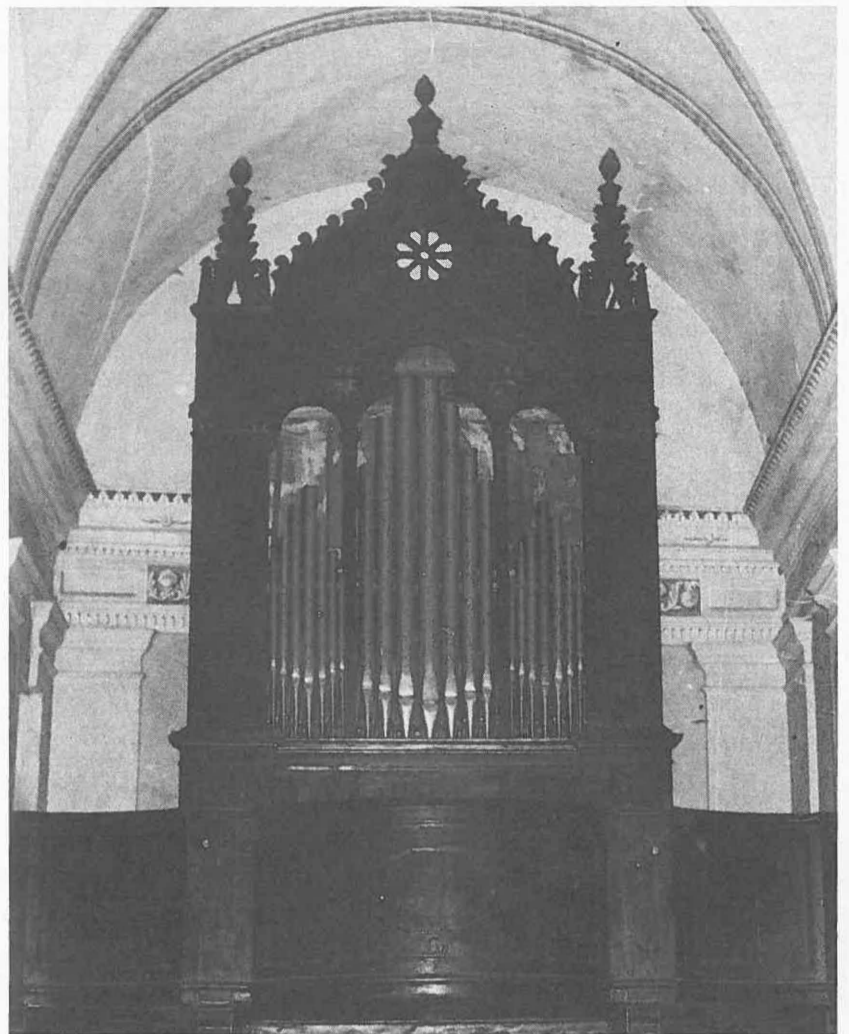
- 2' Ottavino Soprani  
Campanelli Soprani
- 16' Contrabbassi (Pedal)

Accessories: Timpano (3 pipes), Tirapieno, Polisure, Terza Mano.  
Manual compass: 50 notes (C-f''', short first octave); pedalboard of 18 keys (C-a, short first octave), permanently coupled to manual. Spring chest.

Examining the use of the stops in the Pistoian organ literature, one soon realizes the importance of the Cornetto. This is sometimes emphasized by its position in the organ. Hermans located the pipes of his Cornetto immediately behind the front pipes. The Troncis gave them even more prominence in some of their instruments, placing them in front of the façade pipes. At least three examples of this magnificent stop survive in the organs of this area: at the church of San Bartolomeo, Pistoia; at

the Cathedral of Montepulciano; and at the parish church of the Santi Pietro e Paolo apostoli e Marco evangelista in Pieve a Nievole. The specification of the latter is significant.

- Pieve a Nievole**
- 8' Principale (S & B)
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  - 2 2/3' Duodecima Bassi
  - 2' Decimaquinta
  - 1 1/2' Decimanona
  - II XXII-XXVI
  - II XXIX-XXXIII
  - 2 2/3' Nasardo (S & B)
  - 4' Viola Bassi
  - 16' Contrabbassi (Pedal)
  - 8' Trombe (S & B)
  - 4' Clarone nei Bassi
  - 16' Clarinetto Soprani
  - 16' Bombarda Soprani
  - IV Cornetto nei Soprani
  - 8' Voce Angelica nei Soprani
  - 4' Flauto in VIII (S & B)
  - 8' Flauto di Abete (S & B)
  - 16' Corni Dolci Soprani



Montagnana

- 2' Ottavino nei Soprani
- 1' Flautino Basso\*
- Campanelli Soprani

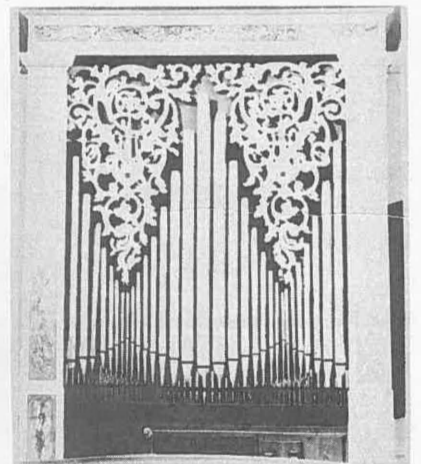
Accessories: Timpano, Tirapieno, Polisure.

Manual compass: 54 notes (C-f'''); pedalboard of 17 keys (C-g-sharp', short first octave) permanently coupled to the manual. Bassi and Soprani divide between f' and f-sharp'. Spring chest.

\*In the façade.



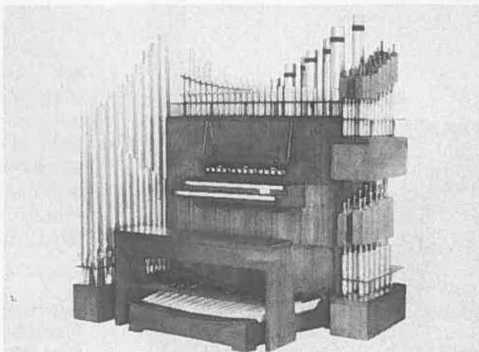
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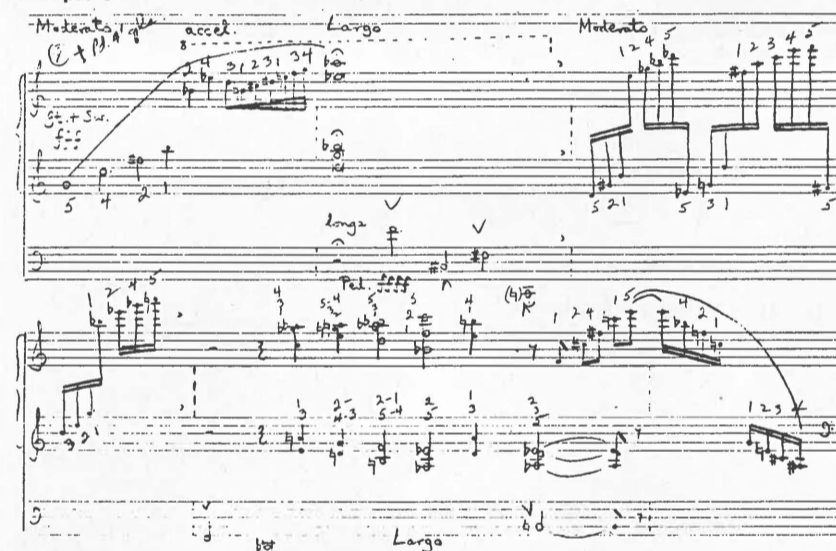
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Dr. Kenneth Leighton, Reid Professor of Music at the University of Edinburgh, is one of Scotland's more prolific composers, particularly for the organ. In the Archive, he is represented by ten works spanning a period of over ten years. His works range from the comparatively easy to major repertoire such as *Et resurrexit*. It is rather easy to follow his development as a composer when studying the works chronologically—from the early completely "British" idiom to the *Six Fantasies*. There are certain hallmarks of the Leighton style right from the very beginning which are developed and matured, giving his style an extremely individual touch. Of special interest is his *Dialogues on the Scottish Psalm Tune "Martyrs"* (Op. 73) for two organs or as an organ duet. Dr. Leighton's overall style has consisted of serialism, chords of fourths and other intervals, clusters, rhythmic ingenuity with patterns very characteristic of all his work, and contrapuntal mastery. He possesses the ability to write very lyrically as well as learnedly, and also in that masterful grandiose style which is so often associated with the English cathedral organ, particularly in his *Festival Fanfare* and in the march-like themes which "sound" so magnificently on the British chorus reeds. In the author's opinion, Dr. Leighton ranks, together with Sebastian Forbes and Frederick Rimmer, as second only to Iain Hamilton as one of Scotland's foremost composers for the organ. The exquisite lyricism of the opening of his *Elegy* has been chosen for illustration. (Example 7)

Example 7



Example 8



Peter Naylor of Glasgow, who is sub-organist at Glasgow Cathedral, has three organ works to his credit, and they reveal a remarkable growth as a composer. His first number, *Interlude*, is very early twentieth century in style, and one could be deceived on first hearing into thinking that it is completely in common practice style. Analysis reveals otherwise. Chords do not follow the normally expected progressions, cadences are different, key sequences are different, and there are several time changes. It appears in a Novello & Company, Ltd. album of *Wedding Miscellany* and is very useful. His *Movement*, of a date four years later (1964), is much more contemporary in sound and is of at least medium difficulty. A longer and more complex work than *Interlude*, it uses tonal denying intervals, chromatics, clusters. Yet, there are readily recognizable themes and theme fragments. The work is atonal, but not harshly so. Mr. Naylor has very recently completed a *Tocatta* commissioned by the author, which is by far his most advanced work, though it does not include non-conventional notation. (Example 8) It is particularly exciting rhythmically, and although for three manuals, shows the influence of the large four manual organ of Glasgow Cathedral—a three manual Father Willis rebuilt and enlarged to four manuals by J. W. Walker & Sons, Ltd.

Robin Orr is one of Scotland's outstanding composers who works in many fields. His output for the organ is very limited, but the author found his easy *Elegy*—in Oxford University Press' *Easy Modern Organ Music, Book 2*—a particularly haunting cry of anguish. Mr. Orr's *Three Preludes on Scottish Psalm Tunes* published by Hinrichsen make a very nice set of service music. The Psalm tunes used are "Martyrs," "Selma," and "Balfour." "Selma" is a particularly lovely work for an offertory. (Example 9)

One wishes that John Purser would write more for the organ. There are only two works, a *Tocatta* and a *Clavier Sonata for Chamber Organ or Piano* which in some indefinable way, reminded the author vividly of the Bach "Pastorale," though there is certainly no plagiarism. The author has heard a pia-

no recording of the work and has played it at the organ, finding that the organ is infinitely superior for the work.

Frederick Rimmer is a composer of the first rank. His influence on contemporary Scottish composers is beyond measure, and he is a stunning concert organist. His *Five Preludes on Scottish Psalm Tunes* could almost serve as a catalogue of experimentation with early twentieth century devices. To see how he puts together his two serial works—*Pastorale and Tocatta and Invenzione e Passacaglia Capricciosa*—is sheer pleasure. The author has played both of these works in recital and found them extremely demanding. In the *Pastorale and Tocatta*, Professor Rimmer made a deliberate and successful attempt to make serial music "listenable" to the average organ recital-goer. (Example 10) Professor Rimmer was commissioned to compose a *Chorale Symphony* for the Cardiff Festival of Twentieth Century Music, and it was first performed in Cardiff in March, 1975. The chorale used is "Ich bin ja, Herr, in deiner Macht," by J. S. Bach.

Ronald Stevenson deserves mention for his one work—a major work of some twelve minutes length—*Prelude and Fugue on a twelve-note theme from Liszt's Faustsymphonie*. Written in 1961 in honor of the 150th anniversary of Liszt's death, the "Prelude" presents Liszt's row in a re-arranged order and chordally, while the Liszt order is reserved for the "Fugue." Stevenson's work is serial.

John Weeks is perhaps the least known of the Scottish composers who should be much better known in the United States. His work has taken prizes at the Zwolle Composition Competition. Some of his music is serial; he acknowledges indebtedness to Messiaen and Michael Tippett; tonal denying intervals abound; contrapuntal expertise is everywhere. The author feels that his best work is *Six Facets* which is built on a seven note theme from a Dutch chorale motto selected by the Zwolle Competition committee. Mr. Weeks feels that it is "tonal" because of the many V-I leaps. One gathers the impression from examining the music itself and listening to a tape recording of it, that Mr. Weeks has, consciously or unconsciously, handled the material in a loosely serial manner. One feels that it should be in the repertoire of concert organists. Gillian Weir plays some of his music, and the author understands that Ms. Weir has commissioned a work from him after T. S. Eliot's "The Fire and the Rose." A rather non-typical work well within the range of most organists is his *Lullaby for Daniel: 1972*, written to celebrate the birth of a son to a former student and his wife. The "d," "a," and "e" from the name Daniel are used to form an ostinato bass, and the middle of three sections quotes the sixteenth century German carol "Ein kind geboren zu Bethlehem." The author found of particular interest the wistful sad modality which seemed to imply that the crucifixion is implicit in the birth of Christ.

These composers are masters of their art. It is hoped that this article will stimulate some interest in organists to find out more about this almost unknown field of organ music. There are many works within the capabilities of most organists, and for those interested in something new, exciting, yet not too hard, they merit investigation. ■

**Alphabetical Listing of Organ Compositions by Composer in the Scottish Music Archive**  
Published works are so indicated.

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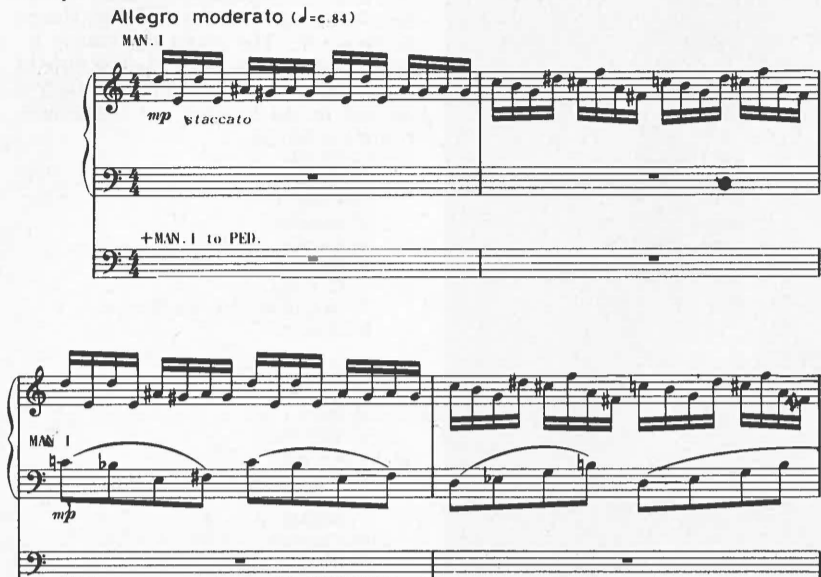
|                        |                   |
|------------------------|-------------------|
| <b>GREAT</b>           | 4' Nachthorn      |
| 8' Prestant            | 2 1/2' Nasat      |
| 8' Gedeckt             | 2' Weit Principal |
| 8' Gemshorn            | 1 3/4' Terz TC    |
| 4' Oktave              | 8' Trompette      |
| 4' Spillflute          | 8' Oboe           |
| 2' Principal           | Tremulant         |
| IV Mixtur              |                   |
| 8' Trompette           | <b>PEDAL</b>      |
|                        | 16' Principalbass |
| <b>SWELL</b>           | 16' Subbass       |
| 8' Rohrflote           | 8' Oktavbass      |
| 8' Gemshorn            | 8' Bordun         |
| 8' Gemshorn Celeste TC | 4' Choralbass     |
| 4' Klein Principal     | 16' Fagott        |



**Example 9**



**Example 10**



Works existing only in manuscript form are listed as MS. The degree of difficulty is indicated by E, M, D.

Barritt, Kenneth. *Three Quiet Interludes*. Novello & Company, Ltd. E.

Coates, Leon. *Variations for Organ*. MS, M.

Dalby, Martin. *Fantasia after Philip Rosseter*. Novello & Company, Ltd. M.

*Flourish for a Wedding (Wedding Miscellany—An album of organ pieces)*. Novello & Company, Ltd. M.

*A Little Suite*. Oxford University Press, D.

*Three Preludes after Pergolesi*. MS, however, withdrawn by Mr. Dalby, M.

Douglas, James. *Alleluia pro Nativitas*. MS, E.

*Celebration and Thanksgiving*. MS, M.

*De profundis*. MS, D.

*Trilogia*. MS, D.

Forbes, Sebastian. *Capriccio*. Oxford University Press, D.

*Haec Dies*. Oxford University Press, D.

*Ite, missa est, Deo gratias (Easy Modern Organ Music, Book 2)*. Oxford University Press, E.

*Sonata*. Oxford University Press, D.

*Tableau (Modern Organ Music, Book 3)*. Oxford University Press, D.

Gal, Hans. *Concerto for String Orchestra and Organ (Musica Organi, Vol II)*. A. B. Nordiska Musikfordaget—Alexander Broude, Inc., M.

Gould, Janetta. *Abbey Suite*. MS, M.

*Saltire Suite*. MS, M.

*Cup of Kindness*. MS (Organ and Tenor), D.

Gow, David. *Passacaglia, Chorale, and Fugue*. MS, D.

Gwilt, David. *Counterpoint for Organ*. MS, D.

*Variations for Organ*. MS, D.

Hamilton, Iain. *Aubade*. Theodore Presser Company, D.

*Concerto for Organ*. The author's copy reads Schott, though Schott denies it, M.

*Fanfare and Variants*. Schott, D.

*Paraphrase*. Theodore Presser Co., D.

*Roman Music for Organ*. Theodore Presser Co., D.

*Threnos in Time of War*. Theodore Presser Co., D.

*A Vision of Canopus*. Theodore Presser Co., D.

Hearne, John. *Fanfare and Processional*. MS, E.

*Thingvellie*, Op. 27. MS, E.

*Toccata around G*, Op. 32. MS, M.

Hutton, James. *Renaissance*. MS, E.

Inness, Peter. *Six Pieces for Organ*. Novello & Company, Ltd., M.

Leighton, Kenneth. *Concerto for Organ, String Orchestra and Tympani*, Op. 58. MS, M.

*Dialogues on the Scottish Psalm Tune "Martyrs"* (Op. 73). MS, M.

*Elegy (Music Before Service - 5 Modern Pieces)*. Novello & Company, Ltd., E.

*Et resurrexit*. Novello & Company, Ltd., D.

*Fanfare (Easy Modern Organ Music - Six*

*Pieces by British Composers*). Oxford University Press, E-M.

*Festival Fanfare*. Carl Fischer, Inc., D.

*Improvisation*. Novello & Company, Ltd., M.

*Paeon (Modern Organ Music, Book 2 - Five Pieces by Contemporary Composers)*. Oxford University Press, M.

*Prelude, Scherzo, and Passacaglia*, Op. 41. Novello & Company, Ltd., D.

*Six Fantasies*. MS, E-M.

Naylor, Peter. *Interlude (Wedding Miscellany - An album of organ pieces)*. Novello & Company, Ltd., E.

*Movement*. Novello & Company, Ltd., D.

*Toccata*. MS, D.

Orr, Robin. *Elegy (Easy Modern Organ Music, Book 2)*. Oxford University Press, E.

*Three Preludes on Scottish Psalm Tunes*. Hinrichsen, M.

*Toccata alla Marcia*. Hinrichsen, D.

Purser, John. *Clavier Sonata for Chamber Organ*. MS, M.

*Toccata for Organ*. MS, D.

Rimmer, Frederick. *Chorale Symphony*. MS, D.

*Five Preludes on Scottish Psalm Tunes*. Hinrichsen, E-D.

*Invenzione e Passacaglia Capricciosa*. Carl Fischer, Inc., D.

*Pastorale and Toccata*. International Music Company, Ltd., last handled by Chappell & Co., Ltd., D.

*Three Pieces for Organ*. MS, D.

Rose, John. *Canzona*. MS, M.

Smith, Eric. *A Canticle*. Joseph Williams, Ltd., M.

*Middle Voluntaries*. Elkin & Co., Ltd., Galaxy, E.

*Three Fancies*. Ashdown, E.

Stevenson, Ronald. *Prelude and Fugue on a Theme by Liszt*. Oxford University Press, D.

Weeks, John. *Jubilate for Organ and Brass*. Hinrichsen, M.

*Lullaby for Daniel*. MS, M.

*Music for Organ ("Prelude," "Toccata," "Fantasia")*. MS, D.

*Six Facets*. MS, D.

*Variations and Passacaglia*. MS, D.

Wood, Hugh. *Capriccio*. Novello & Co., Ltd., D.

Wordsworth, William. *Fantasia in F Minor*. Lengnick, D.

*Three Hymn-Tune Preludes*. Lengnick, M.

**List of musical examples**

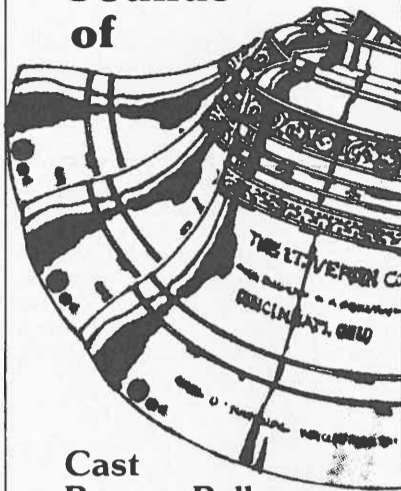
Ex. 7. *Elegy*, Kenneth Leighton. Published by Oxford University Press, used by permission.

Ex. 8. *Toccata*, Peter Naylor. Used by permission.

Ex. 9. *Selma*, Robin Orr. Reprinted by permission of composer.

Ex. 10. *Pastorale and Toccata*, Frederick Rimmer. c 1968, Ascherberg, Hopwood & Crew, Ltd., assigned 1975 to Chappell & Co., Ltd., reproduced by kind permission.

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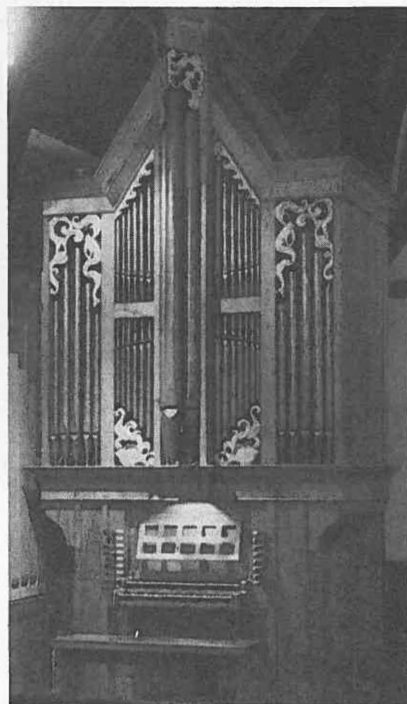
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even though placed in the traditionally German "Brustwerk" position above the keydesk, shows 19th-century Anglo-American influences in its stops for accompaniment.

The organ is housed in a case of solid white oak with attached keydesk. The carvings were designed and made by James Lohmann of Newton Lower Falls, MA. The key and stop action are mechanical throughout with adjustable mechanical combination pedals for the Great and Pedal. The tuning system is according to Valotti. Design and voicing were done by Fritz Noack.



A. David Moore, Inc., North Pomfret, VT, has built a new organ for St. Luke's Episcopal Church, Marianna, FL. Key and stop action are mechanical. Key coverings are of cow bone, sharps of Grenadil. The pedal division is located in an enclosure on the left side of the main case. A single fold reservoir is located in the base of the instrument. Compass: 56/30.

### GREAT

- 8' Prestant
- 8' Bourdon
- 4' Octave
- 2' Mixture III (double draw)
- Cymbal II
- Sesquialtera II (double draw)
- 8' Trumpet

### SWELL

- 8' Chimney Flute
- 4' Spire Flute
- 2' Fifteenth
- 1 1/2' Larigot
- 8' Vox Humana

### PEDAL

- 16' Bourdon
- 8' Flute
- 4' Octave
- 16' Posaune

### GREAT

- 16' Bourdon
- 8' Principal
- 8' Second Principal
- 8' Chimney Flute
- 4' Octave
- 4' Recorder
- 2 3/4' Twelfth
- 2' Fifteenth
- 1 1/2' Seventeenth
- Mixtur IV-VI
- 8' Trumpet
- 4' Clarion

### POSITIVE

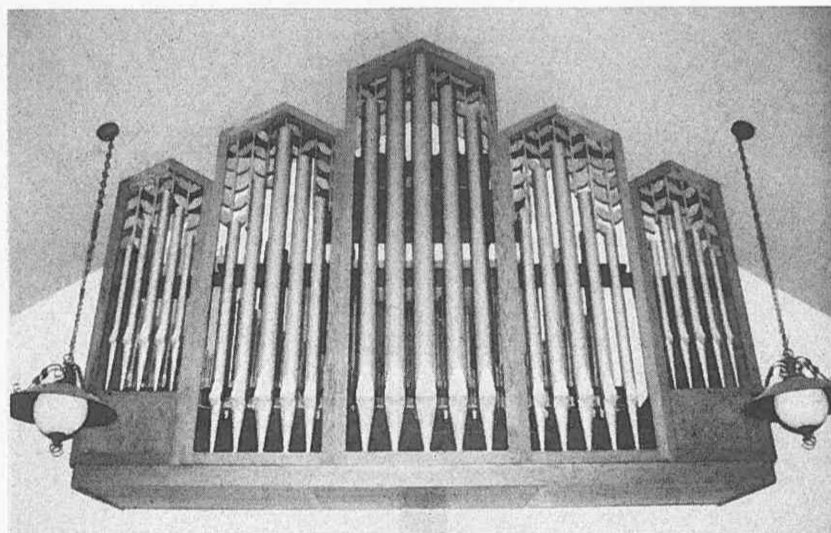
- 8' Gedackt
- 8' Quintadena
- 4' Prestant
- 2' Gemshorn
- Sesquialtera II (f°)
- Sharp III
- 16' Bassoon
- 8' Cremona

### SWELL

- 8' Stopt Flute
- 8' Viola
- 4' Violin
- 4' Chimney Flute
- 2' Principal
- 1 1/2' Quinte
- Cornet III (c°)
- 8' Hautbois

### PEDAL

- 16' Stopt Bass
- 8' Open Bass
- 4' Choral Bass
- 16' Trombone
- 8' Trumpet
- 4' Trumpet



Abbott and Sieker Organbuilders, Los Angeles, CA, has installed a new organ at St. John's Episcopal Church, Fallbrook, CA. There are 9 ranks and 12 stops. The organ has been designed to

provide the tonal resources needed for congregational singing, choir accompaniment, and a quantity of organ literature. Donald M. Corbett is organist of the church.

### GREAT

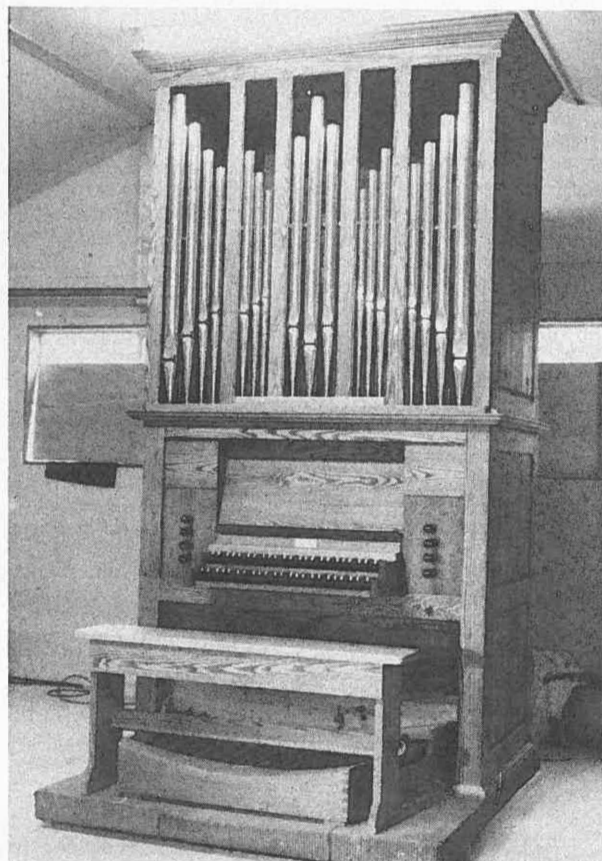
- 8' Principal
- 8' Rohrflöte
- 4' Octave
- Mixture

### SWELL

- 8' Gemshorn
- 4' Blockflöte
- 2' Principal
- 8' Trumpet
- Tremulant

### PEDAL

- 16' Bourdon
- 8' Principal
- 8' Rohrbass
- 4' Choral Bass



Adrian Koppejan Pipe Organs, Chilliwack, B.C., Canada, has installed a new tracker organ at Bethlehem Lutheran Church, Bruderheim, Alberta. The organ consists of 9 ranks and is

encased in red oak. Manuals have rosewood naturals and boxwood sharps. Wind pressure is 60 mm. The dedication recital was played by Dr. Jacobus Kloppers of Kings College, Edmonton.

### MANUAL I (56 notes)

- 8' Holzgedackt
- 4' Prinzipal
- 1 1/2' Mixture II

### MANUAL II (56 notes)


- 8' Quintadena
- 4' Rohrflöte
- 2' Praestant
- 8' Krummhorn

### PEDAL (30 notes)

- 16' Bourdon

### COUPLERS

- Manual II to I
- Manual I to Pedal
- Manual II to Pedal



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Visser-Rowland Associates, Inc., Houston, TX, has announced the completion of a new organ for the Community Church, Vero Beach, FL. This instrument was the Master project of Patrick Quigley of VRA after a concept of Pieter Visser. Winding is through a single bellows and tapered wooden windlines, producing a gentle flexing wind. Stop action is electromechanical to permit the use of a combination action. Pipe placement on windchests is in a major tierce format; tuning is equal temperament at A440.

**HAUPTWERK**

- 8' Prinzipal
- 8' Rohrflöte
- 4' Oktav
- 4' Nachthorn
- 2' Waldflöte
- 2 2/3 Sesquialtera II
- 1 1/3 Mixtur IV
- 8' Trompete

**BRUSTWERK**

- 8' Gemshorn
- 8' Gemshorn Celeste
- 4' Prinzipal
- 4' Blockflöte
- 2' Oktav
- 1 1/3 Larigot
- 1' Scharff IV
- 8' Krummhorn

**PEDAL**

- 16' Subbass
- 8' Prinzipal
- 4' Choralbass
- 16' Posaune



Casavant Freres, Limitée, Quebec, Canada, has installed a three-manual organ at Trinity-by-the-Cove Episcopal Church, Naples, FL. The organ is situated across the back wall of the church. Installation was done by Michael Payne of Charlotte, NC, area representative for the company. Tonal finishing was by Gilles Charest and Michel Jacques. Mark C. Hutchison played the dedication recital on February 5.



**GRAND ORGUE**

- 16' Quintaton
- 8' Montre
- 8' Flûte à cheminée
- 4' Prestant
- 2' Flûte
- II Cornet
- IV Fourniture

**RECIT**

- 8' Flûte ouverte
- 8' Viole de gambe
- 8' Voix céleste
- 8' Flûte douce
- 4' Flûte conique
- IV Plein jeu
- 8' Trompette
- 8' Hautbois
- Tremblant

**POSITIF**

- 8' Bourdon
- 8' Viole de gambe (Réc.)
- 8' Voix céleste (Réc.)
- 8' Flûte douce (Réc.)
- 4' Flûte à fuseau
- 2' Doublette
- 1 1/2 Quinte
- 8' Cromorne
- Tremblant

**PEDALE**

- 16' Soubasse
- 16' Quintaton (G.O.)
- 8' Octavebasse
- 8' Bourdon
- 4' Octave
- 16' Bombarde
- 16' Basson-hautbois (Réc.)
- 8' Trompette (Réc.)
- 4' Hautbois (Réc.)

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# Isolde Ahlgrimm at 70

Larry Palmer

Isolde Ahlgrimm seventy? Improbable as it seems, the calendar indicates that it is, indeed, so: she was born on July 31, 1914. And this year is 1985, minus one (for musicians)!

What a career has been accomplished in Ahlgrimm's three-score-and ten: her concerts "für Kenner und Liebhaber" in Vienna, in which Mozart and Bach cycles were played on fortepiano and harpsichord, leading in turn to her complete Bach series for Philips records; concert tours to all parts of Europe, the near East, the United States, and Japan; teaching, first at the Salzburg "Mozarteum," and then, since 1962, at the Akademie für Musik in Vienna, where she remains a tenured faculty member. Teaching in the United States has included a semester as guest professor of harpsichord at the Oberlin Conservatory and three visits to the Meadows School of the Arts, Southern Methodist University.

Looking through a rather voluminous file of correspondence received since I studied with Ahlgrimm in 1958-59, I was struck anew both by the quality of her teaching (illustrated by telling sentences or paragraphs in her letters), and by the quality of her observations, both musical and otherwise.

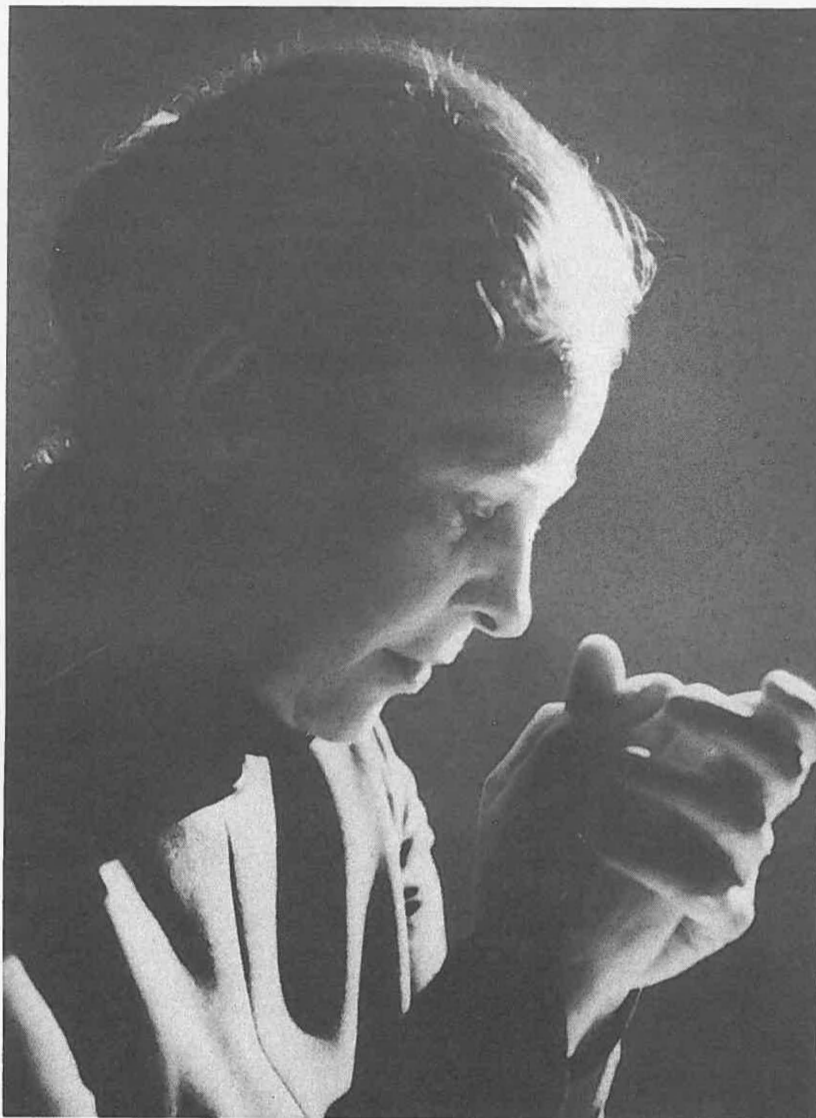
In the train Salzburg—Vienna, 10 December 1959: Fine that you have the Dolmetsch [book]. Of course it's fine, when you read it through, at least *once*, but the most important is, to know, where you find the answers for all your questions. But go then *really* and look them really up!

Ahlgrimm has been much sought after as a teacher, as her consistently full classes attest. Her students become her "children," at least pedagogically. With what whimsy, but also with what a devastating clarity she chronicled the class of 1962-63:

Vienna, 1 January 1963: Since the first day of the year should belong to the family, so I just take the chance to write to you and for all. . . . It seems, I am a biological phenomenon, since I am every year getting a lot of [children]. . . . I love my teaching in Vienna [but] I have many troubles, since the technical basis is very poor with all of them. I should say there are two groups: the stiff one, plays with less mistakes, and the looser one, plays with more mistakes. The first group is more American, the second, more European. . . .

The basis for Ahlgrimm's great success as a concert artist has been, in addition to a keen ear, remarkable memory, and vast innate musicality, her incredible discipline regarding work and practicing. Despite thousands of concert appearances, however, she was always extremely nervous before each one; afraid, no doubt, that her own exacting standards for the music would somehow not be met. Once, comparing her near-terror before a concert with the warmth and happiness following the event, she said to me, "Before every concert we wonder WHY we are musicians; afterward, we know!"

Vienna, November 1968: [describing her concert tour to the USA] At my arrival in Boston, the customs officers searched for heroin in my luggage and handbag! I thought, they took me for a very dangerous looking person and I was very proud. . . . Just before I left for USA, I was able to identify the composer of a piece, which until now was ascribed to J. S. Bach (BMV 897). I was asked to write an article for the next *Bach Jahrbuch*, which had to be finished by the end of October. This done, I had just two weeks to prepare a program and a lecture for Zagreb and all this besides 23 hours of teaching. I got it done, but now I want to devote myself with some more rest to my students and to my book. I had such good resolutions for this year, but I even have better ones for the next year. Might be, once I'll succeed



somehow to live more quietly. I have again 21 students, some of them very gifted and also good workers. Might be, they will force me to a more quiet life, I should be grateful. But all the students dream of a teacher who is always there for them, but at the same time travels round the world from one success to another. Might be, that my better EGO has no stagefright—then I would send this on Tournee and would stay at home; all of us would be helped.

The life of the touring artist is described most succinctly in this excerpt:

Vienna, February 1970: When I was a child, my father, at this time of the year, on sunny Sundays took me out for a walk in the Vienna Woods and already some first spring flowers showed their buds. No more Sunday walks for me now. . . . Every day when I am free from teaching, I have to practice all day long. One single word should be sufficient [for this report]: work. But somehow, travels have always offered

some change: you hear other languages and see other faces; civil meals in restaurants replace the raw carrots which, in want of time, form an important part of my daily kitchen menu; charitable maids clean my room and my shoes. This luxury hélas is compensated by certain inconveniences too: trains stuck in the snow, unheated compartments, railway stations with no porters, delay of planes, missed connections. . . . Sometimes I consent very reluctantly when people say, "What a wonderful life: art and travels!"

But, despite the inconveniences, the enthusiasm remained through the decade of the 70s:

Vienna, 15 February 1979: Dear Larry, This morning came your letter from February 7th [inviting her to teach for a semester at SMU]. Oh, I was so excited about it that I forgot entirely that I had some tea on the stove, a kind of tea which runs over (but is good for my inside pipelines) and when I finally remembered, the kitchen looked like a swimming pool.

A theme which became more prominent in succeeding letters was that of weariness: physical discomfort was gaining on Ahlgrimm, and her battles with a generation of players sometimes more interested in a pedantic "historical authenticity" than in a true musicality preyed on her sensitive nature.

Vienna, 8 January 1982: End February I play Bach *D Major Concerto* and Mo-

zart K. 238 in Palermo and I am rather afraid of going to Italy. . . . I wanted to cancel it, but I did not succeed. But indeed, I want to reduce travelling and playing. I dream of a life without being stage frightened, without hurrying around from school to practice, I want a clean kitchen and the chance to buy a pair of shoes without hurry with the idea 'I should practice. . . . Some easy little programs, I still could do, but not more. Besides, let the young people play, they have their way of playing, which might suit better in our days. I just read a big collection, cuttings out of diaries of four centuries! Incredible, why every period has his style! Very interesting and inevitable. Nevertheless I want to play my partitas as well as possible so I go and practice again. . . .

In May, 1983, Ahlgrimm gave her last concert in Vienna, two weeks before she underwent a major operation. In January (1984) she wrote,

I am so thankful, I did not know, that my little concert in May was the last! But to play with the feeling, it IS the last, I could not do it. And the friends who excuse all mistakes by admiring the maturity!—I don't trust in this maturity! . . . In December, 1983, it was *fifty* years that I started officially to play even in a big concert, at the Grosse Konzerthausaal in Vienna (piano of course), and even successful. So, I did not make it with the day, but at least with the year! And soon, this year, I will be 70! So I think, 50 and 70 makes a good end on a certain kind of life, and gives reason to start a new style of life. . . .

This "new" style of life means, at last, that time is to be spent on completing the long-planned manuscript for her book on ornamentation, to be published by C. F. Peters. It may mean, as well, the time to take some pleasure with friends, to resume those walks in the Vienna Woods, to clean the kitchen of the flat in the Strudlhofgasse without feeling guilty because her time should be spent at the harpsichord.

And for her friends and admirers, this special milestone gives an opportunity to say thank you for the brilliant gifts shared with so many of us during the first 70 years.

Happy birthday, dearest "Widow Bach!" ■

Articles concerning Isolde Ahlgrimm in THE DIAPASON have included:

"Isolde Ahlgrimm as the Widow Bach," by Larry Palmer; June, 1968, p. 15.

"Isolde Ahlgrimm at SMU," by Larry Palmer; May, 1972, p. 16.

"Harpsichord Lessons for the Beginner á la Isolde Ahlgrimm," by Kim Kasling; March, 1973, p. 10.

"Isolde Ahlgrimm in Dallas," by C. David Harris; August, 1974, p. 14.

Reviews of the Harpsichord Competitions in Brugge, Belgium, for which Ahlgrimm served as a jury member:

October, 1968, pages 10-11; October, 1971, pages 1, 10; October, 1977, pages 1, 7-8.

Ahlgrimm's major address to the Brugge audience in 1977 was translated by Howard Schott and published in THE DIAPASON for April, 1982, as "Current Trends in Performance of Baroque Music" (pages 1, 6, 8, 10, 12, 14.) There is a portrait of Ahlgrimm, copious examples and notes, and a brief biographical sketch.

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# Music for Voices and Organ

by James McCray

## Two- and Three-Part Anthems

Finding suitable easy music is not necessarily a task that is simple. Often the repertoire published is either trite, not of a topic or text for adults, or just plain boring. Composers and arrangers tend to prefer the SATB format and when thinking in three parts, they often write for women's voices. Yet, church choirs—particularly in summer—have a great need for anthems which have a message, have some musical attributes, and still do not require extensive rehearsal time or sophisticated voices.

These easy anthems can and should be used at other times of the year, too. One purpose of the typical church choir is to enhance the meditative mood of the congregation. It is not necessary to dazzle the congregation or pastor every Sunday of the year. Anthems purchased and used in the summer, when enrollments for choir and congregation may be more fluid than desired, can be reused for offertory music or in some other capacity during the year.

The works reviewed this month may, of course, be used by singers other than adult church choirs, but the emphasis was placed on finding repertoire which would be appropriate for them.

**Quicken Us.** Hank Beebe, two-part choir and keyboard, Hindron of Hinshaw Music, HPC-7034, \$.75 (M-).

This lively anthem has a crisp rhythmic drive that is punctuated by dancing motives in the keyboard. Above these shifting patterns is an equally memorable theme which shifts back and forth between the two vocal parts. The fast tempo drives to the end of the piece. Although not difficult, the keyboard music will require someone with agility. Voice parts are quite tuneful and rhythmic. This anthem could get the congregation to tap its feet with the music.

**O God, Unseen Yet Ever Near.** Theron Kirk, two-part mixed choir with keyboard, Carl Fischer, Inc., SG 110, \$.60 (E).

Kirk's anthem starts with an interesting harmonic pattern that moves below the voices, and then in the middle section he returns to his more familiar "warm harmonies." Women and men have separate phrases and some unison passages. The keyboard music is relatively easy and on two staves. Limited voice ranges make this accessible to any small church choir.

**The Lord Is Your Door.** Mark Maronde, SAB and organ, Augsburg Publishing House, 11-2248, \$.80 (M-).

The text by the poet Brokering is treated in a developed stanza style with four verses, each having a different approach. Only the last two use a three-part texture. There is a contemplative mood with a quiet gentleness. The organ, on two staves, employs flowing chordal patterns with some arpeggio fills. With comfortable voice ranges and sensitive music this anthem is suitable for most adult church choirs.

**All Things Bright and Beautiful.** Hugh S. Livingston, SAB and keyboard, Lorenz Publishing Co., 7527, \$.60 (E).

There are three verses and introductory-closing areas which are set to music based on the hymn tune "Greystone." The music is quite repetitive and very easy with the choral parts doubled in the organ. The first verse is for the women, the second adds a bass line and the third is in unison with a closing Amen. This is the kind of anthem that could be learned in a very few minutes of rehearsal time.

**Praise Rondo.** Jan Antholz, two-part and keyboard, A.M.S.I., #465, \$.80 (E).

The A material of the rondo is a rhythmic melody that shifts between 3/8 and 4/4 and has a joyful character.

The contrasting sections also have changing meters, but are less rhythmic because of the omission of the dancing eighth notes in the accompaniment. Only the last rondo statement has two-parts, the second part being a descant. A delightful anthem that has a melody which will have everyone singing it as they leave the church.

**You Shall Be My Witnesses.** James Chepponis, two-part, cantor, congregation, organ and flute ad lib, G. I. A. Publications, G-2543, \$.60 (E).

The cantor (soloist) sings the main theme as a solo before it is sung by the congregation with a choral descant. Chorus parts consist primarily of a strophic setting of three verses which is alternated with three cantor verses. The music is modal and attractive. On the final page is the congregation's music which may be photocopied for performance. The keyboard is on two staves and is chordal with some doubling of the choir.

**O Day of Rest and Gladness.** Arr. Richard Slater, two-part and keyboard, Augsburg Publishing House, 11-1926, \$.75 (E).

Based on a tune from *The Christian Lyre* (1832), Slater has arranged the three verses in unison, with divided phrases for the men and women and a two-part closing. The music is in minor with a strong rhythmic character. Vocal parts are written in the treble clef, and the keyboard is on two staves. Charming yet simple folk-style music.

**Great Is the Lord.** Heinrich Schütz (1585-1672), two parts and organ with optional double bass, E. C. Schirmer Music Co., No. 2788, \$.30 (M).

Both a German and English version are provided by the editor Thomas Dunn. Schütz probably intended it to be sung by two equal solo voices, but it would work very effectively in alternation with choral sections (ST/AB). The keyboard realization is easy, but the vocal lines are very challenging with long melismatic phrases and some suggested ornamentation at the phrase endings. It closes with an echo Alleluia. Lovely music for good singers and highly recommended.

**Praise Ye the Lord.** John Carter, SAB and piano, Hope Publishing Co., JC 285, \$.75 (M-).

Even though this was written for a youth choir, it would serve well for an adult church choir. The music is fast and rhythmic with short punctuated phrases that move in parallel motion. The piano part is somewhat busy and does assist the choir with certain notes. It is a driving, exciting piece that will be fun to learn and enjoyable to hear.

**Clothed in the Lord's Love.** Arr. C. Harry Causey, SAB keyboard and optional flute, Coronet Press of Alexander Broude, Inc., CP 305, \$.70 (M-).

The music is sentimental and, perhaps, too sweet for some tastes, but is the type of piece that many members of the congregation will find "inspiring." There is one section for the men which could be sung as a solo, and some of the music is in unison for the entire choir. The keyboard would work better on piano and is often a series of arpeggios. Music for the flute is generally simple and adds to the lilting character.

**We Will Wake Up the Dawn.** Beverly McDonald, two-part and keyboard, Mitchell Reed Music, Inc., MRM 8402, \$.75 (E).

The text is poetically attractive and this anthem could be used by children, youth or adults. The music is rich and shifts among various meters and tonal areas. Most of the material is in unison with the second voice functioning more as an echo than a harmony part.

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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.

28 AUGUST  
**Merrill N. Davis III**; Christ United Methodist, Rochester, MN 12:20 pm

29 AUGUST  
**George Butler**; Methuen Music Hall, Methuen, MA 8:30 pm

5 SEPTEMBER  
**Marilyn Stulken**; Methuen Music Hall, Methuen, MA 8:30 pm

**Bruce Shewitz**; Cleveland Museum, Cleveland, OH 12 noon

9 SEPTEMBER  
**Guy Bove**; Alice Tully Hall, New York, NY 6 pm  
**Marilyn Mason**; St Peter's Episcopal, Tecumseh, MI 7 pm

12 SEPTEMBER  
**Thomas Murray**; Methuen Music Hall, Methuen, MA 8:30 pm

**Timothy Robson**; Cleveland Museum, Cleveland, OH 12 noon

14 SEPTEMBER  
**Thomas Richner**; Congregational Church, Lyme, NH 8 pm

Milwaukee AGO Chapter Church Music Workshop; North Shore Presbyterian, Shorewood, WI 5 pm

16 SEPTEMBER  
**Michele Johns**; St Peter's Episcopal, Tecumseh, MI 7 pm

**Marilyn Keiser**; St Paul's Episcopal, Milwaukee, WI 3 pm  
+ **David M. Gehrenbeck**; Illinois Wesleyan University, Bloomington, IL 8 pm

19 SEPTEMBER  
**Eileen Hunt**; Methuen Music Hall, Methuen, MA 8:30 pm

**Karel Paukert**; Cleveland Museum, Cleveland, OH 12 noon

22 SEPTEMBER  
**Petr Eben**, masterclass; Scarritt College, Nashville, TN 10-12 am

### UNITED STATES East of the Mississippi

15 AUGUST  
**Franklin Coleman**; Methuen Music Hall, Methuen, MA 8:30 pm

17 AUGUST  
**Berj Zamkochian**; City Hall, Portland, ME 8 pm

19 AUGUST  
**John G. Schaeffer**; National Shrine, Washington, DC 3 pm

20 AUGUST  
National OHS Convention, Chicago, IL (through 23 August)

21 AUGUST  
**Jared Jacobsen**; City Hall, Portland, ME 8 pm  
**Gerald Asheim**; Christ United Methodist, Rochester, MN 12:20 pm

22 AUGUST  
**John Ayer**; Methuen Music Hall, Methuen, MA 8:30 pm

26 AUGUST  
**Robert Nelson**; National Shrine, Washington, DC 3 pm

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# Calendar

23 SEPTEMBER

**Susan Landale, Petr Eben;** West End United Methodist, Nashville, TN 4 pm  
**Robert Glasgow;** St Peter's Episcopal, Tecumseh, MI 7 pm

24 SEPTEMBER

**Susan Landale, Petr Eben;** lecture; Scarritt College, Nashville, TN

25 SEPTEMBER

**David Craighead;** Mercer University, Macon, GA 8 pm

26 SEPTEMBER

**Ronald Stalford;** Methuen Music Hall, Methuen, MA 8:30 pm  
**Karel Paukert;** Cleveland Museum, Cleveland, OH 12 noon

28 SEPTEMBER

**Susan Landale, Petr Eben;** Salem College, Winston-Salem, NC 8:15 pm (also 29 September)

30 SEPTEMBER

**Charles H. Heaton;** First Lutheran, Greensburg, PA 7:30 pm  
**Petr Eben;** Cleveland Museum, Cleveland, OH 2 pm  
**James Kibbie;** St Peter's Episcopal, Tecumseh, MI 7 pm  
**Skip Sempe;** harpsichord, with baroque violin; Christ Church Cathedral, New Orleans, LA 4 pm

UNITED STATES

West of the Mississippi

19 AUGUST

Church Music Workshop; Luther College, Decorah, IA (also 20 August)

21 AUGUST

**Frederick Swann;** workshop; Chapman College, Orange, CA 3:30 pm

16 SEPTEMBER

**Carlene Nelhart;** Colonial Presbyterian, Kansas City, MO 3 pm

27 SEPTEMBER

**Catharine Crozier;** University of Nebraska, Lincoln, NE 8 pm

28 SEPTEMBER

**Catharine Crozier;** lecture; University of Nebraska, Lincoln, NE (also 29 September)  
**David Rothe;** St John's Catholic, Chico, CA 8:15 pm

30 SEPTEMBER

**Frederick Swann;** First Presbyterian, Bakersfield, CA 6 pm

INTERNATIONAL

19 AUGUST

**Lynne Davis;** Chartres Cathedral, France 5 pm

29 AUGUST

**Gillian Weir;** Thisted Kirke, Denmark 7:30 pm

2 SEPTEMBER

**Gillian Weir;** Nyvangskirk, Kalundborg, Denmark 7:30 pm

3 SEPTEMBER

**Gillian Weir;** Vor Frelsers Kirk, Horsens, Denmark 7:30 pm

4 SEPTEMBER

**Gillian Weir;** Holstebro Kirk, Denmark 7:30 pm

5 SEPTEMBER

**Gillian Weir;** Vor Frelsers Kirk, Copenhagen, Denmark 7:30 pm

8 SEPTEMBER

**Lynne Davis;** Houdan, France 9 pm  
**Gillian Weir;** Tewkesbury Abbey, England 7:30 pm

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## Organ Recitals

PETER BISSETTE, Spreckels Organ Pavilion, San Diego, CA, May 27: *Trumpet Tune and Almand*, Purcell; *Solemn Melody*, Davies; Suite from *Water Music*, Handel; Prelude on *Rhosymedre*, Vaughan Williams; *Cornet Voluntary*, Walond; *Nimrod* (from *Enigma Variations*), *Pomp and Circumstance March No. 4*, Elgar; *Crown Imperial Coronation March*, Walton.

DAVID S. HARRIS, St. Mark's Church, Denver, CO, June 24: *Pièce Héroïque*, Franck; *Prelude and Fugue in G*, S. 541; *O Lamm Gottes*, S. 656; *Toccata in F*, S. 540, Bach; *Choral varié sur le thème du "Veni Creator," Duruflé; Capriccio on the Notes of the Cuckoo*, Purvis; *Andante cantabile; Final: Allegro (Symphony IV)*, Widor.

WILLIAM PETERSON, Pamona College, Claremont, CA, May 14: *Praeludium in G Major*, Bruhns; *Echo Fantasia (No. 11)*, Sweelinck; *Nun komm, der Heiden Heiland*, Bruhns; *Mein junges Leben hat ein End'*, Sweelinck; *Praeludium in G Minor*, Buxtehude; *Nun komm, der Heiden Heiland; Sonata V*, S. 529; *Passacaglia in C Minor*, S. 582, Bach.

ELIZABETH GEARHART FARR, Mayflower Congregational Church, Grand Rapids, MI, May 6: *Prelude and Fugue in E-flat Major*, Op. 99, No. 3, Saint-Saëns; *Nun komm, der Heiden Heiland*, S. 659; *Fantasia and Fugue in G Minor*, S. 542, Bach; *Quintet for Organ, Violin, Cello, Clarinet, and Percussion*, Goodman (with instrumentalists); *Final in B-flat*, Op. 21, Franck.

KARL E. MOYER, Christ Lutheran Church, York, PA, May 22: *Clair de lune*, Karg-Elert; *Ronde Française*, Boëllmann; *Allegro (Symphony VI)*, Widor; *Prelude and Fugue in D Major*, S. 532, Bach; *Prelude and Fugue in B Major*, Dupré; *Scherzo in G*,

Beethoven; *A Quiet Evening Suite* (Improvisations on a submitted hymn melody); *Trio, Pastorale, Fugue; Fantasy on How brightly shines the morning star*, Reger.

ROBERT PRICHARD, First Christian Reformed Church, Modesto, CA, May 6: *Variations on Psalm 140*, S. 52, Sweelinck; *Recit de tierce en taille*, de Grigny; *Wachet auf, ruft uns die Stimme*, S. 645; *Meine Seele erhebet den Herren*, S. 648; *Ach bleib bei uns, Herr Jesu Christ*, S. 649; *Prelude and Fugue in E-flat Major*, S. 552, Bach; *Choral in E Major*, Franck; *Two Chorale Preludes*, Manz; *Clair de lune; Final (Symphony VI)*, Vierne.

KEITH REAS, St. Paul's Cathedral, Buffalo, NY, May 13: *Fanfares*, Hampton; *Fantasy in A*, Franck; *Sonata in D Minor*, Mendelssohn; *Prelude and Fugue in A Minor*, Bach; *Trauerode, Dankpsalm*, Reger.

NAOMI ROWLEY (with brass ensemble), Elmhurst College, Elmhurst, IL, May 4: *Suite du deuxième ton*, Clérambault; *Postlude pour l'Office de Complies, Première fantaisie, Deuxième fantaisie*, Alain; *Final (Symphonie I)*, Vierne; *Concerto in F Major*, Op. 137, Rheinberger.

ROBERT SHEPPER, Second Presbyterian Church, Indianapolis, IN, May 13: *Toccata in D Minor; Partita sopra la Aria della Folia de Spagna*, Pasquini; *Suite du premier ton*, Clérambault; *Praeludium und Fuge in G Minor*, Buxtehude; *Choral in B Minor*, Franck; *In dulci jubilo; I am black but comely, o ye daughters of Jerusalem*, Dupré; *Praeludium und Fuge in E Minor*, Bruhns.

LARRY SMITH, University Park United Methodist Church, Dallas, TX, March 30: *Prelude and Fugue in B Major*, Op. 7, No. 1, Dupré; *Concerto in B-flat Major*, Op. 4, No.

2, Handel; *Dialogue sur les grands jeux; Duo; Récit de tierce en taille; Dialogue*, de Grigny; *Orgelsonate*, Op. 18/II, Distler; *Sonata eròica*, Jongen.

CHARLES TOMPKINS (with soprano), Hamline United Methodist Church, St. Paul, MN, April 8: *Praeludium in E Minor*, Bruhns; *Kleine geistliche Konzerte*, Schütz; *Herr Jesu Christ, dich zu uns wend*, S. 655; *Fantasy and Fugue in G Minor*, S. 542, Bach; *Sonata for Organ*, Op. 86, Persichetti; *Les Angélus*, Op. 57, Vierne; *Prelude and Fugue in B Major*, Op. 7, No. 1, Dupré.

RICHARD UNFREID, St. Joseph's Basilica, Alameda, CA, May 27: *Toccata on Old Hundredth*, Hebble; *Jesu, joy of man's desiring; Concerto in A Minor* (after Vivaldi), Bach; *Nocturne from Shylock*, Fauré; *Fanfare*, Proulx; *Fantasy in F Minor*, K. 608, Mozart; *Clair de lune*, Debussy; *Scherzo, Final (Symphony II)*, Vierne.

JAMES WALKER, Hope Evangelical Lutheran Church, San Mateo, CA, March 25: *Prelude and Fugue in C Minor*, S. 546, Bach; *Orgelsonate*, Op. 18/II, Distler; *A Triptych of Fugues*, Near; *Partita: Was Gott tut, das ist wohlgetan*, Pachelbel; *Prelude, Fugue and Variation*, Op. 18, Franck; *Toccata (Suite, Op. 5)*, Duruflé.

D. DeWITT WASSON, The Presbyterian Church, Pleasantville, NY, April 29: *Sonata I in D Minor*, Op. 42, Guilman; *Herr Jesu Christ, du hochstes Gut; Toccata and Fugue in A Minor*, Krebs; *Toccata per l'Elevazione*, Frescobaldi; *Toccata on "Old Hundredth"*, Norris; *Toccata*, Richner; *Partita: Wer nur den Lieben Gott*, McAfee; *Toccata in G*, Weaver.

SUSAN McKNIGHT WELCH, Southeastern Baptist Theological Seminary, Wake For-

est, NC, April 12: *Ciacona in E Minor*, Buxtehude; *Basse de Trompette; Chromhorne sur la taille (Mass for the Convents)*, Couperin; *Meine Seele erhebet den Herren*, S. 648; *Kommst du nun, Jesu, vom Himmel herunter*, S. 650; *Toccata in D Minor*, S. 538, Bach; *Fantaisie in C Major*, Op. 16, Franck; *Suite for Organ*, Near.

ANITA EGGERT WERLING with Charlotte Cook, Western Illinois University, Macomb, IL, April 16: *Organ Sonata for Two Players*, Brown; *Auden Variations*, Op. 136, Persichetti (Werling); *Double Fantaisie pour deux organistes*, Langlais; *Lied (Douze Pièces)*, Litaize (Werling); *Martyrs: Dialogues on a Scottish Psalm-tune for organ duet*, Op. 73, Leighton.

DONALD WILLIAMS (with trumpet), All Saints' Episcopal Church, Pontiac, MI, May 20: *Was Gott tut das ist wohlgetan*, Pachelbel; *Nun komm, der Heiden Heiland*, S. 659; *Prelude and Fugue in E Minor*, S. 548, Bach; *Orgelpartita Nun komm, der Heiden Heiland*, Distler; *Prayer of St. Gregory*, Hovhanness; *Martyrs: Dialogue on a Scottish Psalm-tune*, Op. 73, Leighton.

THOMAS ZACHACZ, North Baptist Church, Port Chester, NY, March 11: *Grand Choeur*, Dubois; *Suite du premier ton*, Clérambault; *Intermezzo on an Irish Air*, Stanford; *Prelude and Fugue in C Major*, Bach; *Légende*, Vierne; *Allegro risoluto (Sonata V, Op. 118)*, Merkel; *Rejoice greatly, o my soul; O God, thou faithful God; Now thank we all our God (Op. 65)*, Karg-Elert.

RUDOLF ZUIDERVELD, Illinois College, Jacksonville, IL, April 29: *Prelude and Fugue on a Theme of Vittoria*, Britten; *Psalm 124; O God Abuse; All Sons of Adam*, Davies; *Rhosymedre*, Vaughan Williams; *Sonata in G Major*, Op. 28, Elgar.

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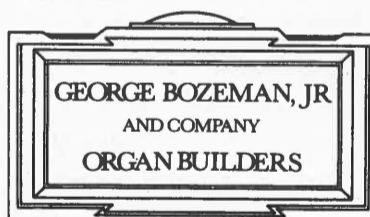
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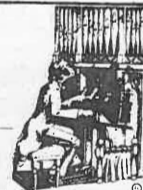
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Classified Advertising Rates  
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## PIPE ORGANS FOR SALE

**1976, 2-manual, 5-rank Wicks pipe organ;** all enclosed; glass swell shutters; natural cherry case-work; 16' Gedeckt, 16' Fagott, 8' Principal, 8' Gemshorn Celeste (TC), 4' Gemshorn; 34 stops. Contact: D.A. Kovach, 8978 S. Pine Dr., Beulah, CO 81023. 303/485-3525.

**4-manual 1927 Casavant pipe organ, 112** ranks, 3 sets of 32's. Professionally removed, and in storage. John D. Lyon, 40141 Eight Mile Rd., Northville, MI 48167.

**Kimball organ, 1923. 2-manual, 11 stops. (3** 16's) Good condition. In storage. Contact: Morel & Associates, 4221 Steele St., Denver, CO 80216. 303/355-3852.

**Lyon & Healy tracker, c. 1910? 2-manual, 7** stops. Excellent condition. Space requirements: 9' x 9' x 16' high. Playable. Contact: Morel & Associates, 4221 Steele St., Denver, CO 80216. 303/355-3852.

**Aeolian player organ c.1930; 23 ranks with** player attachment. Pipes in good shape but organ not playing at present. St. Monica's Monastery, P.O. Box A, Oconomowoc, WI 53066.

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**1962 19-stop 25-rank Schlicker, self-con-**tained on movable platform. Manuals tracker; pedal electro-pneumatic. Excellent condition; like new; little used. Best offer. Prof. D.R.M. Paterson, University Organist, Dept. of Music, Lincoln Hall, Cornell University, Ithaca, NY 14853. 607/256-3531 or message at 607/256-4097.

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**1914 4-manual E.M. Skinner, rebuilt by Tell-**ers 1958. Moller console, 1957. Playable. Contact Rev. Alan James or Nancy Lancaster, House of Hope Presbyterian Church, 797 Summit Ave., St. Paul, MN 55105. 612/227-6311.

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## ELECTRONIC ORGANS FOR SALE

95 Allen, Conn, Baldwin and Hammond Church organs, 400 grands, \$1000 and up. Victor, 300 NW 54th St., Miami, FL 33127. 305/751-7502.

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Clearance Sale: pipes, chests, blowers, harp, swell shades, Orgalecra. SASE. Robert Teska, 2007 Scottwood Ave., Toledo, OH 43620. 419/255-2718.

Harp, Moller-Deagan; also Moller Vox Humana with chest and enclosure. Best offer takes one or both. Trinity Lutheran Church, Box 93, Hooversville, PA 15936. 814/798-9033.

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50 Allen, Baldwin, Wurlitzer church organs. 400 grand pianos. \$990 up. Victor, 300 N.W. 54th St., Miami, FL 33127. 305/751-7502.

49-note Kohler-Liebich harp, mint condition, reathered, rebuilt, \$950. 49-note harp, Austin, fair condition, \$500. Wurlitzer Diaphone, 1-12, pipes and chest, \$500. Delaware Organ Co., 252 Fillmore Ave., Tonawanda, NY 14150.

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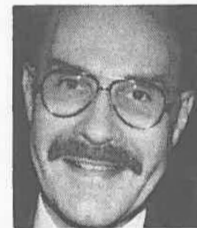
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