

THE DIAPASON

DECEMBER, 1985



St. Richard's Episcopal Church, Winter Park, FL
Specification on page 14

Here & There

The first **International Organ Competition in Odense, Denmark**, will take place August 31–September 7, 1986, under the patronage of His Royal Highness Prince Henrik of Denmark. Arranged by the City Magistrate of Odense, the competition will be open to organists under the age of 30 of all nationalities. The event will consist of three rounds: 15 competitors can participate in the first round; 10 will be selected for the second round; and three for the last. The repertoire consists of compositions from the standard repertoire and two recent Danish works: Niels la Cour's *De profundis*, and Franz Syberg's *Fugato*.

First prize is Dkr. 20,000; second prize Dkr. 15,000; and third Dkr. 10,000. In addition to the cash prizes, winners will each receive an organ pipe with an inscription; 4th, 5th, and 6th runners-up will also receive inscribed organ pipes, donated by Marcussen and Son, Aabenraa.

The opening concert will take place in Odense Concert Hall with the Odense Symphony Orchestra and members of the jury as soloists. First round will be held in Sct. Hans Church, second round in Odense Cathedral, and final round in Odense Concert Hall.

For further information, contact: Secretariat, First International Organ Competition, Laessoegade 74, DK-5230 Odense M.

Stichting Internationaal Orgelconcours has announced the dates of the **International Organ Festival Haarlem**. The International Summer Academy for Organists will take place July 4–20, 1986. Courses include J. S. Bach (Piet Kee and Ewald Kooiman); Franz Liszt (Martin Haselböck); French romanticism (Daniel Roth); Sweelinck (Ton Koopman); North German literature (Harald Vogel); and improvisation (Hans Haselböck).

The International Organ Improvisation Contest will be held July 2–5 on the Christian Müller organ.

For information on the academy and the contest, contact: Stichting Internationaal Orgelconcours, Stadhuis (Townhall), Haarlem, The Netherlands.

The **23rd Early Music Festival Bruges/Belgium** will take place July 26–August 9, 1986. As part of the festival, the 8th International Harpsichord Week (July 26–August 2) will include a harpsichord competition, the 2nd Mozart Fortepiano Competition, an exhibition of instruments and publications, and interpretation classes, lectures, demonstrations, and recitals. The main theme of all the evening concerts will be "From Baroque to Classic," with the participation of soloists, consorts, chamber choirs and orchestras. For information, contact: Tourist Office, Markt 7, B-8000 Bruges/Belgium.

The University of Michigan has announced that the **8th Annual Organ and Church Music Institute** will take place July 7–18, 1986. Guests will include Lady Susi Jeans (England), José Enrique Ayarra (Spain), and Felix Friedrich (East Germany).

Historic Organ Tour XII will take place February 19–March 4, and include the following cities in Spain: Seville, Cordova, Toledo, Segovia, and Madrid. For information on this tour, contact: Great Places Travel, 208 E. Washington, Ann Arbor, MI 48104; 313/769-1776.

Historic Organ Tour XIII, July 21–August 4, will include Holland, Denmark, Sweden, and North Germany.

Historic Organ Tour XIV, August 4–

18, will visit Paris and the South of France. For information on Tours XIII and XIV, contact: Conlin Travel, P.O. Box 1207, Ann Arbor, MI 48106; within Michigan 313/769-9680; outside Michigan 800/521-7939.

The results of the **1985 Bruges Festival Organ Competitions** have been announced. No 1st prize was awarded in the "Bach-Handel Competition" which attracted 62 competitors. 2nd prize went to Christopher Noll (West Germany); 3rd prize to Isolde Kittel (West Germany); 4th prize to both Patrick Ayrton (Great Britain) and Markus Malin (Austria); 5th prize to both David Adams (Ireland) and Andrea Marcon (Italy).

From the field of 5 competitors for the "J. S. Bach Bruges 1985," the prize went to Michael Kapsner of West Germany, with honorable mention to G. Bierling of Holland.

Temple University has announced the renaming of its College of Music as the **Esther Boyer College of Music**. The College was recently designated the recipient of a major gift from Mrs. Esther Boyer Griswold, an appreciative alumna who received a modest scholarship when she enrolled at Temple more than 60 years ago. The endowment, valued at between \$4 and \$5 million, will be used for music scholarships.

In celebration of the 300th birthdays of Bach and Handel, and the 400th birthday of Schütz, East Germany (DDR) has issued a postal souvenir sheet depicting the composers and their music. A number of other countries have issued commemorative stamps in honor of the 300th anniversary of Bach, including the British West Indies, with no less than 28 different stamps showing musical instruments used during Bach's lifetime. East Germany also issued a set of four commemorative stamps in 1976, which featured four different organs of Gottfried Silbermann.

The Bach, Handel, Schütz souvenir sheet and the Silbermann organ set are available from **Charles M. Ruggles Pipe Organs**, 24493 Bagley Road, Olmsted Falls, OH, 44138.

Showcase Publications has announced the release of *Encyclopedia of the American Theatre Organ*, Volume 1, by **David L. Junchen**. The 432-page book includes the history of 52 companies, opus lists for each firm and over 800 illustrations. Volume 1 covers from the Aeolian Co. to M. P. Moller, Inc., and is available from Showcase Publications, P.O. Box 40165, Dept. S, Pasadena, CA 91104; 818/794-7782.

The **Seventh Annual Village Bach Festival** took place November 26, 28–December 1 at the First Presbyterian Church of Caro, and the First Presbyterian Church of Cass, MI. The schedule included lectures by Byron Hanson, resident conductor of the Interlochen Arts Academy Orchestra; concerts by the Cleveland Baroque Soloists and the Village Bach Festival Chamber Orchestra; the film "The Joy of Bach"; and an organ recital by Thomas Brown, one of the founding member performers of the Cass City Bach Festival.

The **Church of the Covenant**, Cleveland, OH, has announced its Concert Series and Arts in Worship Series events

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Official Journal of the American Institute of Organbuilders

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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.).

for the 1985-1986 season. All of these events feature the Covenant's performing ensembles: The Covenant Choir, The Psalter Choir, the three Covenant Handbell Choirs and The Covenant Dancers, as well as featured guest artists all under the direction of The Church of the Covenant's Arts and Music Staff.

The Concert Series features performances by The Covenant Choir; The Cleveland Chamber Symphony; George Leggiero, Covenant Carillonneur; and a performance by Stephen Jeandheur and Jeanne Jeandheur of works for soprano and trumpet. The Arts in Worship Series includes twelve worship services featuring special music and dance.

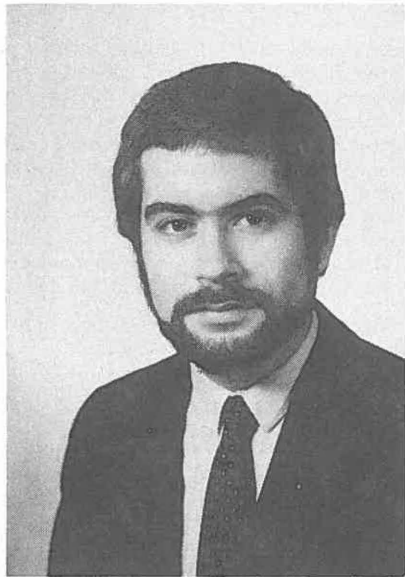
Phillip Steinhaus recently made an east coast recital tour with performances at St. Mary's Episcopal Church, Kingston, NC; Fox Chapel Episcopal Church, Pittsburgh, PA; The Church of the Epiphany, Washington, DC; and Park Central Presbyterian Church, Syracuse, NY (AGO). Dr. Steinhaus has served such parishes as St. John's Church (Church of the Presidents), Washington, DC, and Church of the Advent, Boston. Currently, he is Minister of Music and Organist

at St. Margaret Mary R.C. Church, Lomita, CA, and concertizes under the management of Artist Recitals, Ruth Plummer, executive director.

In commemoration of the 60th anniversary of its founding, Myers Park United Methodist Church in Charlotte, NC, commissioned Richard Peek to write a set of 12 choral responses. Four of them were performed on Sunday, October 27, by the adult choir of the church under the direction of Walter Ball, organist and choir director, during a service commemorating the event.

Ebenezer Lutheran Church, Chicago, IL, hosted a Bach-a-thon on October 20. Running continuously from 2 until 8 P.M., the concert featured a number of Chicago-area organists, including Dexter Bailey, Dr. G. Nicholas Bullat, Jonathan Callahan, Frederick Beal, Kirstie Felland, Dr. William C. Aylesworth, Jack Olander, Janet Hutchins, Jerry Jelsema, Michael Shawgo, and Larry Long.

Appointments

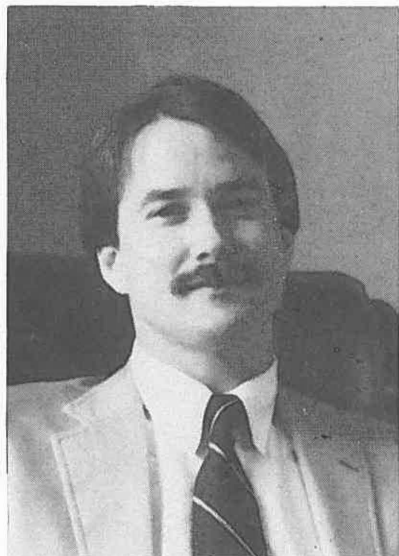


James Russell Brown

James Russell Brown has been appointed organist and choirmaster at St. Giles' Episcopal Church, Northbrook, IL. A graduate of Oberlin and New England conservatories, he leaves positions in Massachusetts at St. Peter's Episcopal Church and Regis College, Weston, and Temple Sinai, Brookline. In Weston he oversaw the refurbishment and enhancement of the church's Aeolian-Skinner organ by Daniel Angerstein and Associates. Mr. Brown served on the Music Commission (Diocese of Massachusetts) and was active in the Boston chapter, AGO, on the Executive and Professional Concerns committees, and as Placement Director.

Douglas L. Butler has been appointed interim organist-choirmaster of St. Mark's Episcopal Church, Palo Alto, CA. Dr. Butler previously was organist-choirmaster at St. Boniface R.C. in San Francisco. At St. Mark's he will work with Robert Bates, organ consultant, to facilitate the completion of the large four-manual organ being built by David C. Harris, Whittier, CA (two consoles and a separate gallery organ) by spring, 1986.

This past summer, Dr. Butler was awarded a grant from the Washington, DC, AGO Foundation to research 19th-century German organ literature in preparation for an article. This research continues Butler's work in German romanticism begun with his 1973 doctoral dissertation "The Organ Works of Felix Mendelssohn Bartholdy" (U. Or., Eugene) and subsequent articles in both *THE DIAPASON* and *The American Organist*. Future editions of the literature are also being planned.



H. Joseph Butler

H. Joseph Butler has been appointed lecturer in organ and harpsichord at

Ithaca College School of Music, Ithaca, NY. Butler holds a D.M.A. and Performer's Certificate in organ from the Eastman School of Music, where he served as a teaching assistant in the organ department. He earned the M.M. in organ from the New England Conservatory, and a B.A. *magna cum laude* from Bowdoin College. In 1975 he won the AGO New England Regional Young Organists Competition; he has been a finalist in several national competitions, and has been heard in recital throughout New England and the midwest. His organ teachers include Russell Saunders, Yuko Hayashi, Bernard Lagacé, Harald Vogel, and Marion R. Anderson. He has studied harpsichord with Arthur Haas and Colin Tilney.

Dr. Butler is also college organist and lecturer in music at Hobart and William Smith Colleges, and organist and choirmaster at Trinity Episcopal Church, Geneva, NY.



Samuel Carabetta

Samuel Carabetta has been appointed organist and choirmaster at St. John's Church, Lafayette Square, "The Church of The Presidents," Washington, DC, where he succeeds Albert Russell, who retired after holding the position for 19 years. A native of Connecticut, Mr. Carabetta is a graduate of the Boston Conservatory of Music where he studied with Phillip Steinhuis; he received the Master of Sacred Music degree in 1982 from Southern Methodist University as a student of Robert Anderson. He has also studied organ with Gerre Hancock at Saint Thomas Church, New York City. Mr. Carabetta previously served for three years at Christ Church, Hamilton and Wenham, MA. He was named finalist in the 23rd Annual National Organ Playing Competition of First Presbyterian Church, Fort Wayne, IN, and also finalist in the 12th Annual Organ Competition at First Presbyterian Church, San Antonio, TX.

Lisa Goode Crawford has been appointed visiting professor of harpsichord at Eastman School of Music. Crawford is currently professor of harpsichord at Oberlin Conservatory and a member of the Oberlin Baroque Ensemble. She has studied with Gustav Leonhardt, Albert Fuller, and David Fuller. In addition to solo recitals at the Smithsonian Institution, the Boston Museum of Fine Arts, Duke University and SUNY Buffalo, Ms. Crawford has recorded for Vox, Gasparo, and Smithsonian Recordings.



James Hammann

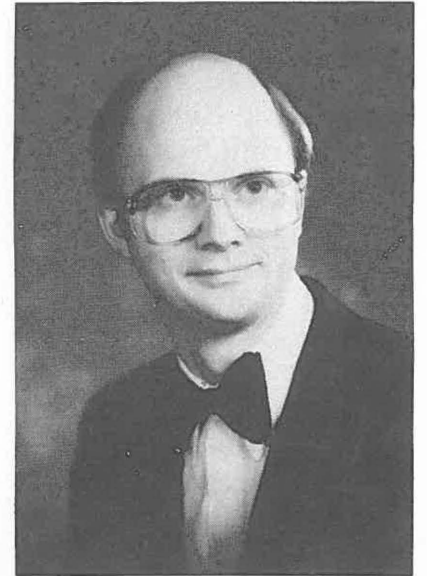
James Hammann has been appointed assistant professor of music at Pfeiffer College in Misenheimer, NC. His duties include teaching organ, music history, and serving as college organist. A native of Sydney, OH, he holds degrees from Ohio Wesleyan University and The University of Michigan. He is currently a candidate for the doctor of musical arts degree in organ and church music at Michigan where he studies with Marilyn Mason. Mr. Hammann leaves a six-year tenure as director of music and organist at Central United Methodist Church in Detroit, MI. He holds the AAGO diploma, and was named "Artist of the Year" by the Arts Commission of Toledo, OH, in 1978. He continues to appear frequently throughout the country in his one man show, "Old Bach."



James Litton

James Litton has been appointed music director of the American Boychoir School, Stephen N. Howard, Headmaster, has announced. At the American Boychoir School he will be

responsible for all aspects of the music program, and in particular will train and conduct the Concert Choir on its tours throughout the United States. Mr. Litton has served on the faculty of Westminster Choir College, Princeton, and continues to teach in the Summer Session. He has been active nationally in the Episcopal Church as a member of the Standing Commission on Church Music and has served on the Executive Editorial Committee for the new Episcopal Hymnal. Currently he is Director of Music at St. Bartholomew's, New York City, and Visiting Lecturer at Virginia Theological Seminary.



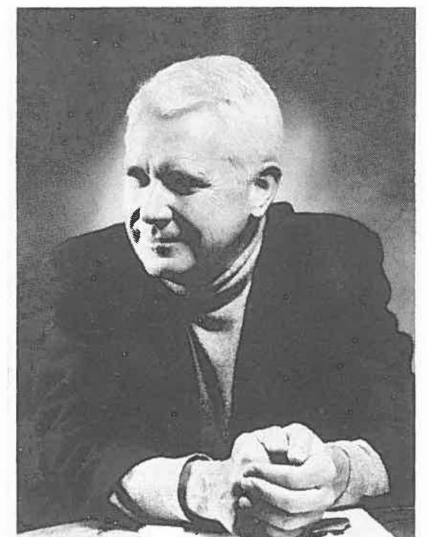
Steven Wenthe

Steven Wenthe has joined the faculty of Concordia College, River Forest, IL, as assistant professor of music. He was appointed to fill the vacancy created by the death of Dr. Herbert Gotsch, professor of organ at Concordia and editor of the well-known Concordia Hymn Prelude Series. Mr. Wenthe received a B.A. in education and the Master of Church Music degree from Concordia, River Forest. His organ teachers have included Herbert Gotsch, Robert Lodine, and Richard Enright, with whom he is currently studying a doctor's degree in organ performance. Prior to joining the faculty at Concordia, Mr. Wenthe served as teacher and minister of music at the Lutheran Church of St. Philip, Chicago. He is a contributor to the Concordia Hymn Prelude Series.

Retirement

John Hamilton will retire from his position as Professor of Music at the University of Oregon in June, 1986, a decade before that required by university policy. When he arrived in Oregon in 1958, Hamilton found that the university owned a 4 manual organ of 29 registers (none higher than 4' pitch, with 2 vox humanas). Subsequent acquisitions have resulted in seven organs by Flen-trop, Schlicker, and Jurgen Ahrend, along with harpsichords and clavichords from Dowd, Lengemann and others.

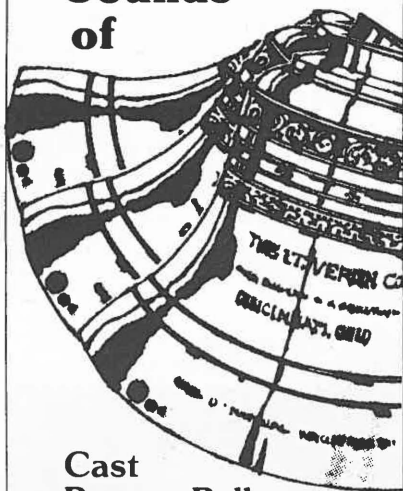
Hamilton's former students hold teaching and church positions throughout the U.S. and abroad. For several years, Mr. Hamilton has maintained homes both in Copenhagen and in Oregon. Following retirement, his principal residence will be in Copenhagen, with a second home in Seattle.



John Hamilton

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Following the tradition begun by Calvin Hampton, **Harry Huff**, the present director of music at Calvary Church, New York City, will continue to host concerts on Friday nights at eleven. The first concert, October 25, featured selections from the works of Calvin Hampton including "The Alexander Variations," a duet for two organs. Mr. Huff and David Higgs performed the work, the last major organ piece by Hampton. The New York Saxophone Quartet played "Fugue" and "Fireworks Music;" Chris DeBlasio performed "Ice Caverns" for synthesizer; and the Calvin Hampton Memorial Choir performed two large choruses, "There was War in Heaven" and "Spring Was Late." Concerts take place every other Friday.

On Sunday, September 8, **Dennis Schmidt** played the *Clavierübung, Part III* by J. S. Bach at St. John's Cathedral, Albuquerque, NM. The recital was part of the ongoing series of the complete organ works of Bach which Dr. Schmidt is playing at the Cathedral. The Rev. Dr. Ken Clark, Canon Theologian of the Cathedral, provided theological comments on the collection and on Luther's Catechism throughout the program.

After the musical part of the program, a dinner was served to 76 guests. The dinner was modelled after a meal which Bach ate in 1716 on the occasion of the testing and dedication of the new organ at Halle (menu found in *The Bach Reader*, edited by Hans T. David and Arthur Mendel. New York: W. W. Norton & Company, 1966).

The Conference of Roman Catholic Cathedral Musicians held a general meeting at the Cathedral of the Holy Name, Chicago, May 13 and 14, 1985. The Chicago meeting, convened and hosted by Richard L. Proulx, Cathedral of the Holy Name, determined and clarified the purposes of the organization and articulated these in a statement of purpose, drafted by Mr. Proulx, Dr. Leo Nestor, and Dr. Haig Mardirosian, as amended and adopted by the 26 members present in Chicago. In addition to the business agenda, Richard Proulx conducted a concert by the Chamber

Singers of Holy Name Cathedral performed at the Chapel of Quigley Seminary. A tour and demonstration of the organs of the Cathedral followed.

The Conference approved Los Angeles as the site of the next meeting, January 20-24, 1986. Membership in the Conference is open to professional musicians in all Roman Catholic cathedral churches in North America.

The 18th International Boy Singers Festival will be held in Saltillo, Mexico, December 28, 1985-January 1, 1986 under the auspices of the American Boychoir/International Children's Choir Federation. The Singing Boys of Saltillo, host choir for the event, invites all boys', girls', and children's choirs to send delegations. Each choir will sing two or three selections in the Concert of the Nations on Monday, December 30, and all boy and girl delegates will join

the massed choir in singing selections from Bach, Handel, and Mozart. The Governor and First Lady of the state of Coahuila will hold a reception for delegates and guests at the Governor's residence, and the Bishop of Saltillo will host the visiting singers for a choral worship service in the 18th-century Saltillo Cathedral. Information about the festival is available from Shallway Foundation, Connellsville, PA 15425.

The Toledo Chapter of the AGO presented **Dr. Toon-Soon Chang** of Chicago in recital on September 22, at Ashland Baptist Church. Dr. Chang performed works of Bach, Scarlatti and Handel on the church's Brombaugh mechanical-action organ and Keith Hill harpsichord. The recital was part of a continuing series of recitals held during 1985 as part of the Bach tercentenary celebration.

Nunc Dimittis

F. Percival Price, Pulitzer Prize winner and University of Michigan professor emeritus of campanology, died October 1 at the age of 83.

A member of the U-M School of Music faculty from 1939 until his retirement in 1972, he was an international authority on campanology. Price was born in Toronto on Oct. 7, 1901. He was introduced to campanology at age 20 when a carillon was installed in the Toronto church in which he was studying organ. After earning a baccalaureate degree in music from the University of Toronto, he became the first non-European to receive a diploma from the Carillon School of Mechelen, Belgium. Returning to Toronto, he was the first carillonneur to fill a professional post outside of Europe.

Later, he was the first carillonneur at both the Rockefeller Carillon in New York and the Peace Tower Carillon in the Parliament Buildings, Ottawa. Before coming to Ann Arbor he studied conducting and composition in Europe with Felix Weingartner, Arthur Willner and Karol Szymanowski.

In 1934, his "St. Lawrence Symphony" won the Pulitzer Prize for Music.

Merging interests in architecture and music, Price served as carillon architect or engineer-consultant for many of the most famous chime and carillon installations in North America. He acted as consultant during the construction of U-M's Charles A. Baird Carillon, and then was asked to join the faculty as the University Carillonneur. With Price as the first professor of campanology in North America, the U-M was the only academic institution to offer a degree program in carillon performance.

Price composed more than 100 pieces for the carillon. He was a founder of the Guild of Carillonneurs of North America. Three of his books remain classics. *The Carillon*, published in 1933, is still considered the definitive work on the instrument. *Campanology Europe 1945-47* deals with the destruction and relocation of historical European bells after World War II. Price's last book, *Bells and Man*, was published in 1983 by Oxford University Press, and is an encyclopedic look at man's use of, and relation to, bells.

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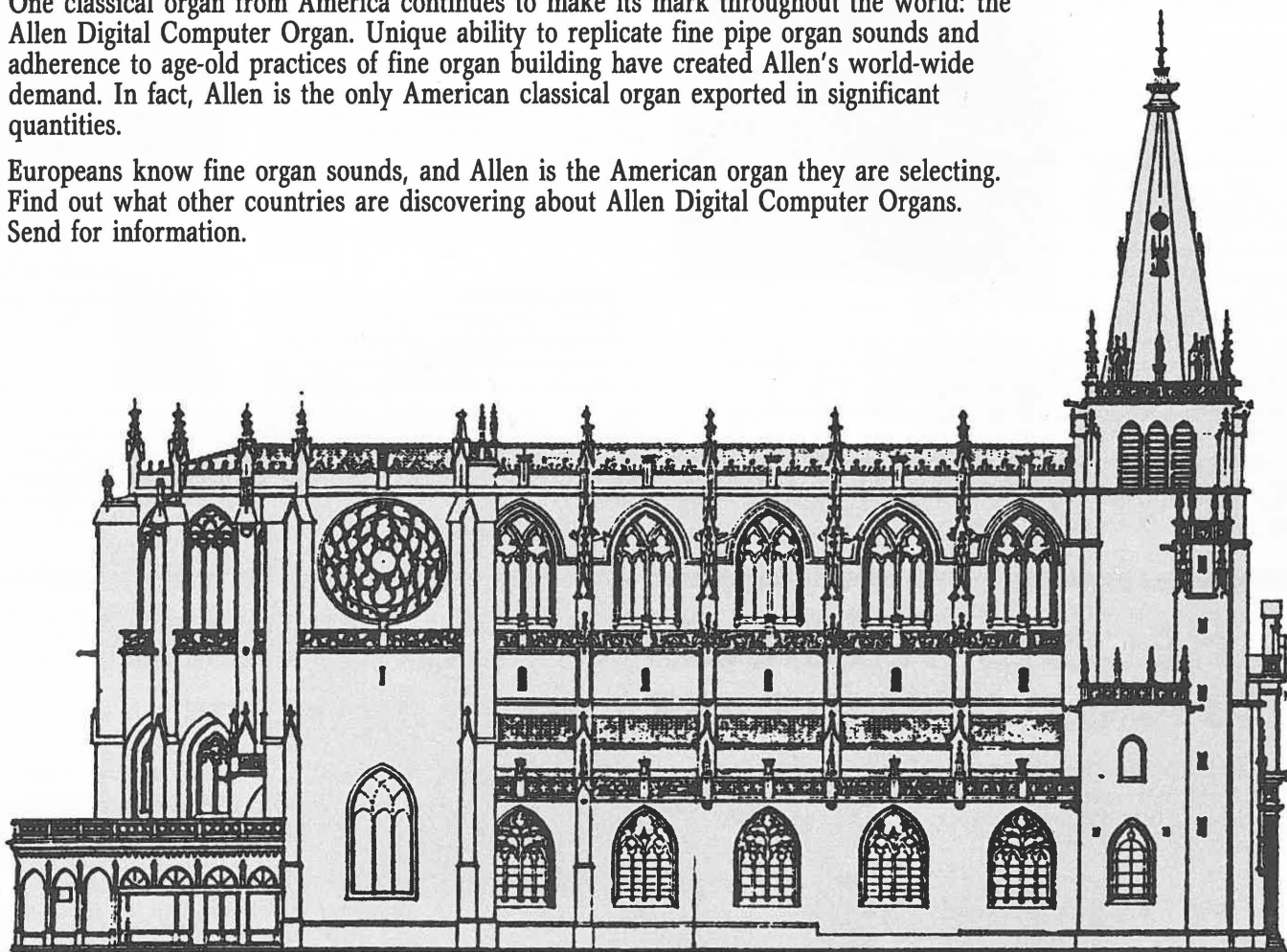
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The Church of St. Nizier, Lyon, France (a translation)

About the year 150, St. Pothin built an oratory on the site dedicated to the Virgin Mary. After the persecution of 177, ashes of the Martyrs of Lyon, retrieved from the river, thrown there by Romans, were placed in the Basilica. In the 8th Century, Bishop Leidrade restored St. Nizier and created a Chapter of Cannons. During the 14th Century, Archbishop Louis de Villars started construction of the present church: sanctuary started in 1303; Renaissance portal finished in 1581. During the 19th Century, exterior and arches were reinforced. In 1857, architect Benoit finished the south steeple. In 1973, nave restoration began: Pillar foundations and south pillars were redone; then all pillars, arches and vault panels were rebuilt. In 1984, an Allen Organ was installed.

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Here & There



Earl Miller

During the month of August, Earl Miller played a series of organ concerts and continued his research on the 19th-century Berlin organist and composer Otto Dienel in West Germany. The concert series began with two recitals in the Saint Blasien region of the Black Forest (Hochenschwand and Menzenschwand). In Munich he played what is believed to be the 20th-century West German premiere of Otto Dienel's *Third Grand Sonata in F* at the Lukas-kirche. In Berlin he played three concerts: an all-American composer program at the Kaiser Wilhelm Memorial Church; a concert at the Twelve Apostle Church which again featured the Dienel Sonata (the first time performed in Berlin in this century); and a concert on the new Weigel organ at the Epiphany

Church. He was also the featured recitalist for a Berlin television documentary about the Weigel organ which was to be aired this fall over German television and at the International Media Exhibition. While in Berlin he did further research on Dienel at the library of the Kurt Sachs music collection.



Keith S. Reas

Keith S. Reas has been awarded first prize in the International Organ Playing Competition held October 5 in Ann Arbor, MI, in conjunction with the University of Michigan School of Music's Silver Jubilee Conference on Organ Music. Reas is Director of Music for First United Methodist Church, Phoe-

nix, AZ, and holds degrees from Oberlin College, the University of Oregon, and the Eastman School of Music. He received a \$1000 cash prize and was presented in recital during the conference. Judges Todd Wilson, Herman Taylor and Edith Boroff awarded the second prize of \$500 to Ja Kyung Oh of Ann Arbor, and the third prize of \$300 to Boyd M. Jones II of Louisville. The five finalists played D. Scarlatti's *Sonata in C Major*, K. 255; J. S. Bach's *Prelude and Fugue in A Minor*, BWV 543; G. F. Handel's *Concerto in B-flat Major*, Op. 4, No. 2; and Edith Boroff's *Diptych*, which was commissioned for the contest by the Marilyn Mason Commissioning Fund, and which received its premiere during the winner's recital.

The Associated Pipe Organ Builders of America (APOBA) has published a new brochure entitled *Organ Building in America*. The publication provides a brief description of the organization, offers a few comments on planning for an organ and cost, and lists the member firms of APOBA. Copies are available from APOBA, 815 Second Avenue, Suite 318, New York, NY 10017.

Robert Delcamp has returned from sabbatical leave to resume his post as University Organist and assistant professor of music at The University of the South, Sevanee, TN. While on sabbatical, Dr. Delcamp studied organ with Louis Robilliard in Lyon, France, and choral music in England, where he spent time in residence with several cathedral choirs.



John Obetz

John Obetz performed a special patriotic program on the 4th of July at Westminster Abbey. English composers included in the recital were former and present organists of the Abbey: Orlando Gibbons, Henry Purcell, and Simon Preston; American composers were Virgil Thomson, Gerald Kemner, Ned Rorem, and John Knowles Paine. The audience for the occasion filled the Abbey and responded with a standing ovation.

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L. C. Daquin

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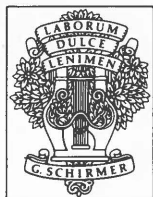
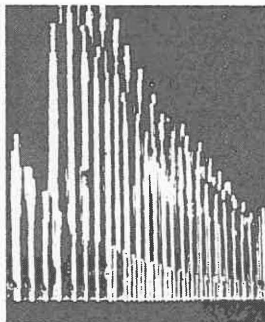
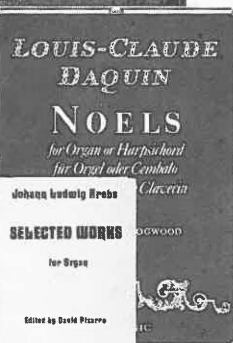
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Carillon News

by Margo Halsted

Shep Appointed

Sydney Shep was appointed University Carillonneur at the Soldiers' Tower, University of Toronto. She succeeds Heather Spry.

Shep's duties at the University include Sunday evening summer concerts, convocations, special installations, and numerous celebratory functions. She is also carillonneur at the Canadian National Exhibition Carlsberg Carillon (presently unplayable) and summer recitalist for Metropolitan United Church's Summer-in-the-Park series.



Sydney Shep

New Carillon

A light, two-octave carillon (bourdon C of 598 pounds) has been installed in the tower of Myers Park Presbyterian Church, Charlotte, NC. The bellfounder is John Taylor & Co. of Loughborough, England. Peter Shepherd of Loughborough played the February 10 dedicatory recital. The carillonneur of the church is the director of music, Robert Stigall.

Bonholzer Retires

Albert A. Bonholzer, carillonneur at the University of the South in Sewanee, TN, for the past 25 years, has retired. The only University Carillonneur in the school's history, Bonholzer began his tenure after the 56 Paccard bells were dedicated by Arthur Bigelow in 1959. Bonholzer's carillon study was with the late Harold B. Simonds of St. Chrysostom's Church in Chicago and James B. Lawson of the Riverside Church of New York City.

GCNA Congress 1985

The annual congress of The Guild of Carillonneurs in North America took place at Culver Military Academy, Culver, IN, 9-12 June. The host was John Gouwens, Academy Carillonneur and Organist.

About 50 individuals attended the four-day meeting. Performers included Albert C. Gerken, Milford Myhre, Jacques Lannoy, John Gouwens, Robin Austin, and David Hunsberger. The first four performers listed above were also featured in a videotaped presentation on carillon technique. Edward Nasor of Pennsylvania played a successful examination recital to become a carillonneur member. Other parts of the program included a panel discussion entitled "What Should One Play on the

Carillon?" and a talk by Peter Cake of the Taylor Company entitled "What the Carillonneur Should Know About Carillon Upkeep." The business meetings were concerned with many of the usual topics from past years.

The 1986 GCNA Congress will be held July 10-13 in Ottawa, Canada.

Carillon Music Available

A catalog of carillon music published by the Guild of Carillonneurs in North America is available from the music editor, Mrs. Beverly Buchanan, Christ Church Cranbrook, P.O. Box 801, Bloomfield Hills, MI 48013.

American Carillon Music Editions (R.R. #5, Boone, IA 50036) has issued a new catalog which contains 30 new transcriptions/arrangements of works by J. S. Bach, G. F. Handel, and Domenico Scarlatti.

Carillon music of Eugeen Uten, carillonneur of Bruges, Belgium from 1949-1984, is available. Two books containing 18 of his compositions may be ordered by sending a check for \$13 (US) to Herlinde Uten, Struikheide 8, 8200 Brugge, Belgium.

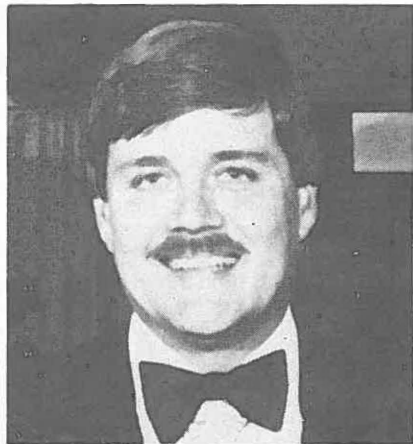
The Leuven Carillon Book (1983), containing 15 pieces by American and Belgian composers (Staf Nees, Arthur Bigelow, Gary White, Theophil Rusterholz, etc.), is available from the editor



Peter Shepherd

and publisher, Margo Halsted, 6231 Monero Drive, Rancho Palos Verdes, CA 90274. The price is \$15 plus \$2 handling and postage.

The oldest collection of carillon music written to be played at a keyboard was found last year in Antwerp, Belgium. It predates the "De Gruyters Carillon Book" by 18 years. Titled "Beyaert 1728" (Carillon 1728), the manuscript consists of 49 pieces for the Christmas season. An all-day symposium sponsored by Musica, the Flemish Center for Early Music, took place in Rijkhoven-Bilzen, Belgium, on June 29 during which musicologists Gilbert Huybens and Godlieve Spiessens, carillonneurs Jacques Maesen, Margo Halsted and Todd Fair, and campanologist André Lehr lectured about the music and performed the pieces. A three-book publication is available (facsimile, modern edition and yearbook of articles) by sending a check for \$29 (US) to VZW Musica, P.O. Box 45, B-3570 Peer, Belgium.



David Bowman



Robert Clark

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- Raymond Daveluy / Lynne Davis ■
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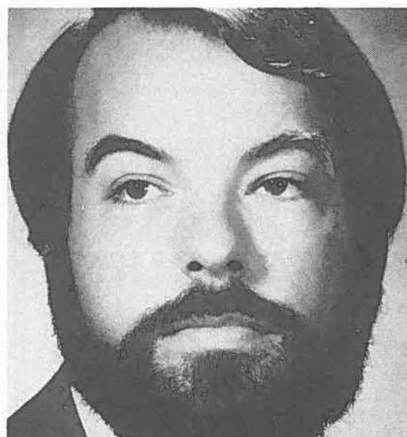
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Music for Voices and Organ

by James McCray

Easy Christmas Music

How often have you heard someone make a remark such as "I am sure glad that Christmas only comes once a year; I can hardly wait until it is over"? How sad that this celebration of joy has become a drudgery that is a time of lament. Somehow Advent and Lent have exchanged emotions, but not for religious reasons, rather because of what our society has done to them.

In the case of Lent, it has almost vanished because it could not be exploited commercially. Advent and Christmas, however, have become the business season that balances the merchant's books for the year. It starts several months too soon and through the media and stores, bombards us with Christmas activity. No wonder that it is dreaded by many! I began receiving Christmas music in mid-summer which, although understandable, is still cheerless.

The purpose of these comments is to remind us that too much of a good thing can be detrimental to its aim. The economist John Maynard Keynes' famous observation, since labeled the "paradox of the aggregate," states that what may be privilege when only a few have it, turns into disappointment when too many acquire it. So it is with Christmas, not only is it there for everyone (thankfully), but it is there almost half of the year.

How can church choir directors do their part to remedy this situation? Use some music which is very simple and will be effective without the usual extravaganzas of the Christmas hype. Most of the reviews this month feature easy music that could be performed with minimal effort.

Although it is impossible, for a multitude of reasons, imagine not having any exposure to Christmas until the first Sunday in Advent. Would we find this time of joy to be more personal, happier, or with greater quality? I wonder.

Puer Nobis. Lloyd Pfautsch, SATB and organ, Lawson-Gould Music Publishers, 52358, \$7.00 (E).

Most of this setting is in unison; only the last few measures divide into four parts. There is a haunting quality to the theme which recurs several times and serves as the basis for the organ material. The organ music is on three staves, has brief solo sections and includes registrations—accompanimental and separate from the voices. Excellent music for any choir.

I am so glad each Christmas Eve. Arr. John Ferguson, SATB and organ, Augsburg Publishing House, 11-0922, \$.80 (M-).

In this arrangement of the popular Scandinavian carol, the organ provides a lilting ostinato background for the mel-

ody heard in several ways—the men have divisi on their accompanimental verse, and a solo two-part verse later. The organ is busy, but not difficult and includes registration suggestions. This is easy and suitable for most church choirs.

A Carol for all Seasons (The Seven Joys of Mary). Alec Wyton, SATB, 2 soprano soli, flute and organ, Randall Eagan Publishers, \$.25 (M).

Typical of much of Wyton's music, this is a curious, fun piece subtitled "in the shape of a Pyramid." It moves through a variety of keys while maintaining the traditional melody. Each of the seven verses has a different setting. Those in which the choir sings the melody with 6/8 character and the organ plays in 3/4, will provide a humorous sense of imbalance for everyone. The flute is used only on the one verse with the soprano solos. At the end, the choir shouts "alleluia" with contrasting rising and falling pitches for women and men. This is for the choir director seeking clever and fresh approaches.

Word of God in Endless Wonder. Robert Wetzler, SATB, 3 trumpets, youth choir and organ, Art Masters Studios Inc., #474, \$.85 (M-).

The text based on the title is for general use, and a second text, by Montgomery, is given for Christmas use which makes this work a particular bargain. The trumpet music is also on the organ score for use when no trumpets are available—their function is primarily as festive bravura. Of the four verses, one uses SATB choir, and the others are in various unison arrangements. The youth choir has one verse in unison; later there is a descant with opportunity for the congregation to join in the singing. Useful, quality music.

It Came upon the Midnight Clear. Arr. David A. White, SATB, optional solo and organ, Shawnee Press, Inc., A-6137, \$.70 (E).

There are three verses with the middle one as an optional solo. The last verse is in unison with possible congregational singing. Since only the first verse has divisi, this setting could be sung by any small choir. The organ is on two staves, and provides a gentle, attractive background for the voices.

Christmas Classics. Arr. Hal Hopson, SAB and keyboard, Jenson Publications, 433-03020, \$2.95 (E).

Seven familiar works are included: Break Forth (Bach), Silent Night (Gruber), Tender Young Maiden (Billings), From Heaven Above (Schein), Lo How A Rose (Praetorius), O Holy Night (Adam), and While By My Sheep (traditional). Only three have a keyboard

part, the others are unaccompanied. Hopson has kept the ranges limited so this would be useful for any small church or school choir. Easy music for three-part choir.

Where was Jesus Born? Edmund Walters, Two-part SA and piano, Boosey & Hawkes, 6139, \$.95 (E).

Subtitled a question and answer carol, the piece alternates the two voices throughout. The questions are set in a fast, rhythmically pulsating style followed by a slow, gentle answer, creating numerous short sections since each part is usually less than 10 measures. Useful for young voices.

Of the Father's Love Begotten. Katherine Crosier, SATB and congregation and handbells, G.I.A. Publications, G-2837, \$.70 (M-).

A three-octave set of handbells is needed, and the choral parts for verse one may be doubled by organ if necessary. Designed as a Christmas Processional, there are three verses in English and an introduction in Latin which is sung as plainsong with the bells. Verse one is in four parts and verse two is for TB; the others are in unison. Very effective writing and highly recommended for any church group.

Jesus, Jesus, rest your head. Arr. Margaret Vance, SATB unaccompanied, New Music Co., NMA-143, \$.55 (M-).

Vance's two-page setting of this Appalachian carol is easy. The parts are in two-stave hymn book arrangement, with two verses. The music is gentle, charming and simple. A lovely setting that could be used by church or school, and highly recommended.

To Christ, the New-born King. Dale Wood, Unison and organ, Sacred Music Press, S-361, \$.75 (E).

This is one of those simple Christmas anthems that will become a favorite of everyone. The last verse has an echo imitation for a second part. The music is very sensitive with a melody that is memorable. The organ is on two staves with registrations. There are beautiful modulations which add to the warmth. Highly recommended for any type of ensemble.

Glory to Christ Our New-born King. Richard Hales, SATB, opt. trumpet, and organ, Novello and Company, 29 0512 04 (Theodore Presser Distributor), \$1.10 (M-).

Although the title is the same as the previous review, the text, style and approach are much different. There are five verses to this carol. Most are for treble voices with the second verse as an optional SATB unaccompanied setting. The trumpet is used as an obbligato part on the final verse and the keyboard is chordal on two staves.

Hark! A Thrilling Voice is Sounding. Arr. Gary Matheny, Two parts mixed chorus and organ, Hope Publishing Company, A 575, \$.75 (M-).

The two vocal lines are easy with the first verse a staccato ostinato for the men. Each of the four verses has a separate treatment and accompaniment. The organ has registrations, but is on two staves. An attractive arrangement of a 15th-century melody, and recommended for any small church choir. The total effect will be enchanting for the congregation.

New Organ Music

Music for Organ and Brass

Except for the Charpentier *Te Deum* from The Brass Press, all of the music reviewed is from Concordia Publishing House in the form of arrangements by S. Drummond Wolff.

Wake, Awake, for Night is Flying (Wachet Auf), Bach, 97-5821, \$5.50.

This setting is from the Schübler chorales, arranged for two trumpets, two trombones, and organ. The quartet plays the four-part chorale while the organ presents the countermelody and continuo material—a clear and useful arrangement.

I am the Resurrection and the Life, Schütz, 97-5841, \$5.00.

Brass quartet and organ are the opposing forces in this arrangement of Schütz' *Ich bin die Auferstehung und das Leben* for double chorus, SWV 664. Lots of antiphonal and imitative treatment with joined forces on the last page. A vibrant arrangement.

English Baroque Festival Music, organ score 97-5842, \$4.50, instrumental parts 97-5889, \$6.00.

This set contains the common fare of wedding ceremonies—*Trumpet Tune*, Purcell; *Trumpet Voluntary*, Clarke; and *Fanfare in C*, Purcell, arranged for brass quartet and organ. Add this to your collection for that request for brass at your next wedding. The score and parts must be purchased separately.

Three Hymns of Praise for Christmas, 97-5820, \$5.00.

These are notably refreshing arrangements, yet easy to put together. The first two selections—*From Heaven above to earth I come* and *Lo, how a rose is growing*—have three verses with key

changes between them. The last—*While shepherds watched*—has two verses. Each selection features antiphonal treatment with the melody presented in continuous fashion.

Three Hymns of Praise for Advent, 97-5819, \$5.00.

Three traditional Advent hymns receive antiphonal treatment for organ and brass quartet: *Oh, come, oh, come, Emmanuel*; *Lift up your heads, you mighty gates*; and *O people, rise and labor*. A beautiful change of pace for the Advent season.

Ceremonial Music from the Italian Baroque: Vol. I Sinfonia, Vivaldi, 97-5816, \$4.50; **Vol. II Trumpet Tune,** Coperario, 97-5817, \$5.50; **Vol. III Finales,** Gabrieli, 97-5818, \$5.50.

This set could be used as part of a special music program at church or individually in a service. Your brass group will find these stimulating—the arrangements are simple, but the choice of works is excellent.

Prelude to the Te Deum, Marc-Antoine Charpentier, arr. Stephen L. Glover for trumpet and organ, The Brass Press, Nashville, 234277, \$2.50.

Set for solo trumpet and organ, with optional tympani, the piece is arranged for performance in the keys of either D major or B^b major, to accommodate various abilities. The original scoring is for chamber orchestra with large brass section. This edition utilizes an unusual printing technique: to enable the organist to either accompany or play as a solo, the staff is grey for the trumpet solos and darker for the melody in the organ. For a festive, 2-minute service prelude, an excellent choice.

—George Steward

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New Recordings

Wim van Beek bespeelt het Orgel van de Martinikerk in Groningen. Böhm: *Praeludium, Fugue and Postludium in G Minor*; J. S. Bach: *Ich ruf zu dir, Herr Jesu Christ*; Böhm: *Partita on "Herr Jesu Christ, dich zu uns wend"*; Walther: *Partita on "Meinem Jesum, lass ich nicht"*; J.S. Bach: *Herr Jesu Christ, dich zu uns wend*; Bruhns: *Praeludium in E Minor*. Available at the church (phonograph or cassette) for 19 Dutch guilders; or order for \$15 (inclusive of packaging and mailing—personal check possible) from: Stichting Schip Martinikerk Groningen, Verl. Herweg 173, 9721 AP, Groningen, the Netherlands.

In the first recording made of the newly restored Martini-church organ in Groningen, the Netherlands, Wim van Beek, organist of the church, ably performs a program of music by Böhm, Walther, Bach and Bruhns in a high quality digital recording that captures the balance of organ sound and spacious acoustics. The thrilling sound of incisive principal choruses is revealed in the Böhm *Praeludium in G Minor*, the acoustic carrying the repeated chords—making perfect sense of this dramatic piece; the following *Fugue* is tastefully performed entirely on Arp Schnitger's colorfully melodious Trompet 8', and van Beek's exciting performance concludes in the full organ arpeggiated figures of the *Postludium*. A similar play of organ and acoustic is found in Bruhn's large *Praeludium in E Minor*, although here van Beek's playing of the improvisational opening and first fugue is surprisingly straight; the second gigue fugue seems perfect though—the rests are filled in with reverberant sound—surely this is the effect that Bruhns must have intended.

A variety of individual stops are beautifully illustrated in the Böhm and Walther partitas; particularly memorable are the perfectly regulated Vox Humana in the wide-ranging second variation of "Herr Jesu Christ, dich zu uns wend" and the hauntingly mysterious sound of Holfluit 8', echoed by Salicet 8' in the repeats, of variation five in "Meinem Jesum, lass ich nicht." Bach's well-known "Ich ruf zu dir, Herr Jesu Christ" is lyrically performed in tempo ordinario (quarter-note pulse ca. M.M. 54); the richly expressive reed solo-with-tremolo combination is subtly accompanied by a gently pulsating bass and violinistically articulated inner part. The lesser-known "Herr Jesu Christ, dich zu uns wend" (BWV 709) is played as a slow Adagio, a bit stodgily perhaps, with a clear Sesquialtera in the ornamented solo.

Altogether, this is a fine recording, both musically and technically satisfying. Brief notes by C. H. Edskes (in Dutch, English and German) describe the organ's history, though unfortunately not specific registrations used in the recording, and a color organ photo graces the album cover. (On the cassette, notes are omitted and there is only a small black-and-white organ photo; also the cassette's sound is not quite as brilliant as the phonograph.) Highly recommended for capturing the music and sound of the large North German organ, in the ideal setting of Groningen's acoustically warm and lively Martini-church.

—Rudolf Zuiderveld
Illinois College

Acknowledgement

Dr. Zuiderveld wishes to express his gratitude to Mr. J. W. Idema and Mr. C. van Bezooijen of the Reformed Church in Groningen for record information and photographs in preparation of his article "Dollard Festival '85," on page 8 of the November issue of THE DIAPASON.

Jean Guillou. St. Bavo, Haarlem. Purcell—Handel—Stanley—Scarlatti. Side 1. *Trumpet Tune in D major*, by Henry Purcell (sic); *Concerto No. 10 in D minor*, by George Fr. Handel. Side 2. *Voluntaries No. 2 in A minor*, and No. 5 in D minor, by John Stanley; Sonatas K. 255, K. 288 and K. 328, by Domenico Scarlatti.

Festivo Criterium. FCMC 505. \$11.00, plus \$1.50 for postage per order, from the Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184.

On the sleeve of this recording, subtitled "The Master at the Organ," there is a list with cover photos of Guillou's other Festivo recordings, but no biography of the performer (well-known though he be), an odd omission. Nor, apart from its disposition and a photo, is there anything about the famous Müller organ of 1738. (The organ entry in *The New Grove* describes it as "less authentic than its fame implies, but nevertheless a useful example of its school, being both transitional and exceptional.") Crispness and verve characterize most of these performances. Guillou's colorful and marvelously articulated playing of the *Trumpet Tune* by Jeremiah Clarke (attributed on the cover to Purcell) sets precedent for the rest of the recording. Registrations (not given) are rich, light and varied. Guillou several times employs tempi which are too fast for this big instrument to encompass smoothly, specifically in the second part of each Stanley voluntary, and in two of the Scarlatti organ sonatas, K. 255 and 288. The notes stumble over one another in what are almost pile ups, while registration choices obscure them further. The effect is rushed and distracting. It seems probable that Scarlatti wrote these for a small Spanish organ, with piquant registers and snarling reed pipes, and that these works are most effectively realized on such an organ. More information on composers, music, organ and organist would have enhanced the pleasure of this recording.

Johann Sonnleitner spielt Orgelwerke von G. F. Handel. Stadtkirche Laufenburg.

Side 1. *Concerto in G major*; Three airs; *Suite in F major*. Side 2. *Sonata in C major*; *Concerto in D minor* (arranged for organ by Sonnleitner from Concerto Grosso op. III/5). Claves D 8404. \$12.00, plus \$1.50 per order for postage, from The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184.

The title of this record is a misnomer. None of the works were written for organ, and only one, the Suite in F, for keyboard (harpsichord). The others are transcriptions by members of Handel's circle, except for the D minor concerto. This was originally for oboes, strings and continuo. Handel transcribed the fugue himself; Sonnleitner arranged the rest; the result is the most satisfying work on the record, otherwise one of hors d'oeuvres and no meat. The sound of the Metzler 1978 tracker organ, the great organ of the Stadtkirche Laufenburg in Aargau, Switzerland, is silvery, fresh and lively. The Metzler Organworks of Dietikon, Switzerland is noted for its superb reconstructions of historically interesting organs. This time it has produced a most successful new instrument, which, while built into the original case of a 1780 organ by Johannes Dreyer and with the specification partly modelled on that instrument, is not a reconstruction, not enough of the original, nor its records, remaining. (In any case, it appears likely from the repair records, that the original was somewhat of a lemon.) From the sparse notes, one cannot determine whether this instru-

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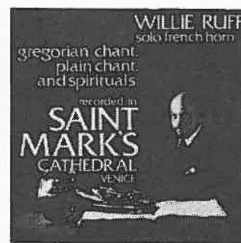
Thomas Murray plays the Newberry again as Ruff's collaborator for Hindemith's 1943 *Sonata for Alto Horn and Piano*.

Boris Berman, renowned pianist and professor of piano at Yale, is Ruff's partner in the 1939 *Horn Sonata*.

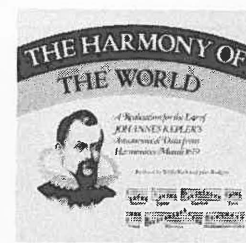
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ment was intended as a copy of a specific 18th-century type. The stops are distinctive, and the sound more that of an organ earlier than 1780. Accepting that these are mostly transcriptions of light-weight Handel—and not “Organworks by Handel”—, this recording is a joy, sound quality is excellent, and Sonnleitner’s performance first-rate. The liner insert contains notes on the music and, briefly, on the organ, in French, English and German, plus the disposition of the 1780 instrument, and registrations. The cover includes a photo of the Metzler organ, its disposition, and a brief biography of Sonnleitner.

Johann Sonnleitner spielt das Premier Livre d’orgue von Michel Corrette. Predigerkirche Basel.
Michel Corrette (1709-1795). Side 1. Magnificat du 1r Ton; Magnificat du 2e Ton. Side 2. Magnificat du 3e and 4e Ton; Magnificat En a Mila 3#/très utile aux Dames Religieuses.
Claves D8310. \$12.00, plus \$1.50 per order for postage, from The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184.

Those aware of Corrette are likely to know of his many pedagogical methods for individual instruments, which, from the viewpoint of performance practice of his day, are rich in detail and lucid. His violin and flute methods are perhaps the best known. His music is relatively unknown, and this record does a service by making available to us music from his “Premier Livre d’Orgue,” revealing a musician of considerable stature and skill. The 1767 Johann Andreas Silbermann organ, restored and reconstructed between 1975 and 1978 by Metzler Organworks of Dietikon, Switzerland, contains a number of original pipes. Unusually complete records survive of the Silbermann organ, and the reconstruction faithfully followed every specified detail of the original, say the notes, with a few enlargements built by Silbermann’s methods. The pitch is Parisian Chamber Pitch, about one semitone higher than a=440, and the temperament Werckmeister III. The result is an organ sounding bright and airy, with a very clear linear separation. Sonnleitner has generally followed Corrette’s registration, explaining, in the lively notes, where he has changed it. He also follows Corrette’s tempo indications, in which the composer carefully defines his meaning, e.g., “Vivace: vivaciously but more moderate than allegro.” The results, when combined with the organ’s qualities, are enlightening. Thus, the Grand Jeu completing the *Magnificat du 1r ton*, which could be a movement of somber magnificence on a modern instrument, is both sunny and exciting as played here. The recording includes an insert with notes on the organ and Corrette, in English, French

and German, plus the registrations used. The cover includes a color photo of the organ, disposition, and a brief biography of Sonnleitner, in all three languages. Highly recommended.

Orgel-Landschaften der Schweiz: Arlesheim—Dom, Francois Couperin; Basel—Kirche St. Peter, J. S. Bach. Organist: Rudolf Scheidegger.
Side 1. Francois Couperin (1668-1733): Messe a l’usage des Paroisses (1690). Side 2. J. S. Bach (1685-1750): Jesus Christus, unser Heiland, 1) pedaliter BWV 665, 2) alio modo BWV 666; Canonic Variations on Vom Himmel hoch, da komm ich her, BWV 769a. Pelca PSR 41017. \$11.00, plus \$1.50 per order for postage, from The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184.

Many of the original pipes remain in the three manual and pedal 1761 Johannes Andreas Silbermann organ in the cathedral at Arlesheim. Restored in 1959-62 by Metzler and Sons, of Dietikon, Switzerland, it is a warm and sturdy sounding instrument, clean and robust in the lower registers and sweet in the upper ones, with some distinctive stops, surprisingly good for Couperin. In this fine idiomatic performance, Scheidegger’s use of notes inégales is characteristic and well-informed, often hardly more than a faint unevenness in the eighth notes. However, there is no information on the music. Several selections of the Couperin mass have been omitted without mention (why?), and with bands only between the Kyrie and Gloria, and between Gloria and Benedictus, it is tricky to follow without a score. The three manual and pedal tracker organ in St. Peter’s Church was built in 1968 by J. Neidhart and G. Lhote, inside the case of a Silbermann organ from St. Theodore’s Church, Basel. The sound is bright and sweet, apparently intended to replicate the 18th-century North German type of instrument, though this is not made clear. A few pipes come from local Silbermann organs. Performances are straightforward. There are extensive liner notes in German on the Arlesheim organ, and the history of organs in St. Peter’s, with photos, dispositions and registrations of the works performed, and a brief biography of Scheidegger on the cover.

—William and Philippa Kiraly



Book Reviews

Make More in Music: A Freelance Guide by James R. Gibson. Workbooks Press, Atlanta, GA.

Many musicians complete formal education, leave college and step off into the real world without having any idea how to use their chosen profession to support themselves. Unfortunately, most organ positions do not pay a living wage and even those that do tend to provide a meager one. So how does one promote oneself? Waiting for the phone to ring is not productive.

James Gibson has written *Make More in Music: A Freelance Guide* in an attempt to answer this question. The book is based on the “let’s make money” premise which, while practical, irritates the artist in me. Mr. Gibson has developed a method which makes sense but certainly is not revolutionary. It involves strict record keeping of phone conversations with prospective employers, marketing skills, and an evaluation of one’s own abilities. He supplies the reader with an organized method of arriving at

all of this information.

Unfortunately, much of the information is too general to be of help. Chapters 7 through 9 list various job possibilities. Under the heading of Orchestras, the *International Musician*, the primary source for orchestral openings in the U. S. and Canada, is not listed. It is included in the appendix.

The index is not complete and there is no documentation. The author has based the book on his own experience without the thorough research to back up his conclusions. It could have been developed into a fine resource tool. As it is, the book is of little use to the musician who needs specific, concrete suggestions for establishing a free-lance career. The appendices are good although they, too, could have been developed more fully.

It would seem that this book, also, was hurried together in order to make more money and as my grandmother used to say, “Haste makes waste!”

—Victoria Grenier-Jicha

New Handbell Music

Ten By Schumann, John H. Muschick. Beckenhorst Press, Inc., HBC2, \$2.95 (E-M).

For those who prefer some short pieces of a secular nature, Robert Muschick has selected, edited and transcribed these ten selections from Opus 68 and Opus 15 by Robert Schumann. Many of these are the familiar tunes that are included in much of the beginning piano repertoire—*The Little Reaper’s Song, Marching, A Little Piece, The Poor Little Orphan*, and others. An ideal collection for beginning groups of three octaves.

Festivity on “Westminster Chimes,” Ellen Jane Lorenz. Lorenz Publishing Co., HB 130, \$1.25 (M).

With the familiar Westminster Chime melody in mind, the composer has created a winsome arrangement on this theme. The piece is relatively short but offers another “variation on a theme.” This is an attractive treatment for bells (3 octaves).

America, arr. by Betty B. Garee. Harold Flammer, Inc. (Sole Agent: Shawnee Press) HP-5182, \$1.10 (M).

A stirring new arrangement of *America*, this should become a favorite of both the players and the listeners. It is

quite short, but contains much flare and is adaptable for three to five octaves of bells.

Handbell Accompaniments for Psalms, Thomas Weitzel. Augsburg Publishing House 11-6370, \$1.25 (E).

This set of handbell accompaniments is for the first five psalm tones as found in *Lutheran Book of Worship* (p. 291). Two different accompaniments (A and B) are provided for each psalm tone. There is much flexibility in the use of these settings, making a colorful and beautiful addition to worship when these texts are used.

Sicilienne, Gabriel Fauré, transcribed by Philip M. Young. Harold Flammer, Inc. #HP-5171, \$1.25 (M+).

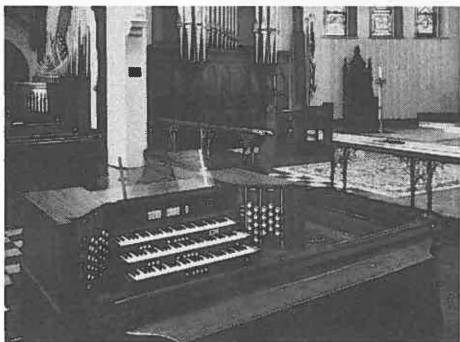
I have been waiting for this beautiful melody to be brought into the bell repertoire; here it is—well written and vibrantly lyrical and moving in Fauré’s style. Mr. Young has kept the spirit of the piece throughout.

—Leon Nelson



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Seventh Annual Organ and Church Music Institute

The University of Michigan

Dana Hull

Ann Arbor and its surrounding environs were the setting for the Seventh Annual Organ and Church Music Institute sponsored this past July by The University of Michigan School of Music. Master classes and lectures during the day and recitals in the evening were the framework of the conference. The first week, July 15-19, focused appropriately on "The Organ Music of Bach, Handel, and Scarlatti."

Peter Williams, from the University of Edinburgh and now on the faculty at Duke University, lectured on "The Organ Music of Bach." Professor Williams' lectures were held in the Organ Recital Hall that houses the recently completed Fisk "Silbermann" organ. In his introductory remarks Williams discussed acoustics and reverberation, and advised placing an organ as high as possible for the best effect. He discussed the feasibility of historic copies, then demonstrated the various sounds of the Fisk organ. During the rest of the week Professor Williams dealt with chorales and their application in the *Orgelbüchlein* (which he characterized as an organist's hymn book), the *Clavierübung*, and the Preludes and Fugues.

Michele Johns lectured on "The Personality of George Frideric Handel," and led the group in a study of the Opus 4 and Opus 7 concertos. On Thursday, Opus 7, nos. 2-6 were discussed by Professor Marilyn Mason, and on Friday doctoral candidate James Hammann gave guidance about score preparation, orchestra preparation and performance problems of the Opus 4.

Professor Mason helped round out the tercentenary aspects of the week by lecturing on "Bach Trio Sonatas" and "Organ Music of Scarlatti."

The second week of the Institute, July 22-26, entitled "Church Music Practicum" was indeed a practical approach

to various problems facing church musicians. Maynard Klein, professor emeritus of The University of Michigan School of Music, led a delightful demonstration each day on choral conducting and repertoire. His very down-to-earth sessions were presented in a way that was calculated to convince church musicians to stop hiding behind the organ. The packet of choral music, various pieces edited by Professor Klein, proved to be within the capabilities of attendees who volunteered to conduct in class.

Daily sessions on bell choirs were led by Shirley Harden, assistant director, Detroit Community Music School. These hands-on sessions provided practical information on handbells and related equipment. Ms. Harden emphasized that while a great age range of players is possible, the need is that each ringer be a responsible and dependable member of the ringing group.

Probably the most useful lecture-demonstrations that were presented this second week had little to do with church music *per se* but were geared to help musicians to get along with people in their various work situations. Brenda Kunkel, currently Director of Congregational Care at Epworth Methodist Church, Toledo, Ohio, is a certified trainer of listening skills. Her daily presentation "Everybody Talks, Nobody Listens" dealt with the whole gamut of behaviors and feelings in order to help

workshop participants come away with new understandings about themselves and those they work with through an increased ability to listen to others.

James Kibbie, Assistant Professor of Music, The University of Michigan, lectured on "The Small Church Organ." Kibbie stressed that many baroque manual settings can be realized on small organs, and that a one-manual organ with pedal can do many of the Bach preludes and fugues. Professor Kibbie reminded the class that Cavaillé-Coll built harmoniums, and that Liszt, Franck and Vierne wrote pieces for the harmonium. He advised that it is well to plan a small organ tonally as one chorus, then divide the stops between the two manuals.

Professor Robert Glasgow led a masterclass on the organ music of César Franck. Dr. Glasgow described the St. Clothilde organ and its importance to an understanding of Franck's music.

Organs, Concerts

Perhaps the 1985 Organ and Church Music Institute was particularly notable due to the number of "firsts" that occurred regarding organs and performances. In honor of the Bach Tercentenary all of the Bach works were performed in 16 concerts by Professor Marilyn Mason and fifteen of her former or present students: Sarah Albright, Janice Beck, Michele Johns, James Kibbie, Gale Kramer, Dennis Schmidt, Thomas Strode, Carol Teti, David Wagner, Donald Williams, and Mary Ida Yost. Professor Mason had organized the *oeuvre* into 16 separate concerts, each of which was a complete unit

in itself containing representative music from Bach's different periods. Key relationships were considered, as was variety of registration. The concerts, performed over the period of July 1-16, were very well attended by interested students and townspeople. A welcome feature of the series included a projection of the scores on a front wall of the nave so that the audience might follow its progress. The organ, a new three-manual 39-stop tracker instrument by Karl Wilhelm of Canada, is the third organ in the history the First Congregational Church of Ann Arbor; the first organ was an 1876 Hook & Hastings, which was later replaced by an Austin. Certainly the new Wilhelm, with its ability to be utilized for music from a variety of periods, is a hallmark organ for Ann Arbor.

Other organs used in the Institute included the new Fisk at the School of Music; the Bigelow at the Latter Day Saints Church, Ann Arbor; the Gabriel Kney at Eastern Michigan University; the Reuter in Professor Mason's studio; and the Schlicker at Concordia College, Ann Arbor.

Master of Music concerts were performed during the Institute by Richard Krueger at Concordia College and Lisa Byers at Professor Mason's studio. DMA recitals were performed by James Hammann at First Congregational Church and by Erven Thoma at Eastern Michigan University. ■

Dana Hull is an organ builder and currently President of the Organ Historical Society.

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San Anselmo Organ Festival

John Pagett

Nestled at the foot of Mt. Tamalpais in Marin County, just north of San Francisco, picturesque San Anselmo played host to a first-class Organ Festival July 8-12, 1985, sponsored by the local First Presbyterian Church. The Festival, the first of a projected annual series, drew almost 75 participants from throughout the United States for a week of lectures, masterclasses, and concerts.

The impetus for the Festival comes from a 1981 San Francisco Foundation grant to the church for the addition of a Trompette en Chamade to the existing 3/40 Aeolian-Skinner gallery organ (1965) and the construction of a chancel organ, a 2/30 instrument in an essentially North German style by the Schoenstein Co., of San Francisco. The terms of the original grant called for the establishment of a regular festival which would bring together leading scholars and performers so that both amateur and professional musicians might enjoy classes and performances. In addition, the grant also called for some sort of student competition, in this case an improvisation contest.

In celebration of Johann Sebastian Bach's 300th birthday, the Festival took as its theme "Bach the Teacher," a subject worked out over the week by Peter Williams, Marilyn Mason, Thomas Harmon, Sandra Soderlund (the Festival Director), and Paul Manz.

The clear "star" of the week was Peter Williams, perhaps the world's leading scholar writing in English on Bach and his music. He combines impeccable, probing scholarship with vibrant, compelling performances. His opening and closing recitals were models of informed performance practice, and his daily lectures revealed a mind full of as many questions as answers. In fact, his answer to the many rhetorical questions he raised was, "How should I know," and the words "conjecture" and "extrapolate" occurred frequently during his sessions. He is clearly a scholar who does not believe anything he cannot document in Bach's music.

Delivering what was probably the Festival's unofficial "keynote" address in his opening lecture, "Bach the Learner, Bach the Teacher," Williams stressed that Bach learned from and taught *himself* by observing the music of other composers, especially music from France and Italy. On the subject of how and what Bach taught, Williams believes that much of what we read on these issues in early biographies is pure conjecture, and that the real truth is revealed in his music, e.g., the *Well Tempered Clavier*, inventions, trios, chorale collections, etc., pieces which are concise guides to articulation and compositional methods. In succeeding lectures (more ruminations, really) Wil-

liams dealt with such topics as "The Orgelbüchlein and Its Title Page," "The Orgelbüchlein, Inventions, and Well Tempered Clavier, Book I," and "Clavierübung III." One of the common threads was Williams' belief that these works are, in a sense, "unified" by Bach's strong German Pietism which stressed, among other things, using God-given talents to benefit one's fellow humans.



Marilyn Mason

Bringing a wealth of practical experience as a teacher and performer, Marilyn Mason dealt with two of Bach's major chorale collections in a series of informal conversations rather than conventional lectures. The major emphasis was on the Leipzig chorales. In an opening presentation Dr. Mason stressed that the revisions Bach made of these pieces show clearly how he taught *himself*. Two later masterclasses featured individual chorales performed by festival participants and Dr. Mason herself. In another session Mason covered the so-called "Kirmberger" collection (BWV 690-713) as she played each piece and made general comments on registration and articulation.

Other, single lectures were devoted to a variety of topics. Thomas Harmon spoke "In Quest of the Bach Sound on American Organs," a wonderfully basic introduction to German Baroque registration practices. A detailed handout and Dr. Harmon's comments provided a clear understanding of such subjects as the various kinds of "organ pleno" regis-

trations and their evolution, and the use of flue and reed stops in registering chorale preludes. Sandra Soderlund asked "How Did Bach Play?," and, like Peter Williams, said we must conjecture and extrapolate from the few contemporary sources and accounts since we know very little about how Bach *really* played. Her remarks covered the background of keyboard playing at the time just before Bach, contemporary comments on Bach's playing, and Bach's pedal playing. Paul Manz, in San Anselmo for a workshop the following week sponsored by neighboring San Francisco Theological Seminary, shared thoughts



Peter Williams

on "Liturgical Service Improvisation" as a counterpart to the improvisation competition. Unfortunately, this was a familiar demonstration of the fully blown art which he has perfected over the years rather than a practical session on "how to do it."

A highlight of the Festival was the final round in a National Improvisation Competition. Each of the three contestants played a prepared Bach piece of his choice (in each case a chorale), improvised three variations on the hymn tune "Lobe den Herren," and offered a free improvisation. Judges Peter Williams, Paul Manz, and Thomas Harmon awarded first place to Rod McKean, second place to James Frey, and third place to Timothy Tikker.

The contestants' prepared pieces showed we still have much to learn about *musical* Baroque performance practices. The improvisations were interesting and in contrasting styles. McKean improvised a tightly knit set of hymn variations in Baroque style, and in his exciting free piece adopted a "Frenchy" style that featured a colorful handling of the two organs. Both of Frey's improvisations were marred by a recurring kind of "pop" harmonic vo-

cabulary. Tikker showed an especially well developed sense of fugal style in one of his hymn variations, and his free work also used the organ in a highly colorful, scherzo-like style.

As a counterpart to the daily lectures, the evenings were devoted to concerts. Peter Williams led off with a pre-Festival organ recital on the new 4/73 Fisk at Stanford University. In a program entitled "J. S. Bach: the Music He Knew," Williams contrasted music by Bach with that of de Grigny, Frescobaldi, and Buxtehude. The playing in all cases was highly colorful and very convincing. Monday evening's concert in Stewart Chapel at the Seminary was by the Philharmonia Chamber Soloists, a group of seven impressively trained musicians, none older than 30 it appeared, who have made a deep commitment to early music performance practices, a commitment which shows in elegantly musical playing. Especially memorable was the group's closing *Brandenburg Concerto No. 5* which had a delicate, chamber-like quality.

Later in the week, using the two organs in First Presbyterian Church, Marilyn Mason played a recital entitled "Music by J. S. Bach and His Pupils." Her best playing came in the opening *Tocatta, Adagio and Fugue*, BWV 564, played on the rear organ, playing that revealed good pacing (especially in the Fugue) in what was essentially a chamber-like approach.

As if to provide a "book-end" to the week, Dr. Williams closed things off Friday evening with an elegant harpsichord recital in the Seminary Chapel using, as did the chamber soloists, an instrument by John Phillips (1985) after Nicolas Dumont (1707). His program consisted of a Handel Suite, some Scarlatti Sonatas and the Bach A Minor Partita. In all cases his playing was clear, elegant, and effortless.

Sandra Soderlund and her administrative assistant, Betty McCalla, in addition to the Festival Board of Directors, are to be congratulated for the successful fruition of their initial venture. Everywhere "articulation" is in the air as we all struggle to unlearn and relearn Baroque music, a phenomenon clearly in evidence at this Festival.

As a break midway in the week, the Festival participants travelled to the Napa Valley and Angwin to hear the beautiful new, and now complete, Rieger at Pacific Union College, a day this writer had to miss. Plans have already been announced for the second Festival scheduled for July 28-August 1, 1986, a gathering that will feature Piet Kee, William Albright and Mary Ann Dodd, plus another improvisation contest. ■

John Pagett, AAGO, serves as Minister of Music at the First Congregational Church (UCC) of Berkeley, California.

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In Search of Scarlatti

To mark the 300th birthday of Domenico Scarlatti

Larry Palmer

"My colleagues, the piano teachers, are dissatisfied that I am teaching Scarlatti to my pupils. But I am surprised that they are so blind. In his music there are exercises in plenty for the fingers and a good deal of lofty spiritual food. He sometimes reaches even Mozart. If I were not afraid of incurring disfavor of many fools, I would play Scarlatti in my concerts. I maintain that there will come a time when Scarlatti will often be played in concerts, and people will appreciate and enjoy him."

Scarlatti is the only composer who reminds me of the playfulness of a cat, and he does not suffer from this comparison. We all have seen a kitten play with a twig. It is impossible to describe its grace, charm, vivacity, and inventiveness. For a very serious man, these puerile marvels are, of course, useless, to say the least. After all, what is the cat's aim in playing with a twig? If only it were on the lookout for a mouse, it would be useful to the household and therefore acceptable. . . .²

... Scarlatti, . . . working in Portugal and Spain, entirely in terms of his own instrument [the harpsichord], radically transformed the binary convention of the classical baroque. In undermining established precedents Scarlatti's music is progressive, unexpected, unpredictable. His classical training did not inhibit him from exploiting harmony percussively in emulation of twanging guitars; from empirically adding or omitting inner parts at whim or the behaviour of his fingers dictates; and from loosening binary form, by way of multifaceted themes and of what Dr. Burney called 'extravagant and licentious modulations,' in the direction of the new (Austrian) sonata style. The music is life-affirming yet also, in a more obvious sense than Bach's, *dangerous* in that, recognizing 'other modes of experience that may be possible,' it leads us into an unknown future, happy, but gasping.³

Scarlatti frequently told M. L'Augier that he was sensible he had broken through all the rules of composition in his lessons; but asked if his deviation from these rules offended the ear? and, upon being answered in the negative, he said, that he thought there was scarce any other rule worth the attention of a man of genius, than that of not displeasing the only sense of which music is the object.⁴

For all the smallness of [Scarlatti's] compass he remains one of the most important figures in musical art. There are but few things, in all of the arts, done to such perfection and worked to so bewildering a variety out of such simple material. In this respect, it is only possible to compare Domenico Scarlatti with Chopin; and if we long for a less troubled existence we prefer Scarlatti, and find him living in a world, not occupied exclusively by himself and his aspirations and disappointments, but crowded with figures, enlivened with living architecture, lit with tradition, and enlarged, finally, into a land of magical opportunity, where his own skill and poetry were matched as they have seldom been in the annals of chance. It was only a step, or a short sea-voyage, from the magic of his own music to the enchanted palace.⁵

From Burney, in Scarlatti's own century, through Chopin's insightful letter in the 19th; from Landowska's fanciful observations early in the harpsichord-revival era through Sitwell's 250th anniversary essay, to Mellers' insightful criticism, Scarlatti—although probably the least written about of major composers—nevertheless has excited comment.

In this celebratory year Scarlatti's is, once again, the most neglected of the anniversaries; the single-mindedness of his surviving output has removed him from much public notice: opera companies and symphony orchestras do not join in the birthday party for THIS genius. Such neglect is not warranted, of course; a perusal of *The New Grove* would show that, despite assertions to the contrary, there are operas, vocal music, and even some instrumental works awaiting exhumation.

But most certainly it is the keyboard sonatas, 555 of them, which take pride of place in Domenico Scarlatti's catalog;

these endless numbers of binary pieces in which whole worlds of experience are suggested, works which, until recently, usually "marked the timorous gesture toward early music in many a piano recital program and the flashy, virtuoso ending of many a harpsichord one!"

Because of our interest in these ever-fascinating works, it is necessary to search for the "real" Scarlatti. To that end, I list the most necessary sources to guide one on such a quest.

Ralph Kirkpatrick's pioneering monograph (Princeton, 1953) still serves as the standard reference work. Additions and corrections (pages 465-477) have brought this work up to date, as of 1982; the paperback edition of 1983 (Princeton, ISBN 0-691-02708-0 pbk.) includes these addenda. Especially valuable are the tables of concordance for Kirkpatrick and Longo numbers of the sonatas, the listing of principal sources in approximately chronological order, and the chapter concerning the instruments proper for the performance of the sonatas, buttressed by the documentation found in the appendix.

The Keyboard Music of Domenico Scarlatti: a Re-Evaluation in the Light of the Sources, the 688-page Brandeis University Ph.D. thesis of Joel Sheveloff (available from University Microfilms, Ann Arbor, MI), offers a view, as of 1970, of the many virtues and some faults in Kirkpatrick's book. Re-examining the primary sources, Sheveloff has found textual details which need to be known. His comments on chronology, organology and the pairing of the sonatas bring into focus the post-Kirkpatrick work of such writers as Giorgio Pestelli. Despite reservations about Kirkpatrick's catalog, Sheveloff (rightly, in my opinion) suggests that, since a more accurate chronology seems unlikely given the present group of source materials, it is least confusing to retain the Kirkpatrick numberings.

In *The Harpsichord: A Dialogue for Beginners* (Hackensack, 1982), harpsichordist Fernando Valenti continues the Socratic method of his delightful book in a final chapter, "Music of Domenico Scarlatti, Twenty Questions." Proceeding from "Why would one select the music of Scarlatti for special attention in a pedagogical context such as the present?" to "In many Scarlatti sonatas, do I hear horns and trumpets, castanets, guitars and other evocations of sound from outside the harpsichord?" Valenti distills and dispenses years of practical involvement with these pieces in wonderfully-witty prose.

"Remarks on the Compositions for Organ of Domenico Scarlatti," Luigi Ferdinando Tagliavini's masterful contribution to *Bach, Handel, Scarlatti: Tercentenary Essays*, edited by Peter Williams (Cambridge, 1985) lists contemporary thinking about the five "undoubted" organ sonatas of Scarlatti, and then proceeds to remove two of them from the canon.

In search of Scarlatti one ultimately (or perhaps, initially) turns to the music. To find accurate scores, where should one look?

Scarlatti's sonatas have come down to us in two main sources: bound volumes containing nearly all of the sonatas, copied by royal scribes of the court of Spain, carried back to Italy by Scarlatti's associate and friend, the famous castrato Carlo Broschi (Farinelli), and now housed in the Biblioteca Nazionale Mar-

ciana in Venice and the Sezione Musicale of the Biblioteca Palatina in Parma. For a complete facsimile of the sonatas in 18th-century hands, readable (for the most part the clefs are those of our present usage), an edition of 18 volumes by Johnson Reprint Corporation (New York and London, 1972), presents the 463 sonatas found in the Parma manuscript. Nothing quite equals playing from an original source, so use of this edition is highly recommended.

For a less-expensive opportunity to "consult the original," one could purchase one of the teaching editions found in the Alfred Masterpiece Editions (Alfred Music, Port Washington, New York): both the Sonata in g, K. 30 ("The Cat's Fugue"—a source for Landowska's comments above???) and the Sonata in d, K. 9, are available in single editions in this series. Each contains a pristine reproduction of the original publication (both of these are from the *Essercizi*, the first thirty sonatas in the Kirkpatrick numbering, and the only sonatas published by Scarlatti himself, in 1738), suitable for attempting 18th-century score-reading, and vastly preferable to the edited versions which follow!

To obtain all the sonatas in a modern performing edition, the best available is the recently-completed eleven volume set for Heugel of Paris, edited by Kenneth Gilbert (Le Pupitre numbers LP 31-41). It is gratifying to have, at last, all of the Scarlatti sonatas in a clear and accurate text. The volumes are quite expensive; imported, the prices vary with the value of the dollar. When I began to acquire them more than a decade ago, the first volumes (beginning with the eleventh) cost less than \$10. The recent ones have been listed as high as \$85. Even if an average price of \$35 could be assumed, close to \$400 for the set does seem rather a lot, especially considering that the composer is not getting any royalties (as far as we know!).

Gilbert's preface, complete in four pages, does not present extensive observations, but the succinct comments point the reader/player to the most important sources, including the ones listed in this essay and the important

articles by Jane Clark relating Scarlatti's music to the gypsy and folk music of Spain.

Less exhaustive, but also less expensive, the *Sixty Sonatas* in two volumes (New York, 1953; G. Schirmer Library 1774, 1775), edited by Ralph Kirkpatrick, still present a useful selection of the harpsichord works in a reliable edition. One should note Joel Sheveloff's correction that the tempo indication of K. 208 should read "Adagio," not "Andante" as printed.

Have we found Scarlatti? Probably not unless we have taken the books and scores so carefully chosen, placed them on the music desks of our instruments, and attempted the music. Each performer will have favorite sonatas, of course. If you are stymied by the huge selection available, try the evocative A-minor/A-major sonatas K. 208, 209; the mystically-beautiful B minor, K. 87; or the technically-bravura gypsy rhythms of K. 119, or . . .

As Scarlatti wrote in his preface to the *Essercizi*,

Reader, Whether you are a dilettante or a professor, do not expect to find in these compositions any profound intention, but rather, an ingenious jesting of the art, to prepare you for bold playing on the harpsichord. No motive of self-interest, no ambitious aim, but obedience alone, spurred me on to publish these pieces. If they prove agreeable to you, then even more willingly shall I obey other orders to please you with an easier and more varied style. Show yourself more human than critical, and thus you will increase your own pleasure . . . Live happily!⁶

Notes

1. From Chopin's letters to Delfina Potocka, culled and translated from the Polish by Bronislaw E. Sydow; in *Frederic Chopin* by Stephen Mizwa; New York, 1949; page 52.
2. *Landowska on Music*, collected, edited, and translated by Denise Restout, and Robert Hawkins; New York, 1964, page 248.
3. Wilfred Mellers, Concert Review of Kenneth Gilbert's Bach-Scarlatti Recital, Wigmore Hall, London, 24 January 1985; in *Early Music News*, March 1985, page 6.
4. Dr. Charles Burney on Scarlatti, quoted in Sacheverell Sitwell *A Background for Domenico Scarlatti*, London, 1935; page 126.
5. Sitwell, op. cit., pages 148-9.
6. Quoted in *Landowska on Music*, page 247.

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New Organs

Cover

Visser-Rowland Associates, Houston, TX, has installed a new organ in St. Richard's Episcopal Church, Winter Park, FL; it was used for the first time for Christmas services in 1984. Recitals in the dedicatory series were played by Paul Jenkins of Stetson University, David Lowry of Winthrop College, and Hazel Somerville, parish musician at St. Richard's, who developed the stoplist for the organ with Pieter Visser.

Concept and mechanical engineering were done by Pieter Visser^o; tonal engineering and voicing were by Thomas Turner^o. Charles Eames^o built the action, and James Sanborn built the case. Construction and installation were supervised by Patrick Quigley.

The key action is suspended, and the compass is 56/30. Gentle flexible wind is provided by a single bellows. Pipe placement on the windchests is by major thirds; tuning is in equal temperament at A = 440.

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- HAUPTWERK**
 8' Prinzipal
 8' Rohrflöte
 4' Oktav
 2' Waldflöte
 2 $\frac{2}{3}$ ' Sesquialter II
 1 $\frac{1}{3}$ ' Mixtur IV
 8' Trompete
- BRUSTWERK (Expressive)**
 8' Gemshorn
 4' Kleingedeckt
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 8' Rohrschalmei
- PEDALWERK**
 16' Subbass
 8' Prinzipal



New Home Lutheran Church Mitchell, SD J. F. Nordlie Co. Sioux Falls, SD

The one-manual and pedal organ utilizes mechanical key and stop action. Voicing is on 70 mm with a single wedge-shaped reservoir. The organ contains eight wood pipes of red oak and American black walnut, standing directly behind the main case. The remaining 420 metal pipes were built by Gebrüder Kas of Bonn, Germany. A second manual is prepared for.

- GREAT**
 8' Praestant
 8' Gedeckt
 4' Octave
 2.7' Quint (from c')
 2' Gemshorn
 1' Mixture III
 8' Trumpet
- ECHO (prepared for)**
 8' Flute
 4' Flute
 2' Principal
 8' Regal
- PEDAL**
 16' Bourdon
 8' Trumpet (Great)

Jaeckel, Incorporated, Duluth, MN, has installed its Opus 1 in the Church of St. Casimir, Cloquet, MN. The 7-stop organ features mechanical key and stop action and a solid white oak case located in the rear gallery of the church. The 8' Rohrflöte is playable from both manuals. The dedication recital was played by Kim Kasling.

- MANUAL I**
 8' Rohrflöte
 4' Prinzipal
 2' Gemshorn
 1 $\frac{1}{3}$ ' Rauschpfeife II
- MANUAL II**
 8' Rohrflöte
 4' Koppelflöte
- PEDAL**
 16' Subbass

**St. Paul's Episcopal Church
New Haven, CT
Brunner & Heller Organbuilders
Silver Spring, PA**

Brunner & Heller Organbuilders, Silver Spring, PA, have completed the restoration of an 1875 Geo. Jardine & Son organ for St. Paul's Episcopal Church, New Haven, CT. Originally built for the 1876 Centennial Exposition in Philadelphia, the organ was subsequently installed in the First Congregational Church, Ironton, OH. It was purchased in 1978 by St. Paul's Church through the Organ Clearing House. 2 manuals, 26 ranks; compass: 58/27.

GREAT
16' Double Diapason (TC)
8' Open Diapason
8' Melodia
8' Clariana
4' Principal
4' Harmonic Flute
3' Twelfth
2' Fifteenth
Sexquialtra III
8' Trombone (Trumpet bass)
8' Trumpet (TC)

SWELL
16' Bourdon (TC)
8' Open Diapason
8' Clarionet Flute
8' Viol d'Amour
8' Vox Celestis (TF)
4' Violino
2' Flageolet
Cornet II
8' Oboe
8' Cornopean (TC)

PEDAL
16' Open Diapason
16' Contra Bass
8' Violoncello



Kurt E. Roderer, organbuilder of Evanston, IL, completed in 1984 a 2-manual, 3-stop tracker residence organ for Michael and Susan Friesen of Hoffman Estates, IL. Sized to fit under an 8' ceiling, the organ is free-standing in a contemporary-design oiled walnut case. The three stops are as follows: Manual I—8' Metallgedackt; Manual II—4' Rohrflöte; and Pedal—8' Holzgedackt. Compass is 61/32. The manual ranks, both of spotted metal, are placed on a single key-spaced "N" chest. The pedal rank of pine is placed on a pedal chromatic chest at the outside rear of the case. All ranks are complete; there are no shared basses. The Rohrflöte has 12

tapered open trebles. Both chests are of Virginia poplar. A Manual II—Manual I coupler is provided and is operated by foot lever at the bottom left of the knee panel. There is no stop action. Manuals have ebony naturals and padouk sharps capped with ivory. The pedalboard has maple naturals and black plastic sharps. The organ is tuned in equal temperament and operates on 2" (53 mm) wind-pressure, furnished by a 1/2-hp Meidinger blower which feeds a reservoir, both of which are located in the lower left portion of the case. The instrument was dedicated in a brief recital by Peter Crisafulli on October 6, 1984.

Electronic installation

The Allen Organ Company, Macungie, PA, has installed two new organs in the Akron Baptist Temple, Akron, OH. A 3-manual, 78-stop instrument was

placed in the 5,000-seat sanctuary. It features a theatrical division for authenticity in gospel music. A 2-manual organ was installed in the choir room.

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The University of Iowa Organ Workshop was held March 10–15, 1985, as part of the Baroque Fest of the School of Music. Guest lecturers and recitalists included Luigi Tagliavini, distinguished Ida Beam visiting professor in the School of Music for the week; Russell Saunders from the Eastman School of Music; and John Chappell Stowe from the University of Wisconsin. 30 registrants from 11 states and 32 University of Iowa students attended.

The opening recital of the week by Tagliavini included movements from Frescobaldi's *Fiori Musicali*, and Bach's *Concerto in A Minor* (S. 593), *Allebreve* (S. 589), *Fugue on a Theme of Corelli* (S. 579), *Canzona* (S. 588) and *Concerto in D Minor* (S. 596). As an encore Tagliavini played the "Recitative. Adagio" from the *Concerto in C Major* (S. 594) of Bach. The expressive slow movements and the quick, but rhythmically vital character of the concerto fast movements on full plenum registrations were notable in his performance.

Prof. Tagliavini's first lecture of the week addressed the concept of the "Stylus phantasticus in Italian Music." He discussed the general features of the style and translated the first known use of the term from Athanasius Kircher's *Musurgia universalis* (Rome, 1650), an original edition of which is in the University of Iowa rare book collection. Reference was made to Warren Kirkendale's article "Ciceronians versus Aristotelians on the Ricercare as Exordium, from Bembo to Bach,"¹ in which the discipline of rhetoric is related to the development of two types of ricercar, the free and the strict.

Prof. Tagliavini's second lecture of the week was a slide/photo presentation devoted to historical keyboard instruments of Italy. A discussion of the general principles of Italian organbuilding focused on the organs of San Petronio in Bologna (both the Epistle and the Gospel organs), Santa Maria della Scala in Siena, Palazzo Pubblico in Siena, San Martino in Bologna, San Giovanni in Rome, the Silver Chapel of the Hofkirche in Innsbruck, Santa Maria Assunta in Gandino, San Tommaso Cantuariense in Verona, San Paterniano in Fano, San Raffaele in Venice, and SS. Simone e Taddeo in Borca di Cadore. (See Tagliavini's article on the Italian organ for basic principles of design represented in these instruments.)²

Dr. John Chappell Stowe's lecture discussed the style and contributions of Michelangelo Rossi to the toccata genre. Dr. Stowe suggested that Rossi's toccatas were conceived as whole dramatic units rather than as a series of contrasting sec-

tions. He discussed the cadential schemes of the toccatas, and closed his presentation with a performance of Rossi's "Toccatà VII." The performance edition recommended by Dr. Stowe is edited by John White.³



Prof. Russell Saunders presented a lecture and masterclass on the organ works of Georg Muffat on Wednesday afternoon. Performers in the class included University of Iowa organ majors Gary Verkade, Brett Wolgast, Dawn Banowitz, Marlys Boote, Pam Feenstra, Mary Feldt, Sherry Seckler and Ruth Hurlburt. They played all or portions of toccatas I, III, V, VI, VII, VIII, XI and XII from Muffat's *Apparatus musico-organisticus* (1690). Saunders presented a detailed handout to the registrants on the biographical details concerning Muffat, his writings, guides to performance practice and editions. He emphasized the international character of Muffat and the need to understand both the French Classical tradition as well as Frescobaldi.

Concerning registration of the toccatas, Prof. Saunders concluded that it is impossible to determine exactly what Muffat intended, since the composer left no registration suggestions except for brief instructions about pedal coupling. In discussing tempo in Muffat's toccatas, Saunders indicated that Muffat warned contemporary performers against taking too many liberties with tempo, especially at cadences. (This contradicts Frescobaldi's instructions to

play freely and to ritard at cadences.) The reader is encouraged to consult George Damp's dissertation on the organ works of Muffat.⁴

The midweek organ and harpsichord recital by Tagliavini was entitled "Cultural Influences on Italian Music." The organ works included *Toccatà V sopra i pedali*, *Capriccio sopra la Bassa Fiammenga*, *Toccatà IV per l'Elevazione* by Frescobaldi, *Toccatà III* of Michelangelo Rossi and *Toccatà in d*, *Pastorale*

and *Sonata in C* by Bernardo Pasquini. The striking registration changes in the sectional organ works, the colorful reeds and cornet combinations in the Pasquini *Pastorale* and the full reed chorus of the Pasquini *Sonata in C* were particularly noteworthy and perfectly illustrated his earlier discussion of registration principles as adapted to a non-Italian instrument. On a harpsichord built by Edward Kottick of the University of Iowa School of Music, Tagliavini performed the following: *Toccatà III* (First Book), *Partite sopra Follia*, and *Balletto-Corrente-Passacagli in e* by Frescobaldi, *Toccatà I* and *Canzona III* by Froberger, and *Tastata in C*, *Three Arias*, and *Passacagli in C* by Pasquini.

Prof. Tagliavini's final lecture of the week was entitled "New Information Concerning Bach's Transcription of Italian Concertos." He surveyed the history of controversies and general considerations of musical value of these works. About 20 years ago Prof. Tagliavini discovered in the library in Schwerin the part books for Vivaldi's concerto (Op. 7, No. 11) that Bach had transcribed for organ as S. 594. One part book—the *basso di concertino*—is missing. In comparing these to Bach's transcription he noted that Bach must have used these rather than the complete score (found in the Turin library) because the bass part in the solo passages is apparently freely composed. In almost every case it represents an improvement over Vivaldi's original. Bach's transcription of the "Recitative. Adagio" movement from this concerto sheds light on his perform-

ance practice in continuo playing as well, for in the original Vivaldi score with long notes for the accompaniment Bach wrote only quarter notes followed by rests.

The afternoon lecture was devoted to considerations of performance practice in the Southern German school. Tagliavini enumerated the various international influences at work in Italy in the 16th century, and emphasized that international influence with respect to keyboard music between Southern Germany and Italy was very prominent. There are, for example, 16 volumes of keyboard music in German tablature c. 1630–35 (Augsburg?) in the library in Turin with both German and Italian music represented.

Prof. Tagliavini addressed the issue of pedal use in the Italian and Southern German writings, and discussed points expressed in Frescobaldi's preface to the *First Book of Toccatas* as guidelines for performance practice in much of the Southern German literature.⁵ Approach to cadences, the use of a dot to indicate a fermata, the *ribattuta* or notated accelerating trill and the written out trills in Frescobaldi which are to be interpreted freely are all important considerations in the Southern literature as well. Fingering principles of A. Scarlatti, Diruta, Santa Maria, Banchieri, Lorenzo Penna and Buchner were discussed and the effect of various patterns was illustrated by Tagliavini.

The concluding event of the week was a masterclass conducted by Prof. Tagliavini with works of Mayone, Merulo and Frescobaldi performed by University of Iowa organ students Brett Wolgast, Gary Verkade, Mary Feldt and Norma Aamodt-Nelson. Discussion of registration principles for the differing styles and general considerations of tempo, touch and rhythmic freedom provided a succinct summary of the earlier lectures and performances of Italian and Southern German music. ■

Notes

1. Warren Kirkendale, "Ciceronians versus Aristotelians on the Ricercare as Exordium, from Bembo to Bach," *Journal of the American Musicological Society*, 32 (1979), pp. 1–44.
2. Refer to Tagliavini's article "The Old Italian Organ and Its Music," *THE DIAPASON* (February, 1966): 14–16.
3. *Works for Keyboard* ed. John B. White. Dallas: American Institute of Musicology, 1966.
4. George Edward Damp, "The Apparatus musico-organisticus of Georg Muffat: A Study of Stylistic Synthesis and Aspects of Performance Practice." Unpub. D.M.A. dissertation, Eastman School of Music, 1973; see also condensation "Some Performance Practice Suggestions for the Organ Works of Georg Muffat," *THE DIAPASON*, Part I, April, 1975, and Part II, May, 1975.
5. The preface is summarized by Martha Folts in her article "House of Hope Organ Institute," *THE DIAPASON* (December, 1983), pp. 4–5.

David Tryggestad is presently on leave of absence from his position as director of music ministry at Grace Lutheran Church, Eau Claire, Wisconsin, in order to pursue a Master of Divinity degree at Luther Northwestern Theological Seminary in St. Paul, Minnesota. He holds the D.M.A. and M.F.A. degrees in organ from the University of Iowa, a B.A. in music from Luther College, Decorah, Iowa, and was a Fulbright scholar in Copenhagen, Denmark, in 1974–75.

Organ Recitals

MARIE-CLAIRE ALAIN, Virginia Inter-mont College, Bristol, VA, October 10: *Prelude and Fugue in E-flat*, S. 552; *Allein Gott in der Höh sei Ehr*, S. 662, 663, 664; *Fugue in G Minor*, S. 578; *Piece d'Orgue (Fantasie) in G Major*, S. 572; *Concerto in A Minor* (after Vivaldi), S. 593; *Trio Sonata III in D Minor*, S. 527; *Schmücke dich, o liebe Seele*, S. 654; *Toccatà and Fugue in D Minor*, S. 565, Bach.

BYRON L. BLACKMORE, with Wilma Scheffner, soprano, Our Savior's Lutheran Church, La Crosse, WI, October 13: *Prelude and Fugue in F Minor*, S. 534; Cantata No. 51, *Jauchzet Gott in allen Landen!*; *Prelude in E-Flat Major*, S. 552a; *These are the holy ten commandments*, S. 678; *Christ, our Lord, to Jordan came*, S. 684; *Jesus Christ, our Lord and Savior*, S. 688; *Fugue in E-flat*, S. 552b, Bach.

NANCY JOYCE COOPER, Cathedral of Sts. Peter and Paul, Washington, DC, September 15: *Joie et Clarté des Corps Glorieux*, Messiaen; *Sonata I*, Hindemith; *Suite pour Orgue*, Op. 5, Durullé.

DELBERT DISSELHORST, University of Illinois, Urbana-Champaign, IL, September 3: *Six Trio Sonatas*, S. 525–530, Bach.

DAVID S. HARRIS, St. Mark's Church, Denver, CO, October 13: *Prelude in E-flat*, S. 552a; *Six Schübler Chorales*, S. 645–650; *Fugue in E-flat*, S. 552b; *Wenn wir in höchsten Nöten sein*, S. 668; *Passacaglia in C Minor*, S. 582, Bach.

DAVID HERMAN, with Jacquelyn Lindhart, soprano, Westminster Presbyterian Church, Des Moines, IA, October 15: *Con-*

certo in G Major, S. 592; *Herzlich tut mich verlangen*, S. 727; *Allein Gott in der Höh sei Ehr*, S. 715; *Liebster Jesu, wir sind hier*, S. 730, 731; *Christ lag in Todesbanden*, S. 718, Bach; *Concerto in F Major*, Op. 4, No. 5, Handel; *Ich will den Herren loben*, SWV 306; *Eile mich, Gott, zu erretten*, SWV 282 (*Kleine Geistliche Konzerte*), Schütz; *Nun komm, der Heiden Heiland*, S. 659, 600, 661; *Prelude and Fugue in G*, S. 541, Bach.

RICHARD HESCHKE, Concordia College, Bronxville, NY, September 27: *Prelude and Fugue in G Major*, S. 550, Bach; *Suite du Deuxième ton*, Guilain; *Trumpet Voluntary*, Bennett; *Voluntary in A minor*, Anonymous (18th century); *Concerto in G Major*, S. 592; *Fantasia and Fugue in G Minor*, S. 542, Bach; *O Welt, ich muss dich lassen*; *Es ist ein Ros' entsprungen*; *Herzlich tut mich erfreuen*, Brahms; *Toccatà*, Dubois.

WILMA JENSEN, Westminster Presbyterian Church, Nashville, TN, September 29: *Chorale à B Mineur*, Franck; *Cinq Noël's*, Dandrieu; *Concerto in G Major*, S. 592, Bach; *Fanfare to the Tongues of Fire*, King; *Scherzo*, Op. 2, Durullé; *Cortège et Litanie*, Dupré; *Etoile du Soir (Pièces de Fantaisie, Suite III)*; *Finale (Première Symphonie)*, Vierne.

JOYCE JONES, The University of Michigan, Ann Arbor, MI, October 7: *Fantasy on "Ein feste Burg"*, Karg-Elert; *Concerto in A Minor*; *Kommst du nun, von Himmel herunter*; *Prelude and Fugue in D Major*, Bach; *Choral II in B Minor*, Franck; *Fileuse*; *Variations on a Noël*, Dupré; *The Red Dragonfly*, Jones; *The Last Judgement (Elegiac Symphony)*, van Hulse. ▶

EARL L. MILLER, The Brooks School, Andover, MA, October 13: Four Variations on the hymn-tune *Austria*, Paine; Three Colonial Marches, Anonymous (18th century); *Prelude and Fugue in A Minor*, Eddy; *Dawn Hymn*, Hovhaness; Music from Colonial Williamsburg, Virginia, Bolling; *Fugue II*, Near; Improvisation on a Shaker Melody *Simple Gifts*, Miller; *Theme, Variations and Fugue on "The Star Spangled Banner"*, Paine.

RICHARD PARRIGAN, San Antonio College, September 20: *Offertoire sur les Grands Jeux (Messe pour les Convents)*, Couperin; *Christe, aller Welt Trost*, S. 670; *Dies sind die heil'gen zehn Gebot*, S. 678; *Vater unser im Himmelreich*, S. 682, Bach; *Chromatic Study on the Name of Bach*, Piston; *Passacaglia in C Minor*, S. 582, Bach; *Chant de Paix; Hymne d'Actions de graces, "Te Deum,"* Langlais; *Sonata I in F Minor*, Op. 65, No. 1, Mendelssohn.

KEITH S. REAS, First United Methodist Church, Phoenix, AZ, October 13: *Praeludium in F-sharp Minor*, BuxWV 146, Buxtehude; *Komm, heiliger Geist, Herre Gott*, Tunder; *Sonata in C*, K. 255, Scarlatti; *Concerto in B-flat major*, Op. 4, No. 2, Handel-Dupré; *Fantasia in G*, S. 572; *Sonata in C*, S. 529; *Schmücke dich, O liebe Seele*, S. 654; *Prelude & Fugue in F Minor*, S. 534, Bach.

JOHN ROSE, Wittenberg University, September 27: *Sonata I in D Minor*, Guilman; *Prelude, Fugue and Variation*, Op. 18, Franck; *Symphonie III*, Vierne.

KAREN RYMAL, St. Paul's Cathedral, Buffalo, NY, October 18: *Prelude and Fugue in C Minor*, Bach; *Sonata No. 3 in A Major*, Mendelssohn; *Pièce Heroïque*, Franck.

PHILLIP STEINHAUS, St. Mary's Episcopal Church, Kinston, NC, October 15: *Toccatu in B Minor*, Gigout; *Cantilène, Dialogue sur les mixtures (Suite Breve)*, Langlais; *Choral in B Minor*, Franck; *Concerto in D Minor* (after Vivaldi); *Chorale prelude A mighty fortress*, Bach; *Prelude on "Deus Tuorum Militum"*, Sowerby.

BEN VAN OOSTEN, The University of Michigan, Ann Arbor, MI, October 9: *Praeludium und Fuge G-dur*, S. 550; *Partita diverse "Sei gegrüßet, Jesu gütig,"* S. 768; *Sonata IV e-moll*, S. 528; *Orgelbüchlein Chorales* S. 633, 640, 644, 643, 628, 615, 641, 617, 631, 636; *Praeludium und Fuge h-moll*, S. 544, Bach.

MARIANNE WEBB, Southern Illinois University, Carbondale, IL, September 27: *Fantasia super "Komm, heiliger Geist,"* S. 651; *Partita diverse, "Sei gegrüßet, Jesu gütig,"* S. 768; *Concerto in A Minor*, S. 593; *Dies sind die heil'gen zehn Gebot*, S. 678; *Prelude and Fugue in E Minor*, S. 548, Bach.

JOHN SCOTT WHITELEY, First Presbyterian Church, Deerfield, IL, June 14: *Concert Overture in C Minor*, Hollins; *Adagio for Mechanical Organ*, Beethoven; *Prelude and Fugue in A minor*, Bach; *A rose breaks into bloom*, Brahms; *Fantasia for Mechanical Organ*, Mozart; *Allegro maestoso, Allegretto (Sonata in G Major)*, Elgar; *Cortège et Litanie*, Dupré; *Sortie in E-flat*, Lefébure-Wély; *Scherzetto*, Jongen; *Carillon de Westminster*, Vierne.

JAY WILCOX, Christ Church, Alexandria, VA, August 31: *Concerto II in A Minor*, S. 593; *Nun komm, der Heiden Heiland*, S. 659; *Toccatu and Fugue in D Minor*, S. 565; *Partita diverse "Sei gegrüßet, Jesu gütig,"* S. 768; *Passacaglia and Fugue in C Minor*, S. 582, Bach.

TODD WILSON, The University of Michigan, Ann Arbor, MI, October 8: *Overture to Die Meistersinger*, Wagner/Lemare; *Voluntary in F Major*, Stanley; *Nun freut euch*, S. 734, Bach; *Variations on "Weinen, klagen, sorgen, zagen,"* Liszt; *Allegro deciso* (Op. 37); *Prélude et Fugue en Fa mineur*, Op. 7, No. 2; *Trois Esquisses*, Op. 41, Dupré.

BETH ZUCCHINO, St. Paul's Chapel, Trinity Parish, New York, NY, October 7: *Concerto in F Major*, Op. 4, No. 5, Handel/Zucchino; *Sonatas in C Minor*, K. 254; *C Major*, K. 255; *D Major*, K. 287, 288; *G Major*, K. 328, Scarlatti; *Adagio (Sonata I in E-flat)*, S. 525; *Fugue in E-flat*, S. 552, Bach.

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

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

UNITED STATES
East of the Mississippi**15 DECEMBER**

Lessons & Carols; Immanuel Congregational, Hartford, CT 4 pm

George Decker & Richard Konzen; St Paul's Cathedral, Syracuse, NY 5 pm

Lessons & Carols; Presbyterian Church, Irvington-On-Hudson, NY 4 pm

Donald Joyce; St John the Evangelist, New York, NY 3 pm**Campbell Johnson**; St Thomas, New York, NY 5:15 pmBach, *Magnificat*; Holy Trinity Lutheran, New York, NY 5 pm

Carol Service; United Methodist, Red Bank, NJ 4:30, 7 pm

Menotti, *Amahl*; First Baptist, Philadelphia, PA, 8 pm

Choral Concert; Bryn Mawr Presbyterian, Bryn Mawr, PA 4 pm

Bach, *Magnificat*; Wayne Presbyterian, Wayne, PA 7:30 pm**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm

Choral Concert; Christ Church, Cincinnati, OH 5 pm

Dayton Bach Society; Seventh-Day Adventist, Dayton, OH 8 pm

Schuetz, *The Christmas Story*; First Presbyterian, Nashville, TN 7:30 pmBach, *Magnificat*; Independent Presbyterian, Birmingham, AL 5:30 pmVivaldi, *Gloria*; Community Church, Park Ridge, IL 10:25 am**16 DECEMBER****John Rose**; Kennedy Center, Washington, DC 7:30 pm**17 DECEMBER**Britten, *Ceremony of Carols*; Christ Church, Cincinnati, OH 12:10 pm**19 DECEMBER**

The American Boychoir; Trinity Cathedral, Trenton, NJ 7:30 pm

Jason West; National City Christian, Washington, DC 12:15 pm**20 DECEMBER****Rosalind Mohnsen**; Trinity Church, Boston, MA 12:15 pm**22 DECEMBER**

Lessons & Carols; South Congregational-First Baptist, New Britain, CT 4 pm

Choir & Brass Concert; Church of Notre Dame, New York, NY 2:30 pm

Carol Service; Holy Trinity Lutheran, New York, NY 5 pm

Lessons & Carols; St Thomas, New York, NY 4 pm

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

Britten, *Ceremony of Carols*; First Baptist, Philadelphia, PA 4 pm

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

Lessons & Carols; All Saints Episcopal, Warner Robins, GA 9, 11:15 am

Karel Paukert, with boychoir; Cleveland Museum, Cleveland, OH 2 pmBach, *Magnificat*; Trinity Cathedral, Cleveland, OH 5 pm

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

29 DECEMBER

Lessons & Carols; St Bartholomew's, New York, NY 4 pm

Bach Concert; Holy Trinity Lutheran, New York, NY 5 pm

Douglas Frew; St Thomas, New York, NY 5:15 pm**Rosanne Cioffe**, with soprano; West Side Presbyterian, Ridgewood, NJ 4 pm**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm**31 DECEMBER****David Higgs**; Riverside Church, New York, NY 10:45 pm**5 JANUARY**Vaughan Williams, *Fantasia on Christmas Carols*; Christ & St Stephen's, New York, NY 11 am

Bach Concert; Holy Trinity Lutheran, New York, NY 5 pm

Karel Moyer; St Thomas, New York, NY 5:15 pm

Choir Concert; First Presbyterian, Ft Lauderdale, FL 7:30 pm

Frederick Swann; First Presbyterian, Naples, FL 4 pm**John Winter**; Cathedral of St Philip, Atlanta, GA**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm**7 JANUARY****Timothy McKee**, with flute; Stetson Univ, DeLand, FL 8 pm**8 JANUARY****James Walton**; St John's Church, Washington, DC 12:10 pm**10 JANUARY****Diane Bish**, with orchestra; Coral Ridge Presbyterian, Ft Lauderdale, FL 8 pm**Timothy Albrecht**; Emory Univ, Atlanta, GA 8:15 pm**Igor Kipnis**, harpsichord; Perot Theatre, Texas-Kana, TX (also 11 January)**11 JANUARY****David Craighead**, workshop; National City Christian, Washington, DC 10 am-noon; 1-2 pm

Choral Concert; Coral Ridge Presbyterian, Ft Lauderdale, FL 8 pm

12 JANUARY

Baroque Trio; Armenian Evangelical, New York, NY 2:30 pm

Charles Senor; St Thomas, New York, NY 5:15 pm**David Craighead**; National City Christian, Washington, DC 3 pm**Lawrence DeWitt**; Cathedral of St Philip, Atlanta, GA**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm**15 JANUARY****Timothy McKee**, with flute; Community Church, Vero Beach, FL 12 noon**19 JANUARY****Barbara Thomson**; Trinity Cathedral, Trenton, NJ 3:30 pm**John & Marianne Weaver**, organ & flute; United Methodist, Red Bank, NJ 4 pm**William Whitehead**, with orchestra; Chevy Chase Presbyterian, Washington, DC 3 pm**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm**Richard Billingham**; St Peter's United Church of Christ, Skokie, IL 4 pm**DAVID GOODING**Resident Music Director/Consultant
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Sr. Mary Jane Wagner; St Luke's Lutheran, Chicago, IL 4 pm
Daniel Roth; Cathedral of St Paul, St Paul, MN 2 pm

20 JANUARY
Rudolf Kremer; Mercer Univ, Macon, GA 8 pm

21 JANUARY
 Hymn Festival; All SS Church, Atlanta, GA 8:15 pm
Daniel Roth; St Chrysostom's, Chicago, IL 8 pm

24 JANUARY
 Hymn Festival; All SS Episcopal, Warner Robins, GA 4 pm
Daniel Roth; Second Presbyterian, Indianapolis, IN 8 pm

25 JANUARY
Daniel Roth, lecture-demonstration; Indiana Univ, Bloomington, IN

26 JANUARY
Robert Roth; St James the Less, Scarsdale, NY 4 pm
David Schofield; Church of Notre Dame, New York, NY 2:30 pm
John Wilson; Wayne Presbyterian, Wayne, PA 7:30 pm

Abendmusik; Beverly Heights U.P. Church, Pittsburgh, PA 7:30 pm
Richard Manwiler; Cathedral of St Philip, Atlanta, GA

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Joanne Vollendorf; St Paul's Episcopal, Flint, MI 4 pm

Hymn Festival; Second Presbyterian, Indianapolis, IN 9:30, 11 am
 Vocal Ensemble; Christ Church Cathedral, New Orleans, LA 4 pm

27 JANUARY
Daniel Roth; First United Methodist, Hyattsville, MD 5 pm
Frederick Swann, workshop; North Shore Presbyterian, Milwaukee, WI 7:30 pm

29 JANUARY
Frederick Swann; Uihlein Hall, Milwaukee, WI

31 JANUARY
Marilyn Keiser; Church of the Good Shepherd, Augusta, GA

UNITED STATES West of the Mississippi

15 DECEMBER
 Lessons & Carols; Abbey Basilica, Conception, MO

Lessons & Carols; St John's Cathedral, Denver, CO 5, 7:15 pm

20 DECEMBER
 Messiah Sing-along; Dorothy Chandler Pavilion, Los Angeles, CA 8 pm (Also 21, 22 December)

22 DECEMBER
Dennis Schmidt; St John's Cathedral, Albuquerque, NM 4 pm

29 DECEMBER
 Choral Concert; Abbey Basilica, Conception, MO
 Handel, *Messiah*; Crystal Cathedral, Garden Grove, CA 6 pm

31 DECEMBER
John Renke; Grace Cathedral, San Francisco, CA 10 pm

7 JANUARY
David Craighead; St Olaf College, Northfield, MN

11 JANUARY
 Los Angeles Master Chorale; Dorothy Chandler Pavilion, Los Angeles, CA 8 pm

12 JANUARY
Robert Glasgow; Arizona State Univ, Tempe, AZ 4 pm

14 JANUARY
 The English Consort; First-Plymouth Congregational, Lincoln, NE 8 pm

17 JANUARY
David Hurd; St Mark's Cathedral, Seattle, WA 8 pm
Daniel Roth; Stanford Univ, Stanford, CA

18 JANUARY
Daniel Roth, lecture; Stanford Univ, Stanford, CA
Marilyn Keiser, workshop; First United Methodist, San Diego, CA

19 JANUARY
John Ferguson; Christ Lutheran, Lincoln, NE 8 pm
Marilyn Keiser; First United Methodist, San Diego, CA 7 pm

20 JANUARY
Robert Clark; Calvary Presbyterian, Riverside, CA 8 pm

22 JANUARY
Frederick Swann; Ricks College, Rexburg, ID 7:30 pm

24 JANUARY
Todd Wilson; St John's Cathedral, Denver, CO 8 pm
Marilyn Mason; Montview Presbyterian, Denver, CO 8 pm

30 JANUARY
Keith Reas, with flute; First United Methodist, Phoenix, AZ 7:30 pm

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

INTERNATIONAL

15 DECEMBER
Susan Woodson; Lemmens Institute, Leuven, Belgium 8:30 pm

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

2 JANUARY
Peter Nikiforuk; St Paul's, Toronto, Ontario 12:10 pm

9 JANUARY
Mario Portoraro; St Paul's, Toronto, Ontario 12:10 pm

12 JANUARY
Wesley Warren; Robertson-Wesley United Church, Edmonton, Alberta 3 pm

16 JANUARY
Patricia Phillips; St Paul's, Toronto, Ontario 12:10 pm

19 JANUARY
Patricia Phillips; St George's, Guelph, Ontario 3:30 pm

23 JANUARY
John Tuttle, with oboe; St Paul's, Toronto, Ontario 12:10 pm

25 JANUARY
Gillian Weir; Southampton Univ, Southampton, England 8 pm

30 JANUARY
David Harrison; St Paul's, Toronto, Ontario 12:10 pm

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Harpsichords, Pedalharpsichords, etc., semi-kits and completed instruments, brochure \$1.00. Or start from scratch. Catalog of parts, plans \$2.00. Instrument Workshop, 318-D N. 36th, Seattle, WA 98103.

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2 unit organs: 3-rank Moller, 4-rank Reuter. Both disassembled and in storage. Submit bids by February 15, 1986 to David Hendricksen, Freeman Junior College, Freeman, SD 57029.

3-manual Moeller organ (1959), 23 indepen-dent registers, 29 ranks, unified to form 32 stops. Currently in use, regularly maintained, excellent condition. New blower, 1982. Buyer removes ASAP. \$22,500. First Presbyterian Church, P.O. Box 69, Lubbock, TX 79408. Contact Mr. Gordon Blome. Telephone 806/763-0401.

30 ranks, Estey, 1928; 4-manual console; negotiable. Remove by Feb., 1986. Contact Don Warner, Minister of Music, Bethany United Methodist Church, Red Lion, PA 17356. Church 717/244-7624; home 717/244-1379.

For removal and sale: 3-manual Kimball, circa 1910, 25 ranks. Also 37 large dummy gold pipes. Contact Paul Adams, 420 Fruit Hill Ave., North Providence, RI 02911. Tel. 401/353-3900.

Wangerin pipe organ; 3 manuals; floating echo; 44 ranks; 62 years old. Best offer. D. Kasten, 2475 N. 54, Milwaukee, WI 53210.

2-manual, 3-rank EP, 1978. Self-contained, handsome oak case. \$15,000. 213/435-3409 or BOX DC-851, THE DIAPASON.

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PIPE ORGANS FOR SALE

Four Wangerin Organs: 6-rank, 8-rank, 13-rank, 30-rank. For sale separately. Send SASE for complete details. S. Riedel, 11040 W. Bluemound Rd., Wauwatosa, WI 53226.

Two-manual tracker organ (I: 8', 4', 2', X; II: 8', 8' reed; P: 16' reed). Built by Paul Ott in Germany in 1958. Recently rebuilt. This organ will serve well as studio or small chapel organ. \$26,000 plus shipping outside New England. The Noack Organ Co., Inc., Main & School Streets, Georgetown, MA 01833.

13-rank Reuter organ. Good condition. 312/561-2055.

1929 Kilgen, 47 ranks with Echo; with 64-stop 3-manual drawknob console, new about 1970. Impressive facade surrounding rose window, oak casework. Mechanism needs major overhaul. Buyer to remove. First \$10,000 takes. 313/867-7220 or 368-9634.

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Church selling pipe organ of various sources. 1932 Austin 4-manual console; possession April, 1986. Write: Pipe Organ, P.O. 12554, St. Paul, MN 55112.

PIPE ORGANS FOR SALE

Kilgen 17-rank pipe organ; pipes in excellent condition; windchests in good condition. Available immediately. Holy Spirit Church, 4383 E. Broad St., Columbus, OH 43213.

1950 Wicks, II/7. Nice string, celeste and English Horn, two 16' ranks. In good operating condition. Ideal for small church or college. \$7,500—negotiable. To be removed by purchaser by January, 1986. Contact Sherry Upshaw, First Baptist Church, Shreveport, LA 71106, for appointment to audition instrument.

Operating 25-rank Estey pipe organ. Needs repair. \$5,000 or best offer. Purchaser to remove organ by June 1, 1986. Offers must be received by March 1, 1986. Write to Gethsemane Lutheran Church, 911 Stewart St., Seattle, WA 98101. Attn. Mrs. Bossart.

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THEATRE ORGAN PARTS

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Estey reed organ; two manuals, pedalboard, 11 stops, blower. Located Rochester, NY. \$1,500. 716/381-8433.

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Baldwin 635; 2M, 32P. Church/concert quality, like new, warranty. Walnut casework, has 15 channel option with 32 ranks. Reduced to \$9,700. Call Tom evenings 617/934-0409.

Rodgers 330 Providence 3-manual organ with full couplers. Seven years old, mint condition, located in South Jersey. Asking \$15,000. Call 609/927-0614 after 6 P.M.

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MISCELLANEOUS FOR SALE

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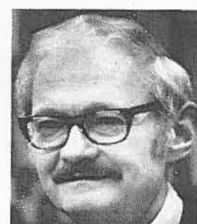
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Cleveland, Ohio 44109
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William Albright



Guy Bovet



David Craighead



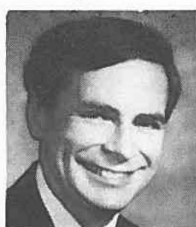
Gerre Hancock



Judith Hancock



David Higgs



Clyde Holloway



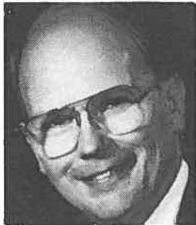
Marilyn Keiser



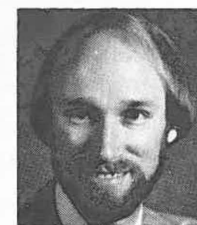
Joan Lippincott



Marilyn Mason



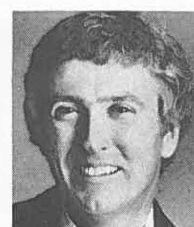
James Moeser



George Ritchie



Louis Robilliard



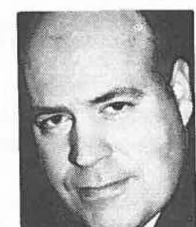
Donald Sutherland



Frederick Swann



Ladd Thomas



John Weaver



Todd Wilson

European Artists Spring 1986

Guy Bovet—April, May
Peter Planyavsky—February, April
Louis Robilliard—April

European Artists Fall 1986

Daniel Roth—October (limited)
Choir of St. John's College,
Cambridge—Aug. 27-Sept. 15.

European Artists Spring 1987

Christoph Albrecht (Berlin)
Stephen Cleobury (King's College)
Louis Robilliard (Lyon)
Canterbury Cathedral Choir—June

Duo Concerts

Gerre Hancock &
Judith Hancock, organ
Marilyn Mason, organ/harpsichord &
Pierre D'Archangeau, violin
Phyllis Bryn-Julson, soprano &
Donald Sutherland, organ
Marianne Weaver, flute &
John Weaver, organ
Anne Wilson & Todd Wilson, keyboard