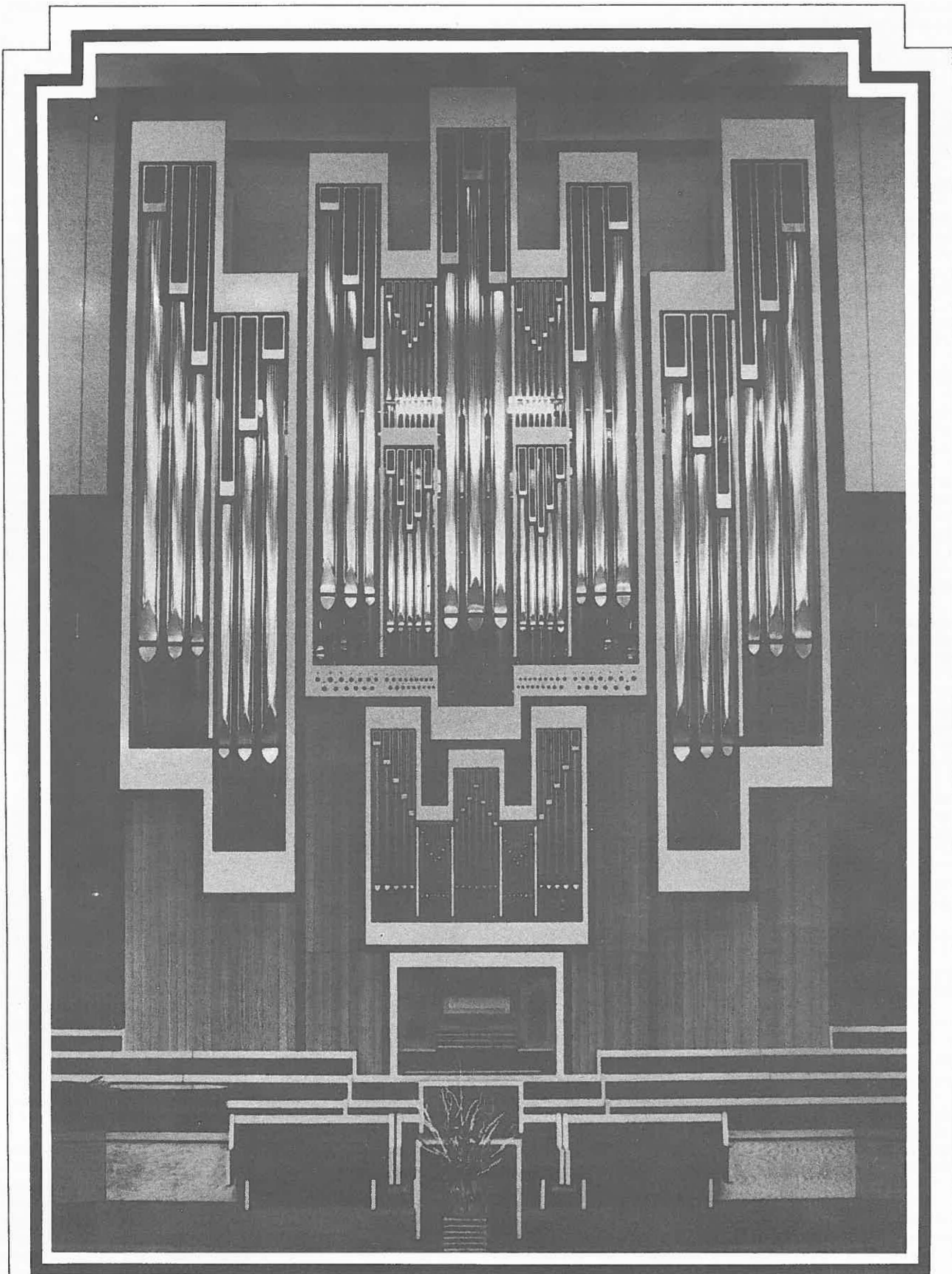


THE DIAPASON

JANUARY, 1985



College View Seventh-day Adventist Church, Lincoln, NE
Specification on page 13

Bach-Handel-Scarlatti Tercentenary Events

1985 Northwest Bach Festival January 6-27.

Connoisseur Concerts presents the 7th annual Bach Festival in Spokane. Concerts performed exclusively on period instruments, workshops, lectures, films. David Dutton, artistic director. Connoisseur Concerts, West 905 Riverside, Suite 516, Spokane, WA 99201.

Symposium: The Organ Chorales of Bach. Arizona State University. January 13-16.

Lectures, recitals, concerts featuring the organ chorales of Bach. Robert Clark, Quentin Faulkner, Thomas Harmon, Clark Kelly, John Metz, James Moeser, Edward Parmentier, John David Peterson, Peter Williams. Arizona State University, School of Music, Tempe, AZ 85287.

Atlanta Bach Choir January 27 and February 24.

Two programs celebrating Bach's birthday. Choral and instrumental works. Jan 27 at Emory University; Feb 24 at the Cathedral of Saint Philip. Atlanta Bach Choir, Box 15543, Atlanta, GA 30333.

Bach 300 March 8-24.

A 17-day music festival, solo artists and ensembles. BACH 300, Centrestage Music, 44 Wellington St. E., Suite 44, Toronto, Ontario, Canada M5E 1C8.

Bach Society of Baltimore March 9-10.

Bach and Handel birthday concerts featuring Cantata #30 (*Freue dich, erlöste Schar*) and *Dixit Dominus*. Bach Society of Baltimore, 1354 N. Rolling Road, Baltimore, MD 21228.

Christ Church, Cincinnati March 11-22.

Two weeks of noontime concerts featuring instrumental and vocal works of J. S. Bach. Christ Church, Cincinnati, OH.

The Universal Bach March 24-July 28.

A series of programs by Douglas L. Butler with soloists and ensembles. Works of Bach, and others inspired by Bach. At St. Paulus Lutheran, St. John the Evangelist, and St. Boniface churches, San Francisco, CA.

St. Mary's College of Maryland September, 1984-April, 1985.

Concerts, lectures, college courses on Bach culminating with performances of B-Minor Mass April 28. Organizers Michael Phelps and Larry Vote. St. Mary's College of Maryland, St. Mary's City, MD 20686.

J. S. Bach and His World June 16-July 6.

The 7th Interdisciplinary Aston Magna Academy on 17th and 18th Century Culture. Lecture demonstrations and master classes at Rutgers University. Aston Magna Academy, 317 Main Street, Great Barrington, MA 01230.

BaSSH '85 September, 1984-December, 1985.

A 16-month celebration of Bach, Schütz, Handel, and Scarlatti, including the complete organ works of Bach played by Dr. Dennis Schmidt. Cathedral of St. John, 318 Silver, SW, Albuquerque, NM 87102.

Evenings with Johann S.

Cantatas and oratorios of Bach at 5:00 p.m. Sunday vespers services. Holy Trinity Lutheran Church, Central Park West at 65th Street, New York, NY 10023.

In Search of Bach

A one-hour, color film and video presentation featuring the Bach Aria Group. Released by Lutheran Film Associates, 10466 Plano Road, Dallas, TX 75238.

8th Annual Bach Marathon March 17.

An eight-hour marathon of Bach organ works featuring 16 organists. Chevy Chase Presbyterian Church, One Chevy Chase Circle, Washington, DC 20015.

Organic Bach April 12-13.

A two-day festival of Bach organ works. 12-hour marathon. Music Series, South Congregational-First Baptist Church, 90 Main Street, New Britain, CT 06051.

Complete Organ Works of Bach. Samuel John Swartz September 16, 1984-April 28, 1985.

A series of 16 recitals of Bach's complete organ works. Immanuel Presbyterian Church, 3300 Wilshire Boulevard, Los Angeles, CA 90010.

Bach Organ Works September 23, 1984 through 1985.

Richard Konzen and George Decker perform on Tuesdays at 12:10 p.m. at St. Paul's Cathedral, 310 Montgomery St., Syracuse, NY 13202.

Complete Organ Works of Bach. Herman D. Taylor September 30, 1984-November 10, 1985.

A series of 17 recitals at various locations in U.S. and Europe. For information, contact Dillard University, New Orleans, LA 70122.

Complete Organ Works of Bach. Donald Joyce December 9, 1984-December 15, 1985.

The complete Bach organ works in 13 recitals at the Church of St. John the Evangelist, 55th Street at First Avenue, New York, NY 10022.

THE DIAPASON

A Scranton Gillette Publication

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Official Journal of the American Institute of Organbuilders

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Complete Organ Works of Bach. David Spicer

A series of 14 recitals of the complete organ works of Bach. First Presbyterian Church, 17th and F Streets, Lincoln, NE 68508.

Bach Organ Works

January 13-May 12.

Six recitals of Bach organ works by Lawrence Archbold. Carleton College, Northfield, MN 55057.

Bach Organ Works

18 recitals of major Bach organ works sponsored by the Birmingham AGO chapter and Southside Baptist Church, Birmingham. Catharine Crozier plays the central program with works of Bach, Schumann and Lizst, January 6. 18 organists also featured. Southside Baptist Church, P.O. Box 55058, 19th Street and 11th Avenue, Birmingham, AL 35255-5058.

Bach Organ Works

A series of 11 recitals featuring familiar organ works by Bach. Thomas Bohlert, Kent Hill, David Jackson, and James Sanderson. Grace Episcopal Church and The Park Church, Elmira, NY.

Pipedreams

January 7. Going on Record. A quarterly sampling of recent organ discs. Domestic and imported LPs and CDs.

January 14. Celebration '85. Music in observance of the 300th-birthday year of Bach, Handel and Scarlatti, the centenary of Lynwood Farnam, and the Feast of the Epiphany.

January 21. David Dahl in recital. Recorded at Christ Church, Tacoma, WA, during the 1982 OHS convention.

January 28. Solstice of Light. Performance of the 1979 cantata by Peter Maxwell Davies at St. John's Benedictine Abbey Church, Colledgeville, MN.

February 4. Organ Plus. Music for organ and diverse wind instruments, from bagpipes to brass ensemble.

February 11. From the Cathedral. Performances by organists Howard Don Small and James Melby at St. Mark's Episcopal Cathedral, Minneapolis, MN.

February 18. Handel with care. Selective survey of works by Georg Friedrich Handel.

February 25. A Bach Prelude. Performance by members of the Twin Cities AGO chapter at the Church of the Maternity of the Blessed Virgin Mary, St. Paul, MN.

The **Midwest Historical Keyboard Society** will hold its first annual meeting February 21-24 at St. Mary's College, Notre Dame, IN. Concerts, lectures, and workshops dealing with early keyboards are planned. Among the offerings are concerts by Kenneth Drake, fortepiano; Edward Parmentier, harpsichord; and Nanette Lunde and Julane Rodgers, harpsichords in a special Bach-Handel-Scarlatti program; "No Fear Workshops" on tuning and maintenance for owners; and a keyboard instrument exhibit. For information, contact Edward Kottick, University of Iowa School of Music, Iowa City, IA 52240; or Margaret Hood, 580 W. Cedar, Platteville, WI 53818.

The Aeolian-Skinner organ designed by G. Donald Harrison at Boston's Symphony Hall will be heard in the first solo organ recital in some 15 years on February 10. James David Christie, organist of the Boston Symphony Orchestra, will play works of Bach, Franck, Guilmant, Alain, and Isoir. Of special note will be the Boston premieres of works by George Crumb and John Cage, which received their world premieres at the AGO convention in San Francisco.

Co-sponsored by the Boston AGO, the concert proceeds will be used to launch a campaign to install a new solid-state combination action in the instrument. The present system is useless, and Christie will be aided by two stop-pulling assistants for the program. Tickets will be available at the door or may be ordered in advance. For further information, contact Joseph N. Deptula, Box 485, Wrentham, MA 02093.

Dirk Bakhuyzen has announced the dates of the 6th annual **Organ Study Tours of Europe**. The Tri-Centennial Celebration tours are presented in ob-

servance of the 300th birthday anniversaries of Bach and Handel. Tour #1, June 27-July 11, features England and Holland. Highlights include famous English cathedrals and Westminster Abbey, London, the site of Handel's tomb; in Holland, the tour will include the annual improvisation contest at St. Bavo, Haarlem. Tour #2, July 18-August 3, will travel to East and West Germany, Luxembourg, Belgium, and France. Participants will have the opportunity to play all the organs visited on each tour. For further information, write to Organ Study Tours of Europe, Dirk Bakhuyzen, 2438 Almont Street, S.E., Grand Rapids, MI 49507.

The **11th Academy of Italian Organ Music** will take place July 16-29, in Pistoia, Italy. Directed by Luigi Ferdinando Tagliavini, the academy will feature courses, seminars, concerts, and excursions. Umberto Pineschi will deal with an "Introduction to the Italian Organ;" Stefano Innocenti and Professor Tagliavini will lead sessions on interpretation; Christoph Wolff will speak on "The Italian Influence on J. S. Bach;" and "Aspects of Organbuilding Today in Japan and Italy" will be led by Hiroshi Tsuji and Franz Zanin. For further information, write to Accademia di musica italiana per organo, casella postale 346, 51100 Pistoia, Italy.

The dates for the **International Organ Festival Haarlem** have been announced. The International Summer Academy for Organists-Harpsichordists will take place July 15-29, and feature Piet Kee, Ewald Kooiman, Jean-Claude Zehnder, Anders Bondeman, Bernard Lagacé, Colin Tilney, Kenneth Gilbert, and Harald Vogel. From July 2-6, the International Organ Improvisation Contest will be held on the Christian Müller

organ. And the New Podium for Contemporary Organ Music will take place July 19-21. For further information, contact Stichting Internationaal Orgelconcours, Stadhuis (Townhall), Haarlem, The Netherlands.

The **Interpretation Course of Romainmôtier**, Switzerland, will take place July 14-28. The program includes a course on the school of Sainte-Clothilde, given by Jean Langlais; a course on Bach by Lionel Rogg; one on French Renaissance and Baroque music by Guy Bovet; and one on Italian music by Stefano Innocenti. Also scheduled is a two-day excursion to the Valais to see, hear, and play several historical instruments, including the oldest organ in the world, located in Sion. For information, contact Miss Marisa Aubert, 1349 Romainmôtier, Switzerland.

Organs of Oklahoma is a 1985 calendar featuring organs in Eastern Oklahoma. Each month includes a black and white photograph of an organ and a description complete with stoplist. Featured are instruments by Reuter, Hinners, Austin, Estey-Haggard-Cotner, Moller, Kilgen, Bigelow, Bedient, and Phelps. The calendar is a fund-raising project of the Tulsa, Ponca City, and Cimarron (Stillwater) chapters of the AGO. Proceeds will be used to finance recitals, workshops, and educational activities sponsored by the chapters. The price per calendar is \$8.00 or two for \$15, plus \$1.00 postage for each. Calendars can be ordered from Karen Rich, 5434 S. Boston, Tulsa, OK 74105.

The Detroit AGO chapter and the Hymn Society of America announce a search for new hymn texts and tunes on

the subject "Music and Praise." \$1000 will be awarded for the best combination of a new text and a new tune. \$500 will be awarded for the best new text for use with a specified existing tune. \$500 will be awarded for the best new tune for use with a specified existing text. Harmonization of tunes is optional. The winning entries will be published in *The Hymn*, the official publication of the Hymn Society of America, and will be sung at the Hymn Festival in Ann Arbor during the 1986 National Convention of the AGO and the 1986 Convocation of the Hymn Society. Deadline for submission of entries is May 1, 1985. For more information, write to The Hymn Society of America, Texas Christian University, Fort Worth, TX 76129.

The Episcopal Choirmaster's Handbook will now be published by The Living Church Foundation, Milwaukee, WI. Begun in 1956 by Dr. J. C. Grant in Sauk Centre, MN (see Nunc Dimittis), the handbook is published at the end of each summer and includes suggested hymns for the Sundays and holy days of the church year. Originally planned around the *Hymnal 1940*, it has in recent years incorporated selections from new publications of the Standing Commission on Church Music. Until Dr. Grant's death, the work of selecting and compiling the information was entirely his own. Future editions will be published in Milwaukee, under the direction of Joseph A. Kucharski, music editor of *The Living Church* and director of music at St. Mark's Church.

Wilma Jensen played recitals in West Germany last November. As part of the 20th International Organ Week, she performed in Bonn at the Kreuzkirche. She also played at the Christuskirche in Karlsruhe.

Letters to the Editor

Stanford Organs

Regarding Bruce Gustafson's review of the two organs at Stanford (October, 1984, THE DIAPASON), I have some comments to share which might clarify some of his points (pages 6 and 8):

1. Regarding the Fisk organ at Stanford: "Especially exciting is the great sense of crescendo that it creates on held chords at the ends of compositions (presumably the effect of the wind returning to full force after the sudden depletion created by playing many simultaneous notes) . . ."

Mr. Gustafson's perception of the pitch rise on held chords, especially those of a large texture, is accurate. This comes, however, primarily from the fact that the instrument is winded by bellows (wedge-shape in this case) which are ribbed and weighted rather than sprung or of the "schwimmer" variety. Dead weighted ribbed bellows are a common item in organs from the earliest times through the end of the 19th century and even in some early 20th century organs, and cross the lines of various styles and nationalistic characteristics. Many modern organ builders (and organists) are rediscovering the musical qualities and personality that this type of bellows imparts to the wind system.

2. Mr. Gustafson's other comment that requires me to respond regards the Stanford 1901 Murray M. Harris Organ. Although the instrument sounds a bit tubby now, it comes from the fact that it

has not undergone tonal restoration as of this date. A major renovation of the action and winding system, including a new console in the style of the original, was completed by the date of the convention. Tonal renovation is planned for the summer of 1985, at which time stops will be moved to their original pitches and locations, new stops added to replace missing ones and a thorough regulation will try to recapture the instrument's original brilliance and balance lost in the 1928 Skinner rebuilding.

Manuel Rosales
Los Angeles, CA

Since both Bruce Gustafson and James Welch commented on the 1903 Murray Harris organ at Stanford, I thought I should correct some misconceptions about the present condition of the instrument.

As you can surely imagine, the design of the Fisk organ as an instrument particularly suited for the performance of 16th, 17th, and 18th century German and French organ literature was predicated on the restoration of the 19th century American/English Murray Harris organ along with some carefully conceived additions to enable it, like the Fisk, to perform the French literature of its contemporary era.

At convention time, only the mechanical phase of this restoration had been undertaken. Manuel Rosales Organ Builders of Los Angeles constructed a new console (which, along with the

winding system for both organs, we installed) to replace the 1926 E.M. Skinner console when the organ was returned to use in January of 1983, after the structural modifications to the building were completed. My firm was engaged in December of 1983 to completely restore the Murray Harris chestwork and regulators and tune the organ completely for perhaps the first time in several decades! In addition, we began major restoration of the Swell and Great chorus reeds, working closely with the Rosales firm.

We are hopeful that the tonal restoration—which is sorely needed owing to the many changes and other modifications this instrument has suffered over the last 60 years—as well as the carefully conceived additions (the Harris instrument will be restored to its original character and specification) will be undertaken during mid-1985.

It will then at long last be possible to meet and evaluate this historic organ's true character.

Robert Newton
San Jose, CA

Reubke & Elgar

I have within the week received the October issue of THE DIAPASON with its excellent coverage of the National AGO Convention at San Francisco. I found both articles informative and very well done. I was particularly in agreement with Dr. Welch's comments concerning duplication in programming—I myself have played the Reubke Sonata many, many times in the past 30 years. However, I would like to join Rollin Smith in highly recommending that American organists make the effort to become ful-

ly acquainted with the Elgar Sonata. This would be a welcomed addition for many audiences and is well worth the effort. I myself, like many others I am sure, dodged the Elgar for many years—lack of performance knowledge of English organs, English music in general, and of any indications in the Elgar score. I had owned the score for several years before I got the courage to learn it. Fortunately, George McPhee of Paisley Abbey played the Sonata on a recital at my church and graciously permitted me to copy his registration. Then I discovered Simon Preston's brilliant recording of the work. After much study of style, registrations, and the compositional techniques of the work, I determined to perform the entire Sonata as a Sunday morning prelude. This was announced to the congregation ahead of time together with some "program notes." The reaction of the congregation, many of whom were in their seats well before I began, was a great reward. It was an instant "hit." I myself now prefer it musically to the Reubke, though I still love the Reubke. So I say to American organists, if you don't know the Elgar, don't be afraid to ask for guidance in registration and interpretation. The Sonata deserves to be widely known and performed.

John E. Williams
Laurinburg, NC

Birthday wishes

Best wishes for the 75th Anniversary of THE DIAPASON. The AGO convention coverage was great & I hope we can look forward to another 75 years of THE DIAPASON.

David Rothe
Chico, CA

1984-85 SEASON

European Organists

Gillian Wier, Sept./Oct. '84 & Mar. '85
 Ernst-Erich Stender, Oct. '84
 Jean-Louis Gil, Oct./Nov. '84 & Apr. '85
 August Humer, Feb. '85

American Organists

Robert Clark · Michael Corzine
 Raymond Daveluy · Roberta Gary
 Robert Glasgow · Richard Heschke
 David Hurd · Huw Lewis
 McNeil Robinson · John Rose
 Larry Smith · Herndon Spillman
 John Chappell Stowe · Marianne Webb

Pianists

Thomas Brown · Thomas Richner

Harpichordist

Robert Edward Smith
 Apr. '85, Atlantic Coast tour

Classical Guitarists

Bruce Banister
 Apr. '85, East & Midwest
 Giovanni Dechiaro
 Mar. '85, Southeast

Harp/Flute Duo

Chrysolith, Oct. '84, New England
 & Feb./Mar. '85, California

Future Seasons

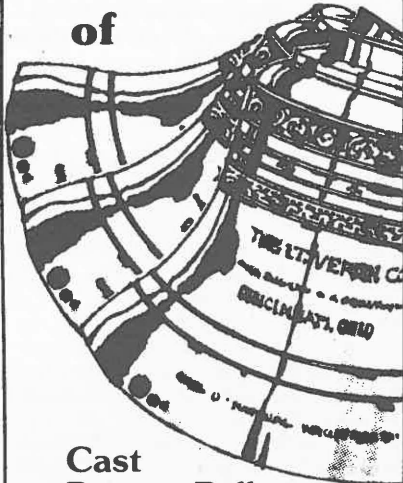
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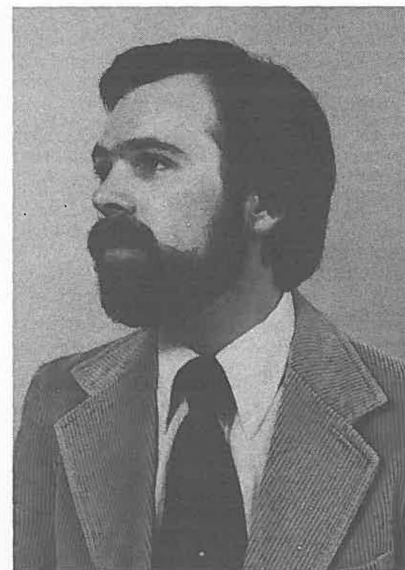


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Appointments

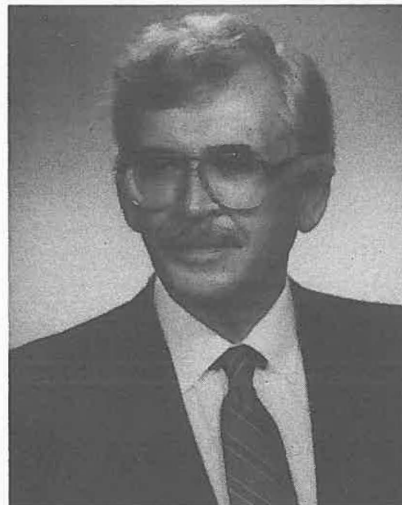
Robert Shaw, music director and conductor of the Atlanta Symphony Orchestra, has been appointed Robert W. Woodruff Professor of Music and Humanities in Candler School of Theology and Emory College of Emory University, Atlanta, GA. As a part-time professor, Shaw will give two major lectures and conduct two concerts each year. He will work with the Candler School of Theology and the Department of Music to plan the annual Church Music Workshop held each January. He will also serve as a consultant in the development of music and the arts at Emory.

William Ryden has been named Editor of Bourne Company, Music Publishers, New York, NY. Ryden will be responsible for the acquisition of all educational band, choral, instrumental, and orchestral music. A noted composer, he received his training at The American Conservatory of Music, Chicago, The Mannes College of Music, New York City, and studied with the late Hungarian maestro Tibor Serly.



Keith S. Reas

Keith S. Reas has been appointed Director of Music at the First United Methodist Church of Phoenix, AR, where he will be responsible for the 75-member Sanctuary Choir, Chancel Choir, Adult Bell Choir, and three junior choirs. A native of Big Flats, NY, Reas received his DMA from the Eastman School of Music where he studied with Russell Saunders; his MM from the University of Oregon with John Hamilton; and his BM from the Oberlin Conservatory of Music where he studied with Garth Peacock. From 1976 to 1980, he was Director of Music at the Central United Protestant Church in Richland, WA, and served as Dean of the Columbia Basin Chapter of the AGO. Dr. Reas leaves the position of Director of Music at the Twelve Corners Presbyterian Church in Rochester, NY.



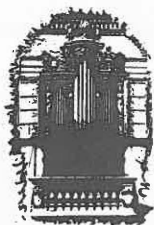
Robert Sutherland Lord

Sandra Soderlund has been appointed director of the 1985 San Anselmo Organ Festival sponsored by the First Presbyterian Church and the San Francisco Theological Seminary. Presently she is on the faculty at Dominican College in San Rafael, CA, as well as organist at Lakeside Presbyterian Church in San Francisco. The 1985 festival will be held from July 8 to 12 with events at both the church and the seminary. Among those giving lectures and recitals are Peter Williams, noted scholar from the University of Edinburgh, Scotland, and Marilyn Mason, chair of the organ department at the University of Michigan. A unique feature of the festival will be an improvisation competition for young organists, with the final round open to the public. The festival will be followed by the seminary's annual Summer Workshop in Music, July 14-19. For information write: Sandra Soderlund, Director, San Anselmo Organ Festival, 2 Kensington Road, San Anselmo, CA 94960.

Dr. Robert Sutherland Lord, University Organist and musicologist at the University of Pittsburgh (PA), has been promoted to full professor. In addition, he was elected Chairman of the Department of Music.

Nunc Dimittis

John Carton Grant, M.D., died on September 18. He had edited *The Episcopal Choirmaster's Handbook* every year since 1956. Born in Minneapolis in 1914, he attended medical school at the University of Minnesota and maintained a medical practice in Sauk Centre, a small town northwest of the Twin Cities. Having studied organ in his youth, he became a highly proficient organist and went on to build several organs, including one for the Church of the Good Samaritan, Sauk Centre, where he served as organist for many years. He began the Handbook in 1956, as a guide in hymn planning for use with the *Hymnal 1940*.



11th ACADEMY OF ITALIAN ORGAN MUSIC

Pistoia, Italy, July 16-29 1985
 Directed by
 Luigi Ferdinando Tagliavini

Courses. 1. Introduction to the Italian organ (Umberto Pineschi); 2. Interpretation of organ works by Andrea Gabrieli, Ottavio Bariola, Girolamo Frescobaldi, Michelangelo Rossi, Alessandro Scarlatti, Antonio Vivaldi (transcr. J.S. Bach), Domenico Scarlatti, Giambattista Martini (Stefano Innocenti and Luigi Ferdinando Tagliavini).

Seminars. The Italian influences on J.S. Bach (Christoph Wolff); Aspects of the organ building today in Japan and in Italy (Hiroshi Tsuji and Franz Zanin).

Concerts. Lorenzo Ghielmi, Stefano Innocenti, Dorthy de Rooij, Luigi Ferdinando Tagliavini, Montserrat Torrent (organ); "Istituzioni Harmoniche" (four male voices and continuo).

Excursions. Bologna, Siena and Corsanico, with visits to important historical Italian organs and masterclasses.

Fees. Active participants Lit. 225,000; auditors Lit. 130,000. The number of participants will be limited and the participants will be accepted in order of application.

For further information, write to **Accademia di musica italiana per organo**, casella postale 346, 51100 Pistoia, Italy.

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Here & There

Guy Bovet, Distinguished Visiting Professor of Music at the Meadows School of Fine Arts, Southern Methodist University, Dallas, TX, played the inauguration of the 1762 Portuguese organ, recently purchased by SMU, on December 2. The instrument comes from the Cathedral of Evora, Portugal, and was built by Pascal Caetano. It has been restored by Flentrop Orgelbouw, Holland, and a missing nightingale stop has been rebuilt by Susan Tattershall. The program included Italian, Spanish, and Portuguese organ works, and the Third Quintet for organ and strings by Soler, performed with members of the Texas Baroque Ensemble.

Calvin Hampton's last major organ work, "The Alexander Variations," received its world premiere December 11 at Trinity Episcopal Church, Wall Street, New York City. Harry Huff and David Higgs performed the work which was originally commissioned by Grace Cathedral, San Francisco, for two organs. Harry Huff is the recently appointed organist of Calvary Episcopal Church, and David Higgs is assistant organist at Riverside Church.

Palmer D. Lowry recently appeared as a speaker in the "Weekly Series of Public Lectures and Music Reading Session" sponsored by the University of Iowa School of Music. His subject was "The J. S. Bach Foundation Collection." Lowry spoke of the Foundation's history and purpose and disclosed the fact that "The Collection" has amassed some 90,000 pages of J. S. Bach English language material with the object of indexing the material by BMV number, topic, etc. Dr. Lowry is the author of "A Comprehensive Index of J. S. Bach Books in English," which appeared in the June, 1984, and November and December, 1982, issues of THE DIAPASON.

William Mathias's oratorio *Lux aeterna* received its American premiere November 18 at the Center for the Arts, Westerly, RI. The Community Chorus of Westerly and the Boston Festival Orchestra were conducted by George Kent. The composer was present for the performance, and lectured earlier that day at the Westerly Public Library.

Edward Murray won 2nd prize at the Second Swiss Organ Competition held at the Abbey Church of Payerne, Switzerland. Murray is presently studying with Cherry Rhodes and is a former student of Robert Anderson at Southern Methodist University. The competition was preceded by a Festival during which each of the nine competitors (previously selected on the basis of a cassette recording) gave at least two concerts in various Swiss towns. The Festival also included a masterclass given in the Abbey Church of Romain-

môtier by André Isoir and Jean Saint-Arroman. The judges (Guy Bovet, Jean Jaquenod, and Pierre Perdigon) did not award a first prize; another second prize was given to Sylvain Barrette (Canada); and third prize went to Betty Maisonnat (Lyon, France).

Harpichordist/organist Anthony Newman and flutist Eugenia Zukerman performed Bach's Six Sonatas for Flute and Keyboard December 8 at Y's Kaufman Concert Hall. The sonatas are transcriptions by Waltraut and Gerhard Kirchner of Bach's Trio Sonatas for organ. The duo has recorded the sonatas for the Vox Cum Laude label.

Organist-composer Richard Slater has been commissioned to write a choral work in celebration of the 100th anniversary of the Episcopal Church of the Ascension, Sierra Madre, CA. The new composition, a festal setting of the *Te Deum* for flute, harp, organ, and choir, will be premiered at a special Ascensiontide service May 19. Slater's "How Bright These Glorious Spirits Shine," a new anthem setting of the tune *Ballerma* for flute, organ, and choir, was given a double premiere at St. David's Episcopal Church, North Hollywood, CA, and the Church of the Ascension on November 4.

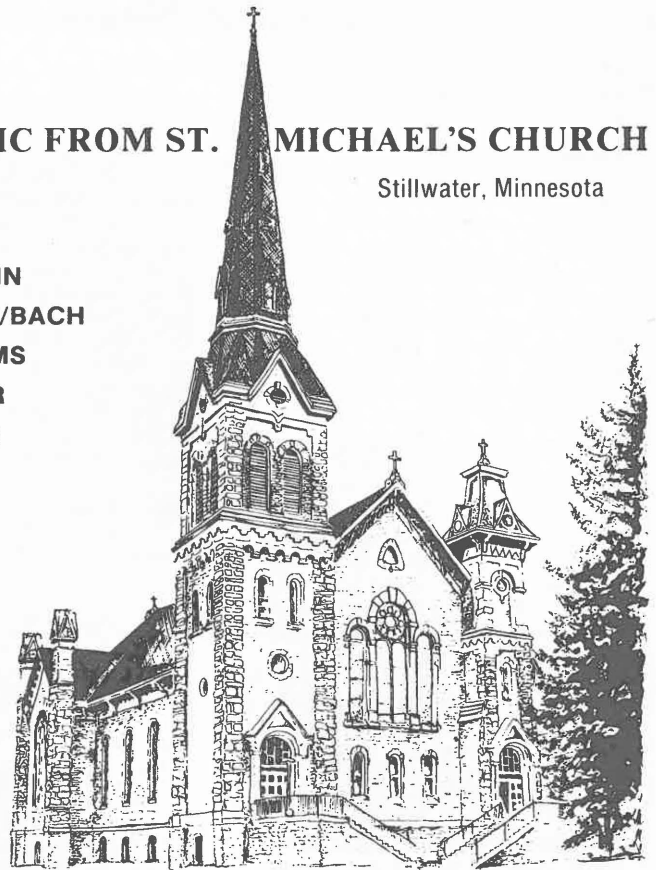
A new edition of "Concerning Pipe-organs and Electronic Imitations" has been announced by the San Antonio Pipeorgan Society, Inc., the South Texas chapter of the Organ Historical Society. The booklet, written by W. Patrick Cunningham, examines the controversy over the use of electronic instruments from a scientific and economic perspective. The new edition features a completely rewritten section of footnotes and much updated material. For more information, contact the SAPOS at 235 Sharon Drive, San Antonio, TX 78216.

A special multi-media presentation of "Our Lady Queen of Angels," the environmental art work first created for the Los Angeles Bicentennial by artist Tony Duquette, took place on December 2 at Immanuel Presbyterian Church, Los Angeles, CA. The gala event featured a concert including *Magnificat* and *Santa Civitas* by Ralph Vaughan Williams, performed by the California State University Northridge Masterworks Chorus; Women of CSUNorthridge Singers; the Immanuel Cathedral Choir; and the Masterworks Orchestra, conducted by John Alexander. An opening fanfare, performed by organist Samuel John Swartz, began the ceremonies which also included accompanying lighting effects, music for synthesizer by Garth Hudson, and a taped reading by actor Charlton Heston of Ray Bradbury's poem, "A Walk in the Green Garden of the Queen of the Angels."

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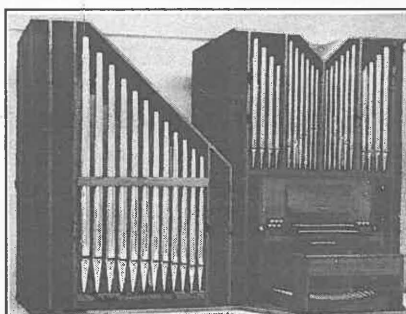


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Carillon News

by Margo Halsted

Madison Congress

June 19-22 were the dates for the 1984 GCNA Congress at the University of Wisconsin-Madison. Host John W. Harvey and his committee, Lyle J. Anderson, Matthew Buechner and Richard Wallden, provided a well-planned and executed, varied, informative, and interesting program. Eighty-two persons registered for the Congress and 101 were present at the banquet.

There were the usual daily business meetings held in the Eastman Organ Recital Hall as well as carillon recitals, concerts of other instruments, speakers, demonstrations, videotapes, and slides. There was a pre-Congress bus excursion to Milwaukee to hear the Marquette University carillon and a trip by bus to the First Evangelical Lutheran Church in Green Bay and the St. Norbert Abbey in De Pere.

Two student members, Katherine Webster and Don Cook, played successful recognition recitals to become carillon members of the Guild and scheduled recitals were played by Wylie Crawford (pre-Congress recital at Marquette University), Milford Myhre, Frederick L. Marriott, Adrian Gebruers, Todd Fair (in Green Bay), James R. Lawson, and Richard Watson. In addition, a recital of pieces from the *Leuven Carillon Book* was played by James B. Angell, Janet Tebbel, Todd Fair, and James R. Lawson. Lyle Anderson presided over a concert of bell music played on the twenty-three bells of Grace Episcopal Church.

Speakers included Lyle Anderson ("Bells in the Isthmus"), Margo Halsted ("The Leuven Carillon Restoration Project"), Milford Myhre ("Reconsidering Playing Technique" and "How the World Carillon Federation Can Help You"), John W. Barker ("For Whom the Bells Have Tolded"), Todd Fair ("Shape of the Manual Key"), Howard W. Kanetzke ("Sounds of Mechanical Musical Instruments"), and Lloyd G. Schaefer ("Otto Kaap and the Kaap Memorial Carillon"). At the banquet, John Harvey spoke about the history of the University of Wisconsin tower, illustrating the talk with slides.

Organ recitals were presented by John Harvey on the various organs in the University of Wisconsin Eastman Organ Recital Hall (pre-Congress); by Bruce A. Bengtson at Luther Memorial Church; and by Mark G. Miller at St.

Norbert Abbey Church. There was also a concert by the Handbell Choir of the Madison First Baptist Church, directed by Vance W. Nelson and assisted by organist John Harvey.

Media coverage included an article about the Congress and University carillon in *Datelines*, a weekly paper of the University of Wisconsin-Madison and an interview with John Harvey and Margo Halsted on radio station WHA.

The 1985 Congress will be held June 10-13 at Culver Academy, Culver, Indiana. John Gouwens will be the host.

Appointments

Wylie Crawford has been named Carillonneur of the Rockefeller Memorial Chapel at the University of Chicago. The appointment was announced last spring following the resignation, due to ill health, of Robert Lodine. Mr. Crawford has been the Assistant Carillonneur at the Chapel since 1974. The 72-bell instrument was cast by Gillett & Johnston.

Lisa Garrett has succeeded Fran Rodgers as Carillonneur of Trinity United Church of Christ in Holland, PA. Rodgers, a long-time member of the Guild, has been in ill health for some time. Garrett is a carillon student of Frank P. Law, a pianist, and an arranger of music for handbells and carillon.

New Texas Carillon

A new carillon in Texas was dedicated October 6 on the campus of Texas A&M University near Houston. A gift of alumnus and former regent Ford D. Albritton, Jr., the carillon is a French instrument of forty-nine bells. Unfortunately, the bells are playable only by electric action.

Carillon Music

American Carillon Music Editions June 1984 catalog is available from the editor, Richard von Grabow, Rural Route #5, Boone, IA 50536.

The *San Antonio Carillon Book* (Christmas music composed or edited by Ronald Barnes) is available from the Central Christian Church, 720 N. Main, San Antonio, TX 78205 (\$45 with pages taped or \$30 pages not taped).

Video Tapes

Two video tapes of the Leuven Carillon Restoration Project (the American Engineers Memorial Carillon in Bel-



University of Wisconsin Memorial Carillon



Madison Congress Committee: Lyle Anderson, Matthew Buechner, John Harvey, and Richard Wallden

gium) are now available. One, showing the restoration work, has good scenes of bell casting. The other is of the dedication ceremony and has close-up shots of the Belgian and American recitalists performing, the signing of the Northern European Standard for Carillon Keyboards, and photos of the dignitaries who attended. Both tapes (about thirty-

eight minutes) are available together on one cassette. The tapes may be ordered from Norman Bliss, The Taft School, Watertown, CT 06795.

The editor of this column, Margo Halsted, welcomes Carillon News from all over the world.

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Swell	16' Viole	8' Rohrflöte	8' Viole	8' Viole Celeste TC	4' Geigen Principal	4' Nachthorn	2 1/2' Nasat	2' Blockflöte	1 1/2' Terz TC	III-IV Plein Jeu	16' Basson	8' Trompette	8' Hautbois	4' Claron	8' Trompette En Chamade	Tremolo														
Choir	8' Capula	8' Erzähler	8' Erzähler Celeste TC	4' Spitzprincipal	4' Koppelflöte	2' Klein Principal	1 1/2' Quint	III Scharf	8' Cromorne	8' Trompette En Chamade	Harp	Tremolo	Pedal	32' Resultant	16' Contra Principal	16' Subbass	16' Viole	16' Quintaton	8' Principal	8' Gemshorn	8' Erzähler	4' Chorabass	4' Gemshorn	III Mixture	32' Contre Basson	16' Bombarde	16' Basson	8' Bombarde	4' Claron	8' Trompette En Chamade

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New Recordings

Wiehnachtliches Konzert im "Friesendom" auf Pellworm (Christmas Concert in Friesendom on Pellworm Island). Organist Rose Kirn plays the Arp Schnitger organ. Side 1. Matthias Weckmann (1619-1654), *Magnificat secundi toni*; Jan Pieterszoon Sweelinck (1562-1621), *Puer Nobis Nascitur*; Dietrich Buxtehude (1637-1707), Choral Fantasy *Wie schön leuchtet der Morgenstern*; J. S. Bach (1685-1750), Two Choral Preludes from the *Orgelbüchlein*. Side 2. J. S. Bach, *Fantasia in G*, BWV 572; Louis Claude Daquin (1694-1772), *Noël Suisse, Noël étranger*; Johann Christoph Friedrich Bach (1732-1795), *Variations on Morgen kommt der Weihnachtsmann*. Pelca PSR 40 608. \$11.00 plus \$1.50 per order for postage, from The Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02184.

Pellworm is a flat island of 16 1/4 square miles in the North Frisian group, several miles off the North German coast in the North Sea. The imagination boggles at the logistics of building such an organ on such an island, not to mention maintaining it in that inhospitable sea. The cover painting gives graphic illustration. Arp Schnitger built it with 2 manuals and 24 stops in 1711, and it was restored by Rudolf von Beckerath in 1954, retaining many of the original pipes. This vivid instrument has a clarion, exhilarating sound, and a firm, sturdy bass. Bach's G major Fantasia on Side 2 is a good showcase for the organ, sounding exciting, fresh and very moving; though the organ does not have the 20th C. grandeur we expect to move us in this magnificent work. The stops are highly individual, and are clearly heard in the variations on "Twinkle, twinkle, Little Star" which complete Side 2. This is a gorgeous organ. Organist Kirn performs with skill and understanding. The disposition of the organ and registrations for each work are given, there is a brief history of the organ and details of Kirn's career, in German. Highly recommended for the sound of the organ.

Innsbruck Ebert-Orgel. Michael Radulescu, organist. 2-disc set. Side 1. Paul Hofhaimer (1459-1537), *Salve Regina; Carmen Magistri Pauli; Tannernack; Recordare*. Side 2. Hans Kotter (c. 1485-1541), *Prooemium in Re; Konrad Brumann (Conrad von Speyer, d.*

1526), *Pleni Sunt, Carmen in Sol; Othmar Nachtigall (Luscinius, c. 1480-1537), Ain Fröhlich Wesen; In patientia vestra; Hans Buchner (1483-c. 1540), Fortuna in Mi; Recordare*. Side 3. Arnolt Schlick (c. 1450-after 1520), *Primi Toni; Salve Regina, Maria Zart*. Side 4. Schlick, *Pete quid vis; Gaude Dei genitrix; Ascendo ad Patrem meum*. Pape Orgeldocumente 1002, Pape Verlag Berlin, 8231 Ravere St., Rockford, IL 61111.

This is a most frustrating set. It is beautifully boxed, with a 20-page illustrated booklet. But the list of works in it omits to say what sides they are on, nor do the notes indicate the organ's current disposition (it is given for 1561). The booklet is written in turgid, technical German, so impenetrable that even German-raised musicians are floored by it; yet it has wonderful photos and diagrams, a history of the organ and its builders, its restoration, even pipe measurements, detailed list of old and new pipes, a bibliography and a short biography of the restorer. It is like a closed candy store.

That said, the performances are fine, the organ an extremely interesting one and of forceful character. It was built in 1561 by Jörg Ebert for the Hofkirche, Innsbruck, at the behest of Kaiser Maximilian I, tuned in meantone (pure thirds), with a=445 Hz. The works of Hofhaimer and his contemporaries receive brightly-colored, vital performances at the competent hands of Radulescu, Professor of Organ at the Vienna Music Academy. Beautifully recorded.

Bach: *Musical Offering*, Jean Guillou, organist, on the organ of St. Bavo, Haarlem. Festivo Stereo 507 Criterium. \$12.00 plus \$1.50 postage per order from The Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02184.

Guillou has adapted Bach's *Musical Offering* most acceptably for organ. All lines are clean; his choice of registrations (not indicated) is restrained on this very big, beautiful-sounding, ornate Baroque organ, and makes clear differentiation among the 10 canons. Though powerful, the organ's bass is on the woolly side. The notes, in French, Dutch, German, and English comprise a pedagogical discussion of each section of the music itself, and how it came

about. There is no information on the background of the organ, though its disposition and a photo are given.

This realization of the *Musical Offering* makes yet one more marvelous organ work by Bach, and one no purist could quibble with, given its origin as a theoretical exercise and Bach's own penchant for arranging his own and other's works for different instruments.

Die Spätgotische Orgelkunst (The Art of the Late Gothic Organ). Harald Vogel spielt an der Orgel zu Rysum (1457). Side 1. Works by Hans Kotter (1485-1541), Arnolt Schlick (c. 1469-1525), Leonhard Kleber (c. 1495-1556), Paul Hofhaimer (1459-1537), Pierre Attaignant (c. 1494-1552). Side 2. Works by Conrad Paumann (c. 1410-1473), and from the Buxheimer Orgelbuch (c. 1470), the Lochamer Liederbuch (copied 1452-1460), and from the tablature of Adam Ileborgh (1448) and the Winsener Tabulature (1431). Organa ORA 3001. \$10.00

Portrait einer fürstlichen Orgel (Portrait of a Princely Organ). Harald Vogel spielt die Compenius-Orgel (1610) auf Schloss Frederiksborg. Side 1. Works by Jan Pieterszoon Sweelinck (1562-1621), *Soll Es Sein*; and from the Keyboard Book of Susanne van Soldt (1599), *Pavane dan Vers, Improvisation*. Side 2. Works by Heinrich Scheidemann (1593-1663), *Herzlich Leib hab ich Dich, O Herr*; from the Strasburger Tabulature (1617), *Fürst Joachim Ernsts von Anhalt Lied*; from the Tabulature Book of Wolff Heckel (1562), *Lauffer-Tantz*; from the "Teutsch Lautenbuch" of Melchior Neusidler (1574), *Fuggerin Tanz, Improvisation with the Bagpipe Stops*; from the "Musica Teusch" of Hans Gerle (1532), *Elslein, Liebes Elslein*; from the Keyboard Book of Susanne van Soldt, *Psalm 36*; by Samuel Scheidt (1587-1654), from the "Tabulatura Nova" of 1624, *Magnificat IV Toni*. Organa ORA 3002. \$10.00

Die Norddeutsche Orgelkunst 1 (The Art of the North German Organ 1). Harald Vogel spielt werke von H. Scheidemann und M. Schildt an der Cosmae-Orgel (1675) in Stade. Side 1. Heinrich Scheidemann (1596-1663); *Praeambulum in G; Dic Nobis Maria,*



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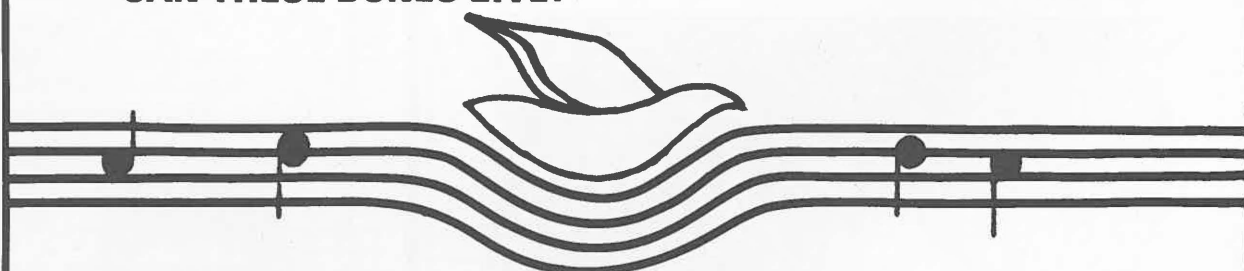
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quid vidisti in via (unpublished); *O Gott, wir danken deiner Gut; Jesu, wollst uns weisen; Wir glauben all' an einen Gott*. Side 2. Melchior Schildt (1593-1667): *Magnificat 1° Modi*, 5 verses. Organa ORA 3003. \$10.00. All 3 discs available from The Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02184, plus \$1.50 postage per order.

Harald Vogel, Director of the North German Organ Academy, is an expert not only on the tuning and restoration of Baroque and earlier organs, but also on performing styles of those eras. He contends that it is essential to use original fingerings in performance, that by so doing the correct emphasis of phrasing and articulation is brought out. These recordings bear him out. While comments on the music and composers are brief, all three discs have detailed histories, photos and diagrams of the organs and their dispositions, on covers and inserts. There are tuning diagrams of the Cosmae and Compenius organs as well as registrations used with each composition played. For the Rysum organ, Vogel includes comprehensive performance practice information with musical illustrations. For the Compenius, each stop is described minutely, with extensive quotes from Michael Praetorius' *Syntagma Musicum* (1619). (Praetorius worked closely with Compenius, particularly from 1606-1612.) There is also a short note on performance methods. For the Cosmae organ, representing the North German School of that day, there is lengthy and detailed commentary on the particular sound and character of those organs, and on the specific phrasing and registering for the works recorded here.

All notes, by Vogel, are in German, but it is possible for the non-German reader to puzzle out a good deal of this valuable information.

The single manual, 7-stop Rysum or-

gan, restored in 1959-60, is the oldest playable North German instrument with its original essential components. Tuned to a modified meantone temperament, it has remarkably fresh, bright sound, of youthful brashness and surprising variety of timbres. On Side 2, the church bell joins in a duet with the organ in *Redeuntes in mi* from the Buxheimer Orgelbuch. Vogel's sympathetic, skilled performance of these late 15th-early 16th century works leaves the listener amazed at the musical sophistication of 500 years ago.

Small, freestanding, with 2 manuals and pedal, tuned in 1/4-comma meantone, the Compenius organ is one of those characterful instruments which bring a smile to the listener. Vogel's fascinating improvisations show off the characteristic stop combinations of the day, and the cover lists, in facsimile, the disposition of this organ as printed in Praetorius' *Organographia* (1619).

The organ of St. Cosmae is a much larger instrument than the previous two—3 manuals, tuned in modified meantone. The bass is more resonant; there is more warmth and smoothness, especially in the treble; there is the beginning of power and majesty, noticeable in Scheidemann's *Praeambulum in G*, and *Wir Glauben all' an einen Gott*.

All three recordings are clean and clear-sounding. The set would be invaluable to the serious student of early organ performance practice.

Ewald Kooiman, organ. J. S. Bach *Organworks, played on important historical organs. Vol. 1, on the Garrels Organ in Maassluis, Holland. 2-Disc set. Side 1. Prelude and Fugue in C, BWV 541; Wie schön leuchtet der Morgenstern, BWV 763; Allein Gott in der Höh' sei Ehr', BWV 662. Side 2. Sonata No. 4 in e, BWV 528; Nun freut euch, lieben Christen g'mein, BWV 755; Partita "Wenn wir in höchsten*

Nöthen sein," BWV Anhang 78. Side 3. Toccata, Adagio and Fugue in C, BWV 564; Nun freut euch, lieben Christen g'mein, BWV 734a; In dir ist Freude, BWV 615. Side 4. O Lamm Gottes unschuldig, BWV 618; Prelude and Fugue in c, BWV 549; Vater unser in Himmelreich, BWV 737; Dies sind die heil'gen zehn Gebot', BWV 678. KMK 2001, 2002. \$20.00 plus \$1.50 per order from The Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02184.

Vol. 1 of Kooiman's Bach recordings is made on a less distinctive organ than the outstanding Vols. 9, 10, and 11, reviewed in THE DIAPASON, October 1984. Built by Rudolf Garrels and completed in 1732 for the Grote Kerk in Maassluis, the organ was radically altered over the years and restored in 1978. However, it sounds much more modern than 1732, even leaving doubt that it has a mechanical action (the sleeve doesn't say). Tuned in equal temperament, the instrument is smooth-sounding, clear and lovely in tone. Articulation is not always crisp on this disc, and the simple registrations so appropriate on more characterful organs leave some of these performances more soporific than spellbinding. In "Allein Gott," Side 1, the registration remains virtually unchanged over 10 minutes. However, both the Toccata and Fugue in C, and "In dir ist Freude" on Side 3 are splendid.

Any dissatisfaction is only in comparison to Kooiman's other recordings. There is a brief note on Kooiman, organist of the Free University of Amsterdam, a short introduction to the series, and a couple of paragraphs on the organ, all in Dutch and English. Disposition and registrations for each work are given. Recording quality is excellent throughout.

Die drei Orgeln der Klosterkirche Muri (The Three Organs of the Clois-

ter Church, Muri). Organists Egon Schwarb on the Gospel Organ and the Main Organ, and Jean-Claude Zehner on the Epistle Organ. Side 1. Johann Kaspar Ferdinand Fischer (1650-1746), Chorale Preludes, Preludes and Fugues from the *Ariadne Musica*, performed on the two choir organs. Side 2. J. S. Bach, 12 Chorale Preludes performed on the main organ. Pelca PSR 40 574. \$10.00 plus \$1.50 for postage per order from The Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02184.

Thomas Schott's 1619 organ, the main organ of the Klosterkirche, was restored (after half a dozen alterations over the centuries) in 1961-62. In a well-tempered tuning, with 2 manuals and several remaining original pipes, it sounds full and rich for an organ of this date. It has some colorful stops—the pedal 8' trumpet for one, and the Birdsong (Vogelsang) which sounds like a soft, bubbling water whistle, for another. The two choir organs were built by Joseph and Victor Ferdinand Bossart in 1733-34, and restored with the Schott organ. Both single manual, the Epistelorgel has 16 stops to the Evangelienorgel's 8. It is impossible to tell, on Side 1, that two organs are being played simultaneously, or which is which when played separately. The sound is sunny and clear in these performances of fine, short works by Fischer. The two Bossart organs have their original unequal tuning. The Schott is also well-tempered. There is no banding on the discs, unfortunate with so many short works. However, registrations for each work played, and the dispositions of all organs are given, plus a paragraph in German on the history of the Schott organ and a color photo of it (it is another beautifully decorated Baroque instrument). There is nothing about either organist, both of whom give fine performances. A well produced record.

—William and Philippa Kiraly

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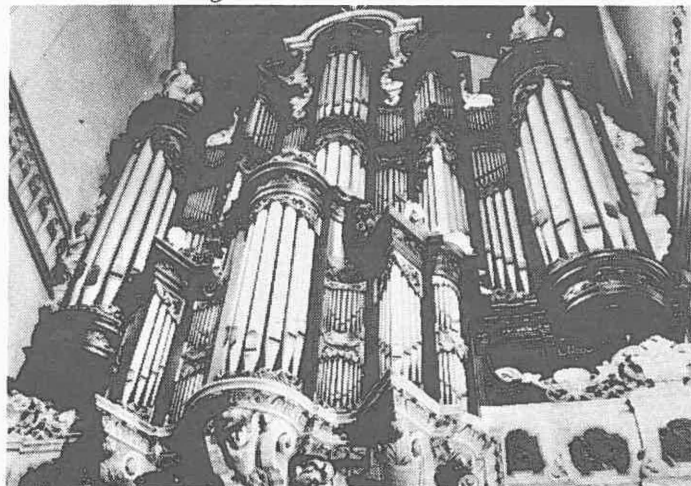
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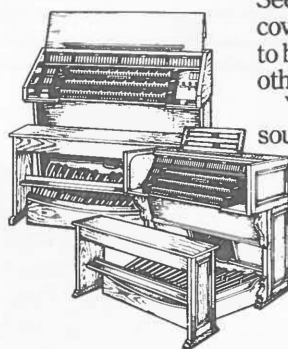
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Catharine Crozier and Russell Saunders. What better way to insure the success of a conference of this kind than to headline it with two of the most highly respected and accomplished figures in the organ profession today? This extraordinary event attracted a record-breaking group of 98 participants from fifteen states representing some of our most distinguished churches and institutions of higher learning. The skillful and thoughtful planning on the part of the hosts, George Ritchie and Quentin Faulkner of the University of Nebraska organ department, and the superlative contributions of the two conference leaders combined to make this meeting a "mountain-top" experience.

The two-day format included ten hours of lecture, one recital, one master class, a panel discussion, a tour of organ-builder Gene Bedient's shop and optional visits to a variety of interesting local organs. Participants were also supplied with a wealth of printed materials.

The conference opened with Russell Saunders' first lecture: "Today's Teacher and the Information Dilemma—Coping and Surviving." Professor Saunders addressed himself to a problem we all share: How can we keep abreast of the overwhelming and often intimidating wealth of sources and information available to us today? The problem is, of course, compounded by the many and various demands made on us by our profession. Most of us wear many hats: performer, teacher, scholar, church musician, to name but a few. Not only do we occupy a special profession, but we work with a literature which is unique in its great diversity of styles, spanning more than five centuries. We are experiencing an unprecedented interweaving of the two disciplines of performance and musicology. The vast body of information at our disposal gives us more freedom, more alternatives. However, we were cautioned, "Just because it's in print doesn't make it so."

Professor Saunders guided us through a well-indexed, comprehensive handout entitled "Selected References For Composers/Performance Styles." This remarkable bibliography covers organ music from earliest times through the present. It also includes a list of recommended recent performing editions of significant composers as well as the current repertoire requirements for organ performance majors at the Eastman School. He cited particularly those references he considered to be most accessible and easily available. A testimony to the general quality and level of the conference was the amazing number of authors included in the bibliography who were present.

One of the highlights of the conference was Catharine Crozier's recital given on the first night in Kimball Recital Hall and featuring Messiaen's *Messe de la Pentecôte* and Sowerby's *Symphony in G Major*. Undeterred by an unsympathetic instrument and room, she gave a stunning, impeccable performance. Deft and graceful as ever at the console, always in complete control of the music and the instrument, this consummate musician continues to grow.

The following day Catharine Crozier lectured on "The History of Organ Pedagogy and the Application of Some Early Principles To Contemporary Teaching." The framework for the lecture was provided by an annotated bibliography compiled by the late Harold Gleason on "The History of Organ Instruction" which Dr. Crozier had supplemented and re-organized. We were provided with a fascinating pedagogical

excursion beginning in the 15th century and ending in the present. The proceedings were enlivened with musical examples performed by Crozier, especially from those early treatises and collections using early fingerings and pedalings.

Though Crozier's pedagogical excursion through history was interesting and instructive, I found her comments drawn from her own teaching wisdom and experience to be especially helpful. Here are some of the suggestions and ideas which she shared with us:

Teach the student to listen; we need to develop our student's ears. Train students to listen to everything they are doing with special attention to all the inner parts. Hearing takes energy and concentration. Use the ear in regard to the over-all effect of the piece. Teach students to listen with a kind of detachment. Teach them to play as if they were performing. Use the tape recorder as a practice technique.

Teach pieces in all styles. Encourage the student to learn on his own about the music. Give the student a piece a little in advance of his ability so that he progresses. The student needs to understand everything he is doing as he goes along. Constantly review!

Avoid exaggerated and artificial effects. The result must sound natural. Do everything within a musical context. Avoid over-reacting to written instructions such as in Frescobaldi's preface to his toccatas; he is merely corroborating our musical instincts. Writers on music of all ages have stressed the importance of "good taste" and musical judgment.

On Friday night, Russell Saunders gave his second and final lecture on the subject: "Today's Teacher—Teaching Musicianship." Drawing not only from his own experience, but also from the wisdom of past and present music-makers, he shared with us a remarkable spectrum of musical insights.

In regard to *interpretation and the composer's printed page*, Saunders cautioned against over-teaching. First, find out the student's approach to the music and then proceed. Communication is all-important; search for the right words; never discourage imagination.

Because they are so very practical, I mention here Professor Saunders' seven "pet peeves" which he feels are most often overlooked in the teaching of musicianship:

- 1) When resolving a leading tone, consider the effect of a downbow on the resolution by a slight duration on the leading tone.
- 2) Watch that students do not hurry across the bar line, especially in rapid passages. The preceding beat has an important function of preparation and should not be slighted.
- 3) Ties are often wonderful, dissonant, expressive devices . . . tell your students to "grunt" on them.
- 4) The sound as one ritards should be cumulative and opulent. Avoid articulation which leads to a thin, puny sound.
- 5) Work for variety in trills as well as in articulation. Play trills with the strongest fingers and concentrate the energy toward the written note.
- 6) Don't overlook the importance of finals. Is there a fermata, and if so, where?

Should we end with a ritard or with an exclamation point?

7) Teach the student to recognize the importance of rests and the dramatic effect of silence.

Regarding *authenticity of performance*, Saunders said: "I am skeptical of the complacency with which difficult issues are often addressed . . . Let us accept from the scholar in us only that which genuinely excites the performer in us, if for no other reason than because both the attractive and the unattractive findings are equally likely to be wrong. Above all, let us not be afraid to 'acknowledge our own presence' in our work and to accept it, if for no other reason than because it is, in the final analysis, inescapable."

Those of us who toured the Bedient organ shop later that evening, saw clearly that the modern instrument-maker faces the same dilemma as the modern performer in the quest for authenticity. In Bedient's own words, ". . . the more we learn, the more we know, the more elusive the answers."

In striving for *performance practice with musical taste*, Saunders stressed the need to avoid the following musical abuses:

Don't confuse staccato touch with Baroque articulation. Articulation is the diction of a phrase . . . the consonants of speech. Strive for a line with inflection on strong and weak parts. Work for variety and contrast. Guard against performing syncopations, as well as long-valued notes in thick textures, too blandly.

Don't allow ornaments to clutter the score and disguise accents or important harmonic events.

Don't over-use *inegalité*. It should enhance, not dominate, the music. Strive for variety and avoid predictability.

Don't distort rhythmic freedom. If it can't be conducted with continuous motion, something is wrong.

Do not let a student's concern for authenticity take place of a "careful and sensitive consideration of the music."

Regarding *clarity*, Saunders cautioned against always listening to the student with score in hand: ". . . if I have the music in hand I sometimes think I hear it because I see it on the page."

In discussing the problem of *physical mannerisms*, teachers were urged to be constantly "on the alert for tension." Excessive movement contributes to both technical and musical problems. Beware of tight wrists, as they interfere with the control of long and short durations in articulation.

Clearly, teaching, like any art, involves a kind of performance for which we must carefully prepare ourselves. This was demonstrated for us by Russell Saunders in the Saturday morning master class, which became a masterful re-exposition of all that had gone before. We heard thoughtfully chosen, representative examples of the repertoire which had been well prepared by University of Nebraska organ students. The focus was on the music, and there was some fine music-making which those of us present will not soon forget.

The panel discussion which followed provided additional affirmation and embellishment of the earlier presentations. One observation which should be mentioned is the need to strengthen our curriculum in the following areas: vocal technique, choral conducting and improvisation. The problem was raised of teaching the same piece to many stu-



Russell Saunders, George Ritchie, Catharine Crozier, Quentin Faulkner

dents. Mr. Saunders advised never teaching the same piece in the same way. Approach it each time as if for the first time. Hear something new each time you teach it.

One of the most significant realizations to emerge from the Lincoln conference was that the process of making music and the problems inherent in that process haven't really changed all that much in the past several hundred years. Nor have the problems inherent in communicating this process to a younger generation. Teaching is not an abstract art. A good teacher is one who is able and willing to guide the student in the application of painstaking and careful attention to every musical detail.

Many of us came away from the Lincoln experience feeling, in the words of a colleague, "affirmed and inspired." Of course, we were also informed. But the significance of the conference lay not in the information presented, which must be continually revised and added to, but in the "collective spirit" invoked—a spirit characterized by dedication and commitment, tolerance and respect.

It was surprising and refreshing to note how little controversy was sparked during the two days. The group, which represented a variety of generations and backgrounds, seemed remarkably unified. A congenial spirit prevailed, underscored by the affinity between our two leaders, Crozier and Saunders.

Crozier and Saunders. These two distinguished colleagues teach us in the best tradition of teaching: by example. They exhibited the finest in teaching, performance and scholarship, and I came away from Lincoln feeling witness to a renaissance in our profession—a renaissance characterized by a mutual respect between performance and scholarship and a spirit which is positive, open-minded, forward-looking and capable of change. As performers, teachers and church musicians, we are indeed alive and well in a time of great challenge where the demands are many but the musical rewards are great. As we continue to set individual standards for our professional and artistic growth, so do we set a collective example which will hopefully attract a new generation of organists who will continue to add to our unique heritage. Perhaps, for the first time in our history, the American organist is "coming of age." ■

Mary Ann Dodd is University Organist and special instructor of organ at Colgate University.

An address presented at Notre-Dame Cathedral in Paris
December 4, 1977
Translation by Timothy J. Tikker

Music may be adapted to the sacred in several fashions. First of all, there is *liturgical music*, which follows the structure of the Office and finds its significance only in the Office. Then comes *religious music*—and this term covers a vast field of epochs and diverse lands, diverse esthetics. Finally, there is that break towards the beyond, towards the invisible and unspeakable, which may be made by means of *sound-color*, and is summed-up in the sensation of *dazzlement*.

This will be the order of my reflection:

- 1) Liturgical Music
- 2) Religious Music
- 3) Sound-color and Dazzlement.

Liturgical Music

There is only one: *plainsong*. Only plainsong possesses all at once the purity, the joy, the lightness necessary for the soul's flight toward Truth. Unfortunately—with the exception of some monks in the monasteries, some great theoreticians like Dom Mocquereau, and some professional musicians who still know how to read it—plainsong is not well known. It is not well known mainly because it is not sung well. And the first mistake committed by our immediate ancestors was its harmonization. Plainsong was written in an epoch where the obstruction of conventional chords, of complexes of sounds, and even of simple instrumental support were unknown. It must then be sung without any accompaniment. It must also be sung by all voices: men's, women's, children's. Finally, it must be sung with an appreciation and respect of the neumes. Music history texts speak much of the modes of plainsong: the Dorian mode, Phrygian mode, Lydian, Mixolydian—and it is certain that each of these modes has a particular poetry and color. But this is only a matter of form. The marvelous thing about plainsong is its neumes.

The neumes are melodic formulae, analogous to the auxiliaries, appoggiaturas, passing-tones described in harmony treatises—but much more complex.

They are also found in the songs of birds: the Garden Warbler, the Black-

Cap, the Song-Thrush, the Field Lark, the Robin, all sing neumes. And the admirable quality of the neume is the rhythmic suppleness which it engenders. This rhythmic suppleness which comes to us from the *Anaklasis* of Ionic verse (Greek meter), from the *Candra-kalâ* and its addition of dots (*deci-tâlas* of ancient India), and that Chopin had tried to rediscover in his rubato, is here expressed in several fashions: by the mingling of binary and ternary, by groups of unequal duration, by the strong and doubled values of the *Pres-sus*, by the soft and doubled values of the *Oriscus*, by the joyous carillon of the *Distropha* and *Tristropha*, by the extraordinary slowing which precedes the *Quilisma*. All of this brings about extremely delicate variations of rhythm and tempo.

The invisible advances with light steps, which do not touch the grass, and do not bend the flowers, like those of the resurrected by Fra Angelico . . .

Let us add that this delicacy of plainsong may only be manifest in quickness and joy. If plainsong is sung with appropriate liveliness and rapidity, it will be so loved that it will no longer be passed by.

A final difficulty is that of Latin. Plainsong is built upon magnificent Latin texts: it is impossible to separate them! I do not think that this should worry those who maintain the language of their native country. One may very well recite the "Eucharistic Prayer" in French (or in any other vernacular language), without depriving oneself of some magnificent pieces of plainsong which last no longer than a minute or two, or even half a minute. When will

we once again have the joy of hearing the *Tristropha* of the marvelous Offertory of Epiphany, *Reges Tharsis*, the *Salicus* and *Torculus* of the Alleluia for Easter, *Pascha Nostrum*, and the extraordinary sequence for the Festival of the Holy Sacrament, *Lauda Sion*?

Religious Music

All art which attempts to express the divine Mystery may be qualified as religious.

If we consider painting: immediately, we think of the very pure Fra Angelico (who was a monk as well), and of the brilliant author of the Isenheim altarpiece: Master Mathis (called Mathias Grünewald). But Michelangelo, Tintoretto, Rembrandt, and, in our own day, Marc Chagall, are also religious painters, each in his own manner.

If we consider architecture: we think first of Paris' Notre-Dame, of the Cathedral in Chartres, of Saint-Philibert-de-Tournous. But the Japanese temples of Nara, the pyramids of Egypt, the staircased monuments of ancient Mexico, and the marvelous temple of Angkor-Wat in Cambodia, all of these also express the sacred, and with what grandeur! . . .

The same goes for music. The *Mass in B-Minor* and the *Passion According to Saint Matthew* of the great Johann Sebastian Bach, seem to be religious music *par excellence*. But the *Ave Verum* of Mozart, and Sarastro's prayer in *The Magic Flute* of the same Mozart, and certain passages of *The Martyrdom of Saint Sebastian* of Debussy, are also religious music—and, closer to us, the *Requiem* of Ligeti, the *Passion According to Saint Luke* of Penderecki, are again admirable religious music. Even the magnificent *Koskom* of the Vietnamese composer Nguyen Thien Dao is perhaps (unknown to its composer) religious music! And who will dare to say that Japanese *Gagaku*, the sounding of cymbals and the grave tones of the great horns of Tibet are not, themselves also, an extraordinary expression of Divine Majesty? . . .

Without doubt, the music of the organ was more than any other the act of believers, those who knew revelation the best, because they were obliged to comment each Sunday upon the mysteries of Christ—and to cite the names of Frescobaldi, of Nicholas deGrigny, of Marcel Dupré, of Charles Tournemire, is to cite Christian musicians, catholics, always close to the Office and the sacred texts.

If we try to summarize our first two

points: there is only one liturgical music, and that is *plainsong*. On the other hand, all music which approaches with reverence the Divine, the Sacred, the Ineffable, is truly a religious music in the full strength of the term.

But we are not at the end of our meditation, and we must now undertake the third point, the most important and the most difficult.

Sound-Color and Dazzlement

My first colored emotion happened quite long ago: I must have been ten years old when I saw, for the first time, the stained-glass windows of Sainte-Chapelle. The second was the discovery of paintings, of tapestries, of discs in "simultaneous contrast" by Robert Delaunay and Sonia Delaunay.

But that is not all . . . I had the chance to meet, in my youth, the painter of sounds: Charles Blanc-Gatti. Blanc-Gatti was struck with "synopsia," that is to say that he suffered from a disorder of the optic and auditory nerves that permitted him to see colors as he heard sounds. The colors were superimposed on the subject. Thus, when he wished to represent an organ, one sees, in his painting, organ pipes, but pipes that are surrounded with strange colored circles that are the organ's music: thus, he painted what he saw.

Besides Blanc-Gatti, we must cite the extraordinary composer of music and painter (above all, painter!), the great Lithuanian Ciurlionis. Even the titles of his works—*Sun Sonata*, *Spring Sonata*, *Sea Sonata*, *Sonata of the Stars*, all divided into four tableaux: Allegro, Andante, Scherzo, Finale (like a sonata or a symphony)—illustrate to what point his painting was musical.


After these homages, I will permit myself to describe two related experiences, understandable to all, and which rest on natural phenomena each proceeding from a common origin: vibration.

If I hit, very strongly, the low C on a piano: after a few seconds, I will hear, in clear and successive stages, the first tones which are called the "natural resonance of a sounding body." If I possess a normal ear, I ought to hear another C, higher than the first (the octave), then a G (the fifth). If I have a more acute ear, I will then hear an E (the third); finally, a trained musician's ear will hear B^b and D (seventh and ninth). Personally, I also hear the F[#] (augmented fourth), rather strong, and an A^b (minor sixth), very weak. Then comes a multitude of higher harmonics, inaudible to the naked ear,

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but of which we can gain an idea from listening to the complex resonance of a tam-tam or a great cathedral bell.

Second experience. If I put on a piece of white paper a circle of red paint (for example, a fine, lively red, lightly violet, recalling purple), and I look long and intensely at the line of demarcation between the red and the white: after a moment, the red portion at the edge of the white will become more intensely red, and the white will take on a flaming green, a spasmodic flaming, which flashes, fades, flashes again, and gives a bright green of incomparable beauty (a bit like emerald, diopside or certain opals). If we do the same with blue, we will have a flaming orange. If we do the same with yellow, we will have a flaming pale violet or mauve. On the other hand, a green will give a red, an orange will give a pale blue, a violet will give a yellow. This is the phenomenon of "complementary colors."

In my opinion, one does not fully understand music if one has not often experienced these two phenomena:

- complementary colors,
- natural resonance of sounding bodies.

And these two phenomena are connected to the sensation of the sacred, to the dazzlement which gives birth to Reverence, Adoration, Praise.

And now, some brief words on the theory of sound-color as I have conceived it.

It is childish to attribute a color to each note. It is not isolated sounds which produce colors, but chords, or better, complexes of sounds. Each complex of sounds has a well-defined color. This color may be reproduced in any octave, but will be normal in mid-range, diffused towards white (that is, lighter) rising to a higher range, and toned down by black (that is, darker) descending to a lower range. On the other hand, if we transpose our chord half-step by half-step, at each half-step it will change color.

Take, for example, a complex of sounds which gives a group of colors: ash, pale green, mauve. If we move it higher by changing the octave, it will turn almost white, with some reflections of very pale green and violet. If we move it lower by changing the octave, it will turn almost black, with reflections of very deep green and violet. If, now, we transpose it up one semitone, it will become emerald green, amethyst violet and pale blue. If we transpose it up another semitone, it will give oblique bands of red and white, on a pink background with black patterns. In transposing it a semitone lower, it becomes white and gold; a tone lower we will

have colored crystals of burnt earth, amethyst violet, light Prussian blue, warm and reddish brown, with stars of gold.

It then follows that there are, for each complex of sounds, 12 combinations of colors changing with each of the 12 semitones, but the combination of colors remains the same in a simple change of octave, lightening in a higher octave, darkening in a lower octave.

And as music uses thousands, millions of complexes of sounds, as these complexes of sounds are always in movement, coming and going without ceasing, so too the colors which correspond to them give interspersed rainbows, blue, red, violet, orange, green spirals, which move and turn with the sounds, at the same speed as the sounds, with the same opposition of intensities, the same conflicts of duration, the same contrapuntal twists as the sounds. Furthermore, the sounds strike and knock our inner ear, and these multicolored things move and irritate our inner eye, and establish contact, rapport (as Rainer Maria Rilke said) with another reality: a rapport so powerful that it can transform our most hidden "me," the deepest, the most intimate, and dissolve us in a most high Truth which we could never hope to attain.

Let us allow *a priori* that we are all capable of connecting sound to color and color to sound. Let us allow *a priori* that we are all capable of being amazed, of being dazzled by these sounds and these colors, and of touching, through them, something of that beyond, and this means that all sacred art—be it musical painting or colored music—ought to be from the start a sort of rainbow of sounds and of colors.

What did Master Mathis (called Matthias Grünewald) do when he wished to paint the Resurrection of Christ in his altarpiece at Isenheim? "My father, I am resurrected, I am again with Thee!" This cry of joy and of triumph is in the luminous majesty of the face, in the stasis of the arms contrasted to the flying movement of the feet and legs, in the extraordinary folds of the shroud, in the blowing wind and the starry night, but it is especially in the rainbow, in the blue-green, red, and gold circle, which seems to flash around Christ, the reflections shining into all the drapery. This is surely the Light of which Saint John (Gospel of John, 1:5) spoke: "Light which shines in the darkness and which the darkness does not understand . . ."

And what did the stained-glass masters of the Middle Ages do? What happens in the stained-glass windows of Bourges, in the great windows of Chartres, in the rose-windows of Notre-Dame in Paris and in the marvelous, the

incomparable glasswork of Sainte Chapelle? First of all there is a crowd of characters, great and small, which tell us of the life of Christ, of the Holy Virgin, of the Prophets and of the Saints: it is a sort of catechism by image. This catechism is enclosed in circles, medallions, trefoils, it obeys the symbolism of colors, it opposes, it superimposes, it decorates, it instructs, with a thousand intentions and a thousand details. Now, from a distance, without binoculars, without ladders, without any object to come to the aid of our failing eye, we see nothing; nothing but a stained-glass window all blue, all green, all violet. We do not comprehend, we are *dazzled!* . . .

"God dazzles us by excess of Truth," said Saint Thomas Aquinas.

"Contemplation sees something, but what does it see? An excellence above all, which is not one thing, nor another," as Ruys-Broeck very mysteriously expressed himself.

And the Apocalypse (4:2,3): "A throne was placed in heaven, and, seated upon the throne, Someone . . . He who was seated was like stone of jasper and carnelian, and a rainbow encircled his throne, like unto emerald."

One will remark here that the Divinity is not named, and that the dazzlement received produces a resonance of complementary colors: jasper and carnelian are red, the rainbow that flashes about this red is green, like emerald.

All these dazzlements are a great lesson. They show us that God is beyond words, thoughts, concepts, beyond our earth and our sun, beyond the thousands of stars which circle around us, above and beyond time and space, beyond all these things which are somehow linked to him. He alone knows himself by His Word, incarnate in Jesus Christ. And when musical painting, colored music, sound-color magnify it by dazzlement, they participate in this fine praise of the *Gloria* which speaks to God and to Christ: "Only Thou art Holy, Thou alone art the Most-High!" In inaccessible heights. Doing this, they help us to live better, to better prepare for our death, to better prepare for our resurrection from the dead and the new life that awaits us. They are an excellent "passage," an excellent "prelude" to the unspeakable and to the invisible.

Conclusion

We have seen that sacred music may be liturgical, religious, colored, and this order of reflection reveals my preferences. It is true that I put religious music above liturgical music. Liturgical music is exclusively dependent on worship, whereas religious music reaches all times, all places, touches on the material

as well as spiritual, and finally finds God everywhere.

It is also true that I put colored music above liturgical music and religious music: liturgical music celebrates God in His dwelling-place, in His Church, in His own Sacrifice; religious music discovers at every hour and everywhere, on our planet Earth, in our mountains, in our oceans, among the birds, the flowers, the trees, and also in the visible universe of stars which circle around us; but colored music does that which the stained-glass windows and rose-windows of the Middle Ages did: they give us dazzlement. Touching at once our noblest senses: hearing and vision, it shakes our sensibilities into motion, pushes us to go beyond concepts, to approach that which is higher than reason and intuition, that is to say FAITH.

Now FAITH, and its logical continuation, true Contemplation, the beatific Vision after death. Our resurrected body, notwithstanding its glory, its spirituality, will conserve this same flesh that has clothed us and accompanied us, with the same faculties of seeing and hearing: and we must be able to see and to hear well to appreciate all the music and all the colors which are spoken of in the Apocalypse!

"Eternal life," we read in Saint John (17:3), "is to know Thee, Thou, the only true God and Him whom Thou hast sent, Jesus Christ."

This knowledge will be a perpetual dazzlement, an eternal music of colors, an eternal color of musics.

*In Thy Music, we will SEE the Music,
In Thy Light, we will HEAR the Light. . . .* ■

The above address was part of the Cathedral of Notre-Dame's lecture/recital series. It was translated with kind permission from A. Leduc, publisher-owner for all countries, Paris: ©1978, and ©1984 for the present translation. The translator wishes to express special thanks to Judy Davis, Julia Harlow, and especially to Patrick Bleck for their invaluable assistance.



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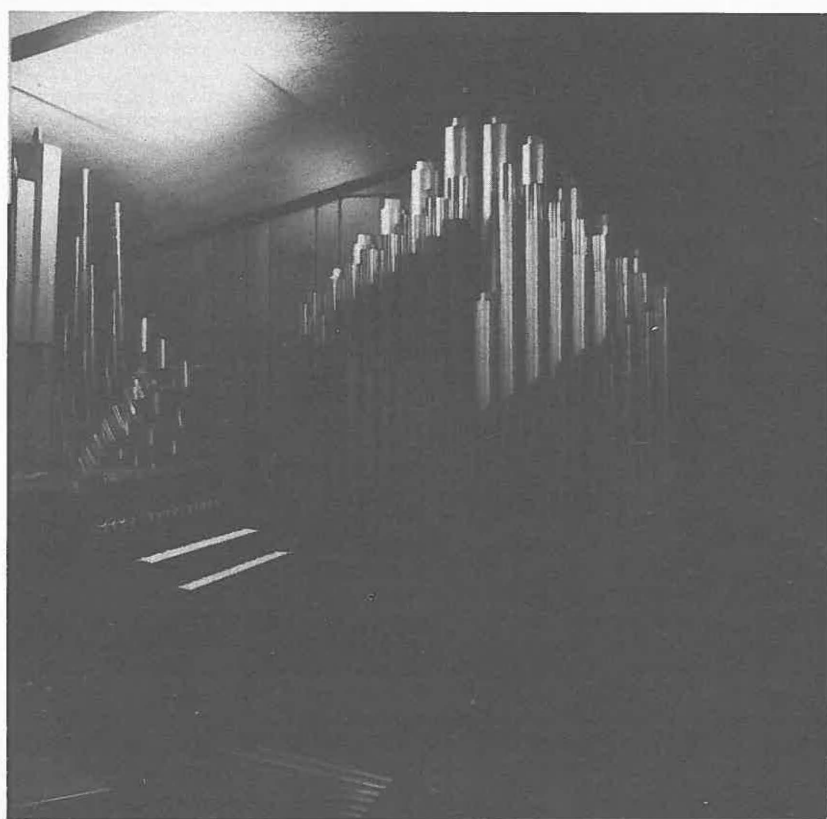


GREAT
 8' Principal
 8' Gedackt
 4' Octav
 2' Waldfloete
 Mixture II

SWELL
 8' Bourdon
 8' Gemshorn
 4' Koppelfloete
 2' Doublette
 Sesquialtera II
 8' Trompette

PEDAL
 16' Subbass
 8' Principal
 8' Bassfloete
 4' Choralbass
 4' Flute
 16' Double Trompette

Lee Organs, Knoxville, TN, recently installed a new 2-manual, 14-rank organ in Holy Trinity Lutheran Church, Troutman, NC. The Great division is placed on either side of the altar with Pedal and Swell behind. Chest and stop action are electro-mechanical. The dedication recital was played by Mrs. Franklin Merrell, daughter of the late Pastor Vernon Frick.



John-Paul Buzard, Organ Craftsman, of Urbana, IL, has installed his Opus 2 in the United Methodist Church, Homer, IL. Of two manuals and pedal, the organ is comprised of 7 ranks incorporating one rank from the church's former instrument, a 3-rank Kilgen "Harmonic Ensemble." Electro-mechanical action was used along with solid-state technology to drive the swell engine and the relay system. The Great is placed in front of the Swell and Pedal divisions, with façade pipes of polished copper and basswood. Case and console are constructed of solid walnut and laminates. Pipework is voiced on $2\frac{1}{4}$ inches of wind pressure, utilizing variable scaling and cut-up, and light nicking.

GREAT
 8' Tapered Flute
 4' Prestant
 2' Wood Octave

SWELL
 8' Stopped Flute
 4' Gemshorn
 2' Principal
 1 $\frac{1}{2}$ ' Larigot

PEDAL
 16' Bourdon
 8' Tapered Principal

Stephen F. Meador, Greensboro, NC, has built a new organ for The Lutheran Church of Our Father, Greensboro. The organ contains 13 stops, 4 $\frac{1}{2}$ ranks, and uses electric action. Coming from various vintage instruments, the pipework was rebuilt and revoiced. For wind stability, the builder designed a double fold reservoir system including two cone valves and a curtain valve. A reed stop is prepared for.

MANUAL I

8' Open Diapason (61 pipes)
 8' Copula (49 pipes)
 4' Octave (61 pipes)
 2' Fifteenth (12 Pipes)
 1' Block Flute (24 pipes)

MANUAL II

8' Gemshorn (49 pipes)
 4' Koppel Flute (61 notes)
 2' Principal (61 notes)
 1 $\frac{1}{2}$ ' Quint (24 pipes)

PEDAL

16' Bourdon (24 pipes)
 8' Open Diapason (32 notes)
 8' Gedackt (32 notes)
 4' Octave (32 notes)



Cover

Rieger Orgelbau, Schwarzach, Austria, has completed a new organ for the College View Seventh-day Adventist Church of Union College, Lincoln, NE. The instrument is based upon classical principles of organbuilding developed by Dom Bedos. Metal pipes are constructed of 75 percent tin and 25 percent lead. A sophisticated combination action was developed by Solid State Logic, Ltd., allowing a strictly mechanical stop action, or the convenience of automatic assist, providing 6 pistons for

each division; 8 generals; 16 memories; normal crescendo; 3 programmable crescendos; and programmable tutti for each memory level. Presently of 33 stops and 51 ranks, the organ has preparations to bring the total to 52 stops. Preparations include: Schwellwerk (15 stops); Trumpet en chamade (Hauptwerk); Kontrabombarde 32' and Untersatz 32' (Pedal); Zimbelstern (Positif); and additional couplers (Schwellwerk). Dedicatory concert was played November 30 by Dr. Melvin West.

HAUPTWERK

16' Principal
8' Principal
8' Spitzfloete
4' Octav
4' Nachthorn
2' Superoctav
1 1/2' Mixture major V
2 2/3' Mixture minor IV
Cornet V (TF)
16' Trompete
8' Trompete

POSITIF

8' Principal
8' Holzgedackt
8' Erzaehler
8' Schwebung
4' Principal
4' Rohrfloete
2 2/3' Sesquialtera
2' Gemshorn
1 1/2' Larigot
1' Scharff IV
16' Rankett
8' Cromorne
8' Voix humaine
Tremulant

PEDAL

16' Principal
16' Subbass
8' Principal
8' Gedackt
4' Choralbass
2 2/3' Rauschpfeife IV
16' Bombarde
8' Posaune
4' Schalmey

The Andover Organ Company, Methuen, MA, has installed a new organ in the First Baptist Church, Penfield, NY. The town of Penfield was created in 1810 near what is now Rochester. However, the first permanent settlement in the area was made in 1789 and the first church was organized in 1804, later to be known as the Penfield Baptist Church. The first house of worship in the town was built by the Baptists in 1823 and is still in use, having been moved, remodelled, and enlarged. In 1870, a one-manual organ was installed in the rear gallery, and in 1889 moved to a front position. Pictures show that this organ had 12 drawknobs and a fine carved wood case of five sections in a

style suggestive of Stevens. In 1948, this organ was moved to nearby Lincoln Baptist Church; it has since been destroyed. The Penfield Church was then given a 3-manual Aeolian organ. In 1984, this instrument was moved to another church.

The present organ was planned for a front side location to provide a favorable position for the organist to direct the choir from the console. Physical design was by Benjamin Mague; visual design by Donald H. Olson; and tonal design by Robert J. Reich, in consultation with Carolyn Schroch, organist of the church. The dedication concert, scheduled for March 3, 1985, will be played by David Craighead.

GREAT

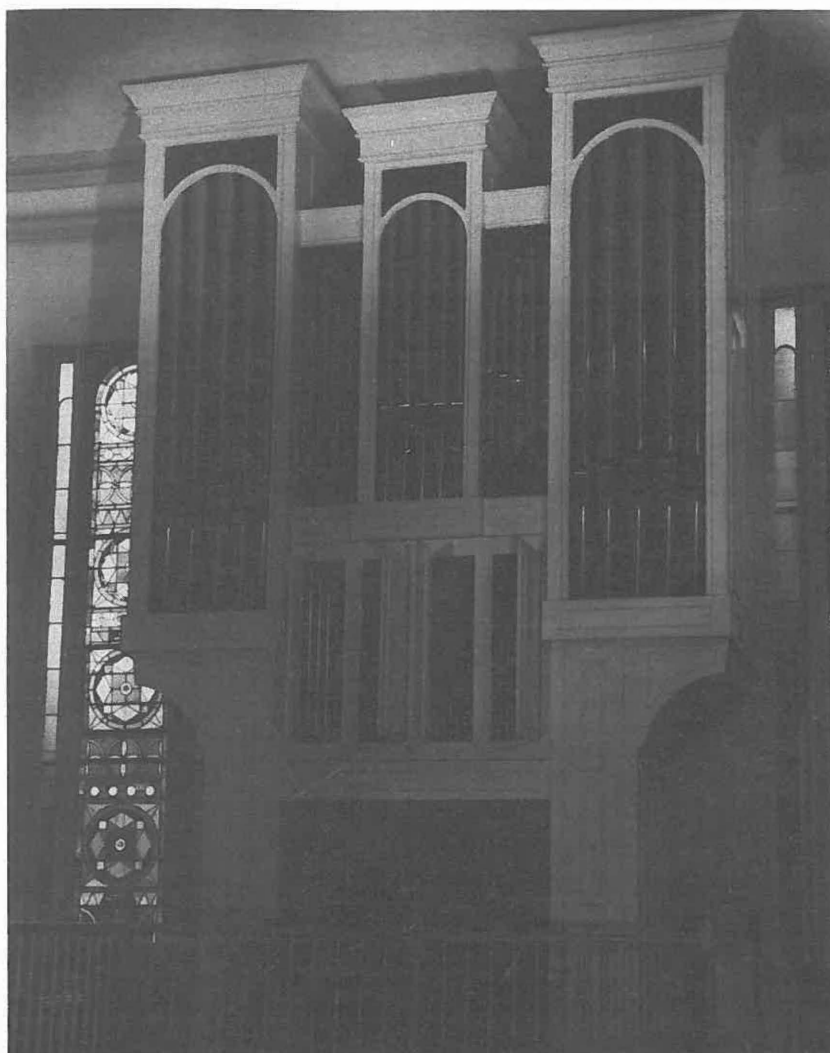
8' Principal
8' Stopped Diapason
4' Octave
4' Chimney Flute
2' Fifteenth
Mixture III
8' Trumpet

SWELL

8' Spitz Flute
8' Violin Diapason
4' Spill Flute
2' Octavin
Sesquialtera II
8' Cremona

PEDAL

16' Bourdon
8' Flute Bass
4' Choral Bass
16' Trombone
8' Trumpet



Hellmuth Wolff and Associates, Laval, Quebec, has installed a mechanical action organ, Opus 28, at the Hartt School of Music, University of Hartford, West Hartford, CT. The 12-stop organ was designed for teaching and practicing in a small studio. Wind pressure is

55 mm provided by a single bellows. Temperament is patterned on one espoused by d'Anglebert and Rousseau which favors pure thirds in several keys not involving accidentals. The instrument is part of a program to upgrade facilities and equipment at Hartt.

MANUAL I

8' Bourdon
4' Prestant
4' Flute à fuseau
2' Petit Bourdon

MANUAL II

8' Flute à cheminée
4' Flute conique
Nazard-Cornet (double draw) 2 2/3' and 1 3/4'
2' Doublette

PEDAL

8' Flute ouverte
Octaves (double draw) 4' and 2'

Harpsichord News

by Larry Palmer

Elizabeth Farr played the following recital on November 11 at the Mayflower Congregational Church, Grand Rapids, MI: *Tocatta in C Minor*, S. 911, Bach; *Fantasia in F*, Philips; *Fortuna My Foe*, Byrd; *Capriccio sopra un Soggetto*, Frescobaldi; *Tocatta III in G*, Froberger; *Jupiter* (finale of *Suite in C Minor*), Forqueray; *Rondo III in F*, C.P.E. Bach; *Partita VI in E Minor*, S. 830, Bach.

Larry Palmer gave the first performance of Ross Lee Finney's *Hexachord for Harpsichord* (1982/83) on a faculty recital at Southern Methodist University, Dallas, September 10. Finney's composition, commissioned by the Hart School of Music of the University of Hartford (CT), has four movements (Aria, Stomp, Ornaments, Fantasy). Also on the program was Vincent Persichetti's 1983 *Parable for Harpsichord*, opus 153.

Guy Bovet, Meadows Visiting Distinguished Professor of Organ at SMU, and Larry Palmer joined forces for this program in the Meadows Museum of Spanish Art on September 21: *Concerto in A Minor*, Soler; harpsichord pieces in D Major, Louis Couperin; *Tiento de falsas 4^{to} tono*, Aguilera de Heredia; *Tiento a modo de Italia*, Cabanilles; *Intento en re menor*, Lidon (organ); *Concerto in G Major for Organ and Harpsichord*, Severo Giussani. Featured was the 1768 Caetano chamber organ recently acquired by the Museum.

BACH, the quarterly journal of the

Riemenschneider Bach Institute, Baldwin-Wallace College, continues its Bach tercentenary project of facsimile publications from the Institute's holdings. In the three issues for 1984 (January, April, July), the presentation of Heinrich Nicolaus Gerber's 1725 manuscript copy of Bach's *Das wohltempierte Clavier* proceeded with the preludes and fugues in E Major, E Minor, F Major, F Minor, F-sharp Major, and F-sharp Minor.

EARLY MUSIC for May (Volume 12,2) included articles by Iain Fenlon (Monteverdi's Mantuan *Orfeo*, some new documentation), Gregory Butler (The projection of affect in Baroque dance music), and Tim Carter (On the composition and performance of Caccini's *Le Nuove Musiche*, 1602). In the August issue (Volume 12,3), the cover of which is graced by Corrado Giaquinto's portrait of the singer Farinelli, articles about stringed instruments are featured: by Peter Walls (Violin fingering in the 18th century), Robin Stowell (Violin bowing in transition), John Rutledge (Towards a history of the viol in the 19th century) and Peter Williams (Bach's G minor *Sonata* for Viola da Gamba and Harpsichord, BWV 1029: A Seventh Brandenburg Concerto?).

News items and articles are always welcome for these pages; please address them to Dr. Larry Palmer, Division of Music, Meadows School of the Arts, Southern Methodist University, Dallas, TX 75229.

Book Reviews

Percival Price, *Bells and Man*. Oxford University Press, New York, 1983.

Percival Price is one of the foremost authorities in our time on campanology, or the study of bells. In addition to being a carillon performer, he is a composer, author of articles and books on bells, retired professor of the University of Michigan in composition/campanology, and staunch upholder of the community of bell enthusiasts. *Bells and Man* promises to become the definitive work in this field.

Encyclopedic in scope, the book ranges from physical descriptions of bells (including a sub-heading on "things which are not bells") and their decoration through sociological implications in various cultures, to the actual music involved in such diverse usages as Russian "zvon" ringing, English change ringing, and the literature of the modern carillon. This breadth of coverage makes the book invaluable as a resource, while its simple yet arresting writing style makes it easily accessible to the

casual reader as well as to the expert.

The book leads the reader in logical fashion from a clear, well-illustrated definition of different types of bells through a chronologically-ordered history of the development and uses of bells in all cultures. Each topic is clarified and enriched by marvellous illustrations (over 200) drawn from art works, illuminations, news media, early treatises and photographs. Some are truly wonderful—for example page 161 (a Flemish cow-bell graced with a self-portrait by Franz Hals!) and page 166 (the 'clepsydra', or water clock from the Darb-Ab' Magana mosque in Fez, Morocco, 1355). While the reproductions of some illustrations are lacking in contrast, all are timely, enlightening, and well-documented.

The 9.5 x 8.5 size of the book permits easy handling, without the awkwardness of some books of this scope. The

small type and close spacing may prove difficult for some readers; however, the musical examples are quite clear. The extensive Notes and Appendices attest to the superior scholarship involved in the creation of this work, and also give an exhaustive listing of sources for further reading and study. An excellent index followed by blank pages for further notes concludes the book.

Bells and Man is a must for the serious campanologist. It is also a valuable addition to the libraries of churches and schools, and for those who share Price's fascination with the "bell as an element in human culture."

—Linda Walker Pointer

Linda Walker Pointer has been Carillonist at Indiana University and at Samford University. She is a graduate of the Royal Belgian Carillon School "Jef Denyn" and a doctoral candidate at Indiana University.

New Handbell Music

In Joseph's Lovely Garden, traditional Spanish, arr. Betty B. Garee. Harold Flammer, Inc. (Shawnee Press, agent), HP-5168, \$1.10 (M-).

This is a lovely lyrical arrangement of a not-so-familiar tune that is well adapted for bells. The eighth-note patterns that provide the background for the melody are sustained through each measure creating a warm flowing union of the text and the music. (4-5 octaves)

Golliwogg's Cake-walk, Claude Debussy, transcribed by Robert Ivey. Harold Flammer, Inc. (Shawnee Press, agent), HP 5164, \$1.25 (D).

Mr. Ivey has transcribed the unusual and highly programmatic piece by Debussy. It should make a delightful bell presentation. The piano version is followed quite closely, which makes the setting very effective. Highly recommended for that special "gem" in the program. (3-5 octaves)

Celebration, Arnold B. Sherman. Choristers Guild (distributed by the Lorenz Corp.), CGB-59, \$1.50 (M).

This catchy piece for just two octaves of bells vividly depicts the title in a brilliant, lilting 6/8 pattern. Recommended for a small but agile group.

A Jubilant Anthem, Kent Knappenberger. The American Guild of English Handbell Ringers, Inc. (distributed by the Lorenz Corp.), AG 35024-3, \$1.50 (M+).

This Area II 1984 Student Composition Contest Winner is a fast-paced fantasy that is not overly difficult and yet has the feel of a more complex piece. The young composer has provided a beautiful original composition for bells.

Two Gentle Songs, Douglas E. Wagner. Triune Music (distributed by the Lorenz Corp.), TUS 113 (E+).

This lovely duo is written for three octaves of bells and a C-instrument. Both are well written and very effective with the appropriate scriptures that each is based on: the first from Ex. 33:14, "My presence shall go with thee, and I will give thee rest," the second on Is. 59:11, "And thou shalt be like a watered garden, and like a spring of water whose streams fail not." These verses are suggested by the composer to be read aloud before the performance of each movement. A nice change of pace; great service music.

Beach Spring, from *The Sacred Harp*, 1844, arr. Margaret R. Tucker. Beckenhorst Press, HB48-3, \$1.50 (M).

This familiar old tune for four octaves of bells and flute provides some nice effects throughout. There is some random ringing and some use of mallets that help to create some unusual results. If you have access to a flute player in your group or in your church, take advantage of the vast amounts of music available. This could be a very useful piece for service or concert.

Bandelier, Tammy W. Rawlinson. Harold Flammer, Inc. (agent: Shawnee Press), HP-5169, \$1.35 (D-).

This unusual title, written for 3 to 4 octaves of bells and optional suspended cymbal, flute and triangle, depicts an experience the composer felt when visiting the Bandelier National Monument near Los Alamos, New Mexico, a place of contrasts—sheer rock cliff walls, a quiet forest, a blaze of color, a cool stream, grandeur and serenity. Lifted spirits and new strength with which to face life characterize this original composition. There is lots of material contained here that can be very effective, especially when the other instruments are added.

Ring Forth His Praise and *The Lord's My Shepherd*, Bob Burroughs. Choristers Guild (distributed by the Lorenz Corporation), CGB-62, \$1.50 (E).

These two short compositions are especially nice pieces for a beginning choir. There is effective contrast between the two. Neither one is related harmonically, so each can stand on its own; however, because they are both relatively short, they could easily be played together. The first has a bright and joyful character, the second, slow and dreamy. Recommended.

—Leon Nelson

Mechanical coupler installations

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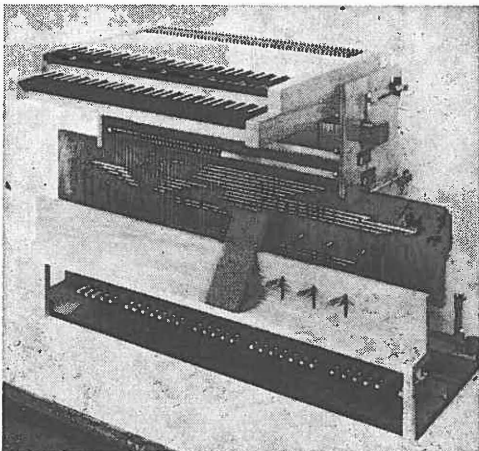
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Calendar

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

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

UNITED STATES East of the Mississippi

15 JANUARY

Richard Konzen; St Paul's Cathedral, Syracuse, NY 12:10 pm
Music of Gibbons, Wm. Smith; St Thomas, New York, NY 5:30 pm
Charles Callahan; St Mary's Episcopal, Kinston, NC 8 pm

16 JANUARY

Music of Palestrina; St Thomas, New York, NY 12:10 pm
Michael Lindstrom; St John's Church, Washington, DC 12:10 pm

18 JANUARY

Clinton Miller; St John's Lutheran, Allentown, PA 8 pm
David Higgs; St Paul's-by-the-Sea, Jacksonville Beach, FL 8 pm
Henry Fusner; First Presbyterian, Nashville, TN 8 pm

19 JANUARY

Gerre Hancock, workshop; Westminster Choir College, Princeton, NJ 9:30 am

20 JANUARY

Cj Sambach; First Presbyterian, Waterloo, NY 4 pm
Music of Gibbons, Barnard; St Thomas, New York, NY 4 pm
Randall Atcheson; St Thomas, New York, NY 5:15 pm
William Hays, with choir; Holy Trinity Lutheran, New York, NY 5 pm
Robert Parkins; Washington Cathedral, Washington, DC 5 pm
John Obetz; Rollins College, Winter Park, FL 8 pm
David Higgs; Coral Ridge Presbyterian, Ft Lauderdale, FL 3 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Stravinsky, Mass; St Luke's, Evanston, IL 5 pm

22 JANUARY

George Decker; St Paul's Cathedral, Syracuse, NY 12:10 pm
Simon Preston; Marble Collegiate Church, New York, NY
Music of Noble, Gibbons, Barnard, & Mendelssohn; St Thomas, New York, NY 5:30 pm
Wendy Young, harpsichord, with countertenor; Christ & St Stephens, New York, NY 8 pm

23 JANUARY

Music of Rubbra; St Thomas, New York, NY 12:10 pm
Jonathan Dimmock; St John's Church, Washington, DC 12:10 pm
Diane Bish; Trinity Cathedral, Miami, FL

25 JANUARY

Cj Sambach; Asbury United Methodist, Salisbury, MD 7:30 pm
Mark Laubach; River Road Baptist, Richmond, VA 8 pm
Vienna Choir Boys; Coral Ridge Presbyterian, Ft Lauderdale, FL (also 26 Jan.)
The Cantata Academy; Metropolitan United Methodist, Detroit, MI 8 pm

27 JANUARY

John Rose; Evangelical Covenant Church, Springfield, MA 4 pm
Glen Kirchoff, harpsichord; St James the Less, Scarsdale, NY 4 pm
Nancianne Parrella, with choir; Holy Trinity Lutheran, New York, NY 5 pm
Music of Walton, Forem, Leighton; St Thomas, New York, NY 4 pm
Karl E. Moyer; St Thomas, New York, NY 5:15 pm
Patricia H. Sherfy; Good Shepherd Lutheran, Lancaster, PA 4 pm
Herbert Burtis, with harp & flute; United Methodist, Red Bank, NJ 4 pm
Adeline Huss; Fairmount Presbyterian, Cleveland Heights, OH 4 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Sue Williams; Cathedral of St Philip, Atlanta, GA 5 pm
Atlanta Bach Choir; Emory Univ, Atlanta, GA 8:15 pm
Kathryn Loew; Western Michigan Univ, Kalamazoo, MI 3 pm

29 JANUARY

Bonnie Beth Derby; St Paul's Cathedral, Syracuse, NY
Music of Friedell, Leighton, Mathias; St Thomas, New York, NY 5:30 pm

30 JANUARY

Music of Murchie; St Thomas, New York, NY 12:10 pm
Philip McIntyre; St John's Church, Washington, DC 12:10 pm
Keith Chapman; Uihlein Hall, Milwaukee, WI 8 pm

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1 FEBRUARY
Richard Heschke; Village Lutheran, Bronxville, NY 8 pm
Religious Arts Festival; Independent Presbyterian, Birmingham, AL (through 10 Feb)

2 FEBRUARY
Bernard Brauchli, James Johnson, duo organ; Harvard Univ, Cambridge, MA 4 pm

3 FEBRUARY
Thomas Bohlert; Park Congregational, Elmira, NY 4 pm
William Hays, with choir; Holy Trinity Lutheran, New York, NY 5 pm
Music of Byrd, Eccard; St Thomas, New York, NY 4 pm
Carol Beth Choate; St. Thomas, New York, NY 5:15 pm
Cj Sambach; Trinity Cathedral, Trenton, NJ 3 pm

Herman D. Taylor; Coral Ridge Presbyterian, Ft Lauderdale, FL 3 pm
Samuel Porter; Cathedral of St Philip, Atlanta, GA 5 pm
Karel Paukert; Cleveland Museum of Art, Cleveland, OH 2 pm
David Burton Brown; Belle Meade United Methodist, Nashville, TN 7 pm
Byrd, *Short Service*; St Luke's, Evanston, IL 5 pm
Choral Evensong; St James Cathedral, Chicago, IL 4 pm

5 FEBRUARY
George Decker; St Paul's Cathedral, Syracuse, NY 12:10 pm
Phoenix Baroque Ensemble; Christ & St Stephen's, New York, NY 8 pm
Bach, Handel, with orchestra; St Thomas, New York, NY 7:30 pm
Luther College Choir; First Presbyterian, Ft Wayne, IN

6 FEBRUARY
Music of Howells; St Thomas, New York, NY 12:10 pm
H. Wells Near, with soprano; Fairmount Presbyterian, Cleveland Heights, OH 1:45 pm

7 FEBRUARY
Donald Joyce; St John the Evangelist, New York, NY 8 pm

8 FEBRUARY
Nicolas Kynaston; Trinity College, Hartford, CT 8:15 pm
Richard Heschke; St Matthew's, Bedford, NY 8 pm
The King's Singers; Coral Ridge Presbyterian, Ft Lauderdale, FL
Sr. Mary Jane Wagner; Cathedral of St John, Milwaukee, WI 7:30 pm
Janette Carrigan; Scarritt College, Nashville, TN 8 pm

9 FEBRUARY
Rosalind Mohnsen; Harvard Univ, Cambridge, MA 4 pm
His Majesty's Clerkes; Unitarian Church, Evanston, IL 8 pm

10 FEBRUARY
James Christie; Symphony Hall, Boston, MA 8 pm
Nicolas Kynaston; Community Church, Auburn, MA 8 pm (also 11 Feb, 8 pm)
Frederick Grimes, with choir; Holy Trinity Lutheran, New York, NY 5 pm
Music of Naylor, Ayleward, Howells; St Thomas, New York, NY 4 pm
Anne Wilson; St Thomas, New York, NY 5:15 pm
Bruce Gustafson; Trinity Lutheran, Lancaster, PA 4 pm
Ray Ferguson, workshop; Trinity Lutheran, Greenville, SC 3 pm

Ned Tipton; Cathedral of St Philip, Atlanta, GA 5 pm
Karel Paukert; Cleveland Museum of Art, Cleveland, OH 2 pm
G. Dene Barnard; First Congregational, Columbus, OH 8 pm
His Majesty's Clerkes; Quigley Chapel, Chicago, IL 3 pm
Chicago Academy of Early Music; Grace Episcopal, Oak Park, IL 8 pm
Music of Tomkins; Christ Church Cathedral, Indianapolis, IN 4 pm
John Eggert; Concordia College, St Paul, MN 4 pm

11 FEBRUARY
Ray Ferguson; First Baptist, Greenville, SC 8 pm

12 FEBRUARY
George Decker; St Paul's Cathedral, Syracuse, NY 12:10 pm
John Obetz; Radford Univ, Radford, VA 8 pm
Chicago Academy of Early Music; Church of the Ascension, Chicago, IL 8 pm

13 FEBRUARY
Emily Gibson; St John's Church, Washington, DC 12:10 pm

14 FEBRUARY
Nicholas Martin; Kirk of Dunedin, Dunedin, FL 8:15 pm (also 15, 16 Feb)

15 FEBRUARY
Clinton Miller, with harp; St John's Lutheran, Allentown, PA 8 pm
Diane Bish; Trinity Divinity School, Deerfield, IL
Persichetti Festival; Our Lady of Mt Carmel, Chicago, IL 8 pm

16 FEBRUARY
David Boe; Harvard Univ, Cambridge, MA 4 pm
August Humer, masterclass; SUNY-Stony Brook, NY 2 pm

17 FEBRUARY
Nicolas Kynaston; Trinity Methodist, Albany, NY 3 pm
August Humer; SUNY-Stony Brook, NY 4 pm
Music of Howells, Rose, Harris; St Thomas, New York, NY 4 pm
David Kinsela; St Thomas, New York, NY 5:15 pm

Paul-Martin Maki; St Stephen's, Millburn, NJ 4:30 pm
Haig Mardirosoyan; Cathedral of St Thomas More, Arlington, VA 7:30 pm
Karel Paukert; Cleveland Museum of Art, Cleveland, OH 2 pm
Byron L. Blackmore; Viterbo College, La Crosse, WI 3 pm
Jane Burris, harpsichord; Concordia College, St Paul, MN 7:30 pm

19 FEBRUARY
Richard Konzen; St Paul's Cathedral, Syracuse, NY 12:10 pm
Music of Wood, Rose, Bairstow; St Thomas, New York, NY 5:30 pm

20 FEBRUARY
Music of Allegri, Bairstow; St Thomas, New York, NY 12:10 pm

22 FEBRUARY
Robert Legler; Redeemer Lutheran, Milwaukee, WI 12 noon
Anita Eggert Werling; Western Illinois Univ, Macomb, IL 8 pm

23 FEBRUARY
James Johnson, with string quartet, Harvard Univ, Cambridge, MA 4 pm
Robert Wyant; Cathedral of St Thomas More, Arlington, VA 5:10 pm

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Musical Heritage Society recordings

24 FEBRUARY

Larry Palmer; Incarnate Word Lutheran, Rochester, NY 4 pm
 Music of Allegri, Morley; St Thomas, New York, NY 4 pm
Kent Trittle; St Thomas, New York, NY 5:15 pm
Cj Sambach; First Presbyterian, New Hyde Park, NY 4 pm
 Handel, *Israel in Egypt*; United Methodist, Red Bank, NJ 4 pm
James Kibbie; Trinity Cathedral, Trenton, NJ 3:30 pm
Herman D. Taylor; Morehouse College, Atlanta, GA 8 pm
 Atlanta Bach Choir; Cathedral of St Philip, Atlanta, GA 5 pm
 Lenten Concert; Bland St. United Methodist, Bluefield, WV 6:30 pm
Karel Paukert; Cleveland Museum of Art, Cleveland, OH 2 pm
Larry Smith; Second Presbyterian, Indianapolis, IN 8 pm
 Handel, *Ode for St. Cecilia Day*; First Presbyterian, Nashville, TN 8 pm

25 FEBRUARY

Larry Palmer, lecture; Incarnate Word Lutheran, Rochester, NY 7:30 pm

26 FEBRUARY

Douglas Pyke; St Paul's Cathedral, Syracuse, NY
 Music of Byrd; St Thomas, New York, NY 5:30 pm
Anne and Todd Wilson duo; St Peter's Episcopal, Bay Shore, NY 8 pm

27 FEBRUARY

Music of Candlyn; St Thomas, New York, NY 12:10 pm

**UNITED STATES
 West of the Mississippi**

16 JANUARY

Samuel Swartz; Immanuel Presbyterian, Los Angeles, CA 12 noon

18 JANUARY

Gary Foster, Calvert Johnson, harpsichord, organ; St Basil's Episcopal, Tahlequah, OK 8 pm

20 JANUARY

Boar's Head/Yule Log Festival; First Presbyterian, Lincoln, NE 7 pm
Samuel Swartz; Immanuel Presbyterian, Los Angeles, CA 4 pm

21 JANUARY

David Craighead; Country Club Christian Church, Kansas City, MO 8 pm

24 JANUARY

Calvert Johnson, with ensemble; Northeastern State Univ, Tahlequah, OK 8 pm

25 JANUARY

Derek Nickels, harpsichord; SMU, Dallas, TX 8:15 pm

26 JANUARY

Choral Workshop; First Presbyterian, Seattle, WA
Joan Lippincott, workshop; St Mark's Episcopal, Berkeley, CA

27 JANUARY

Dennis Schmidt; St John's Episcopal, Albuquerque, NM 4 pm
Joan Lippincott; St Mark's Episcopal, Berkeley, CA 4 pm

28 JANUARY

Bach, *Musical Offering*; South Coast Rep. Theatre, Costa Mesa, CA 8 pm

29 JANUARY

Mary Pendleton, harpsichord, **Edward Tarr**, trumpet; Arizona State Univ, Tempe, AZ 8 pm

30 JANUARY

Samuel Swartz; Immanuel Presbyterian, Los Angeles, CA 12 noon

31 JANUARY

Handel & Bach concert; O'Shaughnessy Auditorium, Minneapolis, MN 7:30 pm

1 FEBRUARY

David Willcocks, workshop; Southern Methodist Univ, Dallas, TX (also 2 Feb.)
Herndon Spillman; St Luke's Methodist, Houston, TX 8 pm
 Trinity Univ Chamber Singers; Alamo Heights Presbyterian, San Antonio, TX 8 pm

3 FEBRUARY

Handel-Bach Festival; Christ United Methodist, Rochester, MN 9, 10:30 am
Thomas Murray; Texas Christian Univ, Ft Worth, TX 8:15 pm
Susan Patrick, harpsichord; St John's Episcopal, Albuquerque, NM 4 pm

4 FEBRUARY

St Thomas Choir; St Thomas Aquinas, Dallas, TX 8:15 pm

8 FEBRUARY

Bach, *Cantata 29*; New Reform Temple, Kansas City, MO 8 pm

9 FEBRUARY

Larry Smith, masterclass; Occidental College, Los Angeles, CA 10 am
 Vienna Choir Boys; Dorothy Chandler Pavilion, Los Angeles, CA 2:30 pm

10 FEBRUARY

Delbert Disselhorst; First Methodist, Muscatine, IA
 Texas Baroque Ensemble; Southern Methodist Univ, Dallas, TX 8:15 pm

11 FEBRUARY

Richard Waggoner, workshop; Christ United Methodist, Rochester, MN 7:30 pm
Wolfgang Rübsum; Southern Methodist Univ, Dallas, TX 8:15 pm
Larry Smith; First Methodist, Glendale, CA 8:15 pm

12 FEBRUARY

Richard Waggoner; Christ United Methodist, Rochester, MN 8 pm

13 FEBRUARY

Samuel Swartz; Immanuel Presbyterian, Los Angeles, CA 12 noon

15 FEBRUARY

Gerre & Judith Hancock, duo-organ; First Congregational, Los Angeles, CA 8 pm

17 FEBRUARY

Lawrence Archbold; Carleton College, Northfield, MN 4 pm
Larry Smith; United Methodist, West Des Moines, IA 3 pm
Larry Palmer, Robert Poovey, harpsichords; Southern Methodist Univ, Dallas, TX 4 pm
Gerre Hancock; University of Texas, Austin, TX 1:30, 4:00 pm
David Craighead; Stanford University, Stanford, CA 2:30 pm

19 FEBRUARY

Carlene Neihart; First Presbyterian, Tulsa, OK 7:30 pm

22 FEBRUARY

Robert Poovey; Southern Methodist Univ, Dallas, TX 8:15 pm
David Craighead; Crystal Cathedral, Garden Grove, CA 8 pm

23 FEBRUARY

Hymn Festival; Dordt College, Sioux Center, IA
August Humer; Bethany Nazarene College, Bethany, OK 3 pm

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24 FEBRUARY

The American Boychoir; Christ Church Cathedral, New Orleans, LA 4 pm

David Spicer; First Presbyterian, Lincoln, NE 7 pm

Patricia Churchley; Holy Trinity Lutheran, Mercer Island, WA 7 pm

INTERNATIONAL

17 JANUARY

Chris Teeuwson; St Paul's, Toronto, Ontario 12:10 pm

18 JANUARY

Raymond Daveluy; St Mary's Cathedral, Calgary, Alberta 8 pm

24 JANUARY

Chrys Bentley; St Paul's, Toronto, Ontario 12:10 pm

31 JANUARY

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

7 FEBRUARY

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

10 FEBRUARY

John Vandertuin; All Saints Cathedral, Edmonton, Alberta, Canada

14 FEBRUARY

Ronald Jordan; St Paul's, Toronto, Ontario 12:10 pm

20 FEBRUARY

Haig Mardirosian; Marktkirche, Wiesbaden, W. Germany 8 pm

21 FEBRUARY

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

22 FEBRUARY

Haig Mardirosian; Kreuzkirche, Bonn, W. Germany 8 pm

28 FEBRUARY

Giles Bryant; St Paul's, Toronto, Ontario 12:10 pm

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without an address should be sent to: THE DIAPASON 380 Northwest Hwy. Des Plaines, IL 60016

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MISCELLANEOUS

Inventory clearance: 75 reed organs, including 10 2mp; parts, blowers; pipe organ pipes, key-boards: Estey 2mp roll-playing units. Sent \$1.00 and 37c business-size SASE for catalogue. Ned Phoenix, Reed Organ Service, Box 3, Jamaica, VT 05343.

MISCELLANEOUS WANTED

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Aeolian Duo-Art Pipe Organ roll catalog, any condition. Terry Barnes, 2351 S. Dellrose, Wichita, KS 67218.

PUBLICATIONS/ RECORDINGS

Harpichord music, solo and ensemble. Best editions from U.S. and European publishers. Also books on history, performance. Write for free catalogue. Zuckermann Harpichords, Inc., Box 121-D, Stonington, CT 06378.

Voicing & Finishing: Classical Examples. Principal tones typical of 18th century Baroque through classical revival. Harmonic content of flutes. Romantic vs. Baroque reeds. Scaling examples. Includes performances by George Thalben-Ball and Carlo Curley. 12" LP record with informative jacket. Send \$3.00 for Voicing Record to: Allen Organ Co., Macungie, PA 18062.

Rare liturgical books: Liber Usualis, Antiphonale Romanum, St. Gregory Hymnals, etc. Send SASE for price list to Octavia Press, 4924 Black Rd., Monclova, OH 43542.

The first recording of organs by 19th century organbuilder, John George Pfeffer (1823-1910) of St. Louis, has been released. The two-record album "A Pfeffer Odyssey," features four organs built between 1860 and 1879. Organists heard on the recording are Rosalind Mohnsen and Earl Miller. Record Nr. OHS-200. \$16.00 (OHS members: \$13.00), includes shipping. Organ Historical Society, Box 26811, Richmond, VA 23261.

PUBLICATIONS/ RECORDINGS

"The organs of the Divine Word Seminary." Techny, Illinois. Leon Nelson, organist. Works by Campra, Lemmens, Walton, Lenel, others. Stereo LP. \$7.00, postpaid. Collector's item. Nelson, P.O. Box 380, Deerfield, IL 60015.

The Organ Historical Society is offering a 16-page catalog of publications, recordings, and other items, many of which are produced by the OHS. The catalog also includes many hard-to-find popular books, recordings and tapes from other sources. Send 20c stamp to: OHS, Box 26811, Richmond, VA 23261.

The Stopt Diapason, a bi-monthly publication features illustrated articles regarding vintage organs in the midwest. Special articles deal with little-known, but extant instruments and their builders, as well as similar articles regarding organs that no longer exist. Published information is well-researched. Subscription only \$8.00 per year. Checks made payable to Chicago-Midwest OHS. Address orders with remittance to: Susan Friesen, Editor, The Stopt Diapason, 2139 Hassell Rd., Hoffman Estates, IL 60195.

Reprint of historic organ brochure of one-manual organs built by Marshall & Odenbrett of Ripon, Wisconsin, 19th Century. Send SASE and 25c in stamps or coin to: Susan Friesen, Editor, The Stopt Diapason, 2139 Hassell Rd., Hoffman Estates, IL 60195.

A complete listing of all available back-numbers of THE DIAPASON is now available. Many from the 1930's on, and some older issues may also be obtained for your personal or library collection. Send SASE to: The Organ Historical Society, Box 26811, Richmond, VA 23261.

The Organ Literature Foundation, world's largest supplier of organ books and recordings, offers Catalogue "S" listing 536 books, 1027 classical organ records and cassettes, etc. Send \$1.00 or 5 international reply coupons. The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184. 617/848-1388.

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The Midwest Historical Keyboard Society First Annual Meeting is February 21-24, 1985, St. Mary's College, Notre Dame, IN. **Concerts:** Kenneth Drake, fortepiano, Edward Parmentier, harpsichord, Nanette Lunde and Julane Rodgers, harpsichords in a special Bach-Handel-Scariatti concert; **Workshops on fortepiano and harpsichord topics;** "No Fear Workshops" on tuning and maintenance for owners; **Keyboard Instrument Exhibit (Hear and try the work of America's and Canada's best makers);** Lectures, papers, socializing. \$40 registration includes banquet. Contact Edward Kottick, University of Iowa School of Music, Iowa City, IA 52240. 319/353-4953 or Margaret Hood, 580 W. Cedar, Platteville, WI 53818. 608/348-6410.

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Eleven ranks Möller organ, 1921, rebuilt 1969. Available January 1, 1985. For details contact Mr. William Schoenfeld, J. J. White Memorial Presbyterian Church, Box 774, McComb, MS 39648. 601/684-4189.

Bartholmay Pipe Organ; not assembled; 2 manuals, 34 stops, 17 ranks. Will need re-leathering. No blower or shades. Write for information to: D. E. Cook, 124 N. Morris Ave., Atlantic City, NJ 08401.

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2-manual & full pedal Estey tubular pneumatic pipe organ. Nine rank with many couplers, pistons, octave & sub octave. Case not available. Perfect condition; church purchased larger instrument. \$2,200. Leightner 802/863-5464.

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Insert the advertisement shown below or enclosed in the Classified Advertising section of THE DIAPASON for the following issue(s): _____

Category _____ Regular Boldface

Ad Copy _____

Name _____ Phone _____

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31-rank Möller, c. 1931. Three-manual console, remote combination action. Releathered around 1960. Extra chests available from pipes removed to be used in new organ. Available for removal, mid to late February, 1985. Will sell all or part. (Includes harp and like-new Vox Humana.) Contact Lynn Bauman, First United Methodist Church, 723 Center, Little Rock, AR 72201. 501/372-2256.

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Small tracker organs in current production: 2-manual, 5 voices, 7 stops; 2-manual, 14 voices, 16 stops. Several tracker organs also available for rebuilding or restoration. Fedman Organ Co., 816 E. Vickery, Ft. Worth, TX 76104.

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1921 Austin, 3-manual, plus Echo, 45-stop, 50-rank, electro-pneumatic, new console 1961. Buyer to remove, best offer. Dr. Victoria B. Kramer, Director of Music, First Presbyterian Church, 256 Mahoning Ave., Warren, OH 44483. Call 216/393-1525.

PIPE ORGANS FOR SALE

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

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

2-manual Delaware organ, 1971, 6 ranks, unenched with contemporary specifications. Excellent condition. Reasonable asking price. Sts. Joseph & Aidan Episcopal Church, 2452 W. Prairie St., Blue Island, IL 60406. 312/371-0540.

2-manual 12-rank 1912 Warren pipe organ. Rebuilt and electrified 1958. Needs repairs. Offers to St. Paul's Anglican Church, P.O. Box 212, North Battleford, Sask., Canada. 306/445-4155.

Small two-manual Möller cabinet organ (1930's). Buyer to remove. Write Wm. Peterson, Department of Music, Pomona College, Claremont, CA 91711. 714/621-8155.

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Andover
 (B. D. Simmons rebuild) Church of the Epiphany, Oklahoma City, OK. 2/25 tracker°, Dec 24
 First Presbyterian, Burlington, NC. 2/20 tracker°, Mar 13
 Meredith College, Raleigh, NC. 2/28 tracker°, Nov 1, 11

Austin (rebuild)
 All Saints Episcopal, Kapaa, Hawaii. 2/6°, Jun 14

Barock/Squeek
 Church of Our Lady of the Vapors, Dust-bowl, AR. Dec 22

Bedient
 Augustana College, Rock Island, IL. 1/11 tracker°, Jul 13
 Quentin Faulkner residence, Lincoln, NE. 2/4 tracker°, Feb 1, 10
 St. Basil's Episcopal, Tahlequah, OK. 1/11 tracker°, Dec 22
 Trinity Lutheran, Papillon, NE. 1/10 tracker°, Apr 11

Bond
 Nancy Metzger residence, Portland, OR. 2/8 tracker°, Sep 10

Bozeman
 Trinity Episcopal, Iowa City, IA. 2/19°, Feb 10

Brunzema
 Blessed Sacrament Church, Kitchener, Ontario. 1/13 tracker°, Jan 12
 St Andrews United Church, Wolfville, Nova Scotia. 1/15 tracker°, Feb 11

Casavant
 Christ the Lord Lutheran, Elgin, IL. 1/12 tracker°, Nov 11
 Trinity-by-the-Cove, Naples, FL. 3/32°, Aug 11
 Wesley United Methodist, Muscatine, IA. 4/94°, Dec 23

Collins
 St David's Concert Hall, Cardiff, Wales. 3/78°, Jan 13

Crum
 Trinity Lutheran Parish, New York, NY. 1/5 tracker°, Sep 10

Farrand & Votey (rebuild)
 First Congregational, Los Angeles, CA. 3/26°, Jan 12

Felgemaker (rebuild)
 St Paul's Episcopal, Ventura, CA. 2/28 tracker°, Jan 1, 6, 7, 8

Fowler
 St John's Episcopal, Westland, MI. 2/19°, Apr 11

Gress-Miles
 First Christian, Chickasha, OK. 2/22°, May 11
 First Presbyterian, Cape Girardeau, MO. 2/28°, Mar 13
 St David's Lutheran, Massapequa Park, NY. 2/25°, Jul 12
 St Thomas More, Sarasota, FL. 3/61°, Dec 24

Hendrickson
 (Votteler-Hettche restoration) Crow River Lutheran, Belgrade, MN. 2/7 tracker°, Mar 1, 12
 First Congregational, West Chicago, IL. 2/17 tracker°, Nov 11
 First Lutheran, Detroit Lakes, MN. 2/19 tracker°, Feb 11

Hinners (renovation)
 St Mary's Church, Henry, IL. 2/12 tracker°, Mar 12

Kney
 First Congregational, Washington, CT. 2/24 tracker°, Jul 1, 13

Koppejan
 Bethlehem Lutheran, Bruderheim, Alberta, Canada. 2/9 tracker°, Aug 10
 Redeemer Lutheran, Hanna, Alberta, Canada. 1/5 tracker°, Mar 13

Lee
 Sacred Heart, Lawrenceburg, TN. 3/18°, Sep 10

Lewis & Hitchcock
 First United Methodist, Beckley, WV. 2/10°, Feb 10

Moore
 Hand Memorial United Methodist, Pelham, GA. 2/22°, Oct 12
 St Luke's Episcopal, Marianna, FL. 2/19 tracker°, Aug 10

Noack
 San Francisco Symphony, San Francisco, CA. 1/2 tracker°, Oct 13
 St John Cathedral, Wilmington, DE. 3/43 tracker°, Aug 1, 10

Nordlie
 Augustana College, Sioux Falls, SD. 3/42 tracker°, Sep 1, 10

Ott
 Lutheran Church of Our Savior, Bethany, OK. 2/20 tracker°, Jul 12
 Northern Illinois Univ, DeKalb, IL. 3/49 tracker°, May 11

Prestant
 Texas Bach Festival, San Antonio, TX. 1/4 tracker°, Nov 10

Roche
 First Congregational, Bristol, RI. 2/22 tracker°, Jan 13

Rosales
 St Andrew's Episcopal, Ojai, CA. 2/16 tracker°, Oct 1, 12

Schlicker
 Nazareth College, Rochester, NY. 2/25 tracker°, Oct 12

Schudi
 Walnut Hill United Methodist, Dallas, TX. 3/31 tracker°, May 1, 11
 Larry Palmer residence, Dallas, TX. 2/8 tracker°, Jul 13

van Daalen
 Jehovah Ev. Lutheran, St Paul, MN. 3/55 tracker°, Nov 10

van den Heuvel
 Nieuwe Kerk, Katwijk aan Zee. Holland. 4/80 tracker°, Jun 14

Visser-Rowland
 Christ the Victor Lutheran, Victoria, TX. 2/11 tracker°, Oct 13
 Community Church, Vero Beach, FL. 2/27 tracker°, Aug 11
 St. John Lutheran, Cypress, TX. 2/21 tracker°, Dec 23

J. W. Walker
 St Christopher's Episcopal, Lailua, Hawaii. 2/24 tracker°, Apr 15

Wicks
 Bethany Lutheran, Omaha, NE. 2/19°, Mar 6
 Our Lady of Mt Carmel, Redwood City, CA. 2/31°, Apr 10
 Peace Lutheran, Belleville, IL. 2/27°, Nov 9
 St Margaret Mary, Lomita, CA. 3/40°, Jun 7
 Trinity Ev. Lutheran, Waukesha, WI. 2/23°, Jan 10
 Trinity Lutheran, Johnson, MN. 2/15°, May 5

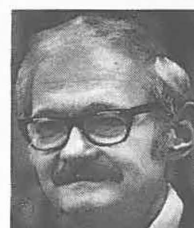
Zimmer
 St John Ev. Lutheran, Northbrook, IL. 2/8°, Apr 11

Murtagh-McFarlane Artists, Inc.

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Cleveland, Ohio 44109
(216) 398-3990



William Albright



David Craighead



Gerre Hancock



Judith Hancock



Clyde Holloway



Marilyn Keiser



Joan Lippincott



Marilyn Mason



James Moeser



Robert Noehren



George Ritchie



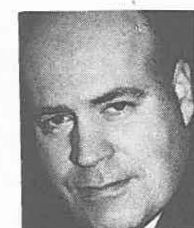
Donald Sutherland



Frederick Swann



Ladd Thomas



John Weaver



Todd Wilson

European Artists 1985-86

- *Guy Bovet
- *Peter Hurford—November
- *Peter Planyavsky
- Daniel Roth—January
- Winchester Cathedral Choir—April

*Artists Available All-Bach

William Albright
Judith Hancock
Joan Lippincott
Marilyn Mason
James Moeser
Robert Noehren
George Ritchie
John Weaver
Todd Wilson

Duo Concerts

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