

THE DIAPASON

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Specification on page 14

Squire Haskin—a tribute

by Robert Noehren

The following address was intended to be delivered at a retirement dinner on October 11, 1985, planned by the First Presbyterian Church, Buffalo, NY, in honor of Squire Haskin's 50 years of service to the church. Tragically, Mr. Haskin was found dead in his home, the victim of an apparent break-in and robbery only the day before.

I want to take this occasion to tell you something which you may not know about this sometimes austere gentleman. Some of you, like me, have grown up together with Squire, but many more of you have come to know him in more recent years. All of us appreciate the wonderful music which comes to us from the organ and his fine choir.

When Squire began his career at First Church fifty years ago, I was at that time organist at St. John's Church up the street at Colonial Circle. I had already heard great things about him, but I was soon to learn that here was a man with far greater ability than I had ever expected, and my awareness of this was hardly a way to set my own ego in motion. However, it didn't take us long to get acquainted, and we were soon having lunch together frequently. After all, we did have a lot in common, even if I did feel somewhat intimidated by the already formidable Squire Haskin. It wasn't long before I realized that Squire's presence in Buffalo was really a tremendous shot in the arm for me.

It is inevitable and certainly a typical human trait that most of us fall into the habit of taking much of what is provided for us for granted, especially when there is the expectation that the people around us are dependably fulfilling their responsibilities. This is usually evident in our family life, and it often extends into our life within the church as well. Thus, most of us have come to expect the high standard of musical excellence that Squire represents from Sunday to Sunday and may rarely pause to consider how fine it really is, or what lies behind his steady and constant efforts. We all dimly realize that Squire is a very gifted man, but I wonder if we realize the extent and depth of his talents? I became acutely aware of them when I first met him as a young man. Earlier, in my own schooling at Juilliard and the Curtis Institute, I had rubbed shoulders with some exceptional musical talent.

In fact, several of my colleagues at that time later became world-renowned musicians, such as the famous composers, Samuel Barber and Carlo Menotti (I remember on one occasion Menotti sat down at one of the practice organs and played for some of the organ students the *Prelude in B minor* by Bach. He was a very good organist!), and the pianists, George Bolet and Shura Cherkassky. We lesser talents surrounded this smaller galaxy of stars, the super-talents, as I call them. Well, if you don't know it now, I want to tell you now emphatically that Squire Haskin is indeed one of these rare super-talents. There is no question about it. After struggling through four years at a conservatory such as the Eastman School of Music, most of us feel ourselves lucky if we are then able to present a half-way decent recital performance on our chosen instrument at graduation. But Squire was to give not one but two recitals, one on the organ and another on the piano, both completely memorized and performed within the space of one week, for Squire had chosen to do a double major during his schooling at Eastman. This formidable accomplishment was unique in the history of that school.

By the time I came to know Squire, I realized that he was not only one of the best sight-readers anywhere, but also could learn and memorize a whole program at either the piano or the organ in



less than ten days. I was also to learn that a week or so later he had often forgotten what he had done and was busy on quite another project. Squire had an enormous facility at either instrument and was capable of playing any of the great literature written for either instrument: Beethoven and Mozart sonatas at the piano, or any of the works of Bach, Widor, Vierne or Messiaen at the organ. Sooner or later, he knew and played all the important music for organ. In the days following Eastman, Squire became a legendary figure. His prodigious ability as a sight-reader and his sensitive musicianship soon found him in demand as an unusual accompanist. In fact, in those days on many occasions no one else could be found to do what he could do. It was on such occasions that Squire might be called back to Rochester on short notice to accompany a violinist, flutist or singer in a difficult program, perhaps featuring a complicated contemporary work by Stravinsky, Hindemith or Szymanowski, with pages black with notes. Squire rarely knew the scores when he was called upon to play, and often had no more time to become acquainted with them than on the day of the recital. He might then only have the morning of the concert to rehearse with the soloist but by evening would be ready for the task at hand.

Likewise, at the organ, Squire is able to grasp such a work as the Duruflé *Toccata* or the *Pastorale* of Roger-Ducasse and have it memorized within a day or two. Well, of course there have been other talents in the history of music, among them Mozart and Saint-Saëns, and there are an increasing number of younger musicians in our own time with the all-embracing talent which is typical of Squire's ability.

But Squire's life was never only music. He speaks French nearly as fluently as he speaks English and reads in other languages as well. His interest and knowledge of art and architecture are almost as extensive as some professional men in those fields. Squire and I have visited art museums on occasion and, as we look at the pictures, it soon becomes evident that Squire is able to recognize easily any artist. His interest in all life around him is far-reaching, to say the least, and I daresay he chose the life he has instead of a more glamorous one which might have brought him more renown beyond his own environment. In fact, some years ago in an interview, Squire was asked why he chose to remain in Buffalo at First Church instead of becoming a concert artist. He replied, "I enjoy sort of the domestic life, and I just don't like the idea of going off. At the time I would have begun such a career, most organs were really lousy. I just couldn't see traipsing around the country and trying over and over again to make a poor organ sound decent."

My dear friends, I believe few of us have realized what a distinguished man has touched our lives, and I hope Squire Haskin's unique contribution to the history of First Church and the city of Buffalo will never be forgotten. ■

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Here & There

A Workshop for High School Organists will be sponsored by **Elmhurst College**, Elmhurst, IL, March 8, from 8:15 a.m. to 12:15 p.m. Topics include "An organ crawl," conducted by organbuilder James Gruber; "Improving co-ordination between hands and feet;" and "Appropriate literature for funerals and memorial services." Dr. Paul Westermeyer and Dr. Naomi Rowley, both of the Elmhurst faculty, will serve as clinicians. Registration is \$10. For further information, contact: Elmhurst College, Music Department, 190 Prospect, Elmhurst, IL 60126.

The **Midwestern Historical Keyboard Society** will hold its second annual meeting March 20-22 at the Abbey Inn, Coralville, IA. Concerts will be played by Penelope Crawford (harpsichord and fortepiano), George Lucktenberg (harpsichord), Max and Beth Yount and Linda Clifford (harpsichords). Workshops include: Penelope Crawford (harpsichord and fortepiano); special lecture-performance by London musicologist Jane Clark on Scarlatti; "No Fear" workshops on tuning and maintenance; papers on harpsichord and fortepiano topics; harpsichord and fortepiano exhibition. For information, contact: Edward Kottick, School of Music, University of Iowa, Iowa City, IA, 52240, 319/353-4953; or Margaret

Hood, 580 West Cedar St., Platteville, WI 53818, 608/348-6410.

The **Fourth Swiss Organ Competition** will take place October 20-23 at Stadtkirche Winterthur, Switzerland. This year's event will take the form of a Franz Liszt Competition, and will include an interpretation course on the works of Liszt by Martin Haselböck. Participants will be invited to play one or two concerts for the Swiss Organ Festival, October 14-16. Judges include Martin Haselböck, Guy Bovet, and Rudolf Meyer. A maximum of 12 candidates will be selected on the basis of a cassette recording.

For further information, contact: Concours Suisse de l'Orgue, Miss Marisa Aubert, CH-1349, Romainmôtier, Switzerland.

Correction

The article "Seventh Annual Organ and Church Music Institute" by Dana Hull, published in the December, 1985, issue of THE DIAPASON, failed to include the organ at St. Collette's Church, Livonia, MI, as one of the instruments featured at the institute, played on that occasion by Dr. James Kibbie. Originally a one-manual tracker built by Gabriel Kney, the organ has been enlarged into a two-manual tracker by the Petty-Madden Company.

Here & There



Herman D. Taylor

Herman D. Taylor, university organist and professor of music at Dillard University in New Orleans, LA, is the recipient of the Distinguished Scholars Award for the United Negro College Fund. The award enables him to take a year's leave to conduct research on the

organ music of black composers. Dr. Taylor holds degrees from Chicago Musical College of Roosevelt University and The University of Michigan. He recently completed a world wide tour in which he performed the complete organ works of J. S. Bach.

The Gesellschaft der Orgelfreunde (GdO) will sponsor its Third Organ Study Tour to the United States and Canada September 15 to October 4, 1986. The tour by European organists, organbuilders, and organ historians is open to members of the OHS and AGO. Visits are scheduled in Massachusetts, New York, Maine, and the province of Quebec, with instruments in South Hadley, Worcester, Boston, Brookline, Woburn, Wellesley, Rochester, Fairport,

Pennfield, Syracuse, Montreal, St. Hyacinthe, Northfield, Bangor, Belfast, Machias, East Machias, Calais, Augusta, Methuen, and New York.

For further information, contact: Prof. Uwe Pape, Prinz-Handjery-Str. 26a, 1000 Berlin 37, West Germany.

Rudolf Zuiderveld played the dedication recital of the rebuilt Möller/Ott organ at the First Presbyterian Church, Jacksonville, IL, on November 24. The organ was first built for MacMurray College by the M. P. Möller Company in 1956, with the specification drawn up by Robert Glasgow and Walmar Brummer. The Martin Ott Company, of St. Louis, MO, rebuilt the organ, increasing the size from 18 to 22 ranks. The dedication recital included the premiere of

Partita on Toulon by Gerhard Krapf, commissioned by the church for the occasion.

Bruce Wheatcroft, organist and choirmaster of Robertson-Wesley United Church, Edmonton, Alberta, was in Europe in October for his third recital tour. The main recital was the result of an invitation to represent Canada in the Concerts d'Orgue Internationaux in Lausanne, Switzerland. This recital was presented with the use of video equipment allowing the audience to view the performance on a screen at the front of the church. It was recorded for television by Suisse-Romande. Recitals were also played in Chester, Eichstatt, St. Andrews, Glasgow and Edinburgh.

Appointments



Jennifer J. Colman

Jennifer J. Colman joined the staff of Phillip Truckenbrod Concert Artists in January with the title of associate manager and a job description which includes representation of some of the agency's performers.

Miss Colman graduated *magna cum laude* last year with a Bachelor of Music degree from the University of Hartford's Music Management Department, a joint project of the school's Hartt College of Music and Barney School of Business. She is a singer and pianist, and a member of the chorus of the Connecticut Opera. During college internship programs, Miss Colman served as assist-

ant tour coordinator of the Connecticut Opera and assistant manager for public relations for a Boston commercial recording studio.



Mark Laubach

Mark Laubach has been appointed organist and choirmaster of St. Stephen's Episcopal Church in Wilkes-Barre, PA, where he will conduct the adult and children's choirs and play the church's 4-manual, 76-rank Aeolian-Skinner/Austin organ. He will also be responsible for administering "Music from St. Stephen's," a weekly, half-hour broadcast on the local affiliate of National Public Radio, WVIA/FM. Mr. Laubach succeeds the late Clifford Balshaw, who served St. Stephen's for 38 years until his death in June, 1985.

Laubach was the winner of the 1984

AGO Organists' National Young Artists Competition, and by virtue of that honor, he continues a busy schedule of recitals throughout the country, under the management of Murtagh/McFarlane Artists, Inc. He is a graduate of Westminster Choir College and the Eastman School of Music, and he holds the Fellowship in Church Music Certificate from Washington Cathedral.

Jeffrey Smith has been appointed interim organist and choirmaster of Christ Church Cathedral, Louisville, KY. Mr. Smith holds B.Mus. and M.Mus. degrees from Northwestern University where he studied with Wolfgang Rübsum. He is an Associate of the Royal College of Organists and the Royal College of Music, and has served as assistant organist of St. Luke's Church, Evanston, and assistant to the director of music at Rockefeller Chapel, the University of Chicago. At the cathedral, Mr. Smith will conduct the Choir of Men and Boys and the Cathedral Choral Society, as well as oversee the installation of the new Bedient organ modelled on 19th-century French design.

Richard Hass has been appointed assistant professor of music at Concordia College-Wisconsin where he teaches organ, harpsichord, music history, theory,



Richard Hass

piano, and directs the school's contemporary music group, Revelation of Joy. Dr. Hass attended Valparaiso University and Purdue University. In 1976 he received the D.M.A. from the University of Iowa where he studied with Gerhard Krapf and Delbert Disselhorst. He then was a recipient of a Marshall Fellowship for study at the Royal Danish Conservatory in Copenhagen with Grethe Krogh. Dr. Hass has played recitals in Denmark, Sweden, Germany and throughout the U.S.

Nunc Dimittis

William France died November 23 in Ottawa, Ontario, at the age of 73. The well-known Canadian organist and composer was born in Milberta, Ontario, and held church positions in Tilsonburg, Sault Ste. Marie, Guelph, and Stratford, Ontario, before serving for 30 years as organist and choirmaster at Chalmers Presbyterian Church and Dominion-Chalmers United Church in Ottawa. In 1965, a four-manual Casavant was installed in Dominion-Chalmers under his direction; and, since his retirement in 1980, Mr. France had retained the title of Organist-Choirmaster Emeritus of Dominion-Chalmers. A student of Healey Willan at the University of Toronto, William France was the composer of approximately 75 published works for organ, choir, and voice, and his hymn harmonizations appear in eight modern hymnals. In 1952, Mr. France was instrumental in reviving interest in the Ottawa Centre of the RCCO, and he held the FCCO and FRCCO (*honoris causa*) degrees. Two of William France's anthems and two of his organ works were performed during his funeral service at Dominion-Chalmers on November 26.

Squire Haskin, of Buffalo, NY, was found dead in his home October 10, 1985, the victim of an apparent break-in and robbery. He was 75 years old.

Mr. Haskin, a native of Theresa, NY, had served as organist/choirmaster at the First Presbyterian Church, Buffalo, NY, for nearly 50 years. The congregation had planned a retirement dinner in his honor for October 11. A memorial service was held Sunday morning, October 13. The church's organ, designed and built by Robert Noehren, was silent for the service.

In addition to his position at First Presbyterian, Haskin had served as staff organist and pianist for the Buffalo Philharmonic Orchestra for 25 years, and as Chair of the organ department at the University of Buffalo for 25 years.

(See *Squire Haskin—a tribute* by Robert Noehren on page 2.)

Robert Lodine, of Chicago, IL, died December 20, 1985, of a heart attack. He was 57 years old.

Dr. Lodine was born in Jamestown, ND, and moved to Chicago in 1948. He had taught organ at the American Conservatory of Music in Chicago for 33



Robert Lodine

years. He served as organist, choirmaster, and carillonneur of St. Chrysostom's Episcopal Church for 22 years, and was

carillonneur of the University of Chicago for 14 years.

He received the bachelor's degree from Jamestown College in North Dakota, the master's degree from the American Conservatory, and doctorate from Northwestern University. Lodine held both the AAGO and FAGO certificates, and served as dean of the Chicago Chapter, state chairman, and regional chairman of the AGO.

Memorial services were held January 4, 1986, at St. Chrysostom's Church.

George William Volkel of Lighthouse Point, FL, died November 21, 1985, at the age of 80. A 19-year resident of Florida, Mr. Volkel had served as organist and choirmaster for a number of churches in the Fort Lauderdale area. He had been organist of the Chautauqua Institution, Chautauqua, NY, from 1932-1955, and had taught at the Juilliard School of Music in New York, Brooklyn College, and New York University. In addition, he had played weekly concerts from the stage of Carnegie Hall preceding broadcasts of the Bell Telephone Hour.

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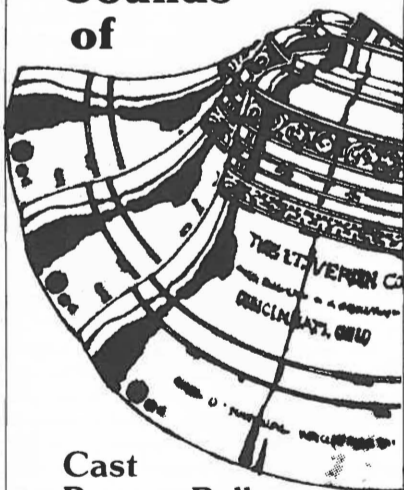
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**University of Nebraska at Lincoln
Organ Conference**

From September 25th through the 27th, approximately 65 registrants participated in the annual organ conference at the University of Nebraska at Lincoln. The topic for the gathering was "J. S. Bach and the Organ;" the conference leaders were David Fuller from the State University of New York at Buffalo; Jean-Claude Zehnder, Schola Cantorum Basiliensis, Basil, Switzerland; and members of the UN-L faculty, George Ritchie, Quentin Faulkner, Glenn Guiles and Donna Harler.

David Fuller opened the proceedings with the first of two lectures entitled "Rhythmic Alteration—if any—in Bach." Fuller began with the notion that "notation is not music. It is no more than a reminder of the gross shape of a piece of music." He then tackled Bach's organ music by first acknowledging the many problems in determining tempo and variations of it, articulation, ornamentation and agogic nuance. In regard to "rhythmic alteration," a term that the lecturer used though he said he wished he hadn't, consistency is no longer the most cherished goal. He stated that he is skeptical of any "principle when applied to music, whether it is consistency or inconsistency."

In regard to inequality, Fuller is convinced that Bach would have expected some use of unequal values on the basis of the "French connection," i.e., French organ music known to have been copied by Bach and by the German's associations with musicians trained in France, especially those working in Dresden. Fuller further claimed a German equivalent of French inequality on the basis of Quantz' account of *notes inégales* and Walther's treatise *Praecepta* (1708).



Quentin Faulkner, David Fuller, Jean-Claude Zehnder, George Ritchie

He then directed attention to the Preface of the organ works of Gigault to prove that synchronization was sometimes desired.

Finally, Fuller used the Mirror Fugues from the *Art of the Fugue*, BWV 1080, to provide, as he says, "the most striking example . . . of authentic inconsistency in Bach. Or if it is not rhythmic inconsistency, then it is proof that the performer has to be his own editor."

The second conference leader, Jean-Claude Zehnder, discussed a different topic in each of his two lectures. In the first, titled, "Attack and Articulation on Keyboard Instruments," he traced a developing keyboard style from the relatively detached approach appropriate for the organ music of Hofhaimer and

Schlick, dictated by fingering patterns described in Buchner's *Fundamentum Organisandi* (c.1520), to C.P.E. Bach who stated that every touch [including legato] is proper at the proper time.

Zehnder quoted Diruta and Santa Maria on the need to keep the fingers on the keys in order not to lose sound, and discussed *stile brisé* with its many tied notes and legato in the works of Chambonnières. He referred to finger substitution as described by F. Couperin in *L'Art de Toucher* and described slurs used by Rameau between two notes to indicate that the second was played before the first was released. Finally, he suggested that J. S. Bach's organ music could be performed by considering the use of every degree of articulation previously discussed.

In his second lecture, "Johann Sebastian Bach and Georg Böhm," Zehnder drew a connection between the two composers by saying that they probably met about 1700 in Lüneburg and that Bach may have studied with Böhm at that time. Zehnder also quoted a letter from C.P.E. Bach to Forkel stating that Böhm was a model for J. S. Further, the elder Bach had in his possession works of Böhm.

As has been the custom at past UN-L conferences, the lectures were supplemented with music-making in the form of three excellent recitals. Jean-Claude Zehnder, George Ritchie, Quentin Faulkner, Glenn Guiles and Donna Harler performed recitals devoted to the chorale literature of Bach. Zehnder chose works from the *Clavierübung III*, Ritchie played the Eighteen *Leipzig Chorales*; Quentin Faulkner with Glenn Guiles, oboe/English horn and Donna Harler, soprano, collaborated in a program of settings of works from the *Orgelbüchlein*.

—Wayne Kallstrom

Dr. Wayne Kallstrom is a faculty member at the College of St. Mary, Omaha, NE, and is organist at Dundee Presbyterian Church.

Fisk inaugural recital by Marilyn Mason

The American Chapter of the New Bach Society gathered July 12-14, 1985, in Ann Arbor for its Triennial meeting in the midst of world-wide celebrations of Bach's 300th anniversary. The School of Music of the University of Michigan played host to the meeting and provided for its sessions the fine auditorium in the new wing that was recently added to the school's building complex. Participants came from all parts of the U.S. and Canada and included a distinguished visitor from East Germany, a professor at Leipzig University who came all the way from that Bach city for the sole purpose of presenting a paper at the meeting. As usual many of the papers read reflected the latest results of Bach scholarship.

Musically the high point of the meeting was a splendid organ recital by Marilyn Mason of the Michigan faculty, specifically addressed to the members of the chapter and a few invited guests. The recital introduced the new organ by C. B. Fisk that is a faithful copy of Gottfried Silbermann's instrument from St. George's church in Rötha, East Germany (see report on the organ on page 11 of the January issue). The instrument is beautiful in sound and sight.

Remarkable, too, is the location of the instrument. It is set 45 feet underground—with a skylight above—in a small hall of simple beauty, built to serve both as teaching studio and intimate auditorium, seating in gradual elevation, approximately 100 persons. The small stage in front of the case can easily accommodate one or two harpsichords. The walls are acoustically treated with

the most felicitous results: I do not recall having heard an organ sound of such clarity, transparency, yet capable of great richness and resonance.

The program started with the very early *Partita sopra: "O Gott, du frommer Gott,"* and the charming *Pastorale in F*, also a youthful work, without pedal. Its last section is a delightful premonition of the enchanting last movement of *Brandenburg Concerto No. 3* with its dance-like lilt in running 16th notes. Next came several selections from *Clavierübung III*, all chosen from the "small" versions of the chorales for manuals: the *Kyrie, Gott Vater in Ewigkeit, Christe, aller Welt Trost*, and *Kyrie, Gott heiliger Geist*, and *Vater unser in Himmelreich* whose setting with the simple, unadorned chorale is in stark contrast to its preceding setting for the full organ. All these works are deeply meditative, not as readily accessible on first hearing as are, generally, the works of earlier periods.

Preceding each number a representative from the Fisk company announced the registration. These comments were particularly enlightening to the many non-organists in the audience.

Next on the program were the four duets from *Clavierübung III* that have given rise to much debate. Written strictly in two parts, they are successors to the two-part inventions and it has been speculated that they may have been intended for the harpsichord rather than the organ, yet they sounded splendid on this instrument.

After being regaled to the beautiful

transparency of the manuals, Professor Mason ended the program with the grandiose *Phantasy and Fugue in G minor* that displayed the full glory of the instrument's powers. The prelude brought forth the richness of the instrument's sound, and the great fugue—on perhaps the most beautiful fugue theme ever devised—highlighted the plasticity and clarity of each voice in a manner that illuminated the complex structure of the work.

All in all, Marilyn Mason's artistry, a superb instrument, and a splendid visual and acoustical setting combined to make the evening a memorable event and worthy offering to the master's birthday celebrations.

—Frederick Neumann
Richmond, Virginia
Professor Emeritus
The University of Richmond



Music for Voices and Organ

by James McCray

New Approaches to Lent and Easter

In my father's house are many mansions . . . I go to prepare a place for you. (John 2)

The time of Lent and Easter is one of such diverse contrast. A period of great sadness is suddenly filled with extreme exultation. The antithesis between Lent and Easter is even further condensed in those hours between Good Friday and Easter morning. So much happened in that short span of time, yet rarely does the music help to call attention to anything other than the familiar story. This is not to suggest that the Resurrection should be less celebrated, but, perhaps there can be some music that brings out fresh approaches to the story.

This season, the main and most important aspect of the Christian year, is far different from Advent and Christmas. While the period leading to Christmas has a feeling of anxiety, it is still a time of joy, not sadness.

Choir directors who are planning for this Spring season should try to capitalize on the contrast that is inherent in the true meaning of these periods. If possible, choose some music that is clearly filled with the oppressiveness of the Lenten story. Help the congregation focus on the events driving toward the Passiontide week when there is a shattering and amalgamation of prophecy.

It is good to remember that Lent is a forty day period in which Christians observe fasting and penitence to commemorate Jesus' fasting in the wilderness. Some music during the period should reflect that posture. Perhaps each week could focus on some new event of these unusual, galvanizing days of Lent, Palm Sunday, Good Friday and finally Easter. There are divergent emotions that should be exposed and examined, and choral music is an effective method. Too often the music heard in these various Sundays is predictable. Try to find something new this year that will provide a different perspective to the season.

Easter is somewhat early this year. March 30th is close at hand, but it is not too late to order and prepare music that will lift the congregation to a new level of understanding in this time of contradiction and enormous faith.

An Easter Rejoicing, Alice Parker. SATB, percussion, harp or piano and organ, E. C. Schirmer, No. 2798, \$2.00 (M).

In this cantata/collection, Parker has 13 movements based on various textual sources, particularly Isaac Watts. The movements are organized with recommended lessons at selected points so that the work could be the basis for a complete service. Although the emphasis is on the Easter message, some of the texts also have other concerns and it would be possible to use some of the movements on selected Sundays before Easter as anthems. Various combinations of voices are used including solo movements, SSA, TB and SATB in accompanied and unaccompanied settings. Most of the movements are of moderate difficulty and some are quite easy. The choral score has all parts with separate staves for the instruments. Some of the music is busy but very appropriate for church choirs. This is a wonderful collection of Eastertide settings that is highly recommended for any average choir.

The Walk, Noel Goemanne. SATB, organ, piano, snare drum, timpani and optional guitar, harp, trumpets and small percussion, Mark Foster Music Company, MF 148, \$4.00 (M).

This anomalous work is subtitled a choral drama; there are seven movements with texts taken from a variety of sources ranging from the Bible to Zen teachings and poetry. The work is 48 pages in length with a considerable amount of spoken text, but the words are not in a notated rhythm. The percussion plays a vital role in the effects created. The choir sings chant, chorale style and some counterpoint. There is divisi in places and some sharp choral dissonances which enhance the text. The music is challenging, and this setting asks the conductor and performers to be creative in their approach to it. Sections are repeated.

This is the kind of setting that will take effort and involve many people beyond the basic choir. It is certain to have an impression on the audience that will force them to reflect on the seriousness of the events. I strongly recommend that conductors examine this work because it could be the most interesting and compelling performance given by the choir in the entire year. The total effect and the mood created will stay with the listener for a long time.

Lenten Carol, Robert Leaf. SATB and organ, A.M.S.I. Publications, 432, \$.60 (E).

The three different verse settings are clearly related by theme. Choral parts are on two staves with the first verse for a soloist or in unison. The organ writing, also on two staves, is supportive yet more than just doubling vocal lines. Certain thematic "hooks" are used in the keyboard. This easy anthem is useful for any small church choir.

Ride on, King Jesus, arr. Hugh J. McLean. SATB and organ, Novello Music of Theodore Presser Co., \$.95 (M).

There are solos for a baritone and mezzo-soprano. The familiar tune is heard in a straight-forward treatment, then developed in the other verses. Sparse organ writing with extended unaccompanied areas help keep the setting simple. For small church choirs.

Pange Lingua, Anton Bruckner (1824-1896). SATB unaccompanied, Alexander Broude Inc., \$.30 (M-).

The editor, Kurt Stone, has added a performing English version below the original Latin. The tempo is slow and pitch tends to be a small concern for

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Michael Murray



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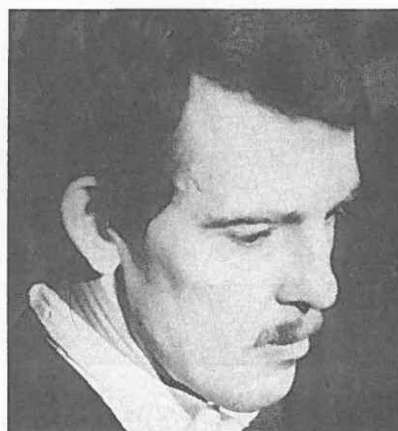
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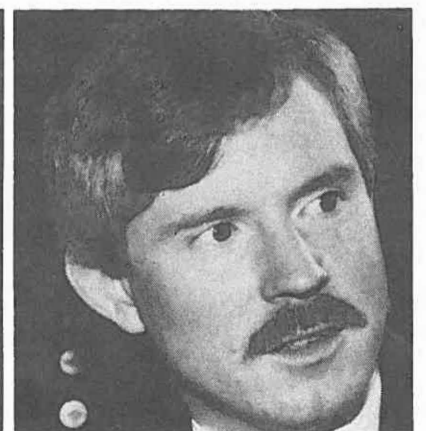
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Book Reviews

Two New Organ Builder Histories

How fortunate we are that so many fascinating histories of organ firms are now available. Just a few short years ago, this material was inaccessible. Now, we are rapidly reaching the point where every well-known builder's work will have been documented. Two recent entries describe important English and American manufacturers and, when taken together, show some of the remarkable parallels in the practice of the

craft in both countries.

The Johnson Organs by John Van Varick Elsworth. \$15.95 (+ \$2.00 p&h), Boston Organ Club, P.O. Box 104, Harrisville, NH 03450.

This book was written 30 years ago but only recently published. The author was an unabashed admirer of Johnson organs and had the fortunate experience of studying them at a time when many were in everyday use. He also had the

The Strife Is O'er, Gordon Young. SATB, keyboard, with three optional trumpets, Flammer of Shawnee Press, A-6168, \$.80 (M-).

The trumpet music is doubled by the organ and is included in a transposed version at the end of the choral score. Young has based his setting on a Palestrina motet, although this arrangement is far different in style. There is a majestic quality, especially in those areas with the trumpets. The choir, on two staves, has some homophonic unaccompanied singing. Although there are brief moments of divisi, most of the choral writing is simple enough for any average choir. The keyboard is chordal and also on two staves.

Easter Morn, Neil Johnson. SAB and piano, Jenson Publications, 423-05010, \$.75 (M-).

Johnson does not indicate SAB but calls the parts I-III. The ranges are comfortable and similar in style to a popular song. It will strongly appeal to a youth choir, for whom it is intended. The music is easy and useful.

Kronungs-Te Deum, Antonio Salieri (1750-1825). SATB and orchestra with organ or with keyboard alone, C. F. Peters, No. 8350, \$10.00 (M+).

Salieri is enjoying a rebirth of interest thanks to the play/movie *Amadeus*. Most people will be interested in hearing his music to see if they can tell the inferiority to his nemesis, Mozart. This celebrative work is in Latin and has 23 pages; there is no English version for performance. Most of the writing is homophonic with brief moments of divisi. Typically, there are numerous tempo changes for the various sections of this extended text. The choral writing is not difficult and is appropriate for any average adult choir. The soprano has a few short melismatic passages with some high notes, but all is quite singable. This is a good period work that will appeal to college and church choirs seeking literature that will challenge and have extended merit. The largest problem may be the cost of the choral score.

Choral Settings for the Hymn of the Day, Volume IV, edited by Paul Thomas. SATB with optional keyboard. Concordia Publishing House, 97-5835, \$4.00 (E).

This is a very useful collection that contains music appropriate for the period of Ash Wednesday through Good Friday. The music is by various composers and is organized according to the specific day such as Lent 1, 2, 3, etc., Palm Sunday, Ash Wednesday, Maundy Thursday and Good Friday. Each day has at least two selections and most have at least three works. The music for Ash Wednesday, for example is by J. S. Bach, Benedictus Ducis (1490-1544) and H. Schütz. There are numerous composers including some from the 20th century. Highly recommended for any type of church choir.

benefit of interviewing and knowing personally Johnson employees including voicer Edwin Hedges to whom the volume is dedicated. The book is not written strictly from an organ builder's point of view and, therefore, it will be of interest to the general reader. It covers the history of the firm and personalities quite well and provides an invaluable annotated list of Johnson organs along with many clear photographs. An interesting feature is a kind of "dictionary" of Johnson tone with descriptions of stops commonly used.

This book is easy to read and provides a charming memoir of an earlier time that many of us wish we could have experienced first-hand. It is not weighted down with detail and I recommend it wholeheartedly to anyone with even a passing interest in the history of American organ building. The production is simple with paper binding, but nicely done. The Boston Organ Club and the Organ Historical Society continue to fulfill their mission with honor through publications of this level.

Bishop & Son, Organ Builders by Laurence Elvin. \$36.00, from the author/publisher, 10 Almond Ave., Swanpool, Lincoln LN6 OHB England.

Unlike the Johnson book which is anecdotal and charmingly relaxed in its approach, this book is a deeply detailed, complex, perhaps overly thorough account of a firm not too well-known in

America but obviously of some great import in England. Like a double chocolate cake, this book is rich and heavy-going, but delicious. One can hardly imagine how Mr. Elvin was able to pull off this monumental feat of research about a topic so obscure. He gives almost day-to-day pictures of family and business life of the Bishops' 180 years. He presents volumes of correspondence, stoplists, contracts, and other business details. He discusses and evaluates much of the firm's important work. As thorough as the book is from a historical viewpoint, organbuilders would have appreciated more technical information, scalings, etc., to make the book really definitive.

This volume may be a bit too detailed for the average organ enthusiast, but it is still recommended if only for the marvelous picture of Victorian England that it paints. Not for a quick evening's reading, this tome rather is one to savor with a glass of sherry by the fire on long winter afternoons. For the serious organ historian, Elvin's work is a must not only for its content, but as a model of a truly thoroughgoing picture of a company. What we wouldn't give to have a reference work of this depth for each of our favorite builders!

This is a first-class book, beautifully produced with fine illustrations. This reviewer hopes that it will do well so as to encourage Laurence Elvin to write more of the same.

—Jack Bethards

◀ McCray: page 5

less-experienced choirs when singing this modal motet that dates from 1868. There are three strophic verses that tell of the crucifixion and salvation. This is lovely, sensitive music appropriate for school or church ensembles.

Palm Sunday Processional, G. Alan Smith. Four voices in canon, congregation, two flutes, three trumpets, timpani, handbells and organ, G.I.A. Publications, G-2461. \$1.00 (M-).

In this setting, vocal and instrumental performers process. Children and the congregation add their Hosanna in the repetitive chant and then, depicting the passing of the Palm Sunday procession, the music fades into the distance. Using simple themes and writing, the music is dramatically visual and performable by any type of choir. The canons are easy and highly repetitive. This is an inventive setting that will bring a new and effective opening to any Palm Sunday service. The atmosphere created is festive and this is a sure winner.

Calvary, Thomas Pasatieri. Soloists: two sopranos, one mezzo-soprano, one tenor, three baritones, two basses, and chamber orchestra, Belwin-Mills Music Publishers, SB 898, no price given (M+).

This work was first published in 1972 and is a 33-minute music drama. The text is by William Butler Yeats and includes his stage directions, although Pasatieri suggests that it could be performed as a ballet or pantomime as well as an opera. The "choral" ensemble work is given to the roles of three musicians. There are nine solo instruments in the chamber orchestra with all cues in the vocal score. The vocal writing is lyric, not difficult, yet in a fresh style that uses a full harmonic palette. The poetry is stunning; its setting adds to the dramatic impact of the words.

There are areas of long instrumental interludes, recitatives both secco and accompanied, and a pervading quality that will touch everyone who sees and hears it. This is a composition that will be of interest to those churches seeking a sophisticated new way of telling the Passion story. It could be performed on Good Friday or during the week leading to Easter Sunday and is destined to be a memorable experience for all involved. Highly recommended.

Three Easter Songs, arr. Don Collins. SSCB, Cambiata Press, U485191, \$.75 (M).

These short two-page settings are designed for the young junior high singer. Each has several verses and only the second setting uses keyboard accompaniment. The titles are *Christ Is Risen* (a Polish folk melody), *Go To Dark Gethsemane*, and *I Love Thee*. The music is carefully arranged so that it comfortably fits the voice and is easy to sing. Useful for the church youth choir.

New Handbell Music

Arioso, J. S. Bach, arr. Ellen Jane Lorenz. The Lorenz Corp., HB-127, \$1.25 (M).

This lovely melody, otherwise known as the familiar *Air on the G String*, is effectively written for 3 octaves of bells. The arranger has provided a nice effect with a legato melody line against a chordal structure in pizzicato fashion. This little piece should be effective in any library.

Festival Fanfare, Lanny Allen. Triune Music (Distributed by The Lorenz Corp.), TUS 115, \$1.25 (M+).

If you are fortunate to have someone who plays a Bb instrument fairly well, you can add a new dimension to bell ringing. This piece provides just that. It is festive and uses many different ringing techniques throughout to help create the fanfare described in the title. This should be a winner with the right combination of solo instrument and bells. For three octaves.

Petite Suite, Page C. Long. Choristers Guild, B-53, \$1.50 (M).

This suite is comprised of three individual pieces, "Fanfare," "Aria," and "Toccata" set for three octaves of bells. It is written in the key of C major, with the "Aria" a nice contrast in the parallel minor and a more subdued texture. This is great material for any three octave choir. Each piece is sufficient by itself or the entire suite can be used when time permits.

The Jubilant Bells, Ellen Jane Lorenz. The Lorenz Corp., HB 108, \$1.25 (M).

Here is an effective "jubilant" piece which is fairly short. Watch out for rhythm changes and some key changes which can make the piece a bit tricky. But it is fast-paced and enjoyable throughout; for 3-5 octaves of bells.

Overture for a Celebration, Douglas E. Wagner. Harold Flammer, Inc. (A subsidiary of Waring Enterprises, Inc.), HP-5181, \$1.25 (D).

Commissioned for the fifth annual

Evansville (IN) Area Handbell Festival last May is an energetic new concert and festival work. With a 3-5 octave span of bells and with the difficulty of the work, it has some refreshing moments of key changes along with a short adagio section that reintroduces the original festive nature of the piece in a full, grand finale. This is a well written piece that should spawn enthusiasm with both ringer and listener.

Procession with Bells, M. Mussorgsky, condensed and arranged by Ellen Jane Lorenz. Lorenz Publishing Co., HB 131, \$1.25 (M).

From *Pictures at an Exhibition* comes the familiar strains of the last movement "The Great Gate of Kiev." The key is C major, and, except for mastering the final eighth note scale passages both in treble and bass, the arrangement should be a tremendous hit. There is another arrangement available more complex and complete. Don't confuse the two. This seems the more practical with average players. For three octaves.

O Come, Let Us Worship and Bow Down, Judy Hunnicutt. Choristers Guild (Distributed by the Lorenz Corp.), CGB-61, \$1.50 (E).

For a two octave choir, this piece will fit nicely into its repertoire. Big notes on the page help reading the very tuneful piece set in the minor mode. Could be easily learned in one rehearsal.

Canticle of Joy, Jodi S. Acker (with optional flute). Harold Flammer, Inc., (A subsidiary of Waring Enterprises, Inc.), HP-5174, \$1.25 (M).

With three octaves of handbells and flute, this piece is a lovely setting of an original theme. First brought out with the flute, the tune is later emphasized by the bells, with the flute providing an obligato pattern. It is beautifully written and should be a tremendous addition to the repertoire for any bell choir. Highly recommended!

—Leon Nelson

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New Recordings

Berühmte Orgelmusik aus dem Münster Zwiefalten: Franz Lörch spielt Werke von J. S. Bach, L. Boëllmann, C. Franck, F. Liszt. *Concerto in A Minor*, S. 593, Bach; *Preludium and Fugue on BACH*, Liszt; *Prelude, Fugue, and Variation*, Franck; *Suite Gothique*, Boëllmann. #PSR 40 630 Stereo (also playable on mono). Copyright: Pelikan, Hug, and Company, Zürich. Available from: The Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02184. Price: \$11.00 plus \$1.00 for postage and handling.

Franz Lörch, although not particularly oriented toward historical authenticity in his playing, is nonetheless a dignified and compelling organist. Oddly, the articulation patterns that he applies to the three Romantic works on this album would be, at least according to this reviewer's judgment, more appropriately applied to the Bach Concerto. Mr. Lörch breaks legato lines in the Romantic works before upbeats, and plays many passages that Franck indicates as legato with a marcato-brillante touch instead. The reverse is also true: Mr. Lörch slurs into upbeats and generally manifests a rather legato style of playing in the Bach work here.

Registration is extremely reserved and highly individual. Mr. Lörch relies heavily on (16') 8' 4' 2' Mixtures on the manuals with balancing pedal registrations in the Liszt, and makes use of a fractional-length resonator reed (with a slow, overly prominent tremulant) in the Franck work. Similarly, the neo-baroque mixtures dominate the Boëllmann Suite. This reviewer finds that such radical departures from established French Romantic registration patterns damage the overall effect of the works so treated. In the Liszt, the overly dominant upperwork tends to substitute glare for a certain ponderousness inherent in the Preludium and Fugue on BACH; it becomes transparent and neo-classical rather than semi-opaque and Romantic/Symphonic.

Personal preferences aside, Mr. Lörch plays with grandeur and control, yet always with command. The organ has been recorded to excellent advantage, something which may well be expected when Teije van Geest is the recording engineer. By all means, if one enjoys restrained artistry with a streak of whimsy, this recording is well worth acquiring.

Unfortunately for the non-German-reading listener, all of the jacket notes are in German. This is a singular handicap, because the information concerning the organ and the cathedral in which it resides makes for absorbing reading. Fortunately, the stolist of the instrument is included, although information concerning couplers and registration aids appears in the body of the German text.

Jean Guillou in Concert 2: Improvisation; Improvisation on Three Themes; Toccata; Improvisation on "The Old Hundredth." Festivo Stereo 502, Criterion. Available from: The Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02184. Price: \$12.00 plus \$1.50 postage and handling. Includes the organs of: Concertgebouw "De Doelen," Rotterdam; Grote-of St. Bavokerk, Haarlem; Grote-of St. Laurenskerk, Rotterdam; and Nieuwe Kerk, Middelburg.

Anyone who has ever heard Jean Guillou knows that he is an organist of outstanding musical and technical gifts. This live recording of excerpts from one of his Dutch concert tours gives full evidence both of his skill and of the fertility of his imagination. The organs are magnificent, and are magnificently recorded. Mr. Guillou is totally primed for the improvisations as well as for the performance of his improvisatory Toccata; his registrations are arresting. At no time is there ever a hackneyed aspect to Mr. Guillou's improvisation, whether from the misapplication of a formulaic approach to the themes or from the standpoints either of boring or bizarre registrations. The latter are colorful to the point of kaleidoscopy. They support the endless stream of new ideas with which Mr. Guillou bombards the listener. The themes combine in every imaginable concatenation and rhythmic proportion; never for a moment is continuity or interest lost.

The only criticism this reviewer can offer is that the first improvisation is a bit long-winded (16 minutes and 10 seconds). That, however, is a personal matter, and has nothing whatsoever to do with the brilliance of Mr. Guillou's performance. The recording is well worth the price, and the surface is free from noise. Without doubt, if one appreciates organ improvisation with contemporary harmonies, yet rather traditional formal structures, this recording should be ac-

quired immediately.

Organ and Piano Duos. Rollin Smith, organ; Thomas Brown, piano. *Six Duos, Op. 8, Saint-Saëns; Elégie-Fugué, Guilman; Prelude, Fugue, and Variation, Franck.* Repertoire Recording Society. Price not quoted.

Both performers are renowned concert artists in their own right. They are technically brilliant, which is immediately evident from this recording.

What is, unfortunately, also evident is that they have little or no sense of ensemble. The Petty-Madden organ of Trinity Cathedral, Trenton (the stolist of which appears on the record jacket), is overpowering, glaring, and vicious on this recording. It overshadows the piano throughout the first of the six duos with blaring reeds and searing mixtures. No piano can be heard through all that, and Thomas Brown's fleet-fingered rendition of Saint-Saëns' score is lost.

At one point, a splice is too obvious as a "shadow" of a piano entrance is heard thanks to a tape print-through. Other than that, the recording is well done; the surface is free from noise.

For this reviewer's taste, Rollin Smith's playing is, mostly, far too bombastic and forceful for the works chosen. Thomas Brown seems to be digests and that is all. His touch is staccato-brillante in the extreme, which makes the already brilliantly-voiced Steinway almost painful above middle C. Linear playing, flexible phrasing, sensitivity to formal structures, and a give-and-take approach to ensemble are, generally speaking, all lacking on this recording.

The Franck is a redemption from all of these shortcomings. Here, the ensemble is excellent, although a more flexible approach to phrasing would have been welcome. Franck's own transcription of his *Prelude, Fugue, and Variation* convinces one that it should have been the original and the organ solo version the transcription!

Organ and Piano Duets at Longwood: Brian Jones, organ; Andrew Gordon, piano. *Fantasie for Organ and Piano, Demarest; Variations on Two Themes for Piano and Organ, Op. 35, Dupré. Symphonic Piece for Organ and Piano, Clokey; Festival Overture for Organ and Piano, Grasse.* Akfa Records, #SK-279. No price quoted. Available from: Akfa Records, BKM Associates, Box 22, Wilmington, MA 01887.

In every way that Rollin Smith and

Thomas Brown's recording was a disappointment, this one is a delight. The literature chosen by Brian Jones and Andrew Gordon for inclusion on this record is in excellent taste and is extraordinarily played. Again, as is the case with Smith and Brown, Brian Jones and Andrew Gordon are outstanding artists in their own right. The difference is that they *are* an ensemble. Neither instrument apologizes for its existence, nor does it strive for supremacy. Both performers give evidence of understanding the music they play here, both structurally and dramatically. The performance is exciting where excitement is required, and it is expressively flexible where necessary. Brian Jones chooses registrations in which mixtures and reeds figure in an enclosed division. This is then coupled to foundation work into which the more powerful registration blends with greater or lesser prominence as he deems necessary. In all cases, the volume and color of the organ registration is tempered with respect to the dynamic level of the piano. Andrew Gordon's touch is well-modulated, and can extend from a molto legato to a marcato-brillante approach at a moment's notice (as well as everything in between).

This reviewer's preferred pieces on the recording are the Demarest, the Clokey, and the Grasse. The Dupré, however well played, seems arcane and somewhat unfathomable, although it has some inspired sections. This has nothing to do with the performers' abilities nor interpretation. Rather, it is a personal preference concerning compositional style and taste only.

The specifications of the Longwood organ are included in an insert; they and the notes concerning the organ make for fascinating reading. It is hard to believe that even the DuPont family would have commanded such a large instrument in their residence, but they did, indeed. Brian Jones makes use of some of the percussion organ to good effect, matching chimes to the mezzo-piano of Andrew Gordon's playing; it comes as a surprise, but a welcome one. Well-written and thoughtful liner notes round out this excellently pressed and realized recording. This reviewer recommends the acquisition of *Organ and Piano Duets at Longwood* as a valuable, indeed necessary addition to personal and institutional libraries of recordings.

—Mark Lewis Russakoff

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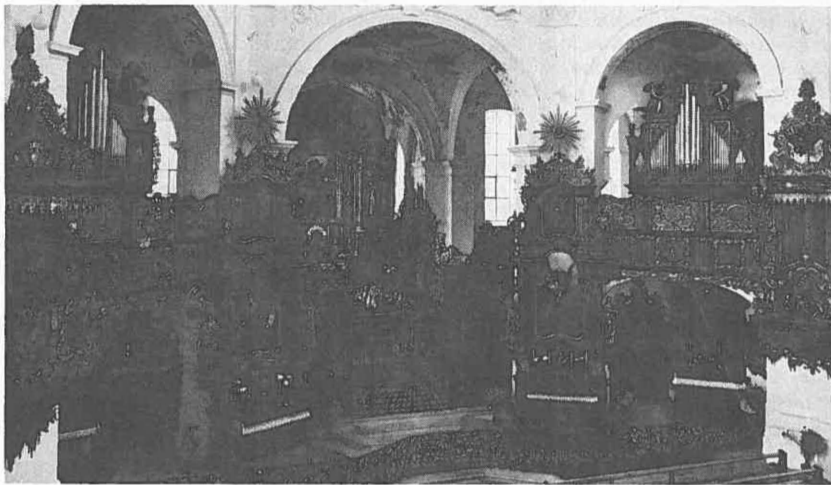
W. G. Marigold

While numerous European churches, particularly perhaps in Spain and in the German-speaking areas, contain more than one organ—dating, at least in part, from the 17th or 18th centuries—there are relatively few churches that can boast of multiple old organs, all in good playing condition. The Benedictine monastery of Muri, Canton Aargau, with three such instruments, has an automatic claim to the attention of anyone interested in older European instruments.

Muri, although not far from Zurich, is not on any normal tourist itinerary, in part, perhaps, because it is not really on the way to anywhere else! The monastery was founded in 1027, but it never became either very wealthy or particularly influential. Its main claim to fame has been the so-called Easter Play of Muri, dating probably from about 1230, known to medievalists and students of German literature as the first, or at least one of the first, passion plays in the German language. The existing buildings cover a wide range of styles, but are dominated by the octagonal church which was completed in its present form in the early 18th century.

This article will discuss briefly the three organs which still stand in the church, but it is worth mentioning that a fourth organ, a portativ, is now in the Landesmuseum in Zurich. It disappeared from the church at an undetermined date and was acquired by the museum from a private collection. The specification of this instrument is Copul 8', Gedeckt Flöte 4', Principal 2' (display pipes), Quinte 1 1/3'. The compass is C-c³ with a short bass octave. I have not heard this organ, although it is reputedly in playable condition. It was built by Karl Josef Maria Bossart in 1777-1778.

Three of the four Muri organs were built by members of the Bossart family, and the fourth organ was heavily rebuilt by the same builders. Five members of the family, ranging from Josef Bossart (1665-1748) to Franz Bossart (1804-1868), were active as organ builders, although Franz no longer operated his own business. They lived and had their workshop in Baar, but are often referred to as "from Zug," the nearest notable town. A detailed study of the work of the family does not, to my knowledge, exist. Bernard Edskes makes reference to reports that Josef Bossart worked with or for the Silbermanns, but there is general agreement that Bossart's existing work shows characteristics of the organ-building tradition of the Lake Constance area. The organ at St. Urban



(Switzerland), for example, belongs clearly to the well-established South German tradition.¹ While the Bossarts would have been the logical choice to supply organs to Muri, they may have profited from the fact that a cousin was *Kanzler* (in effect business manager) of the monastery.

The west gallery organ at Muri is the least interesting of the three instruments in the church. It is sometimes claimed that Muri is unique in possessing three organs that from the beginning were intended to complement each other. The history and present state of the large gallery organ makes this claim somewhat questionable. The instrument was originally built by Thomas Schott, a native of Urach (Württemberg) who established an organ business in the Swiss town of Bremgarten. Schott was born between 1578 and 1585 and died between 1631 and 1634. He built organs, no longer extant in original form, in Beromünster, Rapperswil, Lucerne, Bremgarten, and elsewhere. None of his instruments were very large—that for Muri, which was to cost 3000 gulden, was apparently by far his largest.

The contract and Schott's specifica-

tions are dated 1619, and this date is repeated by Praetorius. Schott was apparently notoriously dilatory and often in financial straits. He seems to have begun work on the Muri organ in 1624, but it was completed only in 1630. This

as follows—I have not attempted to list the stops, which were divided between the left and right sides, with two blank knobs for symmetry, in normal order.

MANUAL

- 8' Kleingedackt
- 2' Waldflöte
- Mixtur IV-V
- 8' Spielflöte
- 8' Rohrflöte
- 4' Spitzflöte
- 2' Superoctave
- 8' Principal
- 4' Octave
- 1 1/3' Quinte
- Sesquialter II
- 16' Bourdon
- 8' Bourdon
- 3' Quintflöte

RÜCKPOSITIV

- 2' Octave
- Cimbel II
- Sesquialter II
- 8' Vox Humana
- Tremulant
- 4' Principal
- 8' Bourdon
- 8' Flautomajor
- 4' Flaute
- 4' Quintadena

PEDAL

- 16' Principalbas
- 8' Octavbas
- 8' Quintadenbas
- 4' Bascopel
- Grossmixture XII
- 16' Holzprincipal
- 16' Subbass
- 8' Basflöte
- 2' Bauernflöte
- 16' Trompete

date, and Schott's name, are carved on one of the pipe towers. The specification follows.

MANUAL

- 8' Principal
- 8' Suffleidten
- (16') Gross Verdeckt
- (8') Quintadena
- 4' Spitzleidten
- 4' Hohlleidten
- 4' Octaff
- (4') Coppel
- 2' Quindet
- Hörnlin II
- Mixtur VI
- Superterz II

RÜCKPOSITIV

- 4' Principal
- 4' Coppel
- 4' Quintadena
- 2' Spitzleidten
- Terts II
- Hörnlin II
- 2' Tromletinrohr

PEDAL

- 16' Principal
- 8' Octaff
- 4' Mixtur XII
- 8' Quintadena
- 8' Trommeten
- 16' Suppass
- (8') Coppel
- (4') Coppel

The organ also contained one tremulant, Vogelsang, and Heuboucken.

This specification is rather hard to interpret, in part because Schott's spellings are occasionally so adventurous as to be ambiguous! "Heuboucken," for example, is presumably "Heerpaucken," i.e., a drum effect. "Tromletinrohr" was probably a trumpet available only from middle C upwards. "Hörnlin," on the other hand, is a stop frequently found in South German organs—not a reed, but a (usually) small-scaled mixture. One wonders whether the Rückpositiv really was intended to be without any 8-foot rank. Stop lengths indicated () are assumptions in cases where Schott gave no indication.

Schott's organ was erected in the church long before its final reconstruction and was removed and later reinstalled in the new church. We do not know whether damage or simply a change in taste led to the extensive rebuilding of the organ by the Bossarts. Josef cleaned and retuned the organ in 1725, and in 1744 he and his son Viktor were commissioned to alter the organ to match the new choir organs. The pitch of the Rückpositiv was changed from 4' to 8' and the manual compass extended from c³ to f³. The specification was then

Some features of this specification, and certainly some of the nomenclature, seem puzzling for the date, despite the fact that these names were discovered on the old knobs under later overlays.

This organ was badly mistreated by the 19th and early 20th centuries. Until 1832, or perhaps a little later, it was well cared for by the Bossart family. However, in 1851, the organbuilder Haas from Klein-Laufenburg made a number of changes. He raised the pitch by 1/5 of a tone, replaced two stops and altered the voicing of the Vox Humana. In 1919, Friedrich Goll from Lucerne "renewed" the organ. He used many of the pipes of Schott and/or Bossart, but clearly revoiced, altered, and cut them—in other words, he used them merely as raw pipe material. The resulting organ was an orchestrally oriented electro-pneumatic instrument.

Between 1965 and 1970 the firm of Metzler in Dietikon reconstructed the organ, attempting to restore the instrument to the specification of Bossart's rebuild of 1744. Four new stops were added: Terz 1 3/5' on the Hauptwerk; Spitzflöte 1 1/3' on the Rückpositiv; Trompete 8' and Trompete 4' on the Pedal. Every attempt was made to reconstitute all the old pipework, duplicate the old action, and so on; nevertheless, only 12 of 34 stops can be described as old. There is an old-fashioned "push" coupler for the manuals and two manual-pedal couplers. The pedal compass is now C-f¹, while the manual compass, C-f³, is original.

Despite the enormous care taken and the fact that Metzler could and did use the Bossart pipes in the choir organs as a model, one should be cautious in describing this organ as an 18th-century instrument. It does, however, match well the two Muri instruments described below.

The two choir organs in Muri must be mentioned together with the better-known pairs in Ebrach and Ottoberen when discussing dual installations. Com-

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pleted by Josef and Viktor Bossart in 1744, they antedate both the others (Ebrach 1759-60, Otto-beuren 1766). The two specifications follow.

Gospel Organ

MANUAL

- 8' Principale
- 8' Coppel
- 4' Octava
- 4' Fluten
- 2' Superoctava
- Sesquialtera II (1 1/3' & 1/5')
- Mixtur III (2', 1', 2/3')

PEDAL

- 16' Subbass

Manual compass C-c³ with usual short bass octave. Pedal compass C-a with usual short bass octave. Manual permanently coupled to Pedal.

Epistle Organ

MANUAL

- 8' Principale
- 8' Coppel
- 8' Gamba
- 4' Octava
- 4' Flutte dous
- 2 2/3' Nasard
- 2' Superoctava
- 1 3/4' Terz
- Sesquialtera II (1 1/3' & 1/5')
- Mixtur III (2', 1', 2/3')
- 8' Corno V
- 8' Trompe
- 4' Cleron

PEDAL

- 16' Subbass
- 8' Octavbass
- 8' Fagotbass

Same compass as Gospel Organ. No Pedal coupler.

Possibly because they were little used, these organs survived in relatively good condition. The only alteration of the specification took place about 1800, when the three reed stops of the Epistle Organ were replaced by flute stops. However, simple neglect eventually took its toll. In 1947, Willy Hardmeyer mentioned the two organs only briefly since they were almost unplayable.² Metzler restored both organs in 1961/62. The three reed stops were replaced, using new pipes, and both Sesquialtera and Mixtur contain some new pipes. The Gospel Organ contains no new pipes at all. Metzler did not alter the compass or change the original temperament. The latter is rather strange. Understandably, the two organs are not in equal temperament. Strangely, however, they are not exactly in tune with each other, and they were clearly not intended to be! The difference can only be described as consisting of a few oscillations. The result is that the two instruments work very well in alteration, but can scarcely be used together. This would seem to distinguish them from the other well known pairs of organs, which did not, as far as we know, share this peculiarity.

Those unable to visit Muri can hear the two choir organs on a recording made by Willy Hardmeyer and Egon Schwarb, the church organist. It includes a partita by Pachelbel in which the variations are played alternately on the two organs, a Magnificat by Kindermann treated similarly, and Purcell's "Echo" Voluntary using the smaller organ for the echo. It should be said that even a good turntable will scarcely reproduce the slight difference in pitch referred to above.³

The two organs have a remarkably clear, crystal sound. Clearly, they were never intended to fill the building with majestic thunder. It is probably inevitable that these instruments will be compared with their counterparts in Ebrach and Otto-beuren, but such a comparison is, in fact, pointless. Despite the generally excellent renovations by Steinmeyer in both Ebrach and Otto-beuren, there remains no doubt that the Muri instruments are more nearly in their original state, although it is so difficult to judge the degree of faithfulness of any organ restoration that I make this remark with

some hesitation.

One cannot, obviously, really compare the modest installation of Muri with either Ebrach or Otto-beuren. The former is an early Gothic church of cathedral dimensions only faintly hidden by 18th-century decoration, while Otto-beuren is one of the largest churches built in the 18th century. Both were large and wealthy monasteries. Muri was neither wealthy nor particularly prominent. Its octagonal nave is about 45 feet in diameter—impressive as a unified space, but not really large—and the appended choir is quite small and narrow. The two Ebrach organs are considerably larger than those at Muri—the Gospel Organ has two manuals and pedal with 23 stops and the Epistle Organ 13 stops on the manual and pedal. That is, the smaller instrument is not quite as large as the larger organ in Muri. The two Otto-beuren organs are, of course, very much larger—the Trinity Organ (epistle side) has 49 stops on four manuals and pedal, while the smaller Holy Ghost Organ (gospel side) has 27 stops on two manuals and pedal.

The Trinity Organ is thus much larger than the so-called large organ in the west gallery at Muri.⁴ Quite obviously, both Ebrach and Otto-beuren offer many possibilities that Muri does not, particularly since their organs can be played together. However, the Muri organs are fine examples of their kind and quite possibly typical of what once existed in many musically inclined, but financially limited, monasteries.

Perhaps detailed liturgical studies of religious practices at Muri in the 17th and 18th centuries could provide an answer to one rather obvious question. The so-called choir organs actually face into the nave and they could hardly be ideal for accompanying services in the enclosed choir. Furthermore, the distance between them and the gallery organ is not great, unlike Ebrach, for example, where the distance from choir organs to gallery organ is considerable. One wonders about the actual need for all three organs. Possibly the presence of two smaller organs for certain specific occasions or liturgical uses was, in part at least, a matter of principle.

The relatively well documented history of the Muri organs and the admirable instruments themselves offer an unusual opportunity both to those interested in the history of organ-building and to those simply interested in fine old instruments. ■

Notes

1. Edskes' remarks are found in the excellent book containing essays by various scholars that was published to celebrate the rededication of the west gallery organ: *Die Orgeln der Klosterkirche Muri* (Muri: 1970). My information about both builders and organs is largely drawn from this book.

2. Willy Hardmeyer, *Einführung in die schweizerische Orgelbaukunst* (Zürich: Hug, 1947), p. 17.

3. *Musik in der Klosterkirche Muri*, Pelca PSR 40 518. Muri is also represented on an organ recording, which I have not heard, called *Historic Organs: East Switzerland* (Christophorus SCCLX 73903). The performer is once again Willy Hardmeyer. Note also the newer record of the Muri organs reviewed in *THE DIAPASON*, January, 1985.

4. It is well known that Riepp planned to build a large west gallery organ for Otto-beuren. While lack of funds may have accounted for the fact that the plan was not realized, one wonders whether there was often a real need for a west end organ during the monastic period, particularly since a church orchestra assisted regularly. The present large gallery organ, by Steinmeyer, was completed in 1957.

Most organists have known for some time that practically all of Allen's standard models can be customized. Aside from the process of finishing; that is, where the relative intensity and brightness of various stops are adjusted to the acoustics or taste, it is actually quite practical to exchange stops. An organist who prefers a Regal to a Krummhorn, or prefers a Gedeckt to a Hohlflöte, can arrange these stop exchanges and for that matter such changes can be made years after the organ is installed.

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AIO Convention 1985

Erie, Pennsylvania

Richard B. Parsons

The thirteenth annual convention of the American Institute of Organbuilders took place October 6-9, 1985, in historic Erie, Pennsylvania. Convention activities included tours, organ "crawls," musical presentations, exhibits, lectures and, equally important, the strengthening of a community of friendships.

The four-day experience began early as it does each year for a limited few. This year there were three recipients of certification by exam, Glen Brasel, John-Paul Buzard, and Peter Webber. Applicants are required to have a thorough knowledge of: American and European history from B.C. 284 Ctesibius of Alexandria to the present; organ literature, composers and style; and engineering and design in organbuilding including aerodynamics, physics, cabinetry, metallurgy, acoustics, scaling, temperaments and voicing.

Day one of the group activities included an orchestra/organ program at the First Presbyterian Church of the Covenant, featuring the Erie Chamber Orchestra with conductor Bruce Morton Wright and organist Burton K. Tidwell. The organ is a recent installation by the Schantz Company.

The exhibitors finished the day's activities with a delightful buffet dinner and the opening of the exhibit rooms. The displays demonstrated the high level of quality and technology indicative of the industry, and were an education in themselves.

The second day brought the official opening of the convention by the president, Randall Wagner, with an invocation by the Reverend William Beibel. With the formalities completed, the first session of the annual business meeting commenced with reports from committees including: education, examination, ethics, goals, membership, constitution, convention and standards.

A brief history of Erie and Erie County was ably provided by Sabina Shields Freeman of the Erie Historical Society. Ms. Freeman effectively illustrated that Erie was neither "dreary" nor "a mistake." A followup lecture on Erie organbuilding history was well organized and presented by Randall Wagner of Organ Supply Industries. Mr. Wagner's message emphasized the traceable relationships and the importance of the close ties that organbuilders and organ suppliers have experienced and developed in the organ world, and, in particular, in Erie, PA. The importance of individuals and the effect they have had on organbuilding is well documented.

The afternoon organ "crawls" included instruments at: St. Peter Cathedral, Casavant Freres—1977, William Herring, organist; First Presbyterian Church of the Covenant, Schantz Organ Co.—1983, Burton K. Tidwell, organist; First United Methodist Church, Lawrence Phelps and Associates—1975, Karen Keene, organist; and St. Paul's Episcopal Cathedral, Reiger Orgelbau—1983, Michelle Dininny, organist. The day's activities ended with a delightful evening at the residence of Dennis Unks of Organ Supply Industries,



1985 successful examinees: Glen Brasel, Journeyman Organbuilder; John-Paul Buzard, Master Organbuilder; and Peter Webber, Journeyman Organbuilder.



Outgoing board of directors: Robert O. Wuesthoff, Roy Redman, Thomas Turner, Tim Hemry, John Gumpy, Jack Sievert, Randall E. Wagner, Albert Neutel, and Homer Lewis, Jr.

with an entertaining theatre organ program by Gerry Gregorius of Portland, Oregon.

Day three began with John Obermeyer and his educational and anecdotal presentation on cone tuning, regulating and voicing. Mr. Obermeyer's years of experience with the Schlicker Organ Co., and as head of his own firm, made the technical as well as the hypothetical presentation most interesting. The spontaneous addendum to the presentation touched on the need for "compromise" as well as communication between service representatives, organists and the available resources of an instrument.

Understanding wood was the topic of the teacher and craftsman, Dr. Bruce Hoadley, of the University of Massachusetts. Dr. Hoadley discussed the substance, stability and predictability of wood, including how trees grow and how to best cut, season, machine, join, bend, and finish wood. He noted the exacting parameters in which organbuilders must work and the importance

of wood knowledge in our craft.

Tours of the Organ Supply Industries facilities included demonstrations of the many facets of organbuilding from



1985 scholarship recipients: LaRue Wuesthoff, Thomas Densel, Mark Gibson, Jeff Weiler, and Peter Webber.



1986 board of directors: Roy Redman, David Dickson, Thomas Turner (vice-president), Lyle Blackinton, Richard Parsons (secretary), Homer Lewis, Jr., Robert O. Wuesthoff (president), and Lynn Dobson (treasurer). Not pictured: Walter Holtkamp, Jr.

woodworking to pipemaking to voicing. The extensive facilities and the hospitality of the hosts ensured an educational and enjoyable afternoon for all.

Probably the most thought-provoking lecture of the convention was provided on the fourth day by Jack Bethards, president of Schoenstein and Co. of San Francisco, and Daniel N. Colburn III, executive director of the American Guild of Organists (AGO). These gentlemen very ably noted the importance of open communications and working relationships between the individuals of the AIO, the member firms of the Associated Pipe Organ Builders of America (APOBA) and the membership of the AGO. The subject matter was specific in regard to the roles of each group and included the not-so-obvious benefits that each provides for the other. Their message emphasized the need for fellowship and cooperation among these organizations in support of a common goal which is ultimately the betterment of organbuilding and organ playing.

An interesting session on the tonal design of small church organs and the difficulties of maintaining integrity therein was ably presented by Burton K. Tidwell. The issues ranged appropriately from the musical requirements of a small instrument to suggested tonal

specifications. Mr. Tidwell addressed several apropos concerns, not the least important of which was the need to design first for church liturgy and second for concertizing. Organ builders must, as a priority, consider the specific requirements of the small-church-organ purchaser. It is the recognition, understanding and application of the real fundamentals of organ design that help to avoid building an instrument well suited for the wrong client.

With the increasing use of solid state circuitry in pipe organs, there is a continual need to stay abreast of technological developments. Digital Scanning was this year's subject presented by Mr. William P. Zabel, founder of Z-Tronics. Mr. Zabel effectively outlined the basics of digital electronics and the scanning process, and illustrated how electronics can play an appropriate and useful role in specific pipe organ applications.

The final session of the business meeting saw the election of new officers and the recognition of those who have served. One who was particularly noted for his service was Randall Wagner, who has served continuously on the Board of Directors since the organization's inception in 1974.

1985 saw, for the AIO, a number of significant advancements. One such item was the appointment of an Executive Director to help expedite many of the organization's business affairs. Mr. Earl J. Beilharz was chosen for this position based on his longstanding involvement with the AIO and his dedication to its objectives. Inquiries and concerns of the AIO may be addressed to Mr. Beilharz at the American Institute of Organbuilders, P.O. Box 1472, Lima, Ohio 45802.

The convention closed with friends and festivities at the banquet and award ceremony. Thanks were officially extended to many; in particular, the convention committee under the direction of Dennis Unks whose tireless efforts made this convention one of the finest to date. Mr. Harvey Roehl of the Vestal Press entertained the 240 attendees in excellent form. His presentation on the power of the written word, "in whatever form," was most refreshing.

Open, cooperative communication and camaraderie was evident from the onset of the convention. One would deduce an irony here, among a gathering of competing professionals. What became clearly apparent within the enthusiastic exchanges of information, was the underlying great concern for quality. There is a compelling endeavor by individual builders to apply innovative techniques to the multiplicity of aspects and problems that concern an ancient craft in contemporary times.

For those who were willing to listen and not just hear, Erie, PA, was an educational as well as enjoyable venture. American organbuilders and organists alike have and will continue to leave their signatures on the historical development of the pipe organ. For those who remain dedicated, the present represents the opportunity to ensure the continued enhancement of the art. The AIO is committed toward this end. ■

Richard B. Parsons is president of Parsons Organ Company, builders of mechanical instruments. His background includes electronics and biomedical engineering as well as a family tradition in the pipe organ field, dating back six generations. He is currently on the board of directors of the AIO and a member of the AGO and OHS.

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Two hundred seventy people came from 20 countries to the International Conference on Hymnody at Moravian College in Bethlehem, Pennsylvania, August 11-16, 1985. The event was sponsored by the Hymn Society of America, the Hymn Society of Great Britain and Ireland, and the International Arbeitsgemeinschaft für Hymnologie (International Fellowship for Research in Hymnology). The week's events and theme, "International Roots of American Hymnody," brought together a remarkable assembly of persons. Hymnody is defined as "congregational song," and perhaps there should be no surprise at the sense of kinship and unity among participants. In its essence, hymnody knows no virtuosic stars who occupy the spotlight because it is corporate in nature. Conference participants were colleagues, whether internationally known scholars, church musicians or pew occupants, as they discussed and sang together. Proceedings were translated into German or English as necessary with much informal translation occurring at meals and along the walkways of Moravian College's campus.

Sunday, August 11

The conference opened with a Love Feast at Central Moravian Church in Bethlehem in honor of the Moravian Pentecost, August 13, 1727, a day of spiritual manifestations and a period of renewed vigor in the Moravian fellowship. Pastor Douglas Caldwell, Music Directors Richard and Monica Schantz, choir and instrumentalists led the service of hymns and anthems. Hymn stanzas, with brief organ modulations between, provided continuity of thought and text. During the singing, women servers in white lace dresses with small white headpieces brought trays of raisin buns to the congregation. Men servers then distributed mugs of coffee to the group while the singing continued, everyone then eating and drinking after all had been served. Especially memorable was the closing hymn which is much loved by Moravians, "Sing Hallelujah, Praise the Lord."

Monday, August 12

Morning devotions were led each day in several languages according to who presided, with hymns and liturgical settings from *Laudamus*, published by the Lutheran World Federation.

Alan Luff, canon precentor of Westminster Abbey; president, Hymn Society of Great Britain and Ireland: "Folk Song in English Hymnody" The most important relationship between hymnody and folk culture is the process by which a hymn enters that culture. Examples were given of changes which evolved in well-known English hymn tunes (Duke Street, Abbot's Leigh) through repetition of those changes until they were acknowledged in print. While hymnal editors must know original forms of hymn tunes, worshipers in the pews need the form of the tune best suited to their present worship. If hymn tunes are to be assimilated into folk culture, re-shaping and arranging will and should take place.

William Tallmadge, professor; Berea College, Kentucky: "The Orality of Rural Hymnody" Lined-out hymns, having no announcement, prelude or accompaniment and in which the precentor or song leader has the only hymnbook, were generally sung by illiterate worshipers in the 19th century. Lined-out hymns tend to be used by people accustomed to singing together often, and precentors introduce each line of the hymn with a tempo and tune not identical to the hymn phrase following. Most published hymn collections in America from 1640-1850 were text only, and instruments were not part of the folk tradition, both of which facts encouraged variation in the hymns.

The "old style" of singing, found in the British Isles as well as in America, was slow and highly elaborated. The melodic elaboration on hymn and psalm tunes apparently grew as the tempo of hymn singing became slower, with tempi c. 1650 perhaps as much as four times slower than in the previous century. Camp meeting singing was characterized by choruses and refrains that signaled which song was being sung. Interlinear refrains provided a litanical structure, and were used earlier in black singing, later adopted by the white camp meeting singers. Tallmadge noted that he has heard recently in Appalachian churches a change from ornamented monophony of the old style to a kind of organum using fourths and fifths.

Afternoon sessions presented difficult choices for conference participants with presenters who are recognized specialists in their areas.

Markus Jenny, musicologist, professor; University of Zürich, Switzerland, past president, IAH: "Schütz and the Becker Psalter"

Schütz set the entire Lutheran Psalter as translated by Cornelius Becker of Leipzig, the first edition in 1627 including both his own and other melodies, and the 1661 edition completely set by Schütz. Prof. Jenny compared the Becker Psalter and the Genevan Psalter of 1562: 116 metric patterns in the first, 31 in the second; melismatic writing in the first, little or no melisma in the second; more limited melodic compass in the first though with great variety in the psalm settings. The session concluded with the singing of several of Schütz's psalm settings.

John Wilson, hymn writer, hymnologist, composition teacher; Guildford Surrey, Great Britain: "Handel and the Hymn Tune"

Handel's settings of hymns by Charles Wesley and Handel's tunes arranged by other composers were the primary music examples for this session. The tune, Gopsal, transcribed from a Handel figured bass manuscript by John Wilson, is found in several modern hymnals.

Karl Kroeger, musicologist, professor; University of Colorado: "William Billings and the Hymn Tune"

Robin Leaver, musicologist, professor of church music; Westminster Choir College, president of IAH and **Vernon Wicker**, musicologist, professor; Seattle Pacific University: "Bach's Use of Hymn Tunes in the Arias and Recitatives of the Cantatas"

Hymn collections known to and used by J. S. Bach include hymns by his contemporaries as well as early Reformation

chorales by Luther and his circle. Leaver's presentation contained an array of information including research and writing now being done on Bach's use of hymns. Especially interesting was his documentation of Bach and the traditional Reformation hymns through examination of the hymnals in use in 18th-century Leipzig, the *Orgelbüchlein*, Ammerbach's *Orgel oder Instrument Tabulaturbuch* (1571), the Schemelli *Musicalisches Gesang-Buch* (1736), and other collections of four-part chorales from Bach's lifetime and circle. Vernon Wicker sang several cantata selections which illustrated Bach's use of hymns in the cantata settings.

The evening performance by the Bethlehem Bach Choir, directed by Greg Funfgeld, was a delightful presentation of cantata movements from *Lo-bet Gott in seinem Reichen; Jesu, der du meine Seele; Herz und Mund und Tat und Leben; Lobe den Herren, den Mächtigen König der Ehren*; and from the *Mass in B minor*. Singers and instrumentalists responded to the superb directing of Funfgeld with a rhythmic performance in excellent style, which conveyed exuberance and a love for the music.

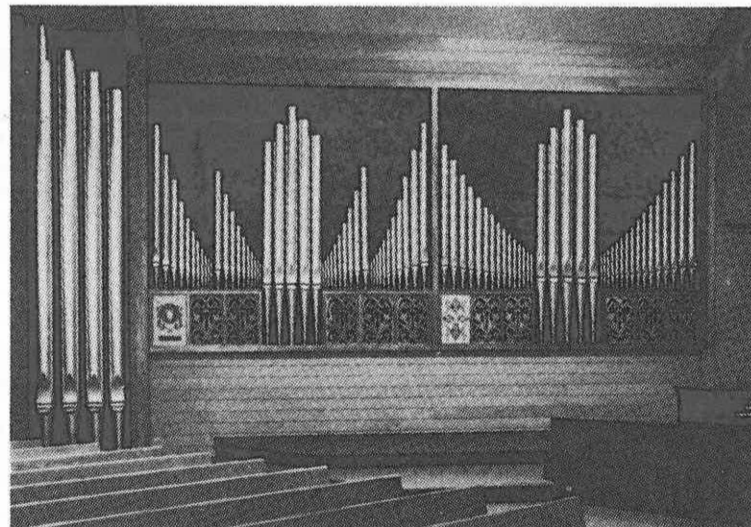
Tuesday, August 13

Ada Kadelbach, musicologist, University of Kiel; Ministerium für Kunst und Kultur, Schleswig-Holstein, West Germany: "*Hirtenlieder* von Bethlehem and the Singing Practice of the Moravian Church"

The *Liederpredigt* (not the same as

Liederpredigt which is a sermon based on a song) was originally a spontaneous singing of stanzas or lines of hymns according to the Spirit's leadings to the liturgist. The *Singstunde* which originated in Herrnhut is a sung meditation on text or idea, formerly led by a precentor who determined the pitch of each tune, sang the first line and was immediately joined by the congregation and organist who played in the proper key. Organists were warned in the preface to a 1784 hymnal that they should be able to accompany all melodies in all keys for this reason! During Count Zinzendorf's years as Moravian benefactor, he expressed concern that singing was poor in quality and ruled that no books should distract the singers, though he later rescinded that ruling. He once halted a *Singstunde* because of excessive coughing, though occasional sleep during the singing was referred to as "spiritual slumber."

During Zinzendorf's visit to Bethlehem, where he published the hymnal *Hirtenlieder* in 1742, he stressed that singing is more important than preaching, and next in importance to the communion. His earlier aversion to hymnals was countered by the need for Moravians in the American colonies to have books which could be carried with them on their missions, and for teaching the texts and tunes. Stanzas of a hymn text were sometimes located and numbered separately in a hymnal, and many stanzas of old Lutheran hymns were omitted. Lutheran hymn tunes were often altered rhythmically by the Moravians. Christian Gregor, one of the best known 18th-century Moravian hymn writers, dis-



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Delores Bruch is Associate Professor of Organ and Church Music at the University of Iowa, Iowa City. She is a member of the national council of the AGO and serves on the national Committee on Professional Education. In addition, Dr. Bruch is senior organist for Zion Lutheran Church, Iowa City.

liked the *Tanzgeist*, dance spirit, in hymnody and used no dotted rhythms. Conference participants sang a small *Singstunde* accompanied by Peter Cutts, Great Britain, who provided minimal modulations between stanzas of hymns. Mechthild Wenzel, East Germany, illustrated present Moravian singing in her country, serving as both precentor and accompanist and leading the singing faster than that at Sunday's Love Feast. Dr. Kadelbach concluded that to "sing to the Lord a new song" does not mean to give up the old ones.

Martin Ressler, farmer, hymnal collector, secretary of music for the Mennonite Lancaster Conference, Pennsylvania: "Anabaptist Hymnody: American Continuance of European Traditions of Mennonite, Hutterite and Amish Music"

Chronicling Anabaptist (groups espousing adult baptism) hymn traditions in America, Mr. Ressler gave a lively and humorous account of these separate though related groups. The famous Mennonite hymnal, the *Ausbund* (earlier spelled *Auss Bundt* or *Aussbund*), came with Mennonite settlers to America. The name was given to the second printing of hymns written during troubled times and imprisonment of believers, with the first edition published in 1564, the only extant copy of which is at Goshen College, Indiana. Into the 19th century American Mennonite hymnals included German supplements or German-text hymns interspersed with English texts. The first American collection including four-part harmonizations was *Hymns and Tunes*, 1890. One of the most loved Mennonite hymns, "I Owe the Lord a Morning Song" by Amos Herr, was sung by participants.

While the Mennonites divided from the Moravians over adult baptism, the followers of Jakob Hutter split with the Moravians in 1533 over the issue of communal living. Migrations to America by the Hutterites from Russia, to which they had fled from Switzerland, occurred in the later 19th century. Their worship materials were in German with no music in the hymnals, relying exclusively on oral transmission. As a result, tunes changed while texts remained relatively constant. Their typical singing style was loud and nasal.

The Amish also divided from the Swiss Brethren, with American Amish later divided into House and Church Amish and other groupings. The Old Order Amish do not publish hymnals but use those published by Mennonites and other groups. Their singing style tends to be very slow and melismatic. Traditional in the weekly Old Order Amish services is the use of the same songs; e.g., the second hymn each week throughout North America is the *Lobsang* or *Loblied*. This hymn has four stanzas, is always sung in its entirety and, according to Ressler, may take from 16 to 22 minutes to complete because of the slow tempo. The

melody is so highly ornamented that exact determination of its source has not been made. The Amish do not use lining out of hymns, though the song leader sings the first word and the congregation joins at the second word.

German language hymns and worship materials remain important to the more conservative groups among the American Anabaptists, with no instruments used in worship, while other conventions and orders descended from Anabaptists use instruments and choirs.

John Wilson: "Some thoughts on J. S. Bach and Our Hymnody" Wilson's laws of hymnal dynamics: (1) The bigger the committee, the bigger the book; and (2) the smaller the committee the more the fun.

A look at hymnody of Bach's day indicates that the hymnic world was generally richer metrically than at present, at least 170 meters having been used by Bach in chorale melodies which he set. By the 18th century many hymn tunes were becoming rhythmically flattened out, and Bach chose therefore to use rich harmonic writing in his settings. Today's trend away from use of Bach harmonizations in hymnals should be evaluated in light of the question: for whom do we edit hymns? Congregations are not interested in editors' theories. Wilson suggested that at least a few Bach hymn settings should be included, because they are familiar to concert goers who may not be regular church attenders, though they were probably not intended for accompanying congregations. They should, however, not be sung in cavalier fashion but with an ear to their harmonic richness. Writers such as Fred Pratt Green have successfully set alternate texts to some of Bach's harmonizations.

Tuesday evening the conference participants sang hymns at St. Anne's Catholic Church led by Robert Batastini, president-elect of HSA, and Richard Proulx, music director for the Cathedral of Holy Name, Chicago. A hymn sampler contained selections from the soon-to-be published *Worship—Third Edition* by G.I.A. Publications. Particularly impressive was the Dutch Hymn, "What Is This Place" set to the tune *Komt nu met Zang*, and another was the collaborative effort of Carol Doran and Tom Troeger, "Silence! Frenzied, Unclean Spirit." Richard Proulx's introductions and accompaniments were creative, helpful to the congregation, and reflective of text and tune.

Wednesday, August 14

Elisabet Wentz-Janacek, composer, author, teacher; University of Lund, Sweden: "Nordic Influences in American Hymnody"

The first important Swedish hymnal, the *Uppsala Psalmboken of 1645*, was prepared amidst controversy over

"creeping pietism," resulting in the removal of many hymns which were previously used in Sweden. Swedish colonists to this country brought no national hymnal, but used double hymnboards in churches to provide numbers for two concurrently used hymnals. School children and others gathered together every Saturday to rehearse hymns for the next day's services. Swedish customs seem to have lost influence in 19th-century American hymnody, though several texts and tunes from Scandinavia are in American hymnals such as *Lutheran Book of Worship* and *Lutheran Worship*. The Swedish *Te Deum* (*Laudamus* #129) was sung by the group, unaccompanied and rather slowly as is done in Swedish congregations.

Marilyn Stulken, author, church musician; Kenosha, Wisconsin: "Hymns Going West"

Additional information was given about Scandinavian hymns which are used in American hymnals. The group sang examples from *Laudamus* and from the *Lutheran Book of Worship*. "Built on a Rock" is a merger of Danish text and Norwegian tune found in hymnals of many countries.

Afternoon activities included historic tours, gatherings of persons with similar interests (musicologists, hymnal editors, teachers of hymnology), and workshops meeting simultaneously, again presenting difficult choices from the following presenters and topics:

Gerhard Hahn, professor of medieval literature; University of Regensburg, West Germany: "Luther and Lutheran Hymnody"

Steffan Arndal, professor; University of Odense, Denmark: "Spiritual Revival and Singing in German Pietism and Moravianism"

W. M. L. Strydom, professor; University of the Orange Free State, South Africa: "Church Music in the Orange Free State"

Raymond Glover, hymnal editor, church musician; New York: "Episcopal Hymnal Showcase"

Robert Batastini, hymnal editor, church musician, G.I.A. Publications, Chicago: "Music of Taize"

"Hymns Around the World" was the theme for Wednesday evening's hymn festival at Central Moravian Church led by Russell Schulz-Widmar and Nancy Metzger, organist, with instrumentalists from Moravian College. Texts included stanzas in English, German, Swedish, Dutch and Chinese, with a variety of styles and period represented in the hymns. Participants were somewhat unsettled by overly brisk tempi and an apparent lack of sympathetic support for the congregational singing, but the festival concept was well ordered and the hymns interesting.

Thursday, August 15

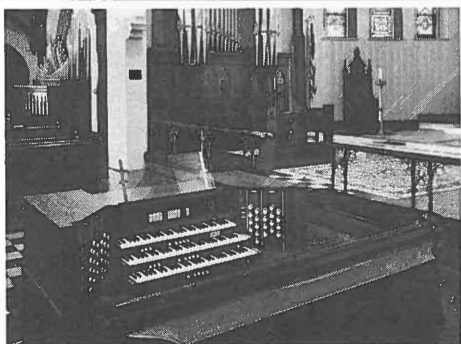
Jaroslav Vajda, editor, pastor, author; St. Louis: "Slavic Traditions in American Hymnody"

Much has been written about German hymnody in America, but the Slavic heritage is relatively unexplored. Two principle sources for Slavic hymns are Czech pre-reformation hymnals and the Tranovsky Lutheran Slovak hymnals, 1636 and 1842 editions. Difficulty in identifying Slovak hymns lies partly in the fact that Slovak hymn writers sometimes wrote in two languages, usually in their native tongue and in German. Some hymns which are credited to German origin may in fact be Slovak. An ecumenical note is that the Slovak *Cantus catolici* (1655) which was a result of Counter Reformation pressure included many Lutheran hymns from Tranovsky's collection, so that a common heritage of hymnody existed for both Slovakian Catholics and Lutherans. In reviewing 14 American hymnals, Dr. Vajda found about 30 hymns which probably came from the Tranovsky hymnals, though attributions are not always accurate. Reasons cited for the few Slovak hymns in American hymnals are the relatively recent Slovak immigrations, limited participation by persons of Slovak heritage on hymnal committees, and subject matter which is dated for today's society. Slovak hymn texts came from the period of the Thirty Years' War, speaking of persecution and suffering. But Dr. Vajda spoke in moving terms about the need in today's society for "kyries in addition to our glorias," that we need expressions of penitence all the more in our world today.

Via videotape the conference heard Erik Routley present his last hymn editing project, *Rejoice in the Lord* (Reformed Church in America), to a group in Grand Rapids, Michigan in 1982. Routley stated that the hymnal title was chosen without denominational reference in order that it might express the spirit of the people from whom it came rather than limiting the groups who might choose to use it. He said that half the value of a hymnal, the people's manual of faith, is for reading and the other half for singing, and expressed pride in the table of contents format of the new hymnal for facilitating both functions. Regarding inclusive language, Routley stated, "We've done our best," and that we should find ways that the original author could have expressed his thoughts had the language issue been before him. He concluded that this new hymnal is as full of contrasting personalities as the church. The opportunity to hear Erik Routley speak of his work was both informative and poignant. Following the film, George Shorney, president of Hope Publishing Company, presented the first copy of *Duty and Delight*, a Routley *Festschrift*, to Mrs. Margaret Routley who provided energy and ideas for this project of publishing a

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significant collection of hymnologic essays, with all royalties going to the British and American hymn societies. The title came from one of Routley's favorite phrases from "Praise Ye the Lord, 'Tis Good to Raise," the Watts paraphrase of Psalm 149. Mrs. Routley was in attendance to receive for her husband the posthumous award of Fellow of the Hymn Society of America.

"International Sources: Africa, Asian and American-Spanish"

Mary Oyer, hymnal editor, professor; Goshen College, Indiana

Questions raised: Can we understand and care about people who are far from our congregations? Can we admit widely divergent musical styles into our worship? We need to do so, but it is hard work. Dr. Oyer spoke of links in African music between musical and societal patterns such as the use of ostinato which may be linked to the need for continuous work in order to survive. The African cyclical music contrasting to the western drive to cadence perhaps relates to different attitudes about deadlines and schedules, cyclical music freeing people from strict time orientation. Duple meter is prevalent in African music though with complex subdivisions, perhaps related to natural activities like walking and breathing. Solo-response singing of African music invites improvisation, filling the gaps where silence might otherwise occur.

I-to-Loh, editor, Christian Council of Asia hymnal, The Philippines

Examples were given of hymns from Asian cultures, and of difficulties in transferring Asian music to western culture. Microtones are at the heart of Indian music, for example, with half-steps a different size than those known by many westerners. In many Oriental cultures no show of bodily expression is appropriate for religious services, while

in other cultures such outward motion and expression is important. The question was raised in discussion about the wisdom of trying to put into practice music of all cultures when much may be lost in the transferrance.

George Lockwood, pastor of Hispanic parish, Tuscon, Arizona

Participants sang Cuban, Spanish and South American hymns to the accompaniment of piano, guitar and percussion. Various hymnals produced in past decades were reviewed, with the note that much church music is now being composed in Brazil.

A Colonial-style banquet was served to participants with guests seated at candlelit tables. The wonderful feast consisted of native American foods, with entertainment provided by Hugh McKellar, Toronto, Ontario, who spoke about "Humor in Hymnody."

Thursday evening's hymn festival was the highlight of this outstanding week for many participants, according to evaluation sheets received at the conference's conclusion. The festival was organized by W. Thomas Smith, executive director of HSA, around the Routley hymnal *Rejoice in the Lord*, and accompanied by Greg Funfgeld, organist-choirmaster for the host First Presbyterian Church. The evening was a model of taste and sensitivity with singing which inspired and uplifted. The simplicity of the festival permitted the hymns and brief Bible narrations to speak for themselves. Several hymn stanzas were sung as solos by Daniel Detrick, Fort Worth, Texas, contrasting beautifully with the rich sounds of congregational singing in unison and harmony. The evening was an appropriate tribute to the work of Erik Routley, and a fitting close to a memorable day in a truly remarkable week.

Friday, August 16

Following morning devotions, several European conference participants expressed their gratitude for the hospitality and thoughtfulness of conference hosts. Markus Jenny, Switzerland, represented IAH, and Ilona Ferenzi, Hungary, spoke of the gratitude of participants from socialist countries for the assistance in making possible their presence, and expressed the wish that unity shall grow. (Several HSA members gave financial support to the more than 20 participants from eastern European countries.) Mechthild Wenzel, East Germany, accompanied by Magdalena Horka, Czechoslovakia, sang in Czech Dvorak's *Psalm 23*, a fitting contribution to the conference and a tribute to the love of conference participants for hymnody and worship.

"American Exports to Europe"

Inger Selander, hymnologist, teacher; Lund, Sweden

Several Scandinavian hymnals include English and American revival songs, the majority of borrowed Anglo-Saxon hymns found in Sweden rather than other Scandinavian countries. Dr. Selander played a delightful taped jazz performance of "Shall We Gather at the River" by a Swedish ensemble.

Heinz Dietrich Metzger, church musician, hymnologist; Ebersbach, West Germany

Few 20th-century American hymns are to be found in the rather conservative German hymnals. Revival songs are sometimes used by free churches, and jazz influences may be seen in some private publications but not in official church hymnals. Texts of spirituals are difficult to translate, so they usually remain in English, sung primarily in small groups.

Michael Garland, pastor; Birmingham, England

Perhaps typical of some British attitudes about importing hymns from other lands is the cautionary note "Not for ordinary use" attached to the Mission section of an early 20th-century British hymnal. The Fisk University choir on tour in England helped popularize black spirituals there.

The closing activity of the week was a hymn festival at Central Moravian Church directed by Robin Leaver and Alan Luff with Austin Lovelace, organist. This hard-working trio served as the conference coordinating committee, and completed the week appropriately as leaders of hymn singing. Hymns were chosen from various sources including the newly published collection by John Wilson of hymns arranged as simple anthems.

Special thanks and praise go to the conference organizers from the hymn societies and especially to W. Thomas Smith whose thoughtfulness and efficiency facilitated this outstanding week. Hedda Durnbaugh and Ada Kadelbach provided both immediate spoken German-English translations and written translations of presentations, enabling the participation of everyone in this international gathering. The sense of friendship and the community of congregational singing in many languages encouraged intellectual and musical exploration. The historic town of Bethlehem was a fine conference site, and many rather weary participants vowed at week's end to meet again on a similar occasion. July 6-8, 1986 the Hymn Society of America will convene in Toronto, Ontario. The International Arbeitsgemeinschaft Hymnologie will meet in August, 1987 in Lund, Sweden. Clergy, church musicians and lovers of hymn singing will want to be present on both occasions.

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New Organs

Cover

Orgues Létourneau, Saint-Hyacinthe, Quebec, has installed a new organ (No. 9) in Saint John, New Brunswick Church of Centenary-Queen Square United. The two-manual instrument consists of 36 ranks and 24 stops with French suspended key action. Stoplist and voicing were by Fernand Létourneau in consultation with Michael Molloy, organist of the church. Voicing is in the French classical tradition. The red oak case features a facade of 75% polished tin; all principals and reeds are also 75% tin. Natural keys are of polished bone with sharps of padouk. Wind pressures are: Grand Orgue and Pédale 80 mm, Positif 70 mm.

GRAND ORGUE	POSITIF	PEDALE
16' Bourdon	8' Bourdon	16' Bourdon
8' Montre	4' Prestant	8' Flûte en montre
8' Flûte à cheminée	4' Flûte à fuseau	4' Prestant
4' Prestant	2 $\frac{2}{3}$ ' Nazard	2' Fourniture IV
4' Flûte conique	2' Quarte de nazard	16' Basson
2 $\frac{2}{3}$ ' Cornet III	1 $\frac{1}{2}$ ' Tierce	8' Trompette
2' Doublette	1 $\frac{1}{2}$ ' Larigot	
1 $\frac{1}{3}$ ' Fourniture IV-V	2 $\frac{2}{3}$ ' Cymbale IV	
8' Trompette	8' Cromorne	
	Zymbelstern	
	Tremblant	



The **Gene R. Bedient Company** of Lincoln, NE, has recently completed the installation of a two-manual and pedal organ for James Mueschke's residence in Houston, TX. The organ includes pipework from a 1971 Oberlinger, Mr. Mueschke's previous organ.

The case is made of white oak. Decorative carvings are of oiled walnut and feature angels throughout. All new pipework is made of hammered lead alloy. The organ is playing on 80 mm pressure and is tuned to an approximation of Kirnberger III.

GREAT (61 notes)	POSITIF (56 notes)	PEDAL (30 notes)
16' Bourdon	8' Gedeckt*	16' Subbass (gt)
8' Praestant	4' Praestant	8' Octave (gt)
8' Rohrflöte†	2' Octave	8' Rohrflöte (gt)
4' Octave	1 $\frac{1}{2}$ ' Quinte*	16' Sordun*
Cornet III†	Sesquialtera II†	8' Trompette (gt)
Mixture III-V	8' Regal en chamade*	
8' Trompette		

*Oberlinger pipes
†Mixture of Bedient and Oberlinger pipes
All other pipes by Bedient

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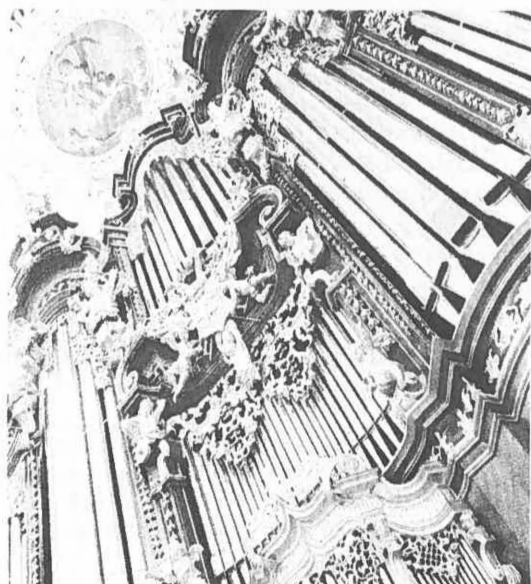
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Gabriel Kney & Co., Limited, London, Ontario, has installed a new organ in All Saints' Anglican Church, Peterborough, Ontario. Following the long tradition of the Anglican church, the organ is installed in the chancel; the reversed console affords coordination

between organist and choir. Mechanical key action and electric stop action are used; individual bellows supply wind at the following pressures: Great 68 mm, Swell 60 mm, Pedal 90 mm. Voicing is open toe.

GREAT	SWELL	PEDAL
16' Pommer	8' Salicional	16' Principal
8' Praestant	8' Celeste T.C.	16' Subbass
8' Rohrflöte	8' Gedecktlöte	8' Oktavbass
4' Oktav	4' Offenflöte	8' Gedecktbass
4' Spitzflöte	2' Principal	4' Choralbass
2 $\frac{2}{3}$ ' Nasard	1 $\frac{1}{3}$ ' Larigot	2 $\frac{2}{3}$ ' Mixture IV
2' Blockflöte	1' Scharff III	16' Posaune
1 $\frac{1}{2}$ ' Terz	16' Dulcian	8' Trompette
1 $\frac{1}{3}$ ' Mixture IV	8' Oboe	
2 $\frac{2}{3}$ ' Zimbel II	Tremulant	
8' Trompette		
Tremulant		

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Houston, TX

The Visser-Rowland organ, opus 57, at Trinity Lutheran Church in Victoria, TX, was designed by Pieter Visser after a concept of Kathleen Schmidt. The oak organ case was built by James Sanborn; key action and wind system were made by Charles Eames; keyboards and stop action were made by Stephen Collins; windchests were made by Marlys Boettner. Overall construction was supervised by Patrick Quigley. The tonal engineering, voicing, and finishing were done by Thomas Turner.

The organ uses a single bellows with gentle flexible winding. The tuning is A440 with equal temperament. The chest layouts are in major thirds, making the resultant temperament such that all major thirds are pure and all minor and major seconds are very successfully usable eliminating the undesirable drawing that occurs on typical chromatic windchests. The Hauptwerk and Pedal share the same windchest.

MANUAL I-COUPLER

MANUAL II-HAUPTWERK

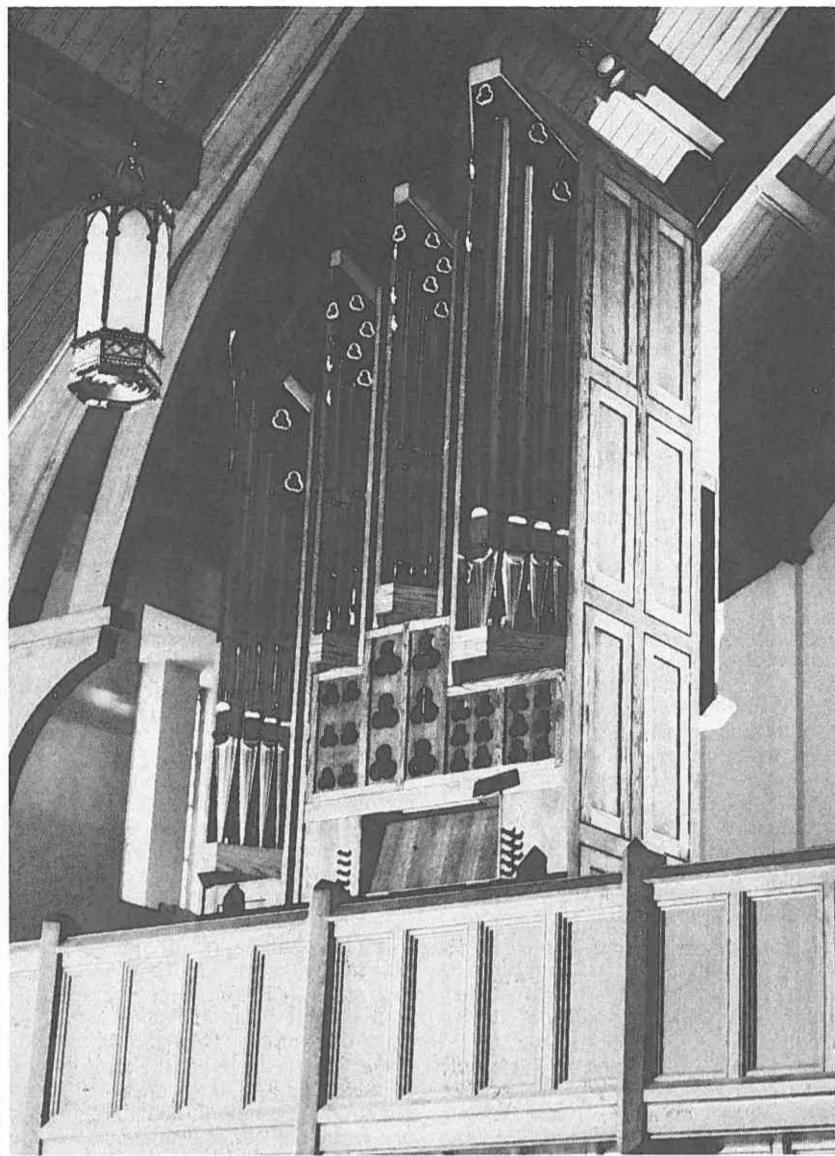
- 8' Prinzipal
- 8' Rohrflöte
- 4' Oktav
- 2' Waldflöte
- 2 2/3' Sesquialter II
- 1 1/3' Mixtur IV
- 8' Trompette

MANUAL III-SHWELLWERK

- 8' Gedeckt
- 8' Salizional
- 8' Celeste
- 4' Flöte
- 2' Prinzipal
- 1 1/3' Larigot
- 8' Krummhorn

PEDAL

- 16' Subbass
- 8' Gedeckt
- 4' Choralbass
- 16' Fagott



Robert M. Turner, organ builder of West Covina, CA, has recently completed a two-manual pipe organ for the San Antonio de Padua Church in Anaheim Hills, CA. The pipework is housed in a case of oiled red oak, with all pipework except the facade Principal enclosed. The case is placed behind the baptismal font and next to the altar of the contemporary church. The console utilizes solid-state switching and combination action. The windchests are of the electro-mechanical type.

ANALYSIS

- 16' Rohrflöte 85 pipes
- 8' Prinzipal 73 pipes
- 4' Spitzflöte 73 pipes
- 4' Unda Maris 49 pipes
- 2' Octave 61 pipes
- 1 1/3' Quinte 61 pipes
- III Mixture 183 pipes
- 16' Trompette 73 pipes

MANUAL I

- 8' Prinzipal
- 8' Rohrflöte
- 4' Octave
- 4' Spitzflöte
- 2 2/3' Nasat (tc)
- 2' Superoctave
- 2' Waldflöte
- 1 1/2' Terz
- Mixture III
- 8' Trompette

MANUAL II

- 8' Rohrflöte
- 8' Spitzflöte
- 8' Unda Maris (tc)
- 4' Prinzipal
- 4' Rohrflöte
- 2' Octave
- 1 1/3' Quinte
- 1' Superoctave
- 8' Trompette
- 4' Clarion
- Tremulant (general)

PEDAL

- 16' Subbass
- 8' Prinzipal
- 8' Gedeckt
- 4' Octave
- 4' Rohrflöte
- 2' Waldflöte
- 16' Contre Trompette
- 8' Trompette
- 4' Clarion

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The 25th Annual Conference on Organ Music took place October 6-9 at the University of Michigan. Notable this year was the great variety of music that was discussed and performed at the Ann Arbor campus: from Bach to Messiaen, Oley to Wagner.

The celebrations coincided with the School of Music's dedication of its new extension, the Margaret Dow Towsley Center, which houses the new Charles Fisk organ built for the Center's Organ Recital Hall (for a discussion of the new organ, see the article by Marilyn Mason in the January issue of THE DIAPASON). On the eve of the conference Marilyn Mason, chairman of the organ department at Michigan, performed the dedication recital. She showed the sensitivity of the organ's mechanical action in her performance with Armando Ghitalla of two works for organ and trumpet by Purcell and Clarke. Her rendition of Bach's Partita *O Gott du frommer Gott* and Dandrieu's *Magnificat* exploited the full range of the organ's sound. The performance of the Dandrieu used an alternim choir, directed by doctoral student Larry Schou.

The conference opened with the final round of the 1985 International Organ Performance Competition. The five finalists were Stephen W. Alltop, Rochester, NY; Boyd M. Jones II, Louisville, KY; Ray McLellan, Ann Arbor, MI; Ja Kyung Oh, Ann Arbor, MI; and Keith S. Reas, Phoenix, AZ. Repertoire included four works: a Scarlatti Sonata, Bach's *Prelude and Fugue in A minor*, BWV 543, Handel's *B-flat major Concerto*, and a new work written for the competition at the request of the Marilyn Mason Commissioning Fund titled *Diptych* by Edith Borroff. Each performer displayed abundant musical ideas and sensitivity, but occasional technical slips and nerves tarnished otherwise well-conceived performances. Keith S. Reas won the Carl Beaver prize of \$1000. He gave without doubt the most accurate and polished performance. Ja Kyung Oh, the only female finalist, gave a virtuosic performance of the Handel Concerto and earned second place. Boyd M. Jones received third prize.

This reviewer was unable to attend recitals by Robert Noehren and Herman D. Taylor. All reports indicate, however, that Dr. Noehren played a superb program on the organ that he built in 1966 at the First Baptist Church of Ann Arbor. Dr. Taylor presented an all-Bach recital at Hill Auditorium, the 16th in his series at various locations in the U.S. and Europe.

The next day of the conference led to some sharing of ideas on Dupré, Silbermann, and various aspects of Bach's life

as a teacher and a composer.

Michele Johns' fluent and delightful lecture spoke to the legacy of Gottfried Silbermann, a topic of particular interest in the light of the new Fisk organ. After a brief survey of Silbermann's life, she focused on two particular organs: the two-manual instrument at Rötha, and the 45-rank, three-manual organ in Freiberg Cathedral, which is the largest surviving instrument in good condition. The lecture ended with beautiful slides and recordings of the organs.

Professor Ellwood Derr presented a detailed and scholarly lecture which showed that Vivaldi's Concerto RV 299 must have been known to Bach, as the first movement of the G major Trio Sonata shows considerable similarities to the Vivaldi work.

Hugh McLean gave a stimulating lecture with numerous recordings of Bach's non-family pupils. He discussed works by H. N. Gerber (1702-1775), Homilius (1714-1785), and Oley (1738-1789) as well as referring to Bach's most familiar pupil, Krebs. During the lecture, McLean's enthusiasm inspired many to acquire new editions of the composer's works. Gerber's Invention in G in particular is a work which deserves more performances.

Due to illness, Robert Glasgow had to cancel his recital. Joyce Jones had just given a recital in Grand Rapids and was able to join the conference in Ann Arbor in time to perform. Her program was well executed and included works by Karg-Elert, Bach, Franck, and Dupré. She also played a delightful work of her own entitled *The Red Dragon Fly*. This conjured up visions of the Far East, a far cry from the newly painted Art Deco facade at Hill Auditorium.

The following evening the conference had the pleasure of listening to Todd Wilson perform a transcription by Lemare of Wagner's Overture to *Die Meistersinger*, well suited to the Skinner organ at the Hill Auditorium. Finally, Wilson brought the audience to its feet with his virtuosic performance of Dupré's *Trois Esquisses*, Op. 41.

Some of the organ majors within the School of Music were given an opportunity to perform at the conference. They included James C. Nissen, Brian Du Sell, Charles Russ, Ja Kyung Oh, Dean James, and Frederic Vipond. Jeffrey Fowler gave his master's recital and introduced a composer who was to take up much of the conference time, namely Olivier Messiaen. Fowler played the entire *La Nativité du Seigneur* (1935) in a breathtaking performance from memory.

This focus on Messiaen was continued under the guidance of Almut Roessler,

one of the few organists to have studied with the composer. During her performance of the suite, *Livre d'Orgue* (1951), she stopped and discussed each of the movements and gave insights into the composer's intentions. Her performances were direct, unguarded, and above all, effortless. After the conference, Roessler conducted a masterclass on the works of Messiaen. Roessler stressed that the works must have an inner momentum, and yet an outer stillness. She is in the process of publishing a book which constitutes a chronicle of her personal encounters with the great composer.

For the final part of the conference we returned to the Fisk organ. Ben Van

Oosten, from the Netherlands, performed an all-Bach recital, and Marilyn Mason and Steven Dieck (a representative from the Fisk firm who was very active in the inception and design of this instrument) gave an exciting account of how and why the Fisk organ was so closely modelled after the Silbermann organs.

In five days every aspect of organ literature and performance seemed to have been covered. Such an achievement bodes well for the 26th Annual Conference on organ music in 1986, which will maintain its essential diversity while focusing on the music of Dupré and Liszt.

—Simon Dearsley

Simon Dearsley was an organ scholar at Magdalene College, Cambridge, England. He graduated with an honours degree in Archaeology and Anthropology this year and is now a Power Scholar in the School of Music at The University of Michigan where he is working towards a master's degree in organ performance under the guidance of Marilyn Mason.

Organ Recitals

WILLIAM ALBRIGHT, with Eric Schweikert, drums, Museum of Art, Cleveland, OH, October 11: *Pastoral Drone* (1982), Crumb; *In memoriam* (1983), Albright; *Liber Daemonum* (1981), Rouse; *In the Garden* (1975), Peck; *Organbook III*, Albright.

ROBERT ANDERSON, The Storrs Congregational Church, University of Connecticut, Storrs, CT, October 24: *Suite du Deuxieme Ton*, Guilain; *Obra de 8º tono alto. Ensalana, Heredia; Tocata II de ma esquerda 5º tono*, Cabanilles; *Tocata d-moll; 3 Verses for Nun freut euch, lieben Christen gmein*, Weckmann; *Prelude and Fugue in E-flat Major*, S. 552, Bach; *Fantaisie in A Major*, Franck; *What a friend we have in Jesus (Three Gospel Preludes, No. 1)*, Bolcom; *Tocata: Tu es petra*, Mulet.

WARREN APPLE, University of South Carolina, Aiken, SC, October 25: *Allegro (Symphony I)*, Vierne; *Prelude and Fugue in D Minor*, S. 539; *Sonata I in E-flat*, S. 525, Bach; *Revelations*, Pinkham; *Symphony V*, Widor.

THOMAS BROWN, First Presbyterian Church, Caro, MI, November 26: *Prelude, Fugue and Chaconne in C Major*, BuxWV 137, Buxtehude; *An Wasserflüssen Babylon*, S. 653; *Allein Gott in der Höh' sei Ehr'*, S. 662, 663, 664; *Prelude and Fugue in E-flat Major*, S. 552, Bach; *Choral No. 3 in A Minor*, Franck; *Choral Dorien*, Alain; *Carillon de Westminster*, Vierne; Improvisation on a submitted theme.

JAMES A. DALE, The United States Naval Academy, Annapolis, MD, October 31 (Ghosts and Goblins Concert): *Danse Macabre*, Saint-Saëns/Lemare; *Funeral March*, Gounod/Dale; *Pastorale and Aviary*, Roberts; *Liesbestod*, Wagner/Gibson; *Ride of the Valkyries*, Wagner/Lemare; *The King of Instruments*, Albright.

ELIZABETH FARR, Mayflower Congregational Church, Grand Rapids, MI, November 3: *Prelude and Fugue in F Major; Nun bitten wir den heiligen Geist; In dulci jubilo; Chaconne in E Minor*, Buxtehude; *Five Fugues for Organ, d'Anglebert; Capriccio*, Frescobaldi; *Suite Sixieme Ton*, Boyvin; *Fugue in G Major*, S. 577; *Five Orgelbüchlein Chorales*: S. 631, 624, 639, 617, 643; *Fugue in G Minor*, S. 578, Bach.

MARY FENWICK, Longwood Gardens, Kennett Square, PA, October 20: *Tuba Tune in D Major*, Lang; *Prelude, Fugue and Chaconne*, Buxtehude; *Canon in A-flat Major*, Op. 56, No. 4; *Sketch in D-flat Major*, Op. 58, No. 4; *Schumann; Chorale in B Minor*, Franck; *Fugue in G Major*, S. 577, Bach; *Suite Bretonne: I. Berceuse, II. Fileuse*, Dupré; *Sonata Eroica*, Jongen.

MARSHA FOXGROVER, Oregon Church of God, Oregon, IL, November 3: *Concerto in A Minor* (first movement), S. 593, Bach; *Deck thyself, my soul, with gladness; My heart abounds with pleasure*, Brahms; *Praise to the Lord (Schübler)*, *Fugue in E-flat*, S.

552, Bach; *Scherzo (Symphony II)*, Vierne; *Thy holy wings, dear savior; Great hills may tremble*, arr. Foxgrover; *Pageant*, Sowerby.

LARRY PALMER, Our Redeemer Lutheran Church, Dallas, TX, October 20: *Dialogue in C Major*, Marchand; *Siciliano for a High Ceremony*, Howells; *Sonata in G Major*, Kk. 328, Scarlatti; *Ein feste Burg*, S. 720, Bach; *Variations Wo Gott zum Haus, da Jesu Christ*, Distler; *Prelude and Fugue in B Minor*, S. 544, Bach; *Agnus Dei pour Organ*, Martin; *Sinfonia Festiva*, Near.

MICHAEL SURRATT, First Reformed United Church of Christ, Lexington, NC, October 27: *Prelude and Fugue in F Minor*, S. 534, Bach; Four settings of *Wie schön leuchtet der Morgenstern*, Reger, Buxtehude, Gade, Manz; *Chaconne in F Major*, Pachelbel; *Finale (Second Symphony)*, Widor; *Partita on "Simple Gifts"*, Goemanne; *Adagio in E Major*, Bridge; *Tonstucke*, Op. 22, No. 1, Gade.

MONTERRAT TORRENT, The United Methodist Church, Red Bank, NJ, October 20: *Tiento del Primer Tono, Diferencias sobre Guardme las Vacas, Diferencias sobre el Canto Llano del Caballero*, Cabezon; *Tiento de Bajo de Primer Tono, Tiento Grande*, Heredia; *Tiento de falsas de Segundo Tono*, Bruno; *Tiento de Medio Registro de Tiple de Septimo Tono*, Arauxo; *Gaillardas I, Tiento Al Vuelo, Pasacalles IV, Xácara*, Cabanilles.

JOHN WEAVER, with Marianne Weaver, flute, The Beckley Presbyterian Church, Beckley, WV, October 16: *Sonata I*, Hindemith; *Flute Sonata in E-flat*, S. 1031; *Prelude and Fugue in A Minor*, S. 543, Bach; *Miracles*, Pinkham; *Prelude and Fugue in D Major*, S. 532, Bach.

MARIANNE WEBB, Grace Lutheran Church, Aurora, IL, November 3: *Fantasia super Komm, heiliger Geist*, S. 651; *Partita diverse Sei gegrüßet, Jesu gütig*, S. 768; *Concerto in A Minor*, S. 593; *Dies sind die heil'gen zehn Gebot*, S. 678; *Prelude and Fugue in E Minor*, S. 548, Bach.

TODD and ANNE WILSON, Second Presbyterian Church, Little Rock, AR, September 29: *Ballade for Organ and Piano*, Dupré; *Sinfonia (Cantata 29)*, Bach/Dupré; *Andante with Variations*, Mozart; *Prelude and Fugue in G Minor*, Dupré; *Variations: Yankee Doodle visits New York City*, Wilmer H. Welsh (world premiere); *Three Dances for Piano Duet: Allegro animato*, Op. 25, No. 4, Moszkowski, Hungarian dances Nos. 11 and 5, Brahms; *Hymn*, Op. 78, Jongen; *Ride of the Valkyries*, Wagner/Dickinson & Lockwood.

MARGOT WOOLARD, The University of Nebraska, October 31: *Méditation V (Méditations sur le Mystère de la Sainte Trinité)*, Messiaen; *Masquerades for Organ* (1978); *Wie lieblich ist doch Herr, die Stätte (Jig for an Elephant)*, *In dulci jubilo*, *Scherzo (Jig for the Feet)*, C. Curtis-Smith; *Scherzo for Organ*, Op. 2, Durullé; *Black Host*, Bolcom.

A radio program for the king of instruments

- FEBRUARY #8604 The Sound of History — Harold Vogel plays and talks about 15th- to 18th century organs in Germany and Holland.
- #8605 Variety, the Spice — organs in Ohio, Minnesota and Japan, and a visit with the enterprising Karel Paukert.
- #8606 An O.H.S. Sampler — 19th-century American instruments are heard in recordings from the Organ Historical Society archives.
- #8607 David Schrader in Recital — works by Reger, Franck, Bach, Maneri and others, recorded in concert at St. Mark's Cathedral, Minneapolis.
- #8608 From Davies Symphony Hall — digital recordings of the new Ruffati organ, featured in works by Menotti, Crumb, Milhaud and Jongen.



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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 FEBRUARY

Church Music Festival; St Andrew's Lutheran, Columbia, SC 8:30 am

16 FEBRUARY

Allan Taylor; Christ Church Cathedral, Springfield, MA 8 pm

Larry Allen, with voice & instruments; Immanuel Congregational, Hartford, CT 4 pm

Igor Kipnis, harpsichord; St Paul's Lutheran, Danbury, CT

John Conner; St Thomas Church, New York, NY 5:15 pm

Choral Concert; Church of Notre Dame, New York, NY 2:30 pm

John Obetz; Kennedy Center, Washington, DC 7:30 pm

Christopher Herrick; Royal Poinciana Chapel, Palm Beach, FL 4 pm

Kevin Johnson; St Paul's Monastery, Pittsburgh, PA 4:30 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Carl Angelo; Second Presbyterian, Indianapolis, IN 4:30 pm

Peter Planyavsky; Chicago Theological Seminary, Chicago, IL 4 pm

Howard Bakken; St Charles Episcopal, St Charles, IL 4 pm

Byron L. Blackmore; Viterbo College, La Crosse, WI 3 pm

Mary Ida Yost; First Baptist, Macomb, IL 4 pm

19 FEBRUARY

Frank Converse; Trinity Church, Newport, RI 12:15 pm

20 FEBRUARY

Keith Toth; St Paul's Chapel, New York, NY noon

21 FEBRUARY

Robert Clark, workshop; Second Presbyterian, Knoxville, TN (also 22 February)

Robert Clark; Church Street United Methodist, Knoxville, TN 8:15 pm

Andre Knevel; First United Methodist, Grand Rapids, MI 8 pm

22 FEBRUARY

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

Doreen Rao, workshop; First United Methodist, Arlington Heights, IL 8:30 am

23 FEBRUARY

David Higgs; Mechanics Hall, Worcester, MA 8 pm

Norman McBeth; St Thomas Church, New York, NY 5:15 pm

Anne & Todd Wilson; United Methodist, Red Bank, NJ 4 pm

William Bates; Christ United Methodist, Greensboro, NC 8:15 pm

Peter Beardsley; Riverside Presbyterian, Jacksonville, FL 4 pm

Bel Canto Singers; First Presbyterian, Lancaster, PA 7 pm

John Roark; Cathedral of St Philip, Atlanta, GA

Durulé, Requiem; All SS Church, Atlanta, GA 3 pm

Robert Rudolph; St Paul's Monastery, Pittsburgh, PA 4:40 pm

Robert Glasgow; Wesleyan College, Charleston, WV 3 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Joan Lippincott; First Presbyterian, Kingsport, TN 4 pm

Peter Planyavsky; House of Hope Presbyterian, St Paul, MN 4 pm

25 FEBRUARY

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

26 FEBRUARY

Franklin Coleman; Trinity Church, Newport, RI 12:15 pm

John Weaver; Church of the Savior United Methodist, Canton, OH

St Hallvard Boys' Choir; Cathedral of St John, Milwaukee, WI 7:30 pm

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27 FEBRUARY

Gordon Turk; St Paul's Chapel, New York, NY
noon

28 FEBRUARY

Robert Anderson; Christ Church, Cincinnati, 8
pm
His Majestie's Clerkes; Unitarian Church, Evans-
ton, IL 8 pm
Jerome Butera; Fourth Presbyterian, Chicago, IL
12:10 pm
Anita Werling, with brass; First Baptist, Macomb,
IL 8 pm

1 MARCH

National Organ Playing Competition; First Presby-
terian, Ft Wayne, IN 1 pm
Marilyn Keiser, workshop; Christ Church Cathed-
ral, New Orleans, LA

2 MARCH

Mark Brombaugh; Trinity Cathedral, Trenton, NJ
3:30 pm
Richard Paule; St Paul's Monastery; Pittsburgh,
PA 4:30 pm
Paul Thomas; Cathedral of St Philip, Atlanta,
GA

Ellen Gifford Parris; All SS Church, Warner
Robins, GA 4 pm

Karel Paukert; Cleveland Museum, Cleveland,
OH 2 pm
Brahms, *Requiem*; Church of the Covenant, Cleve-
land, OH 7:30 pm

Robert Anderson, masterclass; Christ Church,
Cincinnati, OH 2:30 pm

Larry Smith; Trinity Episcopal, Indianapolis, IN 4
pm

Britten, Howells; St James Cathedral, Chicago, IL
4 pm
His Majestie's Clerkes; Quigley Chapel, Chicago,
IL 8 pm

Marilyn Keiser; Christ Church Cathedral, New
Orleans, LA 4 pm

4 MARCH

Donald Sutherland; Pine Street Presbyterian,
Harrisburg, PA

William Albright; Univ of Louisville, Louisville,
KY 8:30 pm

Harwood Early Music Ensemble; Church of the
Mediator, Chicago, IL 3 pm

5 MARCH

Muriel Buck; Trinity Church, Newport, RI 12:15
pm

Susan Douglass; Community Church, Park
Ridge, IL 12:10 pm

6 MARCH

Philip Stimmel; St Paul's Chapel, New York, NY
noon

Gerre Hancock; Union University, Jackson, MS 8
pm

7 MARCH

Allison Salley; Overton Park United Methodist, Ft
Worth, TX

8 MARCH

James Litton, choral workshop; Westminster
Choir College, Princeton, NJ

Workshop for High School Organists; Elmhurst
College, Elmhurst, IL 8:15 am

9 MARCH

James & Marilyn Biery, duo-organ; South Con-
gregational-First Baptist, New Britain, CT 4 pm

Quentin Faulkner; Trinity Lutheran, Lancaster
PA 4 pm

Mozart, *Requiem*; Bryn Mawr Presbyterian, Bryn
Mawr, PA 4 pm

Mary Jane Attland; St Paul's Monastery, Pitts-
burgh, PA 4:30 pm

Ray Utterback; Cathedral of St Philip, Atlanta,
GA

John Herr; Cleveland Museum, Cleveland, OH 2
pm

Robert Smith, harpsichord, First Presbyterian,
Findlay, OH 4 pm

Haydn, *Lord Nelson Mass*; Seventh-Day Adventist,
Dayton, OH 8 pm

Joan Lippincott; First Congregational, Colum-
bus, OH 8 pm

+ Jerome Butera; Southminster United Presby-
terian, Glen Ellyn, IL 7:30 pm

U of M Chamber Singers; House of Hope Presby-
terian, St Paul, MN 4 pm

11 MARCH

Frederick Swann; Holy Trinity Lutheran, Buffalo,
NY 8:15 pm

Robert Smith, harpsichord; Trinity Episcopal,
Toledo, OH 8 pm

John Weaver; Cathedral of St Philip, Atlanta,
GA 8:15 pm

Marilyn Keiser, workshop; First Congregational,
Indianapolis, IN 8 pm

12 MARCH

Constance Andrews; Trinity Church, Newport,
RI 12:15 pm

Jerome Butera; Community Church, Park Ridge,
IL 12:10 pm

13 MARCH

Marilyn Mason; Hanover College, Hanover, IN 8
pm

14 MARCH

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

16 MARCH

Duruflé, *Requiem*; Cathedral of the Incarnation,
Garden City, NY 4 pm

Delores Bruch; St Stephen's, Millburn, NJ 4 pm

John Weaver; Westminster Presbyterian, Wil-
mington, DE 7 pm

Ninth Annual Bach Marathon; Chevy Chase Pres-
byterian, Washington, DC 1-8:30 pm

Verdi, *Requiem*; First Presbyterian, Ft Lauderdale,
FL 7:30 pm

Frank Bartlett; Royal Poinciana Chapel, Palm
Beach, FL 4 pm

Honegger, *King David*; First Presbyterian, German-
town (Philadelphia), PA 4:30 pm

Haydn, *Seven Words of Christ*; First Presbyterian,
Lancaster, PA 7 pm

Don Megahan; St Paul's Monastery, Pittsburgh,
PA 4:30 pm

Karel Paukert; Cleveland Museum, Cleveland,
OH 2 pm

Robert Smith, harpsichord; Lakewood Method-
ist, Lakewood, OH 4 pm

G. Donald Kaye; St Paul's Episcopal, Flint, MI 4
pm

Duruflé, *Requiem*; House of Hope Presbyterian, St
Paul, MN 9:15, 11:00 am

18 MARCH

Bach Birthday Concert; Cathedral of the Incarna-
tion, Garden City, NY 8 pm

Robert Smith, harpsichord; Mercyhurst College,
Erie, PA 8 pm

Donald Williams; Eastern Michigan Univ, Ypsi-
lanti, MI 8 pm

19 MARCH

Winfred Johnson; Trinity Church, Newport, RI
12:15 pm

20 MARCH

Phyllis Zoon; St Paul's Chapel, New York, NY
noon

21 MARCH

Susquehanna Univ Choir; Lutheran Church of the
Good Shepherd, Lancaster, PA 8 pm

23 MARCH

Handel, *Messiah*; Trinity Church, Newport, RI

Handel, *Messiah*; United Methodist, Red Bank, NJ
7:30 pm

Choral & Brass Concert; First Presbyterian, Ft Lau-
derdale, FL 7:30 pm

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Nebraska Wesleyan University

Abendmusik; Beverly Heights U.P. Church, Pittsburgh, PA 7:30 pm
Bill Gudge; Cathedral of St Philip, Atlanta, GA
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Robert Glasgow; Trinity United Methodist, Grand Rapids, MI 8 pm
 Bruckner, *Mass in E Minor*; Independent Presbyterian, Birmingham, AL 4 pm

24 MARCH
William Bates; St Helena Episcopal, Beaufort, SC 8 pm

27 MARCH
Mary Monroe; St Paul's Chapel, New York, NY noon
 Galuppi, *Mass in C Major*; Armenian Evangelical, New York, NY 7:30 pm

30 MARCH
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

**UNITED STATES
 West of the Mississippi**

15 FEBRUARY
Del Case; Loma Linda Univ, Riverside, CA 3 pm

16 FEBRUARY
Todd Wilson; Plymouth Congregational, Minneapolis, MN 4 pm
Michael Benefiel, with brass; Highland Park Presbyterian, Dallas, TX 7 pm

17 FEBRUARY
Todd Wilson, workshop; Plymouth Congregational, Minneapolis, MN
Jennifer Paul, harpsichord; SMU, Dallas, TX 8:15 pm

18 FEBRUARY
William Albright; St Olaf College, Northfield, MN 8:15 pm

21 FEBRUARY
Peter Planavsky; Grace & Holy Trinity Cathedral, Kansas City, MO 8 pm
William Wells; First Presbyterian, Santa Barbara, CA noon

22 FEBRUARY
Del Case; Pacific Union College, Angwin, CA 4 pm

23 FEBRUARY
Delores Bruch; Zion Lutheran, Iowa City, IA 8 pm

24 FEBRUARY
Barbara Baird; Texas Christian Univ, Ft Worth, TX
Robert Anderson; SMU, Dallas, TX 8:15 pm

25 FEBRUARY
Irmtraud Krüger, Edward Tarr, organ-trumpet; First Congregational, Fresno, CA 8 pm

28 FEBRUARY
Carole Terry, with horn; St Mark's Cathedral, Seattle, WA 8 pm

1 MARCH
John Pagett, Dupré Workshop; Corpus Christi Church, Pacific Palisades, CA

2 MARCH
 Fauré, *Durufle, Requiems*; Highland Park Presbyterian, Dallas, TX 7 pm
Del Case; St Mary's Cathedral, San Francisco, CA 4 pm
Irmtraud Krüger, Edward Tarr, organ-trumpet; First Presbyterian, Marysville, CA 3:30 pm
John Pagett; Corpus Christi Church, Pacific Palisades, CA 3:30 pm

9 MARCH
 Bach Festival; Central Lutheran, Minneapolis, MN 7 pm
Herndon Spillman; Trinity United Methodist, Lincoln, NE 8 pm

Robert Parkins; Stanford Univ 8 pm
Irmtraud Krüger, Edward Tarr, organ-trumpet; First United Methodist, La Mesa, CA 4 pm

11 MARCH
Susan Ferre, improvisation workshop; Christ Episcopal, Dallas, TX 8 pm

14 MARCH
Del Case; Mormon Tabernacle, Salt Lake City, UT 8 pm
Jean-Louis Gil; First Congregational, Los Angeles, CA 8 pm

15 MARCH
Irmtraud Krüger, Edward Tarr, organ-trumpet; The Auditorium, Independence, MO 8 pm

16 MARCH
Philip Brunelle; Plymouth Congregational, Minneapolis, MN 7 pm
Marilyn Keiser; Univ of Texas, Austin, TX

21 MARCH
Donald Pearson; St John's Cathedral, Denver, CO 8 pm

26 MARCH
 Fauré, *Requiem*; First Plymouth-Congregational, Lincoln, NE 8 pm

29 MARCH
Nicolas Kynaston; Bethany College, Lindsborg, KS 8 pm
 Texas Baroque Ensemble; SMU, Dallas, TX 8:15 pm

INTERNATIONAL

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

22 FEBRUARY
Bruce Wheatcroft; Grace Lutheran, Camrose, Alberta, Canada 7:30 pm

27 FEBRUARY
Kenneth Hutton; St Paul's, Toronto, Ontario 12:10 pm

6 MARCH
Charles Senor; St Paul's, Toronto, Ontario 12:10 pm

9 MARCH
Bruce Wheatcroft, with orchestra; Robertson-Wesley United Church, Edmonton, Alberta, Canada

13 MARCH
Francis O'Grady; St Paul's, Toronto, Ontario 12:10 pm

20 MARCH
Ruta Azis; St Paul's, Toronto, Ontario 12:10 pm

21 MARCH
Jean-Louis Gil; Grace Presbyterian, Calgary, Alberta 8 pm

23 MARCH
Jean-Louis Gil; Roberts Wesleyan United Church, Edmonton, Alberta 3 pm

27 MARCH
Matthew Larkin; St Paul's, Toronto, Ontario 12:10 pm

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NYC maintenance firm seeks qualified technician experienced in repair and tuning of all types of pipe organs. References required. Reply: John L. Randolph, 10 Stuyvesant Oval #8C, New York City, NY 10009. 212/564-4722.

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Christ Church, United Methodist, 4845 North-east 25th Ave., Fort Lauderdale, FL, 33308 seeks a Minister/Director of Music. This church has a tradition of excellence in its music program which it expects to maintain and enhance. The candidate must be competent to administer a complete program of church music: directing vocal choirs (adult, youth, children, pre-school); directing handbell choirs; directing instrumental music; classroom music teaching; organizing concert series; preparing special programs for worship; assist in worship planning and coordination; other general administrative responsibilities in conjunction with the music department. Minimum 10 years experience and keyboard facility required. The salary is negotiable. A strong Christian commitment is essential. The candidate must be a person whose lifestyle shall conform to the standards of the United Methodist Diaconal Ministry.

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Graduate scholarship assistant to university organist (1986-87, renewable) M.A./Ph.D. programs in musicology, composition, ethnomusicology. Other scholarships available. Deadline: Feb. 15, 1986. Write: Dr. Robert S. Lord, 110 Music Building, University of Pittsburgh, Pittsburgh, PA 15260. The University is an equal opportunity, affirmative action employer.

PIPE ORGANS WANTED

Wanted small used tracker organ or pipes and parts. ADDRESS MR-1, THE DIAPASON.

MISCELLANEOUS

To Whom It May Concern: It has come to the attention of our company that a firm has begun operations under the name of The Gratian Organ Builders. We would like to make all former customers of Mr. Warren B. Gratian aware that on Dec. 24, 1979, The Gratian Organ Builders was sold to Schneider Workshop & Services, Inc., of Kenney, IL, and that as of this date, the former Gratian company ceased doing business with the takeover of the new firm. Mr. Gratian died the following June, and the heirs have indicated to our company that it is their wish that the Gratian name no longer be associated with organbuilding. This notice is being placed so as to avoid confusion to former customers of Mr. Warren B. Gratian.

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The Midwestern Historical Keyboard Society, second annual meeting, will be held March 20-22 at the Abbey Inn, Coralville (Iowa City), Iowa. Concerts: Penelope Crawford, harpsichord and fortepiano; George Lucktenberg, harpsichord; Max and Beth Yount and Linda Clifford, harpsichords. Workshops: Penelope Crawford, harpsichord and fortepiano; special lecture-performance by London musicologist Jane Clark on Scarlatti; "No-Fear" workshops on tuning and maintenance for instrument owners; Papers on harpsichord and fortepiano topics (we invite you to submit one); a large harpsichord and fortepiano exhibition; the usual merry socializing. \$50 includes banquet. Contact Edward Kottick, School of Music, University of Iowa, Iowa City, IA 52240, 319/353-4953, or Margaret Hood, 580 West Cedar St., Platteville, WI 53818, 608/348-6410.

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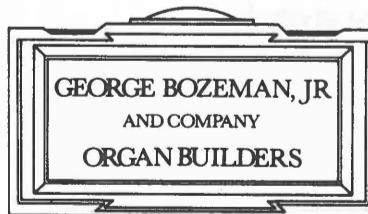
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The Organ Literature Foundation, world's largest supplier of organ books and recordings, offers Catalogue "T" listing 581 books, 1989 classical organ records and cassettes, etc. Send \$1.00 or 4 international reply coupons. The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184. 617/848-1388.

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, Stopt Diapason, 2139 Hassell Rd., Hoffman Estates, IL 60195.

PUBLICATIONS/ RECORDINGS

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 22¢ stamp to: OHS, Box 26811, Richmond, VA 23261.

Reprint of historic organ brochure of one-manual organs built by Marshall & Odenbrett of Ripon, Wisconsin, 19th Century. Send SASE and 25¢ 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-num-bers of THE DIAPASON is now available. Many from the 1930s 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.

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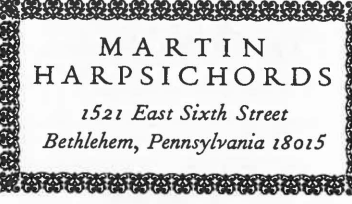
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M.P. Moller pipe organ; 3 manuals, Op. 5706, 1930; good playing condition; \$15,000 or best offer; buyer remove. Specifications available. American Baptist Churches of Rhode Island, 734 Hope St., Providence, RI 02906.

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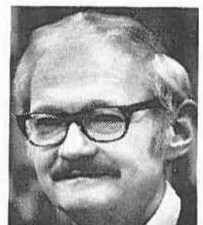
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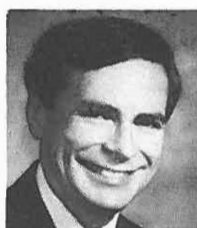
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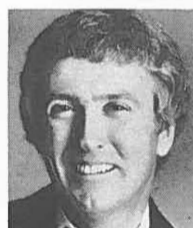
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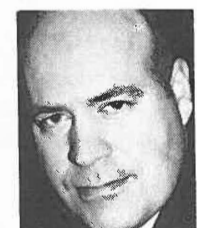
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