Festchival Alkmaar takes place Sep­
tember 10–20. The concerts will center on
the organ of Willem J. Wouterse, one of the
most important Dutch composers in the
time of Bach and Handel. A sympo­
sium on the history and literature of the
works of DeFesch including the results
of recent research. Part of the program
will be entitled "Buxtehude and Children's
Musical," concert-tours in historical houses
in the center of Alkmaar. Each concert
consists of three parts, each in a differ­
ent location, the second part of which
takes place in a restaurant (dinner included).

For further information contact:
Stichting Festchival, Postbus 24 1900
AA Alkmaar.

International Gaudeamus Music­
week 1987 will take place September
11–15. The concerts will be con­
centrated in Amsterdam during the week­
end. On Monday and Tuesday, the com­
posers will lead discussions of their
works, and additional concerts will be
organized for the evenings of September
14–15. Sixteen works have been selected
by the jury out of 250 entries by composers
from 29 countries.

For further information contact:
Gaudeamus Foundation, Postbus 1,
Swammer­
damstraat 38, 1001 BV Amsterdam; telephone 31-20-947349.

Elmhurst College (Elmhurst, IL) will
sponsor workshops for church
organists September 12 and 26, de­
signed for organists with little or no
formal training who wish to develop their
organ playing skills. Topics will include:
contemporary English hymn writers and
their music, and methods of using
their texts; repertoire for funerals; wor­
ship and music in the Baroque; profes­
sional organ recitals; and the organ
hymn festival. Workshop sessions will be
conducted by Paul Westemer and
Norval Rowley, both members of the
Elmhurst College faculty.

For further information, contact:
Dr. Paul Westemer, Music Department,
190 Prospect, Elmhurst, IL 60126; 312­
279-4100, ext. 337.

The University of Nebraska-Lincoln
will present its 11th Annual Organ Con­
ference September 24–26. The con­
ference will join this year in the interna­
tional celebration of the 350th anniver­
sary of the birth of Dietrich Buxtehude,
and feature the composer's organ and choral
works. Composers whose works will be
featured include Lawrence Archbold and
Keralya Snyder. Archbold, author of Style
and Structure in the Praeludia of Dietrich Bux­
tehude, will present two lectures, analyz­
ing the praeludia and choral-based works.
Snyder, author of Dietrich Bux­
tehude: Organist in Lübeck, will discuss
Buxtehude's daily work and concert ac­
tivities in a lecture entitled
"The Impresario: The
Organist." Her second lecture will focus on
performance practice. "The Organist as
 Composer: The Organist on the Performance of Buxtehude's Vocal Music.

The concerts will be given at the
Wesley Chapel on the UNL campus. Mr.
Archbold will present a solo recital of
Buxtehude's organ music used in the
Bedesten tracker organ in the chapel, and
local musicians will join in a concert of
Buxtehude's vocal, organ, and instru­
mmental music.

For further information contact:
Dr. Gerold Westerfield, Music Depart­
ment, 1506 Westbrooke Music Building,
University of Nebraska-Lincoln, Lincoln, NE
68588.

The Twentieth International Chil­
dren's Choir Festival will be held De­
ceber 27–31, 1987 at Walt Disney World
and Gaiaween, FL, under joint auspices of
the Americas Boychoir/International
Children's Choir Feder­

Robert Anderson, University Distinguished Professor of Organ and Sacred Music at Southern Methodist University, is playing concerts in Europe this summer. Performances have taken place in July at Utrecht Cathedral; Eglise Valère, Sion, Switzerland; Rattlebridge Cathedral, London, England; and the Wigmore Hall in London. Anderson plays at St. Olai, Norrköping, Sweden; Uppsala Cathedral, Sweden, and St. Anne, Turku, Alsborg, Finland.

Pavanne on Arthur Bliss, a solo organ work composed by Franklin D. Ashdown, was premiered by British conductor and organist Alistair Jones at Church of Christ has commissioned her to write a new work to be dedicated to the late composer's wife, Lady Bliss.

Elizabeth and Raymond Chenault

On May 29, Elizabeth and Raymond Chenault, duo-organists, were the featured performers at Grace Episcopal Church in Charleston, SC, for the Piccolo Spoleto Midnight Gala organ recital. The Chenaults played a recital of organ duets that they have commissioned since 1970. In addition to duets by John Rutter, Arthur Wills, and Douglas Major, the Chenaults performed the world premiere of "A Fancie For Two to Play" by Gerre Hancock and "Ragtime" by B. S. Stewart. The Chenaults were dedicated to the late composer's wife, Lady Bliss.

Crozier served as a chorister in the Blackburn and Carlisle Cathedral Choirs. He studied organ at Cardiff University in Wales and in Dublin. He has recorded for C.B.C. and Radio Canada.

A new duo, Anders Paulsson, sopran­no saxophonist and Harry Huff, organist, made their New York debut on Sunday, May 10, at Calvary Episcopal Church, with a program which included music in a variety of styles—Bach, Ellington, Ryo Noda, Alain, Swedish and French folk songs, Louis Armstrong, and a finale "Suite from Fong and Bess." Much of the music was arranged by the performers, and some included piano and synthesizer as well as organ. The duo may be contacted at Calvary Episcopal Church, 31 Gramercy Park N., New York, NY.

Mark Brombaugh has been appointed director of music at Court Street Methodist Church, Rockford, IL, where he will play the organ and direct the adult, youth and children's choirs. He leaves a position as Assistant Professor of Music at the University of Oregon, having been a member of the faculty at Westminster Choir College from 1977 to 1986. Dr. Brombaugh holds degrees from Oberlin College, the University of Louisville and Yale University. His wife, The Rev. Kathryn Nichols, is Minister of Music at Trinity Lutheran Church in Rockford.

Frank Ferko

Frank Ferko has been appointed organist and choirmaster at the Church of St. Paul the Redeemer in Chicago, IL. He holds a Bachelor of Music degree in piano and organ performance from Valparaiso University where he studied with Philip Gebring, a Master of Music degree in music theory from Syracuse University where he studied with Will O. Headlee, and a Doctor of Music degree in composition from Northwestern University where he studied composition with Alan Stout. Dr. Ferko also has won recognition recently in being awarded first prize in the Chicago Music (Oyster Bay) Composition Competition for his setting of Phos hilaron for mixed choir and organ and also the 1987 prize in the New York City Gay Men's Chorus Composition Competition for his choreal work "Humoresques" for male chorus, two pianos and four harps. He leaves the position of director of music at St. Andrew's Lutheran Church in Chicago, a position he has held since 1977.

Donald Joyce

Donald Joyce has been appointed director of music at the Church of St. John the Evangelist, New York City, replacing Beacon New York. In addition to providing music for liturgical celebrations, he will direct a concert and recital series whose focus will be the liturgical year and will present in 1989 a performance of the J.S. Bach Mass in B minor for St. Thomas, Leipzig. Prior to his appointment at St. John's, Mr. Joyce was director of music at St. Joseph's Church, New York, and Director of Music at the Cathedral of St. John the Divine. In 1985 he performed Bach's complete organ works in 13 recitals at St. John's and this spring performed the Art of Fugue. Later this year he will be performing recitals in Italy, Mexico and South America. His first two records, on the FMI/Angel label, are scheduled for release this summer. Mr. Joyce holds the Masters degree from Juilliard and the First Prize with Distinction from the Geneva Conservatory. His principal teachers have been Vernon deTav, Leonard Raver, and Lionel Rogg.

Dorothy Papadakos

Dorothy J. Papadakos has been appointed assistant organist at the Cathedral of St. John the Divine, New York City. A 1986 masters degree graduate of the Juilliard School, she has studied organ with Dennis Keene, Jon Gillock, and improvisation with Paul Halley and Gerre Hancock. Actively working in jazz, pop, and electronic music she is also on staff at Class/Musica, Inc., one of the nation's leading music production companies in synthesized sound design. She will be assisting Paul Halley, Organist & Master of the Choirs and performing with the Paul Winter Consort, Artists-in-Residence.

Nunc Dimittis

The Rev. James C. Southard, of Toledo, OH, died April 1 at the age of 72. A member of the Toledo Catholic Diocese for 40 years, Father Southard re­cently served as Associate Pastor of St. Hedwig Church. Prior to his ordination in 1945, he served as a overseas missionary in the Philippines and in New Guinea. In 1985 he received the BA degree from Denison University, and the STB degree from St. Mary Seminary, Baltimore, in 1939. Father Southard was a long time member of the ACO.
New Organ Music

S. Marion Verhaelen: Outburst, for trumpet and organ. Augsburg Publishing House, 11-7633, $4.50.

Ms. Verhaelen’s moderately difficult five-page work for B-flat trumpet opens with a short fanfare-like introduction which lead to the statement of the rhythmic main theme first by the organ, and then the trumpet. The theme is developed in the first part of the piece, relying heavily on unresolved seventh chords. The cantabile middle portion employs a flowing trumpet melody over a pulsating five-four accompaniment. Before the first theme returns for the" Capetown" (Walter Watson, ed.). Ludwig Music Publishing Co., 0-12, $5.00 (sic).

The first reading of this 1/4-minute piece will cause you to immediately check the publication date—Sturgies piece would have been comfortable in an organ collection of a century ago! For all organists tired of searching attics and used music sales for old Victorian gems, or looking for something new to show off the Vox Angelica or Harp stops, look no further. If indeed Mr. Sturgies wrote this as an exercise in capturing a former style, then he has succeeded wonderfully.


John Ferguson, in his preface to the third volume of hymn settings, suggests that his original harmonizations are for organists “not yet ready to try their own.” I would go further and say that all organists who take hymn playing seriously would do well to study these settings. Ferguson displays his talent for yet simpler ideas, and the ability to know just the right moment to introduce a “surprise” chord (not often). There is a great deal of useful material here, including helpful suggestions regarding specific texts for which each stanza was intended. —James Biery

Franz Liszt, The Complete Works for Organ, volumes II, V and VI. Universal Organ Edition (European American), Nos. 17854, 17857, and 17858, $55.00 each.

In an earlier review of volumes III and IV of this complete-works edition (THE DIAPASON, April 1987) I wrote: “this edition is grounded on solid principles of musical scholarship, and the musical text is an attempt to establish Liszt’s final intentions.” Volumes II, V, and VI also shaped by these editorial principles, are excellent examples of a superior performer’s edition. Famous pieces such as the Prelude and Fugue on BACH and Weinen, Klagen, Sorgen, Zagen!, Zoppen include in volume II, and lesser known works of functional service music in volumes V and VI. Of particular interest are the contemporary fingerings that are transmitted by the sources. They reveal that even in Liszt’s day the older techniques of finger vaulting, the use of the same finger on adjacent notes, and the avoidance of consecutive substitution, were still practiced by Liszt and his contemporaries.

This is a fine edition, and a must for serious Liszt players. The only regrettable feature is the stapled binding, which is ephemeral and designed to self-destruct with sustained use. It is hard to believe that Universal Editions is unaware that a longer-lasting sewn binding is preferred by its consumers.

Yale Widor Symposium

Performances and Lectures in honor of the 50th anniversary of the death of Charles-Marie-Jean-Albert Widor

11-13 October, 1987 at Yale University

Participants include

Syoko Aki, violin
Marguerite Brooks, conductor
Donald Currier, piano
Fons R. Decker, lecturer
Charles Krijbaum, organ
Kurt Lueders, organ and lecturer
Thomas Murray, organ
John Near, lecturer
Joan Panetti, piano

For information write: WIDOR SYMPOSIUM, School of Music Yale University, P.O. Box 2104A Yale Station, New Haven, CT 06520-7440

THE DIAPASON

For information, please write:

James Kibbie
School of Music
The University of Michigan
Ann Arbor, MI 48109-2085
(Telephone: 313-764-1591)
“Our committee chose the Rodgers organ because of its superior ensemble sound.”

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So when you're chosen to serve on your organ selection committee, as Ralph Deutsch was, see and hear a Rodgers Organ for yourself. You'll discover how Rodgers organs create their superior ensemble sound. Rodgers is the obvious choice where sound and performance count.

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Soloistic Organ Accompaniments
A bad accompanist makes a good singer.
St. Augustine (354–430)

Church choirs heavily rely on their accompanists. The organist should be seen as an equal partner with the choir, yet only too often choir directors neglect the organist in choosing music. Admittedly, there are many situations where this is intentional because of the lack of keyboard and percussion skills, but generally, it simply happens as an oversight. If the church has a good organist, then the director should make the effort to program works in which the keyboard plays a more prominent role.

On the other hand, there is the organist who happens to direct the choir. In this case, finding music that allows the organ to flourish is the driving force in music selection. Since he/she accompanies the choir and “directs” from the keyboard, it is of great importance that the keyboard be interesting.

Finding works that have interesting, soloistic organ music is not always easy. Choir directors tend to be more concerned about the vocal ranges, the tessitura, etc., and forget to look for exciting accompaniments when browsing in music stores. Performing music in which the organ has a significant and different function will certainly add strength to the choir, and will possibly further stir the emotions of the congregation.

Both of these examples of situations are extreme. It is most common that directors selecting music take all concerns into consideration in planning the music for the services. Other factors such as singing music that uses instruments, soloists, additional children’s voices, etc., are all a part of our summer organizational contemplations.

Balance is an important factor for church choirs. Directors must attend to all kinds of tastes in the choir and congregation, to liturgical needs, to performers’ abilities, and many other performance ingredients, and make them all fit into the sermon and the church year. This is not something that can be accomplished successfully without some type of systematization; even then it is doubtful that the various constituents will recognize the effort. Nevertheless, conscience should be a motivator, and if a deliberate attempt is made, then directors will feel better as issues start to surface.

The reviews this month feature works having active organ (not piano) involvement. In some instances, the keyboard music is an equal partner with the choir, and may be more difficult than the music for the singers. In preparing for another season with the church, readers are urged to find a work that allows the organ to be a central part of the anthem or special music. They will appreciate the challenge and it will do much for making their contribution of helping the choir find notes, learn the music, accompany soloists, etc., more palatable throughout the year.

O How Amiable, William Mathias. SATB and organ, Oxford University Press, A 342, $1.00 (M+).
The first verse of this Psalm is for organ solo and begins with quiet pedal work. The harmony has mild dissonant lines in the alto. At places the choir sings without organ, but more often the organ offers useful support. The organist sets a good individual music for the organist as well. The middle area (ABA) has some load placed on the organ. The organist is called upon to perform well but not too difficult and is certain to please everyone.

King of Glory, Alan Hoddinott. SATB and organ, Oxford University Press, A 343, $1.00 (M+).
The organist often has five-note passage that is a mirror in the two hands; this motive is played in a free, yet frenzied improvisatory manner. The other organ music is more choral and less soloistic. The choral music has divisi and often consists of repeated chords which are either dramatic or a bit sentimental. This Psalm 24 setting will probably need a large choir for effective performance.

There is a curious blending of several styles in this extended setting. Some areas are almost jazz-like, while others are quiet, then shift into a bravura character. The faster sections use changing meters including a rare 1/4 bar. The organist has several solo passages in the introduction and later plays filler music between the choral phrases.

The main organ material occurs in the long Prelude which is an organ solo with optional trumpet near the end. The music is easy to play, yet gives the organist an opportunity to be featured, so this would be useful to those groups having an organist as part of their choir. The choir and congregation sing the first verse in unison which is followed by separate verses for the women and men; then the choir sings three verses four unaccompanied and verse five has everyone again. Easy enough for most groups.

Savior, Teach Me Day by Day, Gerald Bales, SA and organ, Randall M. Egan Publishers (M—).
The accompaniments are all the same. The voices should be equal in each part, but they only sing in two parts on two of the five verses. The organ sets an ethereal mood at the opening as it builds tone clusters through sustained added notes. The other areas are more typically liturgical, although the fourth verse is quite busy. The choral writing is simple and could be sung by young voices having limited ranges.

Missa Brevis, Robert Walker. SATB and organ, Novello and Company of Theodore Presser, No. 29 0009, $4.25 (D).
In this well-crafted mass the organ plays an equal role with the voices. It has difficult, busy areas. The organ helps create the mysterious character in...
The Kyrie and later in the Osmanc. No solos or unison use. The choir often has counterpoint as lines cascade in downward spirals. There are dissonances, unaccompanied singing, and only a Latin text is used. The writing is effective with many types of articulations and a variety of rhythmical gestures. It will require a fine choir and organist, and would be of interest as a concert work for college choirs.

Deo Gracias, Robert Wetzler. 2 trumpets, 2 trombones, and organ, AMSL, B-19, $12.00 (full set) (M+).

Immediately after the dedication of a new organ, this relatively easy instrumental work has a majestic quality. The brass and organ have separate areas, and then join in the final verse. Based on "Agnin-court Hymn" of Dunstable, there is a music flavor that has a medieval spirit. This is a work that could be learned quickly, is not particularly challenging for the organist, but would be useful as an addition to the service, especially as an offerary.

Come, Share the Spirit, Paul D. Weber, SATB, congregation, 2 trumpets, 2 trombones, and organ, Augsburg Publishing House, 11-2429, $1.00 (M).

The choral parts are easy and are always almost in unison or with descent line. There are four verses with the congregation joining on two. This has a strong energy and begins with a forceful organ/brass introduction. The organ writing often has pulsating repeated chords, and is not difficult, but will sound immense. The brass have limited function, although they and the organ have another solo in the closing area. This anthem would have many uses such as for Easter, communion, or for general Sundays. Each verse of the text marks a different phase of the celebration. Utilitarian and powerful.

Glory and Honour, John Joubert. SATB and organ, Novello of Theodore Presser Co., No. 29 0589, $1.95 (D—).

Most of the choral writing is in two parts or unison and full vocal ranges are employed. At times the choir seems to be accompanying the organ which has a soloistic role throughout with many florishes and outbursts. Its music is somewhat challenging with an active pedal part. There is a strong sense of drama, a wide variety of dynamics, and melismas that begin in the choir and carry into the organ as a motive. Forceful music needing solid performers.

I Will Lift up Mine Eyes, Alan Howva- ness. SATB and organ with boys' choir and bass solo ad lib., C. F. Peters, No. 66232, $1.25 (M+).

As with many of Howvanness' settings, there is a dominant characteristic item from use of various scales. At times these are bordering on the exotic, and these harmonic areas can be heard throughout. The organ is primarily a support for the singers although there are extended passages where one keyboard plays free, somewhat improvisatory phrases above a drone bass. The solo areas for boys' choir and bass may be sung by sections in the choir. There are three movements with one long section in 11/4 meter. This 15-minute cantata is not difficult and has a mood that will continue to grow on both performers and listeners.

Sing and Rejoice, Gerhard Kragl. Or- gan and congregation, The Sacred Music Press, KK 207, $3.95 (M+).

This is an unusual collection written by an organist. There are five separate hymn settings with a variety of performance options for use. The verses may serve as introductions, solo organ stanzas or as free choral or congregational accompaniments. Works included are: Diademata, Freu Dich Sehr, Gaudeamus Pariter, St. George's Windsor, and Herr Jesu Christ. Dick Zu Uns Wend. Each setting has a Prelude, an Introduction, and then various verses. Functional music that will give organists a chance to move into new directions when playing hymns for singing.

New Recordings


Bach, J. S.: L'Opera Omnia per Orga- no, Vol. 2: Quattro Concerti (Concerto in C Major after Vitaldi [BWW 594]; Concerto in C Major after Ernst [BWW 595]; Concerto in D Major after Vitaldi [BWW 596]; Concerto in A Minor after Pachelbel [BWW 593]). Giancarlo Parodi, Chiesa dei SS. Ippolito e Eral- do, Lagonda. ECO 603 C Stereo. 81 (plus $2 postage per order) from Organ Litera- ture Foundation, 45 Norfolk Rd., Braintree, MA 02184.

Organ Concertos by J. S. Bach (Concerto in D Minor after Vitaldi [BWW 596]; Concerto in A Minor after Vital- di [BWW 593]; Concerto in C Major after Vitaldi [BWW 594]; Concerto in G Major after Ernst [BWW 592]). Joan Lunn, Organist, The Memorial Church, Harvard University, Gothic 68422.

Bach, J. S.: Eight “Little” Preludes and Fugues (BWW 553-60); Fugue in C Minor on a Theme by Legrenzi (BWW 572). Steven Weishall, Organ. ESTREMPOAC 81-05. 81 Organ Literature Foundation.

Die Barockorgel der Wallfahrtskirche Brunnenthal. Pachelbel, Johann; Toc- cat in E Minor; Fantasia in D Minor; Fugues in C Major, A Major, and C Major. Bach, J. S.: Four Duets from Clavierubung III (BWW 802-05); Fantasia on a Commemorative Motif (BWW 564); Concerto in D Minor after Marcello (BWW 810); August Humer, Extempo AC 81-02. 81 Organ Literature Foundation.


More Bach LP's, and something for every taste. Those who find today's 'more-authentic-than-thou' performances a bit dry may appreciate these first two installments in Giancarlo Parodi's new Bach series. His frequent (and unauthorized, of course) registration changes, ultra-detached articulation in chordal passages, and predilection for rallentandi are characteristic of a Bach style quite fashionable not so long ago. The four fugues are selected in the right choir and to give the effect of a crescendo that runs the length of the movement (al- ways beginning with nothing more than foundation stops and always ending more or less 'full organ'); the chords in the C-major prelude and in similarly brisk movements from the concerto transcriptions are positively choppy; and the Artichoke riffs in the last concerto movements practically double the note values. Parodi's only real con- cession to the 'authentic' performance practice movement comes in the Adagio of the A-minor Vitaldi, where he applies ornamentation and intaglia.

The outmoded playing style is a minor concern, though, when compared to other matters. For example, while Pa-
**DURABILITY** - QUAL

...original violin part—he plays a Rodi's famous opus, the four-manual, 77-rank like, and his phrasing is occasionally compass. Furthermore, it is all too inconsistent as well, such as in the open...

...4' and 12), his reasons for following the Largo from the same concerto (mm. 83), and the third movement of the A-minor...
Marcel Dupré and the French Organ School

As an artist performer and teacher, Marcel Dupré (1886-1971) is regarded as one of the most influential figures of the twentieth-century French organ school, and Jeanne Demessieux, in turn, one of his most illustrious pupils. Both were piano and organ students of the Paris Conservatory and attained extraordinarily high levels of technical and musical excellence. Dupré recognized in Jeanne Demessieux the phenomenal skills he himself possessed as a performer, and for her he composed Op. 39, 40, and 41, works designed to produce technical mastery. Demessieux’s own response to these works was the Six Etudes, Op. 5.

As a student of both Guilmant and Widor, Dupré was taught the principles of the French organ school established by the Belgian Jacques Lemmens (1825-1881). It was Lemmens who had revived the art of organ playing, which, according to the builder Cavaille-Coll, had nearly disappeared prior to Lemmens’ presence in France. Lemmens’ L’École d’orgue (1862) was the first French organ method to present a well-grounded plan for developing organ technique. The influence of Lemmens and his concern for the study of Bach is seen in Dupré’s exclusive use of Bach examples to explain performance rules in his own Méthode d’orgue, part II (1927).

While Lemmens began the revival of good organ playing in France, it was Charles-Marie Widor (1844-1937), a pupil of Lemmens and successor to Charles-Franck, who most thoroughly taught the technique after the latter’s death. He was his mentor:

Marjorie Ness endeavors degrees from Oberlin College, Northwestern University, and most recently the DMA from the University of Iowa as a student of Delbert Disselhorst. She currently serves as Director of Music of the First Presbyterian Church, Ottumwa, IA, a position she shares with her husband, William Ness. She has served on the faculties of the University of Wyoming at Laramie and Westminster College, LeMars, IA. In the summer of 1986, she performed a series of seven recitals in Europe, including programs at St. German-des-Près, Paris, France, and the Cathedral of the Incarnation, Marbella, Spain.

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Marjorie Ness

the maître’s least title to glory in the eyes of posterity... To give precedence to pure and simple instinct, to rationalism over empiricism, such was Widor’s aim. To correct the imperfections of our technique he began by showing us the proper position of the body at the keyboard, forbidding us not only ridiculous gestures, fruitless as well as unaesthetic, but also useless motions, no matter how slight. 3

Widor used the principles set forth in Lemmens’ L’École d’orgue and established a standard for the French organ school. His philosophy can best be explained in his own words:

All unjustified movement is harmful, because it is a loss of time and strength. Before deciding that a movement is inevitable you must have tried out its utility during the period of slow practice. That period must be very long. If you have the courage and the conscience to make yourself do it, it will be considerable time gained, and then you will play every virtuoso piece in its exact tempo without difficulty.

Do not flatten the fingers on the keyboard. The key should be attacked with quickness and precision, but without stiffness.

Legato results from the instantaneous carrying over of pressure from one finger to another. If you hesitate in the least it becomes choppy, or else muddy. Although you must often play legato, you must also play clearly, otherwise you have no real technique. (For staccato) maintain the fingers against the keys as much as possible, tighten your wrist slightly and articulate from the forearm. While you have mastered it dully, rapidity will come of itself without further muscular contrarion.

Begin by placing your bench so that when the tips of your toes touch the extreme edge of the two black keys in the middle of the pedalboard your knees will form a right angle with your thighs. So doing, if you lean slightly forward, your body will take the normal position. The portrait of Bach at the organ can serve you as a model. Never attack the key with a flat foot, but with the inner face of the sole. Keep the feet in constant contact with the edge of the two black keys never playing the white notes near the back of the pedal except in changing feet or crossing. Attack the black notes on the extreme edge to facilitate, if necessary, sliding onto a white one.

Let the free foot hang over the keys always ready either to play or put on a pedal combination or to open or close the swell-box.

The organist has fourteen fingers, ten on his hands, and four on his feet. Here is the only rational way to constitute the supplementary hand represented by the two feet generally, the knees, the heels and the toes must be touching. Then the greatest stretch of the toes (knees and heels joined) gives a fifth, the greatest stretch of the legs (knees joined) an octave. As soon as a foot stops playing it should immediately return the one that is playing in the normal position, to avoid all defective movement. With the pedal as with the manuals economy of movement must direct the choice of pedaling. This means that if several possibilities present themselves, one must choose the one that requires the least motion.

On the organ repeated notes must be articulated very precisely. If the time values are short, or if the tempo is quick or moderately so, cut short the first note by half its value. If the values are long or the movement slower, cut off a quarter or an eighth. With few the maître’s least title to glory in the eyes of posterity... To give precedence to pure and simple instinct, to rationalism over empiricism, such was Widor’s aim. To correct the imperfections of our technique he began by showing us the proper position of the body at the keyboard, forbidding us not only ridiculous gestures, fruitless as well as unaesthetic, but also useless motions, no matter how slight. 3

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All unjustified movement is harmful, because it is a loss of time and strength. Before deciding that a movement is inevitable you must have tried out its utility during the period of slow practice. That period must be very long. If you have the courage and the conscience to make yourself do it, it will be considerable time gained, and then you will play every virtuoso piece in its exact tempo without difficulty.

Do not flatten the fingers on the keyboard. The key should be attacked with quickness and precision, but without stiffness.

Legato results from the instantaneous carrying over of pressure from one finger to another. If you hesitate in the least it becomes choppy, or else muddy. Although you must often play legato, you must also play clearly, otherwise you have no real technique. (For staccato) maintain the fingers against the keys as much as possible, tighten your wrist slightly and articulate from the forearm. While you have mastered it dully, rapidity will come of itself without further muscular contrarion.

Begin by placing your bench so that when the tips of your toes touch the extreme edge of the two black keys in the middle of the pedalboard your knees will form a right angle with your thighs. So doing, if you lean slightly forward, your body will take the normal position. The portrait of Bach at the organ can serve you as a model. Never attack the key with a flat foot, but with the inner face of the sole. Keep the feet in constant contact with the edge of the two black keys never playing the white notes near the back of the pedal except in changing feet or crossing. Attack the black notes on the extreme edge to facilitate, if necessary, sliding onto a white one.

Let the free foot hang over the keys always ready either to play or put on a pedal combination or to open or close the swell-box.

The organist has fourteen fingers, ten on his hands, and four on his feet. Here is the only rational way to constitute the supplementary hand represented by the two feet generally, the knees, the heels and the toes must be touching. Then the greatest stretch of the toes (knees and heels joined) gives a fifth, the greatest stretch of the legs (knees joined) an octave. As soon as a foot stops playing it should immediately return the one that is playing in the normal position, to avoid all defective movement. With the pedal as with the manuals economy of movement must direct the choice of pedaling. This means that if several possibilities present themselves, one must choose the one that requires the least motion.

On the organ repeated notes must be articulated very precisely. If the time values are short, or if the tempo is quick or moderately so, cut short the first note by half its value. If the values are long or the movement slower, cut off a quarter or an eighth. With few
Jeanne Demessieux—Six Etudes, Op. 5

Jeanne Demessieux, Dupré’s chosen successor, was born in Montpellier in 1921 and assumed her first position as organist of the church of St. Esprit in Paris in 1953. Her early career was recognized and encouraged by the Paris Conservatory where she won First Prize in harmony, piano, fugue, and counterpoint. She pursued an active and highly successful career as a concert artist in both Europe and the United States where she was noted for her virtuosity and technique. Dupré taught at conservatories in Nancy, France, and Liège, Belgium. She was appointed organist of the fashionable church of the Madeleine in Paris in 1962. As a favored pupil of Dupré in terms of technical and musical virtuosity, Jeanne Demessieux seemed to embody perfectly that which Dupré had represented for Widor earlier.

Jeanne Demessieux in the early 1960s: “Pointes” (Allegro agitato 112 = quarter note)

The first: alternating toes—tends to develop... equality of strict time between the two feet, and... instant of the spacing of the different intervals.

Demessieux indicates pedal markings throughout the Six Etudes whereas Dupré gives no indications in the works considered. Examples 1–4 demonstrate the technique of alternate toes. The consistent use of alternate toes with the feet frequently touching the ground demands shiftless, highly chromatic images. The performer must learn to deal with the close position of the feet at the fast tempo.


According to Dupré, the purpose of this etude is a study in interval spacing. By making the performer find all intervals with toes, two measuring devices may be considered: the distance between the feet and the distance between successive notes played by one foot.

This etude consists of 143 measures, 127 of which involve alternate toes. Many of the 127 measures involve modified two-plane pedaling where one foot is on the keyboard and the other on the pedalboard. The technique of alternate toes requires only two points of contact between the feet and the pedalboard and minimizes the involvement of leg muscles which keeps the ankle from tiring so quickly.

Both Lemmens and Dupré include exercises involving alternate toes in their pedagogical works. Dupré has five pages of exercises for this technique on both white and black keys, but in his compositions the technique is used to a considerably lesser extent than in the etudes of Demessieux.

Etude No. II: “Tiercer” (Allegretto 100 = quarter note)

The second: alternate thirds in the hand and in the feet—seeks to develop the clarity of the notes. The ear will not allow the slightest consciousness of attack is not attained and if the slightest ritard is produced in the alternation of feet and hands.

Dupré uses the term “alternating thirds” to describe the rhythmic alternation between pedal and manuals in etude no. 2. Examples 5 and 6 illustrate this technique in two rhythmic patterns. No use is made of thirds in the left hand in this etude. The sustained chords of the left hand provide a fulcrum for the alternation of feet and right hand. The technique of rhythmic alternation further complicates the basic technique of thirds which is being taught.

Example 5. Alternating thirds—manuals and pedal: ll, p. 13, mm. 1–3.

The manuals are an integral part of the total technique of the etudes by requiring of the organist the same detail that standard piano etudes require concerning body posture and movement. Problems in coordination, balance, and rhythmic stability are presented as well. The composer’s consistently fast tempo markings are a further complicating factor.

Etude No. III: “Sixté” (Scherzando 116 = dotted quarter)

The third: sixths—in addition to the same quest of the legato and of simultaneity, (the legato shape, both poles... posture and simultaneity. The spacing of the legs (knees joined, naturally) must be constant in all positions, without producing any stiffness. It is necessary not to forget that the foot’s long toes are even more subject to contraction than those of the arms and that the least nervous interference paralyzes [sic] execution.)

Dupré’s emphasis on a quiet deportment aids here in the pedaling of sixths. Demessieux again utilizes the technique almost exclusively in the pedal, while evidences of the same technique are found throughout the manual and pedal parts of Dupré’s compositions. Demessieux widens the gap between the feet, taking away the security of their closeness. The knees remain together and guide the feet in their parallel execution of the sixths. Heels and toes of both feet alternate, demanding simultaneous movement of the ankles (Examples 7–8).


The main part of etude no. 3 generally consists of chords and single note lines accenting the pulse with a few measures of chromatic sixths interspersed. The non-melodic material of the manuals provides a rhythmic check for the rhythm alternation as well as the simultaneous attack of manual and pedal. There are only four measures of chromatic sixths +6 sixths for manuals in this entire etude.

Etude No. IV: "Accords Alternés" (Allegro con moto 112 = quarter note)

The fourth: alternating chords—applies to the organ one of the principal processes of the modern school of piano; based on the flexibility of the wrist, which assures absolute equality of movement between the two hands. Now, at the organ, still more than at the piano it is important that the legato between the hands be strict and that there be neither solution of continuity nor ritaritation between the hands. All movements must be reduced to a minimum.10

The typical French toccata alternation of hands is the characteristic of this etude. This is the only etude which focuses on manual technique. The notation shows clearly which hand is to play which chords (Example 9). Demessieux uses this etude to introduce alternation of toe and heel. This is the first time that toe and heel of both feet operate independently, requiring different lateral and vertical ankle movements (Example 10).


Example 10. Alternate toe and heel: IV, p. 37, mm. 51-52.

Etude No. V. "Notes Répétées" (Vivo 120 = quarter note)

The fifth: repeated notes—develops the agility and lightness of pedal playing. It requires an absolute precision of attack. It is the ankle which holds the foot suspended though always near to the key in the manner of which, at the piano, the wrist assures the suspension of the hand. A very light swaying of the body will permit the joined legs to attain without difficulty the extremities of the pedal clavier.11

Demessieux’s fifth etude has primarily repeated notes in the pedal. The only repeated notes found in the manual parts are manual figurations in alternation. Examples 11 and 12 indicate the two types of pedal repeated note figurations frequently used by Demessieux.


Example 12. Repeated notes—pedal: V, p. 42, m. 22.

Example 11 illustrates the first type of repetition which is possible when the notes are close together. Example 12 illustrates the second type using toe and heel of the same foot when the feet are further apart. At the tempo of a quarter-note equal to 126 the body must be relaxed and the feet kept close enough to the keys in order for the attack and release to be precise. The manual parts are comprised of many octave chords on the beat, with the left hand often stretching a tenth. Sustained tones also occur in the left hand, providing a point of balance for the constant motion of the pedal and right hand.

Etude No. VI. "Octaves" (Allegro con fuoco 84 = quarter note)

The sixth: octaves in the hands and in the feet, attacks two different problems. In order that the octave in the hands be clearly perceived on the organ, it is necessary to be careful of a moderate period of holding in order that the elevation of the pipe be assured. In the feet, the execution of the octaves poses the question of the constancy of distance apart, already pointed out in regard to the sixths, and the perfect simultaneousness of the attack and of the interruption of the sound. Here again, the ankle guides and suspends the foot.12

Examples 13-15 show the octave technique for both manual and pedal. The sixth etude uses rhythmic alternation as seen in the second study on thirds. The octaves are rhythmically passed back and forth from pedal to manual (see Example 15). The balance necessary to execute the rhythmic alternation is further complicated by the octave technique. Demessieux gives the performer some latitude in the execution of the octaves by requiring a slower tempo than in the other etudes (quarter-note equal to 94). Examples of octave trills may also be seen. The octave trill may occur in one hand or between hands (Example 16).


Example 14. Chromatic octaves—pedal: VI, p. 50, mm. 6-7.


Additional techniques presented in Dupré's writings do not merit as much consideration in the etudes of Demessieux. The technique of simultaneous sustained and active notes is employed in the Etudes transcendantes of Liszt and is a distinctly pianistic technique; however, it is used in organ studies to promote finger independence and is used frequently by Dupré but very seldom in the studies of Demessieux (Example 17). The purpose of these technical studies is summarized in the conclusion of Dupré's preface.

In brief, the qualities of execution which the conscientious study of the Etudes will develop are: equality, simultaneousness of attack, legato, flexibility, lightness and clarity; the student should never lose sight of these few general precepts, oft repeated but which remain fruitful.

To work one difficulty alone at one time and thenceupon to concentrate all his effort; practicing fingers alone is useless. The ear and the eye must exercise a constant control.

The work must be broken up into [very short fragments] and practiced slowly until one sees that one is ready to accelerate without harming the clarity.

Working to the complete polyphony is, at the organ, of more benefit that working by separate voices, but only if the music is played slowly enough to be in complete control.

The work is known when the interpreter has, from memory, an exact mental picture and when the limbs execute it with a suppleness of reflex manner. At this moment, the liberated brain can give of itself completely to the music.

Those who succeed in conquering the Etudes will be grateful to Jeanne Demessieux for immense progress which, thanks to her, they will have accomplished.13

NOTES
3. Ibid., 10-11.
4. Ibid., 11.
9. Dupré, Cours complet ... vol 2, 1.
11. Ibid., 36.
14. Ibid.
15. Ibid.
16. Ibid.
17. Ibid.
18. Ibid.
19. Ibid.

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AUGUST, 1987

11
The organs at the Church of the Virgin Mary
Gdańsk, Poland

by Roman Perucki

Gdańsk has long been famous for its flourishing organ building and organ music performance traditions. What particularly draws our attention to the town is the size and number of instruments. Almost every wealthy merchant of old Gdańsk wanted to pride himself on the possession of a big and beautiful instrument in his family chapel in one of numerous churches of the town.

The first documents concerning the existence of church organs in Gdańsk date back to the middle of the 14th century. By the end of the 15th century both the Virgin Mary and St. John churches had already two instruments, and in 1499 St. Bartholomew church was also furnished with one. In the 16th century, organs were installed in all churches of Gdańsk, and often there were two instruments in one place. The most important dates and facts are briefly outlined below:

14th cent.
15th cent.
end of the 15th
till 1498
1498
1508
1512
1518
1524
1568
1577
1580
1585
1588
Virgin Mary
St. Nicholas
Virgin Mary
Virgin Mary
St. Bartholomew
St. Bartholomew
St. Peter & Paul
Virgin Mary
Holy Trinity
Oliva Cathedral
Oliva Cathedral
Virgin Mary
St. Barbara
first mention
first mention
2 instruments
first mention
a new organ
Jan Hauk from Chojnice
4 instruments at a time
Balcer Sturmer from Malbork
2 instruments
side organ
Julius Antoni Friesen, new organ, 55 stops
Wawrzyniec Hoffmann from Malbork

Note: These are only examples of the development of organs in Gdańsk and by no means should be treated as a comprehensive source.

It seems worth stressing that organs were built in Gdańsk also for purely secular use; for instance in 1553 the Artus Court, a hall used as a place of guild meetings and other public events, was fitted out with an instrument which existed there till the end of World War II. Unfortunately immense war damage annihilated most of antique instruments. In postwar times large-scale re-constructional work was launched in Gdańsk. Not only were the old organs reconstructed and repaired, but also a number of new instruments were built, e.g., at St. Bartholomew’s, St. James’, St. Catherine’s and others. This paper, however, deals in detail only with the organs of the Virgin Mary Church.

The history and the present day
The Virgin Mary Church, erected between 1342 and 1502, is one of the largest churches made of brick in Europe. With the capacity for a congregation of 25,000, it is the largest place of worship in Poland. The church has a very long reverberation time, approximately 10 seconds, which results in high incomprehensibility of speech. Scientists from the Institute of Sound Engineering of the Gdańsk Technical University, directed by assistant professor Gustav Budzyński, made a platter model of the church to carry out a thorough analysis of the acoustic phenomena in its interior. As mentioned above, already at the end of the 15th century there were two instruments in the church. In 1508 Blażej Lehmann built a new 35–40 stop instrument which was later moved to one of the side chapels. Due to many defects the Lehmann organ was taken away from the church in 1777.

In 1524 there were four instruments in the church, the main organ used exclusively for solo performances, the small organ played during masses, and two private organs in side chapels used for accompaniment of services there.

In 1538 Antonius Friesen arrived in Gdańsk to install a new organ. This was a magnificent instrument which could have been equalled only by organs in Strasbourg and Ulm. It had three manuals, 48 notes each, 24-note pedal, altogether 60 stops and 4538 pipes. One of the features of the Friesen organ was its excellent mixtures, and especially the 24 ranks on the first manual and nine ranks on the pedal. The disposition of this instrument, as an example of fine organ building, was published in Syntagma Musicum by Michael Praetorius. The inaugural concert was played by Kajus Schmiedlein, a future chief organist of the church. Between 1727 and 1734 some routine repairs were done by Andrzej Hildebrand, the disciple of the famous G. Silbermann. Unfortunately in the middle of the 18th century the instrument could not be used any longer.

In consequence of that loss Gdańsk organmaster Fryderyk R. Dalic started the construction of a new organ. Jan H. Meisner built a new case which was preserved in the church till the end of World War II. The instrument had three manuals and pedal, 52 stops. In 1777 the same organmaster built a new chorale organ, at which time the side chapel organs were finally removed from the church so that only two main instruments remained.

In 1891 a romantic-style organ was built by Terletzki. The latest achievements of technology, were introduced, i.e., shutters for the third manual, a cre-
The Great Organ

As mentioned, in 1585 Antonius Friesen had built an organ for the Virgin Mary Church. Forty years later his son and follower Merten Friesen built an instrument for and moved to the Virgin Mary on the site of the one constructed 400 years earlier by Antonius Friesen. Unfortunately only 80% of the case and 105 pipes of the original instrument survived World War II. The reconstruction was initiated by Dr. Otto Kulcke from Oberursel, who also raised funds for this purpose in West Germany. The reconstructive work was carried out with great artistry and understanding by H. & G. Hillebrand from Hanover. Polish specialists restored the case on the basis of a design worked out in the Torun office of the State Laboratories for the Preservation of Historic Monuments. In compliance with the latest experiences in organ building, mechanical action was employed, exact to the historical pattern. The console and the keyboards were contemporary to that of Merten Friesen. The reed stops have been modeled upon the 17th-century North German school of Fritze-Stichewel. A short octave, i.e., lacking C-sharp, was used in the manuals. On the whole the present organ may be reckoned as belonging to the cultural tradition of the Hanseatic League. It was consecrated on August 15, 1985.

After World War II an electropneumatic instrument, made by Wurlitzer, was installed on the left of the high altar. It is used solely for accompaniment during services, its sound emitted through the Romantic Style.

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Cover

Rosales Organ Builders, Inc., Los Angeles, CA, has built its Opus 9 for Granada Hills Presbyterian Church, Northridge, CA. In 1960 the church constructed a new A-frame building. Volunteers from the church installed a used pipe organ consisting of a 9-manual Artcraft rebuild of a Whalley & Genung tracker. The organ was stalled in a deep chamber and the consequent problems due to deteriorating leather. The organ was "patched" and committee work began toward the purchase of a new organ. In 1971 Sylmar earthquake, centered 20 miles from the church, damaged the organ but by 1979 the old organ was barely playable. The church hired Thomas Foster, then University Organist at Califormia State University, Northridge, to assist the committee. Many options were explored and various builders were contacted. Within a week after the decision to contract with Rosales Organ Builders was announced to the congregation, three-fourths of the funds were pledged and a contract was signed.

The new organ, in quarter-sawn white oak casework of traditional style reflecting the Reformed tradition of the Presbyterian Church and the angle of the A-frame ceiling, was installed in 1982 in front of the church which was restructured after removal of the old organ chambers. The Great and Pedal are located on a common windchest at impost level, with the Great 16' and 8' Principals in the cuestaet. The Swell is above and behind the case with expression shutters on three sides of the Swell box. The stoplist and voicing are eclectic, founded upon historic principles, and are focused in a Classic French direction by adding the key elements of the French: the five-rank Great Cornet of traditional scales mounted behind the upper facade, the Great Vox Humana (scaled after Cliquot); the Swell Cromorne (Doum Bedan scale No. 2); and the Swell Hautbois which is constructed from examples of Cavaille-Coll's bassward extensions of Cliquot's treble compass stops. The scales and voicing of the Posaune, Trumpet and Clarion are of hybrid origin, French in the treble, but becoming more round and controlled in the bass. All reeds, except the Vox Humana are tuned at the natural tuning point of the resonator, and all trumpets are cut dead-length for maximum stability of voicing and tuning.

The facade pipes are constructed from 75% tin with zinc used for the largest pipes, and most interior Principals and Flutes of hammering 97% lead. The Geigen, the Celeste, and the reeds are made from 50% spotted metal; the Subbass is poplar and sugar pine. The lowest seven notes of the Pedal 16' Prestant are sugar pine pipes of Haskell construction located behind the organ.

The tuning is well-tempered according to Rosales' modification of Kirnberger III. For maximum tuning stability, all open metal treble pipes are conetuned, and stopped metal pipes have their caps soldered in place. The pitch is A = 440 at 68° Fahrenheit.

In general, the flat stops of this organ are voiced in the 'Vocale' style. The cut-ups average one-third of the mouth width for the Principals and open flutes, and from two-fifths to one-half of the mouth width for stopped flutes, on a windpressure of 3/4 inches. Fundamentally tone is assisted by the inclusion of a manual 16' Prestant and double ranks for the Great 8' Principal. Mechanical key action is suspended, stop action is mechanical, employing the use of four double-draw knobs. Two adjustable mechanical combinations are supplied for each division. The organ contains a dual winding system; the wind is produced by a three-sponsored electric blower regulated by two large, dead-weighted bellows, and conducted to the windchests through traditional wood windtrunks.

By 1982 the new organ was completed for the design of the instrument, the tonal finishing of which was accomplished by Dickson. The inaugural concert was performed by Dr. David Britton, under the cosponsorship of the Los Angeles and Pasadena chapters of the AGO.
N. P. Mander, Ltd., London, England, has built a new organ for Magdalen College, Oxford. The college required an organ compatible with its wide choral repertoire as well as a vehicle for organ music. The small size of the chapel and the stone case designed by Cottingham dictated a specific size of instrument of two manuals and pedal. The Great division was built into the Cottingham stone case, with the Swell and Pedal in a new case behind. Key and pedal actions are mechanical; stop action is mechanical with four composition pedals adjustable from the console. Hand blowing is also provided.

**Manuals**

<table>
<thead>
<tr>
<th>Great</th>
<th>Swell</th>
<th>Pedal</th>
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<tbody>
<tr>
<td>8' Opus Diapason</td>
<td>8' Stopped Diapason</td>
<td>16' Subbass</td>
</tr>
<tr>
<td>4' Principal</td>
<td>4' Octave</td>
<td>4' Principal</td>
</tr>
<tr>
<td>2' Fifteenth</td>
<td>2' Conical Flute</td>
<td>2' Fifteenth</td>
</tr>
<tr>
<td>1 1/3' Sesquialtera (12.17)</td>
<td>1 1/3' Quint (Manual I)</td>
<td>16' Trumpet</td>
</tr>
<tr>
<td>IV Mixture (19.22.26.29)</td>
<td>II Mixture II-III</td>
<td>8' Trumpet</td>
</tr>
<tr>
<td>8' Oboe</td>
<td>8' Oboe</td>
<td>8' Trumpet</td>
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<tr>
<td>4' Principal</td>
<td>4' Principal</td>
<td>4' Principal</td>
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<tr>
<td>2' Gemshorn</td>
<td>2' Gemshorn</td>
<td>2' Gemshorn</td>
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<tr>
<td>8' Contra</td>
<td>8' Contra</td>
<td>8' Contra</td>
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<tr>
<td>16' Bassoon</td>
<td>16' Bassoon</td>
<td>16' Bassoon</td>
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<tr>
<td>16' Swell Flute</td>
<td>16' Swell Flute</td>
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<tr>
<td>8' Trombetta</td>
<td>8' Trombetta</td>
<td>8' Trombetta</td>
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<tr>
<td>8' Flute</td>
<td>8' Flute</td>
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<tr>
<td>4' Tierce</td>
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<td>4' Tierce</td>
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<tr>
<td>2' Subbass</td>
<td>2' Subbass</td>
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<tr>
<td>8' Dulcian</td>
<td>8' Dulcian</td>
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<tr>
<td>4' Mixture</td>
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<td>2' Octave</td>
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<tr>
<td>8' Trumpet</td>
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<tr>
<td>8' Flute</td>
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<td>8' Flute</td>
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</tbody>
</table>

For several years Peterson has been researching all electric pipe valves with the object of producing an all electric valve that could withstand the most critical comparisons by pipe voicers and other tonal experts with the best electro-pneumatic chests. The result is our new Peterson Series II All Electric Pipe Valve. We invite critical comparison to any electro-pneumatic chest design, and will be pleased to cooperate with any competent pipe organ builder that wishes to prove for himself what modern technology has made possible.

Send for full brochure including operating parameters chart which illustrates what an amazingly efficient magnet the Series II is.
The Greenwood Organ Company, Charlotte, NC, has recently completed an organ for West End United Methodist Church, Roanoke, VA. The two-manual instrument employs electro-pneumatic action. Rebecca C. Brown is organist of the church. The dedicatory recital was played January 11, 1987 by Joseph H. Kennedy of Roanoke.

| GREAT |  
|---|---|
| 8' Principal |  
| 8' Holzflöte |  
| 8' Gemshorn |  
| 4' Octave |  
| 2' Doublet |  
| Mixture III |  
| Cathedral Chimes |  
| PEDAL |  
| 16' Bourdon |  
| 16' Lieblich Gedeckt |  
| 8' Octave |  
| 8' Bourdon (Ext) |  
| 4' Choralbas (Ext) |  
| 2' Octavin (Ext) |  

T. A. Densel, Delphos, OH, has constructed a one-manual, one-rank instrument of four stops for his wife, Karen. The organ is placed in a living room only 11 feet by 14 feet. The ash and oak casework is finished to match other furnishings in the room. Old dulciana pipes were revoiced and used for most of the pipework with new stopped basses constructed of ash. An old Page keyboard was rebuilt with silver tips being placed on the contact plates. The 85 pipes are voiced on two inches wind pressure provided by a self-contained, high speed blower. The action is electric. The instrument was built in the shop of Lima Pipe Organ Company, Inc., where the builder is employed.

| MANUAL |  
|---|---|
| 8' Viola |  
| 4' Fugara |  
| 2 1/3' Twelfth |  
| 2' Fifteenth |  

Goulding and Wood, Inc., Indianapolis, IN, has built a new organ for Takoma Park Seventh-day Adventist Church, Takoma Park, MD. Located on axis at the front of the sanctuary, the firm's Opus 9 enjoys favorable placement for even sound dispersion, while at the same time framing the rose window. The organ is equipped with electro-pneumatic slider chests designed by John Goulding. It contains 45 ranks of pipework, some of which was retained and refurbished from two previous organs. The facade is comprised of the largest pipes of the 8' Pedal Octave and 16’. Quint, and are of 30% tin and electrolytic zinc. Switching and combination action are by Solid State Logic employing 8 discrete memory levels. Tonal finishing was accomplished by Thomas Wood and Brandon Woods. Dedicatory recitals were performed by Sean McCarthy and Eileen Morris Guenther.

| GREAT |  
|---|---|
| 16' Bourdon |  
| 8' Principal |  
| 8' Rohrflöte |  
| 4' Octave |  
| 4' Spitzflöte |  
| 2' Nazard |  
| 2' Blockflöte |  
| 1 1/2' Fourrure III |  
| 1 1/2' Cymbel III |  
| 8' Trumpet |  
| 8' Bombardé |  
| Chimes |  
| Cymbelstern |  
| SWELL |  
| 8' Spitz Principal |  
| 8' Bourdon |  
| 8' Voix |  
| 8' Voix Celeste (TC) |  
| 4' Principal |  
| 4' Spitzflöte |  
| 2' Octave |  
| 1 1/3' Mixture II |  
| 1 1/3' Scharf III |  
| 16' Contre Hautbois |  
| 8' Trompete |  
| 8' Cor Anglais |  
| 4' Clarion |  
| Tremolo |  
| CHOR |  
| 8' Stopped Flute |  
| 8' Dulce Flute |  
| 8' Flute Celeste (TC) |  
| 4' Gemshorn |  
| 4' Spire Flute |  
| 2' Gems Fifteenth |  
| 1 1/3' Nineteenth |  
| 1' Octavien |  
| 8' Cromorne |  
| 8' Bombarde (Gr) |  
| Tremolo |  
| PEDAL |  
| 16' Contre Bourdon |  
| 16' Subbass |  
| 16' Bourdon (Gr) |  
| 16' Violeone |  
| 10 1/3' Quint |  
| 8' Octave |  
| 8' Violeone (ext) |  
| 8' Bourdon (Gr) |  
| 4' Choral Bass |  
| 4' Bourdon (Gr) |  
| 2' Octave Bass |  
| 1 1/3' Mixture II |  
| 16' Bombarde (Gr) |  
| 16' Contre Hautbois (Sw) |  
| 8' Trompete (Gr) |  
| 4' Hautbois (Sw) |  

1987 CONVENTION

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Lectures, Organ Crawl, Recitals, Displays, Riverboat Cruise, Entertainment
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. -- = + + CNS 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 August
Brian Carson; Christ Church, Alexandria, VA 5 pm

16 August
Charles Tompkins; National Shrine, Washington, DC 6 pm

17 August
Marinette Webb; Christ Un. Methodist, Memphis, TN 8 pm

18 August
Carl Fudge; Old West Church, Boston, MA 8 pm

19 August
Garre & Judith Hancock, symposium, Community of Jesus, Orleans, MA (through 24 August)

22 August
Carl Schwartz; Christ Church, Alexandria, VA 5 pm

23 August
John Hirtin; National Shrine, Washington, DC 6 pm

Wayne Earnest; St. James Lutheran, Granville, SC 3:00 pm

William Albright; St. Matthew’s Episcopal, Charleston, WV 4 pm

25 August
Jeffrey Mead; Old West Church, Boston, MA 8 pm

28 August
Sharon Rose Dryer; Central Moravian, Bethlehem, PA 6:30 pm

29 August
Philip Medley; Christ Church, Alexandria, VA 5 pm

30 August
John Grady; National Shrine, Washington, DC 6 pm

2 September
Karel Paukert; Cleveland Museum, Cleveland, OH noon

4 September
Timothy Albrecht; Emory University, Atlanta, GA 8:15 pm

9 September
Karel Paukert; Cleveland Museum, Cleveland, OH noon

12 September
Robin Hensley; Agnes Scott College, Decatur, GA 8:15 pm

Church Organist Workshop; Emihurst College, Elmhurst, IL

15 September
* + Christa Rakelch; St Peter RC, New Britain, CT 7 pm

Kimberly Marshall; St Luke’s Presbyterian, Dunwoody, GA 6:15 pm

16 September
Karel Paukert; St Paul’s Episcopal, Cleveland, OH noon

18 September
*Mark Brombaugh; Westminster Presbyterian, Charlottesville, VA 8 pm

20 September
Sue Wallace; Washington Cathedral, Washing­ton, DC 7 pm

Karel Paukert, with violin; Cleveland Museum, Cleveland, OH 4 pm

* + Byron Blackmore; St Savior’s Lutheran, La Crose, WI 7 pm

Harman Taylor; First Un. Methodist, Dallas, TX 3 pm

23 September
Karel Paukert; Cleveland Museum, Cleveland, OH noon

25 September
Church Music Festival, Lindenwood Christian, Memphis TN (also 26 September)

26 September
* Simon Preston; Christ Church, Beth Park, PA 7:30 pm

Marilyn Keiser, workshop; St James Episcopal, Leesburg, FL 10 pm

Church Organist Workshop; Elmhurst College, Elmhurst, IL

27 September
John Weaver; St James Lutheran, Portstown, PA

Simon Preston; Christ Church, Beth Park, PA 4:30 pm

Herman Taylor; Plymouth Congregational, Washington, DC 6 pm

Marilyn Mason; Duke University, Durham, NC 5 pm

Mark Brombaugh, harpsichord; Trinity Lutheran, Rockford, IL 4 pm

29 September
* Catherine Crotzer; Trinity Church, New York, NY 6 pm

Garre Hancock; All SS Episcopal, Atlanta, GA 8:15 pm

30 September
Karel Paukert; Cleveland Museum, Cleveland, OH noon

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ENNIO COMINETTI
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Recitals and lectures on Italian music
First Church, St. Monica, Cleveland, OH 6 pm

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18 AUGUST
Mary Larson, with piccolo; Christ Un. Meth., Rochester, MN 12:20 pm

21 AUGUST
Iain Tracey; Crystal Cathedral, Garden Grove, CA

23 AUGUST
John Obatz, with orchestra; Aspen Festival, Aspen, CO 8 pm

25 AUGUST
Theo Woh, Christ Un. Meth., Rochester, MN 12:20 pm

18 SEPTEMBER
Thomas Murray; Cathedral of St Paul, St Paul, MN

20 SEPTEMBER
Carlene Neihart; St Mary College, Leavenworth, KS 4 pm

29 SEPTEMBER
Carlene Neihart; College Church of the Nazarene, Charlotte, KS 7:30 pm

INTERNATIONAL

19 AUGUST
Lionel Rogg; St Mary’s Church, Helsingor, Denmark
Philip Crozier; Kiruna kyrka, Sweden 7 pm
Daniel Hansen; Knox Presbyterian, Stratford, Ontario

23 AUGUST
Philip Crozier; Koping kyrka, Sweden 7 pm

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Organ Recitals

CHRISTOPH ALBRECHT, Museum of Art, Cleveland OH, May 6: Prelude and Fugue in D Major, Bach; Fantasia in G Major, J. S. Bach; Padmounaite, Albrecht; Tru Sonata in F Minor; Stihler; Fantasia and Fugue in D Minor, Op. 135: Reger.

NIGEL ALCOAT, The United Methodist Church, Red Bank NJ, March 22: Suite for Organ (Improvisations on submitted hymn tunes); Passacaglia, S. 582, Bach; Improvisation on a Biblical text; Andante in E; K. 610, Mozart; Organ Symphonic (Improvisation).

DAVID BOND, St. Paul's Cathedral, Baltimore, MD, April 3: Prelude and Fugue in G Major; Bach; Prelude on Just as I am, Bolcom; Prelude on Were you there? Sowerby; Second Fantasy, Alain; Carillon de Westminister, Vienne.

RICHARD F. COLLMAN, Christ United Methodist Church, Rochester, MN, June 23: Prelude and Fugue in C Major, S. 547, von Stomus to Cantata No. 25, Bach; Shall we gather at the river; Awake, awake to love and sing, Ny No. 2), Christian Church, Washington, DC, April 2: Prelude and Fugue in C Minor, J. S. Bach; Fantasia and Fugue in C Minor, S. 537, Bach; Sonata VII in F Minor, Op. 117, Beethoven; Safely and tenderly, We're marching to Zion, Held; Final (Symphony VI), Vidor.

NANCY JOYCE COOPER, National City Christian Church, Washington, DC, April 2: March Heroique, Brewer; Suite for a musical clock, Haydn; Antiphon (Suite No. 1), Hampton; Prelude and Fugue in B Major, Dupre.

JEFFREY L. DAHIN, Christ United Methodist Church, Rochester, MN, June 2: Concerto in C Major, Prelude and Fugue in A Minor, Bach; Prelude, Fugue and Variation, Franck; Allegro maestoso (Symphony I), Vienne.

ROBERT DELCAMP, The University of the South, Sewanee, TN, March 15: Grand Choral Dialogue, Gigout; Concerto in A Minor, S. 593, Bach; Salve Regina (Symphony No. 2), Wider; Fantasia in F Minor, K. 609, Mozart; Fantasia and Fugue on the chorale 'Ad nos, ad salutarem undam', Liszt.

SHARON ROSE DRYER, Downtown Presbyterian to C Church, Rochester, NY, May 24: Concerto in A Minor, Bach; Returee- tion, King, Fantaisie in the major, Franck; Allegro (Symphony II), Vienne.


JOANNA C. ECKENRODE, Southeastern Baptist Theological Seminary, Wake Forest, NC, April 23: Fantasia in E-flat, Saint-Saens; Plain chant, Toccata and Fugue sur les grand jeux (Mass for the parishes), Cowper; Fantasia in B Minor, Widor; Prelude and Fugue in A Major, S. 556, Bach; Von Himmel hoch, da komm’ ich her, Jesu, deine Passion, Wachet; Triumphant Glad- ness, Jordan, Introduction and Passacaglia, Reger.

TED GIBNEY, Second Presbyterian Church, Indianapolis, IN, May 17; Dance Tocata, Heiller; Symphony V, Vienne.

JAMES W. GOOD, First Baptist Church, Gaffney, SC; May 4: Festival Fanfare, Leighton; Schmiede dich, o liebe Seele, Himmel hoch, da komm’ ich her; Jesu, deine Passion, Wachet; Triumphant Gladness, Jordan, Introduction and Passacaglia, Reger.

FLOYD HIGGINS, Cathedral of St. Joseph, Hartford, CT, April 30: Toccata and Fugue in E-flat, Bach; Fantasia and Fugue in D Minor, F. 109, Purcell; Fantasia and Fugue, F. 570, Bach; Fantasia and Fugue in A Minor, F. 577, Bach; Sonata VII in F Minor, Op. 117, Beethoven; Safely and tenderly, We’re marching to Zion, Held; Final (Symphony VI), Vidor.

E. L. MILLER, The Brooks School, Andover, MA, April 5: Prelude, Fugue and Chaconne, Buxtehude; Suite from Buxtehude, Paravel, trans; Thuman, Arias, Bach, trans; Whittney; The Imperial March, Elgar, trans; Smith, Baravalle, Winder; March in C, Lelubre-Welly; Improvised variations on two themes by Peter Asp and Samuel Vail, Finale; Franck.

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Sandra Soderlund, University Presbyterian Church, Fresno, CA, March 15. Partita on \( \text{Sei gegrusset, \( \text{jesu, joy of man's desiring, Sinfonia Op. 596},\) Bach; Variations on a Noël, Dupré; \( \text{Schizzo},\) Sonora (Symphony IV), Widor; Sonata on the 94th Psalm, Reiske.

Sister Mary Jane Wagner, The Cathedral of St. John, Milwaukee, WI, May 1: Chaconne, Couperin; Variations on a theme of Clement Janequin, Alain; Scherzo, Op. 2; Duett, Ari, Peeters; Prelude and Fugue on the name of Alain; Grand Puce Symphoniques Franck.

D. DeWitt Wasson, St. Barnabas Episcopal Church, Ardley, NY, May 17: Passacaglia in D Minor, BuxWV.63; BuxWV.61; Chant de Paix, Incantation pour un jour saint, Langlais; Romance sans paroles, Bonnet; Litanies, \( \text{Le Jardin Suspended, Alin,}\) Preluve, Aria and Chorale, Buss掛け; Lam sol recedat injustus, Simond, Passacaglia and Fugue in C Minor, S. 582, Bach.

Tood Wilson, Seventh Day Adventist Church, Kettering, OH, March 2: Vater unserer Schaffung, \( \text{Prelude and Fugue in A Flat, Bach;}\) Variations on a theme of Clement Janequin, Alain; Scherzo, Op. 2; Duett, Ari, Peeters; Prelude and Fugue on the name of Alain; Grand Puce Symphoniques Franck.

Charles Woodward, Pilgrim Lutheran Church, Chicago, IL, April 26: Grand Chorus in B-Flat, Debussy; nicht schleus den Himmel auf, Concerto in E-Flat, S. 555, Bach; Transonade, Op. 145, No. 1; Bregel; Prelude and Fugue in G Minor, Brahms; \( \text{The Deepere and Agomy of Dachau, Suller, Feux Follets, Op. 53, Stelle}\) einen endet duft, Op. 58, Vierne, Tecata, Guillo.

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- **Organist/Director of Music for parish with excellent musical tradition.** Half-time position, two choirs, one Sunday eucharist. Compensation appropriate to training and experience. Contact: The Rev. Allen W. Farabee, St. Michael’s Parish, P.O. Box 248, Litchfield, CT 06759.

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1952 Kilgen pipe organ, electromechanical, 21.5, 5.9, 5% of orpwork by W. A. Johnson. Two manuals and pedal, Kilgen console. Currently in use at Midlothian Congregational Church. Midlothian, IL, 60072. A. Dayton, 203/758-9397 6-7 pm. Asking $8,000.


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