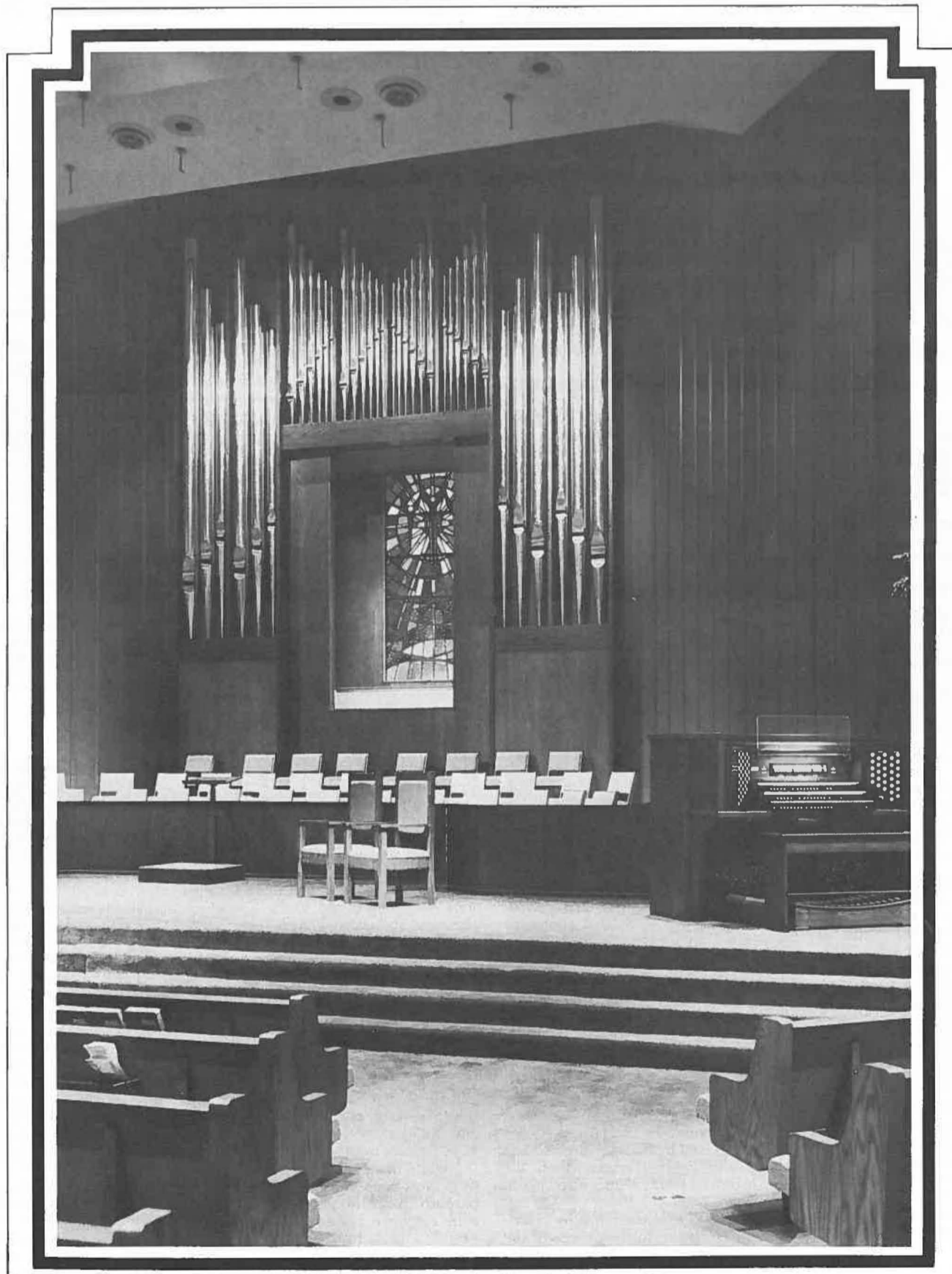


THE DIAPASON

APRIL, 1989



University Hills Baptist Church, Denver, CO
Cover feature on page 18

Lenten choral music

I feel the need to comment on James McCray's column "Music for Voices and Organ" in the January, 1989 issue.

I am astonished that Dr. McCray can make the comment that "there is a somewhat limited amount of quality music" available for Lent. I have directed volunteer choirs for 33 years, and have never felt that I lacked for quality music for Lent. Amid the reams of drivel published each year, are real gems which are not in pop or trendy styles, and are minor masterworks which have considerable appeal to choirs. I have attached a copy of a brief and certainly not all-inclusive list of anthems which may not be "household words" to all of us, all of which my current choir has learned and used successfully, and all of which are within the means of the average volunteer SATB choir. The list includes both longer works as well as anthems.

Larger works:

- Handel—St. John Passion (SSATB) (Merseburger)
- Haydn—Seven Words of Christ—makes seven wonderful anthems, also (Belwyn)
- Liszt—Via Crucis (Kalmus)
- Pergolesi—Stabat Mater (SA) (Kalmus)
- Schütz—Seven Words of Christ (SSATB) (Concordia)

Anthems:

- Schütz—Seven Penitential Psalms (GIA G-1912)
- Bach—Seven Lenten Chorales (GIA G-1579)
- Gasparini—Adoramus te (Belwyn FCC 1849)
- Lotti—Adoramus te (Broude Bros. MGC 2)
- Perti—Adoramus te (GIA G-1523)
- Elgar—Ave verum (Belwyn GCMR 39)
- Bruckner—Ave verum (Frank Music F600)
- Fauré—Ave verum (Roger Dean HCE-114)
- Peeters—Ave verum (National Mus. Pub. CH-2)
- Mozart—From the depths (E.C. Schirmer ECS 2287)
- Bruckner—God so loved the world (GIA G-1438)
- Saint-Saëns—Grant unto me (G. Schirmer 11377)
- Michael—Hearken, stay close to Jesus Christ (Belwyn GMCM 19)
- Schütz—Help us, Jesus Christ (GIA G-2381)
- Farrant—Hide not Thou Thy face from me, O Lord (Oxford 42.705)
- Mozart—Lord, I call, O hear me (Flammer A-6323)
- Schubert—O Jesus, crucified for man (National Mus. Pub. CH-10)
- Gerhard—O speak to me of Jesus' sorrow (C. Fischer CM-8015)
- Morales—O vos omnes (Ditson 332-40154)
- M. Haydn—Son of God, O ye people (G. Schirmer 11045)
- Wesley—Wash me thoroughly (Belwyn GCMR 2933)

If Dr. McCray finds Lent with limited musical resources, I would be curious to know his feelings about quality music for the Transfiguration, the Name of Jesus, Corpus Christi, and other Holy Days which are of concern to those of us who serve liturgical churches.

We are all looking for quality music for our worship services, and particularly music which is appropriate to the season, and thereby enhances the worship experience. It is not easy. I must look at 70–80 newly published anthems at my local music store in order to find one of the quality of the above. Let's not throw up our hands and fall back on the latest offerings from the mass-appeal publishers. There is a great deal of really good music out there waiting to be discovered and sung, and it will continue to be available from the publishers, but only so as long as we are willing to vote with our dollars and purchase them.

Richard C. Jason
Emmanuel Lutheran Church
Bethesda, MA

James McCray replies:

It is always gratifying to know that the monthly reviews and commentaries

are being read and scrutinized. I thank Mr. Jason for taking the time to write and provide that fine list of Lenten repertoire.

Obviously, I was not very clear in my commentary, and in rereading my column, it is easy to understand the confusion. Essentially, I believe that Mr. Jason and I are saying the same thing. What I was suggesting was that there is relatively little that is new in this genre that has real quality. His excellent list has 26 works, but only 2 or 3 have been written in the past 50 years. Furthermore, his letter states, "I must look at 70–80 newly published anthems at my local music store in order to find one of the quality above." That is precisely my point.

In the 11 years I have been writing this monthly column, about 70–75% of the music discussed has been new works with the remaining space devoted to editions of music composed before the 20th century. In looking at the amount of music published each year, I find far more works in other major genres such as Christmas, general anthems, communion, etc., than I do for Lent. His comment regarding the quality of music for Transfiguration and other Holy Days probably should not be compared since that music is only for one special day of the year, whereas Lent extends for several weeks, and would therefore require more music. Of course, Easter is an exception since that is celebrated in every Christian church/denomination, and publishers are certain to sell music for that day. One would not expect as much published material for other special days such as Transfiguration since not all churches continue to celebrate those days with the same enthusiasm as other more common times such as Lent, Advent, Epiphany, etc.

I agree with him that there is "a great deal of really good music out there waiting to be discovered and sung", but from my perspective of receiving over 600 new choral works in any given year, there is less quality new music for these six weeks of Lent than for other extended times of the church year. Significant composers of our century need to write works for us to match those of previous times so that future generations will have quality repertoire similar to that on Mr. Jason's compilation.

As mentioned, I think we are in agreement, and the murkiness lies in my lack of specifying new, original settings for Lent. It is my hope that more major composers will address this genre. I thank Mr. Jason for providing our readers with that solid list of standard repertoire. For those unacquainted with these works, it should be quite useful.

James McCray
Choral Editor

Record review

I would like to correct some misinformation contained in the review of the Stephen Darlington recording by G. Nicholas Bullat (January 1989 THE DIAPASON, page 11).

The organ at Saint Alban's Abbey is listed as a 1962 Tunks, designed by Ralph Downes.

The information contained in the booklet "The Organs of Saint Alban's Abbey" by Peter Hurford, then the incumbent (1962, 1965 and 1969) follows:

—The 1962 organ was built by Harrison and Harrison, to the design of the builders, consulting with Mr. Downes and Mr. Hurford.

—There is pipework in this 1962 instrument from previous organs by Hill, Abbott and Smith and Tunks.

—William Hill built an organ for the Abbey in 1861, incorporating the Open Diapason rank from an earlier Father Smith.

—Abbott and Smith rebuilt the Abbey instrument in 1907–08.

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—In 1929 the organ was remodelled by Willis.

—In August 1921 some alterations to pipe work were carried out by Messrs. Tunks and Son: a new great Open Diapason replaced a Dulciana; a choir Viol d'Orchestre replaced a Cone Gamba, and on the swell a Hohl Flute took the place of the Violin Diapason; the swell and great reeds had harmonic trebles added, and a R.C.O. pedalboard was installed.

Theodore W. Ripper
Carlsbad, NM

Warner Concert Hall—and beyond

Mea culpa! However, proving that a little knowledge can be dangerous is not all bad when it elicits the courteous and informative responses of Stanton Hyer and Richard Lothrop in the January, 1989 Letters to the Editor.

I salute Mr. Hyer's accurate recollection. No offense was intended and apparently, from the good-humored tone of his response, none was taken. Though I tend to doubt his account, it is tempting to visit Florida just to witness the installation and removal from the bench he describes. More seriously, he has done a service in providing the photograph and the additional information. At the same time, he has raised interesting new questions: What was the Roosevelt like? What became of its pipework when the Skinner was installed behind its facade? What became of the Skinner?

It is more than 15 years since Richard Lothrop entertained me delightfully over breakfast with extracts from his encyclopaedic store of Oberliniana. It is not at all surprising that he could produce the marvelous anecdote of the fire in the console. (What might Thurber have done with that!) This is a splendid addition to the lore and legend of a remarkable woman, and a welcome light breeze in the sometimes too serious organ world.

The constructive outcome of all this is the suggestion that there must be a veritable treasure of interesting histories of instruments and amusing stories of personages just waiting to be chronicled, not only at Oberlin but at many other institutions. However, I don't have any quick and clear recollections of anything directed at entire institutions and multiple instruments—"The Organs of XYZ and the People Associated With Them."

This seems to be such a natural topic for a graduate thesis that such histories may already exist in the archives of many institutions. Perhaps some of your readers know of such material and would be willing to share it. If not, it would seem there is a fruitful field here for the musician-journalist or simply the organ buff who has the time and resources to cultivate it.

Frank H. Thompson
Claymont, DE

Appointments



Michael Carney

Michael Carney has been appointed as the first Apprentice in Church Music at St. Mark's Episcopal Church in Berkeley, CA. Following the suggestions given by the National Task Force on the New Organist, the position will give experience in many areas of church music, to encourage young organists and to prepare them for a career in the field. A student of David Higgs, Carney also studies musicianship with David Conte and piano with Michael Avalos. At St. Mark's he works with Mr. Higgs, director of music, and Richard Colvig, assistant organist/choirmaster.



Lynne Davis

Lynne Davis has been appointed professor of organ at the Conservatory of Music in Clamart, near Paris. The organ class was specially created after the installation of a new tracker organ built by Dominique Oberthur in the Church of St. Peter and St. Paul in Clamart where Miss Davis was organist for eleven years.

Lynne Davis' recent concert/lecture activities have taken her to Finland, where she gave three recitals, and Great Britain, where she played in St. Albans (she is a former First Prizewinner there), Westminster Cathedral in London, and York Minster. Other appearances have included, in France, Chartres Cathedral, Paris on the Cavallé-Coll of St. Louis d'Antin, Germany in Freiburg-im-Bresgau, Nürnberg: Meistersingerhalle recorded by the Bavarian Broadcasting Corporation, and in Canada for the recital series in Edmonton and Calgary. In Canada, she gave lectures and masterclasses on the evolution of French organ music and the Paris Conservatory as well as her own experiences during 17 years of life in France. She is planning a special organ recital/fashion presentation at the Crystal Cathedral in May.

Lynne Davis was recently the guest of Patrick Sabatier, well-known French radio and television host, on his daily morning radio program on RTL, heard in all the French-speaking countries of Europe and North Africa. The subject of the morning's show, a quiz-form program, was J. S. Bach and the organ.

Miss Davis put the questions to candidates who called over the phone, and along with the answers, gave commentaries and anecdotes about Bach's life.



Eckart Seeber

Eckart Seeber has been appointed Music Director and Organist at First United Church in Victoria, B.C., Canada, where he is responsible for an active church music and concert program. Mr. Seeber studied at the Conservatory of Music in Innsbruck, Austria, at Simon Fraser University, and the University of Victoria in British Columbia, Canada. He has appeared in concerts in Canada, the United States and Europe. His recently commissioned *Robot-Ballet* is world's first ballet score written for computer-choreographed robotic machinery. Eckart Seeber has recently recorded two albums. *Symphonic Organ* features some of his organ works performed on three of Western Canada's notable instruments: the organs at Christ Church Cathedral, Victoria, St. John's Church, Victoria, and Ryerson United Church, Vancouver, B.C. The album *Water-Colors* features him in a performance of his piano music. Both recordings are available from Con Fuoco Records, 101-2184 Cadboro Bay Rd., Victoria, B.C., V8R 5G7, Canada, (604) 598-9128 at \$9.95 each, plus \$2.00 for postage and handling. Con Fuoco has also recently published three new musical settings of the Holy Eucharist by Eckart Seeber.

Here & There

Westminster College, Fulton, MO, is presenting "A Christopher Wren Symposium" April 28-30, sponsored by the Winston Churchill Memorial at the College. During the symposium, six distinguished British and American authorities will present papers on Sir Christopher Wren, his life and works. Christopher Dearnley, organist at St. Paul's, London, will present an organ recital and direct the R. Crosby Kemper Consort. For further information contact: Director, Wren Symposium, Winston Churchill Memorial, Westminster College, Fulton, MO 65251; 314/642-3361.

The 7th Swiss Organ Competition will take place October 13-19 at the Basilique de Château de Valère Cathédrale de Sion, organized in collaboration with the Festival International de l'Orgue Ancien. A maximum of 12 candidates will be selected, on the basis of a cassette recording, for participation in the two preliminary and the final examination of the competition. Deadline is May 15.

In addition to the competition, there will be an Interpretation Course given by Prof. L.-F. Tagliavini October 14-15. Each participant will also be invited to play one or two concerts for the Swiss Organ Festival, October 10-12.

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

The American premiere of Canadian composer Gerald Bales' latest compo-

sition for organ, *Toccata*, was given by Maria Bucka in a recital at St. Mark's Cathedral, Minneapolis, on January 29. Ms. Bucka, Director of Music at Bethlehem Lutheran Church, Minneapolis, is a former student of Bales.

Toccata, published in "Egan's Canadian Music Series," is available from the publisher, Randall M. Egan/The Kenwood Press, 2024 Kenwood Pkwy., Minneapolis, MN 55405-2303.

John Balka has made a new recording, *John Balka plays the Great Organ of St. Mary's Cathedral*, San Francisco. The CD includes works of Purcell, Walther, Balbastre, Reubke, Widor, Gigout, Mulet, Held, Wood and Jenkins. Produced by TBG Productions, the recording (CD 8509) is available for \$20 (postpaid) from St. Mary's Cathedral Gift Shop, 1111 Gough St., San Francisco, CA 94102; it is also available in cassette format (CS 8510) for \$14 (postpaid).



Robert Clark

Robert Clark, Professor of Organ at Arizona State University in Tempe, has been awarded the Arts, Sciences and Humanities grant from his university which will support a period of study this Autumn of historic instruments in Holland and Northwest Germany.

Prof. Clark's research will contribute to the planning of an organ to be built in 1991 by Fritts-Richards of Tacoma, WA, for a new teaching and recital facility at Arizona State University. The study supported by the grant will take place during Prof. Clark's sabbatical leave from the university.



Norberto Guinaldo

Norberto Guinaldo's *String Trio* received its world premiere January 22 by the Southwest Chamber Music Society at Garden Grove (CA) United Methodist Church. Guinaldo—composer, organist, and adjudicator—is currently working on a commission by the Far West Region of the AGO which will be premiered at the mission in Carmel, CA during the regional convention in June.

James Kibbie has made a new recording, *Organ Music of Dietrich Buxtehude*, on the Schnitger organ of St.

Ludgeri, Norden, West Germany. A total of 14 works comprise the recording, including Praeludia in C (BuxWV 136, 137), a (153), Toccata in d (155), Ciacona in e (160), Canzonettas in G (171), e (169), a (225), Magnificat primi toni (204), noni toni (205), in addition to four chorales.

The digitally recorded and mastered compact disc (AR 6088) is available for \$15.98 (postpaid) from Arkay Records, 5893 Amapola Drive, San Jose, CA 95129; 408/252-7800.

American composer Austin C. Lovelace has joined the catalogue of Randall M. Egan, Publisher of Music, in Minneapolis. Dr. Lovelace's two SATB anthems, *A Heart for Loving* and *The Music of Earth*, have recently been issued by the firm. They are available from 2024 Kenwood Parkway, Minneapolis, MN 55405-2303.



Lloyd Pfautsch

Augsburg Fortress has released a new video, *Coming Alive: Choral Directing*, featuring Lloyd Pfautsch of Southern Methodist University demonstrating useful techniques for choral directors. The video includes scenes from the Cathedral Church of St. Mark, Minneapolis, and from Southern Methodist University. Musical selections used as demonstration pieces are from Handel's *Messiah*; concert performance selections include *Halleluja* and *Since by Man Came Death*.

The video is 38 minutes long, 1/2" VHS videocassette, cost \$39.95 (code 23-5070). For further information contact Augsburg Fortress, 800/328-4648 (MN 800/752-8153).

Michel Pinte, organist at the Church of St. Augustin, in Paris, France, recently completed his eighth tour of the United States. Pinte performed at the Mormon Tabernacle in Salt Lake City, the Basilica of St. Mary in Minneapolis, and at churches in Albert Lea and Rochester, MN. His programs included works by Buxtehude, Bach, Mendelssohn, Girod, Pierné, Duruffé, Demessieux, Vierne and an improvisation on a submitted theme.

His next tour of the United States is scheduled for October of 1990. Contact Steve Gentile, 5730 Thomas Ave. So., Minneapolis, MN 55410 for more information or to schedule concerts. Pinte has a recording available from Gentile for \$10.00 including postage. Works by Boëly, Widor, Vierne, Duruffé, Labric, J. Charpentier and an improvisation.

Twin premiere performances of *Mass for the City* by Richard Proulx, Chicago composer, took place on Sunday, November 20, at the Cathedral of the Holy Name in Chicago. The new Mass setting was performed by the Cathedral Chamber Singers, the Gallery Singers, four French horns, timpani and organ, conducted by the composer. Scored for congregation, SATB Choir and Orchestra (strings or brass), the six-movement work is inscribed to Bishop Timothy J. Lyne, in commemoration of his 24 years as Cathedral Rector.

Mass for the City will be published and recorded in 1989 and will be available from GIA Publications, Inc.



Judith Fisher-Hamilton, David Davison, Christa Rakich, Rev. Jeffrey Dugan

Christa Rakich played a candlelight concert to celebrate the releathering of the pedal division of the McManis organ at St. John's Episcopal Church in downtown Waterbury, CT. The program featured transcriptions of orchestral works by Handel, Barber, and Rossini. Pictured here are Judith Fisher-Hamilton and David Davison, artistic co-directors, with Christa Rakich and Rev. Jeffrey Dugan.



David Titterington

Phillip Truckenbrod Concert Artists announces representation of the English concert organist David Titterington, who will tour North America in March 1990.

Mr. Titterington has performed widely in Europe on the major festival and orchestra circuit since his debut in 1984, performing in such halls as the Vienna ORF Concert Hall, the Hercules-Saal in Munich, Roy Thompson Hall in Toronto, the Royal Festival Hall and Wigmore Hall in London, and Sydney Town Hall in Australia. He records for Hyperion Records.

Following work at Oxford University on organ scholarship, Mr. Titterington studied in Paris with Susan Landale and Marie-Claire Alain and in Switzerland at masterclasses given by Gustav Leonhardt. He was awarded the Premier Prix d'Orgue and the Prix d'Excellence from the Rueil-Malmaison Conservatoire in France.

The Choir of Clare College, Cambridge University, will tour in North America during March 1990 under the direction of Timothy Brown and the representation of Phillip Truckenbrod Concert Artists.

Clare is the second oldest of the Cambridge colleges, founded in 1326, and originally named University Hall. In 1972 it was one of the three Cambridge men's colleges which opened admission to women, who now comprise about one-third of its student membership.

The current mixed choir was established in 1972 to take advantage of the presence of women in the student body, and has gained a reputation in Europe for its excellence. It exists primarily to sing regular choral services in the col-



Choir of Clare College, Cambridge University

lege chapel but also frequently gives concerts, broadcasts for the BBC, and has made regular foreign tours since 1978 when John Rutter, then its director, took the choir to Venice to perform in the Vivaldi tercentenary celebrations.

Under Timothy Brown the choir has returned to Italy three times and toured a number of times in Germany and Belgium as well as in the United States. In 1983 the choir was awarded the *Gran Premio "Citta di Arezzo"* at the 31st International Choral Competition in Italy. The choir's uniqueness, in addition to its fine reputation, owes to its championship of the great English cathedral choral tradition, both in literature and sound, with mixed rather than all-male voices. The choir has made a number of recordings in LP, cassette and CD format, on the Meridian label.

Timothy Brown is a former Choral Scholar at the King's College, Cambridge, under Sir David Willcocks and Lay Clerk in the Choir of New College, Oxford. In 1979 he succeeded John Rutter as Director of Music at Clare College, and is also conductor of the Cambridge Philharmonic Chorus and Orchestra, founder and conductor of the New Cambridge Singers, and in succession to Philip Ledger is conductor of the Cambridgeshire Inter Village College Choral Society.

The American Musical Instrument Society announces that its second bi-annual Frances Densmore Prize is to be awarded in 1990 for the most significant article-length publication, published in English during the calendar years 1987 or 1988, which best furthers the Society's goal "to promote study of the history, design, and use of musical instruments in all cultures and from all periods." A committee of three will make the selection, which will be based upon qualities of originality, soundness

of scholarship, clarity of thought, and contribution to the field.

The Densmore Prize and the Nicolas Bessaraboff Prize for the most distinguished book-length work are awarded in alternate years. The prize for each consists of the sum of \$500 and a certificate. The Densmore Prize will be announced at the 1990 annual meeting of the Society and in the Society's *Newsletter*. The 1988 Densmore Prize recipient was Bruce Haynes for his article, "Questions of Tonality in Bach's Cantatas: The Woodwind Perspective," in the *Journal of the American Musical Instrument Society*, Vol. XII, 1986.

Nominations (including self-nominations) and copies of the publication nominated for the 1990 Densmore Prize should be submitted immediately to the committee chair: Cynthia Adams Hoover, NMAH 4123, Musical History, Smithsonian Institution, Washington, DC 20560.

The Boston Organ Club announces publication of its second book, *Old Organs of Princeton*, by Stephen L.

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Glenn Belcke, of Peoria, IL, died suddenly on February 14 at his home. He was 71 years old.

Mr. Belcke was organist at St. Paul's Episcopal Cathedral, Peoria, from 1952-1965. A member of the Peoria AGO Chapter since 1946, he was Dean from 1951-52 and from 1961-62. He had been treasurer of the chapter for many years, retiring in 1988.

Nita Akin died in her home of Wichita Falls, TX on Sunday, February 5. She was born in McKinney, TX on October 23, 1901, moving to Electra, TX when she was 11. Nita Akin began her piano study at an early age, and began playing for worship services of the Methodist Church in Electra. After she married Jake Akin in 1918, they moved to Wichita Falls, where she earned five dollars a week playing music on the organ for the picture show. She was organist at First Methodist Church in Wichita Falls for 50 years. Nita Akin studied with Charles Courboin in New York City. She became a concert artist of world renown under the management of La Berge, playing concerts in Notre Dame in Paris, St. Paul's in London, and in countless churches and concert halls all over the United States. She taught organ at Midwestern University for over 20 years. She is survived by her husband of 70 years, a son, Ned, a daughter, Martha and a host of grandchildren and great-grandchildren.

Nita Akin helped countless students financially, with tuition and even other college expenses, and established the Nita Akin Competition Fund for the American Guild of Organists in 1984. She served as president of The Choristers Guild, and was on their Board of Directors for several years. Nita Akin was on the original committee that instituted the Master of Sacred Music Program at Southern Methodist University, jointly administered by the School of Music and Perkins School of Theology.

Nunc Dimittis

Pinel. This hardbound edition with nearly 60 photographs describes every organ in that New Jersey university town from 1760 to 1925. Subscribers are sought at \$19.95 (\$24.95 after 15 May 1989) for one copy, and \$24.95 (\$44.95 after 15 May 1989) for two copies. Names of subscribers will be published in the book. Inquiries or checks can be sent to Alan M. Laufman, Treasurer, The Boston Organ Club, P.O. Box 104, Harrisville, NH 03450. Delivery is expected on or about 1 September 1989.



SS. Peter and Paul Church, Lewiston, ME



Third grade class from the parochial school of SS. Peter and Paul Church, Lewiston, ME, with Brian Franck

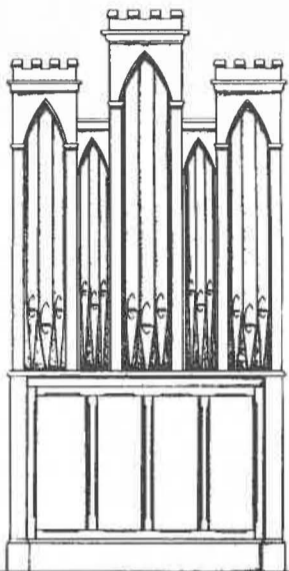
Grades K through 8 of the parochial school connected to SS. Peter and Paul Church in Lewiston, ME have been given tours of the historic upper church building. The parish is celebrating the 50th anniversary of the opening and dedication of the English gothic styled church, which is the largest religious edifice in the state. For the tour, each grade has been provided with an explanation of how stained glass windows are made, some background to the religious artifacts and style of architecture, the history of the mass prior to Vatican II, a demonstration of gregorian chant, and a demonstration of the Casavant organ in the rear gallery.

Last October 4 was marked with a special anniversary concert celebrating the dedication of the 4-manual, 66-rank Casavant organ, #1588, in 1938 by Charles-Marie Courboin. Organist Brian Franck performed with the men's chorus, L'Orpheon, selections that were used in the same concert 50 years earlier and from a concert given on the same date in 1948 by Marcel Dupré. Some of the same members of L'Orpheon who sang with Courboin in 1938 were again featured in the 1988 anniversary concert. To cap the evening, Alan Laufman, of the Organ Historical Society, presented an historic organ citation from the society to the pastor, honoring the Casavant organ.

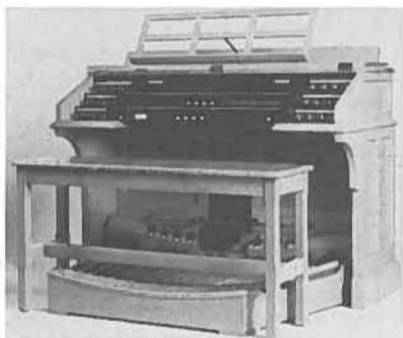
As part of a renewal project at the school, a pilot music instruction program is being introduced in grades 2, 3, and 4. *The Ward Method*, a system of music theory training developed by Justine Ward at the request of the School of Education at Catholic University, and which has received much attention in Europe, will be used. Brian

Franck will be the teacher. Plans are underway for a concert in March of 1990 by the Bristol Cathedral Choir with Malcolm Archer as part of an ongoing concert series aimed at reaching young people. Money will be raised to provide 500 school children with free tickets to the concert.

The Winnipeg Bach Festival took place March 3-April 2. Canada's only on-going Bach Festival launched its second decade with concerts, lectures, and lecture-recitals. Featured performers included Rosalyn Tureck, Eric Lussier, Lawrence Ritchey, Conrad Grimes, Don Hadfield, Marlin Nagtegaal, Susan Nagtegaal, Dietrich Bartel, the Mennonite Oratorio Choir, the Winnipeg Symphony Orchestra, the Men and Boys Choir of All Saints Anglican Church, and the Manitoba Chamber Orchestra.



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During the month of January, the Lutheran Church of the Good Shepherd, Lancaster, PA, presented a Fes-



Carole Terry



John Walker

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tival of Music by Everett Titcomb during its morning worship services. The preludes, anthems and postludes included organ, choral, and chamber works by Titcomb.

The Atlanta Bach Choir presented the eighth annual "Bach around the clock" marathon on March 18 at Druid Hills Presbyterian Church, Atlanta, GA. The festivities, under the direction of Porter Remington, included a demonstration of baroque instruments, a sing-along concert, a Brandenburg Concerto, and a German dinner.

A Karg-Elert Concert Series will be sponsored in Berlin from September 13-17, 1989. For information: Karg-Elert Gesellschaft, c/o Johannes Michel, Lortzingstrasse 11, 7980 Ravensburg, Germany.

Rodgers Instrument Corporation has released a new CD recording of its organ at Second Baptist Church, Houston, TX. The recording features organist Richard Morris and is entitled *Organ Masterpieces from France and Germany*, with works by Tournemire, Dupré, Vierne, Bach and Reubke. The CD is available for \$15 plus \$2 postage from Rodgers Instrument Corporation, Marketing Services, 1300 N.E. 25th Avenue, Hillsboro, OR 97124; 503/648-4181.

Britain's Princess Alexandra personally accepted a copy of J. C. Bach's *Introduction to the Piano* from editor Beatrice Erdely in a special presentation last Spring at Lancaster University in England. The presentation during graduation exercises was a symbolic gesture of returning the book to the English Court for whom Bach was the Music Master for 17 years.

Introduction to the Piano was newly published by Novello and Company Ltd. in 1988. Originally composed between 1764-1782, the collection is one of the earliest-written instruction manuals

for the piano. Highlighting the four-volume method is the introductory treatise, ascribed to Bach's friend Pasquale Ricci, which is a thorough and historically significant guide for the beginner to all definitions and standard musical keyboard practices of the early classical period. Erdely and her husband, Stephen, Professor of Music at MIT, collaborated in the translation of this treatise and some aspects of the preface.

Introduction to the Piano is distributed exclusively in the U.S. by Theodore Presser Company, Bryn Mawr, PA 19010.

Corrections and clarifications

In Timothy Tikker's report on the 1988 Organ Historical Society Convention in San Francisco (November issue), an error appeared in the listing of Tuesday's recital at St. Boniface Church (p. 13): Timothy Smith played the Bevington/Austin gallery organ and J. Michael Grant played the Aeolian-Skinner chancel organ, not vice-versa. This, of course, does not change the fact that "the exemplary playing of both organists was well-received by an enthusiastic audience."

In Timothy Tikker's series on the Organs of Olivier Messiaen, please note the following corrections:

January, p. 12—Palais de Chaillot Positif: 8' Flûte à fuseau should have an asterisk (a large-scaled Koppelflöte, this stop replaced a Flûte harmonique).

Accouplements: Annulateurs Ped 32 & Man 16 is only one device, actually called "Suppression."

February, p. 12—example under *Fewer foundation stops*: "16' Quintadena alone" should line up with *mf*: as *mf* in p. 30, and OW 8' Koppelflöte alone should line up with *ppp*: R (etc.).

p. 13—Notes: No. 18, title has extra "e" in *Orgelmusik*. No. 20, parenthetical reference to note 19 is incorrect, should be note 18.

Carillon News by Margo Halsted



Jeff Davis, John Agraz, Brian Swager, Tim Zerlang, Christina Anderson

Here & There

In 1988, five carillonneurs successfully completed the requirements to qualify for Carillonneur Membership in the Guild of Carillonneurs in North America. Shown after their June Recognition Recitals at the Congress of the GCNA are (l. to r.) Jeff Davis and John Agraz (University of California, Berkeley), Brian Swager (Indiana University), Tim Zerlang (Stanford University) and Christina Anderson (Yale University).

Robin Dinda's new piece for carillon, "Autumn Showers", was premiered by carillonneur Renea Waligora, December 5, 1988, at the University of Michigan during her carillon recital preceding the concert by cellist Yo Yo Ma at Hill Auditorium.

November 24, 1988 was the 100th anniversary of the birth of Kamiel Lefevère, a Belgian, who was the first carillonneur of Park Avenue Baptist Church (now Riverside Church) in New York City. Lefevère was president of the Guild of Carillonneurs in North America from 1939-1947.

The Olsen Nauen Bell Foundry in Tønsberg, Norway, has recently begun to cast bells upsidedown. Traditionally, bells have been cast with the lip down. However, when bell metal cools, it tends to shrink, often leaving a rough outside upper surface. In the new method, the molten metal is poured into the upsidedown mold through a tube in the center of the bell. In addition, there are three or four smaller riser tubes connected to the inside of the bell into which metal is forced upwards during the pouring. When the metal cools, the extra metal from the tubes (which have been specially insulated so that they cool more slowly) is drawn back into the bell mold, filling it



Upsidedown bell casting

to the limit. Voila! A perfect bell each time! After the bell has cooled and the outer mold removed, the extensions remain. These can be removed and the metal reused, but for a while the extensions provide an easy way to grasp the bell and move it. The art progresses!

A cassette tape entitled *Milestones of North American Carillon Compositions* is available from the Guild of Carillonneurs in North America. The tape features compositions by Price, Blackwood, Johnson, Pozdro, White, Franco, Barnes, Myhre, Allard and Felciano. To order, send \$5.00, plus \$1.50 for handling, to William De Turk, Grosse Pointe Memorial Church, 16 Lake Shore Road, Grosse Pointe Farms, MI 48236.

Conference of Roman Catholic Cathedral Musicians

The Conference of Roman Catholic Cathedral Musicians (CRCCM) met for its fifth annual conference in Washington, DC/Arlington, VA, January 2-6, 1989. The annual meeting was attended by 51 of the 100 individuals representing 70 Cathedrals. Host institutions for the meeting were the National Shrine of the Immaculate Conception, The Cathedral of St. Thomas More, Arlington, and the Cathedral of St. Matthew the Apostle, Washington. The theme of the 1989 Conference was "A Pilgrimage to Six Cathedral Churches."

In addition to visits to six Cathedrals

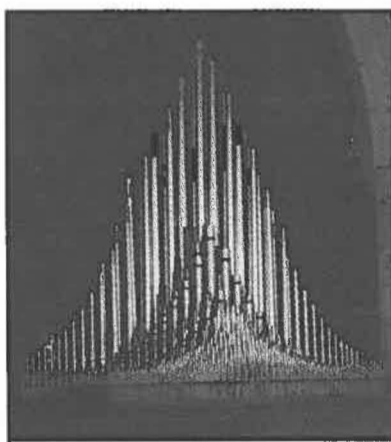
in the region (the Shrine of the Immaculate Conception, St. Matthew's Cathedral, Washington National Cathedral, the Cathedral of St. Thomas More, and the Basilica of the Assumption and the Cathedral of Mary Our Queen, both in Baltimore), working sessions and musical presentations covered a broad agenda of topics. A presentation by William Tierney, Liturgist of the National Shrine, outlined the 25 years of liturgical and musical growth since active participation of laity became renewed in Roman Catholic liturgy. Similar liturgical themes were developed

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in briefings by executives of three national bodies: Rev. Michael Spillane of the Federation of Diocesan Liturgical Commissions, Mr. John Page of the International Committee on English in the Liturgy, and the Rev. Ronald Krisman, the Bishop's Committee on Liturgy. The CRCCM indicated its interest in consulting with any of these bodies pertinent to matters of music and musical setting of texts.

A further consideration of the evolving musical and liturgical language in the middle 20th century came about in a panel discussion by a distinguished group of composers and conductors all of whom bridged the era before and after Vatican II. This panel included composers Russell Woolen and Robert Twynham, and conductors Thodore Marier and Paul Salamunovich. Richard Proulx was moderator. Additional sessions discussed options in music for the Rite of Ordinations and applications of computer technology in music notation. The conferees also heard a premiere performance of a setting of music for Christ Mass commissioned of Robert Twynham by the CRCCM.

Each host Cathedral Choir and organist performed: the St. Matthew's Cathedral Choir, Gerald Muller, conductor, and Robert Gallagher, organist; the Choir of the National Shrine of the Immaculate Conception, Leo Nestor, director, and Robert Grogan, organist; the Choir of the Cathedral of St. Thomas More, Haig Mardirosian, organist and choirmaster.

Ongoing actions of the session included a statement on acoustics in worship spaces, to be made available to other church bodies and the membership at large, the drafting of a letter to the Bishop's Committee on Liturgy and the Federation of Diocesan Liturgical Commissions on the serious need for guidelines in television broadcast of liturgical celebrations, the establishment of an information bank of documents on selecting pipe organs for churches, and the establishment of a study of relations and working principles with the various Musicians' Unions and such other organizations as ASCAP.

The next meeting of the CRCCM was announced to take place in Corpus Christi, TX, January 2-5, 1990, hosted by the Corpus Christi Cathedral. Membership in the Conference of Roman Catholic Cathedral Musicians is open to professional musicians serving any Roman Catholic Cathedral Church in North America. Information on the CRCCM is available from the Steering Committee, care of The National Shrine of the Immaculate Conception, Michigan Avenue and Fourth Street, NE, Washington, DC 20017-1566.

—Haig Mardirosian

without substantial alteration. However, many historic organs have been lost due to indifference or neglect, and others have been altered from their original state through misguided attempts at improvement. Yet, the heritage of historic organs in the city of Sydney alone possibly surpasses that of any other major center in the world. The continued preservation of older instruments has been encouraged by the passage in 1977 of the New South Wales Heritage Act and by the policies of the Heritage Council and the Organ Historical Trust regarding the conservation of historic pipe organs and church buildings generally.

This book arose out of the author's concern about the thoughtless modification or destruction of historic organs and the accompanying erosion of the musical and religious cultural heritage of eastern Australia. It faithfully documents early organ history and the first hundred years of organ construction in New South Wales, along with the people associated with it, to the centenary of local organ building in 1940. Part I of

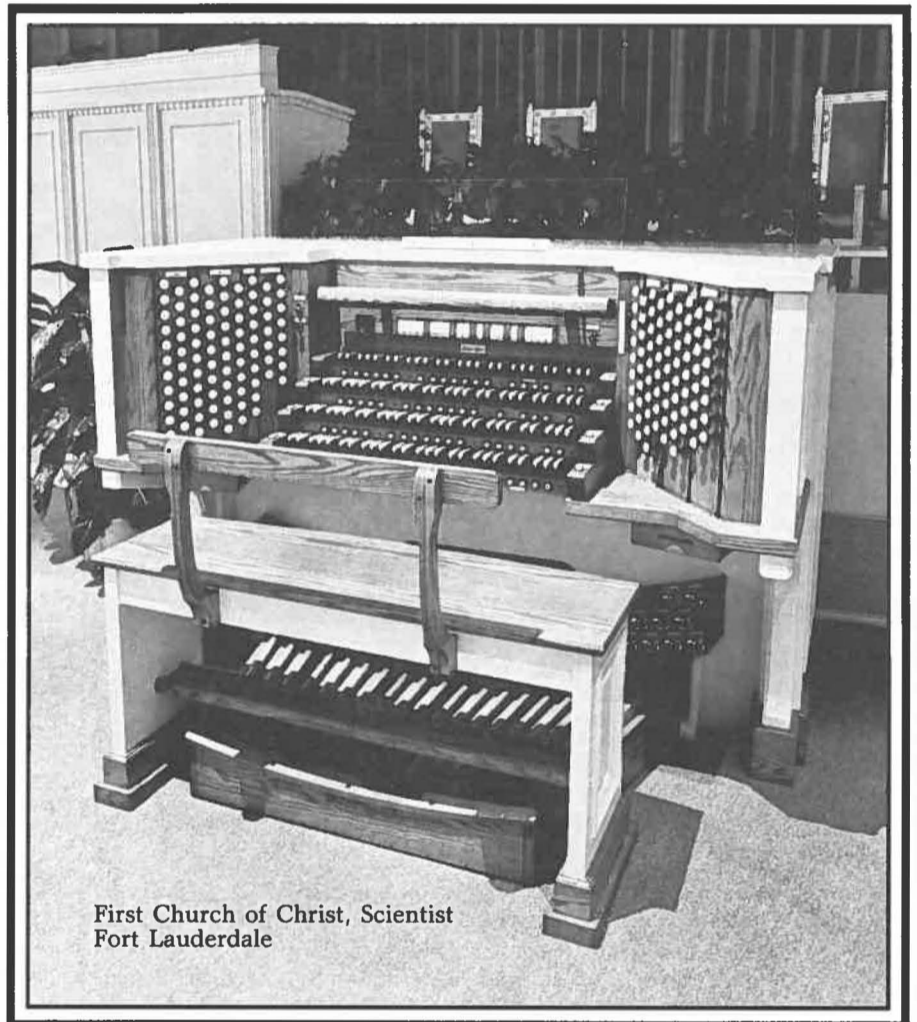
the book deals with the first organs in the New South Wales colonies, followed by an account of the work of organ builders in New South Wales in Part II. The scope broadens in Parts II and III, with commentaries on organ builders from other Australian States and on imported organs and their makers. Part V recounts the activities of both local organists and visiting recitalists, and the book concludes with a list of historic organs in the area, along with location maps, a glossary of organ terms, and an extensive bibliography in Part VI.

In the early years of the colony, whatever singing took place in religious services was accompanied first by military band instruments, then by paid musicians playing orchestral instruments—in one instance irreverently described by a listener in a letter to the editor as discordant as "an assemblage of hogs." Eventually barrel organs capable of rendering familiar hymn tunes were employed, along with primitive harmoniums. Although some religious denominations rejected the use of organs, the Wesleys, with their tradition

of singing in religious services, were probably the first in Sydney to take an organ into their place of worship. Elsewhere, in Tasmania, the arrival of an organ in 1825 was greeted with a splendid ode, published in the local newspaper, which concluded: "The Muse departs—enough is said—The Organ's up, and yes—the money's paid!!" Similar non-poetic journalistic excesses proclaimed the installation of organs throughout the period, and many of them are printed in this book, along with more factual reports of an appreciative or technical nature.

Almost all the organ builders active in the Australian colonies emigrated from England. The long, arduous voyages were marked by deaths of fellow passengers and children en route (and occasional births), and one ended in shipwreck. Once established, the builders' meagre incomes often had to be supplemented by the contributions of working wives. Their professional lives were plagued by problems of competition with other local builders and importers, indifferent labor, insistent

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Book Reviews

Historic Organs of New South Wales: The Instruments, Their Makers and Players, 1791-1940, by Graeme D. Rushworth. Sydney: Hale & Iremonger, 1988. 480 pages. Available from The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA, 02184-5915. Price US \$60 plus \$2 postage.

Within four years of the colonization in 1788 of New South Wales by British convicts, the first organ arrived from England. The instrument—possibly a small chamber organ with barrel attachments—likely was taken to Norfolk Island, north-east of Sydney, by the commandant of the settlement there for use in religious services. In the early years of the 19th century, numerous small keyboard and barrel organs were brought from England for both liturgical and secular use, followed by larger instruments ordered from the best British and European makers. In 1840, organ building commenced in the colonies; the first such instrument still exists in a relatively original state, along with many others which have survived

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creditors, and insolvency. The prospect of fabulous fortunes in the gold rush of the 1850s diverted some builders temporarily.

In spite of vicissitudes, however, the sound background training acquired in England (one had assisted in the construction and installation of the organ in Westminster Abbey in 1848), coupled with a well-deserved reputation for building quality instruments using local wood materials well suited to the Australian climate, allowed many builders to prosper. Several builders, realizing the potential of the theatre organ, secured contracts for the installation of American Wurlitzer and English Christie organs in theatres and residences in the 1920s. Imported organs also played a large part of the development of the musical heritage and culture. Instruments by such renowned 19th-century builders as Hill, Willis, Walker, Lewis, and Gray & Davison, of English cathedral organ fame, were installed in churches in the colonies. The most spectacular was Hill & Son's *magnum opus* of five manuals and 126 stops, erected in Sydney Town Hall in 1890; it was the largest organ in the world at the time. Lesser known firms brought instruments whose tonal characteristics exhibited the influence of European makers such as Schulze and Cavallé-Coll.

In constructing their instruments, local builders of this period generally made wooden pipes in their own workshops but imported metal pipes from England; some firms eventually undertook metal pipe fabrication. The first organs were blown by means of hand cranks, succeeded in turn by water engines, gas engines, and finally by electric fans. Mechanical action was superceded by tubular-pneumatic action, and later by initially troublesome electro-pneumatic action. With the exception of a few instruments which preserved classical English voicing, with their bright Great diapason choruses, delicate flutes, and fiery trumpets, the tonal characteristics of most organs followed the trend into excessive

romanticism, reflecting the prevailing preference for a predominance of unison pitch stops, elimination of upper-work, increased wind pressure, and excessive use of couplers. This tonal ideal persisted until new concepts in design and voicing associated with the classical revival movement were brought from Europe in the mid-1950s.

The earliest organ players, like the builders, came from England. Many of them augmented their church-related incomes by giving music lessons, conducting orchestras, directing choral festivals, and acting as agents for imported instruments. These, and the second generation of Australian-born musicians, were energetic and dedicated individuals whose sustained contributions to the musical life of the community are recounted in this book. The most notable included Lilian Frost, one of Australia's best known organists, who gave over 1,000 recitals in 60 years, and Auguste Wiegand, the long-time Sydney City Organist at the Town Hall, whose eventual departure in 1900 was precipitated by a dispute with the Mayor and City Council over a decline in concert attendance. Renowned visiting recitalists included W. T. Best, the greatest of 19th-century organists; Edwin Lemare, the exiled English organist from the USA (famous for his *Andantino*, a.k.a. *Moonlight and Roses*), and the singularly gifted blind English organist, Alfred Hollins ("Alfred the Great" to W. T. Best), who gave a 13-week series of concerts in 1904.

Recital programs which inaugurated new organs, along with samples of those of visiting organists, are dispersed throughout the book. Early programs were highly eclectic, consisting mainly of popular pieces, transcriptions of familiar orchestral and operatic works, and the obligatory *Hallelujah Chorus*. These crowd pleasers occasionally were interspersed with standard works by Bach, Mendelssohn, Guilman, Widor, and others, but any sense of program design was mostly lacking, except in recitals by the most accomplished performers.

This magnificent book is truly an author's and publisher's *tour de force*, the product of scrupulous and exhaustive research, replete with historical detail of organs, places, and people, all enlivened with cultural anecdotes. It is profusely illustrated with a multitude of archival engravings and pictures, including a large number of pen drawings and photographs of organs by the author. In addition to the attractiveness of its inherently fascinating subject matter, the book will heighten awareness of a valuable cultural resource all too often taken for granted, and will serve as an inspirational model for similar documentary projects, in the interest of protecting and preserving organs everywhere.

From Parry to Britten: British Music in Letters 1900-1945, by Lewis Foreman. Amadeus Press, 1987. 332 pages. \$39.95 plus \$3.00 shipping, from the publisher: 9999 S.W. Wilshire, Portland, OR 97225.

"History," according to the Scottish essayist and historian Thomas Carlyle, "is the essence of innumerable biographies." Insofar as letters and other correspondence provide a lasting record of the thoughts and feelings of the protagonists in notable events, a judicious collection of such documents can convey a distinct impression of the temper of the times in which they were written.

This chronological anthology of correspondence by and about British composers during the first half of this century illustrates the changes in musical values and attitudes that occurred from the decline of the Victorian tradition to the emergence of a modern style of British music. The familiar names of Britten, Delius, Elgar, Holst, Parry, Stanford, and Vaughan Williams are among the 200 individuals represented, along with other neglected and under-rated composers such as Granville Bantock, John Foulds, and Josef Holbrooke. Correspondence to or from other activists on the developing musical scene—conductors, academics, teachers, journalists, publishers, patrons, recording impresarios, administrators, and musicians of all sorts—is also included. The collected 248 letters are organized into five segments: Edwardian Summer (1900-1914), The Great War (1914-1919), A New Beginning (1919-1931), Harvest and Seed-Time (1932-1939), and The Second World War (1939-1945), each accompanied by a short introductory essay and running commentaries.

The early years of the present century witnessed the emergence of the most productive representative of a new generation of British composers. Although Victorian attitudes and Germanic models of composition still prevailed, the founding of the Society of British Composers in 1905 provided the impetus for heightened activity in music for many years to come. While the choral festivals, those high points in Victorian concert seasons, still persisted, new schemes developed for the encouragement of native talent. The manner of selecting new compositions for performance generated predictable antagonisms between progressive and conservative forces. The still popular Promenade Concerts (founded in 1902) and the short-lived but prestigious Musical League (Elgar, President; Delius,

Vice-President) were landmark events in the attempt to establish British music as a recognizable entity. Even a number of the "Frankfurt Gang," a group of British composers who had studied in Germany in the late 1890s, promoted a series of concerts which introduced a whole generation of British composers to the listening public for the first time.

The Great War years were ones of almost total cessation of creative musical life for British musicians, due to the cancellation—over letters of complaint to *The Times*—of choral festivals and other competitive events, although the Promenade Concerts continued. While some zealous patriots attempted to suppress German music and influences, other fair-minded people maintained a distinction between Germanic contributions to the arts and Prussian militarism. Some musicians of foreign extraction went abroad and many young composers enlisted. The most grievous loss to British music was the life of George Butterworth, a promising composer and a friend of Vaughan Williams (several letters and a fragment of his war-time diary are included in this collection).

Although the major composers of the postwar period regarded themselves as "modern," in retrospect their major works are "romantic," with their colorfully expressive, evocative, and often autobiographical musical languages. The highly personal styles of Vaughan Williams, Bridge, Ireland, Bliss, and others marked the assimilation of British works into the intense musical activity in London in the 1920s. British opera also flourished in this period, thanks to the dedicated efforts of the irascible Sir Thomas Beecham, who publicly castigated critics and detractors in his techy letters to newspaper editors and musical associates.

In the 1930s, the focus of British music shifted to the orchestra, and the British symphony, in particular. The position of Vaughan Williams became so firmly established that one commentator, despairing of comparative superlatives, described his as "the authentic voice of England." (However, his abilities as a conductor on one occasion were described as "hopeless" by a contemporary, Benjamin Britten.) At the same time, a new generation of composers, profoundly affected by moral issues posed by the rise of fascism in Europe, turned to vocal forms of expression and expanded their technical and stylistic outlooks through contact with continental musicians. Nevertheless, many serious works intended for broadcast on BBC radio remained unperformed, due to tacitly held criteria of musical suitability on the part of a tonally conservative program advisory panel.

The initial effects of World War II on the musical life of Britain were much the same as those 25 years earlier: cancellations of contracts and arrangements, enlistment of performing artists, decline in available works, and reaction against foreigners and pacifists in the musical community. Yet, the role of the BBC was strengthened, for leading composers were appointed to administrative positions and many scores for dramatic and radio presentations were commissioned. Mainstream music flourished at the expense of increasingly unfashionable Victorian and Edwardian works as well as the avant garde. New trends emerged slowly, and only with the encouragement and assistance of a

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The content of the letters which chronicle these events ranges from the trivial to the significant. There are personal missives of affection, jealousy, and hostility, expressions of the joys and agonies of the creative process, misgivings about performances and fees, self-promotional pieces consisting of enthusiasms for never-to-be-completed works as well as for others that would make musical history, in-group gossip, and BBC-bashing. In addition to these ephemera, there are sensitive essay-letters of musical criticism, thoughtful analyses of changing musical values, and orderly proposals for musical policy. Several Appendices—BBC Statements of Policy About Music, Names and Addresses of Copyright Owners, and Biographies of Correspondents—complete the text. In spite of the hazards inherent in this potentially anarchical material, Lewis Foreman has succeeded in conveying the unique character of a time of particular interest to students of British music. In itself or as a sourcebook, this readable social history—the first publishing venture of Amadeus Press—will be welcomed by music lovers generally for the insights it provides into the social history of the composer.

—James B. Hartman
The University of Manitoba
Winnipeg, Manitoba, Canada

J. C. Bach and F. P. Ricci, *Introduction to the Piano: Method or Collection of Elementary Studies for the Forte-Piano or Harpsichord (Divided into Four Volumes)*, edited by Beatrice Erdely. Novello (Agent: Theodore Presser Co.) Nos. 10 0299, 10 0300, 10 0301, 10 0302, \$9.50 each volume.

In 1786 Johann Christian Bach (the "London" Bach) collaborated with Pasquali Ricci to publish a method suitable for the forte-piano or harpsichord. The result was a French language mini-dictionary of musical terms, signs and forms (attributed to Ricci), and 100 compositions of significant musical charm and imagination (attributed to Bach). According to the editor/translator, the *Method* "portrays a microcosmos (sic) of musical styles prevalent during the second half of the (18th) century. They are set into forms of Minuets, Rondos, Musettes, Giges . . . Airs, Preludes Capriccios, Fugue, Canon and Fantasia." In this new edition the 100 pieces are distributed over four volumes (25 in each) with the complete mini-dictionary as an introduction to volume one. The pieces follow a sound pedagogical progression from a simple monophonic passage to the complexity of a Haydnesque sonata. Original fingerings are included to teach the student good fingerings for typical patterns, and many keyboard techniques (for example, the crossing of hands, distributing a melody between two hands, alternating hands in scale patterns, etc.) are introduced and reviewed with the skill of a superb teacher/musician.

This historical document is important not only for its musical and pedagogical qualities, but also for the information in the mini-dictionary, which provides insights into some of the keyboard practices of the period, while also giving us a glimpse into the artistic mind of a successful composer in the second half of the 18th century. The edition is a good one, but could have been better if the publisher had not arbitrarily omitted the "examples of signs" which demonstrated note and rest durations, key signatures, ornaments and other musical abbreviations" thereby effectively

depriving us of important performance information. On the other hand, something which should have been omitted is the editor's bracketed slurs, for not only do they deny the music an 18th-century appearance (important when one is attempting to immerse oneself in the elements of a particular style), but they also impose the editor's aesthetic concept on the music. Too often these concepts appear to be anachronistic.

—Edmund Shay, DMA
Columbia College
Columbia, SC

New Organ Music

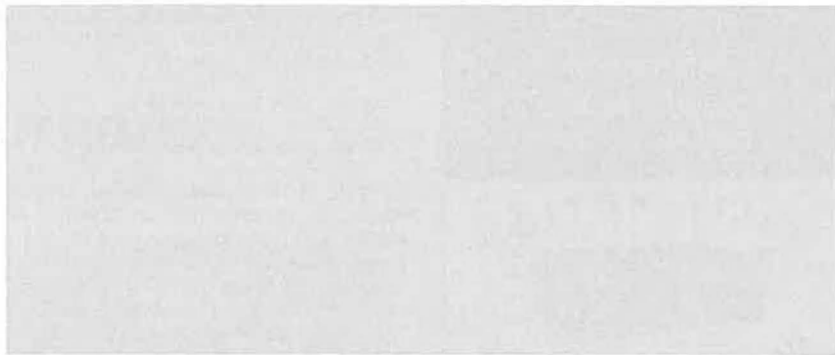
Faber Early Organ Series, volumes 7-9: France (ed. Dalton). Faber Music Ltd., Nos. 50489982, 50488841, and 50488842 (Agent: G. Schirmer/Hal Leonard), \$9.95 each.

James Dalton is the editor of this excellent anthology of music of France from 1531 to 1710. Since by their nature anthologies cannot be all-inclusive, editors have the difficult task of selecting a relatively small amount of material from a vast number of sources. With a sampling of 45 compositions representing the finest efforts of more than 20 composers, Dalton has succeeded in compiling a superb practical edition of historically significant and musically rewarding works. Each volume contains a statement in English and German about editorial procedure, an informative *Introduction* that deals with the composers and the music selected, an *Interpretation* which explores ornamentation, notes inégales and registration, and a *Critical Commentary* in which the sources and variant readings are described. Happily, visible editorial interpretations are never allowed to exceed an essential minimum in this handsome edition of French music. (Volumes 4, 5 & 6 of the same series were reviewed in THE DIAPASON in June 1988.)

English Organ Music, An Anthology From Four Centuries in Ten Volumes, edited by Robin Langley. Novello, \$12.25 to \$18.50.

The aim of this anthology is to provide a survey of English organ music from 1520 to 1876. Each volume contains 1) an introduction (the same for each); 2) a preface which provides a brief history of the period and description of the musical forms in the volume, a description of the typical organ, and an explanation of the ornament symbols in use; 3) an *Editorial Method*; and 4) a *Critical Commentary*. There are in all 122 selections, 29 of which are published here "for the first time (including a short piece by Handel), and a further 23 for the first time since their original publication." The titles of the volumes are: vols. 1 & 2, From the Reformation to the Restoration; v. 3, The John Reading Manuscripts at Dulwich College; v. 4, From Henry Purcell to John Stanley; v. 5, From John Stanley to John Keeble; v. 6, From John Keeble to Samuel Wesley; v. 7, The Duet Repertoire; v. 8, The Concerto Repertoire; vols. 9 & 10, From Rocco to Romanticism.

The editorial method meets current musicological standards in most respects. Where it fails perhaps is in the decision to eliminate all indications of fingering. At a time when many keyboard players are reexamining early fingerings for clues to interpretation this decision makes the edition less valuable. Also, the notes in the critical commentary would be much more helpful

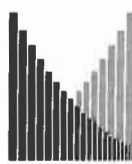


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if the abbreviations were not so confusingly abbreviated as, for example, in the following from volume 2:

12 alto note 3 no acc/ 13 alto note 2 g'
47, 1176; d' 31446, 31468; g' q d' q 34695/
26 alto notes 2, 3, not in 1776.

In spite of these flaws, *English Organ Music* is an excellent anthology of known and little-known works by composers who deserve to be rescued from obscurity. Perhaps the most interesting volumes are *The Concerto Repertoire* (v. 8) in which works inspired by Handel's concerti are presented in a form for keyboard alone, and volumes 9 and 10 which contain 19th-century Romantic works with, for the first time in English organ music, independent pedal parts.

Egil Hovland, *Cantus V* for Trombone and Organ, op. 120. Norsk Musikforlag (Agent: MMB Music, Inc.), # N.M.O. 9675, \$7.50.

Egil Hovland (b. 1924) is a Norwegian organist and composer whose works have received international critical acclaim. *Cantus V* is a single-movement work in several contrasting sections and tempi, and is typical of the composer's deeply subjective and introspective style. Fundamentally tertian harmonies enriched by long appoggiaturas and chromatically inflected lines support melodic/rhythmic cells developed by varied repetition and thematic transformation. It is not a difficult work and technically well written for both organ and trombone. *Cantus V* will please performers and audiences with its confident, mature, and flowing style.

Jan Pieterszoon Sweelinck, *6 Echo-Fantasien*. Edition Schott (Agent: European American Music), No. 09743, \$6.95.

According to editor Rudolf Walter, the "text of this edition follows the expanded edition of volume I of the complete edition, published in Amsterdam in 1943." Anyone with a copy of the 1943 edition will easily see that this statement is not true, and by further comparison with the edition of 1894 one will learn that, with the single exception of *Fantasia 6*, the text of this so-called new edition faithfully follows that earlier and less reliable 95-year-old publication. (*Fantasia 6* is found only in the 1943 edition.) Schott's edition is therefore not what it claims to be. Why the company published it, and why the editor misrepresented its contents is a mystery. More reliable editions of Sweelinck's music are readily available.

Michael McCabe, *Flourish and Chorus*. Randell M. Egan (The Marilyn Mason Organ Series), \$3.50.

The form of McCabe's attractive miniature of 59 measures is flourish—chorale—flourish. Stylistically, the harmonies are basically traditional with added-note triadic structures, ninth and

thirteenth chords, and chord successions alongside chord progressions. The flourish sections consist of brilliant trumpet fanfares that alternate with full chords in commanding rhythms. The stately processional character of the freely composed chorale with its more conservative and simple harmonic progressions is a perfect contrast to the exuberant flourishes. The ideas and structure of this easy-to-moderately-difficult piece are not complex, yet with this minimal amount of material McCabe has succeeded in creating an original and effective work.

—Edmund Shay, DMA
Columbia College
Columbia, SC

New Recordings

Wedding Processionals & Recessionals: Robert Anderson at the Redman Organ at St. Mark's School of Texas, Dallas. Produced by the Redman Organ Company, 816 East Vickery Boulevard, Ft. Worth, TX 76104; \$8.50 postpaid.

It has been observed that the raison d'être for a music recording is threefold: it can feature the repertoire, the performer, or the instrument. This recording does all three.

Naturally, when an organ company undertakes to produce a cassette recording of one of its organs, one can expect that the latter will be the case. Not infrequently, recordings which have as their primary aim the showcasing of an instrument can be stultifying with respect to the performance or the works chosen. In this case, however, Dr. Robert Anderson's musicianship and choice of repertoire keep the interests of all three aims in perfect equilibrium.

The language used for the organ's disposition (e.g. Rohrflöte, Holzgedackt, etc.) suggests that it has the sound of a German Baroque organ, although instead of the expected positivist division a swell organ is featured. For the organ's specifications, see THE DIAPASON of January 1983, p. 17.

The accompanying notes for the recording are rather sketchy, but it is interesting to read, however, that "the recording is made with complete takes of each selection"—without splicing. As a result, there are bound to be some technical slips. However, the benefits far outweigh the minor errors, since the complete takes ensure that Dr. Anderson's inspiring and energetic performance comes across in a convincing manner.

Indigenous to wedding music is the proliferation of arrangements, and Dr. Anderson has selected some truly inspiring ones: J. S. Bach's "Let Heaven and Earth Rejoice" (from Cantata 129), the Sinfonia of Cantata 29, and C. Hubert Parry's *Bridal March* from "The Birds of Aristophanes". Indeed, adap-

tations and arrangements predominate, but original compositions for organ may also be found: Sigfrid Karg-Elert's *Now Thank We All Our God*, op. 65, No. 59, John Stanley's *Trumpet Voluntary in D*, and Bach's *Praeludium in C*, BWV 545.

In selecting Wedding Processionals and Recessionals, it would be counted as an oversight if certain compositions were not included. Consequently, the old "war horses" (Widor's *Toccata* and Vierne's *Carillon* for example), and of course Jeremiah Clarke's *Prince of Denmark's March* can also be found here. But the many other excellent selections make this cassette well worth listening to—again and again.

Whether you are an organist looking for alternatives to Wagner's "Here Comes The Bride" and Mendelssohn's "Here Goes The Bride," or someone who simply likes listening to majestic organ music, well-played on a fine instrument, you will want to add this cassette recording to your collection.

—Peter Janson

New Handbell Music

Evening Prayer (from "Hansel and Gretel"), Engelbert Humperdinck, arr. Raymond H. Herbeck. Coronet Press (Theodore Presser Co., sole selling agent), #494-42081 (3 octaves) (M), \$1.50.

This beautiful excerpt from the opera is well adapted for handbells by Mr. Herbeck. He has brought the main theme first into the key of C and then into the dominant G for an effective contrast. This piece makes great handbell repertoire.

Ring Out (Hymn settings for the church year for handbells), arr. Melvin Rotermund. Augsburg Publishing House, #11-7997, \$3.00 (3 octaves) (E+).

This collection of hymn arrangements familiarizes ringers with hymn-tunes commonly used in worship. The level of difficulty is fairly easy, with the pieces used as introduction to hymns, hymn interludes, or merely played alone. Tune names include *Deo gracias; Gelobt sei Gott; Gloria; Ihr Kinderlein, kommet; In dulci jubilo; The Ash Grove; Tryggare kan ingen vara; Veni, Emmanuel; Vom Himmel hoch; Wem in Leidenstagen; and Wie schön leuchtet*. This is a very practical collection for any church bell choir.

—Leon Nelson



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A Variety of Recent German Organs

W. G. Marigold

West German organbuilding today is characterized by the activities of a large number of firms, few of them very large, and none of them in any sense dominant. This would not be worth remarking upon if it were not for the fact that German organbuilding before 1945 was dominated by a few very large builders, the best known of them probably Steinmeyer and Walcker. It is also worth noting that it is no longer unthinkable for a West German church to install an imported organ, although the imports are not numerous and all the examples known to me are by what we may call Germanic builders from Holland, Denmark or Austria.

The instruments described here have little in common except that three of them are really notable organs well worth a visit by any organ lover. Two of the three are in cities little visited by North Americans. The fourth organ is included because it raises some issues that deserve brief consideration.

Since financial considerations play an important part in our account, and since few Americans are conversant with German church financing, a brief introduction seems in order. All West Germans who are, normally by baptism and/or confirmation, members of the Roman Catholic church or the Protestant (mostly Lutheran) *Landeskirchen* pay an income-based tax to the federal government, which distributes the money, in the correct proportion, to the churches. Since relatively few people are declared atheists or actively opt out, the West German churches are notoriously well-to-do. However, church organs cannot be paid for from this religious tax money. Cathedrals or other important churches may, but rarely do, receive some help from the regional church authorities to pay for an organ. Organs that are considered historically important are, of course, eligible for funds from the departments in each state that care for historic buildings and monuments. The amount of money so available varies considerably from state to state. At the moment it is highest in Bavaria and lowest in Lower Saxony.

Wolfenbüttel: Marienkirche

Our first organ is not, strictly speaking, very recent, but probably few American organists have in fact heard it. The main Lutheran church, *Beatae Mariae Virginis* or more commonly *Marienkirche*, in Wolfenbüttel (just outside Brunswick) has a double claim to fame. It is considered the first church actually built as a Protestant church, and it is, for musicians, the home of Michael Praetorius. Praetorius is, according to fairly reliable tradition, buried beneath the organ gallery, although no marker exists. The first organ was built in the years 1620-1624 by Gottfried Fritzsche. Praetorius collaborated on the specification but did not live to see the completed instrument. The further history of this famous organ is well-documented¹. References to the organ in general musical sources and, naturally, in local brochures and the like, occasionally refer, even today, to it as the Praetorius or Fritzsche organ. In fact, the numerous rebuilds have left only six ranks that are basically Fritzsche's work. The glorious case of 1623 lost its *Rückpositiv* in 1760, but it was restored according to the original design in 1960.

In 1875, the famous Hanover firm of Furtwängler supplied a three-manual instrument of 60 stops, incorporating six Fritzsche ranks. This organ survived, with some changes, until 1959-60. At that time Karl Schuke of Berlin built a new instrument of 53 stops that also incorporated the surviving Fritzsche ranks.



Wolfenbüttel: Marienkirche

In 1972, the church was closed for cleaning and restoration work; it remained closed until 1986. The regional *Landeskirche*, one of the two really small regional church organizations, has a slim financial basis and a large number of historic churches to care for, and the state of Lower Saxony is not generous in its grants for the care of historic buildings or organs. The restoration work was done, in fact, as money trickled in.

The organ was removed and reinstalled in 1986. The Schuke firm cleaned, adjusted and so on. The only changes from the 1960 specification are the addition of two couplers. At present the case looks rather ungainly, for the crowning figures and ornaments are still being restored.

In the specification list that follows, the Fritzsche stops and the couplers added in 1986 appear in italics.

Manual I (Rückpositiv)

- 16' Quintadena
- 8' Principal
- 8' *Gedackt*
- 4' *Oktave*
- 4' *Spitzgedackt*
- 2' *Feldpfeife*
- 1½' Quinte
- Sesquialtera II
- Oberton II
- Scharff V-VII
- 16' Dulcian
- 8' Schalmey
- Tremulant

Manual II (Hauptwerk)

- 16' Principal
- 8' Oktave
- 8' *Spitzflöte*
- 4' Oktave
- 4' Koppelflöte
- 2½' *Nassat*
- 2' Oktave
- Cornett III-V
- Mixtur VI-VIII
- Scharff IV
- 16' Trompete
- 8' Trompete

Manual III (Brustwerk)

- 8' *Gedackt*
- 4' *Rohrflöte*
- 2' Principal
- 1' Oktave
- Terzian II



Wolfenbüttel console

- Scharff IV
- 8' Vox Humana
- 4' Holzregal
- Tremulant

Manual IV (Kronwerk)

- 8' Quintadena
- 4' Nachthorn
- 2' Blockflöte
- 1½' *Nassat*
- Rauschwerk IV
- Cymbel III
- 16' Bärpfeife
- 8' Trichterregal
- Tremulant

Pedal

- 16' Principal
- 16' Untersatz
- 8' Oktave
- 8' *Gedacktbass*
- 4' Oktave
- Pommer
- 2' Bauernflöte
- Bassaliquot IV
- Mixtur VI-VIII
- 16' Posaune
- 8' Trompete
- 4' Trompete
- 2' Singend Cornett

Mechanical key action, electric stop action. Couplers: I/II, III/II, IV/III, III-Ped., I-Ped. 2 Zimbelsterne on Rückpositiv; 2 "free" combinations; reed cancel.

It is instructive to compare this organ with the one in the cathedral in neighboring Brunswick². The cathedral organ was built by Karl Schuke in 1962 and has two stops more than the one in Wolfenbüttel. The two churches are probably not very different in size if cubic content is considered. Clearly, Schuke built two very, very similar instruments.

A comparison of the two organs or a detailed critique of the Wolfenbüttel organ would require more opportunity to hear the latter than I have had recently. On the basis of limited hearing, the organ seems to cope well with most standard organ literature, although one could quibble about the effect in 19th-century works. One could wish for a 32' pedal reed, which the cathedral in Brunswick has. The Wolfenbüttel instrument, nicely spread out in the west end gallery, has more "presence" than its Brunswick sister. There, the cathedral organ, placed at floor level at the west end, is somewhat clearer, provided that there are enough people in the church to dampen the reverberation period.

Brunswick: St. Ulrich

The church of St. Ulrich in Brunswick, commonly known as the *Brüderkirche* because of its Franciscan origins, is undoubtedly both a source of pride and an embarrassment to the *Landes-*



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W. G. Marigold was educated at the University of Toronto, Toronto (now Royal) Conservatory of Music, Ohio State University (M.A.), and the University of Munich. He holds the Ph.D. in German literature from the University of Toronto, and has studied organ in Toronto and Munich. Currently professor of languages and college organist of Union College, Barbourville, KY, Dr. Marigold is the author of four books and has published many articles on German organs and organbuilding in *THE DIAPASON*, *Musical Opinion*, and *The Organ*.

kirche which governs both Brunswick and Wolfenbüttel. It was there that Bugenhagen first preached the Reformation in Brunswick, and the church and monastery were the earliest center of Protestantism in the city. On the other hand, the parish must be totally redundant, since downtown Brunswick is more than well supplied with parish churches. Presumably for this reason, the *Brüderkirche* was the last church to be restored after destruction in World War II. It is definitely worth a visit for the impressive collection of medieval and Renaissance altars and figures.

As soon as the church was restored, plans were made for a new organ. The church acquired an 18th-century positiv that served alone for a brief period and that has been incorporated in the main organ which is situated in one of the nave arches with the console, and the *Rückpositiv*, at floor level. In the following specification the stops that are playable at present are printed in italics. The builder is Gustav Steinmann of Vlotho-Wehrendorf, a small town on the Weser.

Manual I (Rückpositiv)

- 8' *Gedackt*
- 4' *Praestant*
- 4' *Rohrflöte*
- 2½' *Quinte*
- 2' *Oktave*
- Sesquialtera II*
- 1' *Zyfflöt*
- 8' *Voix humaine*
- Zimbelstern*
- Vogelgeschrei* (Cuckoo/Nightingale)
- Tremblant forte*

Manual II (Hauptwerk)

- 16' *Bourdon*
- 8' *Prinzipal*
- 8' *Rohrbourdon*
- 4' *Oktave*
- 4' *Nachthorn*
- 2½' *Quinte*
- 2' *Oktave*
- 4' *Kornett III-V*
- 1½' *Mixtur IV-VI*
- 8' *Trompette*
- 4' *Clairon*

Manual III (Oberwerk)

- 8' *Ital. Prinzipal*

- 8' *Salicional*
- 8' *Koppelflöte*
- 4' *Spitzoktave*
- 4' *Flüte octaviante*
- 2½' *Nasard*
- 2' *Spillflöte*
- 1½' *Tierce*
- 1½' *Larigot*
- 2' *Plein jeu V*
- 16' *Basson-hautbois*
- 8' *Cromorne*
- Tremulant* (adjustable)

Pedal

- 16' *Prinzipal*
- 16' *Subbass*
- 8' *Oktavbass*
- 8' *Metallgedackt*
- 4' *Dolkan*
- Hintersatz VI*
- 16' *Bombarde*
- 8' *Trompette*
- 4' *Clairon*

Totally mechanical action, no registration aids, no enclosure.
Couplers: III/II, I/II, III/Ped., II/Ped., I/Ped.

The organ is being built as funds become available. One can literally see the gaps in the (completed) case. Each time I have visited the church in the last several years, one or two new ranks have appeared. The *Rückpositiv*, the only completed section, has a delightful clear sound, although it is now rather too close to the listener. It is doubtful whether its present sound owes much to the original builder. The *Oberwerk*, to my ears, would benefit enormously from enclosure. The eclectic specification was established by Steinmann and Christian Franz, cantor of the church from 1976 to 1982. It would be totally unfair to make judgments about the success of the design before the instrument is completed. The quality of the pipes seems high, but the ensemble lacks unity. Perhaps the final tonal adjustments will improve matters.

The *Brüderkirche* has a full-time cantor/organist and operates an extensive musical program, including an ambitious series of organ recitals featuring cantor Hans-Dieter Karras and guests from various parts of Europe (and occasionally the United States). Karras makes excellent use of anniversaries,

and the 1987 series emphasized Scheidt, Buxtehude, Guillemant, Vierne, and Widor. Unfortunately, some questions arise at this point. The programming is done without regard to the incomplete state of the organ—deliberately, certainly. This is, in one sense, justifiable and even admirable. However, even clever use of couplers cannot conceal the absence of pedal tone, and works that require three manuals—and hence remove the possibility of using one manual as a source of pedal sound—do not come off very well. The total absence of reed tone and a shortage of solo voices is not to be disguised for long. An ambitious program of Guillemant and Vierne, for example, was monotonous, simply because the registration possibilities were quite limited. I am not sure that the composers were well served.

The *Brüderkirche* also has a Continuo-Positiv in a side chapel and a Flemish cabinet organ in the choir. Only the cabinet is old. Both instruments are by Steinmann. The specifications follow.

Cabinet Organ

- 8' *Gedackt*
- 4' *Prinzipal*
- 4' *Rohrflöte*
- 2' *Oktave*
- 1½' *Quinte*
- ½' *Zymbel II*

Positiv

- 8' *Gedackt*
- 4' *Rohrflöte*
- 2' *Prinzipal*
- 1' *Oktave*
- 1½' *Quinte*
- 8' *Regal*

All stops except the *Quinte* are divided.

Ratzeburg Cathedral

Ratzeburg Cathedral is a famous example of North German Romanesque architecture. Unfortunately, few foreign visitors make the short trip from Lübeck or Hamburg to enjoy the beauty of the lakeside setting or the ensemble of medieval buildings. As part of extensive cleaning and restoration, the older organ of the cathedral was replaced in 1978. Rather surprisingly for a North German church, the contract was awarded to the Austrian firm of Rieger. As a first step, Rieger built a small organ for the choir in 1972.

Manual I

- 8' *Spitzflöte* (case, front)
- 4' *Prinzipal*
- 4' *Rohrflöte*
- 2' *Oktav*
- 1' *Oktav*
- 1½' *Terz* (from Tenor C)
- ½' *Mixtur II*

Manual II

- 8' *Regal*

Pedal

- 16' *Subbass* (case, back)

Manual/Pedal coupler. Mechanical action.

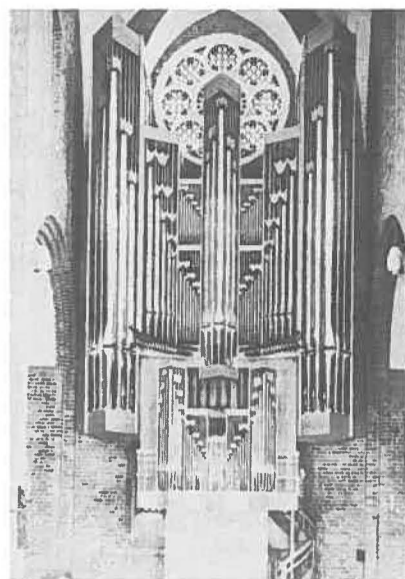
The main organ stands in a handsome, shallow case against the wall. (Like many early German churches, Ratzeburg has no "west" door—the entrance is at the west end of the south aisle.)

Manual I (Rückpositiv)

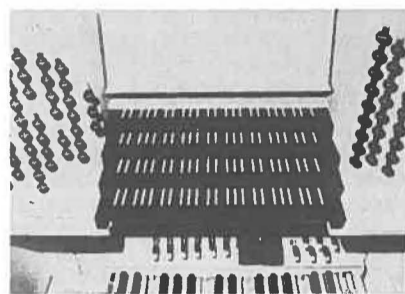
- 8' *Prinzipal*
- 8' *Quintade*
- 8' *Rohrflöte*
- 4' *Oktav*
- 4' *Koppelflöte*
- 2½' *Sesquialter II*
- 2' *Gemshorn*
- 1½' *Quinte*
- 1' *Scharff IV*
- 16' *Rankett*
- 8' *Krummhorn*
- Tremulant*
- Zimbelstern*

Manual II (Hauptwerk)

- 16' *Prinzipal*
- 8' *Oktav*



Ratzeburg Cathedral



Ratzeburg console

- 8' *Spitzflöte*
- 4' *Octav*
- 4' *Nachthorn*
- 2½' *Quinte*
- 2' *Superoctav*
- 2' *Mixtura major VI*
- 2' *Mixtura minor IV*
- 8' *Cornett (from g)*
- 8' *Spanisch Trompette*
- 4' *Spanisch Trompette Glockenspiel*

Manual III (Schwellwerk)

- 16' *Bourdon*
- 8' *Bleigedackt*
- 8' *Holzprinzipal*
- 8' *Gamba*
- 8' *Schwebung*
- 4' *Octav*
- 4' *Blockflöte*
- 4' *Viola*
- 2½' *Nassat*
- 2' *Waldflöte*
- 1½' *Terz*
- 1' *Sifflet*
- 2½' *Mixtur VI*
- 16' *Dulzian*
- 8' *Oboe*
- 4' *Französisch Trompette*
- Tremulant*

Manual IV (Brustwerk)

- 8' *Holzgedackt*
- 4' *Holzrohrflöte*
- 2' *Prinzipal*
- 1½' *Terzsepta IV*
- ½' *Zimbel II*
- 16' *Regal*
- 8' *Vox Humana*
- Tremulant*

Gross Pedal

- 32' *Prinzipal*
- 16' *Prinzipal*
- 8' *Octav*
- 4' *Octav*
- 2½' *Rauschpfeife VI*
- 32' *Kontrafagott*
- 16' *Bombarde*
- 8' *Posaune*

Klein Pedal

- 16' *Subbass*
- 8' *Gedackt*
- 4' *Rohrpfeife*
- 4' *Schalmei*

Mechanical key and stop action. Couplers: I/II, III/II, IV/II, I/Ped., II/Ped., III/Ped. Four registration aids controlled by stop knobs and toe pistons: Principals on and off, Mixtures on and off, Reeds on and off, Gross Pedal off.

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ACTS • MAIN CABLES • INSTRUCTIONS • MASTER TOUCH
NETS • DRAWKNOBS • COMBINATION ACTIONS • PRO
CTRONIC SWELL SHADES • CHIME RELAY • DYNATREM TRE
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The design clearly tries to satisfy everyone by combining a two-manual North German organ with a number of French or miscellaneous elements. The two enclosed manuals and the large *Schwellwerk* show a concern for the performance of 19th-century (particularly non-German) works that is still rare in German organbuilding. The *Brustwerk* is a rather curious mixture of stops, but in practice it functions well as an echo or third chorus. One might, I think, wish for a stronger 4' reed on the pedal.

Undoubtedly because the acoustics and the physical placement make the use of microphones easy, the Ratzeburg organ has been much used for broadcasting and recording. Readily available in this country is *Romantic Organ Music* (Widor, Vierne, Mendelssohn, Franck, Alain, Brahms, and Reger) played by Peter Hurford. The tonal reproduction of the organ is excellent³. The church puts on a very ambitious, year-long program of organ, choral, and orchestral performances.

Munich: Kulturzentrum am Gasteig

Our last organ is at the other end of West Germany, in the new *Kulturzentrum am Gasteig* in Munich. This vast complex was built to house such municipally operated organizations as the Munich Philharmonic Orchestra, the Richard-Strauss Conservatory, the central municipal library, and the enormous adult education program. The concert halls and theatre are, of course, used by other organizations and by visiting artists.

The large concert hall has been criticized for its acoustics, and arguments are likely to continue. However, it seems favorable to organ sound. The organ was planned from the beginning and was inaugurated in 1985, not long after the hall itself was officially opened.

Johannes Klais Orgelbau is probably the largest German organbuilder at present. Since it is particularly strong in Catholic areas, it seems curious that Munich had no instruments by the firm until a few years ago, when a small church instrument was installed at the church of St. Anna⁴. Klais has become something of a specialist in concert hall organs—other recent examples are in Brisbane, Australia, and in the new philharmonic hall in Cologne (1986)—and it is therefore not surprising that the contract for the Munich hall was awarded to that firm. It should be said that a committee of distinguished organists was involved in the selection process and that two of them collaborated with Hans Gerd Klais in the specification⁵.

Manual I (Positiv)

- 8' Praestant
- 8' Holzgedackt
- 8' Quintade
- 4' Principal
- 4' Rohrflöte
- 2' Octave
- 1½' Larigot
- Sesquialter II
- Scharff V
- Cymbel IV
- 16' Dulcian
- 8' Cromorne
- Tremulant

Manual II (Hauptwerk)

- 16' Praestant
 - 8' Principal
 - 8' Doppelflöte
 - 8' Gemshorn
 - 5½' Quinte
 - 4' Octave
 - 4' Koppelflöte
 - 3½' Terz
 - 2½' Quinte
 - 2' Superoctave
 - Cornet V
 - Mixtur V
 - Acuta V
 - 16' Trompete
 - 8' Trompete
 - 4' Trompete
 - 8' Tromp. de bat.
 - 4' Bajoncillo
- (the last two *en chamade*)

Manual III (Récit)

- 16' Bourdon
- 8' Holzprincipal
- 8' Rohrflöte
- 8' Flöte harm.
- 4' Geigenoctave
- 4' Flöte octav.
- 2½' Nasard
- 2' Octavin
- 1½' Terz
- 1' Sifflet
- Fourniture VI
- 16' Basson
- 8' Tromp. harm.
- 4' Clairon harm.
- Tremulant

Manual IV (Schwellwerk)

- 16' Salicet
- 8' Gamba
- 8' Vox coelestis
- 8' Fernflöte
- 8' Metallgedackt
- 4' Blockflöte
- 4' Violine
- 2' Hohlflöte
- Harm. aeth. IV
- 8' Hautbois
- 8' Vox Humana
- Tremulant

Pedal

- 32' Untersatz
- 16' Principal
- 16' Subbass
- 16' Violon
- 8' Octave
- 8' Trichtergedackt
- 8' Cello
- 4' Superoctave
- 4' Spitzflöte
- 2' Jubalflöte
- Basszink IV
- Hintersatz V
- 32' Bombarde
- 16' Posaune
- 16' Fagott
- 8' Trompete
- 4' Kopftrompete
- Tremulant

Couplers: I/II, III/II, IV/II, III/I, IV/I, IV/III, I/Ped., II/Ped., III/Ped., IV/Ped. Mechanical key and electric stop action. There are a total of 192 possible combination settings.

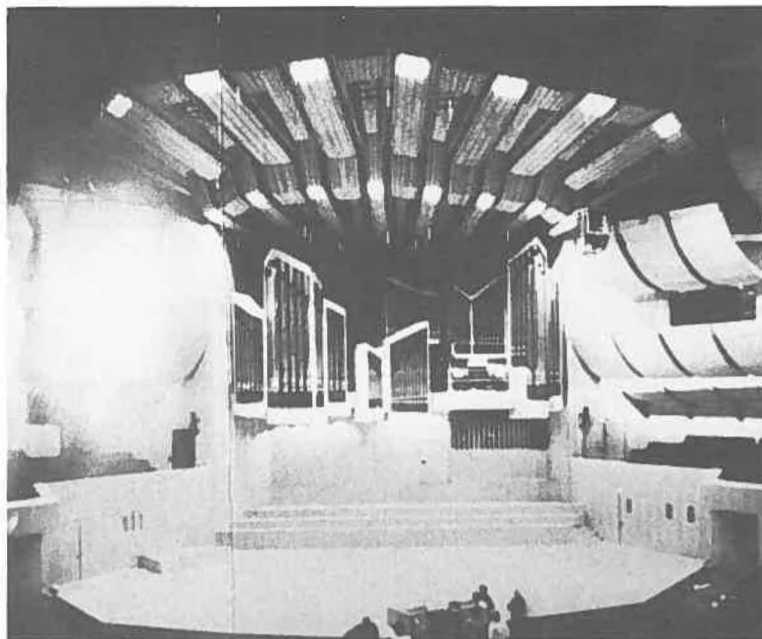
The principal console is on a small balcony, clearly visible, towards the right of the wide-spread pipework. It must be hard for the player to judge the sound. The complicated trackers work admirably. A second, movable, all-electric console is kept off-stage and moved about as required. Provision has been made for the addition of two more stops, one of them a 32' Principal.

In the course of two longish visits to Munich I have not been able to hear the organ often enough to justify a detailed description. There are, apparently, plans to inaugurate a regular series of concerts for organ with and without accompanying instruments.

German organbuilders are succumbing to the temptation to use foreign or exotic stop names more than was formerly customary. The foreign terminology does not necessarily have much to do with the character of the stops. The use of the term *Récit* here is, for example, justified, while the variant spellings have little significance.

Understandably, the attempt was made to design an organ capable of dealing with music of all periods. On the basis of limited listening, it would seem that Klais has succeeded in creating an organ that, if used properly, can give an excellent account of itself in works of all the major schools of organ music. The large complement of reeds is fairly typical of this builder's large instruments. The heavy pedal reeds are something between French and German reeds. I find them overpowering and lacking in clarity, although this may be in part the fault of the acoustics. Overall, the sound is amazingly clear. The fact that about 5200 of the 5675 pipes are of metal certainly helps.

Hans Gerd Klais has published articles dealing with the challenges of building concert hall organs and is establishing his firm as something of a specialist in this field. On the basis of this instrument and the specifications of others available to me, the results are



Munich: Concert Hall

to be commended.

It is good to see a fine concert organ in Munich. While the city has a number of excellent organs, there has been no first-rate instrument in any of the concert halls. The large Steinmeyer in the congress hall of the *Deutsches Museum* is a pre-war instrument in a poor setting, and the Steinmeyer in the *Herkulesaal* suffers from having its pipework buried away. More satisfactory is the medium-sized Steinmeyer in the *Hochschule für Musik*, a rather predictable three-manual that sounds well in the marvellous acoustics of the smallish wood-panelled hall.

It would be foolish to attempt to draw conclusions from the four specifications presented here, particularly since one (Wolfenbüttel) is not very recent and one (Munich) is a special type. The organs in Brunswick and Ratzeburg do suggest, however, that the revival of

interest in 19th-century and early 20th-century organ music is leading to at least some attempts to create organs of moderate size better suited to such repertoire. ■

Notes

1. The organ is discussed extensively in Uwe Pape, *Die Orgeln der Stadt Wolfenbüttel* (Berlin 1973). A booklet issued by the church in 1986, edited by Martin Seebass, relies on Pape for historical information.

2. See W. G. Marigold, "New Organs as Symbols of Changing Tastes: Braunschweig Cathedral and the Minster in Ulm," *The Organ*, 54, No. 214 (1975), 74-81.

3. Argo Digital KZRDC 1011.

4. See W. G. Marigold, "Organ and Church Music Activity in Munich during the European Year of Music," *The Diapason*, 77, No. 8 (1986), 13-16.

5. I am deeply grateful to Hans Gerd Klais, present head of Johannes Klais Orgelbau, for supplying me with information not only about the organ in the *Kulturzentrum* but also about other recent concert organs by the company.

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Henry Erben: Nineteenth-century New York Organbuilder

Stephen L. Pinel

Referring to Erben in 1852, Edward Hodges (1796–1867) wrote, “How could anyone who profanes so constantly, possibly build instruments intended to praise the Lord?”¹ Yet, where church organs were concerned, Henry Erben, the foremost American maker of his day, proceeded to out-build, out-class, and out-rate, literally all of his competition in New York, Boston, and Philadelphia, and for the majority of the nineteenth century.

Lionized by the musical aristocracy of his age, he was notorious for his violent temper, foul language, and irritable disposition. In 1845, *The Richmond Enquirer* called him, “Mr. E., the famous manufacturer in New York,”² as if “Erben” were a household name; and in 1909, Radzinsky wrote, he was the “most eminent organ builder in America.”³ F. E. Morton, Erben’s first twentieth-century biographer said, “Among the builders of pipe organs it is doubtful if any displayed more eccentricity or was accorded a greater measure of tolerance than was Henry Erben of New York. He had a decided genius for work, recognized no degrees of good and bad, and never sacrificed his ideals to the spirit of commercialism. This adherence to a fixed principle is reflected in every organ built by him . . .”⁴

Quality was the area where Erben was most intransigent. Windchest tables and slides were invariably made of mahogany; trackers, key and stop actions were black walnut or some other fine hardwood. In fact, Erben continued to use expensive hardwoods long after all his competition had switched to pine or spruce. Writing of the 1845 organ built for St. Paul’s Episcopal Church, Richmond, Virginia, in 1910, Morton noted:

A careful examination of this instrument reveals carefully-selected, thoroughly-seasoned materials, perfectly joined; chest frames, trunks, bellows and wood pipes of clear pine that rings like a bell when struck and yet is easily indented by the finger nail; table and slides of solid mahogany; fitted as perfectly as the piston rod of a locomotive, working freely without “runs.” A study of these chests alone would be liberal education for any workmen.⁵

Immaculate workmanship and superb materials were characteristics of any instrument bearing an Erben nameplate, large or small.

Erben had a significant market among rural congregations for small one-manual instruments. These organs, often in out-of-the-way places, could never have influenced buying trends; yet, they illustrate the same level of quality as instruments built for the most prestigious congregations in metropolitan areas.

Tonally, Erben organs adhere closely to classical principles. The ensemble is based on the Great Open Diapason, and the Principal, Twelfth, Fifteenth, Mixture, and Sesquialtera employ scales which are consistent with the foundation rank. Gentle voicing and low wind pressure combine to produce a tone which is bright, free-sounding, and decidedly unforced. Erben insisted on slider key-channel windchests, free-standing casework, and he never succumbed to experimenting with electric or pneumatic playing action. Even as taste began to shift in favor of heavier choruses and non-mechanical actions, Erben steadfastly continued to build instruments based on classical precepts.

Henry was born in New York to Peter

Erben (1771–1861) and Elizabeth (Kern) Erben (1770?–1866) on 10 March 1800. Peter was a prominent New York musician: he was organist of St. John’s Chapel from 1813 to 1820; then of Trinity Church from 1820 to 1839. He also compiled a number of church music collections.⁶ Further, he is thought to have been an organbuilder, though evidence to support this aspect of his varied career is sparse.⁷

The legend of Henry’s introduction to organ building goes as follows: John Lowe (an English emigrant organbuilder working in Philadelphia) was commissioned in 1812 to build a new organ for St. John’s Chapel, New York, where Peter Erben was organist. Completed in November 1813, it was shipped to New York on the Spanish sloop *Ann Maria*, and Lowe sent his apprentice, Thomas Hall (1794–1874), by overland coach to receive the organ.

At the time, the nation was engaged in the War of 1812, and the British had a blockade in New York harbor. As the *Ann Maria* entered the port, its cargo, including the organ, was seized by the seventy-four-gun man-of-war *H.M.S. Plantagenet*. Following negotiations, the organ was released after Hall carried a ransom of \$2,000 across the docks to the British under a flag of truce. After hearing of the calamity, Lowe rushed to New York, but the stress of the circumstances apparently overcame him. He died there on 14 December 1813,⁸ leaving the nineteen-year-old Hall to install the organ himself. Hall enlisted the aid of Peter Erben, and probably of Henry, Peter’s thirteen-year-old son.⁹

Henry officially became an apprentice of Hall in 1816.¹⁰ During the indenture, Hall enjoyed a successful business, and Erben participated in the erection of some noteworthy instruments. Among them were St. Paul’s Episcopal, Baltimore, Maryland (1817); First Unitarian, Baltimore (1818); R. C. Cathedral, Baltimore (1821); St. George’s Episcopal, New York (1822); and St. John’s Lutheran, Charleston, South Carolina (1823).

In 1824, the beginning of Erben’s business acumen was evident when at age 24 he attained the status of partner with Hall, and the firm name was changed to HALL & ERBEN. Even more astonishing is that he became the sole proprietor in March, 1827. An announcement in the *New York Commercial Advertiser* read:

DISSOLUTION OF COPARTNERSHIP.—The copartnership heretofore existing under the form of Hall & Erben, is this day dissolved by mutual consent. Those having claims against the firm will please present their bills immediately for payment; and those indebted to the firm will pay same to Henry Erben at the Factory, No. 53 Mott-Street New York, March 2d, 1827.

THOMAS HALL
HENRY ERBEN¹¹

From 1827 until the outbreak of the Civil War in 1861, the firm continued to expand, enlarge its work force, and



A photograph of Henry Erben taken from a portrait in the possession of a descendant in Schenectady, New York.

increase production. During the later 1820s, the firm produced an average of about eight instruments annually, and by the time of the 1855 Industrial Census, the firm is recorded as having manufactured 110 instruments in the twelve months preceding July 19th. The census also indicates the firm had 45 employees, used \$50,000 in raw materials, and the aggregate value of organs sold totaled just less than \$100,000.¹² No other American builder matched that production until twenty-five years later, when the 1880 Census noted that E. & G. G. Hook & Hastings produced instruments valued at \$102,000.¹³

Erben was the first business genius of the American organ: he was a shrewd negotiator, he was not above bribery, and when awarded a contract, he was known to donate portions of the organ back to the church. His uncompromising demeanor with organ committees is legendary:

Committees calling upon Mr. Erben stated their needs and financial limitations and he specified the organ. If a committee attempted to urge upon him plans inconsistent with his own, it was dismissed with denunciations emphasized by words from his private vocabulary, expressive if not elegant, his walking-stick frequently assisting both emphasis and exit.¹⁴

He would do anything to secure a contract, and sometimes drastically underbid his competition, losing money.

Erben’s most celebrated contract was built in 1846 for Trinity Episcopal Church, New York. The design was drafted by Edward Hodges, who also served as consultant. The instrument included features not found in domestic organ building of the period. Among these were three manual divisions, each with a different compass (Great: CCC–F, 66 notes; Choir: CC–F, 54 notes; Swell CC–F, 54 notes, with Swell bass), a “C” compass pedal division with a 32’ Open Diapason of wood, and inter-manual octave couplers. Moreover there were two Great 4’ Principals, pedal keys covered with brass, and a swell box with four sets of shades. The choir was mounted on the gallery rail like an English “chair” division.

Throughout the fabrication of the instrument, misunderstandings between Hodges and Erben mounted. There were delays, and when Trinity Church was consecrated on 21 May 1846, only a small portion of the organ was playable, much to Hodges’ dismay.

ORGAN EXHIBITION

ON THE OCCASION OF THE

Opening of the New Organ

AT THE

MASONIC TEMPLE,

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TUESDAY, DECEMBER 7, 1875.

At 7 o’clock in the Afternoon, and the same Evening at 7 o’clock

This Organ was built at HENRY ERBEN & CO’S

Organ Manufactory, 27 and 29 East Twenty-

Third Street, near Second Ave.

Byes & Cox, Steam Printers, Eighth Avenue and 4th St., N. Y.

Their relationship hit an all-time low in September 1846, when Hodges discovered that Erben had forced his way into the choir gallery, fracturing the lock. After catching Erben red-handed, Hodges recorded the confrontation:

I then went up & finding Mr. Erben still in the organ loft I said to him authoritatively that I should hold him responsible for the violence just committed. As I continued to expostulate with him, he had the audacity to order me to be silent! But this failing of effect, he eventually seized me by the arm as I stood near the organ keys & thrust me away with brute force. I was not so easily moved however as he had estimated in his own mind, & the consequence was that he himself staggered & overset the reading desk stationed immediately in front of the keys. Having a heavy cane in my hand, I lifted it & was in the act of levelling a blow at his head, which would probably have cracked his skull, when a more prudential course was presented to my mind, & I refrained. There has ended all intercourse between myself and Mr. Erben.¹⁵

The misgivings were apparently mutual, and may have been fueled by a situation which occurred the previous year, in 1845.

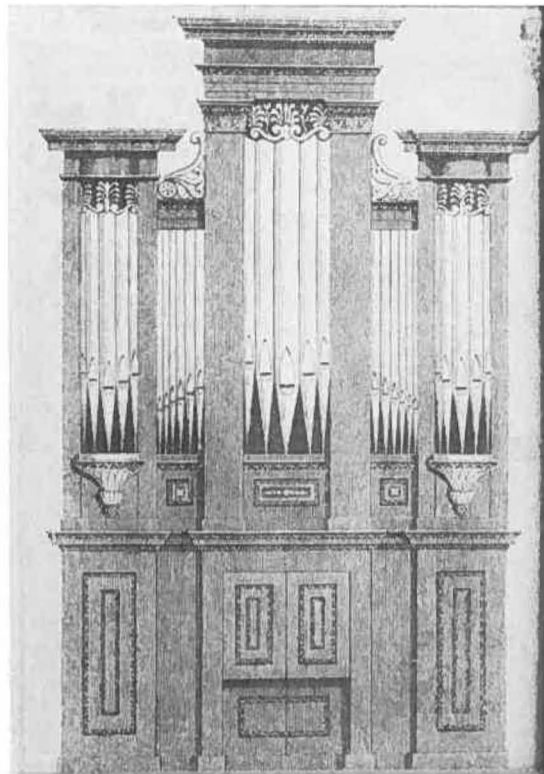
Erben had placed a large three-manual organ in University Place Presbyterian Church in New York. The public exhibition was held on 18 September 1845, and the organ was hailed by the newspapers as a grand success. Four days later, a letter appeared in the *New York Daily Tribune*, undoubtedly written by Hodges:

MR. EDITOR: The organ in the Church on University place is indeed beautiful in external appearance. Still there seems something wanting to fill the top of the arch within which the instrument is placed. Is the form of the case the one best adapted for the situation it occupies? I was present as a listener at the exhibition of the Organ on Thursday afternoon, and although it was said that “it gave great satisfaction to the professional gentlemen and amateurs who performed on it,” still I must infer that such was not the impression on the audience, from the fact that ten minutes after the playing commenced they began to retire. The general effect upon my own mind upon leaving the Church was that of a hardness or harshness in the voicing of the instrument . . . Even the diapasons lacked that mellow richness which is always so welcome to an ear attuned to sacred harmony; and the tendency was rather to grate on the feelings than to refresh and soothe them.¹⁶

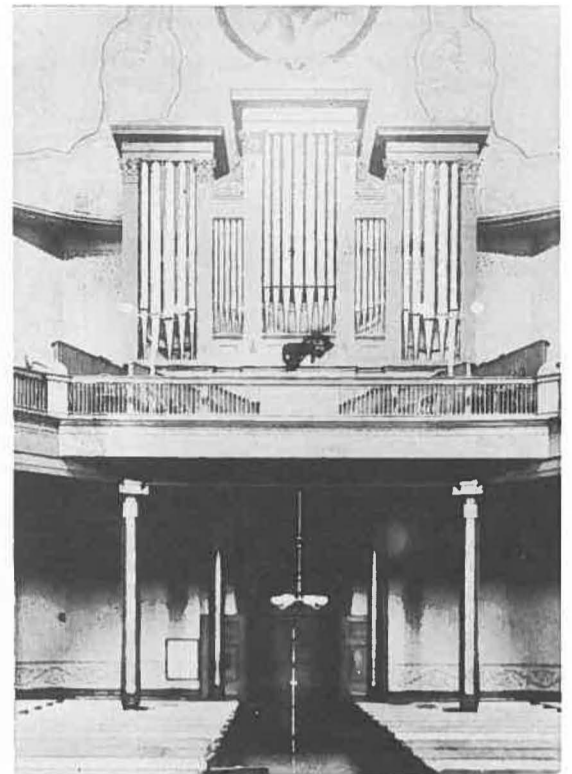
Stephen L. Pinel is organist and choirmaster at St. Francis de Sales R.C. Church in New York City. He holds two degrees from Westminster Choir College in Princeton, New Jersey; and a number of other awards, including First Place in the Eastern New York AGO Competition in 1974; Who’s who among American College Students; and Outstanding Young Men of America. He is past dean of the Central New Jersey Chapter of the American Guild of Organists, and serves as Archivist for The Organ Historical Society. He is a frequent contributor to organ journals, both in this country and abroad.



Interior of Trinity Episcopal Church, New York City. Henry Erben organ of 1846. Case designed by Richard Upjohn, including an English style "chair" division mounted on the gallery rail behind the organist like a ruckpositiv.



The 1834 Henry Erben organ built for the Church of St. Esprit in New York City. The five-sectional case design was typical of Erben until well after 1850, and well after other builders had switched to a three-sectional design which was less expensive to build and more concurrent with taste. The organ lasted only five years; it was destroyed by fire during 1839.



A nineteenth century photograph of the interior of Monumental Episcopal Church, Richmond, Virginia, showing the large three-manual 1850 Henry Erben organ in the rear gallery.

Erben is thought to have been the first American builder to publish and distribute promotional material. The earliest known such document is dated October, 1841, and it names 157 customers.¹⁷ Another more up-to-date list was published in 1844, and there is good reason to believe that he issued a revised catalogue every few years until 1880, when the last known documents were published. These materials no doubt impressed church committees with their large number of patrons. Perhaps more important, the use of promotional flyers and catalogues was a brand new sales technique. Other Yankee organbuilders didn't publish similar materials until around 1857, when E. & G. C. Hook and William B. D. Simmons issued similar broadsheets.

The purpose of Erben's advertising was purely promotional: the list served as a guide for church committees wishing to locate and inspect an instrument near them. When an organ burned or was replaced with the product of another maker, Erben removed it from his list.¹⁸ To this day, we can only guess at the total number of instruments produced by the firm. Erben's obituary said he built 1,734 organs,¹⁹ a number which has been questioned by current scholarship. Yet the Industrial Census schedules, his inclination to remove patrons from his list, and a large number of known unlisted instruments, seem to support a large total. It may be safe to assume that Erben was responsible for

approximately 1,500 instruments.

Despite Erben's unquestionable success as an organbuilder, he is believed to have endured more disastrous factory fires than any other maker in the history of organbuilding. The first occurred on the evening of Saturday, 3 January 1835, and most of his factory was destroyed. He rebounded, however, with astonishing celerity, and a notice in the January 6th issue of the *Advertiser* announced that business would continue as usual.

On Thursday, 7 October 1841, the factory was again destroyed. *The New York Tribune* reported:

Last night about eleven o'clock, a destructive fire broke out in the extensive organ factory of Mr. Henry Erben, Center street. Notwithstanding the exertions of the firemen, who were soon on the spot, the flames continued to rage until the whole building became a mass of blazing ruins . . .²⁰

The damage was reported at \$40,000.²¹

Other property inhabited by Erben was destroyed or damaged by fire in 1845, 1849, 1852, and in 1872. In news accounts of the 1849 conflagration, the *Tribune* reported that 52 organs, either finished or in the process of construction, burned in the fire. And, during the 1872 fire—perhaps the single greatest tragedy in the entire history of American organbuilding—two workers burned to death.²²

Erben organs enjoyed a tremendous geographical distribution. His 1874 cat-

alogue indexes patrons in every state except New Hampshire of what was then the entire country, as well as Canada, Nova Scotia, Mexico, the West Indies, Cuba, and both Central and South America. His organs were sought by the country's wealthiest and most sophisticated congregations, and almost no cathedral built in the United States during the 1840s or 1850s was complete without a large Erben organ.

Henry Erben also had commanding influence in politics, government, and finances. In 1836, he was elected Assistant Alderman of the Sixth Ward, and later was involved in other controversial aspects of New York's political life. During 1838, he served on the Board of Directors for the Seventh Ward Bank of New York.²³ Erben's tempestuous and fiery personality sometimes got him into trouble: there are presently on file at the Municipal Archives in New York City the papers for over forty litigations involving Erben. The most prominent case was "Henry Erben vs. the Mayor of New York"—which, incidentally, Erben won.²⁴

From 1874 to 1879, Erben went into partnership with William M. Wilson under the name of Henry Erben & Co., and in 1880 until his death on 7 May 1884 he was working with his son, Charles Erben. Lewis C. Harrison (1838-1918) became his successor.

To summarize the significance of Erben's career, noted scholar John Ogaspian writes:

Much has been said about Erben's obstinacy and questionable business ethics, but these traits of the man should not be allowed to obscure the basic and salient facts of his career and production. He built the finest organs obtainable in terms of quality and workmanship . . . His organs were highly prized and eagerly sought, and he supplied them to the whole country, the territories, the continent, and ultimately, the hemisphere.²⁵ ■

Stoplists

Hall & Erben (1824)
Vandewater Street Presbyterian Church, New York, NY
Source: *The Lyre* 1 (1 December 1824): 128.

GREAT ORGAN.

1. Open Diapason,
2. Stop Diapason,
3. Dulceano [sic],
4. Principal,
5. Twelfth,
6. Fifteenth,
7. Trumpet.

SWELL TO FIDDLE G.

1. Dulceano [sic],
2. Stop Diapason,
3. Flute,
4. Hautboy.

CHOIR ORGAN BASS.

1. Stop Diapason Bass,
2. Flute.

This organ was built last year, 1824, and placed in its present situation by Messrs.

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The original console of the Trinity Church organ following some enlargement by Erben late in his career. Still obvious to the eye are the unusual manual keyboards with extended compasses.

Hall & Erben, and for its size is a first rate instrument. The front of the organ is particularly elegant, and richly ornamented. The Dulceano [sic] in the great organ is very fine, as is also the Hautboy in the swell. Nor must we omit mentioning the contrivance so as to take up as little room as possible. This is done by letting the front project over the head of the organist, by this means giving room for a much larger choir than could otherwise be accommodated. The organ is placed in a recess immediately in the rear of the pulpit. There is no doubt if removed to the opposite end of the church, the effect would be much improved.

Henry Erben (1845)
University Place Presbyterian Church,
Corner of East Tenth Street and University Place, New York, NY
Source: Thomas Hall Correspondence, v. I, p. 101.

Gt. Organ
Open Diapason
Stopt. Bass
Stopt. Treble
Principal
Night horn
12th
15th
Sesquialtera

Trumpet Treble
Trumpet Bass

Choir
Dulciana
Stopt. Treble
Stopt. Bass
Principal
Flute
15th
Cremona 4 ft C

Swell
Double Stopt. Diapn.
Open Diapason
Stopt. Diapason
Principal
Cornet
Trumpet
Hautboy

Pedal
Double Open Diapn.

Couplers
Choir & Sw. Unison
Chr. & Sw. Octaves
Gt. & Choir Unison
Pl. & Ch.
Pl. & Gt. Organ

Henry Erben (1846)
Trinity Church, Episcopal, New York, NY

Source: A. H. Messiter, *A History of the Choir and Music of Trinity Church, New York From Its Organization, To The Year 1897.* (New York: Edwin S. Gorham, 1906): 296-297.

Great Organ. CCC to F, 5½ octaves.

1. Open Diapason, large scale.
2. Open Diapason, smaller scale.
3. Stopped Diapason.
4. Flute.
5. Principal, large scale.
6. Principal, smaller scale.
7. Twelfth.
8. Fifteenth.
9. Sesquialtera, 3 ranks.
10. Mixture, 3 ranks.
11. Trumpet.
12. Clarion.

Swell organ. Compass of Manual CCC to F in altissimo, 5½ octaves. Compass of stops, Tenor C to F in altissimo, 3½ octaves.

13. Stopped Double Diapason.
14. Open Diapason.
15. Stopped Diapason.
16. Dulciana.
17. Principal.
18. Cornet, 5 ranks.
19. Hautboy.
20. Trumpet.
21. Clarion.

Swell Bass, outside of Swell box. CCC to tenor C, 2 octaves (25 pipes), the upper C connected with the Pedals only.
Dulciana.
Serpent.

Choir Organ. Compass of Manual CCC to F, 5½ octaves. Choir Organ. Compass of Stops CC to F, 4½ octaves.

22. Dulciana.
 23. Stopped Diapason.
 24. Principal.
 25. Flute.
 26. Fifteenth.
 27. Clarinet and Bassoon.
- The lowest octave of keys connected with Swell Bass.

Pedal. Compass of Pedal-board, CCC to C, 2 octaves.

28. Open Diapason. 32 feet. Wood. 3 octaves.

Couplers

1. Great to pedal, unison.
2. Great to pedal, octave.
3. Swell to pedal.
4. Choir to pedal.

5. Swell to great, unison.
6. Swell to great, octave.
7. Choir to great.
8. Swell to choir, unison.
9. Swell to choir, octave.
10. Pedal, unison.
11. Pedal, octaves.

Number of Pipes.

Great organ	1,056
Swell organ	702
Swell bass	50
Choir organ	324
Pedal	37
	2,169

Henry Erben (1871)
Plymouth Congregational Church, Chicago, IL, USA
Source: *The New York Weekly Review* (18 March 1871), "The Organ."

A new organ, built by Mr. Henry Erben, of Wooster Street, for the Plymouth Congregational Church, Chicago, was exhibited at the factory on Tuesday, March 7th, 1871, by several organists of New York and Brooklyn: Dr. Clare W. Beames, Messrs. J. M. Loretz, Jr., _____Cauldfield, Henry E. Browne, Antonio Mora, C. B. Schuyler, and others. As well as we could judge of it in the limited space of the warerooms of the factory, this organ has much brilliancy and power, and yet, in all the combinations of the stops up to the full power of the entire organ, the tone is always smooth, round and melodious.

While there are no great number of fancy solo stops, most of the stops in the organ are melodious enough to be employed occasionally in solo effects.

The chief merit of this instrument, —and it is a characteristic of Mr. Erben's best instruments generally,—lies in its remarkable fine diapason tone, which is grand and beautiful. This desirable and important quality was tested variously in playing of the 8 feet stops of the great organ; all the 8 feet stops of the entire instrument; same with the doubles in the sub and super octaves, which embrace all the 16, 8 and 4 feet stops of the organ combined, including the full pedal without the reed. This last combination exhibits a grand massive, rich tone, without the least hardness or crudity.

In this instrument Mr. Erben has introduced, for the first time, a new improvement in the key action. It is a species of "double lever" or "double acting lever," applied to opening of the pallets, whereby the touch is rendered light and much more prompt than it would be otherwise. We found the touch very excellent: free and quick, even with all the stops and couplers on. An examination into the interior, showed that every portion is thoroughly well constructed.

The case is of black walnut wood, nearly 30 feet high, 27 feet wide, and 14 feet deep.

The organ has 3 manuals, pedale [sic], 39 speaking stops, which are all through, 2384 pipes, 9 couplers and mechanical stops, and four combination pedals which act on the great organ.

Compass of the manuals, from C to A—58 notes. Compass of the pedals, from C to F—30 notes.

GREAT ORGAN, 13 STOPS.

1. Double Open diapason	metal	16 feet
2. Open diapason	metal	8
3. Gamba	metal	8
4. Melodia	wood	8
5. Stopped diapason	tone	8
6. Wald Flute		4
7. Principal		4
8. Twelfth		2½
9. Fifteenth		2
10. Sesquialtera, 2 ranks		
11. Mixture, 4 ranks		
12. Trumpet		8
13. Clarion		4

SWELL ORGAN, 10 STOPS.

14. Bourdon	tone	16
15. Open diapason		8
16. Viol de Gamba		8
17. Stopped diapason	tone	8

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18. Flute harmonique	4
19. Violano	4
20. Piccolo	2
21. Cornet, 4 ranks	
22. Cornopean	8
23. Hautboy	8

CHOIR ORGAN, 10 STOPS.

24. Open diapason	8
25. Clarabella	8
26. Keraulophon	8
27. Dulciana	8
28. Stopped diapason	tone 8
29. Octave	4
30. Flauto Traverso	4
31. Flageolet	2
32. Clarionet	8
33. Bassoon	8

PEDAL ORGAN.

34. Double Open Diapason	16
35. Bourdon	tone 16
36. Quint	10 2/3
37. Violoncello	8
38. Melodia flute	8
39. Trombone	16

There are nine couplers and other mechanical stops, and four combination pedals acting on the great organ.

The price of the organ is \$12,000. Mr. A. J. Creswell has been appointed organist to the church at a salary of \$1,200.

Notes

1. Edward Hodges, *Memoranda & Copies of Documents Connected with the Proposed New Organ for Trinity Church, New York*. Manuscript, 1839-1846.
2. "Musical," *The Daily Richmond Enquirer*, Thursday, 10 July 1845, p. 2.
3. Charles A. Radzinsky, "Organ Builders in New York: 1800-1909," *The New Music Review* (February, 1909): 165.
4. F. E. Morton, "Henry Erben and His Work," *The Diapason* 1, no. 2 (1 January 1910): 1.
5. *Ibid.*
6. A. H. Messiter, *A History of the Choir and Music of Trinity Church, New York From Its Organization, to the Year 1897*. (New York: Edwin S. Gorham, 1906): 37-39.
7. According to Ogasapian, Peter Erben is listed as an organ manufacturer in the New York City Directory during 1842.
8. John Lowe's death is recorded in *Liber 1*, of the Municipal Archives of New York City. According to the death certificate, he was born in England, was 58 [sic, 53] years of age, and was buried in St. Paul's Cemetery, New York. There is also a lengthy death notice published in the *New York Evening Post*, Wednesday, 15 December 1813, p. 3, confirming the story in the text of this article regarding the 1813 organ built for St. John's Chapel.
9. The story was originally published by Clare Beames in: "The Organ," *The New York Weekly Review* 21 (Saturday, 12 February 1870): 5, and it was later recounted by Webber, Osche, and Ogasapian in their respective writings on New York City Organbuilding.
10. *Henry Erben & Co., ORGAN MANUFACTORY, 235, 237, & 239 East 23rd St., Between 2d & 3d Aves., NEW YORK*. [New York: George F. Nesbitt & Co., 1874]: 1.
11. As cited in: John Ogasapian, *Organ Building in New York City: 1700-1900*. (Braintree, Massachusetts: The Organ Literature Foundation, [1977]): 40.
12. MS, *New York State Census of Industry, 1855*: County: New York; City: New York; 14th Ward; 6th E.D.; Henry Erben, Organ builder.
13. Stephen L. Pinel, "What Federal and State Censuses Disclose: A Comparator of American Organ Manufacturing," *The Tracker* 30, no. 4 (1986): 20-31.
14. *Op. cit.*, no. 4.
15. *Op. cit.*, no. 1.
16. "Mr. Editor," *New York Daily Tribune*, 24 September 1845, p. 2.
17. *List of Churches for Which Organs have been Built, by Henry Erben, Organ Builders, New York*. [New York: J. Van Norden & Co., October 15, 1841].
18. Stephen L. Pinel, "The Erben Lists of 1841 and 1844," *The Keraulophon* (April, 1987): 3-4.
19. "Obituaries," *The New York Tribune*, 10 May 1884.
20. *The New York Tribune*, Friday, 8 October 1841, p. 3.
21. *New York Commercial Advertiser*, Friday, 8 October 1841, p. 2.
22. The 1872 Erben factory fire occurred on 27 April 1872 and there was liberal coverage in all the New York Newspapers of the time. For further information, see: "Large Local Fires," *The New York Daily Tribune*, Monday, 29 April 1872, p. 1; "Terrible Disaster," *The New York Times*, Sunday, 28 April 1872, p. 10; and, "Fire in Wooster Street," *The New York Herald*, Sunday, 28 April 1872, p. 7.
23. "Seventh Ward Bank," *The New York Herald*, Saturday, 21 April 1838, p. 1.
24. *The Case of the Mayor &c. of New-York Against Henry Erben*. (New York: George F. Nesbit & Co., 1863), as cited in: Ogasapian, *Portrait*, p. 28.
25. *Op. cit.*, no. 11, p. 94.

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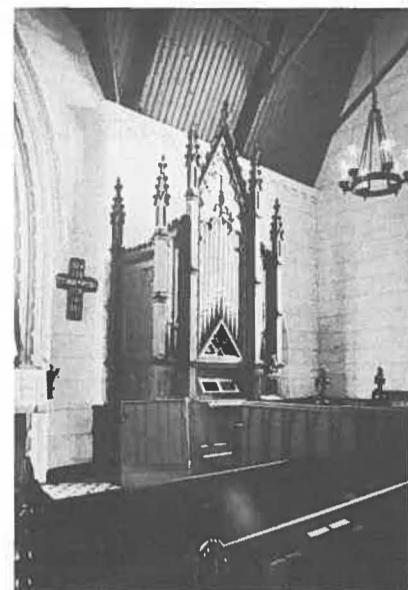
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The 1851 Henry Erben organ in the Church of the Holy Cross, Stateburg, South Carolina.

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University Hills Baptist Church Denver, CO McManis Organ

It isn't every congregation that gets to correct its democratic but BAD decisions, once they've been implemented. University Hills Baptist Church of Denver, CO, was given that privilege, thanks to an event that occurred on Thursday after Easter, 1986.

Three weeks before scheduled occupancy of its new 1000-seat auditorium a 10-inch snow collapsed the roof on the completed auditorium and its 1/2-installed McManis organ. This included the newly-installed oak pews, the rostrum and aisle carpeting, the choir loft where two 12' x 13' swell fronts, five reservoirs, wood pipes of 16' Subbass and 16' Lieblich Gedackt were stored until after the high festive days; also the 24 8' Principal tierce-formation facade pipes mounted on the impost above the baptistry, and 11 stopped wood pipes of the 32' Untersatz installed horizontally behind the destroyed 11-rank Great and 7-rank Pedal chests. Falling trusses "eliminated" the Swell chamber, the well ("skeleton") of the dismantled Swell chest and a 36-note 16' Posaune/16' Gemshorn chest in that chamber.

Surviving were the dismantled Positiv chest well and solid state equipment mounted in that right chamber, toeboards, pouchboards and bottomboards of Swell and Positiv chests which, along with all the voiced-and-ready-to-install metal pipes for the entire organ, were laid out or stored in the carpeted Sunday School rooms . . . not under the improperly-engineered auditorium roof.

Building and organ were fully insured, permitting rebuilding of the auditorium and replacement of destroyed organ parts. Investigation determined that either the steel contractor's computer was mis-programmed for strength of steelwork needed, or changes in design might have been made without running them back through the computer. From a layman's point of view, the tangled girders looked as though old-fashioned, reliable triangle bracing (as in bridges) had been forgotten in a new light-weight girder design.

Completion of building and organ installation were delayed a year, with a dedication recital on May 24, 1987. Various committees during rebuilding of the auditorium could rethink and re-vote their aesthetic decisions. Original plans had specified wood risers for the choir which, when installed, responded like a drum to the footsteps of the choir. Poured concrete risers replaced wood the second time around. Auditorium recessed ceiling lights were doubled in number and halved in wattage. Appearance of the chamber enclosures behind the choir loft was the greatest change. When planning the organ chamber/choir loft relationships with the church architect, the organbuilder had recommended that brown acoustically-transparent grillecloth be applied not only behind the brown oak framed pipe facade, but also covering the entire organ chambers' walls on either side of the framed case, floor to ceiling—with 5/8" brown oak vertical battens on 1' centers. The purpose: to accentuate vertical lines to offset the inevitable horizontal feel of a choir loft/rostrum area more than twice as wide as it is high.

By accident, when white grillecloth was ordered to cover the PA speaker system in the auditorium ceiling, far too much yardage was sent. The aesthetics committee voted to use white rather than brown grillecloth on the expanse of wall surfaces covering Swell and Positiv tone openings and walls on either side of the brown facade frames. It voted also to reduce the number of vertical battens by half, mounting them



View of auditorium roof

on 2' rather than 1' centers. The folly of those decisions immediately became apparent when installed—no sense of verticality, and the facade's brown grillecloth and oak framing looked strangely isolated and out of place. But the roof collapse made reversal of decisions possible!

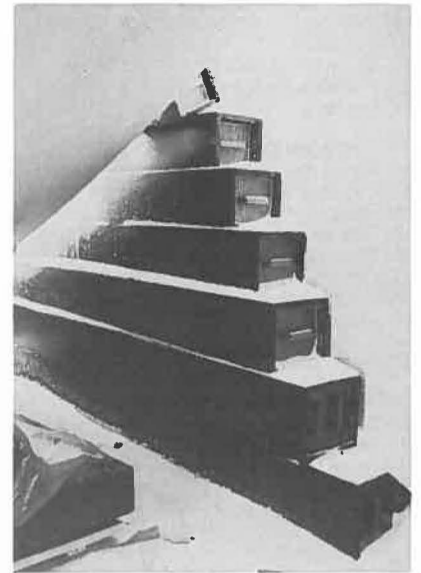
For the record, no one was killed or injured in the collapse. One PA technician had worked all morning wiring speakers up among the roof trusses. At about 11:30 that morning he was called to the office phone by a caller whom he did not know concerning a subject about which he knew nothing. While he was out of the auditorium the roof fell in. Another PA systems man who should have been working in the auditorium that morning was held up en route from Colorado Springs by the heavy snow and highway conditions.

Since air temperature as well as pipe lengths determine pitch, the attempt was made in physical layout of the organ to get manual and main Pedal chests as nearly as possible in the same heat stratum. [The higher the hotter and sharper, the lower the cooler and flatter!] Swell and Positiv chambers are built against building walls at a 90-degree angle. Tone openings are well above choir heads, manual chests mounted six feet above Swell and Positiv chamber floors, a little over four feet below Great/Pedal area floor level. To put Great and Pedal main chests as nearly as possible on the level of enclosed chests, they are mounted on horizontal 2" x 12"s at floor level over a two-foot recessed floor above the baptistry. This provides a 3-foot high crawl space for access to mechanism under the two chests. Pipes of the 8' Great Principal prospect are tubed off a 24-note unit chest mounted on that recessed floor behind the impost. Those of the 16' Prestant are mounted on two 6-note chests, each with a winker-type regulator beneath within the case. To insure further that Great/Pedal "plenum" temperatures and those of Swell and Positiv were alike, squirrel-cage fans controlled separately from the console, were installed in the floors of the two chambers. To date their use has not been necessary, since heating/cooling adjustable ducts were installed as a normal part of the climate control of the building. (That same system installed at St. Peter's Episcopal Church, Chicago, [See the August, 1983 issue of THE DIAPASON] in an old building without such modern ducting, has maintained on-the-nose in-tuneness in the worst weather by drawing chancel air through the unenclosed encased Great into the two enclosed divisions.)

Chest action is electropneumatic [pressures 3" to 3 3/4"] and main chests, including the Pedal, are equipped with schwimmers. Ceilings of chambers and the Great/Pedal plenum are equipped with angled 3/4" plywood reflective panels. While much of the Pedal division is unenclosed behind the Great chest, the 16' Pedal Lieblich Gedackt is an extension of the Positiv Gedackt in that chamber. While the 16' Pedal Posaune



Left (Swell) chamber: Pitman chest "skeleton" without top and bottom boards



32' Untersatz



Facade pipes on choir loft risers



Lower organ facade and baptistry

is wired in the solid state equipment as an independent stop, initially it is an extension of the Swell Trompette in the Swell chamber. Bottom octave of the Great 16' Gemshorn, sharing the 16' Posaune chest in the Swell permits the Gemshorn's Pedal use as an enclosed rank by drawing its upper 20 notes from the Swell Spitzviol.

Although the "dry" auditorium does not provide added resonance to organ sound, neither does it seem to swallow the tone, this thanks to removal [at an added contractor cost of \$7000] of 4' x 10' 2"-thick fibreglass absorbent panels alternated between the rear wall pyramidal tone-dispersion panels behind the balcony. Enough reflective surfaces are present that, in tonal finishing, sounds of various ranks could be regulated to "ping off the walls" and thereby seem to fill the room.

Whereas "Werkprinzip" has been dropped as an operant conversational piece at organist gatherings, those very useful principles were employed in this organ to establish ensemble relationships between divisions: Great 8' Principal and 1 1/2' Mixture, Swell 4' Principal and 3/8' Scharf, Positiv Italian-type, large-scale, 1/2 mouth 2' Principal and 1/2' Cymbel. Mixtures are brilliant by reason of pitch rather than brilliant voicing [which reduces apparent fundamental and emphasizes the harmonic series of the harmonics]. Properly regulated, the Swell flue ensemble tops the Great ensemble slightly (as to pitch), as the Positiv higher Cymbel mixture pitches top the Swell. "Flat" scaling within each mixture is used to foster strong resultant tone, unlike the common principle of scaling quint ranks two pipes smaller than the unison, thus making the quints brighter if both they and the unisons are regulated at the same volume. Even a gentle 3/8' Scharf can be heard well above an 8' Trumpet and 4' Clarion . . . while still working well in running passages with only an 8' Stillflöte beneath. [In a larger organ with a battery of reeds, larger scale mixtures might well be included to handle the greater volume needed.]

The University Hills Baptist console and Solid State Logic equipment include several preparations for later additions. Already, only 18 months after dedication, the builder was commissioned to add the prepared-for Erzähler ranks. If-and-when the Trompette-en-

chamade is added it will not be mounted on the Great impost which, though a stunning location, is too high and inconvenient for proper tuning. It will be mounted horizontally in the plenum behind the 16' Prestant CCC#-side tierce-formation. Yet to be added to the Swell are a Larigot 1 1/2', 16' Dulzian and 4' Hautbois replacing the current borrow of the 8' Trompette at the higher pitch. Also to be added in the Swell chamber is a half-length 32' extension of the Pedal Posaune. Besides the prepared-for Trompette-en-chamade, the Great wiring is equipped to eventually handle an independent Trumpet.

To avoid very long wind ducts the organ is blown by three Ventus blowers: one for Great and Pedal, and one each for Swell and Positiv chambers.

Organ consultant to the church was Prof. Everett Jay Hilty, retired head of Colorado University's organ department. Geraldine Luethi, organist of First Baptist Church, Boulder, CO (presiding over a 3-manual McManis organ) was the guest recitalist. University Hills Baptist organist is Robert Webb, Minister of Music William F. Rhoads, now retired.

—Charles W. McManis
Walnut Creek, CA

GREAT (unenclosed)

- 16' Gemshorn, 12 pipes
- 8' Principal, 61 (24 in facade)
- 8' Rohrflöte, 61
- 8' Gemshorn, 61
- 4' Octave, 61
- 4' Gemshorn, 12
- 2' Flageolet
- 2 3/4' Sesquialtera II, 122
- 1 1/2' Mixture IV, 220
- 8' Trumpet (Swell)
- 8' Trompette-en-chamade (prepared)
- Chimes (prepared)
- Tremolo

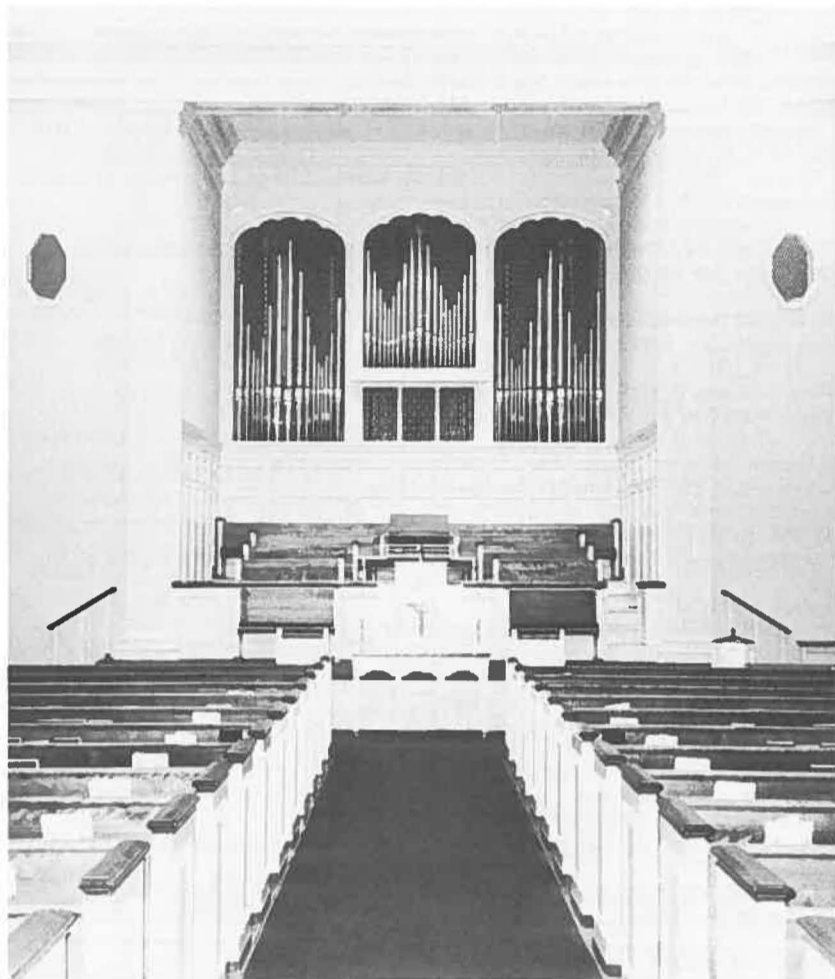
SWELL (enclosed on left)

- 8' Stillflöte, 61
- 8' Spitzviol, 61
- 8' Viol Celeste, 49
- 4' Principal, 61
- 4' Koppelflöte, 61
- 2' Octave, 61
- 1 1/2' Larigot (prepared)
- 3/8' Scharf III, 183
- 16' Dulzian (prepared)
- 8' Trumpet, 73
- 4' Hautbois (prepared)
- Tremolo
- 8' Trompette-en-chamade (prepared)

New Organs

Robert L. Sipe, Inc., Dallas, TX, has built a new organ for Westminster Presbyterian Church, Dallas. The church was built in 1954, designed in Georgian Colonial style by the late Dallas architect Mark Lemmon. The new organ combines many pipes from a previous Estey instrument, reconditioned, re-scaled and revoiced. The organ is completely encased and sits in the existing organ chamber with the console detached and placed in the center of the choir loft. Mechanical key action, electric stop action; compass 58/32; natural key coverings of genadil, sharps overlaid with ivory; combination action by Solid State Logic, Ltd. Larry Palmer served as consultant to the church and collaborated on the design of the organ. 23 stops, 31 ranks.

- GREAT**
 16' Bourdon
 8' Principal
 8' Spitzfloete
 4' Octave
 2' Super Octave
 III-IV Mixture
 8' Trompete
 Tremulant
- PEDAL**
 16' Subbass
 8' Principal
 8' Gedeckt
 4' Choralbass
 III Mixture
 16' Posaune
 8' Trompete (ext. Pos.)
- SWELL**
 8' Salicional
 8' Voix Celeste tc
 8' Rohrfloete
 4' Principal
 2½' Nasard
 2' Waldfloete
 1½' Tierce
 III-IV Scharff
 8' Hautbois



◀ McManis

- POSITIV (enclosed on right)**
 8' Gedackt, 61
 8' Erzähler, 61
 8' Erzähler Celeste, 49
 4' Spitzflöte, 61
 2½' Nazard, 61
 2' Principal, 61
 1½' Tierce, 61
 ½' Cymbel III, 183
 8' Krummhorn, 61
 Tremolo
 8' Trompette-en-chamade (prepared)
- PEDAL (partially enclosed)**
 32' Untersatz, 12
 16' Prestant, 32 (12 in facade)
 16' Subbass, 32
 16' Gemshorn, 32 notes
 16' Lieblich Gedackt, 12
 10½' Quinte, 32 notes
 8' Spitzprinzipal, 32
- 8' Gedackt, 12
 8' Gemshorn, 32 notes
 4' Octave, 12
 4' Gedackt, 12
 2' Octave, 12
 2' Mixture III (prepared)
 32' Cornet, 32 notes
 32' Contra Posaune (prepared)
 16' Posaune, 12
 16' Dulzian (prepared)
 8' Trumpet, 32 notes
 4' Clarion, 32 notes
 4' Dulzian (prepared)
 8' Trompette-en-chamade (prepared)
 4' Trompette-en-chamade (prepared)
- Combination Action: Solid State Logic capture system with 8 memory levels per piston.
 Couplers: All the usual subs and supers, with Great/Positiv manual transfer.

The Temple Organ Company, St. Joseph, MO, has built a new organ for Grace Community United Methodist Church, Bourbonnais, IL. Made possible through the generosity of the Bergeron family of Kankakee, IL, the organ consists of 24 stops, 30 ranks, and was designed in consultation with William P. Roth of Carthage College, Kenosha, WI. The 25-foot casework is of oak, with flamed copper pipes from the Pedal Principal 8' and aluminum pipes from the Great Principal. The top row of quarter-sawn oak Subbass pipes are hung upside down to allow winding from above. The main case as well as the antiphonal and the detached draw-knob console were designed and built by the company's engineer and cabinet-maker, David A. Cool. The organ is designed to fit, physically and tonally, in this building, yet is prepared for a new larger sanctuary in a few years' time. At present, the Antiphonal is the only division on the third manual; after enlargement, a complete Choir division as well as Pedal additions will supplement resources. Scaling, mouth voicing and tonal finishing were by N. Frederick Cool, owner and tonal director. Voicing is on 3 inches pressure. The chest action is Temple Organ's own use of electromagnetic using a toeboard design which simulates mechanical action response.

SWELL (enclosed)

- 16' Contre Bourdon
 8' Bourdon (ext)
 8' Viole de Gambe
 8' Viole Celeste (TC)
 4' Prestant
 4' Flute Harmonique
 2½' Nasard
 2' Doublette
 1½' Tierce
 1' Scharf III
 16' Basson
 8' Trompette
 8' Hautbois (ext)
 4' Clarion (ext)
 4' Hautbois (ext)

ANTIPHONAL

- 8' Gedeckt
 8' Gemshorn
 4' Principal
 2' Hohlfloete
 1' Mixture II

CHOIR

- 16' Basson (floating, Sw)
 8' Trompette (floating, Sw)
 8' Hautbois (floating, Sw)
 4' Clarion (floating, Sw)
 Chimes

PEDAL

- 32' Contrebass (combination)
 16' Subbass
 16' Contre Bourdon (Sw)
 8' Pedal Principal
 8' Pedalfloete (Sw)
 4' Choralbass (ext)
 4' Pedalfloete (Sw)
 2' Octave (Pedal Principal)
 Mixture IV (Gt, rearranged)
 16' Basson (Sw)
 8' Trompette (Sw)
 8' Hautbois (Sw)
 4' Clarion (Sw)
 4' Hautbois (Sw)

GREAT

- 8' Principal
 8' Rohrfloete
 8' Gemshorn (Ant)
 4' Octave
 4' Koppelfloete
 2' Blockfloete
 1½' Mixture IV
 16' Basson (floating, Sw)
 8' Trompette (floating, Sw)
 8' Hautbois (floating, Sw)
 4' Clarion (floating, Sw)

1989 Summer Institutes Workshops and Conferences

Summer Workshop in Early Music Performance

June 4-17. Indiana University Early Music Institute.

Master classes, performances, lectures, discussions. Elisabeth Wright, harpsichord and fortepiano, others.

Contact: Indiana University, School of Music, Office of Special Programs, Bloomington, IN 47405; 812/855-1814.

Bach Week. Columbia College, Columbia, SC.

June 5-10. See listing in the March issue.

9th annual Bach Aria Festival and Institute. SUNY at Stony Brook.

June 11-25. See listing in the March issue.

Church Music Workshop. Rollins College, Winter Park, FL.

June 19-23. See listing in the March issue.

Lutheran Summer Music 1989. Augustana College, Sioux Falls, SD.

June 25-July 22. See listing in the March issue.

Workshops on Early Music. San Francisco Early Music Society.

June 25-August 12. See listing in the March issue.

Psalms: Songs of Celebration

June 26-29. New York School of Liturgical Music.

Rites of Gathering, Response, Reflection and Personal Piety. Choral techniques and literature, hymn playing. Abbot Martin Burne, Fred Moleck, Robert Hebble, Robert MacDonald, Alec Wyton, others.

Contact: John-Michael Caprio, New York School of Liturgical Music, 1011 First Avenue, New York, NY 10022; 212/371-1000.

Académie André Marchal

July 9-13. Biarritz, France.

Music of Bach, de Grigny, Fr. Couperin, Clerambault. Conducted by André Pagenel.

Contact: Académie André Marchal, 22, avenue Victor Hugo, 64200 Biarritz, France; 59 24 33 66.

Evergreen Music Conference

July 9-15, 16-22. Evergreen, CO.

Choral, liturgy, organ, trips. Brian Jones, Clyde Holloway, Donald Pearson, John Bertalot, Todd Wilson, others.

Contact: Evergreen Music Conference, P.O. Box 366, Evergreen, CO 80439; 303/674-3525, 303/831-7115.

Tournemire in St. Paul, MN.

July 15-16. See listing in the March issue.

19th Organ Interpretation Course

July 16-30. Romainmôtier, Switzerland.

Lectures, private lessons, recitals, trips. Gillian Weir, Stefano Innocenti, Lionel Rogg, Guy Bovet.

Contact: Cours d'Interprétation d'Orgue de Romainmôtier, Mademoiselle Marisa Aubert, CH-1323 Romainmôtier, Suisse; (24) 53 17 18 - 53 14 46.

St. Olaf Conferences on Theology and Music

July 17-20. St. Olaf College, Northfield, MN.

Seminars, worship services, workshops, on the theme of Advent and Christmas. Cynthia Dobrinski, Karle Erickson, John Ferguson, John and Joanne Rodland, others.

Contact: Office of Church Relations, St. Olaf College, Northfield, MN 55057; 507/663-3841.

The Organ Art of Flor Peeters. Mechlin Cathedral.

July 17-28. See listing in the March issue.

12th Annual Summer Liturgical Music Workshop

July 17-19. St. John's University, Collegeville, MN.

Liturgical music, new sources of music, choral, handbell, cantors, organ and service playing, guitar. Marty Haugen, Christopher Walker, Christiane Brusselmanns, Haig Mardirosian, Kim Kasling, others.

Contact: Kim R. Kasling, Music Dept., St. John's University, Collegeville, MN 56321; 612/363-2862, 363-5062.

Summer Workshops 1989, University of Iowa.

July 17-19. Organ Repertoire and performance.

July 20-21. Service playing and improvisation.

Buxtehude, Brahms, Reger; hymn and psalm leadership, improvisation. Dolores Bruch.

Contact: Organ Department, The University of Iowa, School of Music, Iowa City, IA 52242; 319/335-1603, 335-1629.

35th Conference on Music in Parish Worship. University of Wisconsin.

July 18-20. See listing in the March issue.

NPM School for Organists

July 24-28. Baldwin Wallace College, Berea, OH.

National Association of Pastoral Musicians; beginning, intermediate, advanced. James Kosnik, Sr. Theophane Hytrek, Sr. Mary Jane Wagner, Rev. Ronald Brassard.

Contact: NPM Schools, 225 Sheridan Street, NW, Washington, DC 20011; 202/723-5800.

26th Early Music Festival Bruges, Belgium.

July 29-August 12. See listing in the March issue.

XI Interpretation Course on Spanish Organ Music

July 31-August 11. Universidad de Salamanca.

Iberian music of the 16th-18th centuries. Historic instruments of the Cathedral Nueva, the University of Salamanca, and a 16th-17th century positiv in the Cathedral Vieja. Montserrat Torrent, Guy Bovet.

Contact: Cours d'Interprétation de Romainmôtier, CH-1323 Romainmôtier, Suisse.

Internationale Orgelweek

August 7-12. Grote Kerk, Vlaardingen, Holland.

Concerts, interpretation course, lectures, excursion. Kamiel D'Hooghe, Jan Raas, Aad Zoutendijk, Jean Boyer, Casper Honders.

Contact: Werkgroep Wandelconcerten, Grote Kerk Vlaardingen, Secretariaat: Coornhertstraat 26, Vlaardingen, Holland.

Academy of Italian Organ Music. Pistoia, Italy.

August 25-September 5. See listing in the March issue.

Organ Recitals

GORDON ATKINSON, Bruton Parish Church, Williamsburg, VA, December 29: *In dulci jubilo*, S. 729, 608, *Praeludium et fuga in h*, S. 544, Bach; *Pastorales for Christmas*, No. 1, 3, 5, 9, Rathgeber; *A la venue de Noël*, Corrette; *Noël Suisse*, Daquin; *Carillon*, Sowerby; *Greensleeves*, Wright; *Final (Symphony 2)*, Vierende.

DAVID BURTON BROWN, Christ United Methodist Church, Greensboro, NC, January 27: *Prelude and Fugue in E Minor*, Bruhns; *Impromptu, Étoile de Soir*, Vierende; *Fantaisie pour Orgue: 'Arches'*, Li-taize; *Sonata on the 94th Psalm*, Reubke.

JAMES CALLAHAN, Chapel of St. Thomas Aquinas, November 21: *Livre d'Orgue*, Du Mage; *Concerto in A Minor*, Vivaldi/Bach; *Fantasy and Fugue in E Minor*, Oberdoerffer; *Triptych*, Callahan; *Sonata No. 1*, Mendelssohn.

ROBERT DELCAMP, Christ Church Cathedral, New Orleans, LA, January 15: *Allegro appassionato (Symphony No. 5, Op. 80)*, Guilman; *Adagio (Symphony No. 3, Op. 28)*, Vierende; *Scherzo (Symphony No. 4, Op. 13)*, *Finale (Symphony No. 3, Op. 13)*, Widor; *Symphonie-Passion*, Op. 23, Dupré.

DELBERT DISSELHORST, Independent Presbyterian Church, Birmingham, AL, November 20: *Sonata III, Opus 65*, Mendelssohn; *The Despair and Agony of Dachau as envisioned by Psalm 22*, Sifer; *Six Variations on a Huguénot Psalm*, Op. 1, Isoir; *Rhapsody*, Op. 17, No. 2, Howells; *Three Preludes and Fugues*, Dupré.

JEFF DOENGES, Bowling Green State University, Bowling Green, OH, December 3: *Fugue in G Minor*, S. 578, *Sonata VI in G Major*, S. 530, Bach; *Dieu parmi nous*, Messiaen; *Concerto in A Minor*, S. 593, *Fugue in D Major*, S. 532, Bach; *Choral No. 3 in A Minor*, Franck.

LAURA ELLIS, St. Paul's United Church of Christ, Chicago, IL, November 6: *Premier livre d'orgue*, Du Mage; *Prelude and Fugue in E Minor*, S. 548, Bach; *Prelude and Fugue in B Major*, F Minor, Op. 7, Dupré; *Cantilène improvisée*, Tournemire; *Dieu parmi nous*, Messiaen.

MARY FENWICK, Drexel University, November 9: *Troisième Symphonie*, Op. 28, Vierende.

JAMES W. GOOD, Campbell University, November 7: *Prelude and Fugue in E-flat Major*, Op. 99/III, Saint-Saëns; *Partita*, "Hy-

fydol" Op. 42, Callahan; *Passacaglia*, S. 582, Bach; *Festival Fanfare*, Leighton; *Cortege et Litanie*, Op. 19/II, Dupré; *Softly and Tenderly, We're Marching to Zion*, Held; *Finale (Symphonie VI)*, Widor.

WILLIAM D. GUDGER, Cathedral of St. Philip, Atlanta, GA, January 1: *Noël en duo sur les jeux d'anches*, Daquin; *Pastorale in F Major*, S. 590, Bach; *Es ist ein Ros' entsprungen*, Brahms; *Pastorale*, Op. 19, Franck; *Six Interludes on Christmas Carols*, Lloyd Webber; *Carillon de Westminster*, Op. 54, Vierende.

JERALD HAMILTON, The Cathedral Church of St. John, Albuquerque, NM, November 29: *Prelude and Fugue in E Major*, Lübeck; *Savior of the nations, come*, Kropf-reiter; *Passacaglia*, Near; *Savior of the nations, come* (two settings), Bach.

KENNETH HAMRICK, Sweetest Heart of Mary Catholic Church, Detroit, MI, December 4: *Allegro (Symphony 2)*, Vierende; *La Nativité*, Langlais; *Divertissement*, Vierende; *Rondo Français*, Boellmann; *The Holy Night*, Buck; *Rosace, Tu es petra*, Mulet.

KIM HEINDEL, Packer Memorial Church, November 6: *Fanfare*, Whitlock; *O Gott, du frommer Gott, Schmücke dich, o liebe Seele, Herzlich tut mich erfreuen*, Brahms; *Berceuse, Impromptu*, Vierende; *Introduction and Passacaglia in D Minor*, Reger; *Prelude, Fugue and Variation*, Op. 18, Franck; *Toccata (Suite, Op. 5)*, Duruflé.

FREDERICK HOHMAN, Riverland Hills Baptist Church, Columbia, SC, January 9: *Concerto II in A Minor after Vivaldi*, S. 593, *Prelude and Fugue in D Minor*, S. 539, Bach; *Fantasy-Overture to Romeo and Juliet* (transc. Lemare), *The Nutcracker Suite*, Op. 71a (transc. Hohman), Tchaikovsky.

JARED JACOBSEN, St. Leander Church, San Leandro, CA, October 14: *Comes Autumn Time*, Sowerby; *Musette (Trois Pieces)*, Ibert; *Meditation de Thais*, Massenet; *Prelude-The Afternoon of a Faun*, Debussy; *Cellier; Firework Music*, Handel/Biggs; *The Last Rose of Summer*, Op. 59, Buck; *Fountain Reverie*, Fletcher; *In the Mystic Land of Egypt*, Ketelbey; *Toccata for Organ*, Jongen.

DONALD JOYCE, Museum of Art, Cleveland, OH, January 15: *Luminescence*, Ahlstrom; *Silben*, Furrer-Münch; *Lotus*, Strayhorn; *Gang o' nothin'*, Tatum; *Regards dans le jardin d'amour*, Joyce (world premiere).

A radio program for the king of instruments

APRIL

#8914 **Going On Record** — another quarterly review of recent, unusual and remarkable organ recordings representing a diversity of instrumental types, musical styles, and critical responses.

#8915 **A Celebration of Praises** — David Willcocks conducts a hymn festival at Hill Auditorium, Ann Arbor, with improvisations by Gerre Hancock.

#8916 **The Byzantine Sketches** — Henri Mulet's entire cycle of *Esquisses Byzantines* is played by Thomas Murray at the Cathedral of St. Paul, MN.

#8917 **Trumpet and Organ** — concert performances by Edward Tarr and Irmtraud Krüger of music from the British Isles and the Iberian Peninsula.



PIPE DREAMS is a weekly radio series produced by Minnesota Public Radio and broadcast over stations of the American Public Radio network. For more information, contact your local public radio station, or call 612-290-1466.

JUDSON MAYNARD, Texas Tech University, Lubbock, TX, January 20: *First Symphonic Canzona for Organ*, Karg-Elert; *Te Deum Laudamus*, Buxtehude; *Adagio*, Bridge; *Andante for a clockwork organ*, K.V. 616, Mozart; *Prelude and Fugue on BACH*, Liszt.

TIMOTHY TIKKER and JULIA HARLOW, First Christian Church (Disciples of Christ), Eugene, OR, December 10: *La Nativité du Seigneur*, Messiaen.

DAVID TITTERINGTON, Museum of Art, Cleveland, OH, December 11: *Allegro vivace* (Symphonie No. 5), Widor; *Vater unser im Himmelreich*, Böhm; *Job*, Eben.

JOHN VANDERTUIN, St. Andrew's Presbyterian Church, Kitchener, Ontario, December 7: *Nutcracker Suite*, Op. 71, Tschai-kowski; *Dans cette etable*, *Ca bergers*, Letendre; *Christmas Suite in Old Style*, Vandertuin.

GARY ZWICKY, St. Martin de Porres Church, Peoria, IL, November 6: *Meine Seele erhebt den Herren*, S. 648, *Fuga sopra il Magnificat*, S. 733, Bach; *Offertoire No. 2* (St. Cecilia), Batiste; *Scherzino*, Op. 66, No. 3, Parker; *Praeludium in G Minor*, S. 149, Buxtehude; *Hommage a Dietrich Buxtehude* (Toccatenfolge), Eben; *Fuga sopra una soggetto da sig' Mancini*, Bovet; *Nef, Vitrail, Rosace*, In Paradisum, Tu es petra, Mulet.

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 APRIL
David Hurd, masterclass; Cathedral of St Paul, Burlington, VT 10 am

*Joan Lippincott, workshop; St Peter's UMC, Ocean City, NJ

*Marilyn Keiser; Westminster Presbyterian, Charlotte, NC

Stravinsky, *Mass*; Christ Church Cathedral, Indianapolis, IN 7:30 pm

Frauke Haasemann, choral clinic; Concordia College, Mequon, WI 2 pm

16 APRIL
Helga Schauerte; St Bartholomew's, New York, NY 3 pm

Stephen Cleobury; Christ Church, Oyster Bay, NY

Cj Sambach; First UMC, Schenectady, NY 4 pm

Karl Moyer; Hershey Theatre, Hershey, PA 3 pm

Christa Rakich, harpsichord & organ; Lehigh Univ, Bethlehem, PA 3 pm

Millersville Univ Singers; Holy Trinity Lutheran, Lancaster, PA 4 pm

Mary Preston; Calvary Church, Pittsburgh, PA 8 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Donald Williams; First Presbyterian, Battle Creek, MI 3 pm

Christ Church Choir; Berea College, Berea, KY 7:30 pm

John Obetz; St James UMC, Danville, IL 4 pm

Simon Preston; Univ of Evansville, Evansville, IN 4 pm

Calvert Shenk; Cathedral of St John, Milwaukee, WI 3 pm

Mark Sudeith; Pullman UMC, Chicago, IL 4 pm

Organ Festival; First Presbyterian, Deerfield, IL 4:30 pm

Norma Stevingson; Pilgrim Congregational, Duluth, MN 4 pm

Music by J. S. Bach; House of Hope, St Paul, MN 4 pm

18 APRIL
Michael Farris; First Congregational, Water-town, CT

Wilma Jensen; St Paul's UMC, Cincinnati, OH 8 pm

19 APRIL
Bruckner, *Te Deum*, with orchestra; Duke Uni-versity, Durham, NC 8:15 pm

21 APRIL
Rodger Vine; Trinity Church, Boston, MA 12:15 pm

Musica Sacra Chorus, with orchestra; Avery Fisher Hall, New York, NY 8 pm

Mozart, *Mass in C Minor*; Alice Tully Hall, New York, NY

Donald Sutherland, Phyllis Bryn-Julson, so-prano; St Mark's Episcopal, Dalton, GA

*Louis Robillard; Second Presbyterian, Indi-anapolis, IN 8 pm

Thomas Trotter; St John's Cathedral, Jackson-ville, FL 8 pm

22 APRIL
John Rose, with orchestra; Trinity College, Hartford, CT 8 pm

Edward Parmentier; Nashotah House, Nasho-tah, WI 8 pm

23 APRIL
Joan Lippincott; St John's Church, Niantic, CT 4 pm

Gerre Hancock; Commack UMC, Commack, NY 4 pm

Bruce Wheatcroft; St Thomas, New York, NY 5:15 pm

New York Choral Society; St Bartholomew's, New York, NY 3 pm

Music of Britten; Church of the Good Samaritan, Paoli, PA 4 pm

Justin Hartz, Wesley Parrott, organ duo; St. Mark's, Philadelphia, PA 5:30 pm

David Brown; St Paul's Lutheran, Washington, DC 3 pm

Mariljnn Thoene, with clarinet; Wesley UMC, Washington, DC 4 pm

Charles Woodward, Rhesa Stone, organ, piano; First Presbyterian, Wilmington, NC 5 pm

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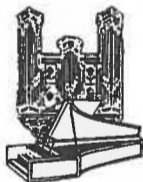
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DAVID GOODING

St. Peter's Episcopal Church

18001 Detroit Avenue
Lakewood, OH 44107

Thomas Trotter; First Congregational, Columbus, OH 8 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Wayne State Univ Chorus, with orchestra; Sweetest Heart of Mary Church, Detroit, MI 12:15 pm
Peter Stoltzfus; St Paul's Episcopal, Flint, MI 4:30 pm
John Gouwens; Culver Military Academy, Culver, IN 7:30 pm

24 APRIL
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26 APRIL
Haydn, *Creation*; Emory Univ, Atlanta, GA 8:15 pm

27 APRIL
+ **Charles Callahan**; First UMC, Wilson, NC 7:30 pm

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Jess Anthony; Trinity Church, Boston, MA 12:15 pm
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Gerre Hancock, with choir; Christ Church, Winnetka, IL 8 pm
Larsen, *Coming Forth Into Day*; Cathedral of St. Paul, St. Paul, MN 8 pm

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Pro Arte Chorale; St John's Episcopal, Stamford, CT 8:30 pm
Gillian Weir, masterclass; First Presbyterian, Richmond, VA 10 am
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Frederick Swann; First Church of Christ, Wethersfield, CT 7 pm
Cj Sambach; Warwick Reformed Church, Warwick, NY 4, 6 pm
Donna Whited; St Thomas Church, New York, NY 5:15 pm
Michael Farris; Trinity Lutheran, Newport News, VA 7:30 pm
+ Todd & Anne Wilson; Church of the Good Samaritan, Paoli, PA 4 pm
Christopher Young; Holy Trinity Lutheran, Greenville, PA 7 pm
David Brown; Grace Lutheran, Lancaster, PA 4 pm
Noah Allen; First Presbyterian, Wilmington, NC 5 pm
 Choral Concert; Cathedral of Christ the King, Atlanta, GA 3:30 pm
David Craighead; Worthington UMC, Worthington, OH 7:30 pm
***James Moeser**, workshop; Calvary Presbyterian, Canton, OH 3-5 pm
Bruce Oelschlager, with brass; Sweetest Heart of Mary Church, Detroit, MI 12:15 pm
 Fauré, *Requiem*; Second Presbyterian, Indianapolis, IN 8 pm
 Choral Concert; Christ Church Cathedral, New Orleans, LA 4 pm

22 MAY
***James Moeser**; Trinity UCC, Canton, OH 8 pm

23 MAY
Francine Maté; Church of the Epiphany, Washington, DC 12:10 pm

24 MAY
Karel Paukert; Cleveland Museum, Cleveland, OH noon

26 MAY
Victoria Sirota; Trinity Church, Boston, MA 12:15 pm

28 MAY
 Monteverdi Concert; St Paul's Church, Cambridge, MA 8 pm
Michael Lehtinen; Downtown Presbyterian, Rochester, NY 4:30 pm
Haig Mardirosian; St Thomas More Cathedral, Arlington, VA 7:30 pm

30 MAY
 Sequentia; All Saints Parish, Brookline, MA 8 pm
 Monteverdi, *Solemn Mass*; St Paul's Church, Cambridge, MA 8 pm
William Trafka; Church of the Epiphany, Washington, DC 12:10 pm

31 MAY
Karel Paukert; Cleveland Museum, Cleveland, OH noon

UNITED STATES
West of the Mississippi

15 APRIL
 Christ Church Choir; All Souls Episcopal, Oklahoma City, OK 8 pm
***Todd Wilson**, workshop; First UMC, Boulder, CO 9:30 am

16 APRIL
Carlene Nelhart; Trinity UMC, Brookfield, MO 4 pm
Todd Wilson; First UMC, Boulder, CO 4 pm
Robert Cavarra; First UMC, Ft Collins, CO 3 pm
 Bach, *St Matthew Passion*; Highland Park Presbyterian, Dallas, TX 4 pm
 Youth Choir Festival; Emmanuel Episcopal, Mercer Island, WA 5 pm
 Salisbury Cathedral Choir; Grace Cathedral, San Francisco, CA 5 pm

17 APRIL
 Salisbury Cathedral Choir; All SS Episcopal, Beverly Hills, CA 8 pm

18 APRIL
Frederick Swann; First Baptist, Oklahoma City, OK

21 APRIL
+ Paul Manz; Morning Star Ev Lutheran, Omaha, NE
Christopher Young; Grace & Holy Trinity Cathedral, Kansas City, MO 8 pm
 Dallas Bach Society; St Thomas Aquinas, Dallas, TX 7:30 pm
Gillian Weir; Trinity Church, Portland, OR 8 pm
Robert Glasgow; Christian Life Center, Bakersfield, CA 8 pm

25 APRIL
Frederick Swann; St Mark Lutheran, Salem, OR 8 pm

28 APRIL
Thomas Trotter; First Congregational, Los Angeles, CA 8 pm

30 APRIL
Thomas Trotter, with orchestra; Pacific Union College, Angwin, CA 3 pm
Frederick Swann; Glenkirk Presbyterian, Glendora, CA

2 MAY
***Mireille Lagacé**; University Park UMC, Dallas, TX 8:15 pm

5 MAY
James Garvey; St John's Cathedral, Denver, CO 8 pm
Thomas Trotter; First Congregational, Los Angeles, CA 8 pm

6 MAY
Cherry Rhodes; Cornell College, Mt Vernon, IA 8:15 pm

7 MAY
David Brensinger, David Davidson; Highland Park Presbyterian, Dallas, TX 7 pm

9 MAY
***Michael Farris**; First UMC, Little Rock, AR 8 pm

11 MAY
Christa Rakich, lecture; Stanford University, Palo Alto, CA

12 MAY
Margaret Irwin-Brandon; St Mark's Cathedral, Seattle, WA 8 pm
Huw Lewis; First Methodist, Pasadena, CA 4 pm

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Craig Cansler; St Mark's Episcopal, Berkeley, CA 5:30 pm

15 MAY
John Rose; Country Club Christian, Kansas City, MO 8 pm
 Dallas Bach Society; St Thomas Aquinas, Dallas, TX 7:30 pm

18 MAY
 Choral Concert; Central College, Pella, IA 8 pm

19 MAY
Catharine Crozier; All SS Episcopal, Beverly Hills, CA

20 MAY
 Texas Baroque Ensemble; First Presbyterian, Dallas, TX 8:15 pm

21 MAY
Dennis Bergin; Manchester UMC, Manchester, MO 4 pm
 Texas Bach Choir; St Mark's Episcopal, San Antonio, TX 7:30 pm
Beth Zucchini, harpsichord, with flute; Church of the Advent, San Francisco, CA 5 pm
 Brahms, *Requiem*; La Jolla Presbyterian, La Jolla, CA 7:30 pm
 Rutter, *Requiem*; Crystal Cathedral, Garden Grove, CA 6 pm

29 MAY
Jonathan Rennert; St Stephen Presbyterian, Ft Worth, TX 7:30 pm

INTERNATIONAL

15 APRIL
Gillian Weir, with orchestra; Gera, Germany 7:30 pm

16 APRIL
 Baroque Orchestra Concert; Crescent-Fort Rouge United Church, Winnipeg, Manitoba 8 pm

18 APRIL
 Christ Church Choir; Grace Church, Toronto, Ontario 8 pm

23 APRIL
Simon Preston; Christ Church Cathedral, Ottawa, Ontario 8 pm

25 APRIL
James O'Donnell; Town Hall, Leeds, England 1:05 pm

4 MAY
D. DeWitt Wasson; Himmerod Abtei, Grosslittgen, Germany 3:30 pm

7 MAY
D. DeWitt Wasson; Ev Luth Auferstehungskirche, Aachen, Germany 8 pm

9 MAY
Matthew Beetschen; Town Hall, Leeds, England 1:05 pm
D. DeWitt Wasson; Apostelkirche, Herscheid, Germany 8 pm

LEON NELSON

THE MOODY CHURCH
 CHICAGO, IL 60614
 FIRST PRESBYTERIAN CHURCH
 DEERFIELD, IL 60015

RICHARD M. PEEK

Sac. Mus. Doc.
Covenant Presbyterian Church
 1000 E. Morehead Charlotte, N. C.

DOUGLAS REED

UNIVERSITY OF EVANSVILLE
 EVANSVILLE, INDIANA

Dennis Schmidt

A. Mus. D.
 St. Paul's School
 Concord, NH 03301

Robert Shepfer

Organist - Choirmaster
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 Indianapolis, Indiana 46260
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 Bel Air, MD

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DAVID SPICER

First Church of Christ
 Wethersfield, Connecticut



DUDLEY OAKES

Organist/Choirmaster
 St. James' Episcopal Church
 Grosse Ile, Michigan 48138

JOHN DAVID PETERSON

Memphis State University
 Memphis, Tennessee

STEPHEN G. SCHAEFFER
 D.M.A.

The Cathedral Church
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 Birmingham, Alabama 35203

LARRY SCHOU

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 The University of
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 Music Department
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ROBERT L. SIMPSON

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 2744 Peachtree Road N.W.
 Atlanta, Georgia 30305

Robert W. Smith

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 Carillonneur

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D.M.A.
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 Concordia College
 Ann Arbor, MI

Gary Zwicky

DMA FAGO
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RONALD WYATT

Triinky Church
 Galveston

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◀ Calendar

- 11 MAY
D. DeWitt Wasson; Ev Petruskirche, Giessen, Germany 8 pm
- 13 MAY
D. DeWitt Wasson; Reformed Kerk, Vaals, The Netherlands 8 pm
- 14 MAY
SharonRose Dryer; American Church, Paris, France 5 pm
- 15 MAY
D. DeWitt Wasson; Gerleve Abtei St Joseph, Billerbeck, Germany 5 pm
- 16 MAY
Gillian Weir; Town Hall, Leeds, England 1:05 pm
Gillian Weir; Tonhalle, Zurich, Switzerland 7:30 pm
- 17 MAY
D. DeWitt Wasson; Ev Stadtkirche, Remscheid-Lennep, Germany 8 pm
- 19 MAY
D. DeWitt Wasson; Basilika St Martin, Bingen/Rhein, Germany 8 pm
- 20 MAY
Gillian Weir; Llandaff Cathedral, Cardiff, Wales 7:30 pm
- 21 MAY
D. DeWitt Wasson; Oberreifenberg Kath Pfarrkirche St Georg, Schmitten, Germany 8 pm
- 23 MAY
Simon Lindley; Town Hall, Leeds, England 1:05 pm
- 24 MAY
D. DeWitt Wasson; Grote Kerk, Dordrecht, The Netherlands 8 pm
- 26 MAY
D. DeWitt Wasson; Pfarrkirche St Lutwinus, Mettlach, Germany 7:30 pm
- 28 MAY
SharonRose Dryer; St Simon Cathedral, Bordeaux, France 4 pm
D. DeWitt Wasson; St Mariae Himmelfahrts Kirche, Koeln-Holweide, Germany 8 pm
- 30 MAY
D. DeWitt Wasson; Kloster Erlenbad, Sasbach-Obersasbach, Germany 8 pm
- 31 MAY
D. DeWitt Wasson; St Brigitta Kath Kirche, Sasbach, Germany 8 pm

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POSITIONS AVAILABLE

Full-time experienced choral director for 2400-member parish. Adult, youth and children's choirs, plus involvement in comprehensive religious arts program. Position description and information available. Application deadline June 1, 1989. Begin August 1, 1989. Send resume to Music Search Committee, First Presbyterian Church, 300 W. Wayne St., Ft. Wayne, IN 46802; 219/426-7421.

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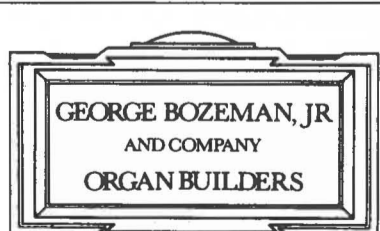
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Public Auction. Estate Dr. Isaac Battin, 5 Weidel Dr., Pennington, NJ. Monday, April 17 at 11:00 AM. 3M, 32-note pedal pipe organ, 14R, 50 stops. Beautiful 16' pedal Bourdon pipes. Unusual couplers & tremolo. Lester & Robert Slatoff, auctioneers, Trenton, NJ. 215/736-8989.

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1912 Kimball organ, electropneumatic, 2M, full pedal, 13R. Currently in use. Available immediately. Best offer, buyer to remove. Contact: Lakeside Presbyterian Church, 110 E. Third St., Storm Lake, IA 50588. 712/732-2076.

1951 Moller organ, 18R. Price, \$60,000. Purchaser to remove, Spring 1989. Contact Charles Finning. 803/481-2003 (day).

Moeller Artiste, Op.9808, ca.1962, 2M, 4R with foundation flutes, reeds and mixture, swell to great coupler. Wood console and chest cabinet. This organ is and has been maintained in excellent condition. Reduced to \$22,500. St. Stephen Lutheran Church, Williamsburg, VA 23185. 804/229-6688, 804/229-1323.

Skinner-plus organ, 3 manual, approximately 50 ranks, all rebuilt and restored. Console is new Peterson solid-state combination action on moveable platform. \$190,000. REPLY BOX MR-891, THE DIAPASON.

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Two pipe organs for sale: 1935 Moller, 20R with wind chest (needs releathering), blower and component parts. Included 2M Lehigh console, 48 key-stops. The organ is disassembled for pick up. FOB Oreland, PA for \$5,000. Rebuilt 1970 Lehigh, approximately 12R. Included is a 1985 Austin 3M, 133 stop-key console. This organ is in use and may be seen and played. Available mid-1989, FOB Oreland, PA for \$20,000. Oreland Presbyterian Church. Buyer must remove and also provide the church with proper insurance certificates. For information and appointment, call John Booth, 215/659-2797.

2M/3R Kilgen petite ensemble, set up and playing in my home. \$2,500. Bob Dunn, 902 E. 27th St., Anderson, IN 46016. 312/644-0562.

Two-manual pipe organ, 13 ranks, electropneumatic. For details and specification please write or contact Morel Organ Co., 5 Lennon Rd., Arlington, MA 02174; 617/643-4054.

Early 2M, 19R Moller pipe organ. Rebuilt in 1957 with additions and new console. Currently in use, available spring 1989. \$8,000 or best offer. Contact Allan Cole, Wesley United Methodist Church, Center and Wall Streets, Bethlehem, PA 18018. 215/865-5715.

1925 Austin pipe organ 3M, 17R. Available mid-1989. May be seen and played. Sealed bids must be received by August 15, 1989. Organ to be removed September, 1989. Buyer to remove at own cost. For specification, etc., contact: Frank Kieran, 5 Redhawk, Irvine, CA 92714. 714/559-8669.

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SASE.

1957 Moller organ console for sale. Good condition. Cherry wood, 33 drawknobs. Miscellaneous vintage pipework for sale. Moller-Casavant. Miscellaneous expression boxes, wind chests, structural lumber. Buyer to examine. Call or write for complete list. First Presbyterian Church, 609 SE 2nd St., Evansville, IN 47713. 812/423-6297 or 812/867-5432.

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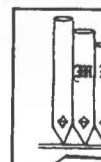
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