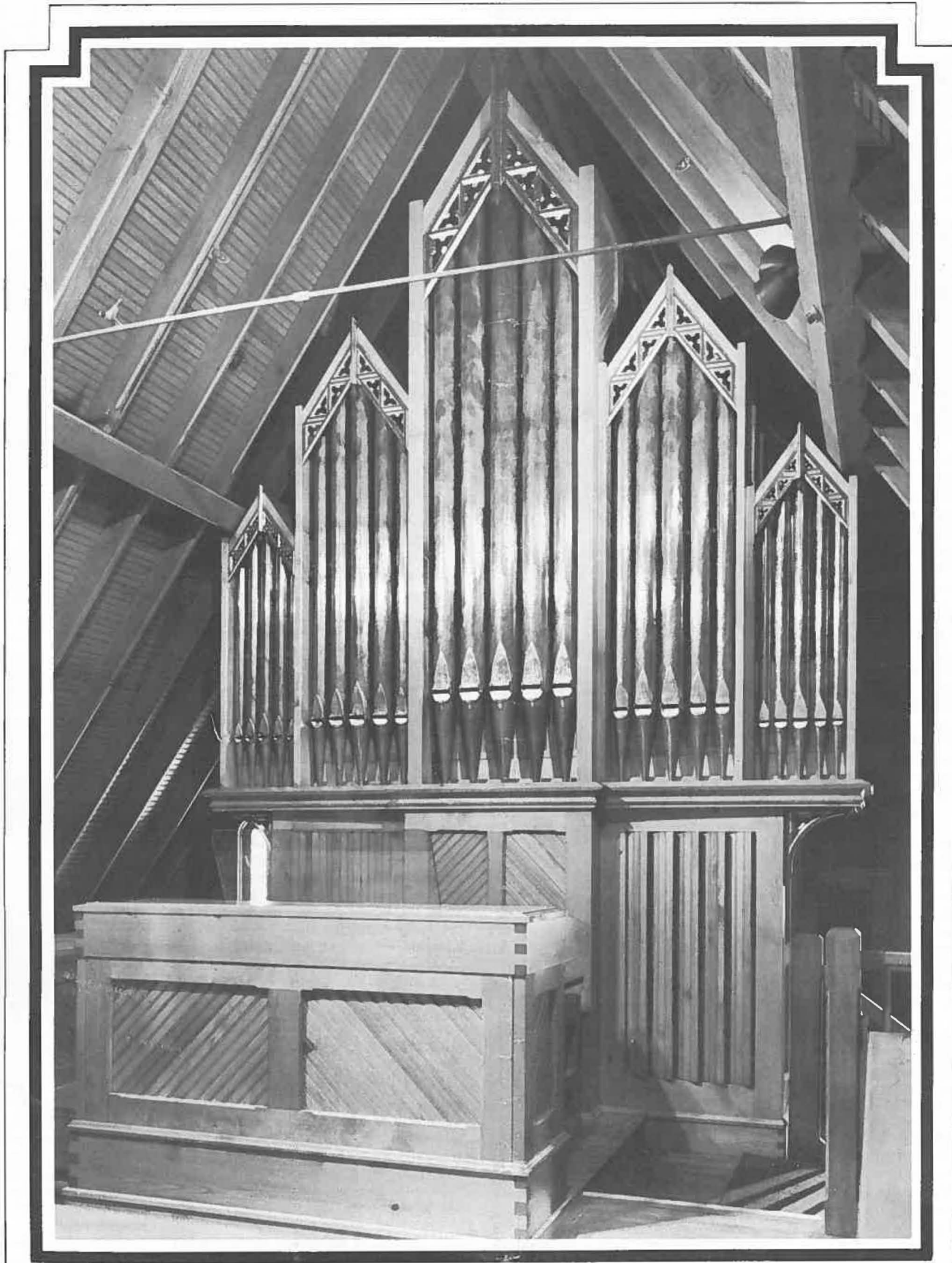


THE DIAPASON

MARCH, 1989



St. Martin's-by-the-Lake Episcopal Church, Minnetonka Beach, MN
Specification on page 17

1989 Summer Institutes Workshops and Conferences

2nd International Academy

April 13-15. Schola Cantorum, Paris, France.

French organ composition school, 1930-1945 (Tournemire, Alain, Messiaen, Duruffé, Langlais, etc.). Marie-Claire Alain, Madeleine Duruffé, Louise Langlais, Susan Landale, Jean Langlais, Gaston Litaize, André Fleury, Naji Hakim, Olivier Latty, Guy Bovet, others. Conferences, concerts, masterclasses (in French and English).

Contact: Schola Cantorum, 269, rue Saint-Jacques, 75005 Paris.

Bach Week

June 5-10. Columbia College, Columbia, SC.

Lectures, recitals, lecture/demonstrations; Leipzig chorales, Schübler chorales, numerous preludes and fugues. Roberta Gary, Joan Lippincott, Edmund Shay.

Contact: Dr. Edmund Shay, Director, BACH WEEK, Columbia College, Columbia, SC 29203; 803/786-3810.

9th annual Bach Aria Festival and Institute

June 11-25. SUNY at Stony Brook.

Study of the ensemble arias from Bach's cantatas, passions, and masses; orchestral class; choral class; masterclasses in solo keyboard, violin and cello.

Contact: Administrator, Bach Aria Festival and Institute, c/o Bach Aria Group Assoc., Inc., P.O. Box 997, Stony Brook, NY 11790.

Church Music Workshop

June 19-23. Rollins College, Winter Park, FL.

Sponsored by the Florida Fellowship of United Methodists in Worship, Music, and other Arts. Peggy Joyce Barber, adult choral; Franz Engle, organ; Susan M. Berry, handbells; Robert W. Jackson, youth choral; Shelby Fullerton, children; additional courses offered.

Contact: C. Frederick Harrison, 112 70th St., South, St. Petersburg, FL 33707; 813/381-2499.

Lutheran Summer Music 1989

June 25-July 22. Augustana College, Sioux Falls, SD.

Summer music camp for high school students. Lessons, chamber music, orchestra, band, chorus, etc.

Contact: Dr. Carlos R. Messerli, Lutheran Music Program, Inc., 2225 Washington Street, Lincoln, NE 68502; 402/474-7177.

Workshops on Early Music. San Francisco Early Music Society.

June 25-July 1. Recorder workshop.

June 25-July 8. Baroque music workshop.

July 23-August 5. Instrument building and design workshop.

July 30-August 5. Medieval music workshop.

August 6-12. Renaissance music workshop. Dominican College, San Rafael, CA.

Contact: Anna Carol Dudley, 1745 Capistrano Avenue, Berkeley, CA 94707; 415/527-3748.

Tournemire in St. Paul

July 15-16. Unity Church-Unitarian and St. Paul Cathedral, St. Paul, MN.

Symposium and concert of music of Tournemire. Lawrence Archbold, Robert Sutherland Lord, William Peterson, Jesse Eschbach, others.

Contact: Lawrence Archbold, Music Department, Carleton College, Northfield, MN 55057; 507/663-4357.

The Organ Art of Flor Peeters

July 17-28. Mechlin Cathedral.

Third international summer organ course on the music of Bach, Franck, and Peeters. Visit original Franck console, organ tour in Flanders, Flor Peeters Contest. Kamiel D'Hooghe, Chris Dubois, Raymond Schroyens, Joz Swinnen, Guido Peeters.

Contact: Administratie voor Onderwijs en Permanente Vorming, Internationale Samenwerking, Kunstlaan 43, 1040 Brussels; 02/513.74.64, ext. 353.

35th Conference on Music in Parish Worship

July 18-20. University of Wisconsin, Madison.

Focus on music in the worship life of a parish, both liturgical and non-liturgical traditions. John Weaver, Ronald Arnatt, Larry Ball, Rev. Robert Hovda, Arlyn Fuerst, Arthur Cohrs, others.

Contact: UW-Madison Continuing Education in Music, 610 Langdon Street, Madison, WI 53703; 608/263-6822.

26th Early Music Festival Bruges

July 29-August 12. Bruges, Belgium.

Ninth international harpsichord competition; 3rd Mozart fortepiano competition; exhibition of instruments, scores, documents; interpretation classes; concerts.

Contact: The Tourist Office, Burg 11, B-8000 Bruges, Belgium; (50) 330711.

Academy of Italian Organ Music

August 25-September 5. Pistoia, Italy.

Fifteenth interpretation course, directed by Luigi Ferdinando Tagliavini; masterclasses, seminars, concerts, excursions. Stefano Innocenti, Oscar Mischiata, Umberto Pineschi, René Saorgin, others.

Contact: Accademia di Musica Italiana per Organo, P.O. Box 346, 51100 Pistoia, Italy; 573/23020.

Here & There

The Curtis Organ Restoration Society at the University of Pennsylvania is sponsoring a series of lunchtime organ recitals which began January 18 and runs through April 26. Programs take

place from 12:05-12:35 p.m. on the 1926 Austin organ (Op. 1416) in Irvine Auditorium on the Philadelphia campus. For further information, call 215/898-2848.

THE DIAPASON

A Scranton Gillette Publication

Eightieth Year, No. 3, Whole No. 952
Established in 1909

MARCH, 1989
ISSN 0012-2378

An International Monthly Devoted to the Organ, the Harpsichord and Church Music
Official Journal of the International Society for Organ History and Preservation

CONTENTS

FEATURES

- Rediscovering the German Romantic Organ, Part 3
by Robert Parkins 12
- The Organs of Olivier Messiaen Part 4: American Organs
by Timothy J. Tikker 14

NEWS

- 1989 Summer Institutes, Workshops and Conferences 2
- Here & There 2, 3, 4, 6
- Appointments 3
- Nunc Dimittis 4
- Carillon News 8

REVIEWS

- Evergreen Music Conference 7
- Worship and Hymnody Conference The University of Iowa 7
- Music for Voices and Organ 9
- Book Reviews 10
- New Recordings 11
- New Organ Music 11
- New Handbell Music 11

NEW ORGANS

- ORGAN RECITALS 20
- CALENDAR 21
- CLASSIFIED ADVERTISEMENTS 24

Editor

JEROME BUTERA

Associate Editor

WESLEY VOS

Contributing Editors

LARRY PALMER
Harpsichord

JAMES McCRAY
Choral Music

BRUCE GUSTAFSON
Musicology

MARGO HALSTED
Carillon

THE DIAPASON (ISSN 0012-2378) is published monthly by Scranton Gillette Communications, Inc., 380 Northwest Highway, Des Plaines, IL 60016. Phone (312) 298-6622. Fax (312) 390-0408. Telex: 206041 MSG RLY.

Subscriptions: 1 yr. \$12; 2 yr. \$20; 3 yr. \$28 (United States and U.S. possessions). Foreign subscriptions: 1 yr. \$18; 2 yr. \$32; 3 yr. \$46. Single copies; \$2 (U.S.A.); \$5 (foreign).

Back issues over one year old are available only from The Organ Historical Society, Inc., P.O. Box 26811, Richmond, VA 23261, which can supply information on availabilities and prices.

Second-class postage paid at Des Plaines, IL, and additional mailing offices. POSTMASTER: Send address changes to THE DIAPASON, 380 Northwest Highway, Des Plaines, IL 60016.

Routine items for publication must be received not later than the 1st of the month to assure insertion in the issue for the next month. For advertising copy, the closing date is the 1st. Prospective contributors of articles should request a style sheet. Unsolicited reviews cannot be accepted.

This journal is indexed in *The Music Index*, annotated in *Music Article Guide*, and abstracted in *RILM Abstracts*.

Copyright © 1989.

Subscribers: Send subscriptions, inquiries and address changes to THE DIAPASON, 380 Northwest Highway, Des Plaines, IL 60016. Give old and new addresses, including zip codes. Enclose address label from last issue and allow four weeks for change to become effective.

No portion of the contents of this issue may be reproduced in any form without the specific written permission of the Editor, except that libraries are authorized to make photocopies of the material contained herein for the purpose of course reserve reading at the rate of one copy for every fifteen students. Such copies may be reused for other courses or for the same course offered subsequently.

Illinois College will present Catharine Crozier in concert and masterclass on April 9-10 on the Jacksonville, IL campus. The Sunday evening (8 p.m.) recital on April 9, presented under the auspices of the College's McGaw Fine Arts Series, will be performed on the Hart Sesquicentennial Organ in Rammelkamp Chapel.

Illinois College will celebrate its 160th anniversary during 1989 and the 10th anniversary of the 30-stop Holtkamp tracker organ, which was dedicated by Dr. Crozier in 1979. The organ virtuoso also presented an organ class at that time with her late husband, Harold Gleason.

On Monday, April 10, the all-day masterclass will begin with registration at 8:30 a.m. Selections from the 7th edition of the Gleason *Organ Method*, recently revised and edited by Dr. Crozier, as well as a variety of repertoire, will be performed by college and university students.

Inquiries concerning the recital and class should be addressed to Dr. Rudolf Zuiderveld, Department of Music, Illinois College, Jacksonville IL 62650 (217/245-3410).

The Pasadena, CA AGO Chapter is sponsoring its annual Martha Farr/Hunter Mead Memorial Organ Competitions on May 13 at St. Luke's Episcopal Church, Monrovia. The Farr prize is open to college freshmen and sophomores, and the Mead prize is open to college juniors and seniors. Each prize is \$250; application deadline is April 13.

For further information, contact: Karen E. Clark, 632 Rimhurst, Covina, CA 91724; 818/339-8825.

The Boston Early Music Festival & Exhibition has announced its program for the 1989 Festival Week, May 28-June 4. American and European early music artists will present 15 concerts of music ranging from the 12th century to the late 18th century. Among the featured ensembles are *Sequentia*, *Capella Agostino Steffani*, *Hortus Musicus Tallinn*, the *Boston Camerata*, and *Schola Cantorum*. Italian organist *Stefano Innocenti* will present a recital of 17th-century keyboard works on the Fisk organ at Old West Church.

In addition to concerts and masterclasses, the Festival will sponsor an issues forum titled "Museums, Makers & Musicians—Research & Development for Early Music." The focal point of the Festival continues to be the exhibition by over 130 makers of period instruments.

For further information, contact: The Boston Early Music Festival & Exhibition, P.O. Box 2632, Cambridge, MA 02238; 617/661-1812.

Organ Odyssey International has announced a "hands-on" organ study tour: Germany-Scandinavia, August 1-16; England-Scotland, August 18-31. For further information, contact: Organ Odyssey International, 23010 Lake Forest Drive, Suite 302, Laguna Hills, CA 92653; 714/364-6979 or 800/341-5525.

Appointments



Mary Ann Dodd

Mary Ann Dodd has been appointed Visiting Link Professor of Organ, State University of New York, Binghamton, for the spring semester of 1989. The Visiting Link Professorship of Organ is made possible by the Link Professorship Endowment Fund supported by the generosity of the family of the late Edwin A. Link. A native of Washington State, Ms. Dodd holds degrees from the University of Arkansas and the University of Tennessee. Her teachers have included Kenneth Osborne, John Brock, Will Headlee and Russell Saunders. She has given numerous lectures and recitals throughout the United States, her programs often featuring the music of contemporary American composers. Long active in the American Guild of Organists, she currently serves on the New Music Committee and on the National Council as Councillor for Region II (New York State and Northern New Jersey). She continues as University Organist at Colgate University in Hamilton, NY, a position she has held since 1973, and is represented by Concert Artist Cooperative.



Wilma Jensen

Wilma Jensen has been named to a full time position as Choirmaster/Organist of St. George's Episcopal Church in Nashville, TN. She has been at St. George's in a part time capacity since 1982 while teaching at Scarritt Graduate School. At the closing of Scarritt as a degree granting institution in May 1988, she was able to continue developing St. George's music program. A new church building with fine acoustics was completed in 1986, and the installation of a new 85-rank Casavant organ in 1987 marked the beginning of a regular concert series.

St. George's Choir's recent work in the series was the Duruflé *Requiem* with orchestra conducted by Wilma Jensen. The choir also appeared as the Shepherd's Chorus in Menotti's *Amahl*

and the *Night Visitors* on December 16 and 17, 1988 at the Tennessee Performing Arts Center. Wilma Jensen was the guest conductor for the newly formed Tennessee Opera Theater's opening productions with orchestra of both the *Amahl* and Mozart's *Impresario*. St. George's Choir has been selected as one of the guest choirs for the national convention of the American Choral Directors Association (ACDA) on March 10 in Louisville, KY. They will also leave for an 18-day tour of Europe in June 1989, singing concerts at Westminster Abbey, Canterbury Cathedral, the Nurnberg Monument of Peace, the Lichtental Church in Vienna, St. Peter's Church in Salzburg, the Strasbourg Cathedral, and ending the trip singing the *Vierne Messe Solennelle* for choir and two organs at Sunday morning Mass at the Cathedral of Notre Dame in Paris on July 2, 1989.

Wilma Jensen continues to concertize under the Phyllis Stringham Concert Management. She will be playing for two AGO Regional Conventions, Region VII in Oklahoma City and Region VI in Minneapolis, as well as for the music festival in Bergen, Norway on May 28, 1989.

Here & There



James T. Benzmiller

James T. Benzmiller of Stevens Point, WI, the Northern Wisconsin Sales Representative for Austin Organs, Inc. of Hartford, CT, has recently had his territory expanded to include all of Wisconsin, the State of Minnesota, the Upper Peninsula of Michigan, North Dakota and South Dakota.

Benzmiller has been a church organist for about 25 years and is currently serving as Organist/Choir Director of the Church of St. Stephen in Stevens Point. In addition to his musical background, Benzmiller has knowledge of the mechanical workings of the various types of pipe organs and offers tuning and maintenance services. He is also President of Acorn Equipment Corp., a farm and industrial equipment manufacturer. He received his Bachelor of Science in English from the University of Wisconsin, Stevens Point in 1970.



Diane Bish and Canadian Brass, St. Augustina Church, Vienna

Diane Bish and The Joy of Music International television series just returned from Europe where eight one-half hour programs were taped for the 1989 series. Special guests of Diane Bish in the program were The Canadian Brass; Sung Sook Lee, soprano; and The Vienna Mozart Orchestra. Programs were taped at St. Augustina Church, Vienna; Melk Monastery, Austria; St. Florian (Bruckner) Monastery; St. Michael's Church, Munich; with segments from the Dom Cathedral,



David Spicer, organist, and members of the Clown Ministry of The First Church of Christ, Carolyn Macdonough, Jeanne Haynes, and Marjorie Belanger

Passau, Germany; Sofiensäle Hall and St. Stephen's Cathedral & Square, Vienna. An accompanying tour of 26 people joined Diane Bish along with a television crew of eight.

of *Light* (Lisicky), arranged for SATB choir, organ, brass and percussion by Mervine.



Michael Gailit

Michael Gailit of Vienna, Austria, makes his fifth tour to the United States this month. During the tour, he is performing the complete piano and organ works by Julius Reubke in one program (*Mazurka*, *Scherzo* and *Sonata* for piano; *Trio* and *Sonata* for organ). A member of the faculty of the Vienna Academy of Music, Gailit has performed in the U.S. since 1984. Later this year, he will tour Germany, Denmark and Sweden. In October, 1989, Gailit will perform the complete organ works by the Austrian composer Franz Schmidt in seven recitals in Vienna. This series, on the occasion of the 50th anniversary of the composer's death, is sponsored by the Franz Schmidt Society.



Anita Priest

Anita Priest retired on November 6, 1988, as organist of Wilshire Boulevard Temple in Los Angeles, CA, where she served for 23 years. Mrs. Priest is known as organist, pianist, harpsichordist and vocal coach. She was organist for many years with the Los Angeles Philharmonic Orchestra, and is Emerita Professor of Music at Los Angeles City College. She retired in 1979 as Director of Music and Organist at First United Methodist Church of Pasadena.

Anita Priest has appeared as soloist throughout Southern California with such music organizations as the *Ojai Music Festival*; the contemporary *Monday Evening Concerts*; Los Angeles County Museum of Art *Bing Concerts*; the *Los Angeles Philharmonic Orchestra*; and solo organ recitals at the *Carmel Bach Festival*. Mrs. Priest has recorded for films and television and for London, Columbia, Capitol and Nonesuch Records. Anita Priest received her Bachelor's and Master's degrees from the University of Southern California. She has studied organ with Ralph Downes in London and harpsichord with Isolde Ahlgrimm of the Vienna Academy and with Malcolm Hamilton in Los Angeles.

David Spicer presented an organ recital at the First Church of Christ in Wethersfield, CT on November 6. The program included: *Sinfonia to Cantata No. 29, Jesu, Joy of Man's Desiring, Prelude and Fugue in A minor, BWV 543, and Sheep May Safely Graze* by J. S. Bach; John Stanley's *Trumpet Voluntary*; *Fantasy on Nursery Tunes* by Robert Elmore; *Concert Variations on the Star Spangled Banner* opus 23 by Dudley Buck; *Prelude to the Oratorio Le Deluge* by Saint-Saëns; and *Fugue, Canzona and Epilogue, Op. 85, no. 3* by Sigfrid Karg-Elert.

The Elmore selection was presented with interpretations by the Clown Ministry of The First Church of Christ. The Buck variations on "The Star Spangled Banner" included a special presentation by Boy Scout Troop 50. The Saint-Saëns included Cynthia Treggor, a violinist from the Hartford Symphony, and was presented as memorial tribute to Thomas Barrett Lasher (1927-1988). Mr. Lasher served on the Organ En-



Kenrick S. Mervine

Kenrick S. Mervine performed the world premieres of two new works as part of the annual Christmas Eve concert program at St. Ann's Catholic Church, Raritan, NJ: *Scherzo for Organ Solo* based on "Ding dong merrily on high," composed for Mervine by Keith Chapman; and *Concertato on a Season*

hancement Committee of The First Church of Christ. The Karg-Elert work featured Miss Treggor and a women's chorus, under the direction of Martha Londergan.



Robert and Ann Stigall

Myers Park Presbyterian Church recently honored Robert and Ann Stigall for 25 years of service. They came to the Charlotte, NC Church in 1963 after having served churches in Pittsburgh and Arlington, VA. Mr. Stigall has also been on the faculty of Queens College since 1973.

Robert, who is Director of Music and Organist, is a graduate of Syracuse University and Union Theological Seminary in New York; and Ann, Associate Organist, is a graduate of the University of North Carolina. Mr. Stigall's organ teachers were Kathryn Hodgkin, Arthur Poister, Vernon de Tar and Anton Heiller; and Mrs. Stigall's organ teachers were George Thompson and Arthur Poister.

Together they planned and directed the Presbyterian Conference on Worship and Music at Montreat in 1979, and have served on the faculty several years. Mr. Stigall has been President of the Presbyterian Association of Musicians, and currently serves as Co-Chair of the Music Sub-Committee of the Committee developing the new Presbyterian Hymnal. He also served the

AGO in various ways, from Dean to State Chairman, and Program Director of the 1965 Mid-Winter Conclave.

Just back from Milwaukee where she directed the Skylight Opera Theater's productions of Monteverdi's *Orfeo*, *The Return of Ulysses* and *The Coronation of Poppea*, Gwendolyn Toth played an all Renaissance and Baroque recital December 4 on the Beckerath organ at St. Stephen's Episcopal Church, Millburn, NJ. The program of pieces by Kotter, Storace, Bruhns and Bach also included Cornet's *Salve Regina* complete with chanted verses, and Kuhnau's "Death of Jacob" Biblical Sonata narrated in German and paired with a reading of the composer's original preface. Miss Toth resides in New York City and heads the New York based Artek Ensemble, which performs pre-19th century music on original instruments in a concert series called "The Art of the Early Keyboard."

The music of Gordon Young was performed at the presidential inauguration last January. Eleven choirs from around the U.S. sang *A Joyful Alleluia* (published by Harold Flammer) in a program at Immaculate Conception Church as part of the formal inauguration ceremonies.

John E. Williams was honored on January 1 for his completion of 30 years as organist of the Laurinburg Presbyterian Church, Laurinburg, NC. A reception followed the morning worship service; and a dinner followed later in the day. At the worship service, Mr. Williams played the same music which he performed on January 4, 1959 when he became organist of the church, including works of Pachelbel, F. Couperin and L. Couperin.

The Greensboro AGO Chapter held its November meeting at Christ United Methodist Church with a program of organ music by doctoral students from



Tim Duncan, Paula Harrell Harrison, Fred Mason, Jr.

the University of North Carolina at Greensboro. Participants Tim Duncan, Paula Harrell Harrison, and Fred Mason, Jr., are students of Dr. Kathryn Eskey.

Martin Harpsichords in Bethlehem, PA announces the completion of its first lautenwerk, or lute-harpsichord. A hybrid keyboard instrument with origins in the Renaissance and Baroque periods, the lautenwerk is strung in gut, and is designed to imitate the tonal characteristics of the lute. Martin's instrument, the first of its kind to be built in North America, was commissioned by harpsichordist Kim Heindel, who collaborated with Martin on the project.

The lautenwerk will first be heard at a joint conclave of the Midwestern and Southeastern Historical Keyboard Societies, to be held at Oberlin College, Oberlin, OH, March 31-April 2, 1989. Heindel will also present a recital on the instrument as part of the Region III Convention of the American Guild of Organists, to be held in Philadelphia, PA, July 9-13, 1989. Heindel is a Philadelphia-based harpsichordist, and uni-

versity organist at Lehigh University in Bethlehem. Willard Martin brings 20 years of experience as a harpsichord maker to the project. He has built some 300 instruments, half of which have been exported worldwide.

Swedish Organ Music: A selective catalogue has been published by the Swedish Music Information Center. Included are a historical-cultural survey, composer biographies, excerpts from compositions, and a catalogue listing from a variety of publishers. Write: Swedish Music Information Service, Sandhamnsgatan 79, Box 27327, S-102 54 Stockholm, Sweden.

Nunc Dimittis

Frederick William Butler Monks, 65, retired Organist and Minister of Music at All Saint's Episcopal Church in Chevy Chase, MD, died of congestive heart failure January 8, 1989. A Memorial Eucharist was held at All Saint's Church on January 13.

Mr. Monks was born in Worcester, MA, where he served as a chorister with William Self who became his organ teacher. He also studied with Joseph Bonnet, Everett Titcomb and Thompson Stone. In London, he studied at the Royal School of Church Music. He served churches in Rhode Island and New York before coming to the nation's capital to serve All Saint's in 1969, where he served until his retirement last June. A member of AGO and the Anglican Association of Musicians, he was also a charter member of the Choral Conductor's Guild of America. He served as Dean of the Rhode Island Chapter of the AGO from 1952-1954. Survivors include a son, three daughters and a brother.

A notice of Frederick Monks' retirement appeared in the December, 1988, issue of THE DIAPASON.

Band, Choir, Orchestra,
Jazz Band, Organ,
Piano and
Musical Theater

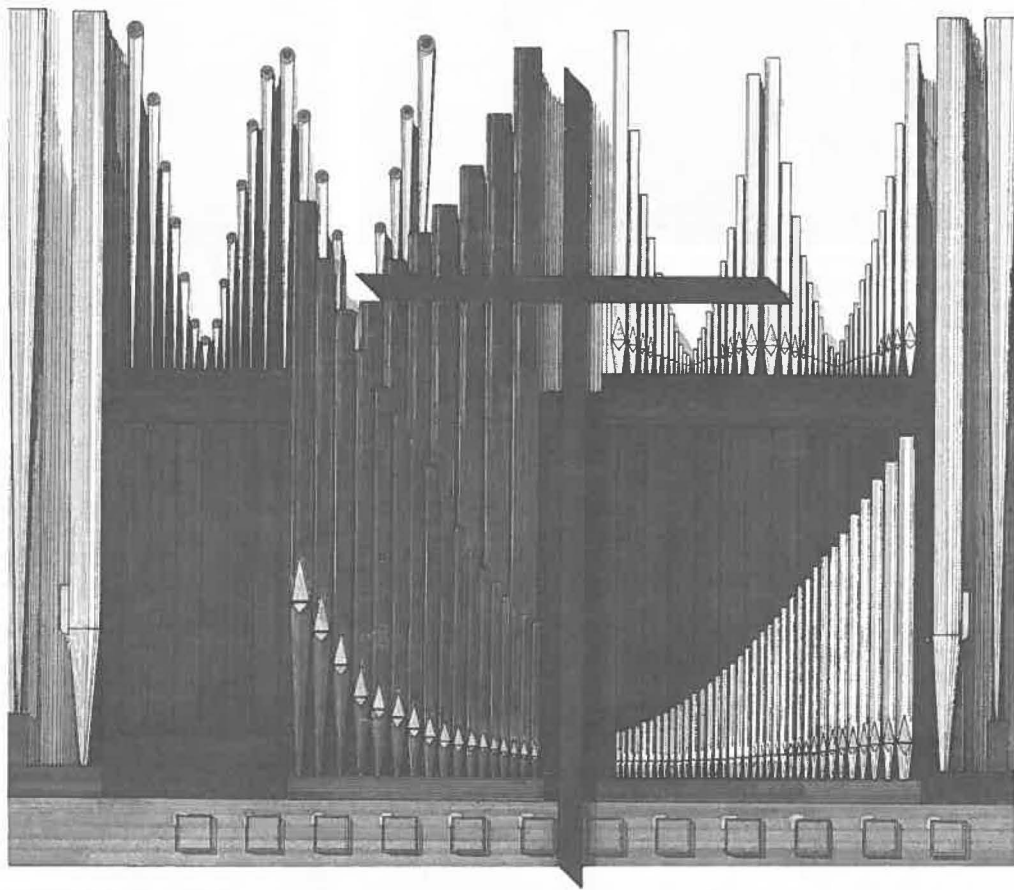
1989 DORIAN MUSIC CAMPS

Junior High □ June 11-17
Senior High □ June 18-24

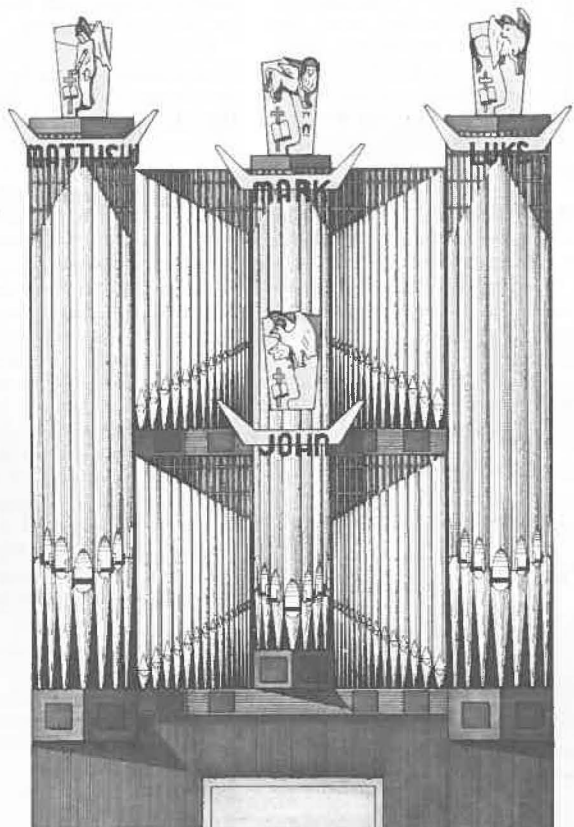
Frederick Nylene, Junior and Senior High Bands
Douglas Diamond, Junior and Senior High Orchestras
Dennis L. Darling, Junior High Choir
Weston Noble, Senior High Choir
John F. Strauss, Piano Workshop
David Greedy, Music Theater Workshop
William B. Kuhman, Organ Workshop
Ronald S. Fox, Jazz Bands

Cost (includes housing and meals in Luther College facilities) \$160/week; 2 half-hour private lessons, \$18

For further information, contact
Cheryl Douglas, Administrative Assistant □ Dorian Summer Music Camps □ Luther College □ Decorah, Iowa 52101-1045 □ (319) 387-1389



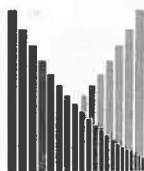
There's more than one approach



Most congregations rightly would not consider buying an organ unless they had a clear idea of what its visual impact would be. Routinely, the Buzard Organ Company furnishes prospective clients with several design options, often executed in color. We render as closely as possible what the designer has in mind. These design concepts show two approaches for incorporating one church's artwork into the organ case.

We do not design organs simply to be more salable, or place organs in locations which would obscure the artistic concept. But, a new organ must speak to and for the church. The congregation must be comfortable with the final choice. We believe that offering alternatives enables the client to make an informed decision. We'd be proud to show you our work. Write or call toll free 1-800-397-3103 for our brochure. We'd like to be your organbuilder.

There's always more than one approach!



*John-Paul
Buzard*
Organ Craftsmen, Inc.

604 South Cedar Street ■ Urbana, Illinois 61801



The University of Connecticut and the Northeast Connecticut AGO Chapter co-sponsored a workshop on improvisation and hymn-playing by Dean Billmeyer of the University of Minnesota. Among those participating were (l to r): Cheryl Wadsworth, James Burr, Eleanor Miles, Christa Rakich, Marion Varga, Virginia Herrmann, Pete Wells, and Prof. Billmeyer.

BACH WEEK takes place June 5-10 at Columbia College, Columbia, SC. Jointly sponsored by Columbia College and Lutheran Theological Southern Seminary, the conference features Roberta Gary, Joan Lippincott and Edmund Shay as faculty. Together they will perform and lecture on the Leipzig chorales, the Schübler chorales, and numerous preludes and fugues. There will also be recitals, lecture/demonstrations of Baroque performance practices, and masterclasses.

For further information, contact: Dr. Edmund Shay, Director, BACH WEEK, Columbia College, Columbia, SC 29203; 803/786-3810.

Pastors and musicians from all Lutheran bodies in the U.S. and Canada are invited to gather in Rochester, NY, July 23-27, for the Second Biennial Conference of the Association of Lutheran Church Musicians (ALCM) un-

der the theme "Music in the Contemporary Church: Faithfulness in Diversity." The conference will include speakers, workshops, and musical and worship events. Workshops include "Choral works of Daniel Pinkham," "Youth choirs," "Spiritual formation of the church musician," "Organ masterclass on Bach's *Orgelbüchlein*," "Vocal production and pedagogy," "Current trends in organ building," and others.

For further information, contact: Mark Bighley, ALCM Conference Chair, Northeastern State University, Talequah, OK 74464, or Helen Phelps, Registrar, Incarnate Word Church, 597 East Ave., Rochester, NY 14607; 716/244-6065.

The 117-rank Ruffatti organ at Coral Ridge Presbyterian Church, Ft. Lauderdale, FL, has a new console, built by Rodgers Instrument Corporation,



Kim Lewis working on the Rodgers console for Coral Ridge Presbyterian Church

Hillsboro, OR. A unique feature of the 5-manual console will be wood sculptures on the console sides carved by Kim Lewis. Console design, computer programming and interface design have been handled by Larry Hawkins of Rodgers. Diane Bish is organist of the church.

Ascension Lutheran Church, East Lansing, MI, has announced the results of its Third Annual Church Music Festival. Gary Foxe, of Milwaukee, WI, won the first prize of \$300 in the composers' competition for a concertato on "By all your saints." William P. Rowan, of Lansing, MI, won the second prize of \$200 for the anthem "The Threefold Truth." Adelia Cubbon, of Glen Ellyn, IL, won the third prize of \$100 for the anthem "I will lift up mine eyes." Twenty-seven composers entered 56 original works in the competition.

Robin Dinda, of Ann Arbor, MI, won the first prize of \$300 in the organists' competition on January 8. Christopher Schroeder, of East Lansing, won the second prize of \$200, and Renea Waligora, of Ann Arbor, won the third prize of \$100. Dr. Jerome Butera, of the organ and church music faculty of DePaul University's School of Music, Chicago, served as juror for both competitions.

Now in its second year, the **American Organ Archive Fellowship Program of The Organ Historical Society, Inc.**, was instituted to encourage scholarship in areas pertaining to the American pipe organ. Funding is intended to assist scholars with traveling expenses to and

from the Society's research collection at Westminster Choir College, Princeton, NJ.

The grant committee, comprised of John K. Ogasapian, William P. Hays, Craig J. Cramer, and Stephen L. Pinel, Chairperson, has announced the following 1989 Fellowships:

Barbara Owen, Newburyport, MA, for continuing research on organbuilder Thomas Appleton.

Elizabeth Towne Schmitt, St. Louis, MO, for continuing work on the Henry Pilcher family.

Martin Kares, Munich, West Germany, for research on German influences found in 18th- and 19th-century American organbuilding.

Announcements of the 1990 program will appear during the late spring or summer months, 1989.

Concert Artist Cooperative, founded a year ago by Beth Zucchini, announces the expansion of its roster of concert artists, ensembles, lecturers, and clinicians. The new associates are organists Peter DuBois, Linda Duckett, Lee Garrett, and Eileen Guenther; organist/harpsichordist Martha H. Stiehl; and organist/lecturer Janette Fishell.

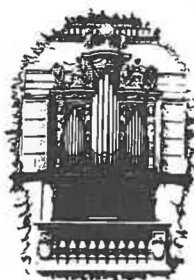
Peter DuBois, second place winner of the 1988 AGO National Competition, is Director of Music/Organist at Christ Church United Methodist, Charleston, WV. Linda Duckett is Associate Professor of Music and Department of Music Chair at Mankato State University, Mankato, MN. Lee Garrett is College Organist, Professor of Music, and Music Department Chair at Lewis and Clark College, Portland, OR. Eileen Guenther is Minister of Music at Foundry United Methodist Church, Adjunct Professor of Music at Wesley Theological Seminary, and WGMS "The Royal Instrument" Host in Washington, D.C. Martha H. Stiehl is soloist and continuo player for the Concord Chamber Orchestra and the Sylvan Winds Ensemble, Milwaukee, WI. Janette Fishell, Assistant Professor of Music at the University of North Alabama, Florence, AL, will also be available with trumpeter John Rommel, Louisville Orchestra Principal Trumpet.

Further information can be obtained from Concert Artist Cooperative, Beth Zucchini, Director, 740 Knocknabou Way, San Rafael, CA 94903; 415/479-0317.

The **Texas Bach Choir** has announced its spring series of concerts. The Masterworks series will consist of the complete Handel oratorio, *Messiah*, March 19 at St. Mary's Catholic Church, San Antonio. On May 21, the choir will perform the Texas premiere of William Albright's cantata, *A Song to David*, for choir, soloists, audience and organ, at St. Mark's Episcopal Church.

Musica Sacra series began February 5 at Christ Lutheran Church, with four centuries of music for Lutheran worship. On April 9, a program at Mission San Jose will consist of 16th-century Spanish and 20th-century South American works. Robert M. Finster, founder of the group, is artistic director.

PISTOIA 1989
ACADEMY OF ITALIAN ORGAN MUSIC
15th Interpretation Course
in Italian Organ Literature
directed by
LUIGI FERDINANDO TAGLIAVINI
August 25 - September 5



1. Masterclasses by Luigi Ferdinando Tagliavini and Stefano Innocenti (pieces by G. Gabrieli, A. Banchieri, G. Frescobaldi, A. B. Della Ciaja, A. Vivaldi-J.S. Bach, G. Gherardeschi, P.D. da Bergamo, V. Petrali and F. Busoni).

2. Seminars : by Oscar Mischiati ("The Antegnati organs in Brescia and the Serassi organs in Bergamo"), Umberto Pineschi ("The organ stops as used by Giuseppe Gherardeschi and his contemporaries") and René Saorgin ("Relationship between the French and the Italian organ literature in the 19th century").

3. Concerts on historical organs by Luigi Ferdinando Tagliavini (Cacioli-Tronci 1745), Stefano Innocenti (Antegnati 1581), Wijnand van de Pol (dedication of a restored Agati 1797), René Saorgin (Serassi 1857), Antonio Frigé (Tuscan positive, 17th century, restored for the occasion, with Gabriele Cassone, natural trumpet), Francesco Brovo (Tronci, 1755, with Patrizia Vaccari, soprano).

4. Excursions to Brescia (Antegnati organs) and Bergamo (Serassi organs).

5. Special event: "Giuseppe Gherardeschi's Day" on an ideal organ, a Pietro Agati 1797, purposely restored.

6. Special opportunities: the Academy will invite some of the best active participants (three or even more) to play concerts on historical Tuscan organs.

Fees: active participants Lit. 250,000, auditors Lit. 100,000.

Deadline for applications: 10 June 1989.

For further information write to ACCADEMIA DI MUSICA ITALIANA PER ORGANO, P.O. Box 346, 51100 Pistoia, Italy (tel. 573/23020).

Illinois College
Jacksonville, IL 62650
217/245-3410

CATHARINE CROZIER
Recital and Masterclass

Rammelkamp Chapel
Sunday, April 9 at 8 pm
Monday, April 10 at 9 am



DIANE MEREDITH BELCHER

Winner, Second Prize:
St. Albans, 1985
"Grand Prix de Chartres", 1988

"A virtuoso organist to rank with any."

-The New Records

Contact: (901) 274-0815
1880 Vinton Ave., Memphis, TN 38104

Evergreen Music Conference

The 81st Annual Evergreen Music Conference for Episcopal Church Musicians was held this year from July 10-16 and July 17-23. This summer course is held on the "campus" of the renovated Evergreen Conference Center in Colorado's Rocky Mountains. The Dean of the Faculty is Donald Pearson, organist and choirmaster at St. John's Cathedral, Denver. As Dean, he succeeds Russell Schulz-Widmar of the Episcopal Seminary of the South-west. Faculty included David Craighead, Peter Hallock, the Rt. Rev. Chilton Powell, retired Bishop of Oklahoma, the Rev. Geoffrey Butcher, past-president of A.A.M., and Larry King.

Dr. Craighead's seminars were given primarily at the Church of the Transfiguration, using its small tracker organ as the demonstration instrument. He emphasized that fresh interpretation and greater musicality may be achieved by varying (touch/phrase/motif) articulation. His illustrations were drawn from works of various schools, and were included in a useful repertoire list of music for the church service compiled by Mary Anne Dodd, with Dr. Craighead.

Peter Hallock was the first American Choral Scholar in an English Cathedral Choir, at Canterbury. His choirs in Seattle are particularly renowned for their work in chant, and the performance of plainsong was the emphasis of his sessions. His image of vocal production as "active" or "passive," and its integration in chant, proved very effective in preparing the ensemble. The "choir" sang Compline each evening and the annual Requiem Mass for Church Musicians at the close of Week Two. Mr. Hallock introduced his very pleasant Ionian Psalter. Psalm-texts of the lectionary are set to through-composed chant in four parts, avoiding stress incongruities which can occur in Anglican chant, or in plainsong settings. He always encourages the congregation to sing the lovely antiphons by a strong organ introduction!

Geoffrey Butcher served both as chaplain and as liturgical resource person. His example in worship and his seminars encouraged sensitivity to the lectionary, and to the pastoral needs of parishioners through choices in music.

Bishop Powell and his wife Betty have been deeply involved in the life of the Evergreen Music Conference for 34 years. Their great love for the Church and for Evergreen was evident particularly in their presentations on the history and significance of the Book of Common Prayer, 1979 and on the history of this music conference.

Donald Pearson presented an eclectic selection of usable repertoire for modest church and/or childrens' choir. This packet focused on compositions and arrangements by contemporary American musicians. Pearson's innovative suggestions on rehearsal schedules, techniques and hymn-playing reflect his dynamic pragmatism.

Each week the conferees visited St. John's Cathedral, Denver, for lectures, dinner and a recital. During Week One, David Craighead performed three works by Mendelssohn, Albright and Vierne. The choral concert during Week Two featured the Summer Choir of St. John's Cathedral. This program presented works by contemporary American composers, largely in the "Cathedral tradition." Peter Hallock conducted several of his own pieces, including "Let My Prayer Come up as the Incense" as a dramatic processional. Kathleen Thomerson, one of this year's conferees, conducted her lovely "I Want to Walk as a Child of the Light" and Donald Pearson presented his setting of "Arise, Shine" and the "Linden Tree Carol."

Donald McPhail, Dean of the Cathedral, spoke of music as integral to the Church's mission and "unveiled" blueprints for a major restoration of the existing Kimball organ, and the installation of a second gallery organ by Schudi of Dallas. Vester Music of Nashville supplied the choral packets and provided a good selection of resource books and organ music for sale.

The Evergreen Music conference exists to deepen and broaden the musical and worship skills of those serving as church musicians, choristers and clergy in the Episcopal Church. It would, however, be of great interest and value to all those working in a Christian liturgical tradition.

The Summer 1989 Conference will be held July 9-15 and July 16-22. For further information please contact the Evergreen Conference Center, P.O. Box 366, Evergreen, CO 80439.

—Marie H. Taylor

Worship and Hymnody Conference The University of Iowa October 13-15, 1988

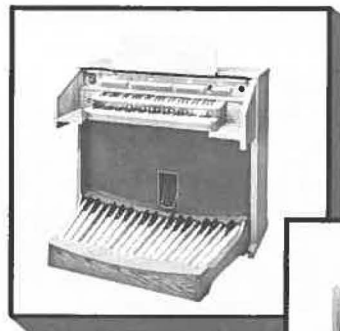
Over the past 23 years, since the program began in 1965, the Organ and Church Music Workshop at the University of Iowa has become a major annual event in the midwest. A cursory glance at recent offerings attests to the quality of the programs: Harald Vogel, North German Organ Music; Michael Radulescu, South German Organ Music; and Christoff Wolff, Organ Music of J. S. Bach. This year's event differed from the past in two aspects. It was planned completely by the student AGO chapter at the University, and it focused on the subject of hymnody rather than on organ performance.

Two leading hymn writers headed the conference: Brian Wren, British theologian, minister, and widely acclaimed hymn poet from Oxford; and William Rowan, Director of Music Ministries at

St. Mary's Cathedral in Lansing, Michigan, and the composer of numerous published hymn settings, anthems, and organ works.

In a session called, "Towards an Expanded Image of God: Hymnody for A.D. 2000," Wren spoke of the limitations of masculine references to the God-head and favored strongly the use of more inclusive language to help depict the immensity of the Divinity. (A deeply moving article by Wren entitled, "Meeting the Awesome She," in *The Christian Century*, February 17, 1988, describes a wrenching, but profoundly revealing experience which he feels was an encounter with the Holy Spirit.) In the session, "Writing and Evaluating Hymns," he spoke of his own creative process, which combines rational methods such as the working out of themes

Need A Small Church Organ?



Small models built with the same quality craftsmanship found in our largest custom organs.

The world's largest builder of church organs also offers you more in smaller

instruments than anyone else.



Custom finishes for consoles and cabinets available even on the smallest models.

Allen organs

Macungie, Pennsylvania 18062
(215) 966-2202
Copyright © 1988

- Send free literature
 VOICING AUDIO CASSETTE (Enclose \$3.00 Check or Money Order)

Name _____
Address _____
City _____ State _____
County _____ Zip _____
Allen Organ Company Dept. D39 Macungie, PA 18062



RODGERS
INSTRUMENT CORPORATION



St. Matthew's Evangelical Lutheran Church
Glendale, California

For Free Literature:

Name _____

Address _____

City _____

State _____ Zip _____

Rodgers Instrument Corporation
1300 N.E. 25th Avenue
Hillsboro, OR 97124

and ideas, with intuitive insights in which the poet must wait for creative insights to occur spontaneously. Perhaps Wren's strongest message came in the session called "Social Justice in Worship." Here he made the plea that hymns need to stimulate the worshipper to take specific and concrete action against war, prejudice, hunger, and indifference. Throughout the sessions Wren stretched the imaginations of his audience, delivering his message with precision, yet with compassion and charmingly warm humor.

The topics discussed by William Rowan, although equally inspired, took a more pragmatic view. His three sessions, "Composing Tunes and Harmonizations," "Improving the Singing of Your Congregation," and "Descants—Free Accompaniments," were all geared toward a "how-to" approach and were filled with practical, helpful suggestions; three important ideas included "Your attitude shapes your creativity," "Do not be embarrassed to be simple," and "Acquire 'Beginner's Mind'" (that is, a completely open inquisitiveness). Sprinkled through his lectures was an infectious good humor that endeared Rowan to all in his audience. Here was good, practical advice delivered with honest enthusiasm.

The highlight of the conference was a hymn festival featuring collaborative hymns of the artists—Wren's texts with Rowan's settings. This celebration attracted a sizeable choir of volunteers, many of whom were non-musicians drawn together solely for the joy of singing hymns. The organist for the occasion was doctoral candidate Pamela Ruiter-Feenstra, who drew repeated praise from both leaders for her capable and imaginative hymn accompaniments.

The students at the University of Iowa can take pleasure in having presented an especially fine conference. It was carefully conceived and carried out with enthusiasm. And it was received eagerly by those in attendance. Finally—to

make a completely non-musical observation—the organ students at the University of Iowa are not only good planners, but, as evidenced by the huge platters of delicious cookies, cakes, and breads that were served at every inter-

mission and home baked by the students, they are as well capable cooks. Congratulations on both accounts are in order.

—Robert Triplett
Distinguished Artist in Residence

Carillon News
by Margo Halsted



Milford Myhre, Beverly Buchanan, and William De Turk at the carillon console at Christ Church Cranbrook

Festivals

The Bok Tower Gardens Second International Carillon Festival was held June 14–17, 1988. Performers were host Milford Myhre, Janet Dundore, Albert Gerken and Don Cook (U.S.A.), Arie Abbenes (The Netherlands), and Gordon Slater (Canada). It was estimated that 7000 persons listened to the recitals over the four-day period.

The 27th International Carillon Festival was held in Springfield, IL June 12–19, 1988. Recitalists were host Karel Keldermans, Sue Jones, Richard von Grabow, Paul Johnson, Albert Gerken, Sjeff van Balkom (The Netherlands) and Ulla Laage (Denmark). Of special interest was the *American Suite for Carillon and Brass*, composed by van Balkom for the occasion. The Festival concluded with fireworks and a carillon duet arrangement of Sousa's *The Stars and Stripes Forever* performed by Karel Keldermans and Sue Jones. Police estimated attendance at the week-long event to be 17,000 people.

Seven students attended the Second International Carillon Workshop at the University of the South, Sewanee, TN, in July, 1988. Todd Fair, an American who teaches at the Netherlands Carillon School, was the instructor.

News from abroad

Officers and delegates of the World Carillon Federation met in Dijon, France, August 10–12. The federation, ten years old in 1988, is composed of eight member guilds—Australia, Belgium, Denmark, France, Great Britain, The Netherlands, North America and West Germany. Much of the business discussed centered around the next world meeting (held every four years) to be in Zutphen, The Netherlands, in early July, 1990.

The first international carillon festival in the Soviet Union took place in the city of Klaipeda in the Soviet Republic of Lithuania July 7–9, 1988. Carillonists from Lithuania, East Germany and West Germany performed on the 48-bell (bourdon F of one ton) instrument installed in the post office tower. The carillon, designed by the Schilling Company and cast in East Germany, was dedicated in November, 1987.

Honors

Carillonists Theophil Rusterholz, Beverly Buchanan and Frederick L. Marriott were honored by their churches during the summer of 1988.

Rusterholz, a 36-year veteran of the House of Hope Presbyterian Church in St. Paul, MN, retired on June 12. He had also been honored by the Guild of Carillonists in North America at its June meeting for his 40 years of service to the art of the carillon. Rusterholz is a past president of the organization and its present legal advisor. Milford Myhre, carillonist of Bok Tower Gardens, Lake Wales, FL, was invited to play a recital as part of the retirement ceremony.

Beverly Buchanan was honored by the staff and congregation of Christ Church Cranbrook in Bloomfield Hills, MI on June 28. She had served the church as carillonist, and at times organist, for a period of 24 years. Milford Myhre and William De Turk joined Buchanan for playing at the celebration. Buchanan has moved to Tennessee and is a carillonist at Belmont College in Nashville.

On October 16 Frederick L. Marriott was honored by the staff and congregation of Kirk in the Hills, Bloomfield Hills, MI, the church he has served for 18 years as organist and carillonist. Among the speakers and performers for the special service were Dr. Ronald Arnatt, President of the AGO, and Margo Halsted, Carillonist at the University of Michigan. Marriott has had a distinguished career as an organist, carillonist and composer.

Ronald Barnes, carillonist of the University of California, Berkeley, was named the winner of a \$1000 prize for his composition *Prelude and Fugue on "Old 104th"—Tribute to Johann Sebastian Bach*. The composition competition was sponsored by Christ Church Cranbrook, Bloomfield Hills, MI, in celebration of the 60th year of the church and its carillon. Don Cook, Christ Church Cranbrook Carillonist, performed the piece on September 25, 1988.

Nunc Dimittis

Johan Franco, a composer with over 200 carillon compositions to his credit, died April 14, 1988 at the age of 79. Franco grew up hearing carillons in his native Holland, but it was not until he immigrated to the United States that he began to compose for the instrument. At the 1988 Berkeley Congress of the Guild of Carillonists in North America, Franco was posthumously honored for his carillon compositions and the five invited recitalists each performed one or more of his works.

THE Wicks Organ Company introduces a third generation of family management in the time-honored heritage of custom-built pipe organs. Our 82 years of experience are accentuated by a new generation with an eye on continuing the tradition of fine craftsmanship as well as striving for excellence in the trade through constant innovation and improvements.



Mark Capelle, Kim Wick Capelle, Scott Wick, Barbara Wick
Martin Wick, President, Mark Wick, Mary Wick Haberer

The Wicks organs of today are not what they were twenty years ago...they're better. Come hear a Wicks for the first time...again.

W I C K S

Pipe Organ Craftsmen Since 1906

Phone (618) 654-2191 • 1100 5th Street • Highland, Illinois 62249

Music for Voices and Organ by James McCray

Pre-Twentieth-Century Multi-Movement Settings

As church choir directors consider spring programming, it is recommended that their thoughts extend beyond Holy Week and Easter. While they are deserved focal points for music of the church, the time after Easter also merits special attention. Most choirs probably experience a decline in singers in later spring because of the extensive musical commitments in those weeks leading to Easter. Often choir members feel that after that glorious Sunday, their musical covenant with the group has been fulfilled, and they disappear into the warmth of outdoor Sunday mornings.

In anticipation of this possibility directors are encouraged to plan one further major event to maintain interest and involvement. Although this occasion could be a special concert of church music, a better situation would be a cantata-length composition for the worship service. If the work is not too long or difficult, it might be the stimulus to keep singers coming to rehearsals and services. Another concert might push them over the edge so that dedication wanes with the expected extra rehearsals and time entanglements; however, knowing that they are preparing something significant for their own worship service which does not involve yet another Sunday afternoon for them and their family, may entice them to remain in the choir for several extra weeks.

Directors should review their repertory from this past year to check for balance of musical style. Often church directors program over 85% of their works in a conservative 20th-century style—this should be avoided. We have a responsibility to bring to life a broad spectrum of music of the church, so that the singers and the congregation can sample the diverse musical praises in the history of the church. Composers in each century have found beautiful and expressive ways of setting religious words to music. As Jean Calvin said in the 1543 edition of *The Genevan Psalter*, "In truth we know by experience that song has great force and vigour to move and inflame the hearts of men to invoke and praise God with a more vehement and ardent zeal."

The works discussed this month are generally in the 15–20 minute range, and often have extensive solo areas which reduces choral rehearsal time. There are works from each century since the Renaissance, and in most cases, the choral music is of moderate difficulty and suitable for volunteer groups.

Laetatus Sum (Be Joyful), Claudio Monteverdi (1567–1643). SSATB, SATBB soli, chamber orchestra and continuo, Mark Foster Music Co., MF 109, \$1.50 (M).

This fine edition by James McKelvy offers extensive background and performance notes. He recommends a spatial performance and includes a stage diagram. There are five movements which are unified by an ostinato figure. The choir sings only at the end with the majority of the vocal music for soloists. Latin and English versions of Psalm 121 are provided for performance. Instruments include 2 violins, 2 trombones, bassoon, cello, bass and organ. The choral music is very easy and good soloists can easily sing their parts which tend to be primarily syllabic. This would be a wonderful addition to the repertory for any church or school ensemble, and because so much of the work is for soloists, will require limited full rehearsal time.

If You Rely on God to Guide You, Felix Mendelssohn (1809–1847). SATB, soprano solo and strings or organ, Concordia Publishing House, 97-5968,

\$7.95 full score (M).

This choral cantata (*Wer nurden lieben Gott*) probably dates from prior to 1829, and its authenticity has only recently been documented. Of the four movements, three are for choir with the first movement in a homophonic SATB chorale with voices doubled by instruments similar to Bach settings. The final movement is a unison chorus setting of the chorale. Movement two, the keystone movement, develops the chorale in a contrapuntal setting with brief instrumental interludes between the phrases. This movement is busy and will take some rehearsal time, but is not particularly difficult. The third movement, a soprano aria, is lyric and also alternates the vocal line with instrumental solo areas. The string parts are easy and organ should be used only if no strings are available. A separate choral part (98-2822) can be purchased, but no price is given. This is very useful music.

Benedictus sit Deus, K 117, Wolfgang Mozart (1756–1791). SATB, soprano solo, and orchestra, Belwin Mills Publishing Corp., Kalmus 6323, \$1.95 (M).

This relatively unknown three-movement motet was composed when Mozart was 15 years old. The joyful middle movement is a melismatic soprano solo that requires coloratura flexibility. The outer movements are for choir and tend to be homophonic with brief polyphonic phrases. Only a Latin text is provided. The orchestra calls for strings without cello, 2 flutes, 2 horns, 2 trumpets, timpani and organ. They provide solid backing and are strictly accompanimental with little solo exposure. This is lovely music that is highly recommended.

Laudate, Pueri, Dominum (Psalm 113), George F. Handel (1685–1759). SSATB, soprano solo, 2 oboes, strings and organ, Novello 070467 (Theodore Presser Co.), no price given (M+).

This is the second of Handel's *Three Vesper Psalms*. The eight movements have a duration of 20 minutes. The soprano has three movements and extensive sections of two of the four choral movements; there are brief solo phrases for soprano II, alto and tenor. The editor, Watkins Shaw, has provided a scholarly edition with an extensive preface. The music has long instrumental areas and the soprano soloist will need to be very accomplished. The choral writing has some contrapuntal lines often doubled by the strings. This Psalm will require a good choir and orchestra, and is recommended to advanced groups.

Missa "Il me suffit", Orlandus Lassus (1532–1594). SATB unaccompanied, Arista Music Company, AE 195, \$.90 (M).

This brief mass generally has movements which are less than three pages except for the longer Credo. No part reduction is given and only a Latin text is provided for performance. The music is contrapuntal with musica ficta symbols above appropriate notes. Generally, the tessitura is comfortable with some low areas for the altos. This typical Renaissance style can be sung by most good choirs although some groups may want to double the voice lines in the longer Credo movement to assist with pitch support.

Gloria, Giuseppe Carcani (1703–1779). SSATB and keyboard (orchestra), Roger Dean Publishing Co., CS 138, \$3.50 (M).

Carcani is a transitional figure and as the editor, David Larson, points out, "Although there are Baroque elements in this work, there is to be found a pervading spirit that reflects the classical Mozartean style." Four of the nine movements are for soloists with soloistic ornamentation and cadenzas. The cho-



McNeil Robinson



John Rose

Concert Organists

Robert Anderson ♦ David Bowman
Patrice Caire ♦ James David Christie
Robert Clark ♦ Michael Corzine
Raymond Daveluy ♦ Lynne Davis
Jean-Louis Gil ♦ Jon Gillock
Robert Glasgow ♦ Richard Heschke
August Humer ♦ David Hurd
Kei Koito ♦ Nicolas Kynaston
Jean-Pierre Leguay ♦ Huw Lewis
David Mulbury ♦ Michael Murray
John Obetz ♦ Mary Preston
Thomas Richner ♦ McNeil Robinson
John Rose ♦ John Scott
Herndon Spillman ♦ Ernst-Erich Stender
John Chappell Stowe ♦ Carole Terry
David Titterington ♦ John Walker
Marianne Webb ♦ John Scott Whiteley
Barry Rose, choral clinician
Robert Edward Smith, harpsichordist

Organ-Plus Duos

Anders Paulsson & Harry Huff
soprano saxophone & organ
John Gillock & Kathleen Bride
organ & harp

English Choirs

Christ Church, Oxford
St. Paul's Cathedral, London
York Minster
Clare College, Cambridge

PHILLIP TRUCKENBROD CONCERT ARTISTS

PO Box 69 ♦ West Hartford CT 06107 ♦ (203) 233-5858



Herndon Spillman



John Chappell Stowe

ral writing is a mixture of contrapuntal and homophonic lines with the final movement a driving fugue. It is not clear concerning the availability of the orchestra parts which call for 2 oboes, 2 horns, 2 trumpets, timpani and strings, but they are probably on a rental basis. This delightful 24-minute setting has a Latin text only. The choral parts are similar in difficulty to those of the famous Vivaldi Gloria, and this is recommended as a wonderful alternate to that popular setting.

Lord Save Me, Dietrich Buxtehude (1637-1707). SSATBB, SSATBB soli, five-part strings and continuo, Hanssler Editions, HE 36.006, no price given (M+).

There are seven movements in this 30-minute cantata, but only three use full choir. Typically, Buxtehude opens with an instrumental sonata. Two of the solo movements are for a bass and the other is for a trio which the editor suggests could be performed by the choir if desired. This outstanding edition is by Gunter Graulich; the choral parts can be ordered separately from the full score although they tend to be somewhat difficult for American choirs not accustomed to long interludes of rests with no keyboard part to follow. An excellent English version is provided. This cantata is highly recommended to any type of choir.

Book Reviews

Organ instruction books

Harold Gleason, *Method of Organ Playing*, seventh edition, edited by Catharine Crozier Gleason. Prentice Hall, 1988, 337 pp., \$35.00.

In using the 5th and 6th editions of the Gleason *Method* over almost two decades of college teaching, this reviewer has encountered only one serious deficiency, i.e., the lack of music

from the 19th and 20th centuries. Catharine Crozier Gleason has addressed this problem in the 7th edition by including thirteen compositions by significant composers of the Romantic and Contemporary periods.

The format of the book remains unchanged. There are eight large sections, the first two containing written material on the organ and performance practice, the seventh on service playing, and the remainder comprising exercises and compositions. Illustrations previously included as Appendix E are now scattered throughout the book. A larger type has been used for the text.

Expansion of the repertoire is the most significant change in the 7th edition. Twenty-eight compositions have been added and only ten deleted; the additions include a half dozen manual pieces restored from the 5th edition. Among the new compositions in Part 4: Compositions for Manuals are the following: the first section of Frescobaldi's "Bergamasca", Sweelinck's "Puer nobis nascitur", "Dialogue sur les Grands Jeux" from Couperin's *Messe pour les Couvents*, Alain's "Choral Cistercien", pieces by Distler, Rorem, and two by Pinkham, one of which is a wonderful study in ties entitled "Blest Be the Ties."

Additions to Part 6: Studies and Compositions for Manuals and Pedal include two chorales from Reger's Op. 135a, Brahms' Op. 122, No. 11, a setting of "Vom Himmel hoch" by Karg-Elert, the slow movement from Hindemith's *Sonata II*, Rorem's "There Is a Spirit", a selection from Langlais' *Livre Oecuménique*, and the "Nocturne" from Albright's *Organbook III*. A further refinement in this section is the removal of early Italian and French compositions in which use of the pedal was not authentic. Frescobaldi's "Toccata avanti la Messa della Domenica" has been retained, but has been reworked to include use of pedal only on sustained notes. The only repertoire remaining from the Classical French school is a Nivers "Kyrie" with c.f. in the pedal and a de Grigny "Sanctus" with five-voice fugal texture.

Further changes in the 7th edition

include the following. (1) A section on Spanish ornamentation from two 16th-century sources (Bermudo and Sancta Maria) has been added to Part 2: Performance Practice. (2) Principles of Part Playing includes new examples from Brahms and Franck, and many of the Baroque examples have been updated, especially in regard to the performance of upbeats. (3) The pedal exercises based on Bach pedal parts, as well as the Bach Pedal Exercitum, have been marked with an alternate, all-toe pedaling. (4) Corrections have been made in the Organ Specifications of Appendix B, and four specifications have been added: the 1855 Ladegast organ at Merseburg Cathedral for which Liszt and Reubke wrote their large works, Holtkamp organs from 1952 and 1984, and the Fisk at House of Hope Presbyterian in St. Paul, MN. (5) Some 30 items have been added to Appendix D: Bibliography, most of them books. It is disappointing to note, however, that the bibliography of articles contains nothing more recent than 1979. (6) An entirely new feature of the book is the inclusion of a Glossary, with pronunciations, as Appendix E. Terms defined are mostly organ stops or other terms related to the organ itself.

As with the 6th edition, some of the Renaissance and Baroque music has been edited with early fingering, some with modern fingering. Small improvements in fingering have been made in many compositions. Cabezon's "Duo," edited with early fingering already in the 6th edition, has further fingering changes along with suggestions for the addition of ornamentation.

The Gleason *Method* provides a "comprehensive treatment of all the basic principles of organ playing." It acquaints the student with the entire range of organ repertoire by including 90 compositions from all countries and periods, from Paumann to Albright. It includes an outstanding section on learning techniques, including how to practice, which should be read and reread by every organist. It contains a methodic approach to pedaling unmatched by any other contemporary book, with enough exercises for a lifetime of study. Finally, it is an excellent resource book for performance practice; it includes examples and explanations from numerous historical sources on registration, ornamentation, fingering, touch, etc. It admirably fulfills its purpose of providing "the musical and technical foundation necessary for the mastery of the art of organ playing."

Richard Enright, *Fundamentals of Organ Playing: Two Practices*. Concordia Publishing House, 1988, 93 pp., \$12.95.

Successor to his earlier *Introduction to Organ Playing*, first published in 1964 by Abingdon Press, Richard Enright's new *Fundamentals of Organ Playing* addresses the "two practices" in our current approach to the organ, i.e., 19th-century legato as opposed to the more articulate manner of performing early music.

Those familiar with Enright's earlier method book will note that many of the exercises and written explanations are retained in the new volume. However, all examples of Baroque music have been removed from Chapters 1-7, which deal with standard organ technique, and are replaced with brief free compositions by Lemmens and Franck

and chorale settings by Merkel and Reger (from Op. 135a). Chapters 8-9, dealing with earlier playing techniques, include thirteen compositions ranging in date from Sweelinck to Bach, some of which appeared in the previous method book with modern fingering. The final chapter is devoted to hymn playing.

Among the book's strong points are Enright's concise, lucid explanations. Especially noteworthy are his cogent remarks on articulation, phrasing, and accent in Chapter 5, and an excellent 4-page summary of ornamentation in Chapter 9. Another plus is the physical appearance of the book—its spiral binding, attractive layout, and clear printing of both text and music.

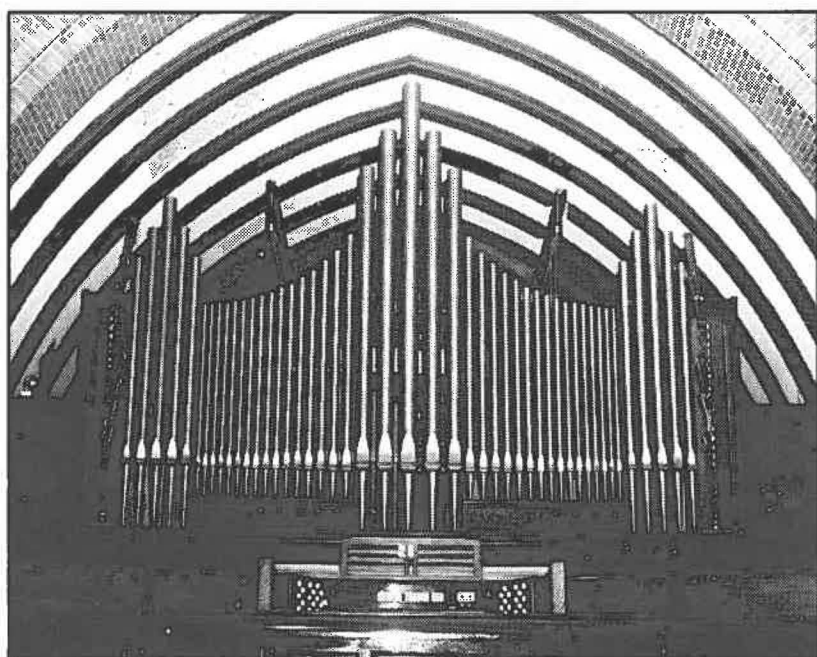
Although the book is divided into "chapters" rather than the "lessons" of the author's earlier method book, Enright still intends that the exercises and music be studied in the order presented. This approach to the organization of a method book is perhaps helpful to the inexperienced teacher or to the beginning organist working without a teacher, but assumes that students have the same needs and work at the same speed. A student is faced with 20 pages (and possibly weeks!) of manual and pedal exercises before playing the simplest two-voice hymn tune canon for manuals only. Is it really necessary that he/she practice finger substitutions in thirds and sixths, or for that matter, even begin pedal exercises, before enjoying the satisfaction of playing an actual piece of music? Of course, the experienced teacher can use this type of method book in the same manner he/she uses one arranged in large sections, i.e., by choosing those exercises and compositions which best meet the needs of a particular student at a particular time.

The book is designed as "a compilation of fundamental information, basic exercises, and techniques for the beginner;" it is not intended as a comprehensive resource book. Yet, this reviewer finds some omissions that might easily be remedied. An otherwise excellent explanation of early manual and pedal technique makes no reference to mechanical key action. In regard to the use of historical fingerings, Enright acknowledges that "many similar effects can be achieved with modern fingering;" it might have proved instructive to provide a few compositions with two sets of fingering. Finally, except for hymn tune canons by the author, there is no 20th-century music.

John Brock, *Introduction to Organ Playing in 17th and 18th Century Style*. Monk Music, Knoxville, TN, 1988, 96 pp., \$12.95.

John Brock, Professor of Music at the University of Tennessee, Knoxville, developed this volume to introduce organ students to the style of organ playing appropriate for music of the 17th and 18th centuries. It can be used by the beginning organ student, when supplemented with other material which teaches the modern legato technique, or by a more advanced organist wishing an introduction to pre-19th-century playing techniques.

The book has five sections: (1) Preliminary Exercises for Manuals, (2) Two-Voice Compositions, Manuals Only, (3) Three- and Four-Voice Polyphonic Tex-



Parish of St. Leo, R.C., Leominster, Massachusetts

3 Manuals, 31 Stops, 42 Ranks

Rebuild and enlargement of 1947 Casavant Frères Organ
(electro-pneumatic action)

BERKSHIRE ORGAN COMPANY, INC.

68 South Boulevard, West Springfield, MA 01089-3299 (413) 734-3311

MEMBER AMERICAN INSTITUTE OF ORGANBUILDERS (AIO),
INTERNATIONAL SOCIETY OF ORGANBUILDERS (ISO),
ORGAN HISTORICAL SOCIETY (OHS)

The Handbell Connection
Malmark Handbells & Choirchimes
Music • Supplies • Accessories

Serving the Handbell Ringer and Director with a complete line of Handbell Products.

(800) 422-0044
Calif., Alaska & Hawaii call (213) 439-0481
1032B Redondo, P.O. Box 91235, Long Beach, CA 90809

MARTIN HARPSICORDS
1521 East Sixth Street
Bethlehem, Pennsylvania 18015

P. L. STEINER, INC.
Organbuilder

New Organs and Rebuilding
Voicing, Revoicing, Finishing

3924 Gilman Avenue
Louisville, KY 40207
502/895-8453

PARACLETTE MUSIC

Sacred Music of Distinction

Catalogs Available
P.O. Box 1568
Orleans, MA 02653
1-800-451-5006

tures, (4) Preliminary Exercises for Pedals, and (5) Compositions with Pedal. Since the focus of the book is on technique, other material is relegated to two appendices: the first contains Bach's table of ornaments without any further explanation, and the second contains suggested registration for each of the compositions contained in the book.

Brock uses a general fingering system, resembling the kind of fingering found in the few surviving Bach examples, in which the third finger of each hand is regarded as the principal of "good" finger. The basic touch described is the "structured legato", with its strong and weak notes related to the rhythmic structure of the music. Fingering and all-toe pedaling are thoroughly marked in all exercises and compositions. Using the signs — and + to denote strong and weak notes respectively, Brock marks articulation for the first few measures of each piece and at other places where the patterns change.

The student is advised to practice on a mechanical action organ, especially in order to develop control of releases, "which lies at the very heart of the [structured legato] technique." While the book emphasizes technique, Brock also stresses the necessity of listening to the musical effect and achieving artistic results.

The written material in the book is concise and easily comprehended. Brock does not overwhelm the student with a mass of detail, and he does an admirable job of describing the desired musical effect in words. Even though most of the 36 compositions contained in the volume are from 17th- and 18th-century Germany, there is an excellent variety and much repertoire not found in other method books.

—Anita Eggert Werling, DMA
Western Illinois University
Macomb, IL

New Recordings

Grigny: *Premier Livre d'Orgue* (excerpts); Bruhns: *Praeludium und Fuge G-dur*; Böhm: *Vater unser im Himmelreich*; Buxtehude: *Ciacona c-moll*. Roman Cantieni. ECO 685 C. \$11 Organ Literature Foundation (45 Norfolk Rd., Braintree, MA 02184).

Playing a 29-stop instrument built by Manfred Mathis in 1966, Roman Cantieni presents a chronologically unified program of late 17th- and early 18th-century music from North Germany and France on this LP release. Dieterich Buxtehude (ca. 1637–1707) is represented by his *Ciacona* in C minor (BuxWV 159), Georg Böhm (1661–1733) by perhaps his best known chorale prelude, the richly ornamented setting of "Vater unser im Himmelreich," and Nicolaus Bruhns (1665–1697), who studied with Buxtehude in Lübeck, by his *Praeludium* in G Major. Taken together, these three works provide an interesting picture of the art of organ improvisation in North Germany near the end of the 17th century, illustrating continuous variations on an ostinato, an ornamented chorale prelude, and a typical prelude with its alternation of free and fugal sections. To round out this picture of late 17th-century organ music, Cantieni includes excerpts from the *Premier Livre d'Orgue* by Nicolas de

Grigny (1672–1703): six of the nine versets for the Gloria—Et in terra pax, Fugue, Duo, Récit de tierce en taille, Basse de trompette ou de cromorne, and the Trio—as well as the *Offertoire sur les grands jeux*.

Cantieni plays this music well, revealing in Böhm's chorale prelude, for example, a sure sense of how to handle a highly ornamented melodic line. Both here and in Grigny's "Récit de tierce en taille" one is made aware not of ornaments as surface detail but of a singing melodic line whose overall contour is enhanced by sensitive ornamentation. In the organ works of Bruhns and Buxtehude, particularly the latter's C-minor *Ciacona*, Cantieni provides a coherent shape for the improvisatory freedom of these works. In all, then, these are worthy performances of staples from the late 17th- and early 18th-century organ repertory. If only ECO could provide accurate English translations, free of misspellings, for their liner notes—there are numerous embarrassing errors here which should have been corrected prior to release.

—Daniel Zager
Oberlin Conservatory Library

New Organ Music

New Hymn Supplement

New Songs of Praise 1, edited by Noel Tredinnick, Oxford University Press ISBN 0 19 197721 7.

The fifteen hymns in *New Songs of Praise 1* were chosen from the best entries in a hymn search sponsored by the producers of the British TV show devoted to hymn singing, "Songs of Praise." All the texts are new; most are set to new music, a few to existing tunes. A large portion of the hymns in this book would more properly be called "religious songs" than "hymns"; they rely heavily on techniques borrowed from the pop music idiom. Perhaps they are attractive upon first acquaintance, but neither the text nor the music is of lasting quality. Frequently there is no attempt to be inclusive with respect to words describing the deity ("Loving Father, hear our song") or terms for humanity ("... enfolding all men").

In contrast are probing and beautiful texts by Timothy Dudley-Smith ("Not for tongues of heaven's angels" to the wonderful Peter Cutts tune, *Bridegroom*), R. T. Brooks ("Spirit of God" set to the Hubert Parry melody, *Intercessor*), and Fred Kaan ("We utter our cry" to Peter Cutts' *Uppsala*).

—James R. Biery

John McCabe, *Dies Resurrectionis*. Novello (Agent: Theodore Presser Co.) No. 01 0213, \$11.50

McCabe's musical style is best described as eclectic, since it is influenced by many different 20th-century techniques, and while fundamentally tertian, it is also definitely contemporary in sound. In all three movements of *Dies Resurrectionis*, brief melodic/rhythmic ideas serve as material for expansion and development, and this is often influenced by ostinato principles.

In *Filius Mortuus* a wedge-shaped theme in the bass is accompanied by a wedge-shaped ostinato figure, at first in 7/16 meter, and then in 6/8. The second

movement, *Filius in Sepulchro*, is in two sections: in the first, the wedge-shaped bass theme from *Filius Mortuus* is again found in the bass, but this time inverted and accompanied by parallel triads in the left hand and a descending scale of eighth notes in the right hand that is repeated in ostinato fashion. In the second section an ostinato of parallel seventh chords in the left hand is pitted against triads that outline the bass theme in the right, while a double pedal part consisting of parallel fifths provides support. A brief *coda* recalling the bass theme of *Filius Mortuus* ends the movement.

Filius Resurrectus is in five sections, ABABA. The A section is founded on the bass theme from the first movement, this time rhythmically energized and transformed into patterns of staccato chords and rests in meters of 3/16, 4/16 and 5/16. The B section recalls the parallel seventh chords of the second movement.

Dies Resurrectionis is devoid of what one might call a "noble" or lyrical melody, but such items are in short supply these days. Nonetheless, McCabe succeeds better than many contemporary composers with material that is intellectually conceived, intellectually manipulated, and intellectually concise.

—Edmund Shay, DMA
Columbia College
Columbia, SC

New Handbell Music

Great Is Thy Faithfulness, arr. Cynthia Dobrinski. Agape, No. 1280 (for 3–5 octaves of handbells) (M+), \$1.50.

This wonderful gospel song is beautifully arranged for handbells and carefully maintains the original harmony and texture. In addition to the beautiful melodic and harmonic material of this great hymn, the text is at least 50% of the total effect, and unless one knows and understands this text, the listener is not given the full benefit. This classic, unfortunately, is not included in most "main-line" denominational hymnals.

—Leon Nelson

Were You There? arr. Arnold B. Sherman. Agape, No. 1267 (3 octaves) (M–), \$1.25.

The arrangement of this American folk tune is effectively set with the text in mind. It begins with a single solo line embellished with some effective poly-chords, progresses to another key, and the third and final verse expresses the text with a full sonority of sound. It ends with the same chords that were included in the beginning verse. Recommended.

Crown Him With Many Crowns, George J. Elvey, setting by Douglas E. Wagner. Agape, No. 1268, \$1.50 (2 to 4 octaves) (M+).

This great hymn of the faith is explored well by Mr. Wagner without taking away from the melodic and harmonic material it contains. The hymn is repeated three times, each time giving that verse a particular emphasis, either with dynamics, embellishment or special harmonic flair. It is a wonderful piece for bells; this special arrangement was commissioned for the 1987 Area IV Festival in Clemson, SC.

Blue Rondo à la Turk, Dave Brubeck, arr. Douglas J. Benton and Jeff Thorneycroft. Beckenhorst Press, HB77, \$2.25 (5 or 6 octaves) (D+).

This is the first Brubeck handbell piece in my experience, and it will certainly provide a serious challenge to the accomplished bell choir. Notice that I emphasize "accomplished." There is much mixed meter, a tempo that is out of this world—280 equals the eighth note, so *vivace* is a fitting description of this tempo throughout. It is quite brilliant in every respect and should be a great hit when performed as written.

The Little Shoemaker, Rudi Revil and Francis Lemarque, arr. Lester DeValve, Bourne Co., B240010-401 (3 octaves), \$.85 (E).

This little French tune works well in the handbell idiom. The upper bells reflect a music box effect while the lower octave plays the tune. This is a great concert piece—short and sweet as it is.

peterson

CTIONS • PROGRAMMABLE CRESCENDOS • CHIME REL
DYNATREM TUNERS • SOLID STATE SWITCHING
MEDRAL CHIMES • TUNERS • MAIN CABLES • JUNCTIONS • MASTER TOUCH
ACTS • MAIN CABLES • JUNCTIONS • MASTER TOUCH
NETS • DRAWKNOBBS • MAIN CABLES • JUNCTIONS • MASTER TOUCH
ELECTRONIC SWELL SHADE OPERATORS • DYNATREM TRE
ICES • CONSOLE CLOCKS • CATHEDRAL CHIMES • TUN
S • KEYSWITCH & PEDAL CONTACTS • MAIN CABLES
RSIBLES • TRANSPOUSERS • KEYBOARD KNOBS • C
YS • ORGAN RECTIFIER • ELECTRONIC SWELL SHADE
ERS • ELECTRONIC PEDAL VOICES • CONSOLE CLOCKS •
COUPLERS • TRANSPOUSERS • KEYSWITCH & PEDAL
DS • MIDI INTERFACES • REVERSIBLES • STOP ACTION
E CRESCENDOS • DRAWKNOBBS • MAIN CABLES • JUNCTIONS • MASTER TOUCH
E VALVES • PIPE ORGAN PLAYERS • ELECTRONIC PED
OLID STATE SWITCHING SYSTEMS • COUPLERS • TRA
NS • MASTER TOUCH KEYBOARDS • MIDI INTERFACES •
CTIONS • PROGRAMMABLE CRESCENDOS • CHIME REL
DYNATREM TUNERS • SOLID STATE SWITCHING
MEDRAL CHIMES • TUNERS • SOLID STATE SWITCHING
ACTS • MAIN CABLES • JUNCTIONS • MASTER TOUCH
NETS • DRAWKNOBBS • MAIN CABLES • JUNCTIONS • MASTER TOUCH
ELECTRONIC SWELL SHADE OPERATORS • DYNATREM TRE
ICES • CONSOLE CLOCKS • CATHEDRAL CHIMES • TUN
S • KEYSWITCH & PEDAL CONTACTS • MAIN CABLES
RSIBLES • TRANSPOUSERS • KEYBOARD KNOBS • C
YS • ORGAN RECTIFIER • ELECTRONIC SWELL SHADE
ERS • ELECTRONIC PEDAL VOICES • CONSOLE CLOCKS •
COUPLERS • TRANSPOUSERS • KEYSWITCH & PEDAL
DS • MIDI INTERFACES • REVERSIBLES • STOP ACTION
E CRESCENDOS • DRAWKNOBBS • MAIN CABLES • JUNCTIONS • MASTER TOUCH
E VALVES • PIPE ORGAN PLAYERS • ELECTRONIC PED
OLID STATE SWITCHING SYSTEMS • COUPLERS • TRA

PETERSON IS THE
LEADING SUPPLIER OF
SOLID STATE SYSTEMS
FOR THE PIPE ORGAN

CONTACT YOUR ORGAN
BUILDER OR SERVICE MAN OR
SEND FOR A CATALOG

PETERSON ELECTROMUSICAL PRODUCTS, INC.
1167 SOUTH MAYFIELD AVE. DEPT. 118
WORTH, ILL. 60442 (312) 385-1550

WALKER

J. W. WALKER & SONS LTD.
BRANDON · SUFFOLK · ENGLAND
Mechanical Action Organs in the best English tradition



BY APPOINTMENT
TO HER MAJESTY QUEEN ELIZABETH II
PIPE ORGAN TUNERS AND BUILDERS
J. W. WALKER & SONS LIMITED
BRANDON, SUFFOLK, ENGLAND
ESTABLISHED 1814

North American Office: 9319 Lanshire Drive, Dallas, TX 75238
George Gilliam, Manager Tel: (214) 349 4404

Rediscovering the German Romantic Organ

Part 3

Robert Parkins

Part 2 was published in the February, 1989, issue of THE DIAPASON.

In the 1870s, cone chests had become more numerous, not excluding modest instruments by regional builders, such as the one in Ihringen. *Kegelladen* made possible new kinds of registration aids, even among more conservative northern builders like Furtwängler. By 1878, when a two-manual, 21-stop organ (see photo) was built for the Church of St. Osdag at Mandelsloh (20 miles from Hannover), the two Furtwängler sons had taken over the firm of their father (deceased). In remarkably good condition after a century, the organ underwent minimal restoration (1976) by the Hammer firm (successor to the original Furtwängler company). The dramatic difference between this instrument and the previously discussed Furtwängler organs of c1860 is nowhere as evident as in the addition of several *Spielhilfen* (for a considerably smaller instrument, no less). Besides the six fixed combinations and the hitch-down swell (for Manual II), there is a crescendo mechanism (automatic, but it can be interrupted at any level). All the pedal levers are duplicated by stop knobs above Manual II, including the swell device.

The Tutti sound of the Mandelsloh organ is surprisingly powerful, bolstered by a firm Pedal division. Capped by a Mixture IV (with *Terz*), the plenum has the strength and some of the clarity of the earlier Furtwängler organs. The individual flue stops, however, reflect a different style of voicing (e.g., the Geigen Principal 8' is a little smoother, the Gambe 8' thinner and less like a Spitzprinzipal, and the Hohlflöte 8' is a bit crude).⁸

Two organs of the 1880s, both by the Swiss firm of Kuhn (Männedorf), are preserved in Switzerland. Johann Nepomuk Kuhn (1827–1888), who founded the firm, was succeeded by his son Carl Theodor upon his death. The elder Kuhn had worked with Walcker early in his career and later with Weigle,⁹ accounting in part for his reputation as a "progressive" builder.

The J. N. Kuhn organ in the Stadtkirche at Olten (southeast of Basel), finished in 1880, reveals these tendencies mainly in the flue voicing. Although it underwent some alterations in 1902, 1922, and 1946, this three-manual, 39-stop instrument has been restored by Felsberg (1983). Originally having 38 registers, it still retains a Voix céleste 8' (Manual III) on a pneumatic chest, added in 1922 (see specification). All other modifications have been rectified.

The unexpectedly smooth speech of all the secondary flue stops offers a taste of things to come in the following decade. Liberal nicking and the addition of beards¹⁰ characterize the flue voicing, resulting in a more liquid but slightly opaque tone. The thin Wienerflöte 8' (Manual III) as well as the Flauto dolce 8' and Flûte d'amour 4' (Manual I)—all open flutes—are notable for the round upper lip. The Flöte travers 4' (Manual II) is distinguished by its cylindrical wooden pipes in the treble (overblowing). The Violon 16' and Cello 8' are standard items in Germanic pedal divisions, this Violon speaking even more sluggishly than usual. The Harmonika 16', however, is more commonly found as a manual stop at 8' pitch. Here, it provides a milder alternative in 16' string sound.

The mixtures of both principal choruses (Manuals I and II) are intended to be used with the 16' stops (each with a 5½' entering at c'), serving as a brilliant "cap" added to the ensemble after the lower flue stops (including the 16'), and sometimes the reeds, have entered. Indeed, the additive function of individual registers, the 8' and 4' flues in particular, was becoming more and more important as the development of registration aids progressed.

Spielhilfen on the Olten organ, allowed for by the use of cone chests, consist mainly of five pedal-operated *Kollektivzüge* (fixed combinations), graduated from *p* to *Grand jeu* (Tutti). The five normal couplers can be engaged manually as well as by foot levers (see photo). The balanced swell mechanism provides for subtler dynamic nuance than earlier hitch-down swells, but the effect is attenuated in this organ by the absence of a rear panel on the swell box! (The dynamic range of the Ger-

manic swell was in any case limited, and its importance never approached that of contemporary French and English organs.)

Olten (Kuhn, 1880)

MANUAL I

- 16' Principal
- 16' Bourdon
- 8' Principal
- 8' Gambe
- 8' Flauto dolce
- 8' Gedeckt
- 4' Octave
- 4' Fugara
- 4' Flûte d'amour
- 2' Octave
- Cornett III-V
- 2½' Mixture V
- 8' Trompette

MANUAL II

- 16' Lieblich Gedeckt
- 8' Geigenprincipal
- 8' Salicional
- 8' Spitzflöte
- 8' Dolce
- 8' Gedeckt
- 4' Gemshorn
- 4' Flöte travers
- 2' Flautino
- 2½' Mixture III
- 8' Clarinett

MANUAL III (enclosed)

- 8' Viola
- 8' Aeoline
- 8' Voix céleste (1922)
- 8' Lieblich Gedeckt
- 8' Wiener Flöte
- 4' Spitzflöte
- 8' Oboe (now Basson-Hautbois)
- Tremulant

PEDAL

- 16' Principalbass
- 16' Violon
- 16' Harmonika
- 16' Subbass
- 8' Octavbass
- 8' Cello
- 16' Posaune
- 8' Trompette II/I, III/I, III/II, I/P II/P

Another Kuhn organ, built just three years later (1883), is preserved in the Catholic Church of St. Maria at Schaffhausen (25 miles north of Zurich). A two-manual instrument of 29 stops, it was restored by the present Kuhn firm (1976–78). Not quite as large as the organ in Olten,¹¹ it is nonetheless similar in many respects, as though a three-manual instrument had been condensed to fit two manual divisions (eliminating the middle manual and its secondary chorus—see specification).

The presence of a Voix céleste 8', original on the Schaffhausen organ, betrays a French influence, as does the construction of some of the reeds. Registration aids are nearly identical on both instruments, including the five fixed combinations. It is interesting to note that at Schaffhausen no pedal stops are engaged for the first level (*p*) and the II/I manual coupler is brought on only for the final combination (*Grand jeu*). Olten's three-manual organ, however, employs the II/I coupler early in the process. (A systematic study of fixed combination and crescendo settings on

Schaffhausen (Kuhn, 1883)

MANUAL I

- 16' Bourdon
- 8' Principal
- 8' Gamba
- 8' Salicional
- 8' Flauto dolce
- 8' Gedeckt
- 4' Octav
- 4' Fugara
- 2' Octav
- Cornett IV
- 2½' Mixture IV
- 8' Trompette

MANUAL II (enclosed)

- 16' Bourdon
- 8' Geigen Principal
- 8' Viola
- 8' Aeoline
- 8' Voix céleste
- 8' Wiener Flöte
- 8' Gedeckt
- 4' Geigen Principal
- 4' Travers Flöte
- 8' Clarinett
- Tremulant

PEDAL

- 16' Principal Bass
- 16' Violonbass
- 16' Subbass
- 8' Octavbass
- 8' Violoncello
- 16' Posaune
- 8' Trompette II/I, I/P, II/P

German Romantic instruments would be an illuminating guide to registration practices, at least as perceived by the builders.)

The sound of the Schaffhausen organ is generally inferior to that of the larger Kuhn organ in Olten. Whether the three-year span between them witnessed further change in voicing practices or whether the difference in modern restoration techniques accounts for the disparity is hard to say. The instrument at Schaffhausen is very loud and lacks clarity. Individual colors seem more extreme and less conducive to a reasonable blend than those in the Olten organ.

While more builders were proceeding in this general direction by the last decade of the 19th century (not to mention the introduction of pneumatic key action), a few continued to build organs in a more conservative fashion. Among them was Franz Joseph Schorn, who from c1860 to 1900 maintained a shop in Kuchenheim (near Euskirchen). Only 20 instruments are attributed to this highly skilled maker, but seven of these are still extant (most of them quite small).

One of them—a two-manual, 20-stop organ with slider chests—is in the Church of St. Nikolaus at Kuchenheim. Completing the instrument in 1896, Schorn had incorporated eight ranks from the old organ (Brenken, 1842) as well as its neo-Gothic case. The position of the keydesk—on the right-hand side—is not unusual in Catholic churches, where visual contact with the altar area is important (also the chief factor in building detached, reversed consoles). The façade pipes and about a hundred wooden pipes (destroyed in a fire) have been replaced (Joseph Weimbs, 1982).

The disposition is not extraordinary but for one salient Schorn peculiarity: there is no mixture on Manual I. Instead, the conception of the plenum here is that of a *Grand jeu*, deriving power and brilliance from the French-style Trompette 8' and the strong mutations (Quinte 2½' and Terz 1½', both overblowing in the treble). The spare Pedal division of three stops (with no Posaune 16') perhaps reflects French influence as well. Not surprisingly, Manual II (unenclosed) consists of 8' and 4' ranks only. The Dolce 8' is actually an undulating stop here (from

c'), rather than simply a mild string.¹²

A Schorn organ of similar size (II/22) exists in the Catholic parish church of Nettesheim (near Rommerskirchen, south of Düsseldorf). A few years older than the Kuchenheim instrument, it was built in 1889 but altered already in 1909 (by Köpp) to suit changing taste. Currently being restored to its original specification by Lukas Fischer, the organ at Nettesheim still retains the original front pipes. The basic disposition¹³ is somewhat similar to that of the organ in Kuchenheim, but with a few notable differences. Two of the most striking are the inclusion of a Mixture III (retained from an older organ) on Manual I and a Pedal Tuba 16' (a free reed). There was probably a 2' stop on Manual II as well (a rare item in 1889 and replaced in 1909 by an Aeoline 8').

In Austria one can find a few sizable specimens of Romantic organs by regional builders, but most have been destroyed or rebuilt. Among those still intact is the Mauracher instrument of 1862 in Salzburg's Universitätskirche (University Church, also known as the *Kollegienkirche*), unchanged and restored by Reinisch-Pirchner in 1981–82. The well-known organ in Vienna's Piaristenkirche ("Maria Treu") by Carl Buckow dates from 1858, but its original disposition (III/36) was altered somewhat by Brauner in 1896.¹⁴ Like several instruments in Austria, it has been designated a "Bruckner organ" (as it was the site of the young Anton Bruckner's examinations in 1858 and 1862).

One instrument, however, bears the stamp of Bruckner's approval as resident organist. From 1855 to 1868 he served as organist of the Old Cathedral (St. Ignatius) in Linz, and it was under Bruckner's direct supervision that the old organ by Franz Xaver Chrismann (1792) was rebuilt by Josef Breinbauer in 1867. A significant portion of the old instrument was retained, but the exact disposition of the original Chrismann organ is unknown. The new instrument (III/32) retained the old cases, but the former Rückpositiv housing was removed from the gallery rail and repositioned between the two divided main cases. Thus, Manuals I (Hauptwerk) and II (Mittelmanual) corresponded to the two large outer cases, while Manual III (Oberwerk) belonged to the smaller middle case. All three manual divisions remained unenclosed.

A few minor modifications performed in 1892 (e.g., revoicing the original Viola 8' as a Gamba 8')—ostensibly with Bruckner's consent—did not disturb the essence of the organ. The recent renovation by Rieger (1979–80) returned all subsequent changes to the 1892 specification.

A look at the disposition reveals at once several differences from the usual scheme of mainstream German organs: (1) there is no Principal 8' in the Hauptwerk chorus, although the Salicional 8' is an adequate substitute here; (2) the divided manual reed (Fagott/Trompette 8') is on the comparatively large but mixture-less middle division rather than Manual I; (3) the Vox humana 8' on Manual II is not a reed but an undulating flue stop (to be used with the soft Echo 8'); (4) the Spitzflöte 4' on Manual III, voiced like a mild principal, actually fills in for the missing Octav 4' in the Oberwerk chorus; and (5) there are no Pedal couplers, but a mixture remains in the Pedal, activated only when the Principalbass 16' + 8' is engaged. (The plena of Manuals I and II, by the way, are quite good, displaying a classical strength and clarity. Unsteadiness of wind, however, becomes apparent when the mixtures, and especially the brilliant Cornett, are added to the full ensemble.)

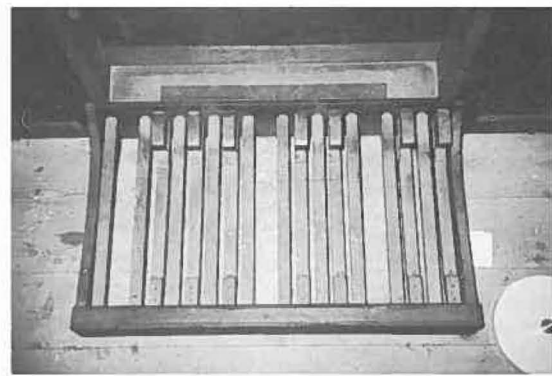
Most surprisingly of all—to anyone



Neo-Gothic case at Mandelsloh (Furtwängler, 1878)



Lower portion of keydesk at Olten (Kuhn, 1880), featuring combination pedals and balanced swell pedal



"Bruckner" pedalboard with short octave at Linz (Chrismann/Breinbauer, 1867)

Linz (Chrismann/Breinbauer, 1867)

HAUPTWERK (I)

- 16' Bordun
- 8' Salicional
- 8' Coppel
- 5 1/2' Quint
- 4' Octav
- 4' Piccolo
- 2 1/2' Quint
- 2' Superoctav
- 2' Mixtur VII
- 1' Cornett IV

MITTELMANUAL (II)

- 16' Flauto
- 8' Principal
- 8' Coppel
- 8' Gamba
- 8' Vox Humana
- 8' Echo
- 4' Octave
- 4' Flöte
- 8' Fagott (bass)
- 8' Trompete (treble)

OBERWERK (III)

- 8' Principal
- 8' Coppel
- 8' Salicet
- 4' Spitzflöte
- 2 1/2' Quint
- 2' Superoctav
- 1 1/2' Mixtur III

PEDAL

- 16' + 8' Principalbass
- 16' Subbass
- 8' Octavbass
- 4' Octave
- 4' Pedalmixtur V
- 16' Pombarton II/I, III/I

unfamiliar with instruments in this part of Austria and in Czechoslovakia—is the retention of short-octave keyboards. The compass of all three manual keyboards is C/E-c³, and the pedal range is only C/E-g[♯] (see photo). Still more astounding is the fact that the Pedal ranks repeat the lower octave, beginning at c², a reminder of the limited use of the pedal in this region, even in the 19th century.¹⁵ (A less significant curiosity is also worth noting: small hooks affixed to the stop knobs of the reeds and mixtures prevent accidental engagement of these loud registers, ostensibly during Advent and Lenten services.)

Characteristics of the German Romantic Organ

It should be evident by this point that Germanic organs of the Romantic era (however defined) display more individuality than, say, French (or later English) organs. Not only the fundamental aesthetic and technological changes between mid-century and turn-of-the-century instruments, but also the variety among roughly contemporary organs, reveal the common perception of The Romantic Organ, like that of The Baroque Organ, to be a "fiction of the *Orgelbewegung*."¹⁶

At least some of the vagueness associated with the ethos of the German Romantic organ can be attributed to the character of the manual divisions, whose functions were less well-defined than in contemporary instruments built in France or England. Nonetheless, one can deduce certain common characteristics, though not without wide exception, among the seemingly heterogeneous array of German organs built during the second half of the 19th century (at

least before the final decade).

The Hauptwerk (usually playable from Manual I) as a plenum remained a central concept in the organ's disposition. A Principal 16', or at least a Bourdon 16', provided a solid fundament, while the mixture(s) tended to be bright but not shrill. In larger instruments the low mixture was often based on 2 1/2' pitch with a 5 1/2' entering midway, thus requiring the 16' stop(s) in the ensemble for real cohesion. A Cornett (based on either the 16' or 8' series) injected a strong dose of color, even brilliance, into the chorus. In its absence (or, occasionally, in addition) the mixtures themselves frequently contained thirds. The principals, scaled to some extent according to Töpfer's *Normalmensur*, tended to be broad but strong (usually with high cut-ups, wide mouths, and open toes). Among the other flue stops on a minimal Hauptwerk were the inevitable Gamba 8', some sort of open flute (often a Hohlflöte 8'), and perhaps a Gedackt 8'. Although chorus reeds were of lesser importance in German organs, no instrument of any reasonable size could pretend to be complete without a manual Trompete 8', almost always on the Hauptwerk.

On organs of two manuals, the second division served as a kind of *Farbwerk*, a palette of softer, more colorful 8' and 4' registers. A selection of stopped, half-stopped, open, and harmonic (overblowing) flutes was complemented by a variety of strings (including the ubiquitous Salicional 8' and possibly a very soft Aeoline 8'). A Geigen Principal 8' and maybe a Fugara 4' would furnish greater strength to this collection of warm unison (and octave) registers. If a reed were included on the secondary manual, it would most likely be a Clarinette 8' (most often a free reed).

Later in the century, enclosing this division (or part of it) would become more common, with a swell pedal usually located to the extreme right. The two-position hitch-down swells (functioning as little more than Echo contrivances) gave way to graduated swell mechanisms by the last two decades, but even then the swell box remained comparatively unimportant as an expressive device. The German organist regarded "the changing tone colors, the changing combination of stops" as "the organ's means of expression."¹⁷

Although many two-manual instruments had no tremulant at all, later organs in particular often included one on the second manual. In some quarters such gadgets were viewed as vulgar, deserving the obsolescence that befell "Cymbelsterne, bird stops, storm effects," and other "tasteless" devices on old organs.¹⁸

The *Farbwerk* function was transferred to the third (top) manual of three-manual organs. Larger dispositions might include an undulating rank (usually an Unda Maris 8'), a 16' flue stop, a light 2' register, and even a small color mixture (e.g., Harmonia aetherea). Individual wide-scale mutations were becoming rare, their ancient purpose as synthetic components of new timbres supplanted by 8' and 4' combinations. Some builders continued to use lower-pitched mutations to reinforce and color the principal choruses, usually present in one form or another on all but the last manual.

The Pedal division was conceived primarily as a strong fundamental bass. Even the Subbass 16' on small organs was rather heavy, not necessarily intended to be used with the softest manual stops. A Violon 16' (or at least a Cello 8') was present in all but the smallest Pedal departments after the mid-century. Rarely did one encounter any Pedal stop above the 4' level. If there was but one reed in the entire instrument, it was most likely a Posaune 16'.

Until late in the century, manual couplers served only to connect subordinate manuals to the main division (not to each other). The *Farbwerk* (always the last division) quite often did not couple to the Pedal and sometimes not even to the Hauptwerk (in larger organs). When it did couple to Manual I, as in two-manual organs, it sometimes coupled through to the Pedal transitively by way of the I/Pedal coupler. Sub- and super-couplers were unusual until the end of the century.

Mechanical key action and slider chests were the rule until the 1890s, when tubular-pneumatic action introduced the possibility of creating extremely large organs with a relatively light touch. Variants on the Barker machine, easing into a few German instruments in the 1850s, became commonplace within two decades, most often assisting the Hauptwerk action on large organs. The development of cone chests (as well as other types of stop-channel windchests) and pneumatic stop action paved the way for increasingly elaborate registration devices. Consisting at most of a Pedal ventil or two on mid-century instruments, these *Spielhilfen* later included fixed combinations, leading to automatic crescendo mechanisms by the 1870s and finally to the *Rollschweller* and a limited number of free combinations by the 1890s.

The manual and pedal ranges seldom departed from the normal C-f³ and C-d¹, respectively. Dimensions of the keydesk were less predictable. Despite attempts to standardize measurements,¹⁹ the breadth of the pedalboard (flat, with few exceptions) from C to c¹ could vary by as much as 9"! Even the span of a manual octave might measure as little as 6 1/4" or as much as 6 3/4". While the keyboard measurements of most organs tended to gravitate toward a norm, the key lengths and depth of keyfall, too, were variable. The keydesk itself was more likely to be detached and reversed in the southern (especially Catholic) areas later in the century. Many builders responded to organists' demands for conveniently located stop knobs by providing keydesks with terraced jambs (as at Olten), curved jambs (Schwerin), or some of the drawknobs above the top manual (Mandelsloh) or over the music rack (Königsee).

The favored style for new organ cases was neo-Gothic, usually of stained wood, sometimes accented with color and gold leaf. Historical revival façades had been fashionable since the beginning of the 1800s, with painted neo-Romanesque and neo-Classical housings appearing as well. Only at the end of the century did the casework begin to degenerate into freestanding façades, often infused with *Jugendstil* features.

The revival of ancient architectural designs for the cases of modern, "progressive" instruments illustrates the

aesthetic ambivalence of the German Romantic organ in the second half of the 19th century. The problem was to create an organ versatile enough to express the Romantic aesthetic without abandoning the essential principles of traditional organ building. The finest builders were able to strike that critical balance: strength, clarity, incisiveness, cohesion of the plenum, beauty of individual stops, and responsive touch challenged by added depth, warmth of tone, dynamic nuance, wider dynamic range, variety and blend of 8' and 4' colors, and the technological facility to manipulate these sounds quickly and easily.

It was the task of the builder to determine the balance point, and each new instrument presented the opportunity to find still another solution. As the turn of the century approached, it became less and less feasible to incorporate the growing predilection for extreme orchestral effects, exaggerated timbres, massive stoplists, and superfluous console gadgetry in organs of real integrity. To confuse the unpleasant, almost synthetic, sounds of many decadent late Romantic and post-Romantic instruments with the finer examples of 19th-century organ building may be common, but it remains a specious association.

The Romantic organ—the German Romantic organ in particular—is still only imperfectly understood, and the scarcity of large unaltered instruments surviving for our examination makes it difficult to acquire that understanding. It is evident from surviving examples, however, that major figures like Ladegast, and even lesser-known builders such as Furtwängler, are worthy of serious study. The organ works of composers from Mendelssohn to Reger can be adequately interpreted only in the light of these kinds of instruments, and their proper performance depends, at least in part, on a clearer perception of German Romantic organs. ■

Notes

8. Specifications in Lueders, Part 7, p. 46.
9. Carl G. Weigle established his shop at Stuttgart in 1845. The firm became noted for its exploitation of new developments in organ technology.
10. It was a common practice in the second half of the century to attach metal plates (*Intonierblechen*) to the lower lips of some wooden pipes.
11. A much larger Kuhn (III/54) of 1879 remains unrestored in the Church of St. Johann (also in Schaffhausen), but its future is uncertain.
12. Specification in *Acta Organologica* 15 (1981), p. 162. In Nordenstadt (near Wiesbaden) there survives another organ of modest dimensions (II/20) with a French accent. Built by Heinrich Voigt in 1886, it was restored by Förster and Nicolaus in 1976 (specification in *Ars Organi*, June 1987, p. 124).
13. Given in *Ars Organi* (June 1982), p. 109.
14. The original specification (with alterations annotated) appears in Alois Forer, *Orgeln in Österreich* (Vienna: Anton Schroll, 1973), p. 56. Buckow is credited with building the first swell box in Austria for this organ.
15. Even by the late 1850s there were no more than a dozen organs in Bohemia with a "normal" pedal range. See Michael Schneider, *Die Orgelspieltechnik des frühen 19. Jahrhunderts in Deutschland* (Regensburg: Gustav Bosse, 1941), p. 16.
16. Hermann J. Busch, "Zwischen Tradition und Fortschritt: Zur Orgelbau, Orgelspiel und Orgelkomposition in Bohemia mit a 'normal' pedal range. See Michael Schneider, *Die Orgelspieltechnik des frühen 19. Jahrhunderts in Deutschland* (Regensburg: Gustav Bosse, 1941), p. 16.
17. J. C. Töpfer, rev. Max Allihn, *Die Theorie und Praxis des Orgelbaues* (1888; reprint ed., Amsterdam: Frits Knuf, 1972), I: 727.
18. *Ibid.*, p. 724.
19. In 1864 and 1871, for example. See Töpfer, 1:615-616.

The Organs of Olivier Messiaen

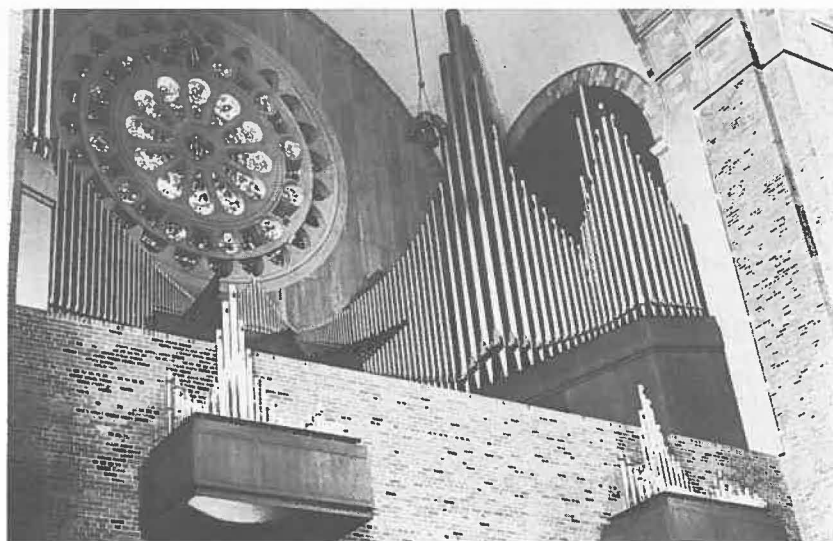
Part 4: Organs in America

Timothy J. Tikker

Messiaen's two most recent—and most extended—organ works were both premiered in America. The composer gave the first performance of *Méditations sur le Mystère de la Sainte Trinité* (1969) at the National Shrine of the Immaculate Conception in Washington, D.C. on 20 March 1972.¹ The Shrine's four-manual, six-division electro-pneumatic south gallery organ (118 ranks, 82 actual stops, 100 registers) was built by M. P. Möller (opus 9702), contracted on 1 November 1962 and dedicated 25 April 1965. The tonal design was by Edward B. Gammons and John H. Hose. This organ had the largest exposed Rückpositiv in America, and the Pontifical Trumpet featured the first use of bronze pipework in modern organbuilding. The two expressive divisions are located in shallow enclosures at the sides of the gallery.²

(All manual ranks 61 pipes, Pedal ranks 32 pipes, except as indicated):

GREAT (II)	
16' Geigenprincipal (73 pipes)	2' Flageolet
8' Principal	1½' Tierce
8' Geigen (from 16')	2' Plein jeu V
8' Rohrflöte	¾' Cymbale IV
5½' Grossquint	16' Contre Hautbois (73 pipes)
4' Principal	8' Trompette
4' Spitzflöte	8' Hautbois (from 16')
2½' Octave Quint	4' Clairon
2' Superoctave	Tremulant
2' Blockflöte	8' Voix humaine
1½' Fourniture IV	Tremulant Voix humaine
½' Scharff III	
2½' Cornet II-IV (208 pipes)	BOMBARDE (IV)
16' Fagot	8' Diapason
8' Trompete	8' Holzflöte
4' Klarine	4' Octave
	(4' Flûte octaviante—
RÜCKPOSITIV (I)	prepared for)
8' Principal	2' Grand Plein jeu V
8' Singendgedeckt	1¾' Harmonics IV
4' Prestant	16' Bombarde
4' Koppelflöte	8' Trompette harmonique
2½' Rohrnasat	4' Clairon harmonique
2' Oktav	
2' Spillflöte	PEDAL
1¾' Terz	32' Subprincipal (44 pipes)
1½' Larigot	32' Soubasse (44 pipes)
1' Siffleflöte	16' Principal (from 32')
1' Mixtur IV	16' Contrebasse
¼' Zimbel III	16' Geigen (Great)
8' Krummhorn	16' Bourdon (from 32')
Tremulant	16' Quintaton (Choir)
Cymbelstern	16' Violone (44 pipes)
	16' Viola (Swell)
CHOIR (I, expressive)	10¾' Grossquint (44 pipes)
16' Quintaton	8' Octave
8' Geigenprincipal	8' Flûte couverte
8' Orchestral Flute	8' Quintaton (Choir)
8' Gemshorn	8' Violoncello (from 16')
8' Gemshorn celeste (from G,	8' Viola (Swell)
54 pipes)	5½' Octave Quint (from 10¾')
4' Fugara	4' Superoctave
4' Chimney Flute	4' Holzflöte
2' Zauberflöte	2' Hohlpipeife
1' Carillon III	4' Mixture III
16' Bass Clarinet	1½' Acuta IV
8' Petite Trompette	(32') Gross Cornet VIII
4' Schalmei	(120 pipes ³)
Tremulant	32' Contra Trombone
8' Pontifical Trumpet	(44 pipes)
(horizontal)	16' Trombone (from 32')
	16' Bombarde (Bombarde)
SWELL (III, expressive)	16' Fagot (Great)
16' Contra Viola (73 pipes)	16' Hautbois (Swell)
8' Principal	8' Trumpet
8' Bourdon	8' Bombarde (Bombarde)
8' Viola (from 16')	8' Fagot (Great)
8' Viola celeste	4' Clarion
4' Octave	4' Rohrschalmei
4' Flûte traversière	2' Cornettino
2½' Nazard	



National Shrine of the Immaculate Conception

In a panel discussion that took place during the second Messiaen Festival at the Johanneskirche in Düsseldorf in June 1972, musicologist Dr. Heinrich von Lüttwitz asked Messiaen to give his impressions of the Shrine organ, especially as compared to the organs of La Trinité or the Johanneskirche. He responded:

My instrument in the Trinité Church in Paris is a Cavallé-Coll organ, the timbre and character of which are of a completely different nature from those of the organ on which I had to play in Washington. There, the instrument has an electrical action with a completely different technical mechanism, 12 [general] pistons and a great many possible registrations. For my piece I used somewhere between 24 and 28 registrations. It's a large, beautiful instrument on which I found it possible to express details very well. For example, in the fourth movement of the *Méditations* where the black woodpecker expresses his fear, I was able to make full use of the so-called "trompettes en chamade," the trumpets pointing directly at the audience, which created a tremendous stir among the listeners.⁴

He went on to say that he spent some ten days' work choosing his registrations on this organ. Later, in a conversation with Almut Rössler in Paris in December 1983, Messiaen volunteered a further description of this organ:

Don't you love American organs? There are many beautiful ones, for instance, the organ at St. John the Divine—one of the most beautiful in all the States, with about 300 stops.⁵ The organ on which I played the première of my *Méditations*, the organ at the National Shrine of the Immaculate Conception, was also a very special instrument with typical American flutes, gedacks, celeste stops, etc., but with a neobaroque Positiv, for example, a Cromorne, Piccolo, Larigot, etc.—very pretty. I enjoyed myself very greatly at it, and I had the sound palettes of the 19th and 18th centuries simultaneously at my disposal. As well as that, there were Spanish trumpets ("trompettes en chamade")—I used them two or three times. An overpowering effect, which really knocks the listeners flat.⁶

Note his references to this organ's horizontal trumpets. It would make sense that he used them "two or three times," since there are two places in the score with the dynamic *ffff*, the last pages of I and IV. He does, in fact, say that he used this stop in IV, but the mention of the black woodpecker's call is puzzling: does he mean that he actually used it for this bird's call (though the score calls for G: 8' Montre, 4' Prestant, Plein jeu V, Cymbale IV—rather a far cry from a Trompette en chamade!), or is he simply identifying this as the movement that features that bird-call, though he used the Pontifical Trumpet elsewhere in it, say, with full organ for the *ffff*?⁷ The latter may be the more logical assumption.

Though this organ is considerably larger than La Trinité's, it has the same number of manual 16's—seven—though the proportion of flues to reeds is reversed: Trinité, four flues, three reeds; Shrine, three flues, four reeds. Also note that the Shrine's 16' flues all tend towards lighter, brighter tone and narrow scale (as was the fashion in this country at the time), whereas Trinité has a more substantial Montre and two Bourdons, all rather smooth and full-toned. Of course, Messiaen had already proven his adaptability in such matters while in Germany, so it would seem that he either got along with the narrower 16's or, in some cases,

◊ SIMPLICITY—ACCESSIBILITY—RELIABILITY—TONAL SUPERIORITY—DURABILITY—QUALITY ◊

AUSTIN ORGANS, INC.
ORGAN ARCHITECTS AND BUILDERS

SCIENTIA ARTEM ADIUVAT

Since 1893

156 WOODLAND STREET—HARTFORD, CT. 06105 (203) 522-8293
MEMBER: ASSOCIATED PIPE ORGAN BUILDERS OF AMERICA

◊ ACCESSIBILITY—DEPENDABILITY—TONAL SUPERIORITY—QUALITY ◊

◊ TONAL SUPERIORITY—DURABILITY—QUALITY—SIMPLICITY—ACCESSIBILITY—RELIABILITY ◊

Delaware ORGAN CO.

The Alice M. Colby
Memorial Organ

St. Edmund's Church
Tonawanda, NY

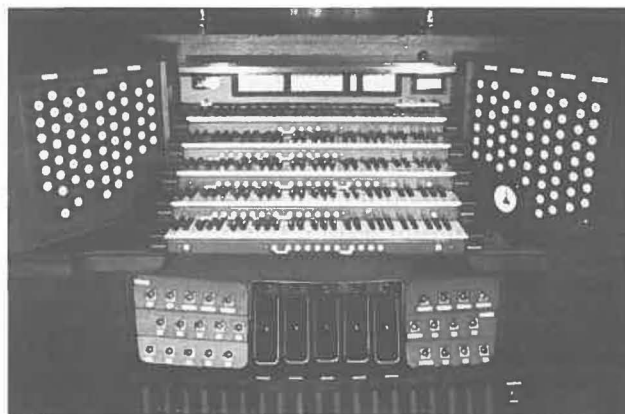
P.O. Box 362
TONAWANDA, NEW YORK 14150

Member: APOBA
(716) 692-7791

omitted 16' tone entirely. Certainly, from his account it seems that he felt free to explore this organ's full resources. It is interesting to speculate how some particular registrations were realized here. For instance, I can imagine that one called for in IV (p. 31)—P clarinette, flageolet 2, tierce, piccolo - Pos en 16, 8, 4, box closed—might have been played on the Choir reeds (Bass Clarinet, Petite Trompette, Schalmei) with the Carillon III and the box closed.

Messiaen went on to record the *Méditations* at La Trinité during the first week of June 1972, just before Rössler performed and recorded them in Düsseldorf. According to Harry Halbreich⁸, a recording of the Shrine première was to have been released as well, yet this apparently never came about. Rössler gave the first Parisian performance of *Méditations* at La Trinité on 26 April 1974.⁹

Livre du Saint Sacrement was premiered by Almut Rössler on 1 July 1986 at Metropolitan United Methodist Church in Detroit, Michigan, during a national convention of the American Guild of Organists, which commissioned the work. The Merton S. Rice Memorial organ was also built by M. P. Möller (opus 10641), contracted 23 January 1969, dedicated 13 December 1970, and finished in January 1971. Burger and Shafer carried out tonal revisions in 1978–81, and further work is now being done by Jerrol Adams of Milan, Michigan. The main organ is located in chambers to either side of the shallow chancel. The gallery divisions, retained from the former 1925 Austin, are hidden from view in their chambers, the Swell at the audience's left, Choir at the right. This electro-pneumatic organ comprises nine divisions on five manuals & pedal, 107 actual stops, 126 ranks, and 120 registers (main manual ranks 61 pipes, gallery 73, pedal 32, except as indicated):¹⁰



Metropolitan Methodist Church

curious to hear whether or not the gallery divisions would be used at all, knowing that other French organists (e.g. Vierne and Messiaen's teacher Dupré) have objected to Antiphonal or Echo divisions.¹³ These were, in fact, used occasionally, the Swell 8' Gedeckt at the close of III and either Swell or Choir in certain large ensembles.

It should be noted that Metropolitan Methodist is acoustically quite dead, at least with a full audience present. Of course, this was not the first Messiaen première to suffer from such an acoustic: Palais de Chaillot and the Paris Conservatoire are also quite dry, as well as Radio-France's Studio 104, where Rössler gave *Livre's* French première on 4 May 1987.¹⁴ Messiaen has noted the need to adapt tempi to different types of organs in different acoustics, and in fact explains that this is why metronome marks are so rare in his organ scores.¹⁵ Still, in a discussion the day following the Detroit première,¹⁶ Rössler related how she asked Messiaen if the pauses in "Institution de l'Eucharistie" must be held so long even in such a dry acoustic, and Messiaen replied "yes!—because it is a terrible thing when God's body is broken."

The challenge remains for those of us who play American organs to adapt Messiaen's registrations appropriately to our instruments. That Messiaen speaks so highly of American organs is encouraging. Further light on Messiaen's attitudes concerning registration adaptation and the organ in general may be gleaned from several interviews.

In an interview with Karin Ernst (24 October 1977 at the Paris Conservatoire), Messiaen admitted his indebtedness to Marcel Dupré, his only organ teacher, admiring him as an excellent virtuoso and improviser, as well as a strikingly original composer. He further expressed his admiration for Charles Tournemire, though he never actually studied with him. However, when asked if he believed that his art was a continuation of the tradition of French organ music, he replied:

I have never concerned myself with the tradition of French organ music, nor with the tradition of other countries. Also, my organ is not necessarily French—I have at my disposal a beautiful instrument with many tone colors, but that isn't French, that is just chance. By chance I also find myself in Paris, and if I had been born elsewhere, I would have made different music.¹⁷

When asked if there is a risk in the adaptation of his works on organs very different from La Trinité's, he responded:

That is precisely the fault of the organ. There are no two organs in the world that are the same. This has nothing to do with German, Italian or French organbuilding. Even when you hear three organs in Paris, they are all different. That is the instrument's nature. Perhaps I'm wrong, but I prefer the organ at Ste. Trinité. I have played it now for some fifty years and love it, since it is my organ. It's certainly not the best of all organs, but it's nonetheless very good and has a beautiful sound. I have written for it and I have explored the possibilities of tone color on it. If one plays an organ of different manufacture, naturally one must seek appropriate sounds that resemble those of my organ—this is entirely possible—and one must even have the courage to alter all of my registration instructions to obtain the same effect. On Frau Rössler's organ, which is a baroque instrument, this was at first a very great problem, but then we hit upon outstanding results.¹⁸

Interestingly, Rössler, in an interview with Karin Ernst (18 September 1976), said that Messiaen was quite strict with registration on French organs such as La Trinité's, but quite flexible on other organs.¹⁹ Yet while Messiaen can be quite adaptable when necessary, he has spoken of a distinct preference in organ design:

So, I've no shame at being a romantic. . . You know, indeed, the present tendency of organists to rediscover the organ of the eighteenth century: this tendency is expressed in the building of instruments of a clearer and brighter character, but also more refined and less powerful, with a great abundance of mixture stops. Present day builders have reason to restore the organ to its great originality, but they increasingly withdraw powerful reed stops and also rather rounded flue stops. This gives, I repeat, some very clear and bright instruments, perfect for contrapuntal music, for the work of Bach, Nicolas deGrigny and their contemporaries, but on which one can't play more powerful works, and this is after all a deficiency. I'm not hostile to this rather remarkable conception, but it should be possible to play everything on one instrument, and my love for the powerful, overwhelming organ (Berlioz called it 'the pope of instruments') prevents me from preferring the classical type of instrument. . . I don't see why power should be condemned.²⁰

Also, in an interview with Arthur Birkby, Messiaen answered as follows to Birkby's question:

A.B.: Do you envision your organ pieces to be adaptable to the Germanic type of organ with so-called 'classic' voicing, as well as to the French 'Romantic' instrument?

O.M.: No, I do not. I think it would be difficult to play my music properly without using the specific registrations—particularly the reed choruses—indicated in the score; and these are not in keeping with the German ideal in organ tone.²¹

Of course, these interviews took place in 1966 and 1971, respectively, and as Messiaen has had more experience with German organs since then, these quotations should be seen in this light. However, it still seems clear, especially from his own 1980 description of the Trinité organ, that he prefers an eclectic organ with romantic capabilities, including a powerful tutti. Perhaps his willingness to adapt his music to German organs is best seen as a matter of necessity: after all, while so many romantic organs were destroyed in two world wars, and the post-war organbuilding boom manifested such strong anti-romantic reactionism, if Messiaen's music is to be played at all in Germany some extensive adaptations would be required.

In America, where we enjoy a rather more pluralistic organ culture than either

GREAT (II)	16' Dulcian
16' Bourdon	8' Krummhorn
8' Prinzipal	4' Rohrschalmei
8' Flûte harmonique	Tremolo
8' Bourdon	
4' Octave	SOLO (V, expressive)
4' Rohrflöte	8' Solo Diapason
2½' Quinte	8' Flauto mirabilis
2' Superoctav	4' Solo Octave
2' Blockflöte	4' Orchestral Flute
1¾' Terz	8' Grand Cornet V
1½' Fourniture IV	(c ² -c ³ , 185 pipes)
½' Scharf III	16' Bombarde harmonique
16' Sordun	8' Trompette harmonique
8' Trompette	8' English horn
4' Klarine	8' Corno di Bassetto
Tremolo	4' Clairon harmonique
	Tremolo
CHOIR (I, expressive)	PEDAL
16' Dolcan (73 pipes)	32' Grand Bourdon (electronic)
8' Doppelflöte	32' Contre Bourdon (43 pipes)
8' Viola pomposa	16' Prinzipal
8' Viola celeste (c ² , 49 pipes)	16' Bourdon (from 32')
8' Dolcan (from 16')	16' Bourdon (Great)
8' Dolcan celeste	16' Bourdon doux (Swell)
4' Principal	16' Quintaton (44 pipes)
4' Hohlflöte	16' Dolcan (Choir)
2½' Rohrnat	8' Octave
2' Waldflöte	8' Spitzflöte (56 pipes)
1¾' Tierce	8' Bourdon doux (Swell)
1½' Scharf II	8' Quintaton (from 16')
8' Regal	4' Octave
Tremolo	4' Spitzflöte (from 8')
8' Tuba major (unenclosed)	2' Spitzflöte (from 8')
Choir to Choir 16'	10½' Grand Harmonics III
Choir Unison off	(6½', 4¾', 132 pipes)
Choir to Choir 4'	5½' Harmonics III (3½', 2¾',
	from Grand Harm.)
SWELL (III, expressive)	2½' Grave Mixture IV
16' Bourdon doux	(32') Subbass Cornet III ¹¹
8' Montre (sic)	32' Contre Bombarde
8' Flûte couverte	(44 pipes)
8' Gamba	16' Bombarde (from 32')
8' Gamba celeste	16' Double Trumpet (56 pipes)
8' Erzähler celeste I-II	16' Basson (Swell)
(110 pipes)	8' Trumpet (from 16')
4' Prestant	8' Basson (Swell)
4' Flûte harmonique	4' Clarion (from 16')
2½' Nazard	4' Schalmei
2' Doublette	
2' Zauberflöte	GALLERY SWELL
2' Plein jeu IV	(expressive, III)
½' Cymbale III	8' Gedeckt
16' Basson	8' Uda maris II
8' Trompette	8' Vox angelica II
8' Hautbois	4' Fern Flute
4' Clairon	2' Flautino
Tremolo	8' Echo Horn
Swell to Swell 16'	8' Vox humana (with auto-
Swell Unison off	matic Tremolo)
Swell to Swell 4'	
POSITIF (IV)	GALLERY CHOIR
16' Quintadena	(I, expressive)
8' Spitzprinzipal	8' English Diapason
8' Holzgedeckt	8' Flute celeste II
4' Prinzipal	4' Principal
4' Koppelflöte	2' Superoctave
2' Kleinprinzipal	8' Clarinet
1½' Larigot	Chimes
1' Siffle	
2½' Sesquialtera II	GALLERY PEDAL
(c ² , 98 pipes)	16' Bourdon (Gallery Swell)
¾' Zimbel IV	
¼' Kleinmixture II	

This organ is large enough that it contains many of the choruses and colors specified in *Livre's* score. Nonetheless, occasional adaptations were required. For instance, one called for in VIII ("Institution de l'Eucharistie")—R 16' Bourdon, 2' Octavin, Tierce, Hautbois—was here played on three corresponding stops on this Swell (16', 2', Hautbois) and the Tierce simply omitted. The opening of III ("Le Dieu caché") features Clarinette with 16' and 4' couplers; in Detroit a combination of Positiv reeds and mutations was used. The Cornet solo that opens XVIII ("Offrande et Alléluia final") was played with the Positif Sesquialtera rather than the Solo, probably since this passage goes above c³, the Solo Cornet's highest note. Not surprisingly, the 32' Contre Bombarde was included in many full organ passages with telling effect, though Messiaen has no 32' reed at La Trinité.¹² I was

France or Germany, we have many organs available to us that are reasonably close to Messiaen's sound-ideal. Of course, an organ's essential musical quality is far more important than its national or historic style. For instance, here in Eugene, Oregon, I have found that a particularly striking historically-oriented tracker built in 1976 plays Messiaen far more effectively than a less distinctive 1968 electro-pneumatic of similar size but eclectic design, in spite of the former lacking (and the latter having) swell boxes, celestes, or a Pedal 32'.

To better understand how to reproduce, or at least approximate, the sounds of La Trinité on our organs, let us consider some of the Trinité organ's particular registers, as compared to American models:

Foundations: Stops of similar pitch within a division are of similar strength, so that, for instance, adding any 8' flue to another 8' flue will be heard. Montres are telling, yet are not as huge as many American romantic Diapasons that dominate or obliterate the other flues—in fact, most French romantic "fonds" ensembles are rather refined in effect, yet rich and full.

Flutes: Note that the generic term "flûte" indicates an open, harmonic flute—with two exceptions, the Positif and Pédale 4's. These are quite round and full, wider-scaled than most American examples. Note that "Octavin" is a 2' harmonic flute, not a principal (which would be called "Doublette"), contrary to the understanding of several mid-twentieth-century American builders.

Strings: Perhaps it was the old Mercury recordings of Dupré at Saint-Sulpice that led many American organists to think that Cavallé-Coll strings are akin to Wurlitzer Violes d'Orchestre! On the other hand, more recently many have said that Cavallé-Coll strings are merely small principals. True, the scale of a Grand Orgue or Positif Salicional or Gambe is often comparable to an American Geigenprincipal or Viola Pomposa, though the tone of the French stops tends to be sweeter and less edgy. Trinité's Positif Salicional and Unda maris are of this type; note that this pair is stronger and broader than the Récit strings and is tuned to beat more slowly (important to note for other French literature, e.g. Viernès "Intermezzo" from *Symphonie III* or "Naiades" from op. 55). Cavallé-Coll Récit strings are smaller than Positif or Grand Orgue strings, comparable in scale to early twentieth-century American Salicionals. Trinité's Récit strings are rather delicate and sweet, almost reminiscent of Dulcianas when the box is closed (and nearly inaudible when competing with the sound of people's footsteps during communion improvisations!).

Manual 16's: These are of similar strength to the manual 8's. Fortunately, many American builders are now realizing the importance of sufficient manual 16' tone, both flue and reed, outgrowing the "lean, light and bright" obsessions of the 1950s and '60s.

Pedal 32': Trinité's 32' Soubasse is superb—soft and delicate, a felt "presence" under the quietest manual registers, and yet able to support tutti. Clearly, the spacious, live acoustic is crucial to this stop's success.

Mixtures: Trinité now has more and stronger mixtures than an original Cavallé-Coll would, yet their effect isn't strident or unblending, but rather smooth and silvery; following conventional French taste, they seem somewhat "laid back" compared to an aggressive, driven German mixture sound.

Mutations: These all play for the full compass, and Messiaen uses them accordingly—builders of "tenor C" stops, beware! Their voicing is smooth, yet full enough to be telling in bass and tenor range as well as treble.

1' Piccolo: Descriptions vary, but most sources agree that Cavallé-Coll's "Piccolos" actually lean toward principal scale. This stop runs unbroken up to g³, i.e. 1/24'. Note the last chord of "Communion" (p. 21) from *Messe de la Pentecôte*, where b² and f³ are played on this stop *alone*. Rössler has gone so far as to say that if one doesn't have a 1' stop, one should not play this piece.²²

Reeds: The chorus reeds are powerful and fiery, of course—and yet they don't completely dominate the flue chorus.

16' Basson: A Cavallé-Coll Basson is essentially a narrow-scaled Trumpet, commonly full-length, with English-type tapered, closed shallots ("anches à larmes"), having a dark, focused, yet strong tone, definitely a chorus reed. On most American organs a 16' Trumpet or Posaune is a better substitute than a small Fagotto, Dulzian, or other short-length reed.

Effectively adapting Messiaen's music—or indeed, *any* music—to different organs is a matter of finding what works in context: the context of the organ at hand, the interrelationship of the divisions and their individual registers, of dynamic and color contrasts within and between movements, of the rooms acoustic, of the organ's placement within that acoustic. There are no easy formulas or glib answers; rather, one must thoroughly assimilate the music's aesthetic, psychological and dramatic processes in order to know how to successfully "transcribe" these onto different organs. Studying the recordings of La Trinité and of other French organs, as well as Rössler's on German organs, is indispensable. Familiarity with Messiaen's orchestral and piano works can also help one to assimilate the spirit of his music.

Perhaps three final examples will help to illustrate this process:

• Once I heard a noted American recitalist perform "Communion" from *Messe de la Pentecôte* on a large Aeolian-Skinner designed by G. D. Harrison. A passage for R: gambe et voix céleste (pp. 17, 19) begins with two chords marked *mf*, answered by the same two chords marked *p*; the succeeding chords are marked

dim., leading to *pp* on the final chord. Clearly, Messiaen intends for one to begin with the swell-box open, achieve *p* by half-closing the box, and then gradually to close it completely. This performer, however, played the *mf* on the Solo Gamba & Celeste, box open, and the answering *p* on the Swell Gamba & Voix céleste, box also open, adding a spatial element to the echo effect (the Swell and Solo are located on opposite sides of the chancel), and allowing a fuller decrescendo as the swell's box was completely closed. The effect was attractive. Would Messiaen have approved of this liberty? Perhaps so. . .

• My own performance of *Livre d'Orgue* on the Eugene tracker mentioned above posed many registrational challenges, though this organ proved most effective in the end. One special problem appeared in the last piece, "Soixante-quatre Durées." Suite G & P bird-call registrations were easily managed: Great 16' Praestant, 8' Rohrflöte, 4' Spitzflöte, 2 3/4' Quinte; Rückpositiv 16' Quintadena & 8' Dulcian, substituting the 4' Rohrflöte for the missing 2 3/4' Nazard (neither Sesquialtera II or 1 1/2' Siffelöte had the proper reinforcing effect; Messiaen habitually adds the Nazard to his Clarinette simply to enhance and strengthen its reedy timbre). The Brustwerk 8' Holzgedackt and 2' Principal served for the R 16', 8', 2' combination—this Brustwerk's only 16' is a deliciously raucous Rankett, obviously inappropriate in this context; I figured that if Rössler could simply omit the 16', then so could I!

The real challenge was the Pédale 4' Flûte. This Pedal's only 4' flue, a façade Praestant, is very strong and tended to swamp the other parts. However, the 2' Nachthorn had exactly the right timbre and volume for the part—it just sounded an octave too high! Transposing it down an octave was clearly impossible, as the part uses the full range of the pedalboard. I then chose to use the Nachthorn, letting it sound an octave too high, and was surprised that it sounded "right" in context—perhaps the lack of BW 16' had something to do with this, sort of placing all the accompanying parts an octave higher. Would Messiaen have approved of this compromise? I hope so. . .!

• I heard another organist play "Les Bergers" from *La Nativité* on a modest-sized but strong-toned two-manual tracker. The second manual, an expressive Brustwerk, had a 4' flute but no independent Nazard for the opening Récit registration, just a Sesquialtera II for mutation color. Unfortunately, this organist chose to substitute the Great 4' and 2 3/4' for this part, which were strong principals, then used the BW 8' Holzgedackt for the P Flûte harmonique part. Thus, while Messiaen indicates *pp* for the right hand and *mf* for the left, the effect here was *ff* in the right hand and *pp* in the left! This is a clear example of what *not* to do: the performer apparently had thought that reproducing the exact pitch indications was more important than dynamic considerations, an obvious error in light of the examples which we have been studying. On this organ one should have used the Great's substantial 8' Rohrflöte for the left hand, while the right hand could have used the BW 4' Flute alone, or possibly with 2' or even Sesquialtera. . . or, it might have been wiser simply not to have played this piece here!

It is clear from the careful, exacting indications in Messiaen's organ scores, as well as from the amount of time he will spend in choosing registrations for particular performances (ten days in Washington D.C., two days each in Düsseldorf and Detroit) that registration, and thus timbre in general, is of tremendous importance to him. This is further reflected in his stressing the importance of orchestration in composition.²³ One does not register this music flippantly or carelessly. Nonetheless, one shouldn't be so intimidated by the score's exactitudes that one would think that there is only one organ in the whole world—La Trinité—that can perform this music properly! As Messiaen himself has said, one must have the courage to adapt registrations as needed, keeping the Trinité sound-ideal in mind at all times. It may be helpful to remember that Messiaen considers sound/color relationship in music to be primarily a matter of harmony, while timbre mainly affects the intensity of the colors.²⁴ If Messiaen will forgive me for putting words into his mouth, I can imagine that his organ scores present us with this challenge:

"You want to play my organ works? Very well—here is how I play them on my organ. In fact, here is *exactly* how I play them on my organ. Of course, your organ is more or less different from mine. Yet timbre is of tremendous importance in this music, so if I give you as complete a picture as possible of my timbral and dynamic schemes, then you will better understand how to adapt them to your situation. *Bonne chance!*"

Notes

1. Claude Samuel, *Conversations with Olivier Messiaen*, trans. Felix Aprahamian, Stainer & Bell, London, 1976, p. 131.

2. William Harrison Barnes and Edward B. Gammons, *Two Centuries of American Organ Building*, Belwin Mills, Melville, 1970, pp. 39, 42; also *ISO Information*, no. 7 (December 1971), pp. 487-90, plus information provided by M. P. Möller, Inc. The Shrine also has a three-manual chancel organ, built by Möller at the same time as the main organ; however, the chancel organ is not playable from the gallery console.

3. This stop draws the 16' Contrebasse, 10 3/4' Grossquint, 5 1/2' Octave Quint, adds an 8' extended from the 16' Bourdon, a 4' extended from the 8' Octave, and three independent ranks: 6 3/4', 4 3/4', 3 3/4' (letter from Donald M. Gillett, dated 12 December 1985).

4. Almut Rössler, *Contributions to the Spiritual World of Olivier Messiaen*, Gilles & Francke, Duisburg, 1986, p. 49.

5. *Sic*—the 1954 Aeolian-Skinner organ at the Episcopal Cathedral of St. John the Divine in New York City has 96 actual stops (not counting two percussions), 114 registers, 141 ranks and 8,035 pipes.

6. Rössler, op. cit., p. 134.

7. Americans often intend chamades to be used only as solo-fanfare stops, but French organists tend to treat them as chorus reeds, as they are normally usable that way on French organs, often located on the Grand Orgue manual. To the French way of thinking, a trumpet that is not a chorus reed is an oxymoron.

8. Harry Halbreich, "Ciphred Creed," *Musik und Musicians*, August 1972, p. 18.

9. "Principales Oeuvres données en première Audition à Paris aux Concerts des Amis de l'Orgue," *L'Orgue* no. 160-1 (Oct. 1976-Mar. 1977), p. 23; however, Claude Samuel, op. cit., p. 133, gives the date as 2 May 1973.

10. Description from *The American Organist*, vol 20, no. 4 (April 1986), p. 183; corrections and supplementary information provided by the Möller company and organist Gale Kramer.

11. Not original, derived from Bourdon; now removed, freeing a drawknob to add a 16' Open Wood.

12. Perhaps this was one powerful effect that Rössler missed at La Trinité, leading her to choose the Passau organ for her recording; however, the effect of these passages as recorded at La Trinité by Jennifer Bate is nonetheless quite satisfying, at least so far as the organ is concerned.

13. Michael Murray, *Marcel Dupré: The Work of a Master Organist*, Northeastern University Press, Boston, 1985, p. 132.

14. *Le Monde de la Musique*, no. 102, July-Aug. 1987, p. 31. Rössler followed this with a performance at La Trinité on 7 May. Studio 104's organ is an electric-action 1966 Danion-Gonzales, four manuals & pedal, now totalling 98 stops since three stops (chamades 8' & 4', Cornet V) were added to the Grand Orgue c. 1974.

15. Rössler, op. cit., p. 133; see also p. 175. The only works with metronome markings are the *Diptych*, and the revised editions of *Le Banquet Céleste* and *Apparition de l'Église Éternelle*.

16. At Christ Church Episcopal, Detroit.

17. Karin Ernst, *Der Beitrag Olivier Messiaen zur Orgelmusik des 20. Jahrhunderts*, HochschulSammulung Philosophie Musikwissenschaft Band 1, HochschulVerlag, Freiburg, 1980, p. 319.

18. *Ibid.*, pp. 320-1.

19. *Ibid.*, p. 328.

20. Samuel, op. cit., p. 80.

21. Arthur Birkby, "Interview with Olivier Messiaen," *Clavier*, vol. 11, no. 4 (April 1972), p. 19.

22. Rössler, op. cit., p. 165.

23. Samuel, op. cit., pp. 25-6, 105.

24. Interview with Almut Rössler at Christ Church Episcopal, Detroit, 2 July 1986.

Acknowledgements: The author would like to thank the following for their invaluable assistance in the preparation of this article: Ludwig Altman, Rudolf von Beckerath Orgelbau GmbH, the West German Consulate of San Francisco, Naji Hakim, Julia Harlow, Rudolf Heinemann, Gale Kramer, M. P. Möller, Inc., E. F. Walcker & Cie., and, of course, Olivier Messiaen.

Schantz

Since 1873

Schantz Organ Company • Orrville, Ohio 44667 • 216/682-6065 • Member APOBA

New Organs

Cover

J. F. Nordlie Company, Organ Builders, Sioux Falls, SD, has built a new organ for St. Martin's-by-the-Lake Episcopal Church, Minnetonka Beach, MN. The firm's opus 18 consists of 21 stops, 21 ranks, 39 bells, 990 pipes. The historic building, designed by Cass Gilbert, was finished in 1888 as a wedding chapel for the daughter of a prominent lumber magnate. A rear-gallery addition, made in 1980, is the site for the organ. Casework and detached, reversed console are built of native white pine, stained to coordinate with existing room colors. Key and coupler actions are mechanical, while stop action is all electric with a solid-state combination system. A keydesk of black walnut houses drawknobs of ebony, faced with hand-lettered holly nameplates. Keybodies have carved and gilded heads, plated with polished bone and ebony. Pedal keys have walnut and maple platings; walnut pedal treadles control couplers and combinations. Compass 56/30.

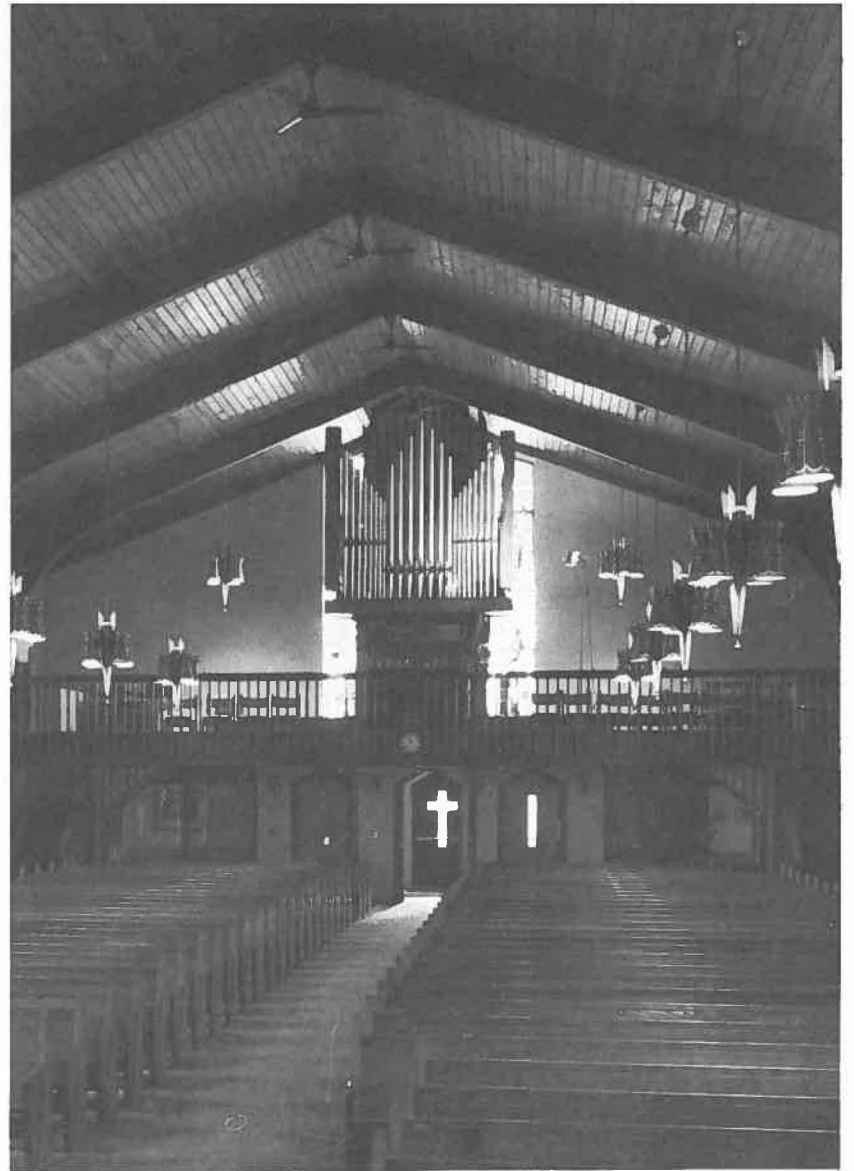
The case panels are beaded pine boards and match extant detailing. Carved pipeshades atop the overlength facade pipes are enameled and gilded—as are tower pinnacle posts and the impost brackets. Wind system components (wedge-shaped reservoir, blower and tremulant) are housed in a separate beaded-panel pine box adjacent to the organ case.

In order to provide color plus tonal warmth and flexibility in the limited space provided, some unorthodox solutions were employed: all stops except Open Diapason and Sub Bass are enclosed, common basses are shared where possible, short compass registers are used, and three ranks are duplexed. Monte Mason, organist at St. Martin's, served as consultant.

GREAT
 8' Open Diapason (copper)
 8' Spire Flute (stopped bass
 1-8 common w/ Viola)
 8' Viola
 8' Celeste (TC)
 4' Principal
 2 3/4' Twelfth
 2' Fifteenth
 1 1/2' Mixture III
 8' Trumpet

ECHO
 8' Stopt Diapason
 8' Descant Diapason (g²⁰-d⁵¹)
 4' Chimney Flute
 2' Gemshorn
 2 3/4' Cornet III (g²⁰-d⁵¹)
 8' Hautbois
 Glockenspiel

PEDAL
 16' Sub Bass
 8' Open Bass (from Ct)
 8' Stopt Bass (unit)
 4' Principal Bass (Ct 4')
 8' Trumpet Bass (Ct)



PEDAL
 32' Acoustic Bass II
 16' Subbass
 8' Principal
 8' Rohrgedeckt
 5 1/2' Quintfloete
 4' Octave
 2' Superoctave
 Mixture III-V
 16' Posaune
 8' Trumpet
 4' Clarion

Basic Registers
 8' Principal 85 pipes
 16' Rohrfloete 73 pipes
 4' Gemshorn/Spitzfloete 61 pipes
 1 1/2' Nasat 49 pipes
 1 3/4' Terz TC 37 pipes
 Mixture III-V 269 pipes
 16' Trumpet 85 pipes

Gress-Miles Organ Co., Inc., Princeton, NJ, has built a new organ for St. Mark Church, Westbrook, CT: 2 manuals, 11 ranks, 659 pipes, 32 stops. The instrument is intended to support congregational singing and serve post-Vatican II liturgy in a medium-size, acoustically live Roman Catholic church while keeping cost and space requirements moderate. It can be thought of as a modern equivalent of typical one-manual organs of the Baroque period found in Europe; but, through the use of Gress-Miles all-electric action, the resources are available on two manuals and pedal. The design allows the performance of contrapuntal music without the parts becoming confused because of unification (hence, for example, the choice of two 8' and 4' stops on each manual). The pipework is mounted on a single windchest 10 feet long above the rear choir loft with the 8' Principal in the facade and the 16' Subbass pipes at the sides with tuning access through a door in the back wall. Compass 61/32; wind 2 3/4", equal temperament. There is a reversible toe piston bringing on the plenum. The console is detached, with rocking tablets.

MANUAL I
 16' Rohrgedeckt
 8' Principal
 8' Rohrfloete
 4' Octave
 4' Spitzfloete
 2 3/4' Nasat TC
 2' Blockfloete
 1 3/4' Terz TC
 Mixture III-V
 16' Trumpet
 8' Trumpet
 4' Clarion

MANUAL II
 8' Rohrfloete
 8' Gemshorn
 4' Rohrfloete
 4' Spitzfloete
 2' Octave
 1 1/2' Quintfloete
 1' Superoctave
 Kunstzimbel I
 8' Trumpet
 Tremulant

Scott R. Riedel
 CONSULTANT IN ECCLESIASTICAL
 ACOUSTICS, MUSIC & ARCHITECTURE

11040 West Blinwood Road, Watrous, Wisconsin 53226
 (414) 771-8966

CHURCH BELLS
 Carillons — Auto. Chime Systems
vanBergen BELLFOUNDRIES, INC.
 P. O. Box 12928 • Charleston, S. C. 29412
 803-768-0041

**ORGAN
 SUPPLY
 INDUSTRIES**

A vital part of American Organ Building,
 providing quality pipe organ supplies.
 645 West 32nd Street • P.O. Box 1165 • Erie, PA 16512



Tim Hemry, Pipe Organ Builder, Cleveland Heights, OH, has built a new organ for Mt. Zion Congregational Church, United Church of Christ, Cleveland, OH. The 3-manual and pedal organ is comprised of 32 ranks. Case is of red oak with trim of Honduran mahogany. Front pipes are of brushed zinc from the Great 8' Principal and Pedal 16' Principal. Horizontal trumpets are of brass. The console is made of red oak, stained to match the case; keyboards have ebony naturals with oak and bone-capped sharps; trim woods are Brazilian lauro and Mexican bocote; pedal sharps are of wenge. Stops are arranged in French terraced style. Tuning is a modified Werkmeister temperament. 1,841 pipes.

- GREAT**
 16' Bourdon (24 pipes)
 8' Principal
 8' Open Flute
 4' Octave
 4' Zauberflöte
 2' Superoctave
 Mixture IV-V
 8' Trumpet (horizontal)
 4' Clarion (12 pipes)
- POSITIVE**
 8' Gedackt
 4' Chimney Flute
 2 3/4' Nazard
 2' Principal
 1 3/4' Tierce
 Cymbal III (prepared for)
 8' Cromorne
 8' Trumpet on Positive
 Tremulant

- SWELL**
 8' Chimney Flute
 8' Viola d'Gamba
 8' Viola Celeste (FF)
 4' Principal
 4' Koppelflöte
 2' Gemshorn
 1 1/2' Larigot
 Sesquialtera II (prepared for)
 Scharf III
 16' Oboe (12 pipes)
 8' Oboe
 8' Trumpet on Swell
 Tremulant
- PEDAL**
 32' Resultant
 16' Principal
 16' Subbass
 16' Bourdon (Gt)
 8' Octave (12 pipes)
 8' Subbass (12 pipes)
 8' Bourdon (Gt)
 4' Choralbass
 4' Flute (Gt)
 2' Choraloctave (12 pipes)
 16' Posaune
 16' Oboe (Sw)
 8' Posaune (12 pipes)
 4' Oboe

Greenwood Organ Company, Charlotte, NC, has installed an organ at Bethel United Methodist Church, Chester, SC. The console is detached with tilting tablets. Electro-pneumatic action with pitman windchests. 21 ranks with pedal extensions.

- GREAT**
 8' Principal
 8' Hohlflöte
 8' Dulciana
 4' Octave
 4' Rohrflöte
 2' Doublette
 Mixture IV
 Cathedral Chimes

- SWELL**
 8' Geigen Principal
 8' Gedeckt
 8' Salicional
 8' Voix Celeste (TC)
 4' Harmonic Flöte
 2 3/4' Quint
 2' Flageolet
 8' Trompette
 4' Oboe
- PEDAL**
 16' Subbass
 16' Lieblich Gedeckt (Sw)
 8' Geigen Principal (Sw)
 8' Bourdon (ext)



A radio program for the king of instruments

- MARCH**
- #8909 Four Saint in Three (Organbuilding) Acts — Malcolm Archer, James Welch and John Walker play new instruments of expansive potential.
 - #8910 A New Organ for Portland's Trinity Church — in Oregon, Manuel Rosales and associates have created a musical masterpiece. John Strege, Douglas L. Butler, and David Britton show it off.
 - #8911 Harbach on Bach, Etc. — recital and session recordings by Barbara Harbach of music by American composers and J.S.B., played on Noack, Allen and Fisk instruments.
 - #8912 Bach's Memento — unusual works by Reger, Widor and Busoni in tribute to the Bach Spirit, played by Susan Armstrong, Lionel Rogg and Pierre Guillot.
 - #8913 Michael Radulescu in Recital — concert performances at St. Paul's House of Hope Church (MN) and a recording of the newly restored Michaelkirche organ in Vienna made by one of Australia's leading talents.
- PIPEDREAMS** 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.



Complete Organ Consoles

All styles, including Capture and keying systems.

Exclusive Opti-Sense (no contact) Keying
 Over a decade of experience

NORTHWEST ORGAN SUPPLY

3419 C St. N.E.
 AUBURN, WA 98002

Call or write for information
 (206) 852-4866

INTERNATIONAL ORGAN LEATHERS

QUALITY CERTIFIED LEATHERS & TOOLS
 FOR PIPE ORGANS • PLAYER PIANOS • MUSICAL INSTRUMENTS

412 West Marion, South Bend, IN 46601
 (219) 234-8831

CHARLES W. McMANIS

Voicer & Tonal Finisher

651 Pershing Drive
 Walnut Creek, CA 94596-2036

Schoenstein & Co., San Francisco, CA, has completed a 2-manual, 18-rank organ for Hope Lutheran Church of San Mateo, CA. This instrument, designed by Lawrence Schoenstein with scaling by his son, Terrence, presented a most difficult challenge. The problem was twofold: first, to find a place for the organ which would provide the best musical projection, create a handsome appearance, and still not reduce seating capacity for the choir in the small gallery; second, to achieve a rich and vibrant sound in a fully carpeted building with very low reverberation. The instrument is built into a narrow, triangular space. The base contains bellows and solid-state switching equipment.

The first level contains the Swell with the Pedal at either side and the Great Trumpet in the center. The Great flue chorus crowns the instrument. The console and case are oak. The harmonic hooded Trumpets are polished copper as are the Pedal Spitzoctave pipes. The 8' Principal is of polished tin and the remaining pipes are 50% tin with zinc bases. Placement is high on the central axis of the nave, with generous scaling. The tonal design was calculated to bring the highest amount of accompanimental possibilities from a 14-voice instrument. The organ is prepared for the addition of a Positiv division on the gallery rail. Photo by Dennis Anderson.

GREAT

- 16' Rohrflöte (Borrow Great)
- 8' Principal (Tin)
- 8' Rohrflöte (Wood & Metal)
- 8' Gemshorn (Duplex Swell)
- 4' Octave
- 2' Sifflöte
- 1½' Mixtur IV
- 8' Trompete

SWELL (Expressive)

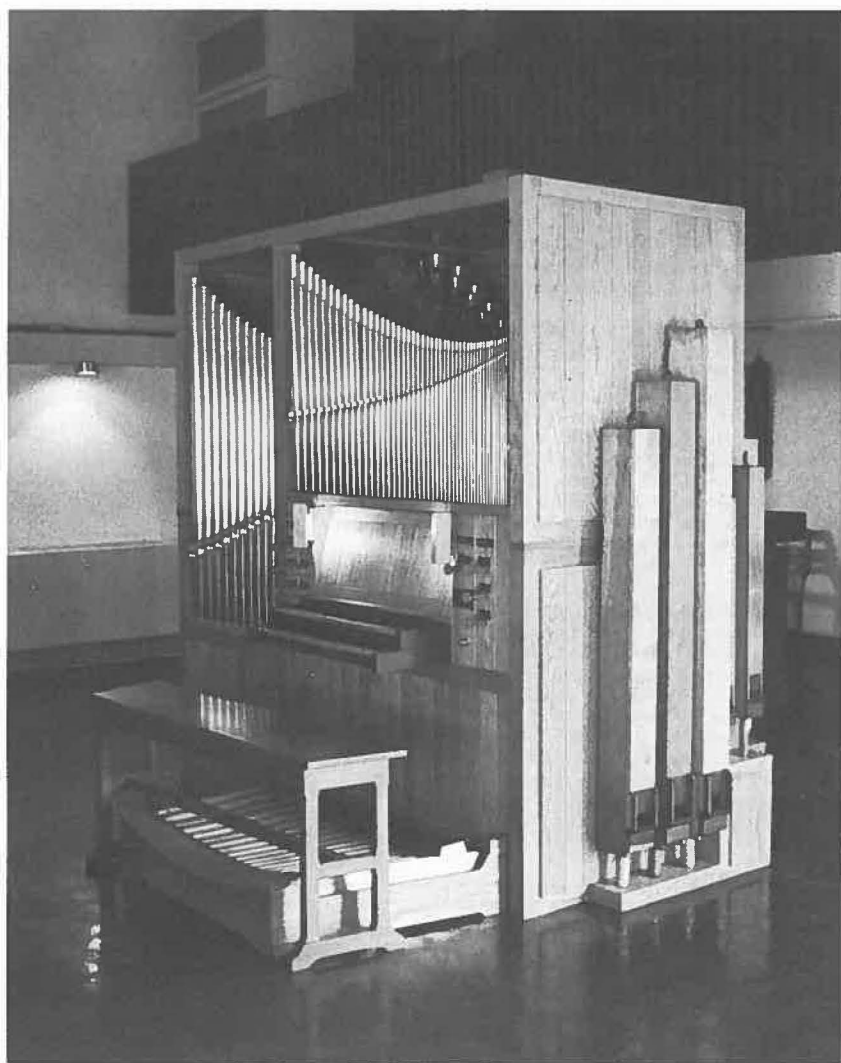
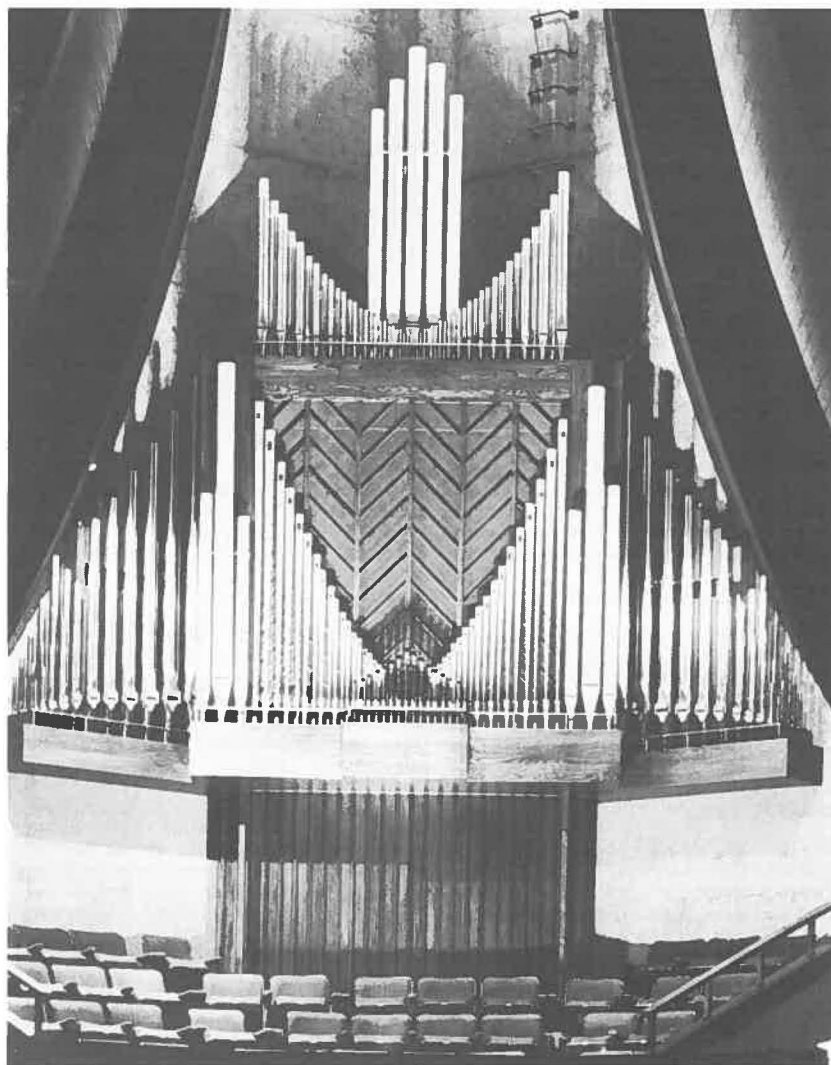
- 8' Gemshorn (Common Bass)
- 8' Gemshorn Celeste
- 8' Gedeckt (Metal)
- 4' Prestant
- 2' Nachthorn
- 2½' Sesquialtera II
- 8' Bassoon
- Tremulant

POSITIV (Prepared Floating Division)

- 8' Quintadena
- 4' Spitz Principal
- 2' Portunal
- 1' Cymbale III
- 8' Rohr Schalmey

PEDAL

- 16' Subbass (Extend Great)
- 8' Spitzoctave (Copper)
- 8' Gedeckt (Borrow Swell)
- 4' Choralbass (Extend Pedal)
- 2½' Rauschmixtur (Prepared)
- 16' Fagott (Extend Great)
- 8' Bassoon (Borrow Swell)
- 4' Rohr Schalmey (Prepared)



John-Paul Buzard Organ Craftsmen, Inc., Urbana, IL, has built a new organ, Opus 4, for St. Andrew's Lutheran Church (ELCA), Champaign, IL. This organ of seven stops, eight ranks, is the culmination of years of dedication, perseverance and hard work by the student congregation of St. Andrew's Church, located on the University of Illinois campus in Urbana/Champaign. The organ was designed to lead congregational hymn singing and the Lutheran liturgy; its secondary function is to accompany the choir and play organ literature appropriate in the Lutheran Church. The tonal style was inspired by North German organbuilding traditions. Action is mechanical, the case of solid white oak. Winding is provided by an electric blower and single reservoir installed in the case. The pipes surrounding the sides and back of the case are from the Pedal Bourdon 16'; those in the facade are the Manual I Prestant 4' made of 75% polished tin.

MANUAL I

- 8' Gedeckt
- 4' Prestant
- 1½' Mixture II

MANUAL II

- 8' Bourdon
- 4' Spitzflute
- 2' Principal

PEDAL

- 16' Bourdon

COUPLERS

- I/Pedal
- II/Pedal
- III

ATTENTION ORGAN BUILDERS
IF YOU ARE LOOKING FOR RELIABILITY and
EASE OF INSTALLATION...see below

MULTI-ACTION
ORGAN CONTROL
SYSTEM

- Superior Pipe Organ Relay
- 99 Memory Combination Action
- Sophisticated Record/Playback
- Specification changes in seconds
- Can handle any size installation

THE ULTIMATE—ALL IN
ONE SMALL PACKAGE

COST SAVING—EASY TO INSTALL

SOLID STATE RELAY

COMBINATION ACTION
LOW NOTE PEDAL
GENERATORS

ECONOMICAL FOR SMALLER INSTALLATIONS

- Assemble the relay system yourself and put **MORE PROFITS** into your pocket
- Dual Combination Action with sixteen pistons—**assembled ready to install**
- Low note pedal generators at a **LOW COST**—blends beautifully with pipes



SEND FOR CATALOG AND **MULTI-ACTION** BROCHURE
DEPT. 40
6101 WAREHOUSE WAY • SACRAMENTO, CA 95826 • 916/381-6203

Organ Recitals

DIANE MEREDITH BELCHER, St. John's Lutheran Church, Oak Harbor, OH, November 15: *Dieu parmi nous (La Nativité)*, Messiaen; *Allein Gott in der Höh sei Ehr*, S. 662, 664, Bach; *Offertoire (Messe pour les paroisses)*, Couperin; *Prelude and Fugue in G Minor*, Op. 7, Dupré; *Arches*, Litaize; *Prelude and Fugue in A Minor*, S. 543, Bach; *Prelude, Fugue and Variation*, Op. 18, Franck; *Final (Symphonie III)*, Vierne.

DELBERT DISSELHORST, Redeemer College, Ancaster, Ontario, October 1: *Praeludium in E*, Lübeck; *Tiento pequeño y facil de septimo tono, Tiento segundo de medio registro de quarto tono*, Correa de Arauxo; *In dulci júbilo*, BuxWV 197, *Wie schön leuchtet der Morgenstern*, BuxWV 223, Buxtehude; *Concerto in B-flat Major*, Op. 4, No. 2, Handel; *Sonata*, Op. 65, No. 3, Mendelssohn; *Sonata III*, S. 530, *Toccata and Fugue in F Major*, S. 540, Bach.

MARY ANN DODD, with Julie Newell, soprano, First Congregational Church, Norwich, NY, November 13: *Fantasy on 'Komm, heiliger Geist'*, S. 651, *Prelude and Fugue in A Major*, S. 536, Bach; *Versets*, Pinkham; *Tierce en taille*, DuMage; *Sonata de 1° Tono*, Lidon; *Under Clear Heaven*, Crawford; *Sweet Sixteenths*, Albright; *Prelude and Fugue in E Major*, Buxtehude.

MARIO DUELLA, Museum of Art, Cleveland, OH, October 9: *Prelude and Fugue in B Minor*, S. 544, *Herr Jesu Christ, dich zu uns wend*, S. 709, Bach; *Toccata and Fugue in E Major*, O König, dessen Majestät, Krebs; *Variations on God Save the King*, Rinck; *Post Communio in D Minor*, Tomeoni; *Assolo*, Centemeri; *Sonata in G Major*, Capocci.

MARY FENWICK, Longwood Gardens, Kennett Square, PA, October 23: *Two Trumpet Tunes*, Martin; *Fugue in C*, Buxtehude; III. *Sarabande*, IV. *Rhythmic Trumpet (Baroques)*, Bingham; *Flandria (Variations)*, Maekelberghe; *Allegretto (Five short pieces)*, Whitlock; *Pastorale and Aviary*, Roberts; *Melodia*, Reger; *Intermezzo, Adagio, Final (Symphonie III)*, Vierne.

JANETTE FISHELL, Luther Memorial Church, Madison, WI, November 16: *A Festive Voluntary: Variations on 'Good King Wenceslas'*; *Prolog, Mysterium, Osterchöre, Gretchen, Walpurgisnacht (Faust for Organ)*; II. Lento (*Gloria Putri et Filio*), III. Fantastico (*Lauda Sion (Laudes)*); III. *Moto Ostinato*, IV. *Finale (Nedelni Hudba "Sunday Music")*, Eben.

BRIAN FRANCK, with L'Orpheon, SS. Peter and Paul Church, Lewiston, ME, October 4: *Sur le Rhin*, Op. 54, Vierne; *By the Sea*, Piché; *Pastorale (Symphonie II)*, Widor; *Praeludium and Fuge, A dur*, S. 536, Bach; *Adoramus Te*, Dubois; *Les Martyrs*, Gounod; *In a Monastery Garden*, Ketelbey; *Choral no. 2 en si mineur*, Franck; *Carillon Orleanais*, Nibelle; *Andantino*, Op. 51, *Impromptu*, Op. 54, *Clair de lune*, Op. 53, Vierne; *Variations sur un Noël*, Op. 20, Dupré.

PER FRENDAHL, First Presbyterian Church, Santa Barbara, CA, November 7: *Tu Deum*, Op. 11, Demessieux; *Trio Sonata in E-Flat, Prelude and Fugue in C Major*, Bach; *Fantasia in E-Flat*, Saint-Saëns; *Folk Tune from Dalacarelia*, Lindberg; *Sonata Espanordica*, Lindblad.

JAMES WEST GOOD, Starling Avenue Baptist Church, Martinsville, VA, November 20: *Processional*, Mathias; *Partita on 'St. Anne'*, Op. 6, Manz; *Passacaglia in C Minor*, S. 582, Bach; *Tuba Tune*, Lang; *Prelude and Fugue in E Flat*, Op. 99/III, Saint-Saëns; *Softly and tenderly, We're marching to Zion*, Held; *Final (Symphonie I)*, Vierne.

HEINRICH GURTNER, Museum of Art, Cleveland, OH, October 2: *Toccata, Adagio and Fugue in C*, S. 564, *Christ, der du bist der helle Tag*, S. 766, Bach; *Passacaglia*, Op. 6, Barblan; *In te, Domine, speravi*, Huber; *Prélude et fugue sur le nom d'Alain*, Op. 7, Duruflé.

STEPHEN HAMILTON, Hennepin Avenue United Methodist Church, October 16: *Choral with variations on 'Veni Creator'*, Op. 4, Duruflé; *Praeludium in E Minor*, Bruhns;

Partita sopra la Aria Folia de Espagne, Pasquini; *La Romanesca con cinque mutange*, Valente; *Sonata de 1 tono*, Lidon; *Prelude and Fugue in C Minor*, S. 546, Bach; *Toccata*, Sowerby; *Joie et clarté des Corps Glorieux*, Messiaen; *Choral No. 1 in E Major*, Franck; *Prelude and Fugue in B Major*, Dupré.

JUDITH HANCOCK, St. Thomas Church, New York, NY, November 6: *Sonata II*, Hindemith; *Allegro: Chorale and Fugue in D Minor*, Mendelssohn; *Sonata in E Minor*, S. 528, Bach; *Hallelujah! Gott zu loben, bleibe meine Seelenfreud*, Op. 52, No. 3, Reger.

KIM HEINDEL, Union Lutheran Church, York, PA, November 15: *Crown Imperial*, Walton; *An Wasserflüssen Babylon*; *Herr Jesu Christ, dich zu uns wend*; *Nun danket alle Gott*; *Prelude and Fugue in C Major*, S. 547, Bach; *Introduction and Passacaglia in D Minor*, Reger; *Berceuse, Impromptu*, Vierne; *Prelude, Fugue and Variation*, Franck; *Toccata (Suite, Op. 5)*, Duruflé.

CLYDE HOLLOWAY, Holy Cross Roman Catholic Church, New Britain, CT, November 13: *Introduction and Passacaglia in D Minor*, Reger; *Liebster Jesu wir sind hier*, S. 731, *Nun freut euch, lieben Christen g'mein*, S. 734, *Fantasia and Fugue in G Minor*, S. 542, Bach; *Choral in B Minor*, Franck; *Joie et Clarté des Corps Glorieux*, Messiaen; *Canon in B Major*, Schumann; *Final (Symphonie I)*, Vierne.

WERNER JACOB, Museum of Art, Cleveland, OH, November 13: *Concerto in G Major*, S. 592, *Wir glauben all an einen Gott*, S. 680, *Prelude and Fugue in D Major*, S. 532, Bach; *Morgenglanz der Ewigkeit*; *Wer weiss, wie nahe mir mein Ende*, Op. 79b, *Fantasy and Fugue in D Minor*, Op. 135b, Reger.

SUSAN LANDALE, Independent Presbyterian Church, Birmingham, AL, November 13: *Prelude and Fugue in E-Flat*, S. 552, *O Lamm Gottes unschuldig, Jesu meine Freude*, Bach; *Prelude and Fugue in C Minor*, Op. 37, Mendelssohn; *Andantino, Hymne au soleil, Clair de lune, Toccata (Pieces de Fantaisie)*, Vierne; *Institution de l'Eucharistie (No. 8)*, *Les deux murailles d'eau (No. 13) (Le Livre du Saint Sacrement)*, Messiaen.

ROBERT NOEHREN, Stetson University, Deland, FL, November 5: *Fantasia on the chorale 'How brightly shines the morning star'*, Buxtehude; *Prelude and Fugue in B Minor*, S. 544, *Christians rejoice*, S. 734, *We all believe in one true God*, S. 680, *Lord, hear the voice of my complaint*, S. 639, *O whither shall I flee*, S. 646, Bach; *Communion, Tournemire; The Angels (La Nativité)*, Messiaen; *Humoresque 'The primitive organ'*, Yon; *Sarabande on 'Land of rest'*, Near; *Etude (for solo pedal and full organ, 1982)*, Noehren.

PETER PLANYAVSKY, Christ Church, Grosse Pointe, MI, November 6: *Prelude and Fugue in E Minor*, Buxtehude; *Prelude and Fugue in A-Flat*, Hummel; *Ecce lignum crucis*, Heiller; *Sonata No. 1 in F Minor*, Mendelssohn; *Prelude and Fugue in G Major*, S. 541, *An Wasserflüssen Babylon*, S. 653b, *Allein Gott in der Höh sei Ehr*, S. 664, *Schmücke dich, o liebe Seele*, S. 654, *Toccata and Fugue in F Major*, S. 540, Bach; *Improvisation*.

CHRISTA RAKICH, First Congregational Church, Washington, CT, October 15: *Plein jeu, Cromorne sur la Taille, Basse de Trompette, Tierce en Taille, Dialogue (Mass for the Convents)*, Couperin; *Trio Sonata No. 6 in G Major*, Bach; *Praeludium in D*, Buxtehude; *Partita on Freu' dich sehr, o meine Seele*, Heiller; *Lotus*, Strayhorn/Wynton; I think when I read that sweet story of old, All things bright and beautiful, Wonderful words of life (*Folk Hymn Sketches*), *Fantasia*, Diemer.

GEORGE RITCHIE, Presbyterian Church of the Cross, Omaha, NE, October 30: *Fantasia and Fugue in B-flat*, Boëly; *Tierce en taille*, Guilain; *Quand Jesus naquit à Noël*, Balbastre; *More Palatino*, Sweelinck; *Prelude and Fugue in A Minor*, S. 543, Bach; *Andante sostenuto (Symphonie Gothique)*, Widor; *Underground Streams (Organbook III, Vol. II)*, Albright; *Wie lieblich ist doch Herr, Die Statte*, Curtis-Smith; *Finale-The Offering (Organbook III, Vol. II)*, Albright.

ALMUT RÖSSLER, Museum of Art, Cleveland, OH, October 23: *Le Livre du Saint Sacrement*, Messiaen.

WOLFGANG RÜBSAM, organ and piano, House of Hope Presbyterian, St. Paul, MN, October 30: *Toccata No. 5 in D Major*, S. 912, *French Suite No. 5 in G Major*, S.

816, *Chromatic Fantasia and Fugue in D Minor*, S. 903, *Prelude and Fugue in B Minor*, S. 544, *Sonata No. 4 in E Minor*, S. 528, *Allein Gott in der Höh' sei Ehr'*, *Toccata in E Major*, S. 566, Bach.

EDMUND SHAY, First Presbyterian Church, Columbia, SC, November 14: *Suite pour Orgue*, Op. 5; *Scherzo*, Op. 2; *Prélude sur l'Introit de l'Épiphanie, Fugue sur le thème de Carillon des Heures de la Cathédrale de Soissons*, Op. 12; *Prélude, Adagio et Choral varié sur le thème de 'Veni Creator'*, Op. 4; *Prélude et Fugue sur le nom d'Alain*, Op. 7, Duruflé.

ALLAN SLOVENKAY, Museum of Art, Cleveland, OH, November 20: *Organ Concerto I*, Reda; *How brightly shines the morning star*, Buxtehude; *Fantasia in A Major*, Op. 16, Franck; *Prelude and Fugue in C Major*, S. 547, Bach; *Tu Deum*, Op. 11, Demessieux.

LARRY SMITH, Holy Trinity Lutheran Church, Akron, OH, October 23: *Toccata duodecima et ultima*, Muffat; *Schmücke dich, o liebe Seele*, S. 654, Bach; *Prêtre, Franck; Orgelsonate*, Op. 18/2, Distler; *Trois Préludes et Fugues*, Op. 36, Dupré.

PHILIP L. STIMMEL, Blessed Sacrament Church, Greenfield, MA, October 16: *Toccata and Fugue in D Minor*, S. 565, *Sonata No. 5 in C Major*, S. 529, Bach; *Sonata II*, Hindemith; *Prelude on 'Just as I am'*, Bolcom; *Prelude on 'Thou man of grief, remember me'*, Read; *Kol Nidre*, Berlinksi; *Black Cherries (from Pastoral Psalms)*, Bingham; *Prelude and Fugue on BACH*, Liszt.

SAMUEL JOHN SWARTZ, California State University, Northridge, CA, November 4: *Prelude, Fugue and Chaconne*, Buxtehude; *Sonata X*, Moretti; *Plein chant du premier Kyrie*, Fugue sure les jeux d'anches, *Recit de Chromorne*, *Plein chant (Messe pour les paroisses)*, Couperin; *Toccata, Adagio and Fugue in C*, S. 564, Bach; *Fantasia in F*, K.V. 608, Mozart; *Variations on 'America'*, Ives; *Toccata primi toni*, Op. 11, Sark.

TIMOTHY J. TIKKER, Denver South Seventh-Day Adventist Church, November 12: *Sonata in A*, Op. 65 No. 3, Mendelssohn; *Three Variations on Psalm 36*, Sweelinck; *Allein Gott in der Höh' sei Ehr'*, S. 662, *Wo soll ich stehen hin*, S. 646, *Wachet auf, ruft uns die Stimme*, S. 645, *Prelude and Fugue in B Minor*, S. 544, Bach; *Voluntary in D Minor*, Op. 5 No. 8, Stanley; *The Embrace of Fire*, Hakim; *Improvisation on a submitted theme*.

THOMAS TROTTER, Independent Presbyterian Church, Birmingham, AL, November 6: *Concerto in D Minor*, S. 596, Vivaldi/Bach; *Adagio and Allegro in F*, K. 594, Mozart; *Moto Ostinato (Sunday Music)*, Eben; *Suite*, Op. 5, Duruflé; *William Tell Overture*, Rossini/Lemare.

ANITA EGGERT WERLING, Zion Evangelical Lutheran Church, Ft. Wayne, IN, November 6: *Prelude and Fugue in G Major*, Bruhns; *Partita on 'A mighty fortress'*, Callahan; *A mighty fortress*, S. 720, *All glory be to God on high*, S. 662, *Fantasy and Fugue in G Minor*, S. 542, Bach; *Sonata in B-Flat*, Op. 65, No. 4, Mendelssohn; *Lied (Douze Pièces)*, *Arches: Fantaisie pour Orgue*, Litaize.

TODD and ANNE WILSON, Holy Trinity Lutheran Church, Buffalo, NY, November 25: *Ballade*, Op. 30, Dupré; *Sonata per Due Organi*, Cherubini; *The Alexander Variations*, Hampton; *German Round*, Op. 25, Moszkowski; *Variations on a Theme of Paganini*, Wilson; *Adagio sostenuto (Concerto No. 2 in C Minor)*, Op. 18, Rachmaninoff; *Suite from Carmen*, Bizet, arr. Biery.

ROGER W. WISCHMEIER, First Presbyterian Church, Hutchinson, KS, November 14: *Concerto in F Major*, Op. 4, No. 5, Handel; *Praeludium in G Major*, Bruhns; *Allegro vivace, Adagio, Toccata (Symphonie V)*, Widor; *Litanies*, Alain; *Variations on a Noël*, Wischmeier; *Pugeant*, Sowerby.

GARY ZWICKY, with Arcadia Ensemble, Eastern Illinois University, Charleston, IL, October 27: *Praeludium in G Minor*, BuxWV 149, Buxtehude (Agricola ms.); *Neumeister chorales* S. 1092, 1093, 1094, Bach; *Concerto in G Minor*, Graun; *Neumeister chorales* S. 1115, 1116, 1120, Bach; *Sonata in D Major*, Vivaldi; *Praeludium in G Minor*, BuxWV 149, Buxtehude (Lindemann ms.); *Traum und Wirklichkeit*, Zechlin; *Sonata in D Major*, Op. 4, no. 5, Fritz; *A Song of Sunshine*, Hollins; *Hommage à Dietrich Buxtehude (Toccata Fugue)*, Eben.

THE DIAPASON

An International Monthly Devoted to the Organ, Harpsichord and Church Music

Official Journal
International Society for Organ History and Preservation

- Feature articles by noted contributors
- Reviews of organ, choral and handbell music, books and recordings
- Stoplists and photos of organ installations
- Monthly calendar of events
- Extensive classified advertising section

THE DIAPASON

380 NORTHWEST HIGHWAY • DES PLAINES, IL 60016

Name	<input type="checkbox"/> NEW SUBSCRIBER
Street	<input type="checkbox"/> RENEWAL
City	<input type="checkbox"/> ENCLOSED IS
State	<input type="checkbox"/> \$28.00—3 years
Zip	<input type="checkbox"/> \$20.00—2 years
	<input type="checkbox"/> \$12.00—1 year
	Foreign subscriptions:
	<input type="checkbox"/> \$46.00—3 years
	<input type="checkbox"/> \$32.00—2 years
	<input type="checkbox"/> \$18.00—1 year

Please allow four weeks for delivery of first issue on new subscriptions

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 MARCH
Frank Converse; Trinity Church, Newport, RI 12:15 pm
Jerome Butera; Park Ridge Community Church, Park Ridge, IL noon

16 MARCH
Patty Pratt; St Paul's Episcopal, Flint, MI 12:05 pm
CJ Sambach; Grace Episcopal, Honesdale, PA

17 MARCH
Brian Jones; Trinity Church, Boston, MA 12:15 pm
William Porter, harpsichord; Old West Church, Boston, MA
Musica Sacra; Alice Tully Hall, New York, NY 8 pm

18 MARCH
Bach, *Magnificat*; Old West Church, Boston, MA 8 pm
Klaas Bolt; Southern College, Colledale, TN 3:30 pm
John Whitt, harpsichord, with choir; Christ Church, Winnetka, IL 8 pm

19 MARCH
Christa Rakich; Old West Church, Boston, MA University Choir; Harvard Univ, Cambridge, MA 5:30 pm
Handel, *Messiah* (II, III); Trinity Church, Newport, RI 4 pm
Robert Poovey; Downtown Presbyterian, Rochester, NY 4:30 pm
Bach, *St John Passion*; St Bartholomew's, New York, NY 3 pm
Bach, *Cantata 182*; Holy Trinity Lutheran, New York, NY 5 pm
Paul Olson; St Thomas Church, New York, NY 5:15 pm
Choral Concert; UMC, Red Bank, NJ 7 pm
Estonia Men's Choir; Kennedy Center, Washington, D.C.
Bach, *St John Passion*; Druid Hills Presbyterian, Atlanta, GA 4 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Joan Lippincott; 7th-day Adventist, Kettering, OH
Ruth Sutton; Zion Lutheran, Ann Arbor, MI 4 pm
Pinkham, *The Small Passion*; Pilgrim Congregational, Duluth, MN
Robert Glasgow; Independent Presbyterian, Birmingham, AL 4 pm

20 MARCH
Joan Lippincott, masterclass; 7th-day Adventist, Kettering, OH

21 MARCH
Bach Gala Concert; Old West Church, Boston, MA
Dupré, *Stations of the Cross*; Church of the Epiphany, Washington, DC 11:30 am
Estonia Men's Choir; Myerhoff Hall, Baltimore, MD
Charles Tompkins; Furman Univ, Greenville, SC 8:15 pm

23 MARCH
Kodaly, *Missa Brevis*; St Thomas Church, New York, NY 5:30 pm
Rutter, *Requiem*, with orchestra; Christ UMC, Memphis, TN 7 pm

24 MARCH
Estonia Men's Choir; Carnegie Hall, NY
Stainer, *The Crucifixion*; Princeton Theological Seminary, Princeton, NJ 8 pm
Bach, *St Matthew Passion*; Academy of Music, Philadelphia, PA 7:30 pm

25 MARCH
Hancock, *Missa Resurrectionis*; St Thomas Church, New York, NY 5:30 pm

26 MARCH
Judith Hancock; St Thomas Church, New York, NY 2:30 pm
Bach, *Easter Oratorio*; Holy Trinity Lutheran, New York, NY 5 pm
Peter Williams; Duke Univ, Durham, NC 5 pm
Larry Smith; Trinity UMC, Spartanburg, SC
Michael Gailit; Cleveland Museum, Cleveland, OH

27 MARCH
Keith John; Performing Arts Center, Milwaukee, WI 8 pm
Michael Murray; Orchestra Hall, Chicago, IL 8 pm

31 MARCH
Stephen Rumpf; Trinity Church, Boston, MA 12:15 pm
Christ Church Cathedral Choir; Houghton College, Houghton, NY 8 pm

1 APRIL
Poulenc, *Gloria*, with orchestra; Coral Ridge Presbyterian, Ft Lauderdale, FL
Christ Church Choir; First Presbyterian, Erie, PA 7 pm

2 APRIL
Univ of Massachusetts Chamber Choir; First Church, Springfield, MA 4 pm
Herfried Mencke; St Bartholomew's, New York, NY 3 pm
CJ Sambach; Gloria Dei Lutheran, Huntington Station, NY 4 pm
Todd Wilson, workshop; St Andrew's Episcopal, State College, PA 7 pm
*Hymn Festival; First Baptist, Charleston, SC 5 pm
Christ Church Choir; St John's Episcopal, Detroit, MI 8 pm
Carroll College Choir; Cathedral of St John, Milwaukee, WI 3 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Alexander Anderson

Knowles Memorial Chapel
Rollins College
Winter Park, Florida 32789

robert anderson

SMD FAGO
Southern Methodist University
Dallas, Texas 75275

CHARLOTTE AND WILLIAM ATKINSON

FIRST PRESBYTERIAN CHURCH
2001 El Camino Real
Oceanside, California 92054

WILLIAM AYLESWORTH D. M.

Evanston, Illinois

W. MICHAEL BRITTENBACK FIRST BAPTIST CHURCH

607 Lake St.
Evanston, IL 60201

Recitals Organ Consultation Instruction

DAVID BURTON BROWN

Belle Meade Church
Nashville, Tennessee
Recitals - Aurand Management
809 Harpeth Knoll Rd.
Nashville, TN 37221

ROBERT CLARK

School of Music
ARIZONA STATE UNIVERSITY
TEMPE, ARIZONA 85281

ENNO COMINETTI

Organist—Composer
Recitals and lectures on Italian music
17th—18th century & contemporary
Via Statale, 75
22050 Varenna (Italy)

MICHAEL CORZINE

School of Music
Florida State University
Tallahassee

WALLACE M. COURSEN JR.

F.A.G.O.
Holy Trinity Episcopal Church
West Orange, NJ 07052

GEORGE W. DECKER

St. Paul's Cathedral
Syracuse, NY 13202

STEVEN EGLER

Central Michigan University
First Presbyterian Church
Mt. Pleasant, Michigan 48858
SOLO Shelly-Egler
RECITALS Flute and Organ Duo

GEORGE ESTEVEZ

ch.m.
Chicago Chamber Choir

KATHRYN ESKEY

The University of
North Carolina
at Greensboro

Robert Finster

TEXAS BACH CHOIR
Our Lady of the Atonement Church
SAN ANTONIO

JOHN FENSTERMAKER

GRACE CATHEDRAL
SAN FRANCISCO

JEFFREY FOWLER

Organist - Choirmaster
First Presbyterian Church
Northville, Michigan 48167

ELLEN KURTZ

FUNK
M.Mus. A.A.G.O.
Concord, California

HENRY FUSNER

S.M.D., A.A.G.O.
First Presbyterian Church
Nashville, Tennessee 37220

John W. Gearhart III

B.A., M.Mus.
St. Paul's Episcopal Church
P.O. Box 8427
Mobile, Alabama 36608

Robert Glasgow

School of Music
University of Michigan
Ann Arbor

Antone Godding

School of Music
Bishop W. Angie Smith Chapel
Oklahoma City University

JOHN HAMILTON

COPENHAGEN Christian Winthersvej 45
2800 Lyngby Denmark
telephone (02) 87 08 18

SEATTLE 5134 Northwest Sammamish Road
Issaquah Washington 98027 USA
telephone (206) 641-1360

Gruenstein Award Sponsor

CHICAGO CLUB OF WOMEN ORGANISTS

Kirstin Synnestvedt, DMA, President

Founded 1928

PHILIP CROZIER

RECITALIST

4702 Queen Mary Road, Apt 10
Montreal, H3W 1W8, P. Quebec
(514) 739-8696

St. James United Church, Montreal
Temple Emanu-El Beth Sholom, Montreal
Also Organ Duo concerts with Sylvie Poirier

Recitals
Masterclasses
Lectures

International
Recitalist

LYNNE DAVIS

2 rue de l'Eglise
27710 St. Georges-Motel • France



BRUCE GUSTAFSON

Franklin and Marshall College
Lancaster, Pennsylvania

DAVID S. HARRIS

Organ Consultant
1332 Del Mar Parkway
Aurora, CO 80010

VICTOR HILL

Harpichord and Organ
Williams College
St. John's Episcopal Church
Williamstown, Mass. 01267

FRANK IACINO

St. James Church
728 Annette St.
Toronto, Canada
Recitals Records

Brian Jones

TRINITY CHURCH
BOSTON

JAMES KIBBIE

D.M.A.
The University of Michigan
School of Music
Ann Arbor, MI 48109

WILLIAM KUHLMAN

Decorah, Iowa 52101
Luther College

David Lowry

School of Music
Winthrop College
Rock Hill, South Carolina 29733

DAVID McCAIN

ORLANDO

JAMES HAMMANN

D.M.A. A.A.G.O.
Jefferson Ave
Presbyterian Church
Detroit
Allen Park Symphony

WILL O. HEADLEE

SCHOOL OF MUSIC
SYRACUSE UNIVERSITY
SYRACUSE, NEW YORK 13210

Harry H. Huber

D. Mus.
Kansas Wesleyan University, Emeritus
University Methodist Church
SALINA, KANSAS

MICHELE JOHNS

A.Mus.D
Organ — Harpsichord
The University of Michigan
School of Music

KIM R. KASLING

D.M.A.
St. John's University
Collegville, MN 56321

GALE KRAMER

DMA
Wayne State University
Metropolitan Methodist Church
Detroit 48202

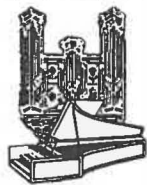
RICHARD W. LITTERST

M. S. M.
SECOND CONGREGATIONAL CHURCH
ROCKFORD, ILLINOIS

BETTY LOUISE LUMBY

DSM • FAGO
UNIVERSITY OF MONTEVALLO
MONTEVALLO, ALA. 35115

Shirley Makus
Harpichord, Organ
Ariel Ensemble, Chicago
1437 W. Rosemont Ave.
Chicago, IL 60660
(312) 761-1847

**MARILYN MASON**

CHAIRMAN, DEPARTMENT OF ORGAN
UNIVERSITY OF MICHIGAN
ANN ARBOR

"... Ginastera's ... was by all odds the most exciting ... and Marilyn Mason played it with awesome technique and a thrilling command of its daring writing."

The American Organist, 1980

MICHAEL GAILIT

Organist — Pianist



HOCHSCHULE FÜR MUSIK
Lothringerstrasse 18
A-1030 VIENNA, AUSTRIA

DAVID GOODING

St. Peter's Episcopal Church

18001 Detroit Avenue
Lakewood, OH 44107

3 APRIL

Christ Church Choir; First Wayne St UMC, Ft Wayne, IN 8 pm

4 APRIL

Karyl Louwenaar, fortepiano; Cathedral of St Philip, Atlanta, GA 8 pm
Clyde Holloway; High Street UMC, Muncie, IN 8 pm
Christ Church Choir; St Luke's Episcopal, Evanston, IL 8 pm

5 APRIL

Christ Church Choir; St Norbert's Abbey, DePere, WI 7:30 pm

7 APRIL

Robert MacDonald; Trinity Church, Boston, MA 12:15 pm
Timothy Albrecht; Emory Univ, Atlanta, GA 8:15 pm
Stephen Cleobury; Holy Trinity Lutheran, Akron, OH 8 pm
Christ Church Choir; Michigan Tech Univ, Houghton, MI 8 pm
David Hurd; Trinity Episcopal, Bloomington, IN 8 pm

8 APRIL

Gerre Hancock; St Paul's Church, Chestnut Hill, PA
Christ Church Choir; First UMC, Duluth, MN 8 pm

9 APRIL

William Albright; Harvard Univ, Cambridge, MA
Helga Schauerte; Cadet Chapel, West Point, NY 3:30 pm
Philip Kenyon; St Bartholomew's, New York, NY 3 pm
Ty Woodward; Shea's Buffalo Center, Buffalo, NY 2 pm
Hymn Festival; Downtown Presbyterian, Rochester, NY 7:30 pm
Durullé, *Requiem*; Christ's Church, Rye, NY 5 pm
+ **Cj Sambach**; Peoples United Church, Dover, DE 4 pm

David Herman; Longwood Gardens, Longwood, PA 2:30 pm

Stephen Cleobury; St Stephen's Episcopal, Wilkes-Barre, PA

Frederick Swann; Calvary Baptist, Roanoke, VA 3 pm

Christopher Young; St Thomas More Cathedral, Arlington, VA 7:30 pm

Emory Early Music Consort; Emory Univ, Atlanta, GA 8:15 pm

Giuseppe Zanaboni; Cleveland Museum, Cleveland, OH 2 pm

David Higgs; St George's Episcopal, Nashville, TN 3 pm

Gary Beard Chorale; Lindenwood Christian, Memphis, TN 5 pm

Mary Yost; Zion Lutheran, Ann Arbor, MI 4 pm

Carl Angelo; Second Presbyterian, Indianapolis, IN 8 pm

James Johnson; Chicago Theological Seminary, Chicago, IL 4 pm

Catharine Crozier; Illinois College, Jacksonville, IL 8 pm

Joan Lippincott; Briarwood Presbyterian, Birmingham, AL 6:30 pm

10 APRIL

William Albright, lecture; Harvard Univ, Cambridge, MA 4 pm

Catharine Crozier, masterclass; Illinois College, Jacksonville, IL

Jonathan Tuuk; College of St Thomas, St Paul, MN 8 pm

11 APRIL

Anne & Todd Wilson; Bland St UMC, Bluefield, WV 7:30 pm

Christopher Young; Hendricks Ave Baptist, Jacksonville, FL 8 pm

Frederick Swann; Collingwood Presbyterian, Toledo, OH 8 pm

Philip Gehring, workshop; Southport UMC, Indianapolis, IN 7:30 pm

14 APRIL

Philip Kenyon; Trinity Church, Boston, MA 12:15 pm

John Weaver; Princeton Theological Seminary, Princeton, NJ 8 pm

David Hurd; Cathedral of St Paul, Burlington, VT 8 pm

Handbell Workshop & Festival; Collierville UMC, Collierville, TN (also 15 April)

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

Mary Preston; Calvary Church, Pittsburgh, PA 8 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Donald Williams; Zion Lutheran, Ann Arbor, MI

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

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

Norma Stevlingson; 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, Watertown, CT

Wilma Jensen; St Paul's UMC, Cincinnati, OH 8 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, soprano; St Mark's Episcopal, Dalton, GA

Louis Robillard; Second Presbyterian, Indianapolis, IN 8 pm

Thomas Trotter; St John's Cathedral, Jacksonville, FL 8 pm

22 APRIL

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

Edward Parmentier; Nashotah House, Nashotah, WI 8 pm

23 APRIL

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

Gerre Hancock; Commack UMC, Commack, NY 4 pm

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

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

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

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

24 APRIL

Helga Schauerte, lecture; Old West Church, Boston, MA

Donald P. Moore

COMPOSER—ARRANGER



ORGANIST-CHOIRMASTER
THE PILGRIM UNITED CHURCH
OF CHRIST

130 BROAD BLVD.
CUYAHOGA FALLS, OHIO 44221

A Two-Inch
Professional Card in

THE DIAPASON

Please write for rates.
And there's no extra charge
for photos!

Schuetz, *St John Passion*; Christ & St Stephen's, New York, NY 12 noon
Louis Robilliard; Cathedral Church of the Advent, Birmingham, AL 8 pm

25 APRIL
Helga Schauerte; Old West Church, Boston, MA
Marijim Thoene; Church of the Epiphany, Washington, DC 12:10 pm
Thomas Trotter; First Presbyterian, Columbus, GA 8 pm
Louis Robilliard, masterclass; Cathedral Church of the Advent, Birmingham, AL 9:30 am

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

28 APRIL
Jess Anthony; Trinity Church, Boston, MA 12:15 pm
Gillian Weir; First Presbyterian, Richmond, VA 8 pm
Gerre Hancock, with choir; Christ Church, Winnetka, IL 8 pm

29 APRIL
 Pro Arte Chorale; St John's Episcopal, Stamford, CT 8:30 pm
Gillian Weir, masterclass; First Presbyterian, Richmond, VA 10 am
John Walker, masterclass; Calvary Baptist, Clearwater, FL 7 pm

30 APRIL
 + **Christa Rakich**; Church of the Redeemer, Chestnut Hill, MA 4 pm
Michael Messina; Downtown Presbyterian, Rochester, NY 4:30 pm
 Brahms, *Requiem*; Cadet Chapel, West Point, NY 3:30 pm
 The American Boychoir; St Bartholomew's, New York, NY 3 pm
CJ Sambach; St Peter's Episcopal, Bayshore, NY 8 pm
John Walker; Calvary Baptist, Clearwater, FL 8 pm
David Higgs; First Presbyterian, Erie, PA 4 pm
Brian Wilson; Cleveland Museum, Cleveland, OH 2 pm
Robert Glasgow; Hartford Mem Baptist, Detroit, MI 6 pm
 Rutter, *Gloria*; First Presbyterian, Deerfield, IL 4:30 pm
 Rutter, *Requiem*; Park Ridge Community Church, Park Ridge, IL 10:30 am
Karel Paukert; House of Hope, St Paul, MN 4 pm
 Langlais, *Messe Solennelle*; Independent Presbyterian, Birmingham, AL 4 pm

UNITED STATES
West of the Mississippi

15 MARCH
 Orff, *Carmina Burana*; Central College, Pella, IA 7:30 pm

17 MARCH
 Bach Concert; St John's Cathedral, Denver, CO 8 pm
 Texas Baroque Ensemble; St Stephen Presbyterian, Ft Worth, TX 7:30 pm
 Bach, *St Matthew Passion*, with orchestra; Grace Cathedral, San Francisco, CA 8 pm (also 18 March, 8 pm)

18 MARCH
Gillian Weir; RLDS Auditorium, Independence, MO 8 pm

19 MARCH
Delbert Disselhorst; Clear Lake UMC, Clear Lake, IA 3 pm
Dennis Bergin; Manchester UMC, Manchester, MO 7 pm
 Singing Boys of Pennsylvania; Ritz Theatre, Blytheville, AR 2 pm
 Handel, *Messiah* (complete); St Mary's Church, San Antonio, TX 7:30 pm
 Choral Concert; Crystal Cathedral, Garden Grove, CA 6 pm

20 MARCH
Uwe Gross; First Lutheran, Albert Lea, MN 7:30 pm

22 MARCH
 Bach, *St John Passion*; Davies Hall, San Francisco, CA 8:30 pm (also 23, 25 March)

24 MARCH
 Bach, *Mass in B Minor*; Emmanuel Episcopal, Mercer Island, WA 7:30 pm

31 MARCH
 The Tallis Scholars; St John's Cathedral, Denver, CO 8 pm

2 APRIL
Catharine Crozier; Wichita State University, Wichita, KS 4 pm

4 APRIL
Jerald Hamilton; St Andrew Episcopal, Ft Worth, TX 8 pm

7 APRIL
Ty Woodward; Granada Theatre, Kansas City, KS 8 pm
Carole Terry; Mem Drive UMC, Houston, TX 8 pm

9 APRIL
 Christ Church Choir; St Mark's Cathedral, Minneapolis, MN 4:30 pm
John Crandall; Central College, Pella, IA 3 pm
John Obetz; Trinity UMC, Hutchinson, KS 3 pm
 Choral Concert; St John's Cathedral, Denver, CO 7:30 pm
 Colorado State Univ Choirs; First UMC, Ft Collins, CO 3 pm
Beth Zucchini; St Mark's Episcopal, Berkeley, CA 5:30 pm
 Occidental College Glee Club; La Jolla Presbyterian, La Jolla, CA 4 pm

11 APRIL
 Christ Church Choir; Central Presbyterian, Des Moines, IA 8 pm
Stephen Cleobury; First Presbyterian, Longview, TX 7:30 pm

13 APRIL
 Christ Church Choir; Graceland College, Lamoni, IA 7:30 pm

14 APRIL
 Christ Church Choir; Grace & Holy Trinity Cathedral, Kansas City, MO 8 pm
 Salisbury Cathedral Choir; St John's Cathedral, Denver, CO 8 pm
Christopher Young; First UMC, Phoenix, AZ 7:30 pm

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 Caverra; 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

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

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

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

FREDERICK L. MARRIOTT

ORGANIST — CARILLONNEUR

KIRK-IN-THE-HILLS

BLOOMFIELD HILLS, MICH. 48013

LEON NELSON

THE MOODY CHURCH
 CHICAGO, IL 60614

FIRST PRESBYTERIAN CHURCH
 DEERFIELD, IL 60015

RICHARD M. PEEK

Sec. 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
 SECOND PRESBYTERIAN CHURCH
 Indianapolis, Indiana 46260

Recitals

L. ROBERT SLUSSER

MUS. M., A.A.G.O.

LA JOLLA PRESBYTERIAN CHURCH
 LA JOLLA, CALIFORNIA

BEAL THOMAS

St. Margaret Catholic Church
 Bel Air, MD

KARL MICHAEL WATSON

TRINITY LUTHERAN CHURCH
 STATEN ISLAND

RONALD WYATT

Trinity Church

Galveston

DAVID SPICER

First Church of Christ
 Wethersfield, Connecticut



WILLIAM H. MURRAY

Mus. M F.A.G.O.

St. John's Episcopal Church
 215 North Sixth Street
 P. O. Box 1432
 Fort Smith, Arkansas 72902

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
 of the Advent
 Birmingham, Alabama 35203

LARRY SCHOU

D.M.A.

The University of
 South Dakota
 Music Department
 Vermillion, SD 57069-2390

ROBERT L. SIMPSON

Cathedral of St. Philip
 2744 Peachtree Road N.W.
 Atlanta, Georgia 30305

Robert W. Smith

Historic First Christian Church
 Charlottesville, Virginia

SALLY SLADE WARNER, AAGO, ChM
 Carillonneur

St. Stephen's Church, Cohasset, MA
 Phillips Academy, Andover, MA
 Recitals

DONALD W. WILLIAMS

D.M.A.

Zion Lutheran Church
 Concordia College
 Ann Arbor, MI

Gary Zwicky

DMA FAGO

Eastern Illinois University
 Charleston

GORDON YOUNG



Mus. Doc., A.S.C.A.P.

LARRY PALMER

Professor of

Harpichord and Organ

Meadows School of the Arts

SOUTHERN METHODIST UNIVERSITY

Dallas, Texas
 75275

Musical Heritage Society recordings

LAWRENCE

ROBINSON

VIRGINIA COMMONWEALTH UNIVERSITY

RICHMOND, VIRGINIA

This publication
is available
in microform.



University Microfilms International
University Microfilms International reproduces this publication in microform: microfiche and 16mm or 35mm film. For information, complete and mail the coupon below, or call toll-free for an immediate response: 800-521-3044 (call collect in Michigan, Alaska, and Hawaii: 313-761-4700).

Please send information about these titles:

Name _____

Company/Institution _____

Address _____

City _____ State _____ Zip _____

Mail to: **University Microfilms International**
300 N. Zeeb Road
Ann Arbor, MI 48106

30 APRIL
Thomas Trotter, with orchestra; Pacific Union College, Angwin, CA 3 pm

INTERNATIONAL

19 MARCH
Marek Kudlicki; Robertson-Wesley United, Edmonton, Canada 3 pm

21 MARCH
Stainer, *The Crucifixion*; Town Hall, Leeds, England 1:05 pm
Marek Kudlicki; Jack Singer Concert Hall, Calgary, Canada 8 pm

22 MARCH
Marek Kudlicki, masterclass; Jack Singer Concert Hall, Calgary, Canada

2 APRIL
Gillian Weir; Schauspielhaus, Berlin, East Germany 10:30 am

4 APRIL
Gillian Weir; Berzirk Erfurt, Muhhausen, Germany 7:30 pm

6 APRIL
Gillian Weir; Semperoper, Dresden, Germany 7:30 pm

8 APRIL
Gillian Weir; Gewandhaus, Leipzig, Germany 7:30 pm

9 APRIL
Gillian Weir; Bosehaus, Leipzig, Germany 7:30 pm

11 APRIL
Simon Lindley; Town Hall, Leeds, England 1:05 pm

12 APRIL
Gillian Weir; Konzerthalle, Halle, Germany 7:30 pm

13 APRIL
Second International Academy; Schola Cantorum, Paris, France (also 14, 15 April)

14 APRIL
Gillian Weir; Stadthalle, Karl-Marx-Stadt, Germany 7:30 pm

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

CLASSIFIED ADVERTISING

ALL REPLIES TO BOX NUMBERS that appear without an address should be sent to:
THE DIAPASON
380 Northwest Hwy.
Des Plaines, IL 60016

POSITIONS AVAILABLE

St. Paul's UMC, P.O. Box 2065, Cedar Rapids, IA 52406; 2700-member church needs full-time Music Director to replace retiring director. Immediate opening. Salary negotiable. Write for job description, or send resume to Charles Glidden, Chairman Search Committee.

The Episcopal Diocese of Massachusetts and the Cathedral Church of St. Paul, 138 Tremont St., Boston, MA 02111. A full-time position: Director of Music and Organist for the Cathedral and leader of music within the Diocese. Duties will include 1) providing music for seasonal and diocesan Cathedral liturgies; 2) administering the Cathedral's musical program and resources (includes 8 paid singers and two organs—a two-manual Andover tracker, and a three manual, 98 rank Aeolian-Skinner); 3) serving as a resource person for and a liaison to musicians throughout the Diocese; and 4) working with the Bishop, Provost, and Chapter to develop new liturgical and artistic forms of outreach to the Diocese as well as the wider community. Applicants should present academic, professional, and personal credentials demonstrating mastery of both musical and liturgical arts, above-average organizational and entrepreneurial skills, a well-proven ability to work closely and comfortably with a wide variety of people, and the breadth of vision that an urban Cathedral demands. Salary \$25 to 30,000 with excellent benefits. Applications must be received by April 10; send to the Rev. Provost Gerald W. Porter at the above address.

POSITIONS AVAILABLE

Experienced voicer for mid-size tracker organ builder. Good pay and benefits. Immediate opening. REPLY BOX MR-892, THE DIAPASON.

Tonal Finisher needed on sub-contract basis. REPLY BOX MR-892, THE DIAPASON.

The Spring Glen Church (UCC), 20 Glen Parkway, Hamden, CT 06517, 203/288-3381. Experienced organist-choir director for 465-member congregation. Part-time. Adult volunteer choir. Two-manual, 13-rank Moeller organ, 1983. Most successful small organ in the area. Send resume to: Music Committee, above address. Position open immediately.

Principal and associate representatives sought; AOB organs. Selected territories available for representatives and associate representatives. Expand your horizons and income. Authentic pipe sound: highest quality custom building; electronic organs; pipe integrated instruments; pipe consoles and keying systems. Call or write for further information: Associated Organ Builders, 2921 S. 104th St., Omaha, NE 68124. 402/393-4747.

Jobs for church musicians. Nationwide. All major denominations. Weekly mailings. New lower fees. Free information. Write Church Musicians' National Referral Service, Dept. 52, Box 36, Huntington, WV 25706.

Pipemaker wanted: 3-5 years experience; to work in growing company in New England area. Send resume to: Andover Organ Co., P.O. Box 36, Methuen, MA 01844.

PIPE ORGANS WANTED

Practice organ wanted. Compact, self-contained, 2 manuals and pedal. 1, 2, or 3 ranks. Send description, stoplist and price. REPLY BOX SE-865, THE DIAPASON.

ANDOVER
Modern Mechanical Action
New Organs - Restorations - Rebuilding
P.O. Box 36, Methuen, Massachusetts 01844
Telephone (508) 686-9600

(212) 757-3503
Christopher A. Ballad
PIPE ORGAN BUILDER
NEW INSTRUMENTS
TUNING/MAINTENANCE
REBUILDS
TONAL WORK
205 WEST 54TH STREET
NEW YORK, N.Y. 10019

WILLIAM F. BRAME
Eastern Associate
Goulding & Wood, Inc.
PIPE ORGAN BUILDERS
P.O. Box 1231
Kinston, NC 28503

BRUNZEMA ORGANS INC.
596 Glengarry Crescent South
Post Office Box 219
Fergus, Ontario Canada
N1M 2W8 (519) 843-5450

NEW ORGANS TUNING REBUILDING
Murray Burfeind
PIPE ORGAN SERVICE
R. R. 2
(612) 923-4436 GOODHUE, MINN. 55027

J.F. NORDLIE COMPANY
Organ Builders
504 Charlotte Avenue - Sioux Falls, South Dakota 57104
(605) 335-0336 John F. Nordlie

QUALITY PIPE ORGAN COMPONENTS
— CATALOGUE \$7.50 —
KIMBER-ALLEN
P.O. Box 2178
Hagerstown, MD
21742-2178 **K-A**

HELLMUTH WOLFF
TRACKER ORGANS

1260 rue Tellier
Laval, Québec H7C 2H2

ANDREW A. HUNTINGTON
PIPE ORGAN VOICER AND CONSULTANT
35 CEDAR LAND COURT
CROMWELL, CT. 06416
(203) 635-4179
FLUE VOICING—TONAL FINISHING
TONAL REVISIONS—RESTORATIONS

ORGANS BY
Gabriel Kney
137 FALCON STREET,
LONDON, ONTARIO, CANADA,
N5W 4Z2 (519) 451-5310

ORGAN BUILDERS
L. W. BLACKINTON
and associates, inc.
380 FRONT ST
EL CAJON, CA. 92020

ROCHE
Organ Co., Inc.
799 West Water Street
Taunton, Mass 02780
pipe organs 

MAYLAND
Chime Co.
... since 1866.
2025 Eastern Ave. Cincinnati, Ohio
45202 221-5671 (513)

FINE ORGAN LEATHERS SINCE 1800
BEVINGTONS AND SONS of LONDON
NECKINGER MILLS
ABBEY STREET
BERMONDSEY
LONDON SE1 2AW

Lehigh
ORGAN COMPANY
24 PINE STREET
MACUNGIE, PA. 18062
(215) 966-3561

NOACK
THE NOACK ORGAN CO. INC.
MAIN AND BHO STREET
GEORGETOWN, MA. 01833

★ **FRANK J. SAUTER and SONS Inc.** ★
Phones: 388-3355
4232 West 124th Place 599-0391 Alsip, Illinois 60658
Organ Builders
• Repairing
• Contractural Servicing
For Unexcelled Service
• Rebuilding

CLASSIFIED ADVERTISING

Classified Advertising Rates
will be found below

MISCELLANEOUS

Travel to Europe free. How? Just recruit 6 friends for an exciting, first class, moderate cost Organ Study Tour. They get a wonderful trip (and a terrific value). You travel free. For free copy of brochure, including detailed day-by-day itineraries, write to: Organ Odyssey International, 23010 Lake Forest Drive, Suite 302, Laguna Hills, CA 92653, or call 714/364-6979 or 800/341-5525.

Attention organbuilders: Unsteady Wind Kit! Convert that obsolete rock-steady wind on organs so equipped with a nice, bouncy wind system. Kit includes exclusive "secret" Wind Wiggles which can easily bolt on to most schwimmers and wipers. Move into the 20th century with this amazing kit. Available in tracker, electro-pneumatic and tubular pneumatic models. REPLY THE WIND BOX, c/o THE DIAPASON.

MISCELLANEOUS WANTED

Need used, small, quiet blower for one-rank portable organ. Kirk Jorgensen, 8419 South McGinnis Lane, West Jordan, UT 84088.

Wurlitzer 98-note concert organ rolls and player components, parts, etc. for same. Ron 519/824-1631 or 519/323-2423.

WANTED: Haskell 16' Principal, 32 pipes. REPLY BOX-JA 891, THE DIAPASON

MISCELLANEOUS WANTED

Tapered mandrels wanted. Contact Paul: 508/686-0371.

PUBLICATIONS/ RECORDINGS

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

The Organ Historical Society is offering a 16-page catalog of publications, recordings, and other items, many of which are produced by the OHS. The catalog also includes many hard-to-find popular books, recordings and tapes from other sources. Send 25¢ stamp to: OHS, Box 26811, Richmond, VA 23261.

The Organ Literature Foundation, world's largest supplier of organ books and recordings, offers Catalogue "W" listing 663 books, 2,283 classical organ records and cassettes, etc. Send \$1.00 or 4 international reply coupons. The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184-5915. 617/848-1388.

"The organs of the Divine Word Seminary." Techny, Illinois. Leon Nelson, organist. Works by Campra, Lemmens, Walton, Lenel, others. Stereo LP \$7.00, postpaid. Collector's item. Nelson, 824 Waukegan Rd., Deerfield, IL 60015.

PUBLICATIONS/ RECORDINGS

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

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

LP record collection, Archiv, MHS, Aeolian-Skinner, others. Collector items. Send SASE for list. Box 821341, Dallas, TX 75382.

HARPSICHORDS

Harpsichords, Clavichords, Fortepianos. Custom instruments and kits. Write for free brochure. Zuckerman Harpsichords Inc., Box 121-D, Stonington, CT 06378.

Harpsichord Recording: Test your friends' ears with acoustic sounds from a digital instrument: the Allen Harpsichord. Two manuals: two 8', one 4' & lute. Four pieces—all Bach. Chrome cassette. Send \$3.00 to Allen Organ Co., Macungie, PA 18062.

Neupert harpsichords, clavichords, fortepianos new and used. Wally Pollee, 1955 W. John Beers Rd., Stevensville, MI 49127.

HARPSICHORDS

Harpsichord owners; A full line of audio and visual chromatic tuners is now available to help you with your tuning requirements. For more information write: Peterson Electro-Musical Products, Inc., Dept. 20, Worth, IL 60482.

Harpsichords, pedal harpsichords, clavichords custom made. Jan H. Albarda, 14 Princess St., Elora, Ont., Canada N0B 1S0.

Eric Herz Harpsichords since 1954. Herz harpsichords are the product of over three decades of experience and refinement. They offer an unmatched combination of craftsmanship, reliability and musical excellence, backed by a commitment to customer service. Inquiries and catalogue requests to: 12 Howard St., Cambridge, MA 02139. 617/868-6772.

PIPE ORGANS FOR SALE

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.

1959 Wicks organ, 3M, 21R, draw knob, from university chapel. Available early May, buyer to remove. Sealed bids due March 31. Call Richard Keebler, Director of Purchasing, Miami University, Oxford, OH 45056, for specifications and bid sheet. 513/529-2125.

BERKSHIRE ORGAN COMPANY INC.
68 SO. BOULEVARD, WEST SPRINGFIELD, MASSACHUSETTS
Area Code 413-734-3311. 736-1079
Member: American Institute of Organbuilders
International Society of Organbuilders

 martin ott pipe organ company inc.
1353 Baur Boulevard
St. Louis, Missouri 63132
(314) 569-0366

Goulding & Wood
Builders of superior slider-chest pipe organs employing the finest craftsmen, materials, and classic tonal concepts.
823 Massachusetts Ave. Indianapolis, IN 46204 (317) 637-5222

KOPPEJAN Pipe Organs Inc.
New organs and restoration
Chilliwack, B.C.
48223 Yale Rd. E
Canada V2P 6H4 Phone (604) 792-1623

VISSER-ROWLAND
713/688-7346
2033 JOHANNA B
HOUSTON 77055
Member
International Society of Organbuilders
Associated Pipe Organ Builders of America

KIEFER TANNING CO.
240 FRONT • GRAND RAPIDS, MI. 49504
(616) 459-3401
IMPORTED AND DOMESTIC LEATHER

 PIPE ORGAN BUILDERS
4820 BRISTOL VALLEY ROAD
CANANDAIGUA, NY 14424-9309
716-229-5888

SCHOENSTEIN & CO.
EST. 1877
SAN FRANCISCO
3101-20th Street 94110 (415) 647-5132

Robert M. Turner Organbuilder
1721 East Autumn Drive
West Covina, CA 91791 (818) 814-1700

CLASSIFIED ADVERTISING RATES

Regular classified advertising is single paragraph "want ad" style. First line only of each ad in bold face type.

Display classified advertisements are set entirely in bold face type with the addition of a ruled box (border) surrounding the advertisement.

Regular Classified, per word	\$.35
Regular Classified minimum	5.00
Display Classified, per word	.50
Display Classified minimum	20.00

Additional to above charges:

Box Service (mail forwarding)	5.00
Billing charge to non-established accounts (per insertion)	2.00

NOTE: Beginning with the June, 1989, issue, orders for classified advertising must be accompanied by payment in full for the month(s) specified. Orders will be accepted for one, two, three, four, five, or six months in advance.

Non-subscribers wanting single copies of the issue in which their advertisement appears should include \$2.00 per issue desired with their payment.

The Diapason reserves the right to designate appropriate classification to advertisements, and to reject the insertion of advertising deemed inappropriate to this magazine.

THE DIAPASON • 380 NORTHWEST HIGHWAY • DES PLAINES, IL 60016

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

Category _____ Regular Boldface

Ad Copy _____

Name _____ Phone _____

Address _____ Total Enclosed _____

City/State _____ Zip _____ Date Sent _____

CLASSIFIED ADVERTISING

Classified Advertising Rates
will be found on page 25

PIPE ORGANS FOR SALE

Two pipe organs for sale: 1935 Moller, 20R with wind chest (needs re-leathering), 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.

1916 Austin Chorophon pipe organ, Op.670, 2M, 4R, dismantled. Available for inspection. Located in Manchester, CT. 203/649-8914, after 3 pm.

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.

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.

Wicks church organ, Op. 1653, 6 ranks, 2 manuals, 1937, oak roll-top console, needs work. Best offer over \$4,000. 516/628-2296, 7 am or 6 pm.

1877 E. & G.G. Hook, Opus 889/1910 Hook & Hastings, Opus 2230, approx. 27R, EP, 3M 1954 console. Best offer by April 1, 1989. Contact First Presbyterian Church, 301 N. Seventh, St. Joseph, MO 64501. 816/232-3358, for further information and requirements of the sale.

PIPE ORGANS FOR SALE

Two-manual pipe organ, 13 ranks, electro-pneumatic. 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.

1981 Berghaus tracker organ, 2M, 13R, 11 stops; one additional manual and one additional pedal stop prepared. Excellent condition. Disassembled, available immediately. Write for complete description. REPLY BOX FB-892, THE DIAPASON.

Beautifully restored 2/13 church organ. Giesecke great, Halsinger swell, new Klann console. Playing in shop near Disneyland. Bob Eby, 714/551-0669.

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.

Continuo organ; one-manual, 48-note, 8' Holzgedackt, 2' Prinzipal, medieval style in white oak. Self-playing capability. \$11,688. Tellers Organ Co., Inc., 21 West 10th St., Erie, PA 16501. 814/456-5306.

Free. Historic 1891 Schoenstein; 2/24 tracker. Needs case and complete re-build. Recipient must have suitable location and funds for approved restoration by first-class builder. 3101 20th St., San Francisco, CA 94110.

Hook-Hastings 2/7 tracker. \$38,000 restored and installed (transportation, etc. extra). Schoenstein & Co., 3101 20th St., San Francisco, CA 94110. 415/647-5132.

PIPE ORGANS FOR SALE

1907 Hutchings-Votey electro-pneumatic; 20 stops, 22 ranks, 2 manual Law's "Austin-Style" AGO console. Contact: Congregational Church of Laconia, 18 Veterans Sq., Laconia, NH 03246.

Portable organ: folding keyboard; has served for performances in Phil., Balt., N.Y.; 8' Ged, 4' Rohrf, 2' Gems, 1' Oct. \$15,000. American Society of Ancient Instruments, 1205 Blythe Ave., Drexel Hill, PA 19026. 215/789-1205.

Estey pipe organ rebuilt 1955, seven ranks, excellent condition and playable now, buyer removes, \$5,000.00, call 919/762-1908 or write P.O. Box 38, Wilmington, NC 28402 for full details.

THEATRE ORGANS FOR SALE

2/5 Wurlitzer with traps & percussion, \$7,500; 3/10 Robert Morton, \$10,000. Others. Lots of T.O. parts. P.O. Box 66261, Portland, OR 97266. 503/771-8823.

Wurlitzer theatre pipe organ, three manual, nine ranks, including posthorn. Full toy counter, chrysoglot/vibraphone, glockenspiel, cathedral chimes, xylophone. Second touch, 108 stop tabs, two swell shades. \$12,750. George 213/546-2343 eves./weekends.

THEATRE ORGAN PARTS

Kimball, 28 ranks selected over 20-year period; toy counter, percussions, chests, one 2M console, many organ tools; a great "hands-on" club project. Phone 818/794-8802 for list and further details. \$15,000 OBO.

REED ORGANS

2M vocalion, 22 stops, 17R, oak case. Good for church or residence, \$5,500. 303/832-8514.

REED ORGANS

The reed you need. Contact us first. Include SASE. PHOENIX Reed Organ Resurrection, Box 3, Jamaica, VT 05343. 802/874-4173.

M. Schulz of Chicago manual pump organ, with ornate stool. Single keyboard with 11 stops. Exc. cond., late 90's? \$300 cash or trade for camera, rug, jewelry. 312/665-1806 Grandziel, John or Carolyn.

ELECTRONIC ORGANS FOR SALE

Several Artisan 2 & 3 man. solidstate and tube organs. Excel. for small churches or practice. Some free with IRS donation letter, plus cost of repairs & move. Bob Eby restoration shop, 714/551-0669.

Allen digital computer organ no. 123-3C; 32-note AGO pedal, reverb and external speaker, walnut, like new, \$9,000 or offer. 312/824-7597.

Allen model 1203 custom, 3M drawknob/roll-top console, eight speaking channels, card reader, bench. Built in 1981, rosewood finish. Send SASE for photograph & stoplist. Asking \$35,000. Joseph Momet, 4 Wenona St., Depew, NY 14043. 716/681-0312.

Rodgers Jamestown 725, ex. cond., 2M, 32 pedals, with additional speakers. \$4,500. Must sell. 313/676-8929.

MISCELLANEOUS FOR SALE

Wangerin: 2M console, 4-stop Great chest, 12-note Bourdon chest; Moeller, Kimball pipework; misc. parts. SASE for list to Dobson Pipe Organ Builders, Box 25, Lake City, IA 51449. 712/464-8065.

16' Pedal Posaune, new. 44 pipes, full length, 6 1/2" scale, 7" wind pressure. Must sell. \$4,500/ offers. 504/835-0500. John Worrel.

R. A. Colby, Inc.

Full Line Suppliers To The Organ Builder

Box 4058, C.R.S.
Johnson City, TN 37602
(615) 282-4473

GIESECKE

CARL GIESECKE & SOHN

PRESTIGIOUS ORGAN PIPEWORK SINCE 1838

COLKIT MFG. COMPANY

P.O. Box 362

Tonawanda, New York 14150

(716) 692 7791

Organ Leathers

Quality Skins for Every Need

COLKIT MFG. Co.

P.O. Box 362
Tonawanda, NY 14150

(716) 692-7791

Sample card sent
on request

BEDIENT PIPE ORGAN COMPANY



4221 Northwest 57th Street
Lincoln NE 68524

(402) 470-3675

INCORPORATED AS THE LINCOLN ORGAN COMPANY



Schneider Pipe Organs, Inc.

P.O. Box 37 • Kenney, IL 61749-0037
(217) 944-2454

New Mechanical and Electrical Action Organs
Affordable Residential Organs
Comprehensive Rebuilds
Artistic Tonal Work & Revoiced Pipes

STEINER-RECK

Incorporated
ORGANBUILDERS

415 East Woodbine Street
Louisville, KY 40208
(502) 634-3636

Quality Parts and Service Since 1966

SEND \$5.50 TODAY FOR OUR
85 PAGE CATALOG

ARNDT ORGAN SUPPLY COMPANY

1018 LORENZ DRIVE — P.O. BOX 129
ANKENY, IOWA 50021
PHONE (515) 964 1274

Michael McNeil Organbuilder

Makers of
versatile mechanical action
pipe organs



1109 Honeysuckle Way
Lompoc, CA 93436

Milnar Organ Company

Eagleville, TN 37060 • (615) 274-6400

NEW ORGANS • REBUILDING
MAINTENANCE

Pipe Organ Sales and Service, Inc.

P.O. Box 838 • Lithonia, Ga. 30058 • 404/482-4845
Serving Pipe Organs of All Types in the Southeast

Consulting Rebuilding
Additions Annual Maintenance
Repairs Contracts
New Organs

Prestant Pipe Organs, Inc.

P.O. Box 5099 San Antonio, Texas 78201

(512) 733-3274
(512) 494-1540



Redman Organ Co.

816 E. VICKERY BLVD.
FORT WORTH 76104
817-332-2953

MEMBER - INTERNATIONAL SOCIETY
OF ORGANBUILDERS - ASSOCIATED
PIPE ORGAN BUILDERS OF AMERICA

ORGAN BUILDING/RESTORATION

T. R. RENCH & CO. RACINE, WIS. 53403

1405 SIXTEENTH ST. • 414/633-9566



(216) 826-0097

CHARLES M. RUGGLES
PIPE ORGANS

MECHANICAL ACTION ORGANS 24493 BAGLEY ROAD
RESTORATIONS OLMSTED FALLS, OHIO 44138

Known for Quality

Manufacturer of Organparts:
OTTO HEUSS KG
POBox 1162 6302 LICH W-Germany



HEUSS
ORGELTEILE

CLASSIFIED ADVERTISING

Classified Advertising Rates
will be found on page 25

MISCELLANEOUS FOR SALE

Wicks console, 1966, 2M and P, 40 drawknobs, crescendo & expression pedals, \$250. Rectifiers: Durst 30 Amp Silicon, \$100; Orgelectra 75 Amp Silicon, \$250, both 110/220V, single phase input. Moller (1925) 8' Diapason Phonon, 8' and 4' Viole. Also 8' Stopped Diapason (wood), 8' Open Diapason, 4' Octave. \$100 per rank. Rev. Dargis, 50 Old English Rd., Worcester, MA 01609 508/754-0651.

25 ranks used pipes, chimes, misc. parts. Make offer, pick-up preferred. SASE for list. Richard Hillmann, 3626N Evergreen Trail, LaPorte, IN 46350.

4M drawknob console (Moller, 1964). Like new. Exterior, dark oak; interior, walnut; 88 drawknobs, 20 coupler tablets, 4 expression pedals and crescendo. Capture combination action. Best offer. Keates-Geissler Pipe Organs, Ltd., 100 Frederick St., Acton, Ontario L7J 2C2. 519/853-1510.

1977 Reuter parts, available due to enlargement project. Excellent condition: 16' Principal, 1-12, mitered under 14'; chest and racking for 1-9; 2 sets of shades with individual action motors; 21-note facade chest for 46 scale; 24-note top octave chest. Randall Dyer & Associates, P.O. Box 489, Jefferson City, TN 37760.

300 used Reisner chest magnets, #65A. Parts from 1902 Hinners, one-manual tracker organ. Barkhoff and Pilcher slider chests, 2 each. Randall Dyer & Associates, P.O. Box 489, Jefferson City, TN 37760.

1914 Moller pipework, Op. 1522, 26R. Best offer by May 15, 1989. Buyer to remove at own expense. Must have insurance. Contact Lynda Cockrell, 3200 Pleasant Valley Rd., Mobile, AL 36606.

Austin 1929: French Horn \$500; 8' Solo Flute \$200; buyer to remove; in NYC. 212/663-6441.

Wicks (1930) 2M church console with 7R relay (mousetrap style) all electric, both in good condition. Console currently not assembled. Will sell both for \$350 o.b.o. Call Fred at 312/878-4875; leave message.

MISCELLANEOUS FOR SALE

Well-equipped pipeshop in Mass. For one-man business. Very low rent. Office services & other assistance available. Immediate orders on hand. 413/734-3311. REPLY BOX MA-881, THE DIAPASON.

Estey pipes, many ranks, 16', 8', 4'. E.P. tremos. AGO pedals, manuals (2 sets of 3), shades, chests (1-6 ranks, dir.el. and el.pneu.) 90 magnetic Syndyne stops, new with engraved tabs, mounted on stop board. Organ Warehouse, 714/551-0669.

Console: large 2M Conn super classic, brown oak, roll top; new, never wired; 90 stops in 2 rows, tripper presets. Available with remote Conn electronics \$10,000, or console and electronics separately \$5,000 each. Pictures. SASE Bob Eby, 4202 Fireside, Irvine, CA 92714.

For sale/trade, two 61-note Hinners tracker windchests, 5R/6R, southeastern Wisconsin. 414/375-1417, eveninos.

1935 Kilgen 3M console, chests for 17 ranks, 16' Tromba 85p, reservoirs, facade pipes, etc. Presently playing; in Sioux Falls Cathedral. B.O. to remove Spring, 1989. Hendrickson Organ Co., St. Peter, MN 56082. 507/931-4271.

Korg AT-12 autochromatic tuner. Play instrument; tuner shows note, octave, cents sharp or flat for seven octaves: C 1 to B 7. Plays four octaves: C 2 to B 5. Calibrate A=430-450 Hz. Batteries, AC adaptor, earphone, case, year warranty, one lb. Introductory offer: \$155 postpaid (\$225 list). Song of the Sea, 47 West St., Bar Harbor, ME 04609. 207/288-5653.

Pipes (many new) & other parts. Immediate shipment. Write for list. Schoenstein & Co., 3101 20th St., San Francisco, CA 94110.

Two Schober theatre organ manuals prewired with Devtronix top octave tone generators for the Schober organ. Brand new, never used, \$700. Call or write: Frank Roper, 24185 Chardon Rd., Richmond Heights, OH 44143. 216/531-7082.

Used pipes and organ equipment, Lee Organs, Box 2061, Knoxville, TN 37901.

MISCELLANEOUS FOR SALE

Miscellaneous vintage pipework and console for sale. Moller-Casavant. Miscellaneous expression boxes, wind chests, structural lumber. Buyer to examine. Call or write for complete list. Nell Peyronnin 812/867-5432, 812/423-6241. First Presbyterian Church, 609 S.E. Second St., Evansville, IN 47713.

Misc. organ parts, hundreds of pipes, some complete ranks; 16' wood open, 16' Bourdon, swell motors, chests, rectifiers. Sell by the lot or by item. In N.J. 201/836-6490.

SERVICES/ SUPPLIES

Used, revoiced, classic pipework. Various registers offered for one-half price of new pipework. Price includes cleaning and polishing old pipes & new tuning sleeves, etc. Customer's pipework re-voiced at 1/3 price of new pipework, including cleaning/polishing/sleeves. Samples available. Contact: Schneider Pipe Organs, Inc., P.O. Box 37, Kenney, IL 61749. 217/944-2454.

Austin actions recovered. Over 15 years experience. Units thoroughly tested and fully guaranteed. Manual motor, \$16.50 f.o.b. Technical assistance available. Foley-Baker, Inc., 1212 Boston TrnPk, Bolton, CT 06040. 203/646-4666.

The new 7-octave Peterson Chromatic Tuner, model 320, is now available from stock. Continuously variable Vernier control allows you to compensate for temperature or tune celeste ranks with ease. For more details: Peterson Electro-Musical Products, Inc., Dept. 31, Worth, IL 60482.

Electro-Mechanical Action. Features include color coded 50, 85, 130 ohm coils, one screw mounting, and fulcrum pivot hinge. Price: \$2.70 each including 48-state shipment. Felt and leather valves sold separately: 5/8"-13¢, 3/4"-14¢, 7/8"-15¢, 1"-16¢, 1 1/8"-17¢, 1 1/4"-19¢. Tube of valve adhesive \$5.00. Justin Matters, P.O. Box 1485, Rapid City, SD 57709. 605/255-4787.

SERVICES/ SUPPLIES

"The Pneumatic Works" Specializing in all types of releathering. Write: 76 Ed Clark Rd., Colrain, MA 01340, or phone 413/624-3249.

Solid state switching systems/combo actions (1-32 separate memories)/electric inertia tremolos/drawknobs/stop actions/electric swell shade operators/& many more products. Send for details. Peterson Electro-Musical Products, Inc., 11601 South Mayfield Ave., Worth, IL 60482. 312/388-3311.

Recovering any type of pouches, pneumatics, primaries, and reservoirs. Also new reservoirs and offset chests. Write: Eric Brugger Releathering Service, 11570 Eureka Rd., Edinboro, PA 16412. Phone 814/734-3762.

Organ Servicemen: We will recover Casavant and Skinner pouchboards, primary and offset actions. Write: Burness Associates, P.O. Box 564, Montgomery, PA 18936. 215/368-1121.

New organ pipes, excellent workmanship and expertly voiced. Formerly supervisor of Aeolian-Skinner pipeshop. Hans Rother, German Organ Pipecraft, 34 Standard St., Mattapan, MA 02126.

Watkins & Watson Co. of America. Complete line of "Discus" organ blowers and humidifiers, high and low speed, efficient operation, silencing cabinets. Immediate delivery on most items. Free catalogue. 11040 W. Bluemound Rd., Wauwatosa, WI 53226. 414/771-8966.

NOTE: Beginning with the June, 1989, issue, orders for classified advertising must be accompanied by payment in full for the month(s) specified. Orders will be accepted for one, two, three, four, five, or six months in advance.

Harris Organs

Pipe Organ Builders

7047 South Comstock Avenue, Whittier, California 90602 • (213) 693-4534

David C. Harris, Owner and Tonal Director • Member: International Society of Organ Builders, American Institute of Organ Builders • Inquiries are cordially invited.

REPAIRING TUNING ADDITIONS
R. W. KURTZ ORGAN CO.
CONSULTANT SPECIALISTS ON PIPE ORGAN REBUILDING
P. O. Box 32, Woodstown, N. J. 08098 • 609 / 769-2883



W. Zimmer & Sons, inc.
pipe organ builders

Mailing Address: P. O. Box 520
Pineville, N. C. 28134
Telephone (704) 588-1706



Artisan Builders
806 NP Ave.
Fargo, N. Dak. 58102
(701) 293-8964
Wood Organ Pipes

JULIAN E. BULLEY

New Organs — Rebuilding
Service
SINCE 1906

1376 Harvard Blvd.—Dayton, Ohio 45406
513-276-2481

Robert Copeland

P. O. Box 182
Saltsburg, PA 15681

(412) 639-9798

Pipe Organ Repair - All Makes

**DURST
PIPE ORGAN & SUPPLY COMPANY**
813 Boones Creek Rd. • RR14, Box 40-A
Jonesborough, TN 37659

Reservoirs Chests Tremolos
Swell Engines Swell Fronts

Quality from the Past Competitive for the Future



**Greenwood
Organ Co.**

"Three Generations at Organ Building"

CHARLOTTE, NORTH CAROLINA 28218

P.O. Box 18254

704/334-3819

GUZOWSKI & STEPPE
ORGANBUILDERS, INC.

NEW INSTRUMENTS
REBUILDS - ADDITIONS
TUNING & SERVICE

1121 EAST COMMERCIAL BLVD
FT. LAUDERDALE, FL 33334
(305) 491-6852

Klug & Schumacher, Inc.

PIPE ORGAN SERVICE

Tuning & Repairs

1708 Atlanta Ct.

Lakeland, FL 33803

Phone (813) 687-9425

Lewis & Hitchcock, Inc.

Pipe Organ Builders Since 1915

8466A Tyco Road

Vienna, Virginia 22180

(703) 734-8585

**STEPHEN F. MEADOR
ORGANS**

Designer — Builder
Service of other makes

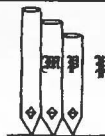
3210 Groometown Rd. Greensboro, NC 27407
1-919-299-9871 Since 1974



AUSTIN ORGANS, INC.

HUGH M. PIERCE

P. O. Box 2562
PALM BEACH, FLORIDA 33480
(305) 833-2087



Proscia & Associates

Pipe Organs

(404) 258-7560

Michael Proscia, Director • John Reeves, Associate



**Jacques Stinkens
Organ pipe makers B.V.**

**ZEIST
Holland**

Gress-Miles

ORGAN COMPANY, INC.

WASHINGTON ROAD
PRINCETON, NEW JERSEY 08540
609-799-1421

Karen McFarlane

Artists

3269 West 30th Street
 Cleveland, Ohio 44109
 (216) 398-3990



Marie-Claire
Alain



William Albright



Guy Bovet*



Stephen Cleobury



David Craighead



Michael Farris



Gerre Hancock



Judith Hancock



Martin
Haselbock*



David Higgs



Clyde Holloway



Peter Hurford*



Gunnar Idenstam*



Marilyn Keiser



Susan Landale*



Olivier Lattry*



Joan Lippincott



James Moeser



Thomas Murray



Peter Planyavsky*



Simon Preston*



George Ritchie



Louis Robilliard*



Daniel Roth*



Larry Smith



Donald Sutherland



Frederick Swann



Ladd Thomas



Thomas Trotter*



John Weaver

AVAILABILITY OF CHOIRS
 St. Thomas Church, New York
 St. John's College, Cambridge, September 1990
 King's College, Cambridge, September 1991

*=available 89-90



Gillian Weir



Todd Wilson