

# THE DIAPASON

MAY, 1989



Trinity Episcopal Church, Norfolk, NE  
Specification on page 14

**1989 Fort Wayne Organ Competition**

Mark Smith, 34, Music Director and Organist at First United Methodist Church in Plymouth, MI, and Organist at Temple Beth Emeth in Ann Arbor, was named the first-place winner of the thirtieth annual **National Organ Playing Competition** sponsored by the **First Presbyterian Church of Fort Wayne, IN**, on March 4. He was awarded a cash prize of \$1,000.00, and he will be presented in recital at First Presbyterian Church on Sunday, May 21, at 8:00 p.m. as one of the artists on the church's current Music Series.

Smith began his organ studies with William Watkins in Washington, D.C., and continued with Russell Saunders at the Eastman School of Music, earning a Bachelor's degree in organ performance and the Performer's Certificate in 1976. He received his Master of Music degree from the University of Michigan in 1979, studying organ with Robert Glasgow and harpsichord with Edward Parmentier. Among awards he has received are first prize in the 1982 Ann Arbor International Organ Competition, and first runner-up prize in the 1974 AGO National Competition. In addition to his church and temple positions Smith serves as accompanist for the Ann Arbor Cantata Singers and the Boychoir of Ann Arbor.

First runner-up was Andrew Risinger, 22, who is currently working on his Master's degree in organ performance at the University of Alabama, studying with Warren Hutton. Risinger was awarded a cash prize of \$500.00.

Preliminary tape-recorded performances were judged by Charles Hoke, Organist at First Presbyterian Church in South Bend, IN, Herbert Nuechterlein, Organist and Choir Director at Emmanuel Lutheran Church, Ft. Wayne, and Jack Ruhl, Organist at First Presbyterian Church, Ft. Wayne.

Other finalists included John Gouwens, Organist and Carillonneur at Culver Military Academy in Culver, IN; Donald Morrison, a student of Mr. John Weaver at the Curtis Institute of Music in Philadelphia, PA; Christina Swallow, a student of Dr. Edmund Shay at Columbia College in Columbia, SC; and Ronald Swedlund, who is currently working on a Doctor of Musical Arts degree in organ performance at the University of Michigan as a student of Robert Glasgow.

Judging the contest finals were Craig Cramer from the faculty of Notre Dame University, South Bend, IN, Roberta Gary from the faculty of Cincinnati College-Conservatory of Music in Cin-



Mark Smith



Andrew Risinger, Ronald Swedlund, John Gouwens, Christina Swallow, Mark Smith, Donald Alan Morrison



Larry Smith, Roberta Gary, Craig Cramer

cinnati, OH, and Larry Smith from the faculty of Indiana University Music School in Bloomington, IN.

The internationally-known competition has been sponsored by the First Presbyterian Church of Fort Wayne for the past thirty years. Members of the Music Staff include Wyant Morton, Minister of Music, and Jack Ruhl, Organist and Church Theater Manager.

**The Boxhill Music Festival** takes place June 9-11 at Cleveland Lodge, Dorking, Surrey, England. The festival includes Dunstable motets, 18th-century concertos and chamber music. Artists include Petronella Dittmer, Katharine Jeans, Margaret Archibald, David Jones, Paul Carroll, Wolfgang Panhofer, Alexa Fitzclarence, Davitt Moroney, and Susi Jeans. For further information, contact: The Secretary, Cleveland Lodge, Dorking, Surrey RH5 6BT England.

**The 3rd Annual Gonzaga Liturgical Music Institute** takes place June 19-22. Topics include cantor skills and repertoire, choral conducting and literature, organ skills and literature, composition, and special sessions. Special events include morning and evening prayer, a festival of music for the liturgical year, institute banquet and festival eucharist. Faculty includes David Cherwien, Michael Connolly, Edward Schaefer, and Kevin Waters.

For further information, contact: Gonzaga University Liturgical Music Institute, Att: Edward Schaefer, De-

partment of Music, Gonzaga University, Spokane, WA 99258; 509/328-4220 ext. 3333.

**The Third Music Festival of Arkansas Choral Institute** will be held June 22-25. Daniel Moe will serve as director for the institute, conducting workshops and choral rehearsals. The Festival Chorus and Orchestra will perform Stravinsky's *Symphony of Psalms* on Sunday, June 25. Jack C. Groh will coordinate choral workshops during the institute. For further information contact: Music Festival of Arkansas, P.O. Box 1424, Fayetteville, AR 72702; 501/521-6946.

**The Conservatory of Music at Oberlin College** will present its 18th annual Baroque Performance Institute, June 25-July 9, concluding with a Baroque Music Festival, July 7-9, Nicholas McGegan, music director. The institute features study at all levels of baroque instruments and voice. The theme is "Musica Transalpina: The Italian influence in England in the 18th century." Keyboard faculty includes Lisa Goode Crawford, Penelope Crawford, Marga-

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ret Irwin-Brandon, and Webb Wiggins. For further information, contact: Dr. Beverly Simmons, BPI Director, Conservatory of Music, Oberlin College, Oberlin, OH 44074; 216/775-8569.

The Second Biennial Conference of the **Association of Lutheran Church Musicians** takes place July 23-27 in Rochester, NY. Under the theme "Music in the Contemporary Church: Faithfulness in Diversity," the conference will include speakers, workshops, and music and worship events. Leaders include the Rev. Wolfgang Stefani, the Rev. Dr. Kenneth Korby, the Rev. Charles Evanson, Daniel Pinkham, Peter Lea-Cox and the Lecosaldi Ensemble of St. Anne's Lutheran Church, London, Christopher Young, and Kenneth Jennings.

For further information, contact: Mark Bighley, ALCM Conference Chair, Northeastern State University, Tahlequah, OK 74464 (918/456-5511 ext. 2709); or Helen Phelps, Registrar, Incarnate Word Church, 597 East Ave., Rochester, NY 14607 (716/244-6065).

**The Summer School for Organists and Early Keyboard Players** takes place July 31-August 5, at Cleveland Lodge, Dorking, Surrey, England. The schedule includes master classes by Michael Schneider on Reger and David, and a lecture on the Leipzig tradition at the time of Straube; master classes by Davitt Moroney on C.P.E. Bach and contemporaries; Ann Bond on Mozart church sonatas; Harry Diak Johnstone

on English 18th-century organ music; Betty Matthews on James Hook; Petronella Dittmer on motet singing; Dom L. Bevenot on plainsong; Susi Jeans on Walter Pach; and Guy Oldham on temperament and tuning. For further information, contact: The Secretary, Cleveland Lodge, Dorking, Surrey RH5 6BT England.

**Westminster Choir College** will host a symposium on the future of church music October 15-17. Entitled "Church Music: The Future; Creative Leadership for the Year 2000 and Beyond," the symposium will explore the creative possibilities that lie ahead for church musicians. The participants will include prominent church musicians, publishers of church music, organ builders, hymnal editors and others who will explore how tradition can be blended with innovation in congregational, choral and instrumental music for worship.

Five composers have been commissioned to write new worship music for the symposium. Each composer will also have the opportunity to explain the origins and functions of his new piece. The compositions will be heard for the first time within a service of worship with the Westminster choirs. The composers include Samuel Adler, chairman of the composition department at the Eastman School of Music; Ronald Arnatt, president of the American Guild of Organists and head of the church music department at Westminster Choir College; Richard Hillert, chair-



man of the department of music at Concordia College; Richard Proulx, director of music at Holy Name Cathedral in Chicago; and Don E. Saliers, professor of theology and worship at Candler School of Theology at Emory University.

The symposium program includes recitals, worship services and a "sing-in" of new choral and congregational music led by Sir David Willcocks. Four panel discussions are scheduled: Music for Worship; Instruments for Worship; Musicians for Worship; and Putting It All Together. The symposium will conclude with a worship service in Princeton University Chapel built around the new compositions.

The symposium registration fee is \$250 per person. Enrollment is limited. For information, contact: Thomas Purviance, Westminster Choir College, Hamilton at Walnut, Princeton, NJ 08540; 609/921-7100 X308.

The Sweelinck Conservatory Amsterdam will organize a special week for organists and organ students, "Romanticism in German organ music," October 16-22. The program consists of lectures, workshops, concerts and also includes an excursion to some important organs from the 19th century in the Netherlands.

Teachers of the program include: Hermann J. Busch (guest-teacher; professor at the University of Siegen and the Academy of Music in Cologne, BRD), Martin Haselböck (guest-teacher; organist in Vienna and professor at the Academy of Music in Lübeck, BRD) as well as Ewald Kooiman, Hans van Nieuwkoop and Jacques van Oortmerssen (all resident-teachers at the Sweelinck Conservatory).

Lectures will take place in the Sweelinck Conservatory in Amsterdam. Concerts and workshops are programmed in Haarlem (St. Bavo Church), Amsterdam (Nicolaas Church and Old Church) and Delft (Old Church). Subjects of the workshops include: Liszt (Martin Haselböck), Mendelssohn (Hans van Nieuwkoop) and Brahms (Jacques van Oortmerssen).

Applications are possible for the whole program or parts of the program. For further information (brochure and application-form): Sweelinck Conservatory Amsterdam, Postbox 5012, 1007 AA Amsterdam, The Netherlands (tel. +31 20 6647641).



Franklin D. Ashdown

solo organ work is dedicated to Dr. Jones in memory of her teacher and colleague, Claire Coci (1912-1978). *Sunday Scherzo* is published by H. T. FitzSimons Company.

On March 5, the Rev. John Kellick played a recital of early Spanish music at Sacred Heart Church in Galveston, TX. A lecture by Father Kellick preceded the recital, describing his experiences at a workshop he attended in Salamanca, Spain during the summer of 1988. Father Kellick is pastor and choir director of Sacred Heart Church and has been in the priesthood for 37 years. Members of the Galveston AGO chapter attended his recital and lecture.



Kei Koito

Phillip Truckenbrod Concert Artists has announced representation of Japanese concert organist Kei Koito.

Miss Koito, now resident in Switzerland, graduated from the Tokyo University of the Arts with highest distinction before taking up her studies at the Conservatoire in Geneva where she was awarded first prize for organ, with distinction. She launched her international performing career in 1980 and has since appeared with orchestras, at festivals and in recital at major venues throughout Europe and beyond. Miss Koito specializes in performance of J. S. Bach and contemporary composers. She is next scheduled to tour in North America during April 1990.

Mark Konewko played a concert of 16th-century Italian organ music on April 9 at the Church of San Maurizio in Milan, Italy. The program was part of a series featuring the newly restored organ built by G. G. Antegnati in 1554. The restoration was carried out by the *Laboratoria di Restauro* headed by Eugenio Gritti in Bergamo. The instrument has one manual of 50 notes, 12 ranks, and is tuned in meantone.

Konewko is organist and choirmaster of St. Josephat Church, Chicago. A member of the Marcel Duchamp Memorial Players, a new music ensemble, and the AGO, Mr. Konewko recently played a series of carillon recitals at the Chicago Botanic Gardens in Glencoe, and performed his Italian concert on March 12 at St. Clement's Church, Chicago.

The debut American tour by French concert organist Jean-Pierre Leguay, Titular Organist of Notre Dame Cathedral in Paris, will take place in February and March 1990 under the representa-



Jean-Pierre Leguay

tion of Phillip Truckenbrod Concert Artists.

Jean-Pierre Leguay, after serving 23 years as organist of Notre-Dame-des-Champs in Paris, was appointed organist of Notre Dame Cathedral in 1985, continuing a long and distinguished career as organist, composer and improvisateur. His principal studies were with André Marchal and Gaston Litaize, and at the Conservatoire National Supérieur de Musique de Paris with Simone Ple-Claussade, Rolande Falcinelli and Olivier Messiaen. Among numerous honors conferred on Jean-Pierre Leguay were first prize at the Concours International de Composition Musicale de l'Académie d'Eté de Nice in 1962, Prix National d'Orgue de l'Union Fédérale Française de Musique Sacrée in 1963, first prize in organ and improvisation at the Conservatoire National Supérieur de Musique de Paris in 1966, first prize for improvisation on organ at the Concours International de Lyon in 1967, and Lauréat du Concours International d'Improvisation à l'orgue de Haarlem in 1969.

Elmhurst College, Elmhurst, IL, has announced the recipient of the music department's first Church Organist Certificate, Patricia Lind of Wheaton, IL. Ms. Lind is head organist of the Wheaton Christian Reformed Church, and holds degrees from Calvin College and Northwestern University. Recipients of the certificate are required to attend a series of fall workshops at Elmhurst College, and pass both skills and written examinations. For further information, contact: Dr. Paul Westermeyer, Elmhurst College, 190 Prospect, Elmhurst, IL 60126; 312/617-3515.

Dan Locklair has been named Composer-in-Residence for the 1989 season of the Brevard Music Center, Brevard, NC. Locklair's new work for solo organ, *Rubrics*, commissioned by the Organ Artists Series of Pittsburgh, PA, is being premiered April 16 by Mary Preston. A new work for guitar and orchestra, *Dayspring*, commissioned by the Second American Classical Guitar Congress, will be premiered June 13 in Winston-Salem, NC. *In Autumn Days*, a chamber symphony, was performed on January 17 by the Nebraska Chamber Orchestra in Lincoln. *Creation's Seeing Order*, a prelude for orchestra, was performed on February 11 by the Charleston (SC) Symphony Orchestra.

Judson and Polly Maynard announce the availability of a guitar-organ duo recital. Organist Judson Maynard is Professor of Music at Texas Tech University and is a graduate of the University of Montana and Indiana University. In addition, he is Vice-President and member of the Board of Directors of the Guild of Carillonneurs in North America. Guitarist Polly Maynard is Adjunct Professor of Music at the University of North Texas, Denton and Instructor in Guitar at Eastfield Community College, Dallas. Miss Maynard received Bachelor's and Master's degrees in guitar performance from the University of North Texas. The pair are available for combined guitar and organ recitals or as solo recitalists. The prime repertoire for the organ-guitar duo is a work by Henk Badings *Day is Dawning in the East* as well as works by Richard



Judson Maynard



Polly Maynard

Purvis. The pair has performed for the New Orleans Chapter of the American Guild of Organists as well as a regional meeting of the Association of Anglican Musicians and will be performing several recitals soon in the West Texas area.

For further information, contact Judson Maynard, 4925 49th St., Lubbock, TX 79414; 806/795-0023.



Barry Rose

English choral conductor Barry Rose is now represented in North America by Phillip Truckenbrod Concert Artists, and will next tour here as a clinician/conductor in October of this year.

Mr. Rose is Organist and Master of the Choristers at the cathedral church of St. Alban's Abbey and is widely regarded as one of the foremost choir trainers in the world. He came to prominence in England during his 14 years as Organist and Choirmaster at Guildford Cathedral, but he came to world attention during a decade as Master of the Choristers at London's St. Paul's Cathedral. His duties at St. Paul's included musical participation in the 1981 wedding of HRH The Prince of Wales to The Lady Diana Spencer. Prior to his appointment at St. Alban's, Mr. Rose served as Master of the Choirs at The King's School, Canterbury.



Colin Andrews

During a March trip to the U.S., British concert organist Colin Andrews presented a masterclass at the University of North Alabama, Florence. Mr. Andrews' lecture included recordings of his performances on both important new organs and historic instruments in Ireland, England, France, Switzerland, the Soviet Union and the Eastern Bloc countries. Later this year he will become the first Western organist to record in the U.S.S.R. for a Soviet recording label when he performs at Riga Cathedral on the historic Walcker organ of 1881. Mr. Andrews is represented in this country by Leslie Peart of Grand Rapids and can be heard on Priory Records.

Franklin D. Ashdown's *Sunday Scherzo* (Scherzo Giocoso) was given its premier by Joyce Jones, University Organist, Baylor University, as part of her annual faculty recital February 2. The

## Appointments



**Proctor Crow**

**Proctor Crow** has been appointed Tonal Director of The Reuter Organ Company, Lawrence, KS. Mr. Crow provides experience with the voicing and scaling philosophies at Reuter from the 1960s. Having studied organ at the University of Texas under Dr. E. William Doty, and Dr. Oswald Ragatz at Indiana University, he graduated with an organ performance degree.

**James Dorroh** has been appointed Organist and Director of Music at St. Luke's Episcopal Church, Birmingham, AL. He leaves a similar position at Canterbury United Methodist Church in Birmingham. He holds the B.M. degree from Birmingham-Southern College, M.M. from the University of Texas (Austin) and the Ph.D. from Vanderbilt University. His organ studies have been with Sam Batt Owens and William Doty, and with Jean Langlais and Marie-Louise Langlais-Jacquet in France. He continues as a member of



**James Dorroh**

the Music Faculty of Birmingham-Southern College.

**Carla Edwards** has been appointed instructor of organ and theory and university organist at De Pauw University, Greencastle, IN, where she succeeds Arthur Carkeek. She will teach organ, harpsichord, theory and counterpoint. A native of Kansas City, MO, Ms. Edwards received the Bachelor of Music degree with highest distinction from the University of Kansas. She holds the Master of Music degree from Indiana University. She has performed extensively in the United States, and also in England. Her performances have been broadcast on "Pipedreams" through the Public Broadcasting System. She won the Region V AGO Competition in 1985 and was a finalist in the 1986 National Competition in Detroit. Ms. Edwards was the winner of the 29th annual Fort Wayne, IN, National Competition in 1988. Her organ teachers include Delores Bruch, James Moeser, Warren Hutton, Catharine Crozier, Robert Noehren, Michael Schneider and Larry Smith. She is a member of the American Guild of Organists and of Pi Kappa



**Carla Edwards**

Lambda. Her church music experience includes positions as organist of Christ Episcopal Church, Tuscaloosa, AL, and organist and choirmaster of St. Mary's Episcopal Church, Birmingham, AL. Her non-performance experience includes a year of service with the Reuter Organ Company, on the service and installation crew.

**James T. Benzmilller Organ Services**, Stevens Point, WI, the Sales Representative in Wisconsin, Upper Michigan, Minnesota, North and South Dakota for Austin Organs, Inc. of Hartford, CT, has appointed **Erik Travis**, Bloomington, MN as Associate Representative for Austin Organs in Minnesota. Mr. Travis is Director of Music and Liturgy at Our Lady of Grace Church in Edina, MN, where a new IV/69 Austin was recently installed. He also concertizes extensively in the United States and Canada.

Mr. Travis began piano studies at age 5, became interested in the organ at an early age, and by the time he was in high school he had performed most of the major organ repertoire of Bach, Franck and Widor in concert. He attended the University of Wisconsin and



**Erik Travis**

the University of Cincinnati College-Conservatory of Music, and studied organ with Sandra Nadler, John Wright Harvey, Roberta Gary and Robert Baker. He has been widely active in the AGO and has served as director of music in parishes in Wisconsin, Ohio, Indiana and New York. He has also served on the faculties of the University of Cincinnati and Earlham College in Richmond, IN.

For further information contact **James T. Benzmilller Organ Services**, 620 Sunrise Avenue, Stevens Point, WI 54481 or **Mr. Erik Travis**, 8201 Stanley Road, Bloomington, MN 55437.

## Nunc Dimittis

**Michael Winesanker**, emeritus professor of music at Texas Christian University, died March 4 at the age of 75. Born in Toronto, Winesanker moved to Fort Worth, TX in 1946 and became a U.S. citizen in 1951. He graduated from the University of Toronto in 1933, earned a master of arts degree from the University of Michigan in 1941 and a doctorate from Cornell University in 1944. He joined the TCU music faculty in 1946 and served as department chairman 1956-81. He retired in 1983, then served as adjunct professor 1986-89.

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Gregorian Chant and Liturgical Organ Music: Guilman and Tournemire  
Edward Zimmerman, James Madison University  
Report on Recent Research  
Robert Sutherland Lord, University of Pittsburgh  
Tournemire and the Parisian Organ World of the 1930s  
William Peterson, Pomona College  
Thematic Structure in Tournemire's Organ Music of the 1930s  
Ruth Sisson, Valdosta State College

### STUDY SESSION

Tournemire's Recording of Franck's A-minor Chorale and Its Place in the History of Franck Performance  
Lawrence Archbold, Carleton College

### PIANO RECITAL

Excerpts from Douze Préludes-Poèmes, op. 58

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Sei Fioretti, op. 60, nos. 1 and 6  
Robert Sutherland Lord, University of Pittsburgh  
James Frazier, Archdiocese of St. Paul  
Sept Chorals-Poèmes, op. 67, no. 4  
Michael Wolinski, Minneapolis  
Symphonie-Choral d'Orgue, op. 69  
Lawrence Archbold, Carleton College  
Symphonie Sacrée, op. 71  
William Peterson, Pomona College  
Suite Evocatrice, op. 74  
Robert Sutherland Lord, University of Pittsburgh  
Deux Fresques Symphoniques Sacrées, op. 75 and 76  
Ruth Sisson, Valdosta State College  
Kathy Handford, Unity Church • Unitarian, St. Paul

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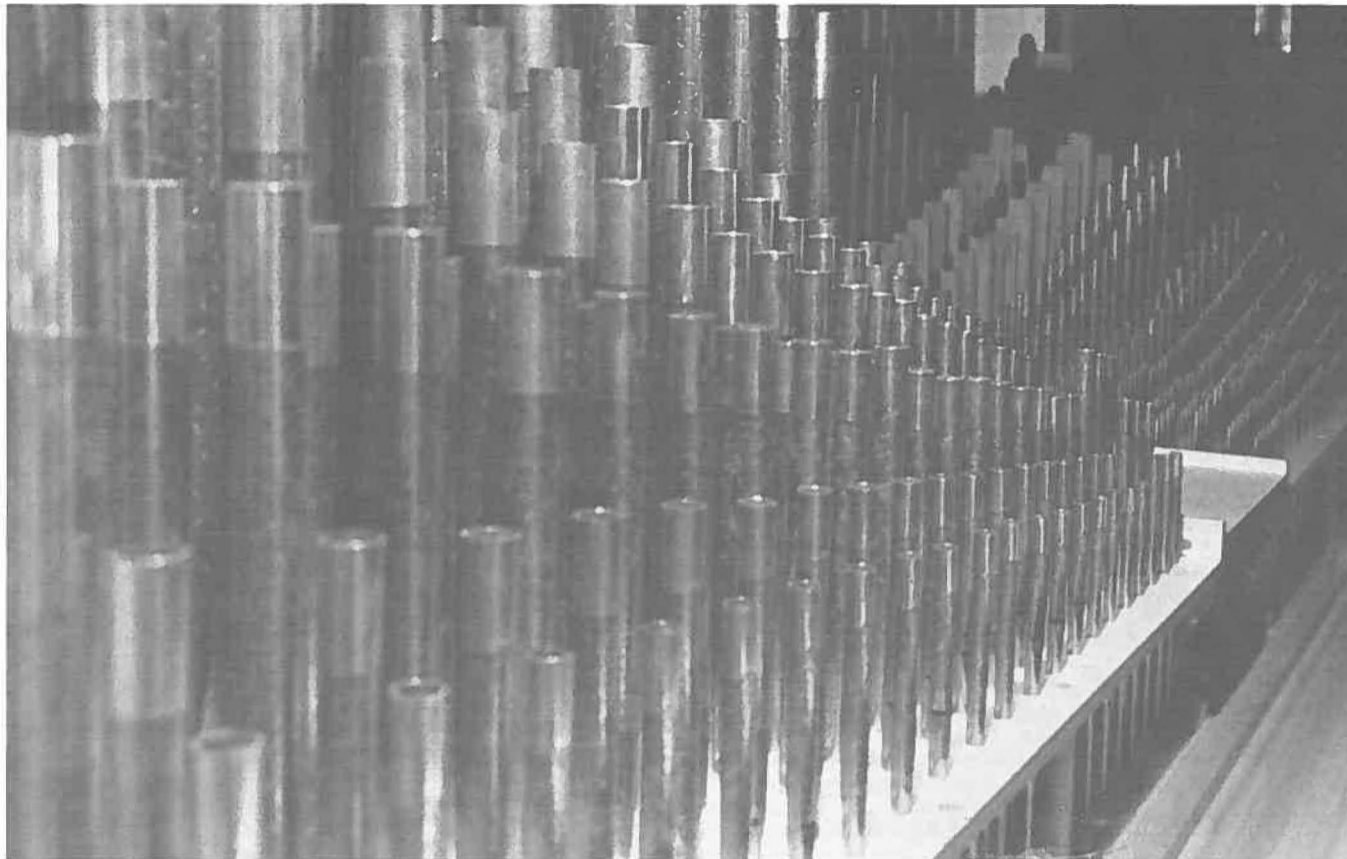
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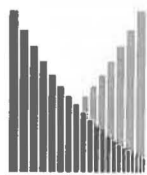
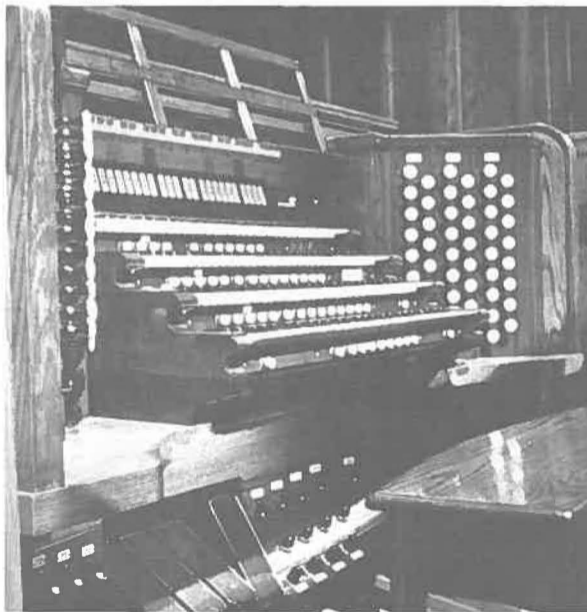
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## Here & There

The University of Michigan School of Music has received a \$145,000 grant from the National Endowment for the Humanities (NEH) to expand a computerized catalog of printed liturgical books. RELICS (Renaissance Liturgical Imprints: A Census) already contains information on 3,500 of the estimated 10,000 titles of liturgical books printed between 1450 and 1600, according to Prof. David E. Crawford, project director.

The Conservatory of Music at Oberlin College has received a \$200,000 National Endowment for the Arts (NEA) Challenge grant. The money will be used toward the endowment of a faculty position and to establish a fund to maintain, rehabilitate, and purchase instruments. The endowment for a faculty position must be matched on a three-to-one basis with new gifts, while the maintenance fund must be matched on a four-to-one basis. Grant funds must be matched by June 20, 1992. The grant and matching funds are part of the \$80-million "Campaign for Oberlin" fundraising program that began in 1986 and has already raised over \$57 million for Oberlin College.

The Conservatory received a similar NEA Challenge Grant of \$125,000 in 1981. The NEA also supports the Conservatory through the Music Professional Training grant program, which has provided grants for scholarships in each of the past five years.

The 15th Annual Organ Competition for high school seniors took place March 11 at Bowling Green State University's College of Musical Arts. The winner was Michael Dougherty of Rocky River, OH. Mr. Dougherty is a senior at Rocky River High School and has been an organ student of Joseph Rush in Euclid,

OH. He will receive a \$1,200 scholarship to the College of Musical Arts.

Elmhurst College (Elmhurst, IL) has announced a B.A. degree with a major in Church Music. The curriculum, which is a synthesis of theoretical and applied courses in music as well as theological and interdisciplinary studies, is designed as a broad and flexible degree program offered within a liberal arts environment. Additional opportunities for church music studies at Elmhurst include an annual Church Organist Workshop series, the Church Organist Certificate program, and an annual Workshop for High School Organists. For further information, contact: Dr. Paul Westermeyer, Elmhurst College, 190 Prospect, Elmhurst, IL 60126; 312/617-3515.

The University of Alberta Concert Choir is touring Asia this month. Founded in 1974, the Choir, under the direction of Bruce Wheatcroft, is a mixed ensemble of 98 voices. In 1977, the choir made its first European tour, and has since toured Germany, Switzerland, Austria, and the U.S. The present tour, May 3-22, includes concerts in Bangkok and Chiang Mai in Thailand, Hong Kong, and Shanghai, Harbin and Beijing in China. Bruce Wheatcroft will present organ and harpsichord recitals, as well as workshops and masterclasses.

The First Unitarian-Universalist Church, Detroit, MI, is sponsoring a recital series to raise funds to save its 4-manual, 52-rank, E. M. Skinner organ. The series began March 19 with Robin Dinda; April 16, M. Brampton Smith and Robin Dinda; May 7, John McGovern and Bruce Oelschlager; Sep-

tember 17, M. Brampton Smith and John McGovern; October 15, silent movie with James Hammann; November 12, Lynnes Aspnes (harp) and M. Brampton Smith; December 10, gala holiday program. For further information, contact: Dennis E. Ferrara, First Unitarian-Universalist Church, 4605 Cass Ave. at Forest, Detroit, MI 48021; 313/833-9107.

In 1983, The Verdin Company restored Cincinnati's St. Paul's Church and developed it into a "church mart," a showroom for a wide range of church goods. Now the company has converted part of the 149-year-old church into its new corporate headquarters. The Bell and Carillon Division of the Verdin Company manufactures and markets cast bronze bells, towers, bell ringing equipment and hardware, chronochimes, manual and electric carillons, carillon and organ music systems, and offers tuning, service, and renovation capabilities. The Deagan Chime and Mayland Chime Divisions market organ chimes to organ manufacturers, repairers and restorers. The Clock Division offers both standard and custom clocks for towers. For further information, contact: The Verdin Company, 444 Reading Road, Cincinnati, OH 45202; 513/241-4010.

Lillenas Publishing Company is offering choir directors a free copy of its new Lillenas Choral Previews Excerpt Cassette. It includes portions of five new choral products: *Come Before Him*, a collection of service music compiled and arranged by Tom Fettke; *Pick a Pack of Praise*, 50 songs of fun and faith for kids; *anchors of Hope*, 48 hymns in medleys, arranged for easy choir by

## Carillon News

by Margo Halsted



Bells of the Baylor Carillon before installation

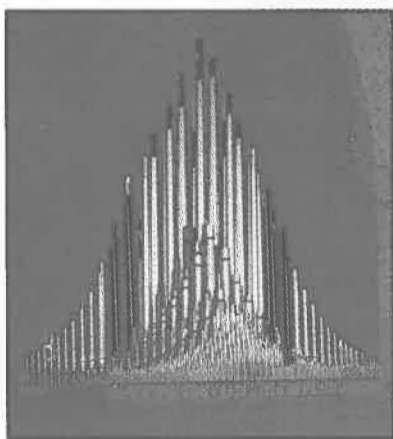
### Two new installations

A carillon of 50 bells was dedicated at the Carillon Historical Park in Dayton, OH on October 23, 1988. The instrument replaces a 32-bell instrument that formerly had been played electrically. The new bells for the Deeds Carillon were cast by the firm of Petit & Fritsen of The Netherlands, and the I. T. Verdin Company of Cincinnati provided the keyboard and mechanism. William De Turk, of Grosse Pointe, MI, was the dedication recitalist; his program included a set of fanfares by Roy Hamlin Johnson as well as transcriptions of works by Bach, Beethoven and Tchaikovsky. Larry Weinstein, a grad-

uate of the Netherlands Carillon School, has been appointed the carillonneur.

A 48-bell carillon (bourdon C of just over two tons) was dedicated at Baylor University, Waco, TX, on November 4, 1988. Known as the McLane Carillon, it is located in the tower of Pat Neff Hall, the administration building, and is the gift of the Drayton McLane family of Temple, TX. George Gregory, Carillonneur at Central Christian Church in San Antonio, played the dedication recital. Dr. Herbert Colvin, Professor of Music Theory at Baylor, is the carillonneur.

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Dick Bolks; *Find Us Faithful*, arrangements for two and four-part male ensembles, arranged by Joseph Linn; *Rock of Faith*, an Easter presentation by Mosie Lister. Contact Lillenas Publishing Company, P.O. Box 419527, Kansas City, MO 64141.

**Music Article Guide**, the nation's only annotated guide to feature articles in American music periodicals, now in its 24th year of service, has just released a subject-author-subject heading Three-Year Cumulative Index (1986 through 1988), encompassing over 8000 entries and 825 subject headings in 360 pages. The all-inclusive cross-referencing makes it an invaluable resource tool even for the user who does not have access to the regular quarterly annotated issues of *Music Article Guide*. Copies at \$58 are available from Information Services, Incorporated, P.O. Box 27066, Philadelphia, PA 19118.

A new system of sampled-wave digital electronic organs was recently introduced by **Classic Organ Company Limited**, of Markham, Ontario. Using advanced digital wave-sampling technology, the attack characteristics, tonal "bloom", and tone of each encoded pipe are authentically reproduced. Each stop is sampled at frequent points in its compass, allowing control of scaling and voicing. Wind noise and natural random fluctuations of pitch and timbre are also incorporated. The musical output of the stops is channeled through independent bi-amplified sound systems. The sounds of the various stops are mixed in the acoustic of the room. System software updates (at no cost for the first year) and MIDI interface are standard with every instrument. Future expansion and integration with actual pipework are both possible. Standard models and custom instruments are built. For more information, contact: John G. Phair, Marketing Manager, Classic Organ Company, Ltd., 12-300 Don Park Road, Markham, Ontario L3R 3A1; 416/475-1263.

## Music for Voices and Organ by James McCray

### Choral settings for treble voices

Certainly, the most common type of music performed by church choirs in the United States is SATB or SAB. In some churches, the European tradition of having the treble lines sung by boys exists, but generally, Americans think of a mixed choir in most Protestant and Catholic churches. The majority of the music published is SATB, and in fact, directors of women's and men's choirs have been heard to complain about the lack of new, quality literature.

In the early development of choral singing we moved from a unison sound toward the four-part style, with the bass line being the last one added. Often music directors and choir members feel that to sing music not in the standard SATB format is a sign of weakness; this is unfortunate. To hear a choir sing in unison with a warm, vibrant, focused tone, can be a thrilling experience. If

church choirs programmed a unison work and devoted the time normally spent in learning notes, to perfecting all of the other matters such as perfect diction, consistent phrasing, etc., it would be a truly valuable rehearsal that possibly would carry forward some choral principles into the other repertoire.

As choirs reach their normal population peak at Easter and people become more distracted with the Spring and Summer weather, it might be useful to have some easy repertoire available. Also, these times of the year can be used to have a Sunday of only the women or men singing. For those churches having more than one service on a Sunday, it would be possible to have the regular weekly rehearsal and work on the two-part setting as a group; then, on Sunday, with separate pre-service rehearsals, they could perform the anthem with the women at one and the men at the other. This could provide an interesting, yet useful, solution to small numbers of singers on a Sunday.

The repertoire reviewed this month will fit a variety of ensembles and although the title is treble voices, several of the works could be sung by men as well. Also, many of these settings could be used as music for summer choirs.

**Come Enjoy God's Festive Springtime**, Georg P. Telemann (1681-1767). Unison, violin and keyboard, Augsburg Publishing House, 11-2443, \$.85 (E).

The editor, Joan Conlon, suggests that the violin part could be played on some other C instrument, but some adjustment will have to be made to accommodate several low notes; its part is available separately at the back. This happy anthem is in an ABA form with the violin having an important role throughout the entire setting as a busy solo-instrument equal to the voices. The unison choral writing is quite easy with both German and English text provided. The keyboard is on two staves and not difficult. Charming, simple music that could be sung by most types of choirs.

**Rounds for Rejoicing**, Gerhard Krapf. Various voice combinations and optional handbells, Sacred Music Press, S-445 \$.85 (E).

There are nine brief rounds in this set, and most can be sung in three parts. These canons can serve as incidental music for services and include suggested sub-titles such as introits, offertory responses, etc. Some have a contrasting homophonic section. The handbells provide a counter line and encompass only a two-octave set. Functional music for various vocal combinations.

**Tu, mentis delectatio** (Of my soul Thou delight), Ruggiero Giovanelli (1560-1625). SSA unaccompanied, Thomas House Publications, C10-8719, \$.65 (E).

This very brief Renaissance motet consists of two repeated sections, each only a few measures in length. Editor Joseph Roff has provided Latin and English texts. The mood generally is quiet with predominance of "familiar" style rather than polyphonic lines. This would be a good introduction for groups wanting to sing early music because of its brevity and easy lines. It could be performed by most types of treble voiced groups.



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**God Be in My Head, John Rutter.** SSA unaccompanied, Oxford University Press, 94.408, \$.40 (M-).

Rutter's SSA version has been arranged from the original mixed choir setting by the composer. The music is sensitive and meditative with long, sustained, quiet lines. There are a few low alto notes. This short anthem takes good vocal control, but is beautiful and will have immediate appeal.

**A Prayer for Tomorrow, Carl Nygard.** SSA and with piano and flute, Hinshaw Music Co., HMC-699, \$.90 (M-).

Most of the music is in unison or two parts with only one brief section in a homophonic three-part setting. The keyboard provides a pulsating, syncopated background for the vocal lines, and the flute serves as a contrasting solo line to the voices. The music is sentimental and easy enough for most voices. Useful especially to treble choirs with young singers.

**We Hasten with Eager yet Faltering Footsteps, J. S. Bach (1685-1750).** SA & keyboard, E. C. Schirmer, No. 2506, no price given (M).

Arthur Talmadge has edited this famous duet down a whole step making it easier for many choirs. Taken from Bach's Cantata 78, this duet is often sung as a choral work. It has a rhythmic drive that is punctuated by long, joyful melismatic lines and an accompaniment that emphasizes the unflagging Baroque rhythm through a staccato bass line. Both German and English versions are provided. This will require good voices and careful detail work on the melismas. An effective and challenging work for women's voices.

**Child of the Universe, Craig Cassils.** Unison or two parts and keyboard, Somerset Press, SP 816, \$.75 (E) (Optional performance cassette).

There are three verses in unison, each followed by a two-part refrain. The "pop-like" tune makes it more appropriate for younger voices. The keyboard

is on two staves and provides an easy yet solid background for the vocal lines.

**I'm Goin' up a Yonder, Walter Hawkins, arr. Matin Sirvatka.** SSAA and piano, Boosey & Hawkes, OC4B6451, \$.80 (M).

This is from the excellent Children's Choir Series of Doreen Rao, and features a treble soloist for the opening verses. The four-part writing is limited with some block chords treated as a rhythmic background response to a larger section on the melody. There is a two-part canon and a closing area with an obbligato part for the sopranos. The keyboard part is such that it works well, but someone with a more flexible "gospel" style could enhance it and add to the wonderful spirit of this setting. A sure winner for women's choir or children's voices and highly recommended.

**A Mass for One Small Angel, McNeil Robinson.** Unison or Two-part choir, organ and congregation, Theodore Presser Company, 312-41517, \$1.30 (E).

This seven-minute mass has four movements (no Credo) and is indicated for congregation with optional choir; the congregation part is available separately (312-41517A for \$15.00 per 50 pack). The organ writing is on three staves and includes registrations. The choral lines are easy and tuneful. In the Gloria the opening is intoned by the celebrant. The music is lovely and useful for any type of choir with the text taken from the Book of Common Prayer. It is a short mass that has only 14 pages of music.

## New Recordings

**Feike Asma, Oude Kerk Amsterdam.** Bach: *Sinfonia* of Cantata 156; Dorian Toccata. Handel: *Concerto VII* in B<sup>b</sup>,

op. 7 no. 1; *Concerto in c*; Basso Ostinato. Krebs: Choralvorspiel "Ach Gott, erhöre mein Seufzen und Wehklagen." Stanley: *Aria in d*. Festivo, Nr. FECD 106. Church Music and Records, P.O. Box 154, Neerlandia, Alberta, Canada, T0G 1R0. \$23.00.

This CD contains mostly organ arrangements transcribed by Feike Asma and W.T. Best. Neither appears to make an attempt, however, to arrive at a transcription that is faithful to the original. Consequently, the Baroque works on this recording do not reflect the intention of the composer, but bear the strong stamp of Asma's romantic interpretation.

It seems as if the late Mr. Asma had never heard of performance conventions. The Handel Concerti are marked by such exaggerated contrasts that the ear frequently feels assaulted, but Asma obviously delights in the forte (i.e., full organ) passages—so much so that an unintentional accelerando characteristically occurs. Instability of tempo is also evident in the second movement of Handel's Organ Concerto op. 7 no. 5, which is incompletely identified as "Basso Ostinato," and omits the first two bars.

The slow and more reflective compositions are characterized by the consistent use of tremolo and a mawkish, romantic interpretation. Such is the case with Bach's *Sinfonia*, which is admittedly surprisingly well ornamented. Johann Ludwig Krebs's chorale prelude *Ach Gott, erhöre mein Seufzen* is also heavy on the tremolo, both for the *cantus firmus* and the accompaniment.

The English and German jacket notes of this CD have been poorly translated from the Dutch and are, therefore, somewhat convoluted. They do not provide any profound insights into the works performed, but they do give an insight into the organ playing of Mr. Asma:

He is steady as a rock, who in all fashions of organ playing has remained himself. His playing is characterized by a proud robustness, but there are also quiet, subdued moments and all nuances in between. If there is one organ that seems just right for Feike Asma and conforms to his musical intentions, it is the organ of the Oude Kerk in Amsterdam.

This prompts the question, "What is important here: The works performed, or Feike Asma?"

If you want to listen to Bach, Handel, or Stanley, you will have to search elsewhere; if it is Asma you want to hear, this CD is the one to buy.

**Piet Kee at St. Bavo, Haarlem.** Bruhns: *Prelude and Fugue in e-minor*; Bach: *Herr Jesu Christ, dich zu uns wend*, BWV 632; *O Mensch, bewein' dein Sünde gross*, BWV 622; Buxtehude: *Prelude and Fugue in D-Major*; Mendelssohn: *Sonata II*; Kodaly: *Praeludium*; Kee: *Aus tiefer Not*; *Wachet auf*. Xenophone, Nr.88522. Church Music and Records, P.O. Box 154, Neerlandia, Alberta, Canada, T0G 1R0, \$23.00.

Originally recorded in 1978 and released on the Guild Record label (cf. THE DIAPASON, January 1983, p. 18), the

musicianship of Piet Kee warrants its re-issue on CD.

The organist is well known as composer and extemporizer, and his articles on "The Secrets of Bach's Passacaglia" and "Astronomy in Buxtehude's Passacaglia" appeared in THE DIAPASON in 1983 and 1984, respectively. Since 1952 he has been organist of the St. Laurens Kerk in Alkmaar, and since 1956 he has also held the position of municipal organist of the St. Bavo Kerk in Haarlem.

Mr. Kee specializes in Dutch and German music, and the works contained on this recording indeed show his expertise in this regard. The Preludes and Fugues by North German composers Buxtehude and Bruhns are carefully worked out in terms of registration. Together with Kee's energetic playing and judicious variance of tempo, the result is an inspiring performance.

The ornamentation of Bach's "O Mensch" is fairly dry, but the chorale prelude "Herr Jesu Christ" is performed with great sensitivity.

While Mendelssohn's Sonata II commences with a Grave movement which is perhaps a little on the fast side, the Adagio movement is eminently beautiful. The Fugue is marked by a gradual accelerando, which creates a feeling of excitement, culminating in a majestic, harmonized statement of the fugue subject.

Completing the works on this recording are three contemporary compositions: a Praeludium by Zoltan Kodaly, and two chorale preludes by Piet Kee. His "Aus tiefer Not," written for organ *manualiter*, sounds rather improvisatory in character, but is actually structured along the lines of the North German chorale *ricercare*: chorale phrases are treated individually, and receive an interpretation reflective of the text. Kee's "Wachet auf" employs a similar structural plan, but instead of treating chorale phrases, it distinguishes and interprets the affect of the three stanzas of the hymn. Both compositions, incidentally, are published: "Aus tiefer Not" by Donemus as well as Breitkopf und Härtel, and "Wachet auf" by Hinrichsen.

It is always a privilege to hear a composer perform his own works, as it affords an opportunity for gaining insights regarding interpretation. Kee's works, together with his first-class performance of the (mainly) German repertoire, make for an excellent recording.

—Peter Janson

## Book Reviews

**Carl F. Schalk, Luther on Music—Paradigms of Praise.** Concordia Publishing House MU 99-1276, ISBN 0-570-01337-2, 56 pages.

Bravo to Carl Schalk and Concordia for making available, in attractive and concise format, a discussion of Martin Luther's ideas regarding music and its role in the church. The book brings together what is known of Luther's musical influences and experiences, his involvement in musical pursuits, and



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his theological concepts of the function of music in the church. Schalk concludes with a chapter entitled, "Implications of Luther's Thought for the Present Day," which underscores Luther's relevance to the practical needs and concerns of today's church, its musicians and congregations.

Church musicians of all denominations should read the book and reflect upon it.

—James Biery, FAGO

## New Organ Music

**Heinrich Riethmüller, Toccata in A. Schwann Musikverlag, Nr. S 2401, \$13.50.**

Music may fail to hold our interest or attention if it is repetitious, cliché ridden, trite, or devoid of originality. Riethmüller's six-minute *Toccata* is all of the above and more. It is a cross between Gordon Young's attractive *Prelude in Classic Style* and Vivaldi's *Four Seasons*. Wouldn't you rather have the originals?

**Tommaso Albinoni, Sonata in C für Trompete und Orgel. Heinrichshofen, N 1871 (Agent: C. F. Peters Corp.).**

Albinoni's *Concerto* for Trumpet, strings and basso continuo is here arranged for organ and trumpet by Georg Gossen. This appealing music is harmonically and technically uncomplicated, rhythmically energetic, and often homophonic in texture. The three short movements (42, 15 and 56 measures) are organistically well adapted and will undoubtedly please listeners and performers.

**Bjarne Slogedal, Variations on the Choral Quem Pastores for Organ. Norsk Musikforlag Nr. 9473 (Agent: MMB Music, Inc.), \$10.50.**

A harmonically traditional and uninteresting setting of *Quem Pastores* precedes four variations, each more boring than its predecessor. In the first, the chorale appears canonically between soprano and bass, accompanied by a continuously moving alto line. In variation two the chorale is found again in the right hand, this time in a freely embellished version, accompanied by a series of open fifths in the left. Once again the right hand is given the chorale in variation three, this time in three-voiced chords anchored to a sustained pedal and a busy, but unimportant alto part. In the fourth and final variation a fugue, whose subject is based on the first phrase of the chorale, unwinds above the *cantus firmus* in the pedals. This music from Norway is cold, predictable and academic. It is an improvisational exercise that can be enjoyed only by organists who are incapable of equating music with emotion, and it is bound to leave the captive listener with this thought: "What is it about organ music that leaves me cold?"

—Edmund Shay, DMA  
Columbia College  
Columbia, SC

**S. Drummond Wolff, ed., Baroque Music for Manuals, Volume IV. Concordia Publishing House 97-5973, \$5.50.**

In this age of the vanishing organist, there is an increasing need for quality organ literature playable by the pianist-turned-organist. Wolff's latest installment in the *Baroque Music for Manuals* series contains a wide variety of transcriptions from vocal, chamber, and orchestral music (17 short pieces). The trained organist will probably not be very interested in the volume, since many of the pieces, particularly the fast movements, either sound too thin or are actually more difficult to play than more usual arrangements for manuals and pedals (due to the large number of notes). But for a skilled pianist who

must play a service on short notice, and who will not be so concerned about exactness of releases and voice leading matters, these might be very attractive. Mr. Wolff has wisely and successfully attempted to choose pieces which will be suitable for weddings and funerals, as well as general service use. Incidentally, the book contains an arrangement of Handel's very beautiful *Minuet from "Berenice,"* a wonderful little gem not found in most collections of this sort.

**Gordon King, Prelude on Resignation for Organ Solo. Concordia Publishing House, 97-5963, \$2.50.**

In King's fine setting of the early American tune commonly sung to the text, "My Shepherd will supply my need," the melody is heard on a 4' flute in the soprano register. Between each phrase is an interlude based upon the rhythm of the first three notes of the melody, using modern but approachable harmonic language. A fairly easy but beautiful two and one-half minute work suitable for church use.

**Robert Lind, Variations on Lobt Gott, ihr Christen for Organ Solo. Concordia**

**Publishing House 97-5972, \$3.75.**

The variations in this three and one-half minute, Distler-like piece flow from one to the next without a break. Despite the presentation of the tune several times in relatively unornamented form, interest is maintained through the use of a variety of compositional techniques, including bicinium, ostinato, fugal passages, and augmentation. The piece, which is of medium difficulty, might be particularly useful as a way to introduce the hymntune to a congregation.

**Robert J. Powell, 3 Christmas Lullabies for Organ Solo. Concordia Publishing House 97-5979, \$3.50.**

Each of the *Lullabies* by Powell interprets a lesser-known Christmas melody in a pleasant and musical manner. The first, a tender setting of the tune *Dies est laetitiae*, contains steady eighth-note motion in irregular groups of twos and threes. No. 2, "While Shepherds Watched," captures the simplicity of the early American folk tune upon which it is based. The third presents two verses of the plainsong tune, "Puer natus in Bethlehem," in three-four meter.

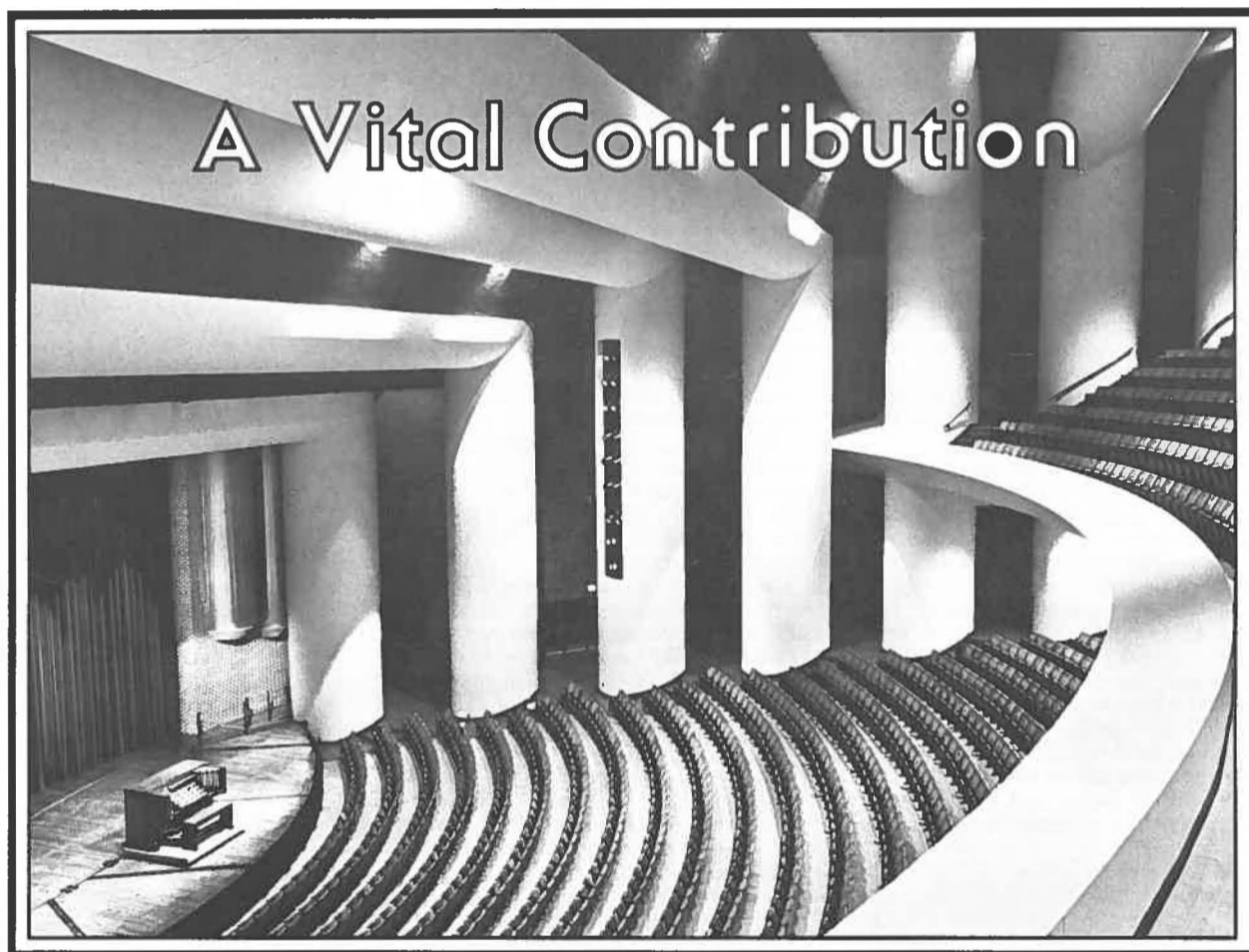
All three pieces are fairly easy to play

and last from one and one-half to three minutes.

**Stephen Oliver, Kyoto for Organ Duet. Novello (Theodore Presser Co., agent) Cat. No. 01 0207, \$19.50.**

*Kyoto* is a complex modern work containing many difficulties and puzzles for the two performers to study and overcome. Chief among the puzzles is an unattributed (is it the work of Stephen Oliver also?) eight-line poem on the inside cover, upon which the work seems to be based, in programmatic fashion. There are considerable rhythmic difficulties throughout the ten minute piece, including divisions of the beat into five, six, and seven, simultaneously, and passages in which the two players perform at independent tempos, coming together two pages later without, we hope, too long a *fermata* for the one player! An instrument of at least three manuals is required, as well as a swell enclosure. Oliver composed the work for Stephen and Nicholas Cleobury, who first played it in 1977; they were undoubtedly rewarded for their hard work by a stunning and dramatic musical performance.

—James Biery, FAGO



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# The American Classic Organ Symposium Salt Lake City

Among other things Salt Lake City, Utah is well-known for the Great Salt Lake, winter sports, the Tabernacle on Temple Square, the Mormon Tabernacle Choir, and the great organ in the Tabernacle. Built by Aeolian-Skinner in 1948, its tonal design was worked out by Aeolian-Skinner president, G. Donald Harrison, in consultation with Tabernacle organist, Alexander Schreiner.

The general public is most familiar with the Tabernacle through hearing the choir and the organ. Built into the continuity of the choir is a system of rotation which requires some new singers as others retire. The Tabernacle organ—without sabbatical or retirement—provided faithful, seven-day-a-week service for nearly forty years until the resultant wear and tear made refreshing expedient. (Details of the work were published in the December, 1988, issue of *The American Organist*.)

In 1984, Schoenstein & Company of San Francisco under the direction of Jack M. Bethards was commissioned to repair and renovate the instrument. (This work was carried out without interruption of the organ's routine schedule.) The aim was to preserve and restore the organ while adding to it certain ranks of pipes and console accessories deemed useful to an instrument subject to heavy daily use. Most of the work was accomplished by the end of 1988. As of the consummation of this project early in 1989, the organ now includes three ranks of pipes plus three extensions from former Tabernacle organs, eighteen new plus three relatively new ranks, and almost all of the 1948 pipework while still maintaining the tonal character sought by Harrison and Schreiner.

Conclusion of work on the organ coincided closely with the fortieth anniversary of the completion of the Aeolian-Skinner. To mark this milestone, Tabernacle organists Clay Christiansen, Robert Cundick, and John Longhurst together with associate organists Bonnie L. Goodliffe and Linda Margetts and resident organ technicians Robert Poll and Lamont Anderson planned a symposium which took place from Thursday evening, January 19 through Sunday morning, January 22. Visitors to the symposium came from many parts of the nation and attendance far exceeded the expectations of the Tabernacle staff.

The first event was an open rehearsal. The Mormon Tabernacle Choir was to have sung on this occasion as well as for the regular broadcast the following Sunday morning. Because the choir was in Washington, D.C. to participate in the inauguration of President Bush, the Mormon Youth Chorus sang instead. The rehearsal provided an opportunity to hear the organ accompany the large

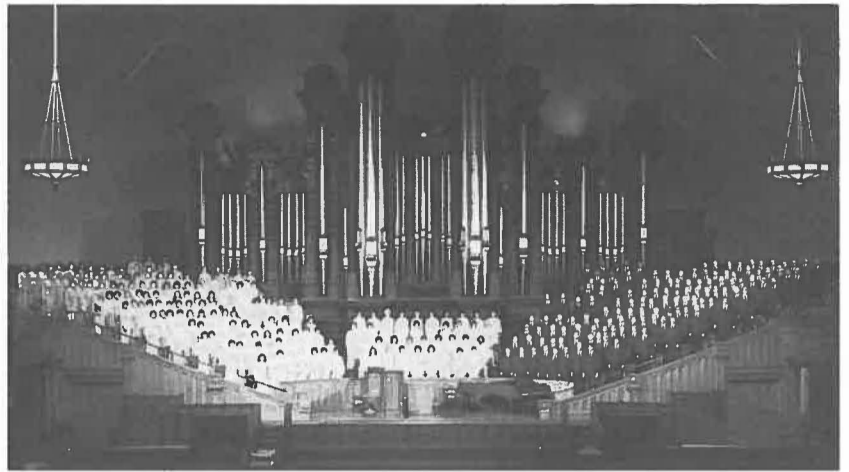
choir. Clay Christiansen's playing for the rehearsal was a model of expert accompanying, aided by his intuitive sense of registrational color. Placement of the console is such that the organist cannot hear balances accurately. This difficulty was overcome through an ingenious system of three-way communication. Robert Cundick listened from a strategic location approximately midway out in the Tabernacle. He telephoned his suggestions to John Longhurst near the console who conveyed them to Clay Christiansen. Over all, very few changes were necessary.

There were four opportunities to hear the organ in recital—evening concerts by Professors Thomas Murray of Yale University and Robert Glasgow of The University of Michigan, and briefer daytime recitals by John Longhurst and Robert Cundick. (Each of the other staff organists had played earlier in the week.) In every instance the vast range of tonal color of the Tabernacle organ was explored amply. The programs were sensitively designed, each player was at home with the large instrument, and there was much in the playing of depth, richness, and joy.

Thomas Murray played several works in transcription ranging from Handel to Delius and Sibelius as well as original works for organ and harmonium. Included in Robert Glasgow's nineteenth-century program were two of the Schumann Sketches, actually transcriptions from pedal piano literature but most often heard as organ pieces.

A long-standing tradition is upheld in the course of daytime recitals. Strategically ordered before the final piece is the playing of the hymn, "Come, Come, Ye Saints," a staple among the hymnody of The Church of Jesus Christ of Latter-day Saints; the hymn is followed by "An Old Melody," usually a familiar tune upon which the organist improvises briefly. Longhurst and Cundick offered varied programs, speaking to the audience (many tourists) in order to impart something of the history of the Tabernacle and features of the organ.

Supplementing the rehearsal demonstration and the recitals were several lectures. Thomas Murray spoke about the impact of G. Donald Harrison on organ reform and attendant tonal design in the United States. Robert Glasgow described experiences with several notable Aeolian-Skinner organs. Organ



Tabernacle Choir and Organ



Aeolian-Skinner console as renovated by Schoenstein & Co. (Photo by Dennis Anderson)

historian Barbara Owen discussed the background and history of organs in the Tabernacle. Miss Owen is preparing extensive documentation of Tabernacle organs for publication. President Jack Bethards of Schoenstein & Company shared information about the organ and work done on it. Mr. Murray assisted him in demonstrating some of its sounds. It was not feasible for symposium visitors to tour the interior of the organ, but the essence of a tour was

provided through a videotape of many of its sections together with a recorded commentary by technician Robert Poll.

The Tabernacle instrument is among the largest organs built by Aeolian-Skinner. At the time of its fabrication G. Donald Harrison was well-established as a leading tonal architect and a chief proponent of reform in organ design and sound in the United States. For all of its vast size the Tabernacle organ is conservative in design as well

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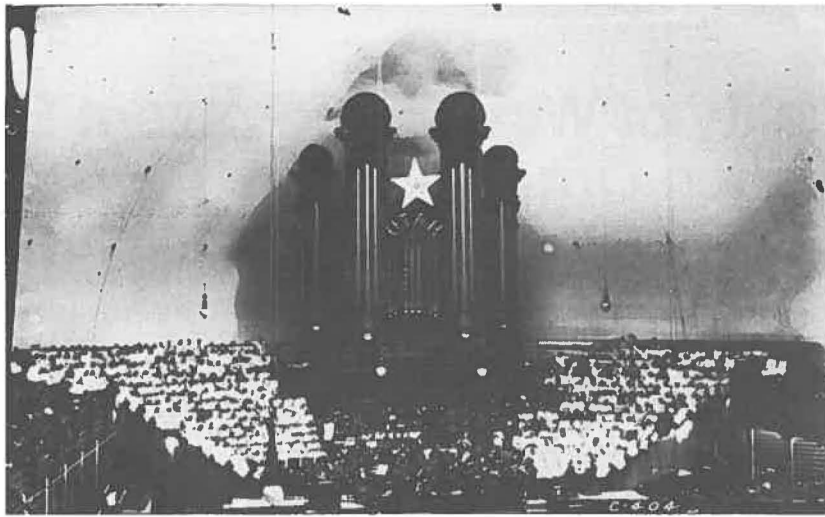
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Clay Christiansen



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Robert Cundick



John Longhurst

as clear, refined, and unified in sound. Major differences in its impact in the room are impressive, depending upon one's listening post: it sounds remote and somewhat bland at close range and far more aggressive at points most distant. Persons acquainted with Aeolian-Skinners will hear many characteristic sounds. The 1988 pipework is intended to supplement the 1948 design and be compatible in scaling, voicing, and sound. This organ is a monument to the art of George Donald Harrison and a prime example of the American Classic organ.

Among the buildings on Temple Square is a large Assembly Hall with a three-manual mechanical action organ built by Robert L. Sipe, Inc., in 1983. Practice rooms for the Tabernacle organists in the basement of the Assembly Hall house organs by Austin, Casavant, and Coulter. Symposium visitors were given an opportunity to hear and play these instruments.

This was a gracious and timely occasion. Many thanks to the Tabernacle staff, guest artists, and lecturers for the opportunity to participate in the re-inauguration of this justly celebrated instrument.

—Roy Kehl  
Evanston, IL

**Robert Glasgow, organist**

21 January 1989 7:30 PM

**Music of the Nineteenth Century**

Marche Funèbre et Chant Séraphique, Op. 17 .... *A. Guilmant*

Sketches, Op. 58 ..... *Robert Schumann*  
No. 4 in D-flat Major  
No. 3 in F Minor

Symphonie Gothique, Op. 70 ..... *Charles-Marie Widor*  
II. Andante sostenuto

Chorale No. 1 in E Major ..... *César Franck*

Fantasia and Fugue on the Chorale ..... *Franz Liszt*  
"Ad nos, ad salutarem undam"

**Thomas Murray, organist**

20 January 1989 7:30 PM

Prelude and Fugue in B Major, Op. 99, No. 2 .... *C. Saint-Saëns*

**The Transcriber's Art—I**

Andante pomposo and Allegro  
from the oratorio *Samson* ..... *George Frideric Handel*  
transcribed by William T. Best

Nimrod, from the *Enigma Variations*, Op. 36 .. *Eduard Elgar*  
transcribed by William H. Harris

Prelude in G Minor, Op. 23, No. 5 ..... *Sergey Rachmaninoff*  
transcribed by Gottfried Federlein

**Three Selections**

Minuet Nuptiale, Op. 103 ..... *Edwin Henry Lemare*

Carillon, a Study in Legato Pedalling, Op. 74

Toccata and Fugue, Op. 98

Fanfare ..... *John Cook*

**Two Pieces for Harmonium or Organ**

Prelude in F ..... *Nadia Boulanger*

Scherzetto, from *24 Pieces in Free Style* ..... *Louis Vierne*

**The Transcriber's Art—II**

Symphonic Tone Poem: *Finlandia*, Op. 26 ..... *Jean Sibelius*  
transcribed by Herbert Fricker

On Hearing the First Cuckoo in Spring ..... *Frederick Delius*  
transcribed by Eric Fenby

Imperial March, Op. 32 ..... *Eduard Elgar*  
transcribed by George Clement Martin

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# Quantity and Quality of Wind: The Present Experiment of the Historic French Organ at Dole

Carolyn Jean Shuster

One of the most essential requirements of the organ consists in obtaining an efficient abundance of steady wind to produce a stable pitch and a vital harmonization. During my first visit to play the 1791 Clicquot organ at the Poitiers Cathedral, Jean-Albert Villard, the organist, stressed the importance of a reliable wind system. He explained that the relatively high wind pressure of this instrument, 125 mm., is necessitated by its high proportion of reed stops and by the large nave in the cathedral. While this instrument originally possessed nine wedge-shaped bellows,<sup>1</sup> in 1871 the firm Merklin installed the two existing parallel-shaped bellows, one on each side of the console, and placed several concussion bellows onto the wind trunks, which were left intact.

Like the organ at Poitiers, virtually all of the French classical organs restored during the nineteenth century currently use parallel-shaped bellows which were invented by the clockmaker Cummins in 1814 and imported to France in 1826 by John Abbey (1785–1859). While this type of wind system provides a sufficient reservoir to compress the air and to give an abundant quantity of continuous, steady wind, this air is nonetheless static. Its principal reservoir, consisting of two superposed reservoirs, contains elements which slow down the instantaneous response of the tables: the friction of the parallelograms which hold the tables in place as well as the bars connecting the two bellows. Two factors should be taken into consideration:<sup>3</sup>

1. The bellows are full of wind and the curtain valve of the electric blower is completely closed. At the first prompting of a rapid discharge of air, the response of the combined elements of the tables is completely evident;
2. The bellow is in mid-course. The electric blower discharges air into the bellow and compensates the instantaneous drop of pressure. This hypothesis can be applied only if the power of the electric blower is sufficient enough and if the curtain valve does not provoke an exaggerated turbulence.

While concussion bellows are used to compensate for any sudden demands for wind, these bellows themselves also

After obtaining a Master's degree from New England Conservatory, where she studied with Yuko Hayashi, Carolyn Shuster moved to France to continue her studies with Marie-Claire Alain, Michel Chapuis, and Andre Isoir, with whom she received a First Prize in Organ at the Boulogne-Billancourt Conservatory. She is currently writing a doctoral thesis under the direction of Mr. François Lesure on the Cavallé-Coll house and concert organs built in France from 1830–1899, and is organist of The American Cathedral in Paris.

give their own proper oscillation period since their pressure is assured by springs (the weight of their table is related to the constant mechanism of the springs). When combined with the column of air contained in the wind trunk, this period of oscillation can even possibly aggravate instead of compensate for the problem.

Indeed, one can question why French organ builders have neglected to use wedge-shaped bellows when restoring early instruments,<sup>4</sup> as this type of bellows produces a dynamic wind-flow which is constantly in motion, contrasting with the static wind-flow produced by the parallel-shaped bellows. But are the wedge-shaped bellows capable of providing a sufficient quantity of steady air to produce a stable pitch and a vital harmonization?

The significant experiment being carried out by the organist Michel Chapuis at the organ of the Notre-Dame Church at Dole can contribute to the comprehension of the functions of various organ wind systems. A visit to this church<sup>5</sup> offers the unique opportunity to hear the difference between the use of parallel-shaped bellows and wedge-shaped bellows—or the use of the two combined. Before describing this experiment in greater detail, let us examine the historical aspects of this beautiful organ.

## The History of the Wind Systems of the Dole Organ

Constructed by Karl-Joseph Riepp (1710–1775) between 1750 and 1754, this organ was the last large instrument he built in France before dedicating his efforts to the organ built for the Ottebeuren Benedictine Abbey beginning in 1756. It was placed on the sixteenth-century large jube above the west-side door of the church. According to Pierre Guéritey, this 16' organ most likely possessed the following disposition:<sup>6</sup>

- Grand-Orgue, CAD–d'''**
1. Montre 16'
  2. Montre 8'
  3. Cornet V (C–d''')

4. Bourdon 16'
5. Bourdon 8'
6. Prestant 4'
7. Flûte 4'
8. Grosse tierce 3½'
9. Nasard 2½'
10. Quarte 2'
11. Doublette 2'
12. Tierce 1½'
13. Fourniture IV
14. Cimballe III
15. Voix humaine
16. Cromorne
17. Trompette
18. Clairon

## Echo

1. Cornet V (f–d''')
2. Dessus de flûte (?)

## Récit, g–d'''

1. Cornet V (g–d''')
2. Hautbois 8' or Trompette 8'

## Positif, CAD–d'''

1. Montre 8'
2. Prestant 4'
3. Cornet V (C'–d''')
4. Bourdon 8'
5. Flûte 4'
6. Dessus Flûte 8'
7. Nasard 2½'
8. Quarte 2'
9. Doublette 2'
10. Tierce 1½'
11. Larigot 1½'
12. Fourniture III
13. Cimballe III
14. Trompette 8'
15. Clairon 4'
16. Cromorne 8'

## Pédale, CA–f'

1. Clairon 4'
2. Trompette 8'
3. Bombarde 16'
4. Flûte 4'
5. Flûte 8'

The original wind bellows built by K.-J. Riepp were probably identical to the 8-foot long four German-style bellows which he built at the Autun Cathedral between 1745–1748.<sup>7</sup> These large-sized bellows, consisting of a single rib, were recommended by Dom Bedos for use in the organ which Riepp built for the Notre-Dame Church in Salem (Germany) between 1766–1768. Unfortunately these bellows no longer exist.

While there are no documents concerning the placement of the bellows, it is known that the two side galleries were constructed in 1787. Therefore, these four bellows were most likely placed behind the organ. The space of 1.7 meters which separates the organ case and the back wall would have adequately housed the four wind bellows, grouped two by two, with the bellows facing outwards. This placement assured a direct distribution of wind to the various windchests.

Because of numerous missing elements,<sup>8</sup> it is impossible to reconstruct the exact position of the wind trunks. However, its remaining elements, made of oak wood, correspond exactly to the standard calculations codified by Dom Bedos several years later. The largest sections possess a wind passage which is 50 square *pouces*. The interior section of the wind passage leading to the *positif* windchest is about 18 square *pouces*.

In 1778, Joseph Rabiny<sup>10</sup> and Louis Weber<sup>11</sup> transformed the *voix humaine* and the *cromorne* and added two supplementary *trompettes* which were placed on the register channels at the extreme opposite end of the note channel. However, it was not until ten years later that François Callinet<sup>12</sup> augmented the dimensions of the *grand-orgue* windchest channels enabling these additional stops to speak with greater clarity. He then added two new wedge-shaped bellows to the four already ex-

isting ones and moved them to the right side of the organ case after the construction of the side galleries.

When the organ was transformed in 1830 by the Alsatian builder Joseph Stiehr,<sup>13</sup> two new bellows were added to the six existing ones. Although J. Stiehr specified that these bellows were provided with a new mechanism, we do not possess any technical information concerning this system. The two bellows were certainly necessitated by the addition of a 15-stop *Récit* division<sup>14</sup> as well as the additional stops in the pedal division.<sup>15</sup> The wind of the enlarged instrument, consisting of 47 stops, was furnished in 1830 by eight bellows: four built by K.-J. Riepp, two by François Callinet and two by Joseph Stiehr.

During a second restoration by the Stiehr firm in 1854, the eight wedge-shaped bellows were replaced by eight bell-shaped pumps invented by E. F. Walcker.<sup>16</sup> According to Charles Mutin,<sup>17</sup> the first five pumps provided the wind to the pedal, *grand-orgue* and *positif* windchests, and the three others served for the *récit* and the *écho*. The eight pumps, with the dimensions of 1 meter, 15 centimeters × 1,115 × 0,60, could be activated by only one person and were located at the distance of 12 to 15 meters to the left side of the organ. Although these new bellows were highly praised during the reception of the organ on October 27, 1855, they were insufficient and Stiehr was obliged to add two pumps in 1857 and to reconstruct the framework. In addition, a heterogeneous combination of oak wind trunks built by Riepp and fir wood ones built by Stiehr was apparently constructed without much planning.<sup>18</sup>

In 1920, the Count de Froissard, one of the shareholders of the Cavallé-Coll firm and a resident of Dole, arranged for the acquisition of a new wind system. Charles Mutin, the director of the Cavallé-Coll firm, upon examining the Dole organ, observed the following:<sup>19</sup>

the builder who constructed and harmonized the Collegiate organ, with much taste, knowledge and skill, received all of the effects possible with the resources which were at his disposition. If the *grand jeux* of the foundation stops only have a puff of air, at least they speak; as it existed, and for the period, it was a masterpiece.

Since Charles Mutin hoped to restore this instrument, he simply installed the horizontal bellows containing two pairs of pumps, two reservoirs and an electric blower on the left side of the instrument.

The wind system of the Dole organ, with its parallel-shaped bellows located on the left side of the organ as well as its haphazard arrangement of wind trunks, exists today exactly as Mutin left it in 1920 (refer to the diagram).

## A Description of Michel Chapuis' Experiment

To remedy this situation, Michel Chapuis, a native of Dole, recently proposed the installation of six wedge-shaped bellows, constructed by the organ builder Jean Deloye, onto the gallery at the right side of the instrument.<sup>20</sup> These six bellows, which can be activated by hand, supply the wind. The ports of the pallets of each of these bellows can be neutralized by means of a string control. The wind trunks of these bellows are linked up to the main wind trunks of the organ.

Because of a series of thin blocks inserted into the wind trunks at various points, the organ can be provided with wind by one of the three following means:



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# New Organs



## Cover

Jan van Daalen, Organbuilder, Minneapolis, MN, has installed a 2-manual, 15-stop, mechanical action organ at Trinity Episcopal Church, Norfolk, NE, as part of a major renovation project undertaken by the church. The elevated, divided chancel has been removed, and the floor level made uniform throughout the building. A new table-altar stands in the center on a raised platform in front of the organ. Both the platform and the altar are moveable to allow space for an orchestra or small chamber group. The organ has

been placed at the east end of the building to allow the sound to travel on the long axis of the room. The case is made of oak to match the existing victorian oak furniture with motifs taken from the former reredos which stood where the organ now stands. The choirs, both youth and adult, are now on either side of the organ and diagonally face the altar instead of facing each other in a divided chancel. The new organ replaces a 35-year old electronic and is the first tracker organ in Norfolk. Quentin Faulkner played the dedicatory recital.


- GREAT**  
 8' Praestant  
 8' Rohrflute  
 4' Octave  
 2 3/4' Quint  
 2' Principal  
 2' Mixture IV  
 8' Dulcian
- SWELL**  
 8' Gedeckt  
 4' Spillflute  
 2' Gemshorn  
 1 1/2' Quint  
 II Tertian (1 1/2', 1 3/4')
- PEDAL**  
 16' Subbass  
 8' Praestant (Gt)  
 16' Fagotto

Gress-Miles Organ Company, Inc., Princeton, NJ, has built a new organ for West Hartford United Methodist Church, West Hartford, CT. As originally built, the church had tall triangular spaces at the front with grilles for electronic organ speakers. These spaces were finished off with new ceilings and wider openings into which speaking facade pipes were placed, giving the effect of twin organ cases in blending and projecting the sound; the Swell occupies the left hand enclosure, and the Great and Pedal the right, with basses of the 16' Subbass and 8' Principal divided in the displays. Voicing is largely in classic style on pressures of 2 3/8" and 3" in live acoustics; compass 61/32; rocking tablet type console includes a complete combination action; 2 manuals, 24 ranks, 1,239 pipes, 35 stops.

- SWELL**  
 8' Gedeckt (61)  
 8' Gemshorn  
 8' Gemshorn Celeste TC (49)  
 4' Spitzfloete (61)  
 4' Octave Celeste  
 2 3/4' Nasat TC (49)  
 2' Octave (61)  
 1 3/4' Terz TC (49)  
 1 1/2' Quintfloete (12)  
 1' Superoctave  
 III-IV Scharff (232)  
 8' Trompette (61)  
 4' Clairon (12)  
 Tremulant
- PEDAL**  
 32' Acoustic Bass II  
 16' Subbass (12)  
 8' Principal (32)  
 8' Rohrgedeckt (Gt)  
 8' Gedeckt bass (Sw)  
 5 1/2' Quintfloete  
 4' Octave (12)  
 2' Schwiegel (12)  
 III-IV Mixture (116)  
 32' Basse de Cornet III  
 16' Bombarde (12)  
 8' Trompette (Sw)  
 4' Clairon (Sw)

- GREAT**  
 16' Rohrgedeckt  
 8' Principal (49 pipes)  
 8' Rohrfloete (61)  
 8' Gemshorn (Sw)  
 8' Gemshorn Celeste TC (Sw)  
 4' Octave (61)  
 2' Rohrpfeiffe (24)  
 IV-V Mixture (201)  
 8' Trompette (Sw)





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**Berghaus Organ Company, Inc.**, Bellwood, IL, has built a new organ for the residence of the Clerics of St. Viator (Fr. John Palmer, C.S.V.), Lisle, IL. This unit organ includes three registers (Gedackt 16', Gemshorn 4', and Principal 2') from which the stoplist is derived. The case is made of mahogany, stained and Danish oiled. Compass is 61/32. Key action is electric. Peterson keyboards, drawknob units and solid state system used throughout. Wind pressure 50 mm.

**MANUAL I**  
8' Gedackt  
4' Principal  
2' Gemshorn  
1 1/2' Quinte

**MANUAL II**  
8' Gedackt  
4' Gemshorn  
2' Principal  
1' Klein Octave

**PEDAL**  
16' Gedacktbass  
8' Gedackt  
4' Gemshorn  
2' Principal



**Martin Ott Pipe Organ Company, Inc.**, St. Louis, MO, has built a new organ, Op. 40, for Poke Run Presbyterian Church, Apollo, PA. The mechanical action organ has 19 ranks, 14 stops, 755 pipes. The case is constructed of American red oak, stained to match the other woodwork of the church. Stop knobs are of Missouri black walnut; manual keys are of African grenadillo, sharps are capped with ivory; pedal keys are of red oak, sharps capped with African rosewood.

**HAUPTWERK**  
8' Prinzipal  
8' Rohrfloete  
4' Oktave  
2' Sesquialter III (TG) (prepared)  
2' Waldfloete  
Mixtur III-IV

**BRUSTWERK**  
8' Holzgedackt  
4' Blockfloete  
2' Prinzipal  
1 1/2' Quinte  
8' Oboe

**PEDAL**  
16' Subbass  
8' Octavbass  
16' Fagott (prepared)

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Schlicker Organbuilders, Inc., Buffalo, NY, has built a new organ for Our Lord's United Methodist Church, New Berlin, WI. This unit organ was designed primarily for hymn and choir accompaniment in this modestly sized church. The majority of the pipework is located within a swell box. The movable console allows for flexible arrangement of musicians within the choir area. Scott Riedel of Wauwatosa, WI was consultant to the project. Martha Stiehl played the dedicatory recital on November 13, 1988. The organ was installed by Louis Rothenbuegger and Christopher Smith, the Schlicker Company, along with Henry R. Weiland and J. Stanton Peters, the Midwest Schlicker representatives.

**Summary**  
Gedeckt  
Principal  
Rohr Flute  
Mixture

**Manual I**  
8' Principal  
8' Gedeckt  
4' Octave  
4' Gedeckt  
2' Octave  
2' Rohr Flute  
II Mixture

**Manual II**  
8' Gedeckt  
4' Rohr Flute  
2' Principal  
1 1/2' Larigot  
1' Siffloete  
Tremolo

**PEDAL**  
16' Gedeckt bass  
8' Principal  
8' Gedeckt  
4' Octave  
4' Rohr Flute  
2' Rohr Flute  
II Rauschpfeife



George Miller Organ Company, Riverwoods, IL, has built a new 15-rank organ for Holy Cross R. C. Church, Deerfield, IL. It contains a new principal chorus by A. R. Schopp and Sons along with pipework by Aeolian, Hook, Kimball and Wangerin on new electro-pneumatic chests by Schopp. The compact Miller console with custom lighting provides an unobstructed line of sight between choir and organist. Holy Cross music director, John Bryant, was consultant for the installation and played the dedication recital on September 11, 1988.

**GREAT**  
8' Principal  
8' Open Flute  
4' Octave  
4' Open Flute (ext)  
2' Super Octave  
1 1/2' Mixture III  
8' Trumpet  
4' Clarion (ext)

**SWELL**  
8' Stopped Flute  
8' Gemshorn  
8' Gemshorn Celeste (TC)  
4' Principal  
4' Stopped Flute (ext)  
2 1/2' Nazard (ext)  
2' Stopped Flute (ext)  
16' Oboe (TC)  
8' Oboe (ext)

**PEDAL**  
16' Bourdon  
8' Diapason  
8' Bass Flute (ext)  
4' Choral Bass (ext)  
4' Flute (ext)  
8' Trumpet (Gt)

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- MAY
- #8918 Dupré in Boston — performances by A.G.O. members at Old South Church and the Mission Church in Roxbury Crossing featuring music by Marcel Dupré.
  - #8919 Guy Bovet in Mexico — our amiable and peripatetic Swiss explorer introduces us to remarkable historic sounds from south of the border (and elsewhere).
  - #8920 Portland's Pleasure — the celebrated Kotzschmar Organ in the City Hall Auditorium proves to be a Maine delight.
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  - #8922 An Organ Historic Sampler — performances from an Organ Historical Society convention in Newburyport and neighboring North Shore towns in Massachusetts.



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## Calendar

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

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

### UNITED STATES East of the Mississippi

16 MAY  
**Michael Farris**; Trinity Church, New York, NY 12:45 pm  
**David Arcus**; Church of the Epiphany, Washington, DC 12:10 pm  
**Lynne Davis**; Central UMC, Lansing, MI

17 MAY  
**Frederick Jodry**; St John's Church, Washington, DC 12:10 pm  
**Karel Paukert**; Cleveland Museum, Cleveland, OH noon

19 MAY  
**Craig Stine**; Trinity Church, Boston, MA 12:15 pm  
**Marilyn & James Blery**; Methuen Mem Music Hall, Methuen, MA 8 pm  
**\*Frederick Swann**; UMC, Haddonfield, NJ 8 pm

20 MAY  
**Frederick Swann**, workshop; UMC, Haddonfield, NJ 9 am  
**John Gouwens**, carillon; Culver Military Academy, Culver, IN 4 pm  
Choral Concert; North Heights Lutheran, St Paul, MN 7:15 pm

21 MAY  
**Frederick Swann**; First Church of Christ, Wethersfield, CT 7 pm  
Beacon Brass Quintet; South Church, New Britain, CT 4 pm  
**CJ Sambach**; Warwick Reformed Church, Warwick, NY 4, 6 pm  
**Donna Whited**; St Thomas Church, New York, NY 5:15 pm  
**Michael Farris**; Trinity Lutheran, Newport News, VA 7:30 pm  
+ **Todd & Anne Wilson**; Church of the Good Samaritan, Paoli, PA 4 pm  
**Christopher Young**; Holy Trinity Lutheran, Greenville, PA 7 pm  
**David Brown**; Grace Lutheran, Lancaster, PA 4 pm  
**Dale Krider**; Washington Cathedral, Washington, DC 4:45 pm  
**Noah Allen**; First Presbyterian, Wilmington, NC 5 pm  
Choral Concert; Cathedral of Christ the King, Atlanta, GA 3:30 pm  
**David Craighead**; Worthington UMC, Worthington, OH 7:30 pm

\***James Moeser**, workshop; Calvary Presbyterian, Canton, OH 3-5 pm  
**Bruce Oelschlager**, with brass; Sweetest Heart of Mary Church, Detroit, MI 12:15 pm  
Fauré, *Requiem*; Second Presbyterian, Indianapolis, IN 8 pm  
Choral Concert; Christ Church Cathedral, New Orleans, LA 4 pm

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

23 MAY  
Steiner Choral Assoc Concert; Christ & St Stephens, New York, NY 8 pm  
**Francine Maté**; Church of the Epiphany, Washington, DC 12:10 pm

24 MAY  
**Julie Brown**; St John's Church, Washington, DC 12:10 pm  
**Karel Paukert**; Cleveland Museum, Cleveland, OH noon

25 MAY  
**Meivin Butler**; First Presbyterian, Burlington, NC 8 pm

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

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

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

31 MAY  
**William Trafka**; St John's Church, Washington, DC 12:10 pm  
**Karel Paukert**; Cleveland Museum, Cleveland, OH noon

2 JUNE  
**Kim Heindel**, lute-harpsichord; College Club, Boston, MA 2 pm  
Collins, *Hymn to the Earth*; Mt Carmel Church, Chicago, IL 8 pm

3 JUNE  
**John Gouwens**, carillon; Culver Academy, Culver, IN 7:30 pm  
**Marianne Webb**; Southern Illinois Univ, Carbondale, IL 6 pm

6 JUNE  
**Frederick Swann**; First Presbyterian, Kilgore, TX 7:30 pm

7 JUNE  
**Alan Morrison**; St John's Church, Washington, DC 12:10 pm

10 JUNE  
**Marianne Webb**, workshop; Luther Place Mem Church, Washington, DC 9:30 am

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11 JUNE  
**Melvin Butler**; Downtown Presbyterian, Rochester, NY 3:30 pm  
**David Chalmers**; Washington Cathedral, Washington, DC 4:45 pm  
**Michael Murray**; Grace UMC, Kokomo, IN 7 pm

12 JUNE  
Bach Aria Festival; SUNY, Stony Brook, NY (through 26 June)

14 JUNE  
**Samuel Carabetta**; St John's Church, Washington, DC 12:10 pm

18 JUNE  
**Susan Armstrong**; Sacred Heart, Waterbury, CT 4 pm  
Organ Concerto Concert, with orchestra; Yale University, New Haven, CT 8:30 pm  
**Trudy Faber**; Washington Cathedral, Washington, DC 4:45 pm

Mozart, *Missa Brevis in D*; Church of the Covenant, Cleveland, OH 10 am  
Battle Creek Boychoir; Fairmount Presbyterian, Cleveland Heights, OH 10 am  
St Rocco Choral Society; St Rocco, Cleveland, OH 3 pm  
Palestrina, *Pope Marcellus Mass*; Old Stone Church, Cleveland, OH 4:30 pm

**Michael Murray**; St Mary's, Lancaster, OH 4 pm  
**James Melby**; St John's Cathedral, Milwaukee, WI 3 pm

19 JUNE  
**Thomas Murray**; Yale University, New Haven, CT 8:30 pm  
Church Music Workshop; Rollins College, Winter Park, FL (through 23 June)

**Todd Wilson**; St Paul's Episcopal, Cleveland, OH 1:30 pm  
**Gunnar Idenstam**; St John's Cathedral, Cleveland, OH 8:30 pm

20 JUNE  
**Paul Fleckenstein**, theatre organ; Yale University, New Haven, CT 9:30 pm  
**Karel Paukert**; St Paul's Episcopal, Cleveland, OH 8:30 pm

**Martha Folts**; Euclid Ave Congregational, Cleveland, OH 10:15 pm  
**Robert Anderson**; St Matthew's UCC, New Orleans, LA 8 pm

21 JUNE  
**Christa Rakich**; St Mary's, New Haven, CT 3:30 pm  
**James Drake**; St John's Church, Washington, DC 12:10 pm

**Karel Paukert**; Cleveland Museum, Cleveland, OH 3:30 pm  
**George Leggiero**, carillon; Church of the Covenant, Cleveland, OH 8 pm  
**Anne & Todd Wilson**; Church of the Covenant, Cleveland, OH 8:30 pm

22 JUNE  
Nancie Kennedy, sopr., Howard Spindler, piano; South Church, New Britain, CT 7:30 pm

25 JUNE  
**Victor Fields**; Washington Cathedral, Washington, DC 4:45 pm  
**Marijlm Thoene**; National Shrine, Washington, DC 6 pm

28 JUNE  
**John Walker**; Riverside Church, New York, NY  
**Kenneth Udy**; St John's Church, Washington, DC, 12:10 pm

**UNITED STATES**  
West of the Mississippi

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

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

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

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

21 MAY  
**Dennis Bergin**; Manchester UMC, Manchester, MO 4 pm  
Texas Bach Choir; St Mark's Episcopal, San Antonio, TX 7:30 pm

**Mary Preston**; First Presbyterian, Houston, TX 8 pm

**Beth Zucchini**, harpsichord, with flute; Church of the Advent, San Francisco, CA 5 pm  
Brahms, *Requiem*; La Jolla Presbyterian, La Jolla, CA 7:30 pm  
**Lee Jessup**; Oneonta Congregational, South Pasadena, CA 4 pm  
Rutter, *Requiem*; Crystal Cathedral, Garden Grove, CA 6 pm

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

2 JUNE  
**Michael Murray**; Calvary Presbyterian, San Francisco, CA 8 pm  
**Donald Pearson**; Crystal Cathedral, Garden Grove, CA 8:15 pm

4 JUNE  
Poulenc Concert; First Congregational, Los Angeles, CA 4 pm

11 JUNE  
Cathedral Choir Concert; Grace Cathedral, San Francisco, CA 3:30 pm

18 JUNE  
**David Higgs**; Church of the Advent, San Francisco, CA 5 pm  
Haydn, *Creation*; Crystal Cathedral, Garden Grove, CA 6 pm

**INTERNATIONAL**

15 MAY  
**D. DeWitt Wasson**; Gerleve Abtei St Joseph, Billerbeck, Germany 5 pm

16 MAY  
**Gillian Weir**; Town Hall, Leeds, England 1:05 pm  
**Gillian Weir**; Tonhalle, Zurich, Switzerland 7:30 pm

17 MAY  
**D. DeWitt Wasson**; Ev Stadtkirche, Remscheid-Lennep, Germany 8 pm

19 MAY  
**D. DeWitt Wasson**; Basilika St Martin, Bingen/Rhein, Germany 8 pm

20 MAY  
**Gillian Weir**; Llandaff Cathedral, Cardiff, Wales 7:30 pm

21 MAY  
**D. DeWitt Wasson**; Oberreifenberg Kath Pfarrkirche St Georg, Schmitten, Germany 8 pm

23 MAY  
**Simon Lindley**; Town Hall, Leeds, England 1:05 pm

24 MAY  
**D. DeWitt Wasson**; Grote Kerk, Dordrecht, The Netherlands 8 pm

26 MAY  
**Mary Preston**; Morelia Cathedral, Morelia, Mexico 8 pm  
**D. DeWitt Wasson**; Pfarrkirche St Lutwinus, Mettlach, Germany 7:30 pm

28 MAY  
**SharonRose Dryer**; St Simon Cathedral, Bordeaux, France 4 pm  
**D. DeWitt Wasson**; St Mariae Himmelfahrts Kirche, Koeln-Holweide, Germany 8 pm

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**D. DeWitt Wasson;** Kloster Erlenbad, Sasbach-Obersasbach, Germany 8 pm

31 MAY

**D. DeWitt Wasson;** St Brigitta Kath Kirche, Sasbach, Germany 8 pm

2 JUNE

**D. DeWitt Wasson;** St Mary's, Buehl-Keppelwindeck, Germany  
**Gillian Weir;** Cathedral, St David's, Wales

4 JUNE

**D. DeWitt Wasson;** St Chrysanthus, Haan, Germany

6 JUNE

**Michael Westwood;** St James United, Montreal 12:30 pm

7 JUNE

**D. DeWitt Wasson;** Christus Ev. Lutheran, Bremerhaven, Germany

8 JUNE

**SharonRose Dryer;** Ravel Auditorium, Lyon, France 7:30 pm

9 JUNE

Boxhill Music Festival; Cleveland Lodge, Dorking, Surrey, England (through 11 June)

**D. DeWitt Wasson;** Ev. Inselkirche, Norderney, Germany

13 JUNE

**D. DeWitt Wasson;** Ev. Lutheran, Hornburg, Germany

**Gerald Wheeler;** St James United, Montreal 12:30 pm

14 JUNE

Choir Festival; St James United, Montreal 8 pm

18 JUNE

**D. DeWitt Wasson;** Laurentius Church, Schwalbach, Germany

20 JUNE

**Philip Crozier;** St James United, Montreal 12:30 pm

22 JUNE

**D. DeWitt Wasson;** Ev. Lutheran, Hohnhorst, Germany

23 JUNE

**Melvin Butler;** St Paul's Cathedral, London, England 12:30 pm

24 JUNE

**D. DeWitt Wasson;** St Hedwig Church, Nordstedt, Germany

**Gillian Weir;** Kingston Parish Church, Kingston, England 7:30 pm

27 JUNE

**D. DeWitt Wasson;** Arenshorster Church, Bohmte, Germany

**Kurt-Ludwig Forg;** St James United, Montreal 12:30 pm

29 JUNE

**D. DeWitt Wasson;** Ev. Lutheran, Oyten, Germany

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## Organ Recitals

AMES ANDERSON, Dr. Martin Luther College, New Ulm, MN, February 19: *Prelude and Fugue in C Major*, Böhm; *Now praise we Christ, the Holy One*, S. 611, *We Christians may rejoice today*, S. 612, *In peace and joy I now depart*, S. 616, *Christ, who makes us blessed*, S. 620, *Prelude and Fugue in E Minor*, S. 548, Bach; *Fantaisie in C Major*, Op. 16, Franck; Theme and Variations (*Hommage à Frescobaldi*), Langlais; *Andante sostenuto (Symphonie gothique)*, Widor; *Allegro deciso (Evocation)*, Dupré.

G. DENE BARNARD, Museum of Art, Cleveland, OH, February 26: *Preludium in D Minor*, BuxWV 140, Buxtehude; *Andante (Concerto No. 1 in G Minor, Op. 4)*, Handel; *Christ, unser Herr; zum Jordam kam*, S. 684, *Passacaglia*, S. 582, Bach; *Sonata II*, Hindemith; *Aus tiefer Not schrei ich zu dir*, Vogelgesang; Air with Variations (*Suite*), Sowerby; *Prelude and Fugue in E Major*, Op. 99, Saint-Saëns.

MARK BIGHLEY, Good Shepherd Lutheran Church, Tempe, AZ, January 15: *Clavierübung, III: Prelude in E-flat*, S. 552, manualiter chorale settings, four Duets, *Fugue in E flat*, Bach.

BYRON L. BLACKMORE, with Diane Foust, flute, Our Savior's Lutheran Church, La Crosse, WI, February 19: *Grand Choeur Dialogue*, Gigout; *Trio Sonata II in C Minor*, S. 526, Bach; *Prelude and Trumpetings*, Roberts; *Prelude and Fugue in E Minor*, Op. 37, No. 4, Hesse; *Three Odes of Solomon*, Op. 5, *Out of the Depths*, Op. 142, No. 3, Hovhaness; Three Chorale Preludes, *Peping; Toccata*, Sowerby.

JEROME BUTERA, Illinois College, Jacksonville, IL, November 6: *Fanfare for Organ*, Cook; *Sonata No. 2 in G Minor*, Op. 77, Buck; *Quatrième Symphonie*, Op. 32, Vierne.

DOUGLAS BUTLER, St. Mark's Cathedral, Seattle, WA, January 27: *Fantasia and Fugue (g/G)*, Nicolai; *Prelude in C Major*, Kellner; *Andante (E-flat)*, *Andantino (B-flat)*, *Organ Symphony (C)*, Tag; *Galanterie Fuga (F) (#5, Allegro)*, Albrechtsberger; *Fantasy in C Minor*, Rinck; *Prelude and Fugue in G Minor*, *Andante in F*, Mendelssohn; *Fantasy and Fugue on BACH*, van Eyken; Theme and Variations, Op. 26, Koehler; *Allegro*, *Chorale and Fugue (d/D)*, Mendelssohn.

DELBERT DISSELHORST, The Community Church, Vero Beach, FL, November 13: *Praeludium in E*, Lübeck; *Sonata III*, Bach; *In dulci júbilo*, *Wie schön leuchtet*, Buxtehude; *Concerto in B Major*, Op. 4, No. 2, Handel; *Sonata No. 3*, Mendelssohn; Three sketches for pedalpiano, Op. 58, F Minor, D Major, C Minor, Schumann; *Prelude and Fugue in G Minor*, Op. 7, Dupré.

JAMES ELLSWORTH, St. Mark's Presbyterian Church, Hudson, FL, February 5: *Fanfare*, Lemmens; *Toccata in E Minor*,

*Pachelbel; Berceuse*, Vierne; *Grand Chorus Dialogue*, Gigout; *Prelude and Fugue in G Minor*, *Kommst du nun, Jesu, vom Himmel herunter; Wachet auf ruft uns die Stimme; Nun freut euch, lieben Christen g'mein*, Bach; *Toccata*, Gigout.

MARY FENWICK, First Baptist Church, Philadelphia, PA, December 6: *Wir glauben all an einen Gott, Schöpfer*, S. 680, *Nun komm, der Heiden Heiland*, S. 659, *Wachet auf, ruft uns die Stimme*, S. 645, *Fugue in G Major*, S. 577, *Passacaglia and Fugue in C Minor*, S. 582, Bach.

JERALD HAMILTON, The Cathedral Church of St. John, Albuquerque, NM, December 6: *Praeludium in E Minor*, Bruhns; *Amazing Grace, When he cometh*, Harold M. Best; *Theme with Variations*, Kennan; *Andante sostenuto (Symphonie gothique)*, Widor; *Prelude and Fugue in G Major*, S. 541, Bach.

JOYCE JONES, assisted by Don McManus, organist, Baylor University, February 2: *Toccata on Lobe den Herren*, David; *Passacaglia and Fugue in C Minor*, S. 582, Bach; *Fantasia (Duet for Organ)*, Op. 35, Hesse; *Organ Fantasy for Two Players*, Op. 12, Labor; *Prelude and Fugue on BACH*, Liszt; *Etude (Two Pieces for Organ)*, Anderson; *Sunday Scherzo*, Ashdown; *Pageant*, Sowerby.

CHARLOTTE KLEIN and CHARLES WOODWARD, First Presbyterian Church, Wilmington, NC, November 20: *Psalm 150 (three settings)*, *Ach, blijf met Uw genade*, *Toccata: Karaal-Now thank we all our God*, van der Panne; *A Fancy*, Tomkins; *Fantasia in F Minor*, K. 608, Mozart; *Adagio for Musical Clock*, Beethoven; *Fuge, Quartetto*, Kellner; *Turkish March*, Beethoven; *Fantasia*, Op. 87, Hesse; *Ride of the Valkyrs*, Wagner.

W. MARK McINTYRE, Southeastern Baptist Theological Seminary, Wake Forest, NC, January 19: *Toccata and Fugue*, Op. 80, Nos. 11, 12, Reger; *Flute Solo*, Arne; *Toccata and Fugue in D Minor*, S. 538, Bach; *Partita on 'St. Anne'*, Op. 6, Manz; *Les Bergers*, Messiaen; *Allegro (Symphonie VI)*, Widor.

KARL E. MOYER, Millersville University, Millersville, PA, October 19: *Clavierübung, III*, Bach.

CHRISTA RAKICH, Christ Episcopal Church, Tacoma, WA, November 14: *Onder een linde groen*, Sweetlinck; *Vater unser im Himmelreich*, Boehm; *Trio Sonata No. 6*, Bach; *Praeludium in E Minor*, Bruhns; *Praeludium in F*, Fanny Mendelssohn; *Improvisation*; Three chorale preludes, Smyth; *Fantasia*, Diemer.

LEONARD RAVER, St. Edward's Parish, Seattle, WA, October 23: *Fantasia and Fugue*

in G Minor, S. 542, Bach; *Concerto in D Major for Trumpet and Organ*, Stölzel; *Pasacaglia and Fugue in D Minor*, Op. 34, Read; *Fantasy and Toccata*, Rorem; *Requiem for the "Challenger"*, Ashdown; *Variations on "America"*, Ives; *Aria, Final (Symphony VI)*, Vienne.

DAVID ROEPKE, Bowling Green State University, Bowling Green, OH, December 11: *Will there be any stars in my crown*, Thomson; *Dedication for Organ*, Wilson; *Arietta*, Op. 68, No. 4, *Fugue*, Op. 38, No. 3, Parker; *Adeste Fidelis*, Ives; *Sanahin, Partita for Organ*, Op. 69, Hovhannes; *Concert Variations on the Austrian Hymn*, Op. 3, Paine.

ALMUT RÖSSLER, College of St. Thomas, St. Paul, MN, October 17: *Praeludium und Fuge in F Minor*; *Von Gott will ich nicht lassen*; *Schmücke dich, o liebe Seele*; *Komm Gott Schöpfer, heiliger Geist*; *Pasacaglia und Fuge in C Minor*, Bach; *Apparition de l'Eglise éternelle*; *Verset pour la Fête de la Dédicace*; *Méditation sur le Mystère de la Sainte Trinité*, No. 6; *Les Anges, Dieu parmi nous (La Nativité)*, Messiaen.

PHILIP ALLEN SMITH, Calvary Presbyterian Church, Riverside, CA, January 22: *Toccata Giocosa*, Op. 36, No. 2, Mathias; *Kyrie, Gott Vater in Ewigkeit, Christe, aller Welt Trost, Kyrie, Gott heiliger Geist, Fantasia et Fuga in g*, S. 542, Bach; *Greensleeves*, Wright; *Pastorale on "The Morning Star"*, Pinkham; *Variations on Sunday School Tunes*, Thomson; *First Suite*, Hampton.

STEPHEN A. STEELY, Trinity Lutheran Church, Moline, IL, November 20: *Fantasia in A Major*, Telemann; "Air" (Orchestral

Suite No. 3), "Badinerie" (Orchestral Suite No. 2), *Fantasia and Fugue in G Minor*, S. 542, Bach; "March" (*Love for Three Oranges*), Prokofiev; *The Chrysanthemum*, Joplin; *Lotus Blossom*, Strayhorn; "War March of the Priests" (*Athalie*), Mendelssohn.

WILLIAM TEAGUE, Independent Presbyterian Church, Birmingham, AL, November 27: *Toccata, Villancico y Fuga*, Ginastera; "Sleepers, wake," "Come, now, Savior of the Gentiles," *Concerto IV in C*, Bach; *Prelude, Fugue and Variation*, Franck; *Fugue sur la theme du Carillon de Soissons*, Durufle; *Roulade*, Bingham; *Introduction, Pasacaglia and Fugue*, Willan.

ANNE WILSON, Grace Lutheran Church, State College, PA, February 5: *Sinfonia (Cantata 29, arr. Guilment)*, *Erbarm' dich*, S. 721, Contrapunctus XI (*Art of Fugue*), Bach; *Sonata in E*, K. 28, Scarlatti; *The Musical Snuffbox*, Liadov; *To a Wild Rose*, MacDowell; *Tuba Tune*, Lang; *Grand Jeu avec le Tonnerre*, Corrette; *Fantasy and Fugue in C Minor*, S. 537, Bach; *Variations on a Theme of Paganini* (for organ duet), Todd Wilson; *Impromptu*, Op. 54, Final (*Symphony I*), Vienne; *Overture to William Tell*, Rossini, arr. Buck.

JULIE ANN WYRICK, Texas Tech University, Lubbock, TX, February 4: *Komm, heiliger Geist, Herre Gott*, S. 651, 652, *Komm, Gott, Schöpfer, heiliger Geist*, S. 667, Bach; *Partita on Veni creator Spiritus*, Schroeder; *Mein Jesu, der du mich*; *Herzliebster Jesu*; *Herzlich tut mich erfreuen*; *Herzlich tut mich verlangen*; *O Welt, ich muss dich lassen*, Brahms; *Variations on America*, Ives.

## CLASSIFIED ADVERTISING

**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.**

### POSITIONS AVAILABLE

**First Presbyterian Church, 620 State St., Knoxville, TN 37901; 615/546-2531.** Full-time choir-master-organist for downtown church in a university community with tradition of fine music. Responsibility for total music program involving adult, youth & handbell choirs. Casavant organ (54 ranks). Salary negotiable. Master's degree & experience preferred. Send resume or inquiry to above address, attn: Choirmaster-organist Search Committee.

**Orange Congregational Church, Orange, CT** needs organist/choir director (part-time) starting July 1, 1989. Adult, children's, and handbell choirs; two Sunday services. Moller 2M, 14R pipe organ. MA in music preferred; salary \$8,500-\$9,500 includes four weeks paid vacation. Apply to Board of Music Ministry, Orange Congregational Church, U.C.C., 205 Meetinghouse Lane, Orange, CT 06477.

**Position available for experienced organbuilder/technician and/or apprentice.** Excellent work conditions, pay, and benefits. Send resume or call. George Bozeman Jr. & Co., Inc., Organbuilders, 41 Raymond Rd., Deerfield, NH 03037. 603/463-7407.

**Organist-Music Director. Full-time position, MM or MA in music/equivalent experience preferred.** Vocal skills required. Responsibilities include four weekend masses, funerals, weddings and holy days. Must direct the adult choir, adult handbell choir, as well as teach, two days weekly, in the parish school (K-6). Music director participates in weekly staff meetings and in monthly liturgy and parish council meetings. Two buildings, one parish, looking forward to a new building soon. Two-manual, 15-stop, Church & Co. tracker organ (1980) and a two-manual Allen organ (c.1968). Position available June 1, 1989. Send resume/references to: Catholic Ministries of Muskogee, 2310 West Broadway, Muskogee, OK 74401. Attn. Rev. Herman Foken. Phone number: 918/687-1351.

**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.

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

**We are looking for a person to develop and direct the music program at our church.** Applicant should have competency in organ performance, with ability to perform major organ works. Experience in choral conducting required. Masters degree in organ (performance and/or church music) from an accredited college preferred. Opportunity for additional income by giving private instruction on Church's Brunzema portable, and soon to be installed Fisk organ. Send resume to: Music Director Search Committee, First Presbyterian Church, 609 SE 2nd St., Evansville, IN 47713.

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**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.

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## PIPE ORGANS FOR SALE

**2M, 12RK, part-Hinners, part-Wicks pipe organ**, complete with 1HP Spencer blower and rectifier. All Reisner components in console and pipe relays. Harp/chimes. Presently installed and played in home. \$28,000. George Smith, 812/882-4523, Vincennes, IN.

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**1952 Adrian Standaart organ for sale. 3M, 20R**; in good condition; \$8,000, negotiable. Buyer to remove by mid-June of 1989. Must go, new instrument arriving. Contact Burke Raper, Grace Baptist Church, 1004 N. Mangum St., Durham, NC 27701. 919/688-6765.

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